

THESIS REPORT ON
RAM KATHA SANGRAHALAYA
(AYODHYA,UTTAR PRADESH)

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

BACHELOR OF INTERIOR DESIGN
BY

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THESIS GUIDE
(Ar. AANSHUL SINGH)



SESSION
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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 RAM KATHA SANGRAHALYA (AYODHYA) 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.

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Recommendation Accepted

Not Accepted

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SYNOPSIS

INTRODUCTION

Steeped in the memories of Lord Ram, the famous epic hero revered as a God in the country stands Ayodhya on the banks of the River Saryu.

Visited by devotees as well as common tourists, this city in Uttar Pradesh is home to many holy places. Even though these constitute the foremost of all Tourist Attractions in Ayodhya, there are some other places in Ayodhya that are also well worth a visit, as the Ram Katha Museum.

NEED OF TOPIC

History lovers are drawn to it by the interesting collection of art and artefacts. The coins, rare palm leaf manuscripts and pottery that are exhibited here throw a great deal of light on the past.

We are find pottery, objects made of terracotta, textile as well as metal objects that form an integral part of the repository. The museum authority is trying its best to make the place even better by increasing the collection.

AIM AND OBJECTIVES

People who visit Ayodhya for spiritual purposes also cannot distract themselves from the beauty of this Ayodhya Museum as several antiquities kept here are related to the life of the holy deity Lord Rama.

SCOPE & LIMITATION

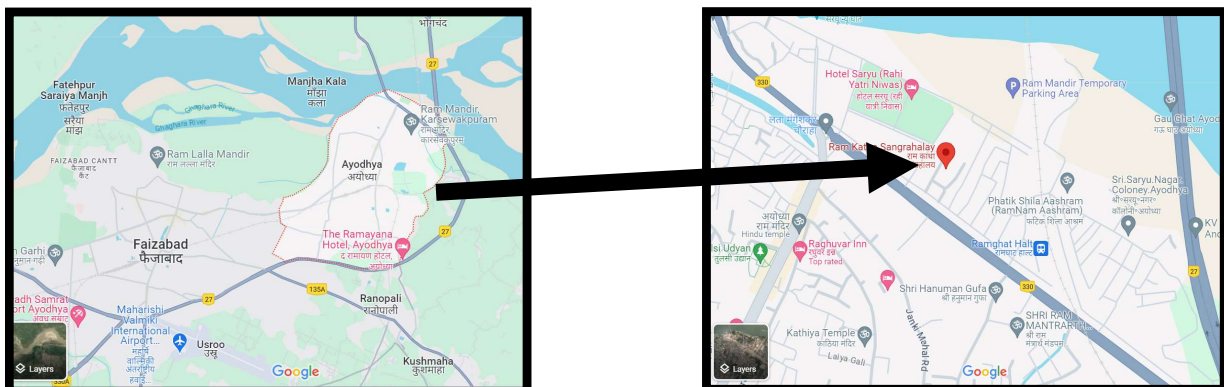
Ardent followers of Lord Rama too cannot afford to miss out on a visit because several of the antiquities kept here are related to the life of Lord Rama.

The museum authority is not only engaged in the preservation and conservation of these old artifacts associated with him but also in continuously increasing the collection.

SITE: RAM KATHA MUSEUM

LOCATION:

It is located at Raj Sadan in Ayodhya which is 1.2km from Ayodhya railway station and 9.3km from Faizabad railway station.



PURPOSED SITE FOR INTERIOR OF
MUSEUM IN AYODHYA

ABOUT PROJECT

Ram Katha Museum was established in the year 1988 in Tulsi Smarak Bhawan with the aim of collecting and preserving Ram Katha related paintings, illustrated manuscripts, sculptures, Ramlila and other display arts, antiquities, rare cultural property and display arts and replicas and paintings of Ayodhya region. Done in Ayodhya. So far, 971 artefacts have been collected in the museum, out of which 170 artefacts have been displayed in the museum galleries.

In the displayed material, apart from stone artefacts 61, clay material 40, ivory-3, wood-3, metal material-30, textile material-9 and art material of Thailand-21, there are other temporary exhibits of Thailand-19 and art exhibition. 88 pictures have been displayed. The artefacts are displayed in showcases and on pedestals and display boards. I have virtual gratis Fiber replicas of the ancient stone idols of Ram, Luv and Kush stored in the National Museum, New Delhi have been prepared and displayed in the museum. A reference library on history, art and culture and Ramkatha has been established in the museum for students, researchers and art lovers. About 750 reference books have been compiled

Under educational activities, painting exhibition on Ramkatha was organized in the month of April and exhibition of Ramkatha paintings was organized in the month of July. Ramkatha children's painting competition was organized in the month of August and painting competition of students was organized in the month of November. Apart from this, special lectures are also organized from time to time on the occasion of Ram Navami etc.

HISTORY AND BACKGROUND

History of the Ram Katha Museum, AyodhyaThe Ram Katha Museum or the Ram Katha Sangrahalaya, the other name by which it is popularly known was established in the year 1988. Description of the Ram Katha Museum, AyodhyaThe Ram Katha Museum, India houses a very interesting collection of arts and artifacts.

Common tourists are definitely drawn to it but it holds a special appeal for the lovers of history in particular. The coins, rare palm leaf manuscripts and pottery that are exhibited here throw a great deal of light on the past.

Ardent followers of Lord Rama too cannot afford to miss out on a visit because several of the antiquities kept here are related to the life of Lord Rama. The museum authority is not only engaged in the preservation and conservation of these old artifacts associated with him but also in continuously increasing the collection.

METHODOLOGY

- ☐ SITE ANALYSIS
- ☐ SITE & SURROUNDINGS
- ☐ SITE CLIMATE
- ☐ CASE STUDY
- ☐ LITERATURE STUDY
- ☐ REQUIREMENT SHEET
- ☐ AREA ANALYSIS
- ☐ STANDARD SHEET
- ☐ CONCEPT SHEET
- ☐ DESIGN
- ☐ ELECTIVE
- ☐ VIEW

SITE ANALYSIS

INTRODUCTION:-

The Ramkatha Sangrahalaya was constructed in 2015 with a budget of 12.31 crore by the Uttar Pradesh government. The one-floor building is spread in three-acre land and has 18 rooms.

site location

OUR SITE IS LOCATED ON ABOUT 3 ACRE LAND IN AYODHYA.

PINCODE - 224123

DISTRICT - AYODHYA

STATE - UTTAR PRADESH

CURRENT LAND USE - COMMERCIAL

NEW PURPOSE - MUSEUM & ART GALLERY



Demographics

As of the 2011 Census of India, Ayodhya had a population of 55,890. Males constituted 56.7% of the population and females 43.3%. Ayodhya had an average literacy rate of 78.1%. As per the religion data of 2011 Census, the majority population is of Hindu religion with 93.23%, and Muslims comes the second with 6.19%

Transportation

Road -

Ayodhya is connected by road to several major cities and towns, including Lucknow (130 km [81 mi])



RAIL -

The city is on the broad gauge Northern Railway line on Pandit Din Dayal Upadhyay Junction and Lucknow main route with Ayodhya Junction and Ayodhya Cantt railway stations.



AIRPORT -

The nearest airports are Maharishi Valmiki International Airport, Ayodhyadham is 5 km (3.1 mi) away, Chaudhary Charan Singh International Airport in Lucknow, 134 km (83 mi) away, Prayagraj Airport, 166 km (103 mi) away.



SITE INTRODUCTION:-

Ayodhya is a city situated on the banks of holy river Saryu. In the Indian state of Uttar Pradesh, It is the headquarter of Ayodhya District and Ayodhya division. Ayodhya, also known as Saket, is an ancient city of India, is the birthplace of Bhagwan Shri Ram and setting of the great epic Ramayana.

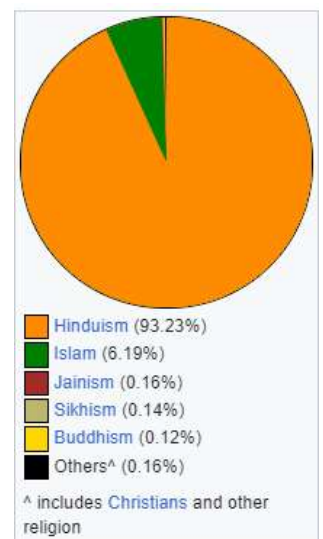
Ayodhya used to be the capital of the ancient Kosala Kingdom. It has an average elevation of 93 meters (305 feet).

Owing to the belief as the birthplace of Bhagwan Shri Ram, Ayodhya (Awadhपुरी) has been regarded as first one of the seven most important pilgrimage sites (Mokshdayini Sapt Puris) for Hindus.

**Ram Katha Sangrahalay
Coordinates**

26.8071° N, 82.2127° E

[Steeped in the memories of Lord Ram, the famous epic hero revered as a God in the country stands Ayodhya on the banks of the River Saryu. Visited by devotees as well as common tourists, this city in Uttar Pradesh is home to many holy places.](#)



REQUIREMENT OF DESIGN:-

Exhibition art gallery, auditorium, staff room, toilets, library, conference hall, ram darbar, kiosk, security room, waiting area, incharge room, pantry, ticket counter, director room, store room, change room etc.

SITE DIRECTION:-



LUCKNOW TO RAM KATHA SANGRAHALYA
]DISTANCE - 140 KM
TIME - 2HR 29 MIN



AYODHYA



MAHARISHI VALMIKI INTERNATIONAL AIRPOT TO
RAM KATHA SANGRAHALYA
]DISTANCE - 15 KM
TIME - 29 MIN



RAM KATHA SANGRAHALAYA

PLACE OF INTRESTE:-

Panoramic view of Ram ki Paidi ghat



Ayodhya is an important place of pilgrimage for the Hindus. A verse in the Brahmanda Purana names Ayodhya among "the most sacred and foremost cities", the others being Mathura, Haridvara, Kashi, Kanchi and Avantika. This verse is also found in the other Puranas with slight variations.

Ram mandir



Hanuman Garhi



KANAK BHAWAN



CLIMATE DATA –

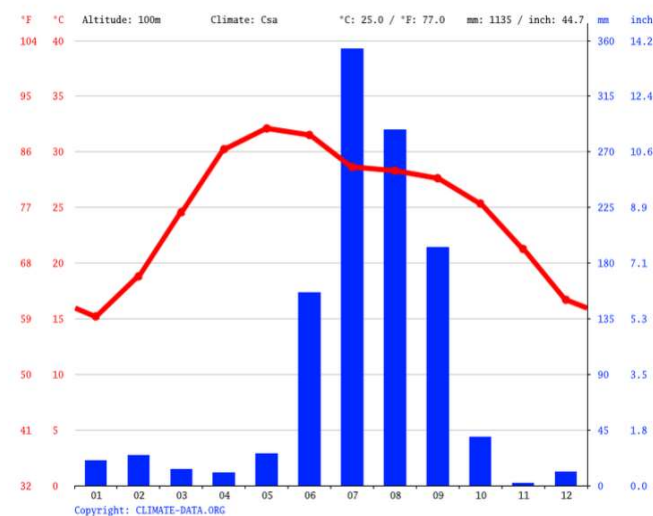
he district's yearly temperature is 29.85°C (85.73°F) and it is 3.88% higher than India's averages. Ayodhya typically receives about 101.0 millimeters (3.98 inches) of precipitation and has 86.45 rainy days (23.68% of the time) annually.

Climate Ayodhya: Weather By Month

| | January | February | March | April | May | June | July | August | September | October | November | December |
|-------------------------------------|----------------------|----------------------|----------------------|----------------------|-----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|
| Avg. Temperature °C (°F) | 15.2 °C (59.4) °F | 18.8 °C (65.8) °F | 24.6 °C (76.2) °F | 30.2 °C (86.4) °F | 32.1 °C (89.8) °F | 31.5 °C (88.7) °F | 28.6 °C (83.5) °F | 28.3 °C (82.9) °F | 27.6 °C (81.7) °F | 25.4 °C (77.6) °F | 21.3 °C (70.3) °F | 16.7 °C (62.1) °F |
| Min. Temperature °C (°F) | 9.5 °C (49.1) °F | 12.7 °C (54.8) °F | 17.3 °C (63.2) °F | 22.8 °C (73) °F | 25.7 °C (78.3) °F | 26.9 °C (80.4) °F | 26.1 °C (79) °F | 25.9 °C (78.5) °F | 24.8 °C (76.6) °F | 20.4 °C (68.7) °F | 15.3 °C (59.5) °F | 10.8 °C (51.4) °F |
| Max. Temperature °C (°F) | 21.4 °C (70.6) °F | 25.3 °C (77.5) °F | 31.7 °C (89) °F | 37.4 °C (99.3) °F | 38.2 °C (100.7) °F | 36.1 °C (97.1) °F | 31.9 °C (89.4) °F | 31.6 °C (88.8) °F | 31.1 °C (88) °F | 30.5 °C (86.9) °F | 27.6 °C (81.6) °F | 23.1 °C (73.7) °F |
| Precipitation / Rainfall mm (in) | 20 (0) | 24 (0) | 13 (0) | 10 (0) | 26 (1) | 156 (6) | 353 (13) | 288 (11) | 193 (7) | 39 (1) | 2 (0) | 11 (0) |
| Humidity(%) | 69% | 61% | 44% | 32% | 43% | 59% | 82% | 84% | 82% | 71% | 62% | 66% |
| Rainy days (d) | 2 | 2 | 2 | 2 | 4 | 10 | 19 | 19 | 14 | 3 | 0 | 1 |
| avg. Sun hours (hours) | 8.4 | 9.6 | 10.6 | 11.4 | 11.6 | 10.3 | 7.9 | 7.9 | 8.1 | 9.4 | 9.5 | 8.7 |

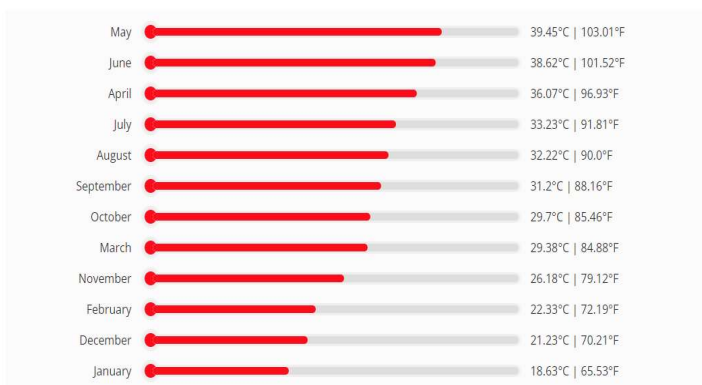
Data: 1991 - 2021 Min. Temperature °C (°F), Max. Temperature °C (°F), Precipitation / Rainfall mm (in), Humidity, Rainy days. Data: 1999 - 2019: avg. Sun hours

CLIMATE GRAPH // WEATHER BY MONTH AYODHYA

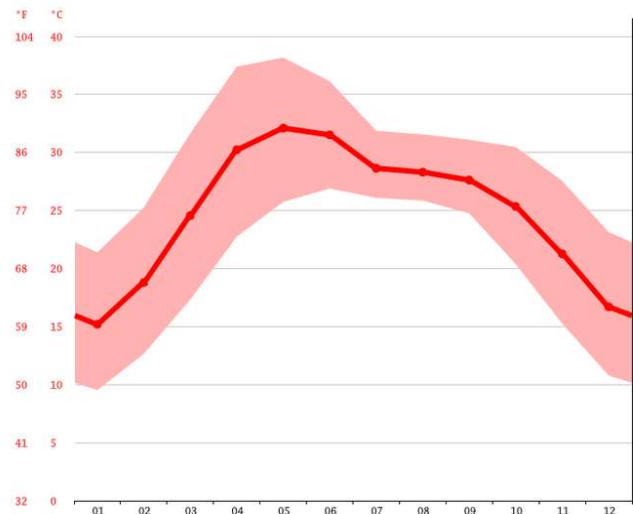


The month characterized by the lowest precipitation levels is November, exhibiting a mere 2 mm | 0.1 inch of rainfall. The greatest amount of precipitation occurs in July, with an average of 353 mm | 13.9 inch.

Ayodhya Temperature by Month

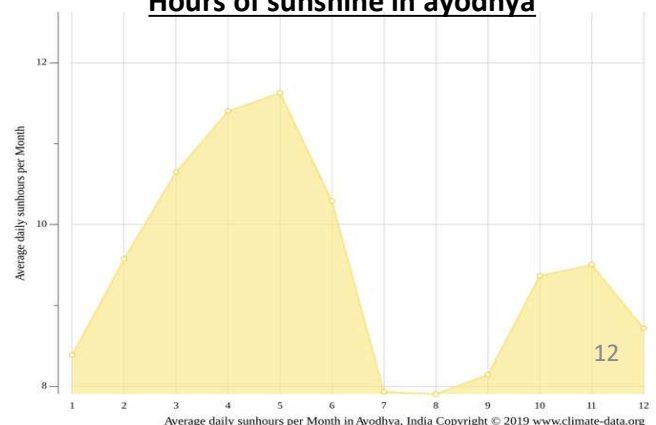


AVERAGE TEMPERATURE BY MONTH AYODHYA

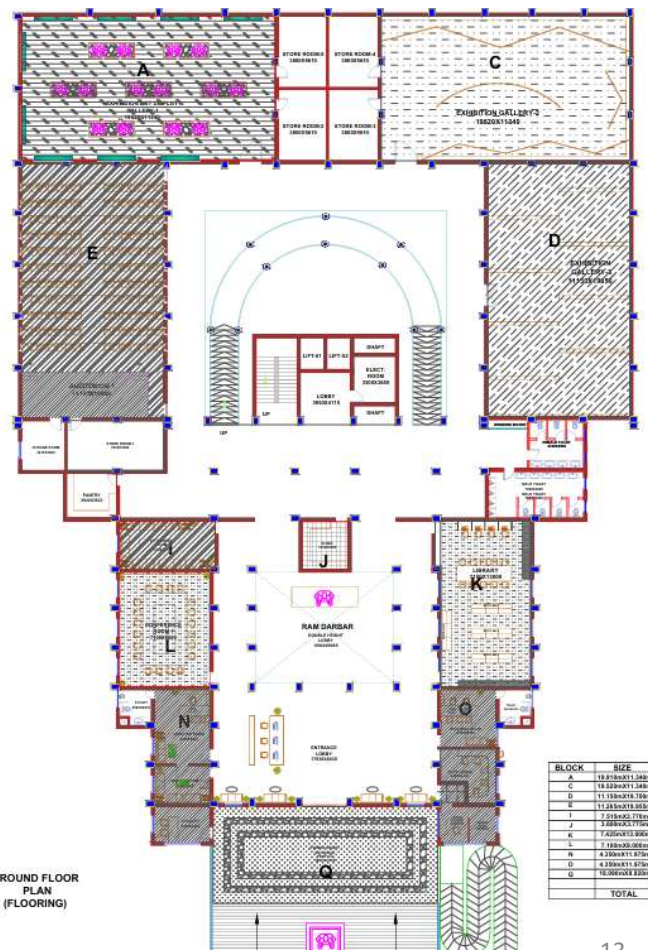


On average, the month of May experiences the highest temperature with an average value of 32.1 °C | 89.8 °F. The lowest average temperatures in the year occur in January, when it is around 15.2 °C | 59.4 °F.

Hours of sunshine in ayodhya



ACTUAL SITE IMAGES:-



GROUND FLOOR
PLAN
(FLOORING)

LITERATURE STUDY – 1

MADHYA PRADESH TRIBAL MUSEUM, BHOPAL

The Madhya Pradesh Tribal Museum in Bhopal takes you on an immersive journey through the culture of the local tribes of the state. With large colourful displays, the museum shows the art, traditions, daily life, and customs of a large number of indigenous groups.

The Tribal Life Gallery has full-sized models of the tribes' houses and dwellings, large enough for visitors to go inside. In another gallery, stories of worship and sacrifice are portrayed through impressive art installations. Artefacts from daily life are presented alongside cultural symbols that contain deep meanings passed through the generations.



Fig. 1.1 (i) Tribal life displayed in Tribal Museum, Bhopal

The museum has a particular focus on tribal art and how it relates to the culture. A musical instrument, for example, is also a part of an important ritual. A sculpture is also a tribute to a god or spiritual energy. For the tribes, everything is related to an invisible power and items are both practical and supernatural at the same time.

There is a lot to see at the Tribal Museum and the exhibitions are full of artefacts and information. Every Friday and Sunday evening, the Museum hosts [performances of traditional music, dance, and drama](#). It is one of the best museums in India and certainly worth a visit.

SCALE:

The museum is amongst the best designed museum in India. It is designed over a space of 28000 sq. metres. Visitors from all around the country come to visit this architectural masterpiece. The museum consists of six main exhibition galleries, an auditorium, an open air theatre and other amenities such as library, restaurant, etc. The different galleries exhibit life style, art work, cultural diversity, sports, aesthetics, and beliefs of these tribes.

Seven major tribes of Madhya Pradesh (MP) Gond, Bhil, Baiga, Kol, Korku, Sahariya, and Bhariya— have recorded their fast disappearing traditions in the tribal museum in Bhopal, transforming the oral narratives into huge paintings and sculptures. Baiga artist Ladlibai insists, *“This is not a sangrahalay (museum), but our ghar (home). Things are changing in villages. But here, our children and grandchildren will know what our culture, past and present, means.”*⁸

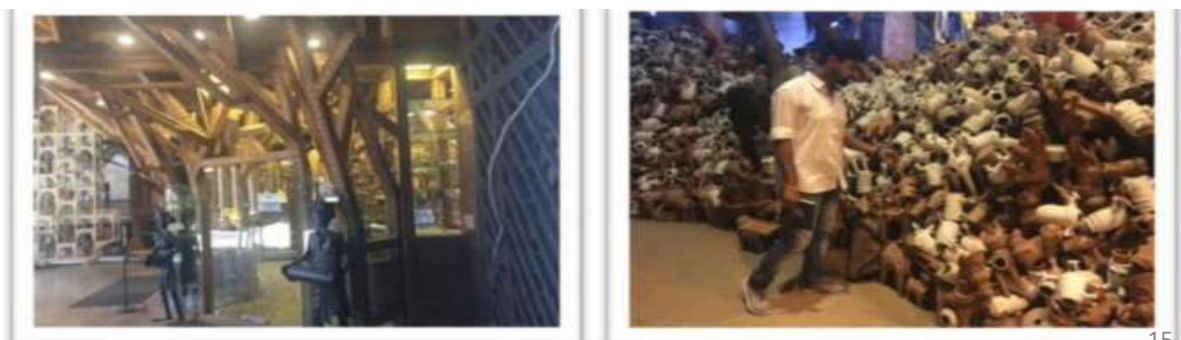


Fig. 1.3 (i) Scale of exhibits in Tribal Museum

SITE:

The museum is built on a site of seven acres; the galleries are raised above the ground on columns, forming a continuous, multileveled veranda, following the contours of the sloping, rocky terrain of Shyamala Hills of Bhopal, Madhya Pradesh.

Latitude: 23° 14' 3.8868" N

Longitude: 77° 23' 5.0712" E

Connectivity:

- 6.9 km away from **Bhopal Bus Stand**
- 8.0 km away from **Bhopal Railway Junction**
- 14.2 km away from **Raja Bhoj International Airport**



Climate:

- Macro-Climate: **Hot & Dry**
- Average Temperature: **25.1 °C**
- Maximum Temperature: **40.8 °C**
- Minimum Temperature: **10.7 °C**
- Annual Precipitation: **1132 mm**
- Prevailing Wind Direction: **12km/h South-West**

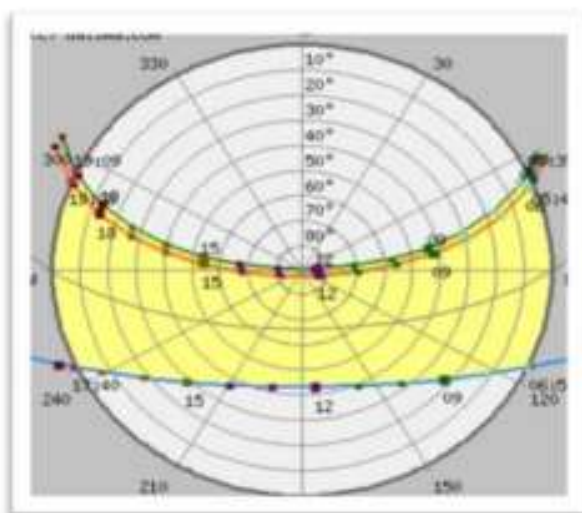


Fig. 1.2 (ii) Sun Path Diagram

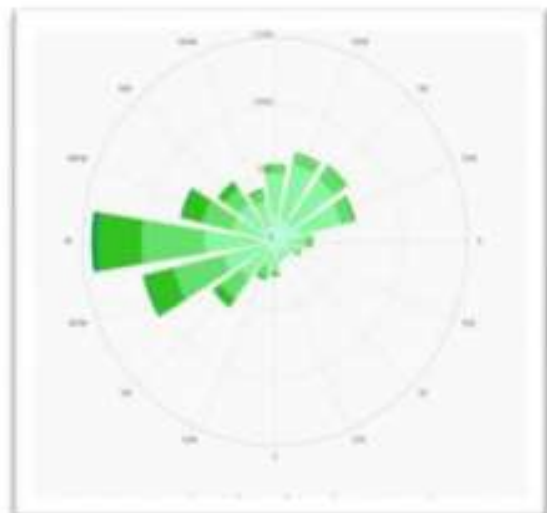


Fig. 1.2 (iii) Prevailing Wind Direction

2.1 AREA CHART:

| Sr. No. | Space | No. of Units | Area (in sq. m) | Design Capacity |
|---------|----------------------------|--------------|-----------------|-----------------|
| 1. | ENTRANCE | | | 40 |
| | Entrance Lobby | - | 100 | |
| | Reception | 1 | 20 | |
| | Back Office | 1 | 12 | |
| 2. | ADMINISTRATION | | | |
| | Staff Office | 5 | 60 | 50 |
| | Director General's Chamber | 1 | 20 | |
| | Curator Office | 1 | 12 | |
| | Meeting Room | 1 | 40 | |
| | Staff Rest Room | 1 | 40 | |
| | Security Monitoring Room | 1 | 20 | |
| | Server Room | 1 | 20 | |
| | Staff Toilet (M/F) | 1/1 | 10 | |
| | Store | 1 | 40 | |
| | Pantry | 1 | 40 | |
| 3. | WORKSHOP | | | 300 |
| | Wood Workshop | 1 | 400 | |
| | Metal Workshop | 1 | 400 | |
| | Terracotta Workshop | 1 | 400 | |
| | Store | 3 | 120 | |
| | Store Props | 1 | 40 | |
| 4. | EXHIBITION GALLERY | | | 500 |
| | North Zone Gallery | 1 | 400 | |
| | East Zone Gallery | 1 | 400 | |
| | South Zone Gallery | 1 | 400 | |
| | West Zone Gallery | 1 | 400 | |
| | Photography Gallery | 1 | 200 | |
| | Sports Gallery | 1 | 200 | |
| | Reserve Collection | 1 | 100 | |
| 5. | LIBRARY | - | 120 | 50 |
| | Librarian's Office | 1 | 12 | |
| | Cyber Room | 1 | 12 | |
| 6. | AUDITORIUM | - | 340 | 200 |
| | Projection Room | 1 | 20 | |
| | Green Room | 1 | 40 | |
| 7. | AMENITIES | | | |
| | Restaurant | 1 | 200 | 50 |

| | | | | |
|-----|---|-----|------|------------|
| | Museum Shop | 1 | 100 | 50 |
| | Seminar Hall | 1 | 200 | |
| | Dormitory | 5 | 50 | |
| | Water Fountain | 5 | 10 | |
| | Toilet (M/F) | 5/5 | 25 | |
| | | | | |
| 8. | SERVICES | | | |
| | Maintenance | 1 | 50 | 100 |
| | Janitor Room | 1 | 20 | |
| | Store | 5 | 100 | |
| | Housekeeping Centre | 1 | 20 | |
| | High Tension Control Room | 1 | 200 | |
| | HVAC Room | 1 | 200 | |
| | | | | |
| 9. | PARKING | - | 300 | 60 |
| | VIP Parking | - | 100 | |
| | Staff Parking | - | 100 | |
| | | | | |
| 10. | OPEN SPACES | - | | 400 |
| | Courtyard | 5 | 400 | |
| | Central Amphitheatre | - | 1000 | |
| | Open Air Theatre | - | 400 | |
| | | | | |
| 11. | TRANSITION AREA (30% of Total Build up Area) | | 2370 | |

| | |
|-------------------|---------------------|
| TOTAL AREA | 10,286 Sq. M |
|-------------------|---------------------|

USER ACTIVITY:

| USER | ACTIVITY | SPACE |
|----------------|-------------------|---|
| VISITOR | Visual Experience | North Zone Gallery East Zone Gallery South Zone Gallery West Zone Gallery Photography Gallery Sports Gallery Auditorium |
| | Shopping | Museum Shop |
| | Reading | Library Cyber Room |
| | Parking | Parking Area |
| | Sanitation | Toilet |

| | Beverage & Food | Restaurant Water Fountain |
|---|----------------------------|---|
| ADMINISTRATION & SERVICE STAFF | Official Work & Monitoring | Office Server Room |
| | Services | Maintenance Janitor Room Store Housekeeping Centre High Tension Control Room HVAC Room |
| | Meeting | Meeting Hall Seminar Hall |
| | Retiring | Staff Rest Room |
| | Beverage & Food | Pantry |
| | Sanitation | Staff Toilet |
| WORKER STAFF | Restoration | Workshop Store Store Props Reserve Collection |

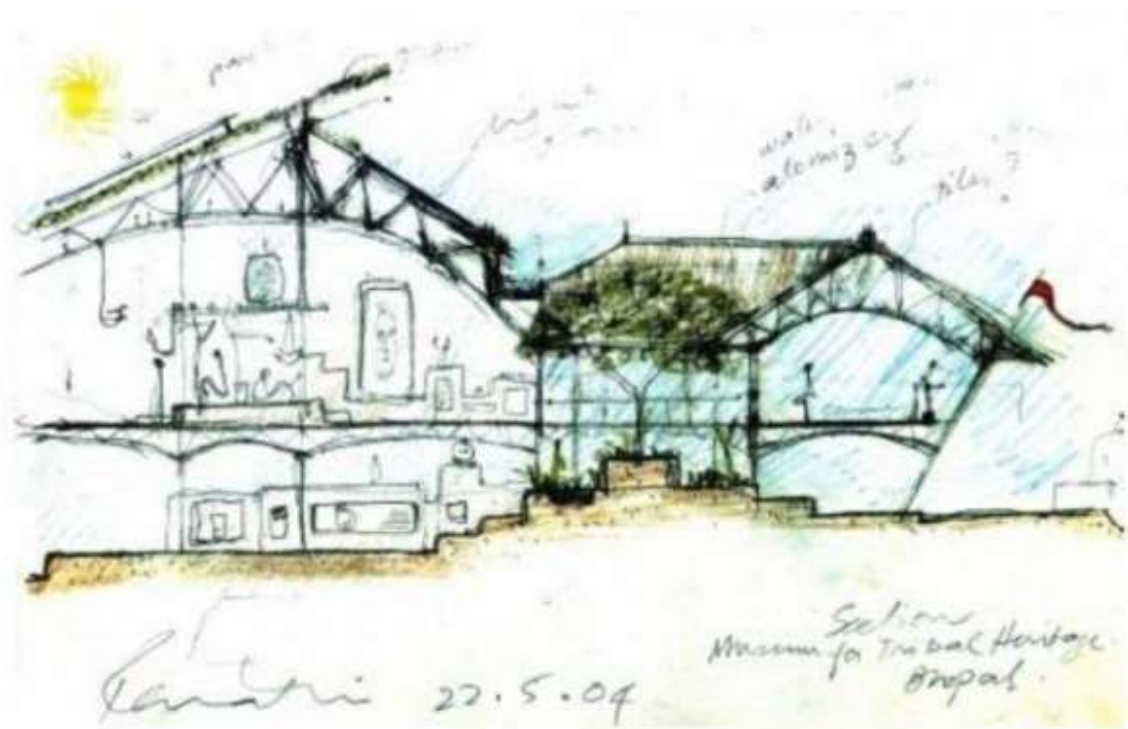
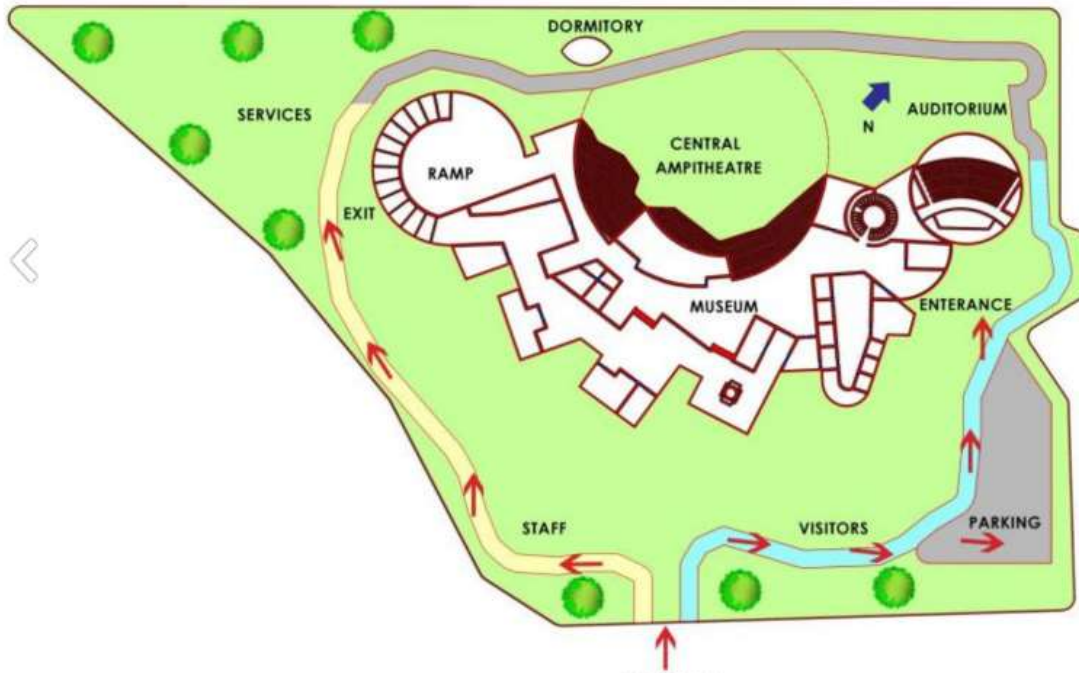


Fig. 3.1 (i) Concept development

SITE PLAN:



The site is developed on the contours of Shyamala hills, Bhopal. The staff and visitors area has been segregated and the main entry was designed at first floor.



Entry and exit of tribal museum



Reception counter & museum shop

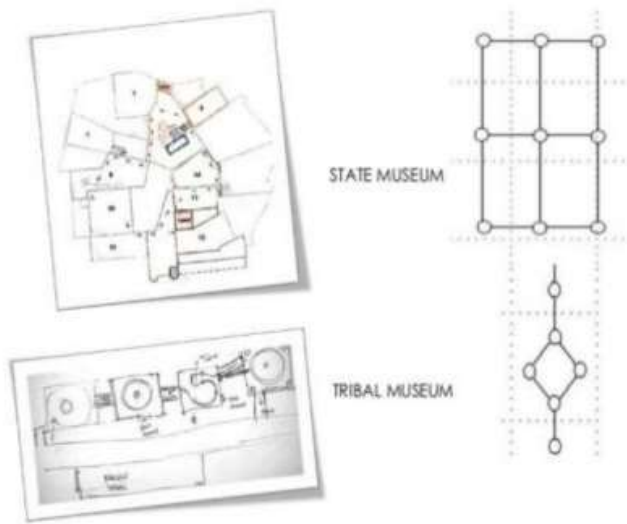


Fig. 3.3 (i) Spatial integration in State and Tribal Museum

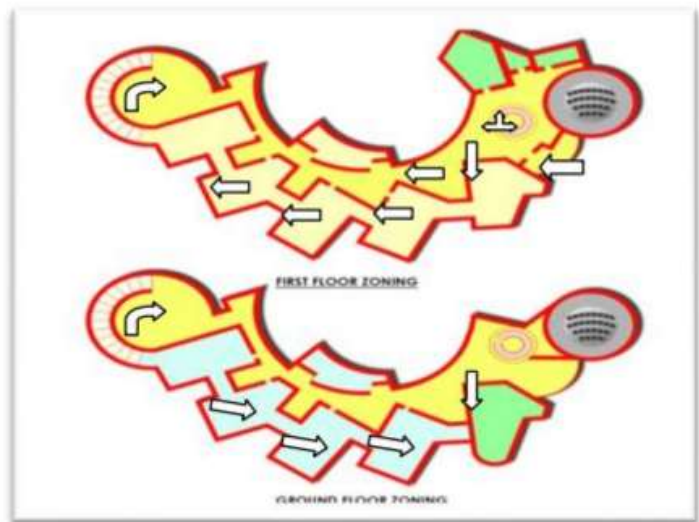


Fig. 3.3 (ii) Circulation Plan

JOINING:

The museum is segregated between public and administrative spaces. Continuity of the spaces is maintained to integrate spaces throughout horizontal zoning. Administrative and workshop is placed at lower levels while public area like exhibitions galleries, auditorium and restaurants are placed at upper level in vertical zoning.

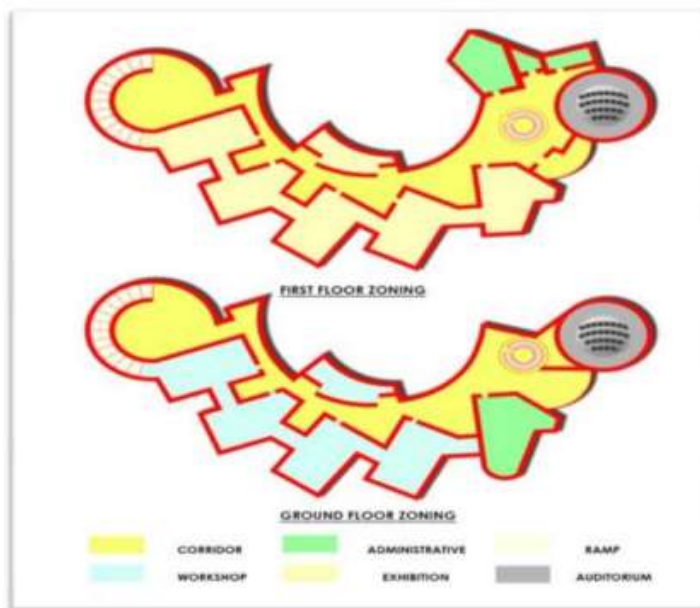
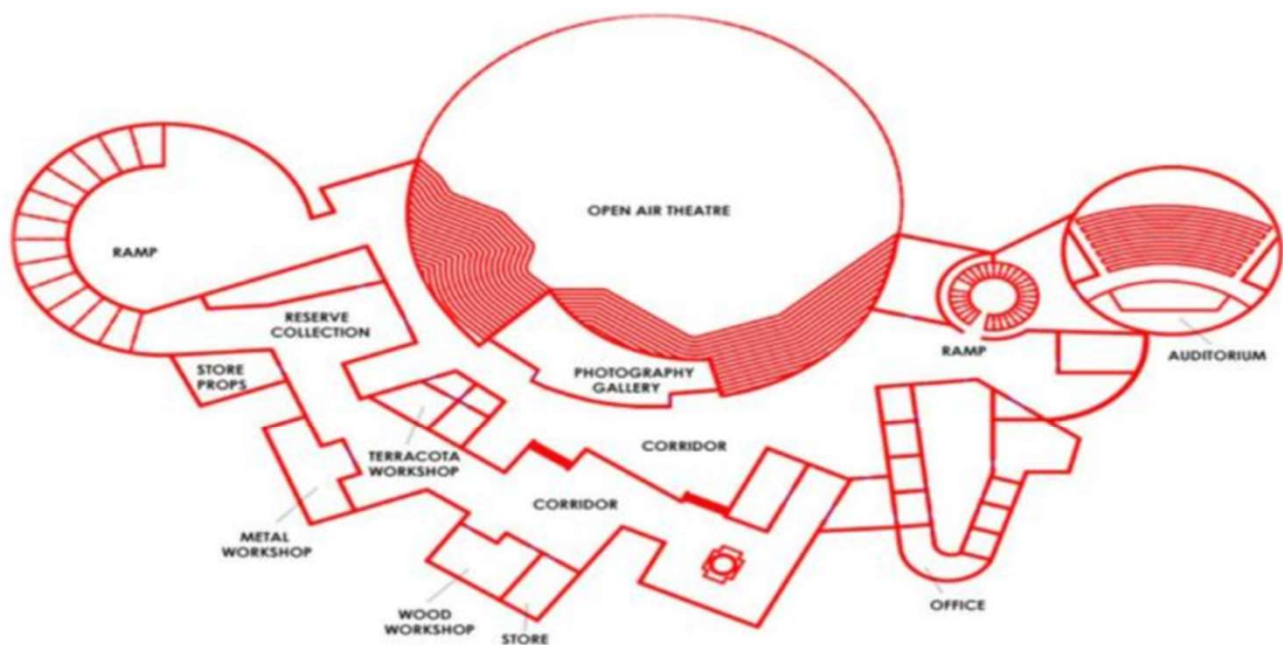


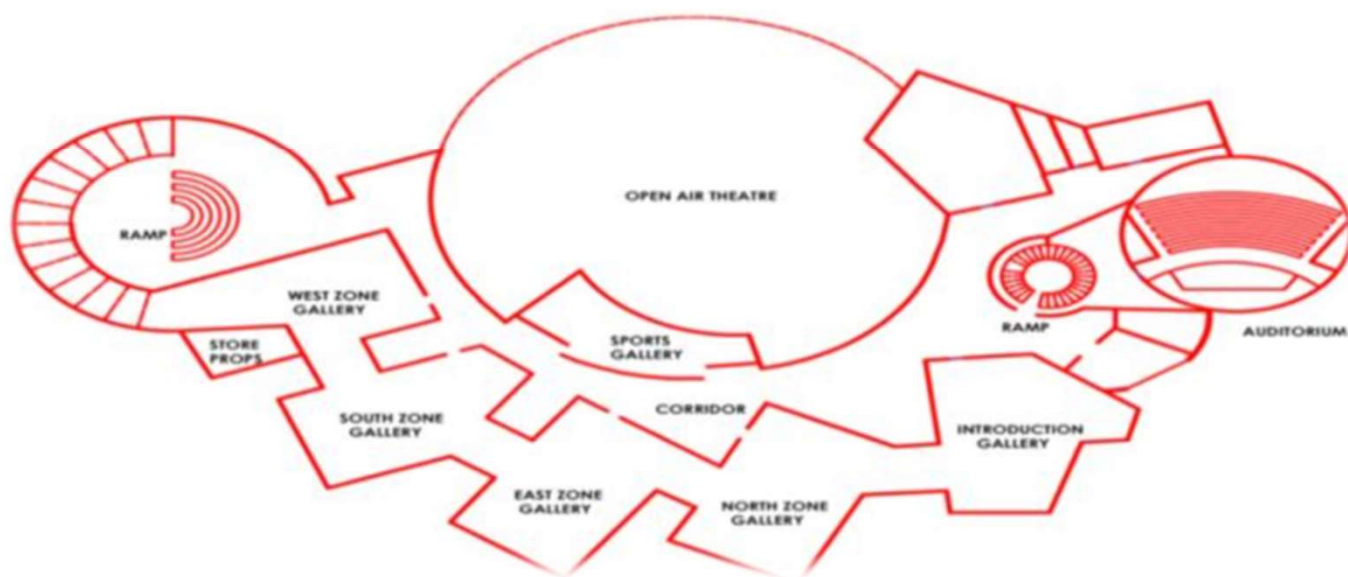
Fig. 3.4 (i) Zoning of Tribal Museum



ENTRANCE FACADE OF TRIBAL MUSEUM



ground FLOOR PLAN



FIRST FLOOR PLAN



The museum's elevation has been beautifully depicted through tribal paintings and carvings to relate it to the tribal huts.



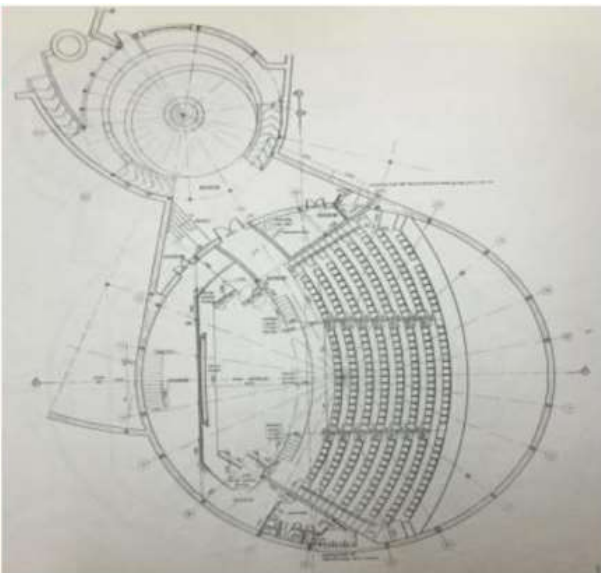
Fig. 3.6 (i) Sectional Elevation



Fig. 3.6 (ii) Side Elevation



RESTAURANT PLAN



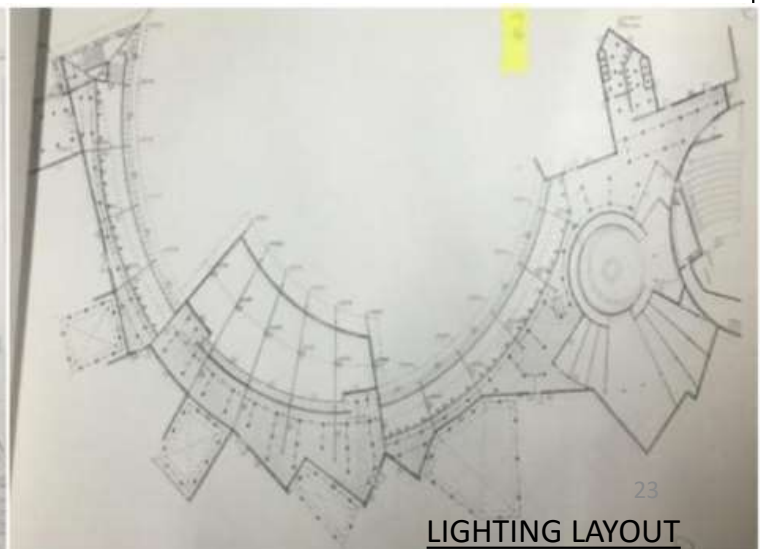
AUDITORIUM PLAN

CEILING PLAN:

The ceiling of the Tribal Museum has a hut type structure which supports and incorporates the displays in the museum.



INVERTED CEILING PLAN



LIGHTING LAYOUT

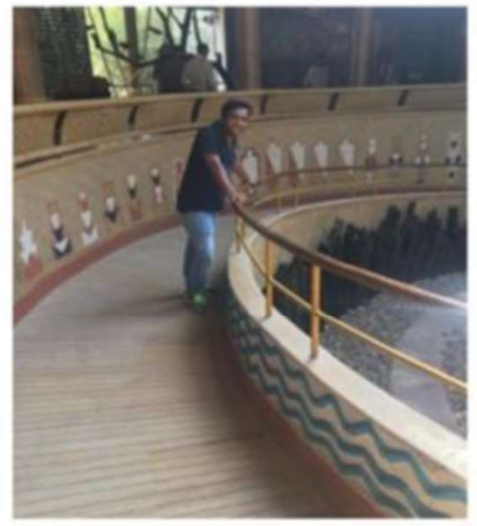


Fig. 3.5 (v) Ramp connecting First floor & Ground floor



TRIBAL PAINTING



OPEN AIR THEATER



DEVLOK GALLERY



CORRIDOR

MATERIALS:

The structure is built of steel tubes, castellated girders, and steel rods fabricated into intricate trusses. Steel seemed to be a natural choice in the land & location of ancient Iron Age & Bronze Age civilizations, and the contemporary truck body building industry.



CLAY POT FOR DISPLAY



USE OF BAMBOO FOR SHADING



USE OF STONE



WOOD FOR FURNITURE



PLASTER OF PARIS

The walls use both local stone left exposed and brick plastered with crushed stone on the outside and mud plaster on the inside. The roofs are made of half-round tiles, galvalume sheets and concrete with a topping of grass and groundcover.

LIGHTING:



Fig. 6 (i) Perforated Lighting



Fig. 6 (ii) Courtyard

OBSERVATION:

The architecture of the museum, integrates seamlessly into a continuum, the outside with the inside, the natural with the human construct, the tribal with the urban and the viewer with the viewed.

The landscape is designed to collect and store rain water, to be used for both cooling and irrigating the green roof, and gardens. The plant material is composed of largely local forest species.ith the viewed. However, the landscape is not such design that visitors can use the area.

The workshop and administrative are is not properly segregated and any visitor can reach these area. Local available materials are used to exhibits the tribal life.

DESIGN ANALYSIS:

Spaces have been integrated according to the user need and activities; the display area has been designed at the upper level while the administrative area workshop area is placed at the lower level. Main entrance is also placed at upper level while the exit is at the lower level.

Balance between natural and artificial lighting is well maintained. Natural lighting has been checked through shading devices. Artificial lighting is also designed strategically.

The Museum is designed to create a built fabric which the tribal communities could identify with, extend, and evolve, to represent them and express their own ideas and way of life with ease and spontaneity. While the architecture of the Museum is inspired by tribal rhythms, geometries, materials, forms, aesthetics and spatial consciousness.

CONCLUSION :

Best thing about the tribal museum, Bhopal was its way of displaying tribes and different cultures. People can actually touch the sculptures. They can feel the material. All the sculptures and other show casing things were created by the tribal people themselves using the basic and old techniques.

As there were no rare things in displays, so there was no requirement of the conservation lab. Instead of conservation lab there was a warehouse made for the restoration of the displays and the sculptures. Large and bigger halls provide the sufficient space to display big things and yet making the circulation easy.

Artificial lighting is used strategically in the tribal museum. Spot lighting and task lighting is used particularly rather than ambient lighting. To balance shadows and luminance is easily checked by artificial lighting in the museum.



ARTIFICIAL LIGHTING

LITERATURE STUDY – 2

SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

INTRODUCTION:

The Solomon R. Guggenheim Museum, often referred to as The Guggenheim, is an art museum located at 1071 Fifth Avenue on the corner of East 89th Street in the Upper East Side neighborhood of Manhattan, New York City. It is the permanent home of a continuously expanding collection of Impressionist, Post-Impressionist, early Modern and contemporary art and also features special exhibitions throughout the year. The museum was established by the Solomon R. Guggenheim Foundation in 1939 as the Museum of Non-Objective Painting, under the guidance of its first director, the artist Hilla von Rebay. It adopted its current name after the death of its founder, Solomon R. Guggenheim, in 1952.

Architect: Frank Lloyd Wright

Founders: Frank Lloyd Wright, Solomon R. Guggenheim, Peggy Guggenheim

RELEVANCE:

Wright held that a building should be a product of its place and its time, intimately connected to a particular moment and site-never the result of an imposed style. It is one of the best examples of art gallery around the world and design on basis of modern contemporary style.



Fig. 1.1 (i) Solomon R. Guggenheim Museum, New York

SITE:

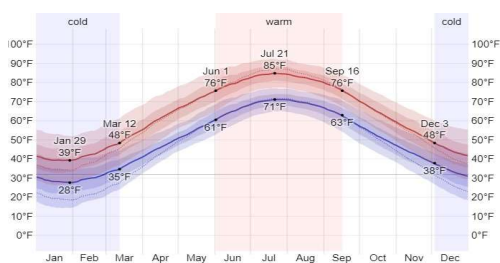
The Solomon R. Guggenheim Museum, often referred to as The Guggenheim, is an art museum located at 1071 Fifth Avenue on the corner of East 89th Street in the Upper East Side neighbourhood of Manhattan, New York City.

Connectivity:

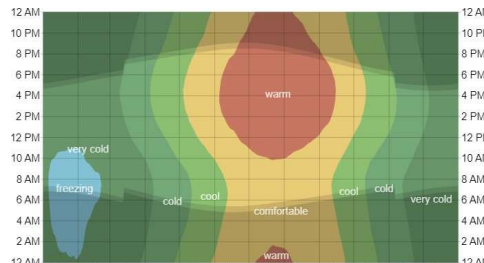
- 5.1 km away from **Grand Central**
- 6.0 km away from **Pennsylvania Station**
- 29.2 km away from **J. F. Kennedy International Airport**

Climate:

- Macro-Climates: **Humid Continental**
- Average Temperature: **12 °C**
- Maximum Temperature: **27°C**
- Minimum Temperature: **-18 °C**
- Annual Precipitation: **1600 mm**
- Prevailing Wind Direction: **15km/h North-West**



Average High and Low Temperature



Average Hourly Temperature

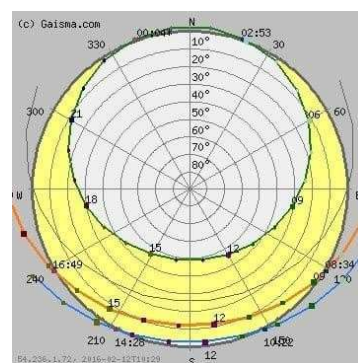
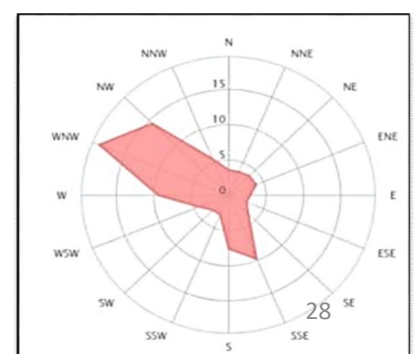
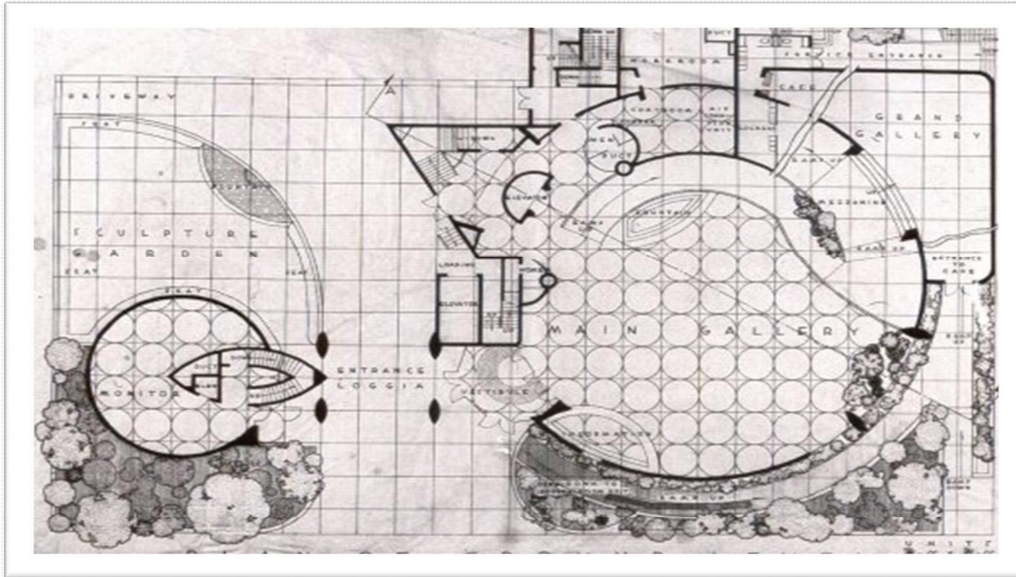


Fig. 1.2 (ii) Sum Path Diagram



SCALE:

The project is one the master piece is one of the greatest architect of the known world. The museum is one of the best designed museums in the world. P. L. Wright's design philosophy makes this project one of its kind. The project covers about **4700 sq. m** of gallery space, **1400 sq. m** of office space, theatre, and retail space. **28m** tall atrium topped with expansive glass dome and main ramp coils upward **6 floors**, more than half a kilometer.'



| Sr. No. | Space | No. of Units | Area (in sq. m) | Design Capacity |
|---------|----------------------------|--------------|-----------------|-----------------|
| 1. | ENTRANCE | | | 100 |
| | Entrance Lobby | - | 300 | |
| | Reception | 1 | 30 | |
| | Back Office | 1 | 20 | |
| 2. | ADMINISTRATION | | | 50 |
| | Staff Office | 5 | 60 | |
| | Director General's Chamber | 1 | 20 | |
| | Curator Office | 1 | 12 | |
| | Meeting Room | 1 | 40 | |
| | Staff Rest Room | 1 | 40 | |
| | Security Monitoring Room | 1 | 20 | |
| | Server Room | 1 | 20 | |
| | Staff Toilet (M/F) | 5/5 | 30 | |
| | Restoration Laboratory | 1 | 200 | 50 |
| | Pantry | 1 | 40 | |
| 3. | EXHIBITION GALLERY | | | 700 |
| | Level 1 Gallery | 1 | 200 | |
| | Level 2 Gallery | 1 | 400 | |
| | Level 3 Gallery | 1 | 800 | |
| | Level 4 Gallery | 1 | 800 | |
| | Level 5 Gallery | 1 | 800 | |
| | Level 6 Gallery | 1 | 400 | |
| | Level 7 Gallery | 1 | 200 | |
| 5. | LIBRARY | - | 150 | 60 |
| | Librarian's Office | 1 | 20 | |
| | Cyber Room | 1 | 30 | |
| 7. | AMENITIES | | | |
| | Restaurant | 1 | 200 | 50 |
| | Museum Shop | 1 | 100 | 40 |
| | Seminar Hall | 1 | 200 | 50 |
| | Toilet (M/F) | 10/10 | 50 | |
| 8. | SERVICES | | | |
| | Maintenance | 1 | 200 | |
| | Janitor Room | 1 | 50 | |
| | Store | 5 | 200 | |
| | Housekeeping Centre | 1 | 200 | |
| | High Tension Control Room | 1 | 200 | |
| | HVAC Room | 1 | 200 | |

| | | | | |
|-----|---|---|------|------------|
| | | | | |
| 9. | PARKING | - | 200 | 40 |
| | Staff Parking | - | 100 | |
| | | | | |
| 10. | OPEN SPACES | - | | 250 |
| | Atrium | - | 900 | |
| | | | | |
| 11. | TRANSITION AREA (40% of Total Build up Area) | | 3200 | |

| | |
|-------------------|---------------------|
| TOTAL AREA | 11,200 Sq. M |
|-------------------|---------------------|

2.2 USER ACTIVITY:

| USER | ACTIVITY | SPACE |
|---|----------------------------|---|
| VISITOR | Visual Experience | Level 1 Gallery Level 2 Gallery Level 3 Gallery Level 4 Gallery Level 5 Gallery Level 6 Gallery Level 7 Gallery |
| | Shopping | Museum Shop |
| | Reading | Library Cyber Room |
| | Parking | Parking Area |
| | Sanitation | Toilet |
| | Beverage & Food | Restaurant Water Fountain |
| ADMINISTRATION & SERVICE STAFF | Official Work & Monitoring | Office Server Room |
| | Services | Maintenance Janitor Room Store Housekeeping Centre High Tension Control Room HVAC Room |
| | Meeting | Meeting Hall Seminar Hall |
| | Retiring | Staff Rest Room |
| | Beverage & Food | Pantry |

AREA DISTRIBUTION:

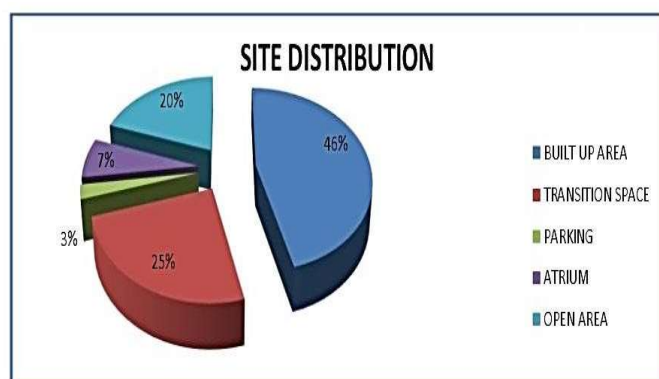


Chart 2.3 (i) Site Distribution

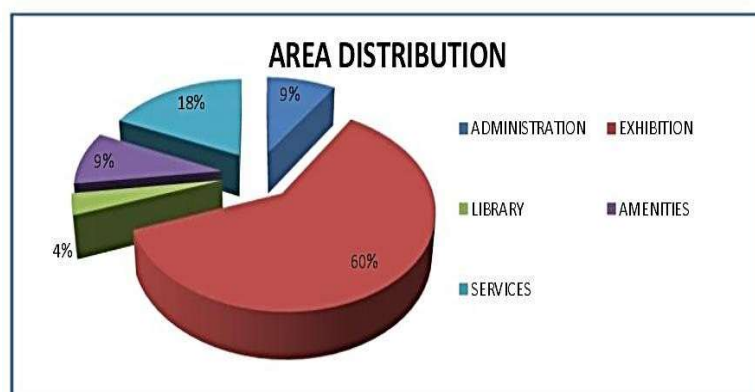
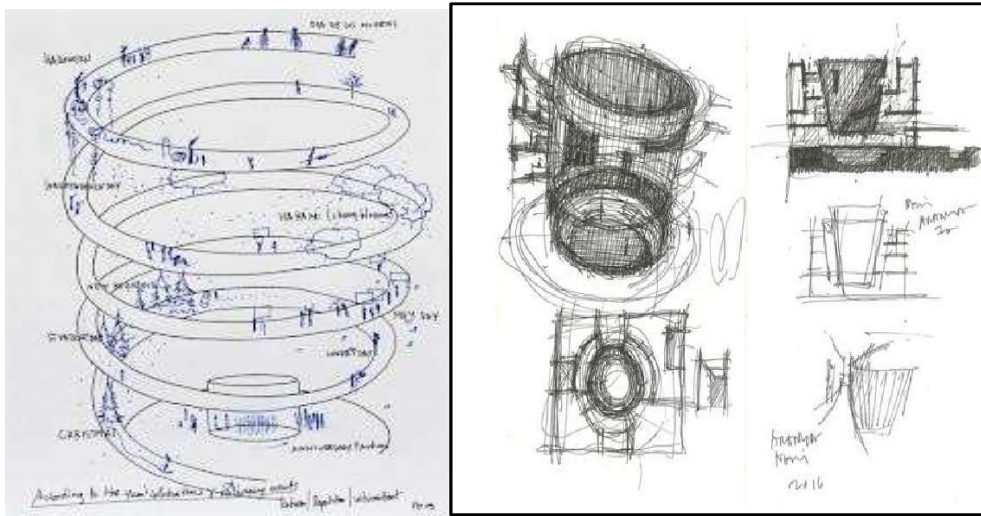


Chart 2.3 (ii) Site Distribution

DETAILS:

A giant spiral ramp circulates up to a giant dome with twelve narrow reinforced concrete partitions that pierce the spiral and serve as stiffeners. The web walls act as shear walls, transferring forces laterally and vertically, while helping resist bending moments. 12 radial web walls around the rotunda, 8 thick and 25 wide at the top were designed. Structural core includes staircase and elevator shaft. Acts as structural anchor and provides an alternate circulation to the ramp.



ZONING:

The museum was designed by zoning of spaces into exhibition spaces, administrative space and other amenities. Spaces were zoned vertically rather than horizontal approach. Four floors of exhibition space, three of which are double height, also have office and storage space for mechanical systems

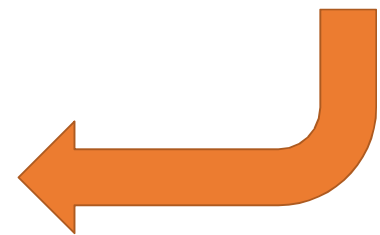
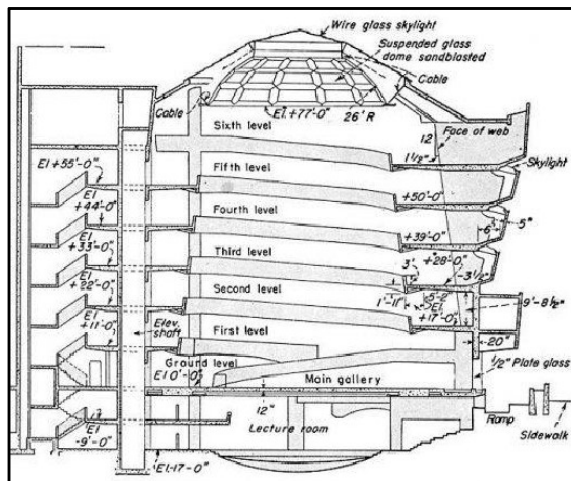


Fig. Vertical zoning Of Guggenheim Museum

FLOOR PLANS:

Four floors of exhibition space, three of which are double height, also have office and storage space for mechanical systems. Twelve radial web walls divide the gallery into 70 bays for viewing artwork. A large glass dome covers the entire rotunda, providing natural lighting inside the gallery. Skylights line each level of the rotunda, providing natural light along the periphery. The gallery walls are 9'6" tall and slope slightly onwards at 97 degrees from the floor. Designed to hold paintings, the tilt of the gallery walls was intended to replicate the slope of an easel.

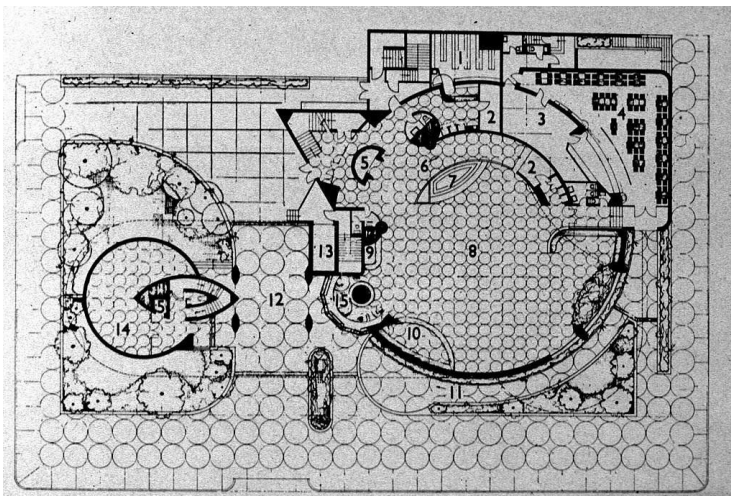


Fig. Floor Plan Of Guggenheim Museum

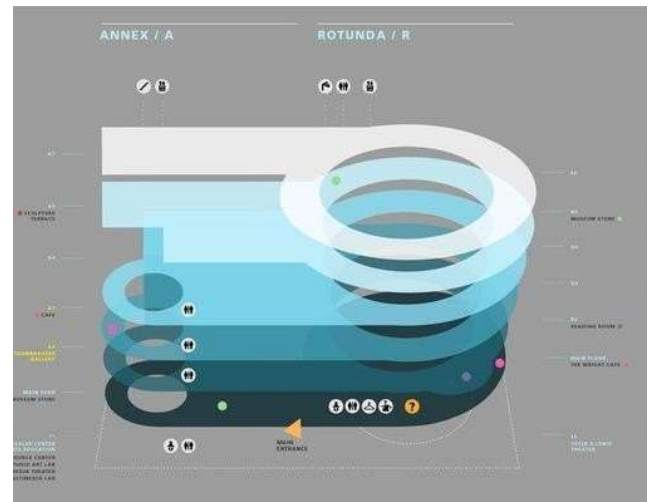
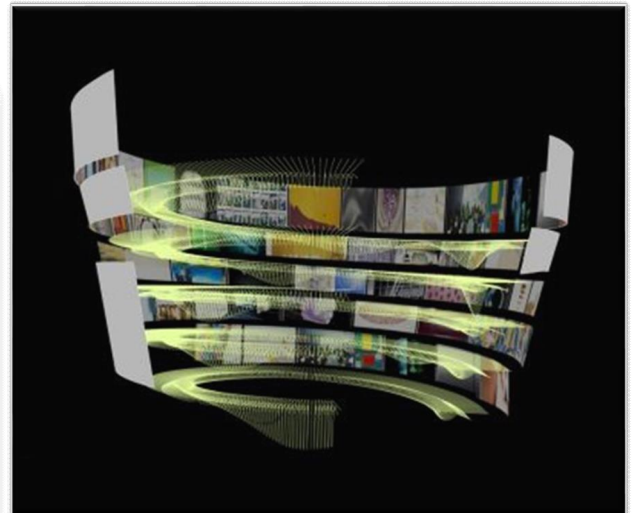
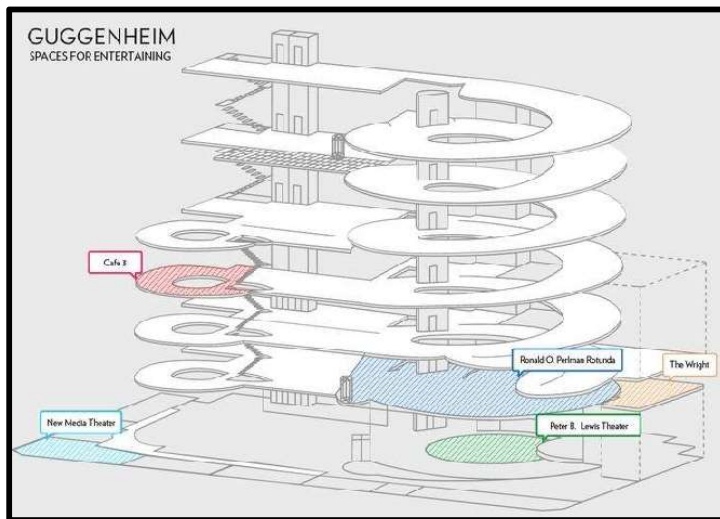


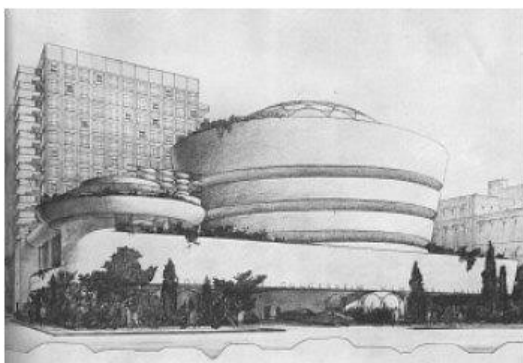
Fig. Guggenheim Museum

CIRCULATION PLAN:

In the Guggenheim, Wright intended to allow visitors to experience the collection paintings by taking an elevator to the top level then view artworks by descending the central spiral ramp. Museum currently designs exhibits to be viewed walking up the ramp rather than walking down. From street, building looks like a white ribbon rolled into a cylindrical shape, slightly wider at the top than at the bottom.



ELEVATION:



Front Elevation Of Guggenheim Museum

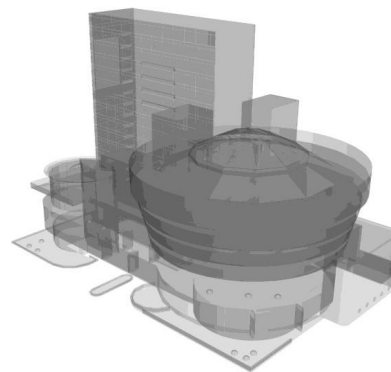


Fig. 3D View Of Guggenheim Museum

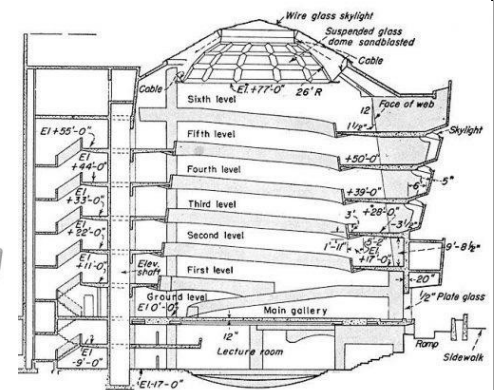
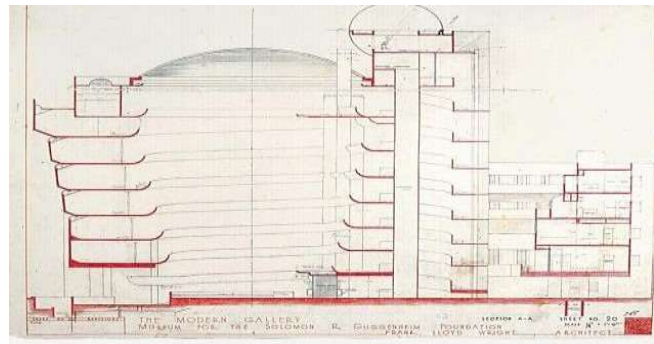


Fig. Section Of Guggenheim Museum



CONCEPTUAL PLAN:

Wright created the philosophy of "organic architecture," which maintains that the building should develop out of its natural surroundings. Although the word "organic" usually refers to something that bears the characteristics of plants or animals, for Frank Lloyd Wright the term organic architecture had a separate meaning. For him organic architecture was an interpretation of nature's principles manifested in buildings that were in harmony with the world around them. Building inspired by Wright's love for the automobile - Planetarium - designed for visitors to drive up the ziggurat-like ramps.

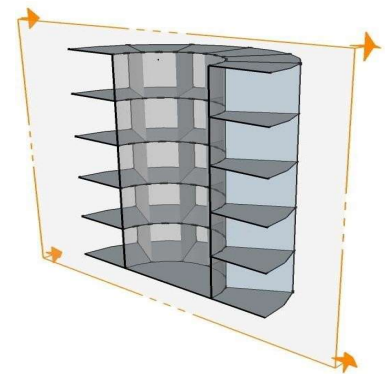
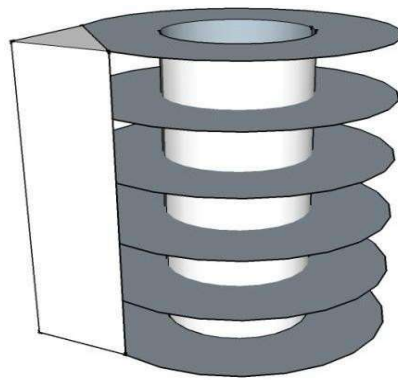
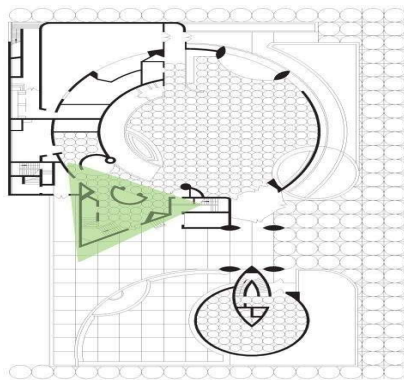


Fig. Structural Detail Of Guggenheim Museum

MATERIALS:

The Guggenheim is primarily composed of reinforced concrete. Normal weight cast in place concrete is the material of the lower levels. Light weight concrete is the material of the interior radial walls and the ramps. Gunite, or shotcrete. is the material used for the exterior of the spiral curved walls. Wright used gunite to achieve a seamless monolithic façade. Wright left out expansion joints, which would have created visual vertical breaks. He hoped the application of elastomeric paint, known as the "cocoon" would fill in the cracks formed during construction. The pairing of multiple types of concrete caused visible cracks in the façade. Steel framed windows, Aluminium skylights were designed Cement plasters soffits on metal lath.

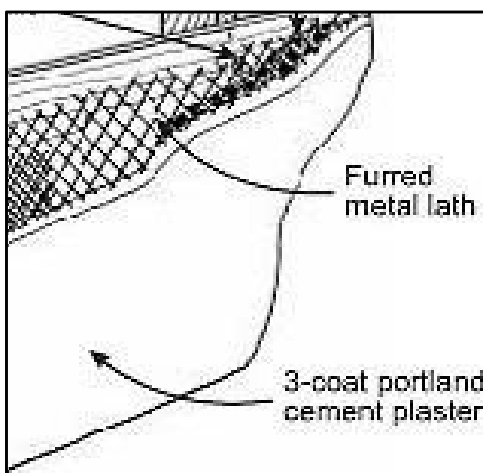


Fig. Material Used In Construction

LIGHTING:

Skylights were originally intended to illuminate the painting in natural light, but were changed to artificial to have more controlled lighting. The huge 29m atrium was designed for proper lighting conditions. Luminance ceiling was designed further for more lighting.

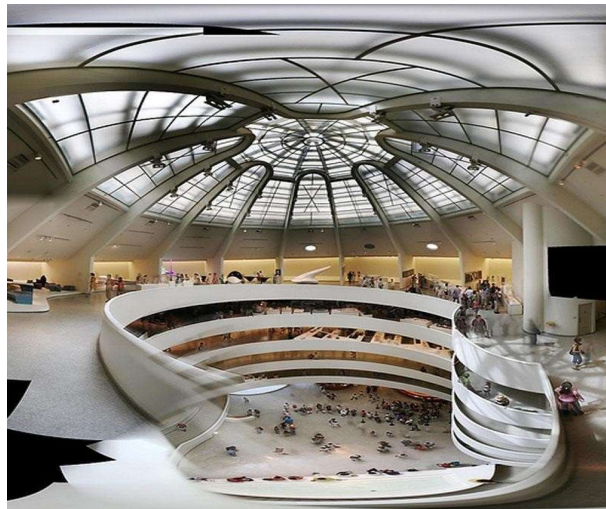


Fig. Luminance Ceiling & Atrium for natural lighting

DESIGN ANALYSIS:

The design of the museum as one continuous floor with the levels of ramps overlooking the open atrium also allowed for the interaction of people on different levels, enhancing the design in section.

The curved walls of the interior were intended so that paintings had to be tilted backward. "as on the artist's easel." This was unsuccessful because the paintings were still very difficult to display because of the concavity of the walls, and because of this before its opening 21 artists signed a letter protesting about their display of work in such a space.

Many critics also argue that the building competes with the art work that is intended to be displayed, a problem which Museum Director James Johnson Sweeney took seriously, stating, and This is the most spectacular museum interior architecturally in this country. But my job is to show off a magnificent collection to its fullest. Wright also had a problem with Manhattan's building code administrators who argued with him over structural issues, such as the glass dome that had to be reduced in size and redesigned to include concrete ribs that are extensions of the discreet structural pillars on the exterior walls.

CONCLUSION:

Despite the opinion of critics, there is no doubt that Wright's design for the Guggenheim Museum provides a spatial freedom that is unique to his style. It took Wright 700 sketches and six sets of working drawings to turn his vision into an extraordinary sculpture of a building overlooking Central Park, that in the very least should be acknowledged as one of the most spatially beautiful International-style works of architecture. Wright also embraced new materials, machinery, and technologies. Far from seeing them in opposition to nature, he saw them as allies. Depending upon each other for their integrity, nature would inform and machinery execute a totally new architecture one where the machine's capacities transformed natural principles into architectural forms.

CASE STUDY - 1

BIHAR MUSEUM, PATNA

INTRODUCTION:

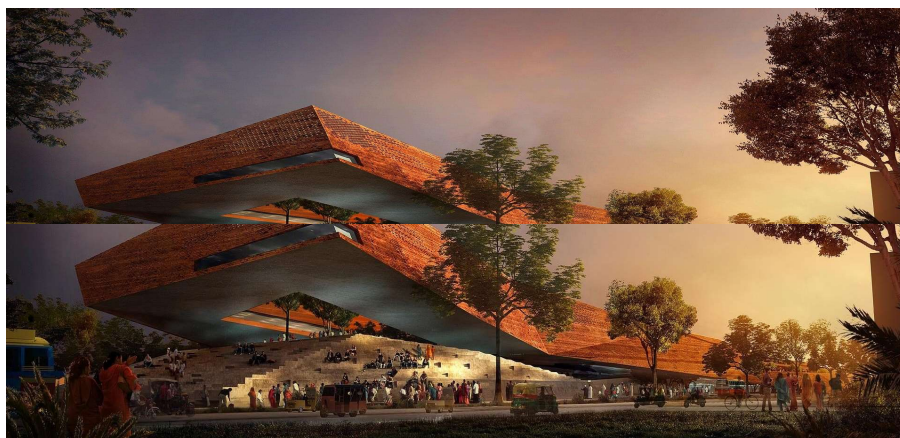
Patna is a city with a storied past and this land saw the advent of many glorious civilizations. The history of this city unravels like a ball of thread that surprises you with twists and turns as we travel over two millennia. The Patna Museum established in 1917 will soon turn a century old along with the date of discovery of its most cherished and visited artefact the world famous Didarganj Yakshi, a statue of monumental Mauryan vision. In the state of Bihar, the need for a new museum was seriously felt, the Patna Museum having limitations, both in physical space as well as in its design and methods of presentation.

Bihar Museum is a modern state of the art museum located in Patna. It was partially opened in August, 2015. The children's museum, the main entrance area, and an orientation theatre were the only parts opened to the public in August 2015. Later, in October 2017 remaining galleries were also opened. More than 100 artefacts were transferred here from Patna Museum.

It was planned as a history museum for the state of Bihar, and began construction in Bailey Road, Patna in October 2013 with an estimated budget of 2498 crore (US\$74 million). The Museum was planned to bring the region's thousands year history into focus, inspiring local residents and visitors from across the globe to explore Bihar's rich heritage, historic sites and cultural attractions.

RELEVANCE:

For the design of the Museum building world renowned architectural firms were invited submit their proposals and selection was on a competitive basis. Japanese firm, Maki and Associates submitted the winning concept, which they proposed to execute with OPOLIS Architects, based in Mumbai. For the Bihar Museum, Maki outlined a concept that was appealing to the sensory experience, fitting with practical considerations and making provisions for the future growth of the establishment. The architects visualized the Museum as if viewing it through different lenses to expand on four different facets“.



SITE:

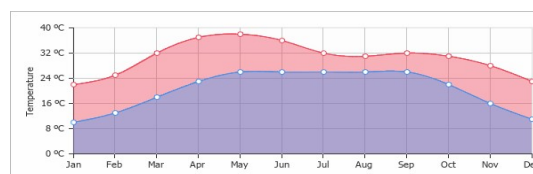
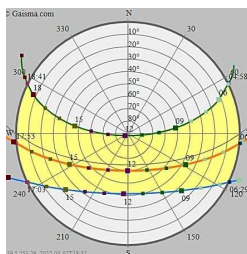
Department of Art, Culture and Youth, State of Bihar (DACY) proposed a new Museum on Bailey Road on the site west of the Patna Museum.

Latitude: 25° 36' 27.7704" N

Longitude: 85 7 12.9036" E

CONNECTIVITY:

- 3.6 km away from **Patna Junction**
- 4.5 km away from **Mithapur Bus Stand**
- > 4.7 km away from **Jay Prakash Narayan International Airport**



Maximum & Minimum temperature



Average humidity in Patna

Climate:

- Macro-Climate: **Hot & Humid**
- Average Temperature: **27.1 °C**
- Maximum Temperature: **46.0°C**
- Minimum Temperature: **1.1°C**
- Annual Precipitation: **1100 mm**
- Prevailing Wind Direction: **6km/h North-East**

| A/ | Sr. No. | Space | No. of Units | Area (in sq. m) | Design Capacity |
|----|---------|----------------------------|--------------|-----------------|-----------------|
| | | | | | |
| | 1. | ENTRANCE | | | 100 |
| | | Entrance Court | - | 400 | |
| | | Reception | 1 | 30 | |
| | | Back Office | 1 | 20 | |
| | | Information Help Desk | 1 | 20 | |
| | | Ticket Counter | 2 | 20 | |
| | | Drop off | 1 | 200 | |
| | 2. | ADMINISTRATION | | | 50 |
| | | Staff Office | 10 | 200 | |
| | | Director General's Chamber | 1 | 30 | |
| | | Curator Office | 2 | 40 | |
| | | Meeting Room | 2 | 200 | |
| | | Staff Rest Room | 1 | 100 | |
| | | Security Monitoring Room | 1 | 30 | |
| | | Server Room | 1 | 30 | |
| | | Staff Toilet (M/F) | 5/5 | 50 | |
| | | Store | 5 | 1000 | |
| | | Staff Canteen | 1 | 200 | |
| | 3. | WORKSHOP | | | 200 |
| | | Wood Workshop | 1 | 200 | |
| | | Metal Workshop | 1 | 200 | |
| | | Terracotta Workshop | 1 | 200 | |
| | | Store | 1 | 200 | |
| | | Store Props | 1 | 100 | |
| | 4. | EXHIBITION GALLERY | | | 1500 |
| | | Bronze Sculpture Store | 1 | 300 | |
| | | Coins Vault | 1 | 200 | |
| | | Textile Gallery | 1 | 300 | |
| | | Miniature Gallery | 1 | 300 | |
| | | Manuscript Gallery | 1 | 100 | |
| | | Hindu Art Gallery | 1 | 200 | |
| | | Buddhist Art Gallery | 1 | 400 | |
| | | Jain Art Gallery | 1 | 200 | |
| | | Tribal Art Gallery | 1 | 600 | |
| | | Terracotta Gallery | 1 | 300 | |
| | | Children's Museum | 1 | 600 | |
| | | Pre Show Display | 1 | 200 | |
| | | Post Show Display | 1 | 100 | |
| | | Temporary Exhibition | 1 | 1000 | |

| | | | | |
|-----|---|-------|------|------------|
| 5. | LIBRARY | - | 300 | 100 |
| | Librarian's Office | 1 | 20 | |
| | Cyber Room | 1 | 30 | |
| 6. | AUDITORIUM | - | 300 | 100 |
| | Projection Room | 1 | 20 | |
| | Green Room | 1 | 30 | |
| 7. | AMENITIES | | | |
| | Restaurant | 1 | 250 | 50 |
| | Museum Shop | 2 | 200 | 50 |
| | Seminar Hall | 1 | 200 | |
| | Toilet (M/F) | 10/10 | 50 | |
| 8. | SERVICES | | | |
| | Maintenance | 1 | 100 | |
| | Janitor Room | 1 | 50 | |
| | Store | 1 | 200 | |
| | Housekeeping Centre | 1 | 100 | |
| | High Tension Control Room | 1 | 200 | |
| | HVAC Room | 1 | 200 | |
| 9. | LABORATORY | 4 | 200 | 50 |
| 10. | LOADING AREA | - | 400 | |
| 11. | OPEN SPACES | - | 1000 | 250 |
| 12. | PARKING | - | 500 | 100 |
| | VIP Parking | - | 100 | |
| | Staff Parking | - | 100 | |
| | | | | 50 |
| 13. | TRANSITION AREA (40% of Total Build up Area) | | 4800 | |

| | |
|-------------------|---------------------|
| TOTAL AREA | 17,000 Sq. M |
|-------------------|---------------------|

| USER | ACTIVITY | SPACE |
|----------------|-------------------|--|
| VISITOR | Visual Experience | Bronze Sculpture Store Coins Vault Textile Gallery Miniature Gallery Manuscript Gallery Hindu Art Gallery Buddhist Art Gallery Jain Art Gallery Tribal Art Gallery Terracotta Gallery |

| USER | ACTIVITY | SPACE |
|---|----------------------------|--|
| VISITOR | Visual Experience | Bronze Sculpture Store Coins Vault Textile Gallery Miniature Gallery Manuscript Gallery Hindu Art Gallery Buddhist Art Gallery Jain Art Gallery Tribal Art Gallery Terracotta Gallery |
| | Shopping | Children's Museum Pre Show Display Post Show Display Auditorium Temporary Exhibition Museum Shop |
| | Reading | Library Cyber Room |
| | Parking | Parking Area |
| | Sanitation | Toilet |
| | Beverage & Food | Restaurant Staff Canteen |
| ADMINISTRATION & SERVICE STAFF | Official Work & Monitoring | Office Server Room |
| | Services | Maintenance Janitor Room Store Housekeeping Centre High Tension Control Room HVAC Room |
| | Meeting | Meeting Hall Seminar Hall |
| | Retiring | Staff Rest Room |
| | Beverage & Food | Pantry |
| | Sanitation | Staff Toilet |
| WORKER STAFF | Restoration | Restoration Laboratory Store Reserve Collection |

SITE DISTRIBUTION



Chart 2.3 (i) Site Distribution

AREA DISTRIBUTION

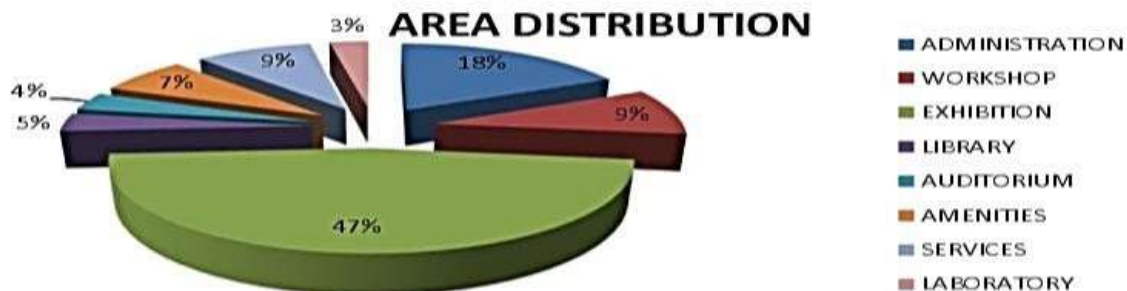


Chart 2.3 (ii) Site Distribution

CONCEPTUAL PLAN:

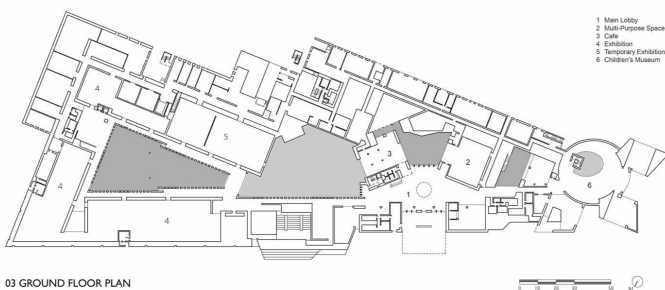
The constant presence of the natural environment within the Museum "campus creates a rich, unique experience with each visit, one that changes with the time and seasons. It is hoped that this will encourage repeat visitors, and together with world-class permanent and temporary exhibits - ensure that the Bihar Museum has a lasting educational impact for the children of Bihar and other visitors from across the world.

SITE PLAN:

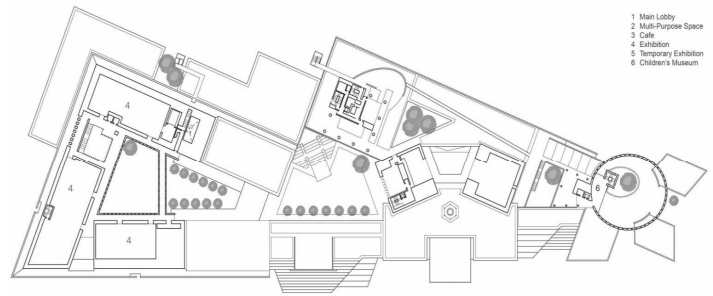
Inspired by the generous site, Fumihiko Maki conceived the Bihar Museum as a campus with interconnected landscape of built-up and open spaces with modest but dynamic profile, in harmony with the land. The campus incorporates primarily four zones i's, entrance, education, exhibition and administration. Each wing has been given a distinct and recognizable form within the complex.



Concept development of the Museum



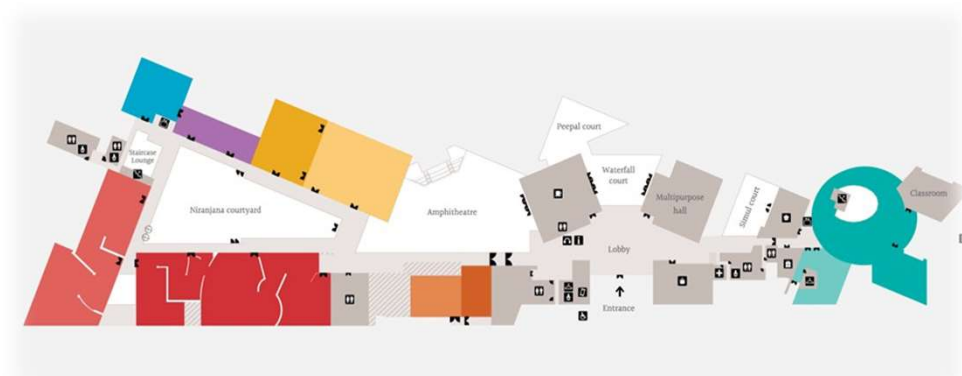
03 GROUND FLOOR PLAN



04 FIRST FLOOR PLAN

CIRCULATION PLAN:

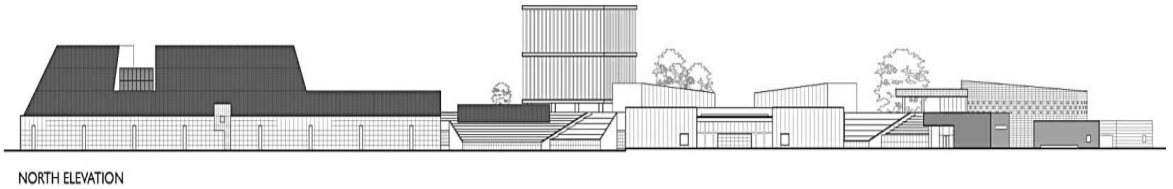
The circulation pattern was based on the history of Bihar, starting with Buddhism and Jainism followed by Mauryan and Gupta Empire to Sher Shah Suri and to the Colonial Past to exhibit the great history of Bihar to the Visitors.



ELEVATIONS:

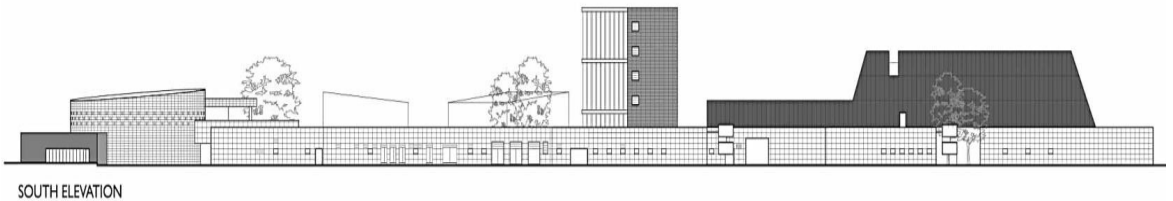
Most of the external surfaces of the buildings are clad in zero-maintenance Corten steel, whose earthy brown-red coloura granite and sands Bihar's past and fu

NORTH ELEVATION



NORTH ELEVATION

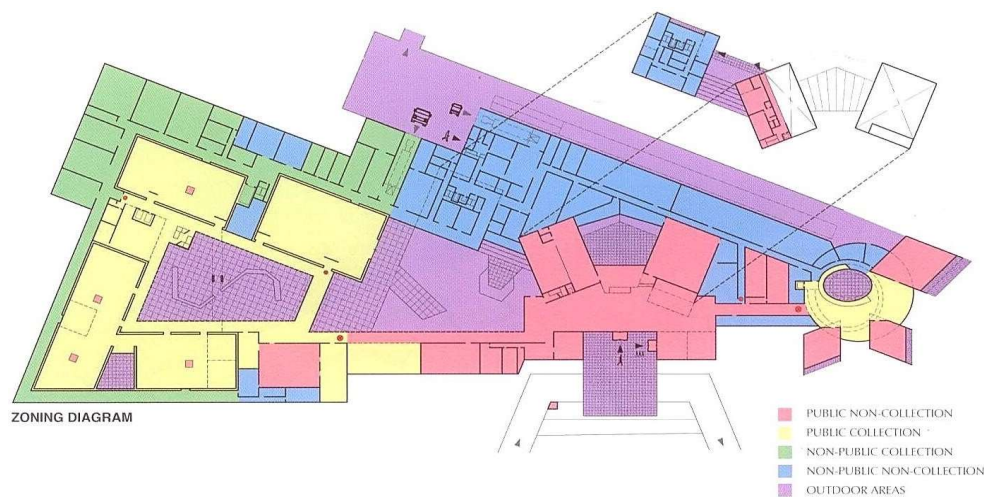
SOUTH ELEVATION



SOUTH ELEVATION

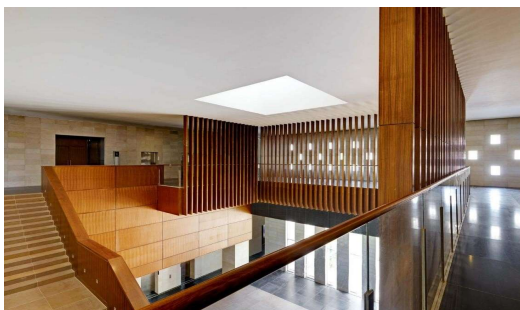
ZONING:

The spaces divide galleries into different specializations, also distinguishing the children's gallery with its own orientation section. The architecture constantly works to enhance the feeling of wonder and belonging to allow the visitor to explore and discover. The environment is thus envisioned as a learning landscape, a place that creates a sense of calm that is conducive to education.



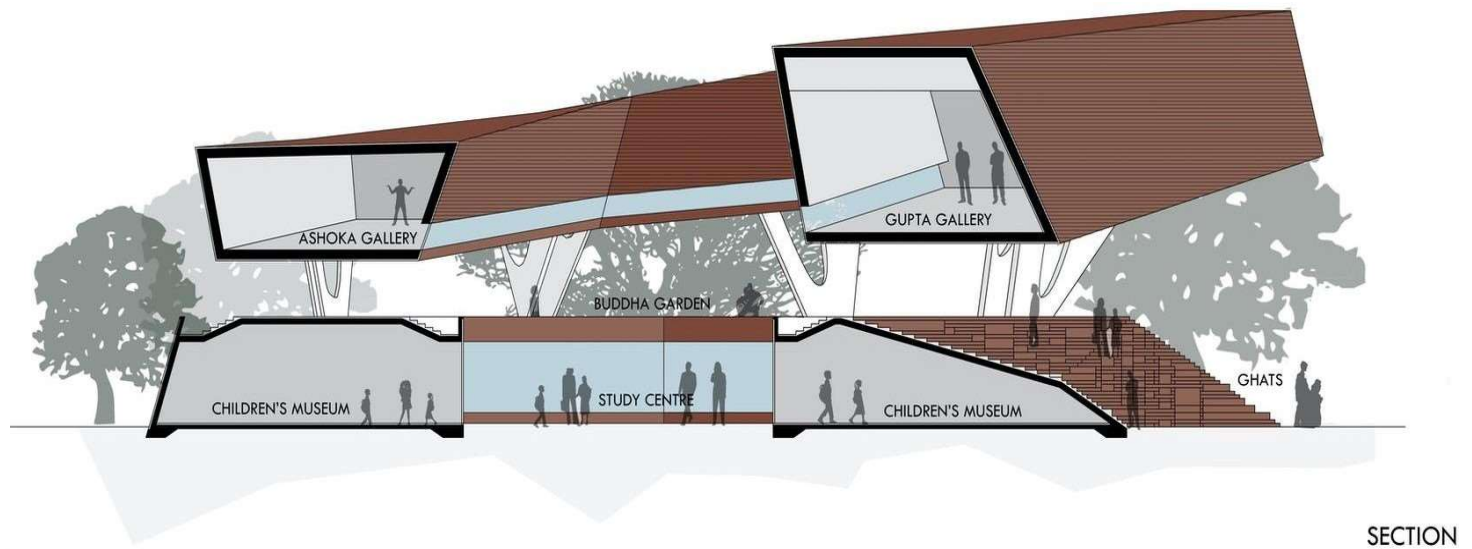
MATERIALS:

The Museum's exterior is characterized by extensive use of weathering steel, a durable material that complements its context and creates a dignified contrast to the surrounding greenery. The weathering steel symbolizes India's historical achievements in metal\urgy as well as its current prominence within the international steel industry (of which Bihar's rich natural resources have played a critical role)



- It is supplemented with stone, terracotta, and glass finishes a modern material palette with clear connections to Bihar's past and future.

SECTIONS:.



CROSS SECTION THROUGH CHILDREN'S MUSEUM

LIGHTING:

Lighting is one of the main aspects of any museum, especially natural lighting and the architects has tackled this issue through bay winds, Façade lighting, luminous walls and a central courtyard. The Atrium at the entrance shows the importance of lighting in museum.



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Natural Lighting in Bihar Museum

SITE PHOTOS:



OBSERVATION:

The Museum as a symbol of Bihar penetrates the visitor's consciousness by its uniquely juxtaposed forms and building materials. Iron has links to India's ancient civilizations that thrived in this land and Maki has used weathering steel, also known as Cor-ten Steel, to enhance this symbolic connect with iron, industry and progress.

The architecture of the Museum thus works as a constructive shell for ordering the exhibits and to guide the visitor through a holistic process of learning and journeying through an expansive ground to discover the history of India and for each individual to connect with the greater symbolism.

Landscape of the Bihar Museum is designed beautifully, integrating the spaces through dynamic landscape. Landscape is one of the major aspects of any museum planning. Maki and Associates conceived the Bihar Museum as a "campus" - an interconnected landscape of buildings and exterior spaces that maintains a modest but dynamic profile, in harmony with existing site conditions.

DESIGN ANALYSIS:

All the built-up blocks have been strategically located in consonance with the configuration of the site. These blocks are linked together by cloisters which are characterised by deeply recessed openings and modern versions of traditional jaali screens.

These screens allowed natural light to enter, while shielding the spaces from heat, and providing relief from the vast black-box exhibition spaces. Spatial depth and layering channelling the Japanese concept of 'Oku' are used throughout, creating a sense of anticipation that culminates in the meditative Buddha courtyard.

CONCLUSION:

In the words of Fumihiko Maki, "As the building took shape. I came to see it as an extension of my ideas on the group form concept, which emphasizes linkages. Taking advantage of the elongated site in Patna, the museum complex could be called a 'chained group form where heterogeneous elements are effectively linked by outdoor courts, plazas, and cloisters into a single complex. Because of the large site.

and extensive programme, this was the first opportunity in my long career to realize this kind of chained group form".

The museum is well designed and one of the most innovative museum in the present era, encompassing every aspect of design.

CASE STUDY – 2

NATIONAL MUSEUM, NEW DELHI

INTRODUCTION:

The National Museum in New Delhi is one of the largest museums in India. It holds variety of articles ranging from pre-historic era to modern works of art. It was established on August 15, 1949 in the Darbar Hall of Rastrapati Bhavan. It functions under the Ministry of Culture, Government of India. The museum is situated on the corner Janpath and Maulana Azad Road. The blue-print of the National Museum had been prepared by the Gwyer Committee set up by the Government of India in 1946. The museum has around 200,000 works of art, both of Indian and foreign origin, covering over 5,000 years. It also houses the National Museum Institute of History of Arts, Conservation and Museology on the first floor which was established in 1983 and now is a Deemed University since 1989, and runs Master's and Doctoral level courses in History of Art, Conservation and Museology.

RELEVANCE:

The National Museum is one of the largest and well designed museums in India, also the museum is situated near to the site of the proposed thesis project, which make it selection important to understand the design feature of the area and issue faced. Also, as it is the National Museum of India, I selection becomes more important in reference to understand the design of the context and aspects of museum planning. Having a wide range of masterpieces of sculptural art in such medium stone, terracotta, stucco, bronze gold, silver, ivory, bone, spanning a period of over two millenniums, from the 3rd century BC to the 19th century AD, one of the longest in the history of world's art-heritage, the Department of Archaeology make this museum a relevance choice for understanding the design context of the museum planning.



SITE:

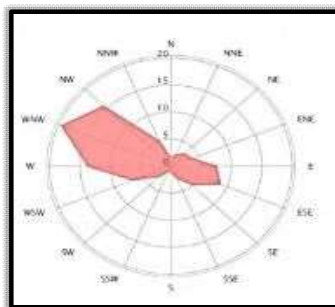
The museum is situated on the corner of Janpath and Maulana Azad Road over an area of 7.5 acres, with a build up area of about 18,000 sq. m.

Latitude: 28° 36' 42.4764" N

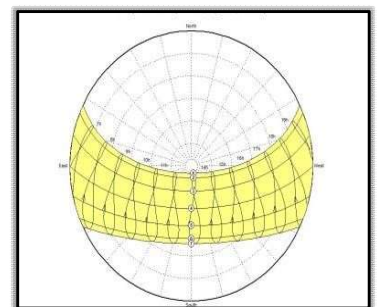
Longitude: 77° 13' 10.1748" E

Connectivity:

- 1.2 km away from **Central Secretariat Metro Station**
- 3.8 km away from **New Delhi Railway Station**
- 14.5 km away from **Indira Gandhi international Airport**
- Nearest stops: **National Museum Bus Stop**



Prevailing Wind Direction



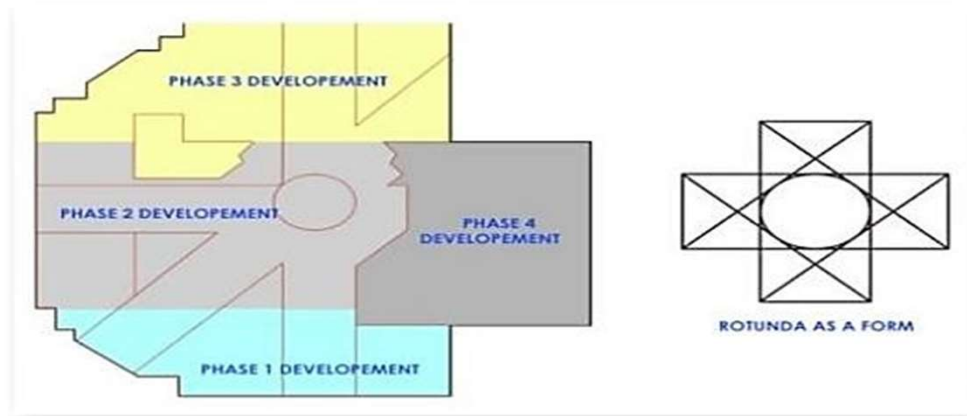
Sun Path Diagram

Climate:

- Macro-Climate: **Humid Subtropical**
- Average Temperature: **25.0°C**
- Maximum Temperature: **47.0°C**
- Minimum Temperature: **-2.2°C**
- Annual Precipitation: **886 mm**
- Prevailing Wind Direction: **18km/h North-West**

CONCEPTUAL PLAN:

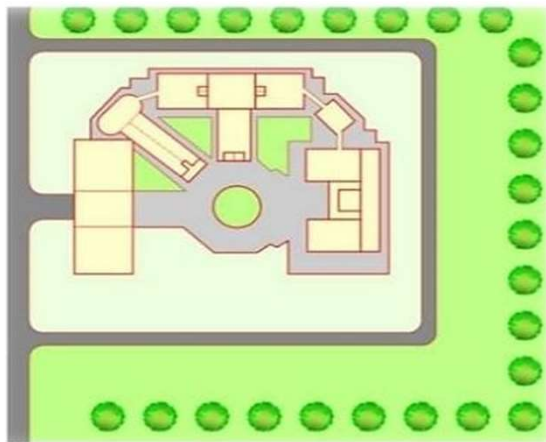
Building was designed such that it merges with the site surrounding. It was the first planned. museum at the National level. Building comprises of four storied with a basement. Basic plan of the building is fan shaped with a circular courtyard in between surrounded by a covered Veranda. Wings are linked with the courtyard according to different requirements and need. Hence, one's find that after watching the exhibits one finds himself again in the same place from where he/she started.



Concept development of the museum

SITE PLAN:

The site is not well designed as there is no segregation of spaces. There is no proper parking facility and the landscape area is not designed well. Parking facilities are provided at the adjacent building.



Site Plan of National Museum

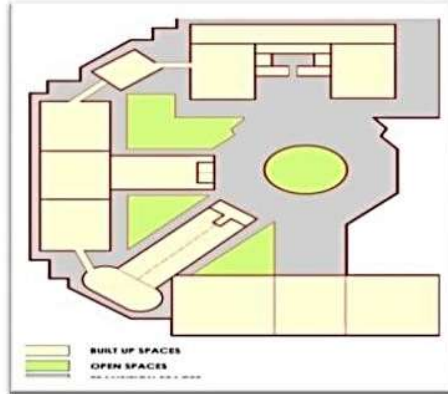
CIRCULATION PLAN:

The Ideology behind the circulation pattern was that every section of exhibition can be experienced by the visitors and no section is left untouched.



ZONING:

The zoning of the museum is done horizontally as well as vertically. Administration and other staff related spaces are placed at the basement of the museum. Services like HVAC, electrical and other are also placed at the basement. Exhibitions are placed at the upper level. Horizontally, the museum is zoned into open, transition and exhibition spaces. Such zoning makes museum a nice. visitor's experience.



Horizontal zoning of National Museum

FLOOR PLANS:

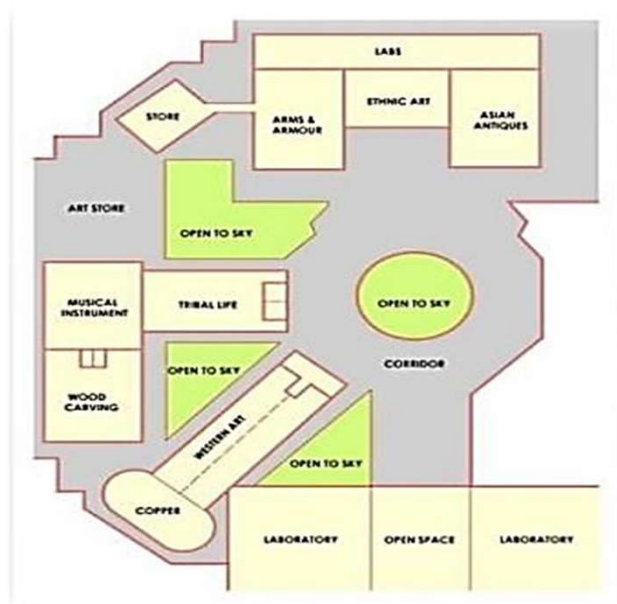
Exhibition halls are interconnected with one another with a centre circulation court 6m wide. Separate entrance for VIP and physically handicapped is present. Basement consists of AC plan room, staff cafeteria, and workshop.



Harapan Civilisation Gallery, Mauryan Gallery, Gupta Gallery, Terracotta Gallery. Bronze Gallery. Medieval Art Gallery, Buddhist Art Gallery, Jewellery Gallery, Decorative Art Gallery, Miniature Painting Gallery. Auditorium and Library are placed at **Ground Floor**.

Coins, Indian Wall Painting Gallery, Manuscript Gallery, Maritime Heritage Gallery. Ajanta Painting. Thanjavur Painting Gallery, Special Exhibition are placed at **First Floor**.

Textile Gallery, Western Art Gallery, Copper Gallery, Wood Carving Gallery. Tribal Art Gallery, Music Instrument Gallery. Arms & Armour Gallery, Asian Antique Gallery, Ethnic Art Gallery are placed at **Second Floor**.



ELEVATIONS:



Courtyard



Model of National Museum



Front Elevation

OBSERVATION:

The collection consists broadly of nine thousand six hundred objects, aesthetic and votive representing different themes - likeness of royal ladies, sin\gers, dancers, kings, scenes of court-life and even animal figures representing aesthetic aspect of art, and myths, legends, narratives or deity images representing its religious aspect.

The ideology of circulation pattern in the museum is one a greater aspect in the museum, the ideology to make visitor experience each and every gallery and in a chronological sequence.

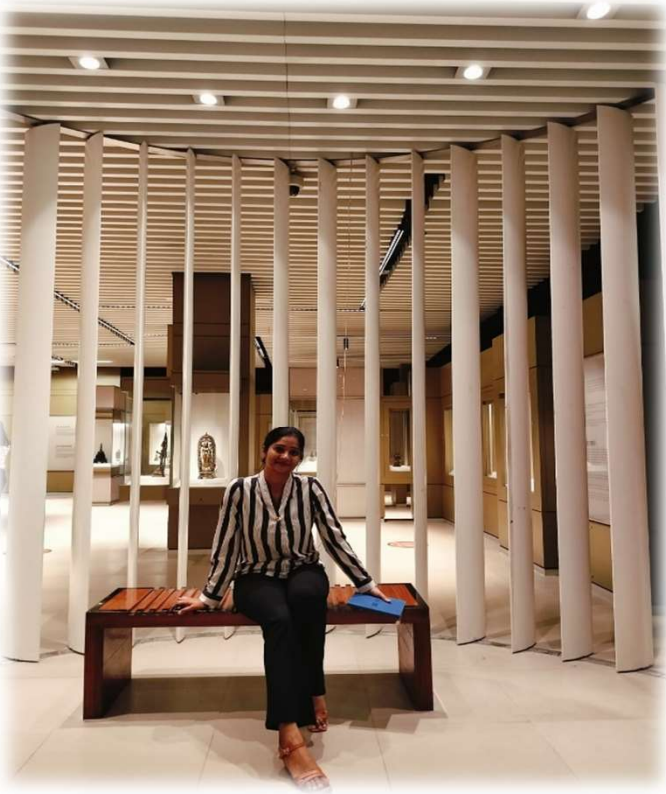
Proper parking facility was not there for visitor, Archaeological survey of India building was used for parking. Only front façade was articulated, rear façade was only plastered. Placement of toilet was not proper; entry was from the landing of staircase. Fire exits were hidden and in case of emergency it is difficult to come out of the place.

DESIGN ANALYSIS:

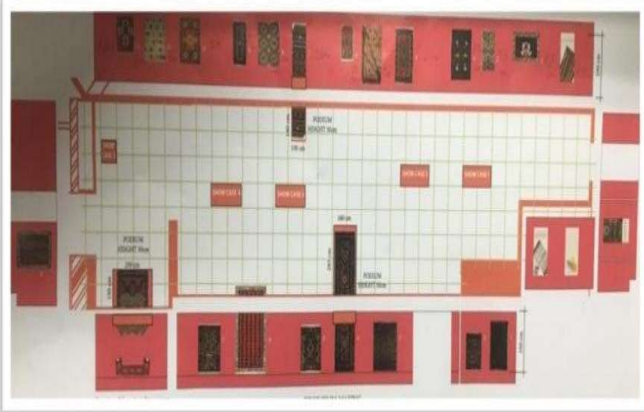
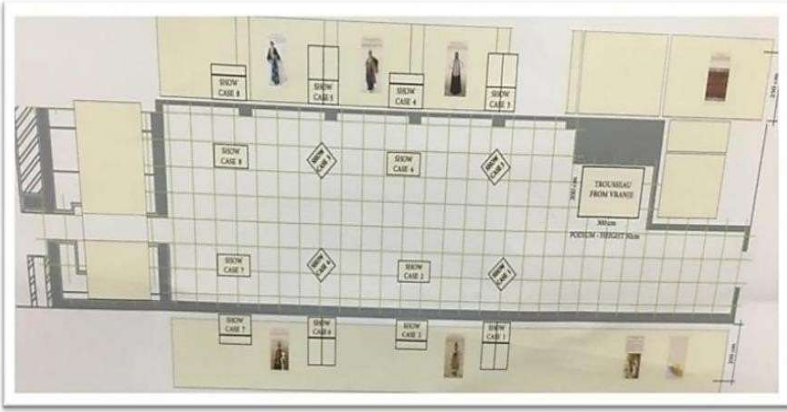
The Department has showcased its objects in different galleries, all on the ground floor. Though scholastic Approach might always present a different perception, the objects displayed in each gallery have been properly classified , the basis being dynastic, stylistic, chronological and religious Although ramp runs throughout the museum but still the design is not universal.

The use of artificial lighting inside the gallery balancing with shadows is one major design aspect of the museum, to prevent sculptures and exhibits from harsh sunlight. The internal courtyard is placed to light up the corridors.

SITE PHOTOS:



DETAILS:



Special Exhibition plan

Special Exhibition plan

MATERIAL



Use of Aluminum & Wood in Natural Museum

Interiors are done with the help of Wood, Glass and Stone. Flooring used is marble and Wood. Different wall colour and rendering is done to avoid monotony. Aluminium is also used in many sections such as Bronze and Coin Gallery. Building is made using high strength R.C.C. and red sandstone. Temporary structures are provided around the building.

LIGHTING:

Each display has its own focussed light, diffused light Lights are used in false ceilings or hanged by steel section. No natural light are used inside the museum. Artificial lighting is done with day light exhibits kept to minimum. Natural lighting is only used in centre circulation court. Well played with focused lights with the use of concave and convex lenses different places. In jewellery section the gallery was dark and recessed pockets were made with minimal lighting The whole structure is based around the central rotunda which lights up the entire corridor.

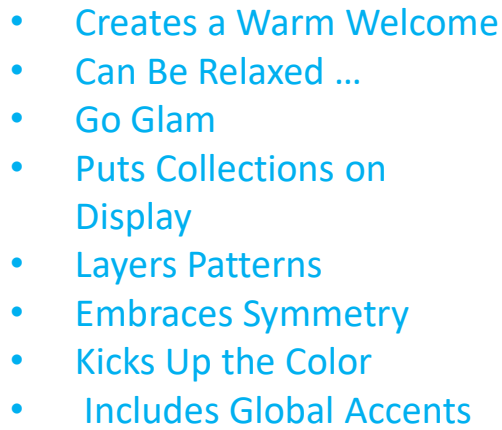


Effective use of Spot Lighting

CONCEPT

TRADITIONAL INTERIOR DESIGN

Traditional design often uses arches, columns, window shutters, and eccentric ornamentation as well as symmetry. Rich and dark colors, woods, and floral, paisley, plaid, and striped patterns are focal in traditional style design.



यावत्स्थास्यन्ति गिरयः सरितश्च महीतले ।
तावद्रामायणकथा लोकेषु प्रचरिष्यति ॥



MOOD BOARD

KALAMKARI PAINTINGS ON WALL -

Kalamkari is a traditional hand painting art from Andhra Pradesh, India done using natural dyes on cotton or silk fabric. 2. The art dates back over 3000 BC and involves 23 steps including dyeing, painting, printing, and cleaning. It features motifs from Hindu epics and figures like peacocks and flowers.



IN EXIBITIONS

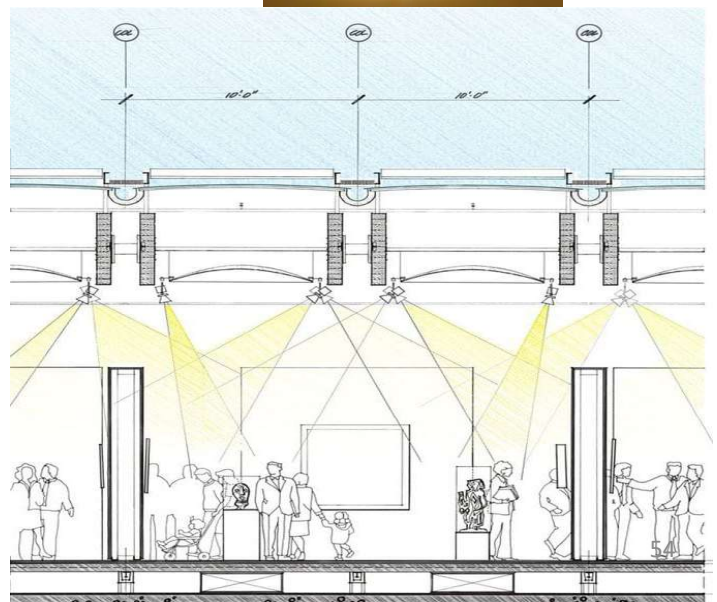
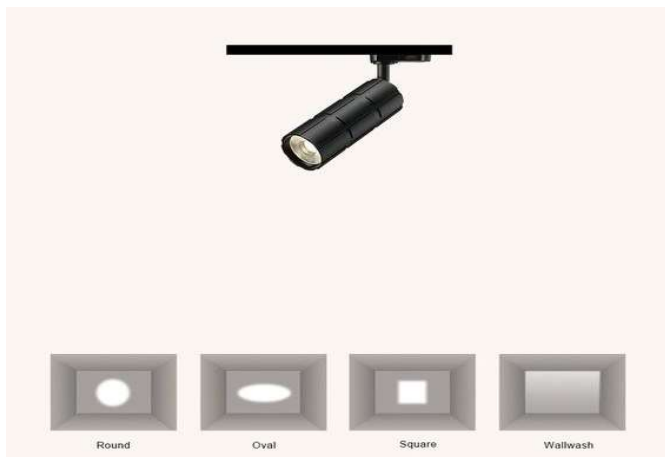


GALLERY WALL DESIGN



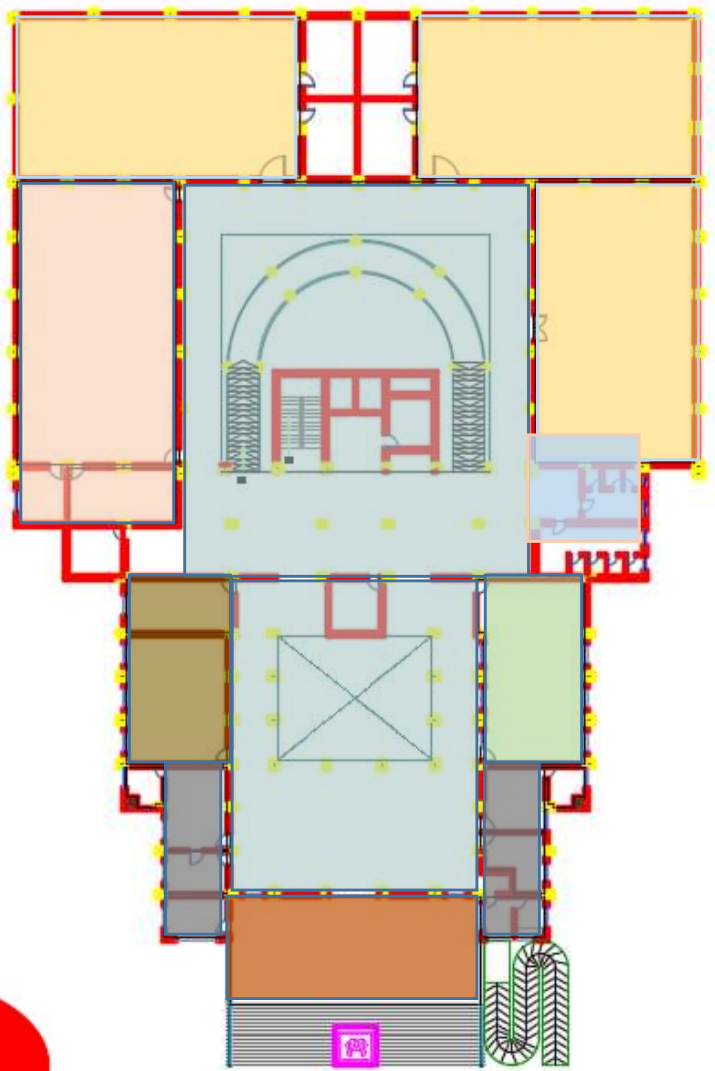
LIGHTING:-

The **lighting** of **museums** and gallery spaces needs to highlight and accentuate the texture, colour and shape of exhibits, whether they are historic artefacts.

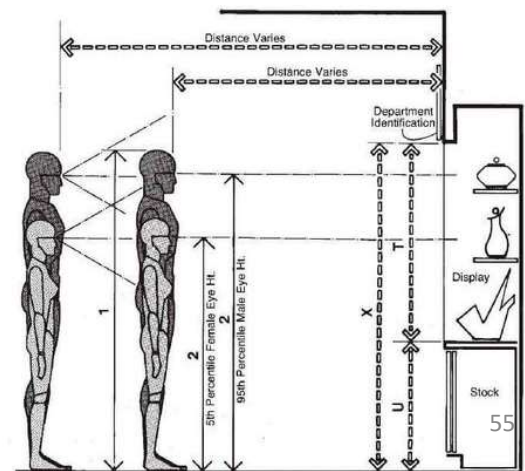
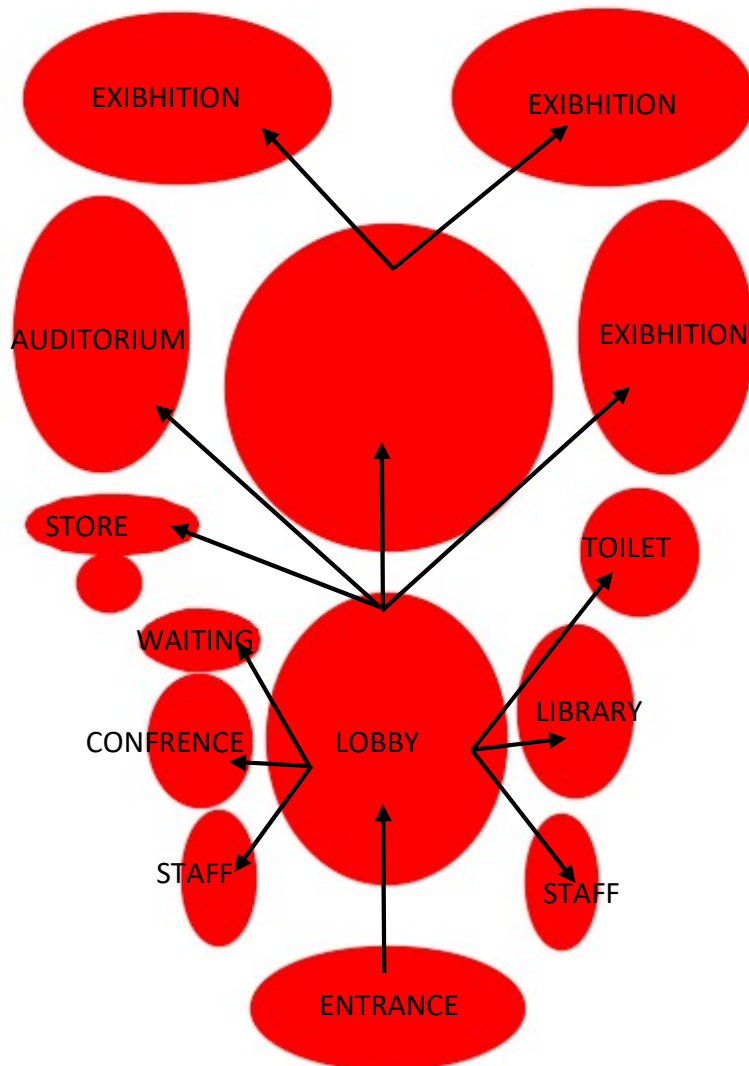


INTERIOR REQUIREMENTS -

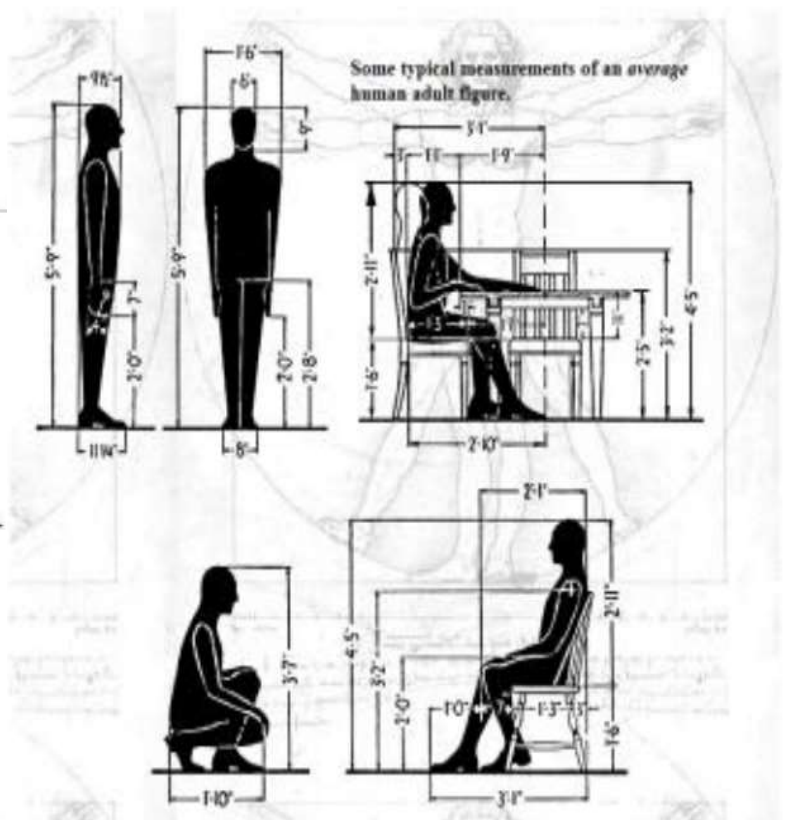
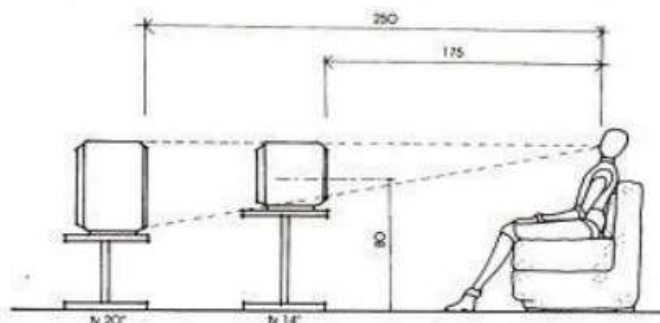
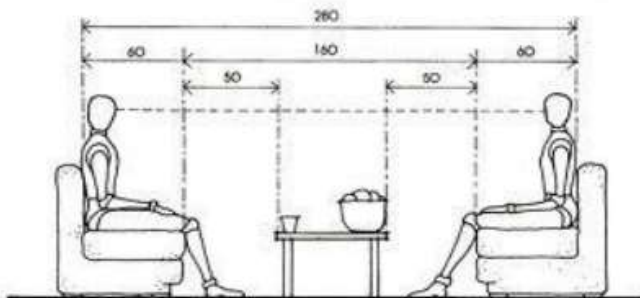
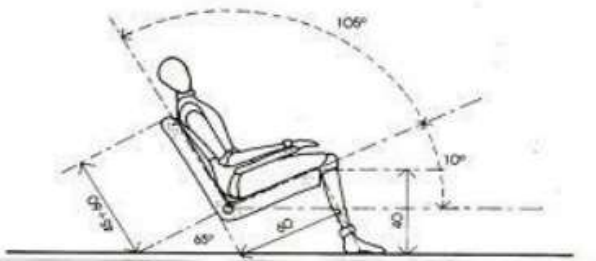
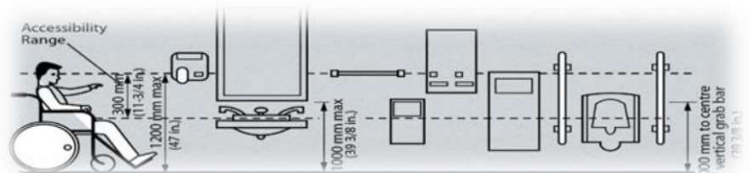
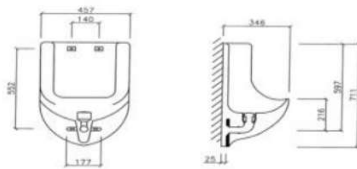
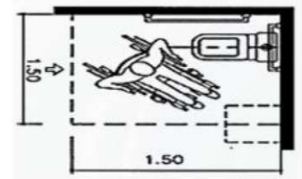
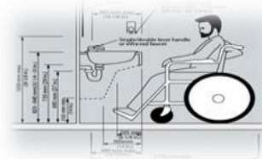
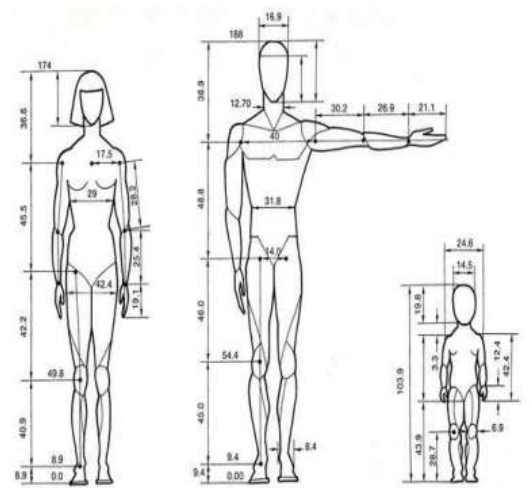
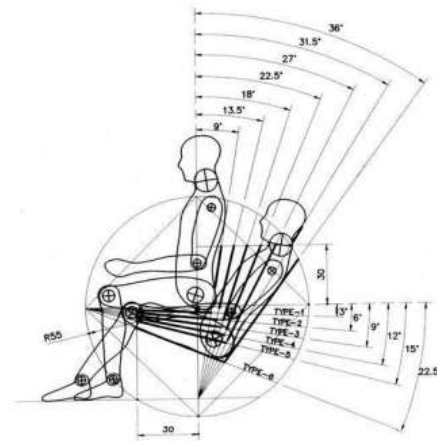
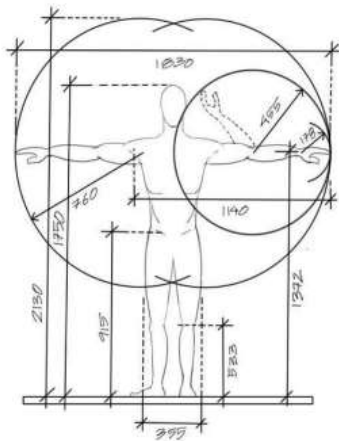
1. ENTRANCE
2. RAN DARBAR
3. STAFF ROOM
4. INCHARGE ROOM
5. CONFERENCE
6. WAITING
7. STORE
8. TOILET
9. RECEPTION
10. TICKET COUNTER
11. LIBRARY
12. EXIBHITION GALLERY
13. LIFT
14. FOOD KIOSK
15. OTHERS CABIN
16. DIRECTOR ROOM
17. SECURITY



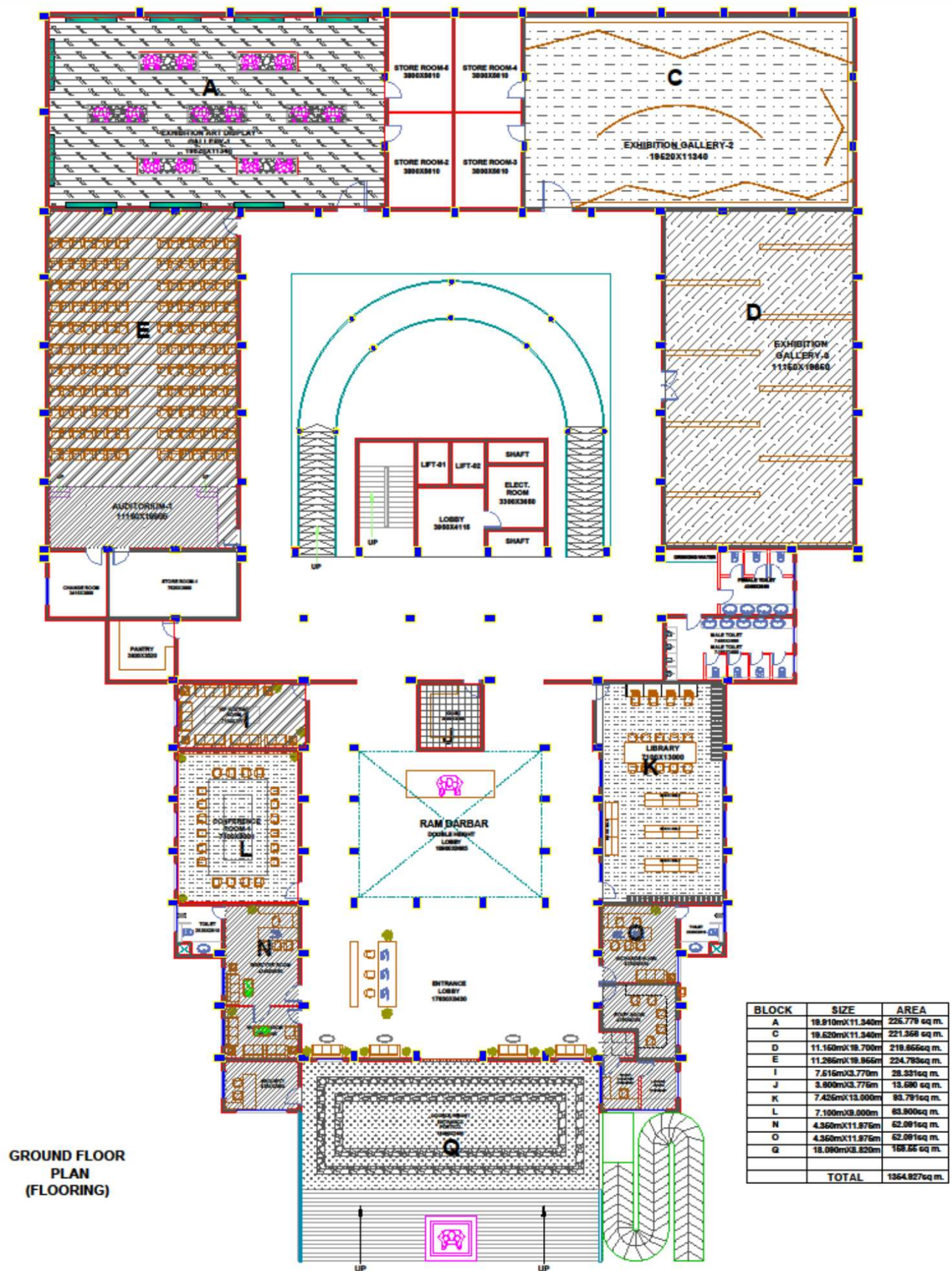
BUBBLE DIAGRAM



DISPLAY/VISUAL RELATIONSHIPS

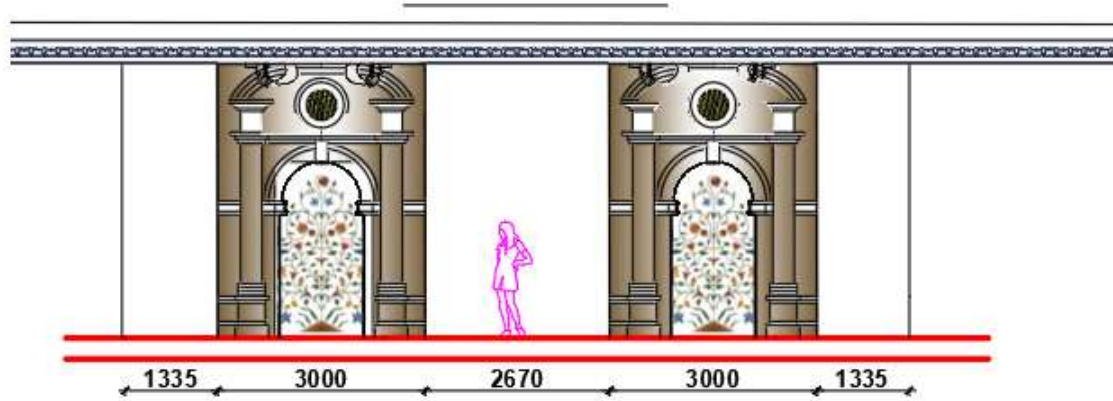


PLAN

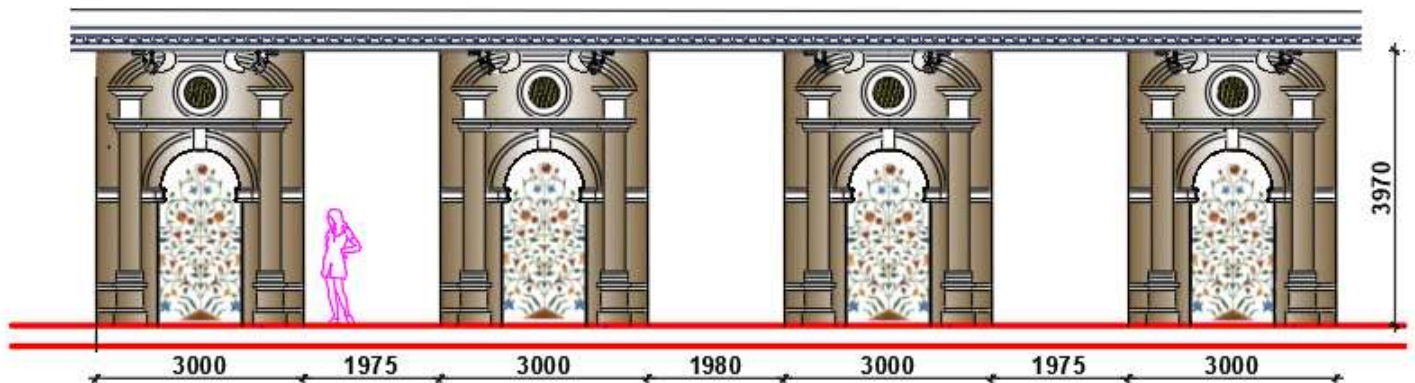


INTERIOR WORKING DETAIL

EXIBHITION GALLERY:-2



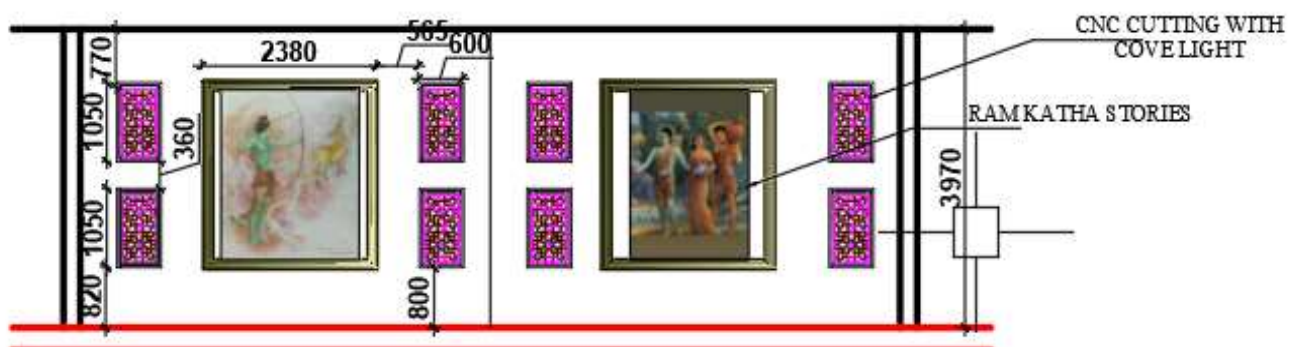
ELEVATION B-B'



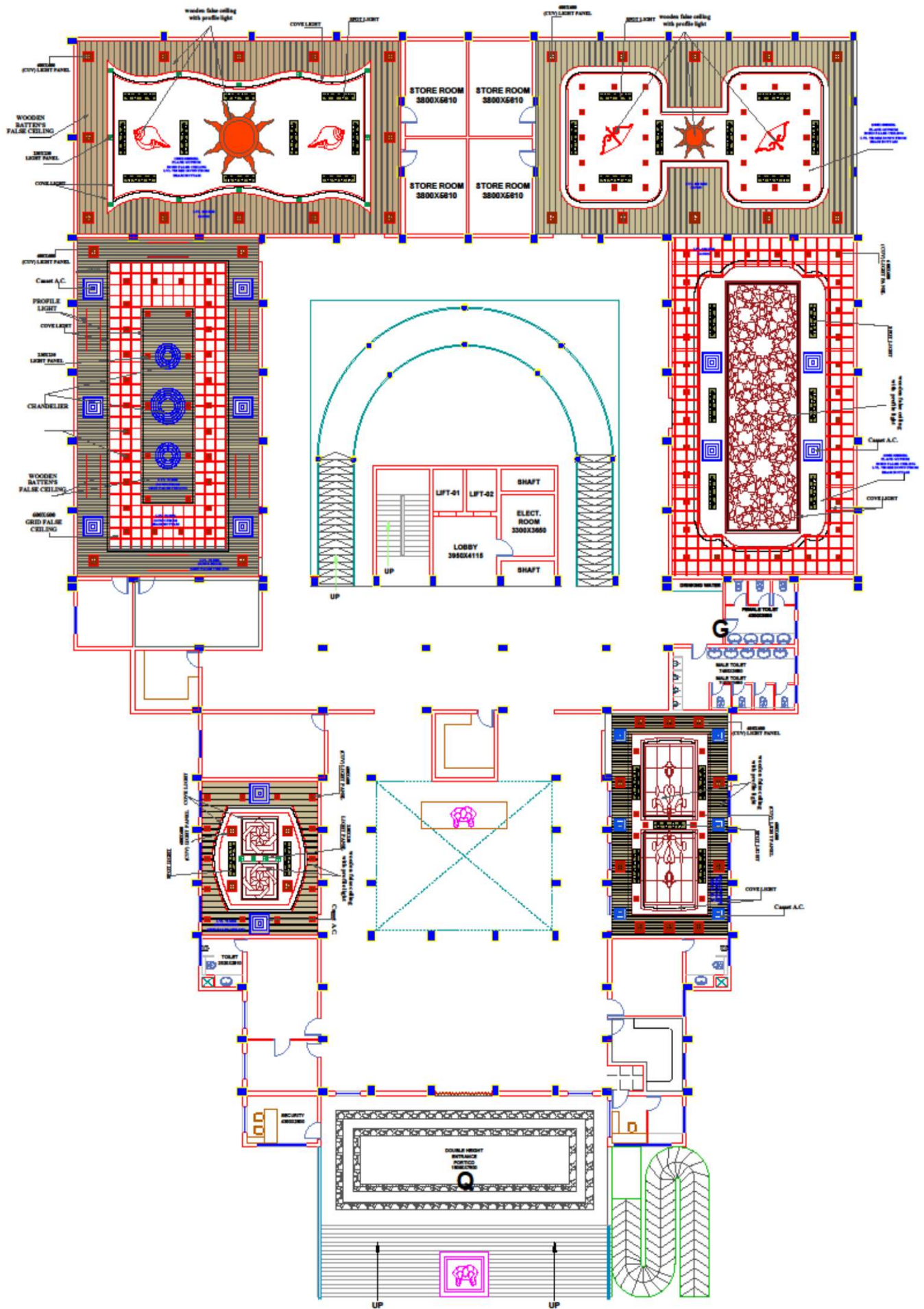
ELEVATION A-A'



ELEVATION A

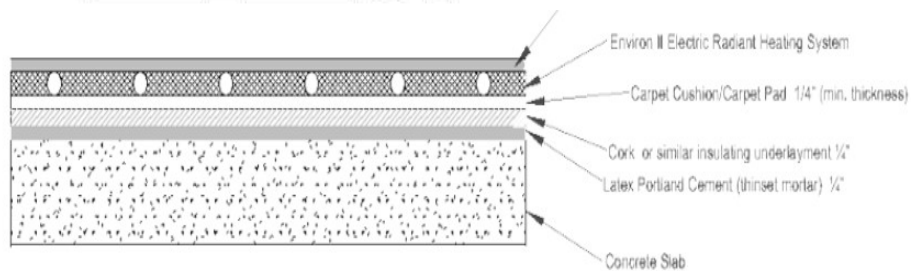
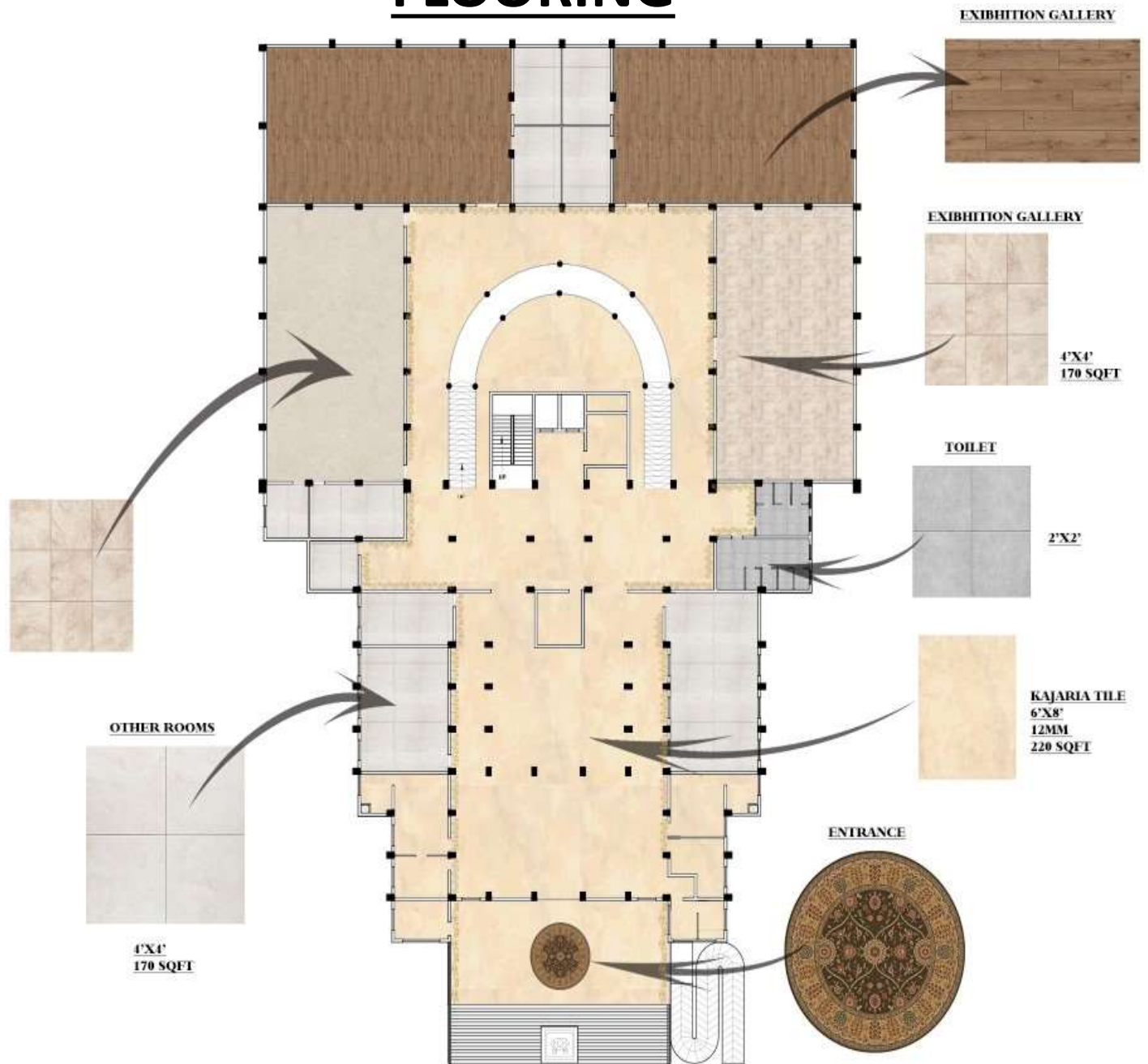


FLASE CELIENG



GROUND FLOOR
PLAN

FLOORING

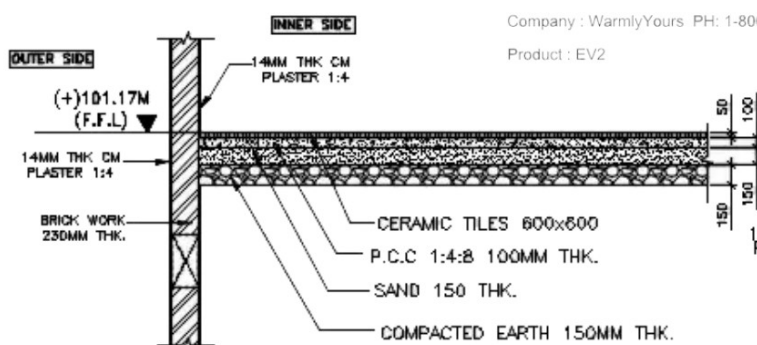


SCALE: N.T.S.

EV2 – Carpet on insulated concrete subfloor:

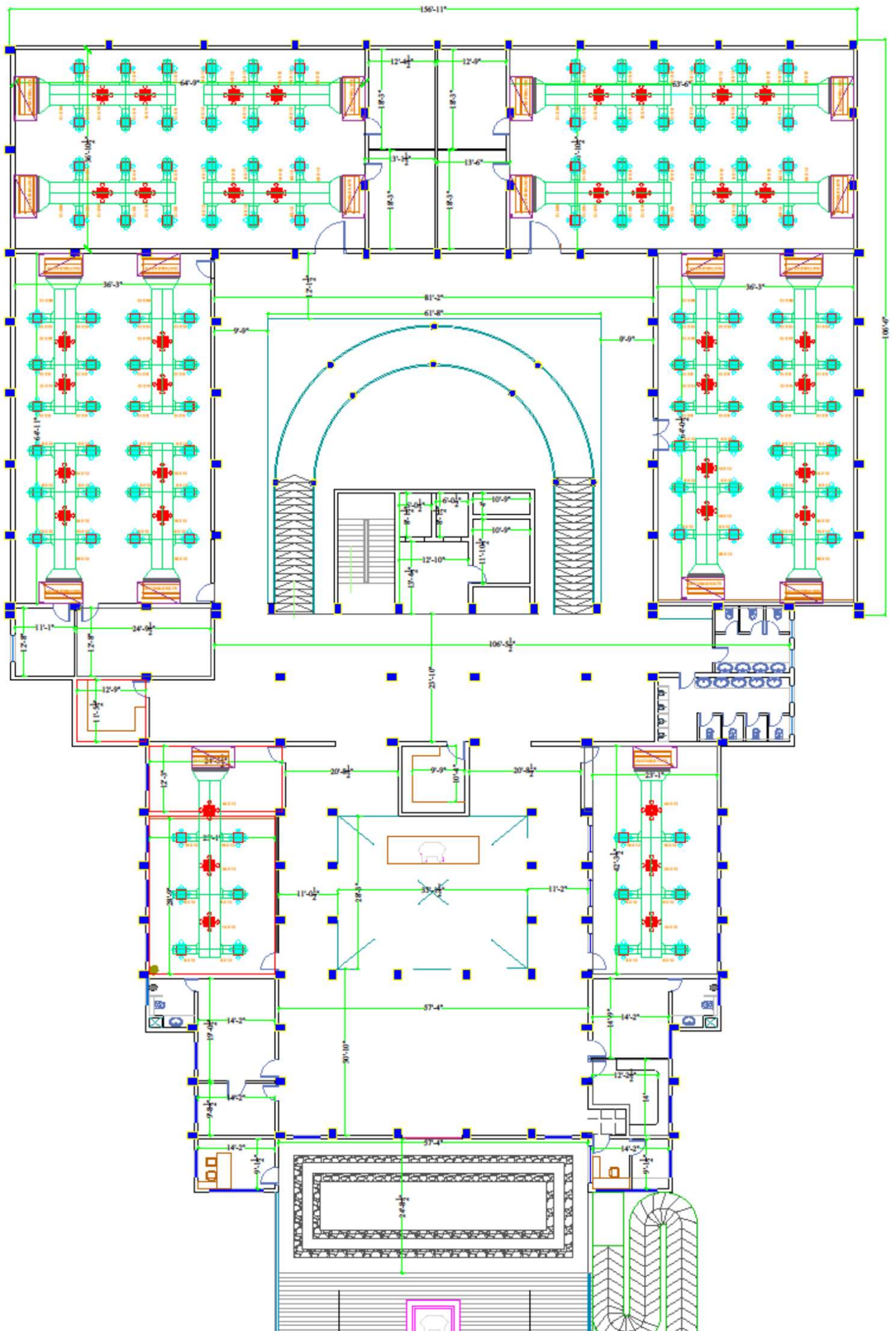
Company : WarmlyYours PH: 1-800-875-5285 FAX: 1-800-408-1100

Product : EV2



FLOORING DETAIL

ELECTIVE



VIEWS

