



THESIS REPORT ON
“OMNIARTE MUSEUM, DELHI”

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

BACHELOR OF ARCHITECTURE

BY
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(1200101006)

THESIS GUIDE
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SESSION
2024-25

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 “OMNIARTE MUSEUM (A UNIVERSAL HUB OF ARTISTIC EXPRESSION) , DELHI” under the supervision, is the bonafide work of the students and can be accepted as partial fulfillment of the requirement for the degree of Bachelor’s degree in architecture, school of Architecture and Planning, BBDU, Lucknow.

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Recommendation Accepted

Not Accepted

External Examiner

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ACKNOWLEDGEMENT

First and foremost gratitude towards the almighty God for his blessings.

I am thankful to Prof. Sumit Wadhera (Dean), Ar. Sangeeta Sharma (Hod) and all my faculty members who have been extremely co-operative since the very beginning and who helped me to utilize my skills and creativity to the utmost. Sincere thanks to our thesis coordinators (Prof. Mohit Agarwal, Ar. Anshul Singh), who left no stone unturned to shape our thesis in the best possible way and also for their untimely help whenever required.

I am deeply grateful to Ar. Shailesh sir , who served as thesis coordinator and provided all the necessary resources and facilities for my work. Additionally, I would like to acknowledge their invaluable contribution to conducting meetings and juries at various times and fostering an environment that encouraged the exploration of novel ideas.

I would also like to extend my heartfelt appreciation to my friends Ananya , Hitesh and Swapnil ,whose direct and indirect assistance has greatly contributed to the progress of my project.

Last but certainly not least, I would like to express my profound gratitude to my parents and family for their unwavering encouragement, patience, and understanding throughout this journey.

I am truly privileged to have had the support and guidance of such remarkable individuals and loved ones, and I will forever cherish their contributions to my success.

Thank You!

-Anshima

SCOPE AND LIMITATION

- The scope to study college of architecture would be limited to the study of various departments of architecture and planning department at undergraduate as well as post graduate level.
- It would include the curriculum of planning for the degree of B.Arch.
- It would include the curriculum for master in architecture for a degree of M.Arch. In various department

METHODOLOGY

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

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SYNOPSIS

OMNI ARTE MUSEUM

(A UNIVERSAL HUB OF ARTISTIC EXPRESSION)



INTRODUCTION:

THE OMNIARTE MUSEUM AS A THESIS TOPIC IS A REVOLUTIONARY CONCEPT THAT AIMS TO TRANSCEND TRADITIONAL ARTISTIC BOUNDARIES, CREATING AN INCLUSIVE SPACE WHERE ALL FORMS OF ART COEXIST.

THE NAME ITSELF IS A FUSION OF "OMNI" (MEANING ALL-ENCOMPASSING OR UNIVERSAL) AND "ARTE" (ART), SYMBOLIZING ITS MISSION TO SHOWCASE A DIVERSE AND LIMITLESS COLLECTION OF ARTISTIC EXPRESSIONS. UNLIKE CONVENTIONAL MUSEUMS THAT FOCUS ON SPECIFIC TIME PERIODS, STYLES, OR CULTURAL INFLUENCES, OMNIARTE SEEKS TO BREAK THESE DIVISIONS AND PROVIDE A HOLISTIC EXPERIENCE WHERE VISITORS CAN EXPLORE AND ENGAGE WITH ART IN ITS MANY FORMS. IT SERVES AS A GLOBAL PLATFORM WHERE THE PAST, PRESENT, AND FUTURE OF ART SEAMLESSLY MERGE, CELEBRATING CREATIVITY WITHOUT RESTRICTIONS.

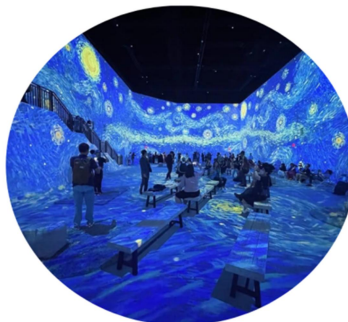
THE OMNIARTE MUSEUM REDEFINES ART BY UNITING CLASSICAL, CONTEMPORARY, DIGITAL, AND EXPERIMENTAL WORKS IN ONE SPACE. UNLIKE TRADITIONAL MUSEUMS, IT EMBRACES AR, VR, AND INTERACTIVE EXHIBITS, MAKING ART ENGAGING AND ACCESSIBLE.

IT ALSO SUPPORTS EMERGING ARTISTS AND FOSTERS CULTURAL INCLUSIVITY, CREATING A DYNAMIC, EVOLVING SPACE WHERE CREATIVITY HAS NO LIMITS AND ARTISTIC BOUNDARIES ARE ERASED.

OMNIARTE MUSEUM IS NOT JUST A PLACE TO VIEW ART-IT IS A LIVING, EVOLVING SPACE WHERE CREATIVITY HAS NO LIMITS.

OMNIARTE MUSEUM IS DESIGNED TO ACCOMMODATE A VAST RANGE OF ARTISTIC DISCIPLINES, MAKING IT A ONE-OF-A-KIND SPACE FOR ART LOVERS. THE MUSEUM WILL FEATURE:

- **PAINTINGS CLASSICAL & SCULPTURES** - MASTERPIECES FROM HISTORICAL PERIODS SUCH AS THE RENAISSANCE, BAROQUE, AND IMPRESSIONISM, SHOWCASING THE EVOLUTION OF FINE ARTS.
- **MODERN & ABSTRACT ART**-CONTEMPORARY WORKS THAT EXPLORE NEW ARTISTIC MOVEMENTS, INCLUDING SURREALISM, CUBISM, MINIMALISM, AND EXPERIMENTAL FORMS.
- **DIGITAL & AI-GENERATED ART** -INTERACTIVE DISPLAYS THAT USE TECHNOLOGY TO CREATE STUNNING VISUAL EXPERIENCES, ALLOWING VISITORS TO ENGAGE WITH EVOLVING ARTISTIC TRENDS.
- **PHOTOGRAPHY EXHIBITS** -A DEDICATED SPACE FOR PHOTOGRAPHIC STORYTELLING, CAPTURING HUMAN EMOTIONS, HISTORY, AND SOCIAL MOVEMENTS THROUGH VISUAL NARRATIVES.
- **PERFORMANCE ART & LIVE INSTALLATIONS**- THE MUSEUM WILL INCLUDE SPACES FOR THEATER, DANCE, SPOKEN WORD, AND LIVE ART INSTALLATIONS, ALLOWING VISITORS TO EXPERIENCE ART IN MOTION.
- **FOLK & INDIGENOUS ART**- SHOWCASING THE RICHNESS OF TRADITIONAL AND CULTURAL ART FORMS, PRESERVING ARTISTIC HERITAGE FROM DIFFERENT COMMUNITIES WORLDWIDE.
- **IMMERSIVE & THEMATIC ZONES**- VISITORS CAN EXPLORE ART MOVEMENTS LIKE IMPRESSIONISM, SURREALISM, CUBISM, AND FUTURISM, LEARNING ABOUT THEIR SIGNIFICANCE THROUGH CURATED THEMATIC EXPERIENCES.



AIM OF THIS PROJECT:

THE GOAL OF OMNIARTE MUSEUM IS TO ESTABLISH A UNIVERSAL ART SPACE THAT EMBRACES ALL FORMS OF CREATIVITY. BY COMBINING TRADITIONAL AND CONTEMPORARY ART WITH MODERN TECHNOLOGY, THE MUSEUM AIMS TO MAKE ART MORE ACCESSIBLE, INTERACTIVE, AND INSPIRING. IT SEEKS TO PROMOTE ARTISTIC DIVERSITY, FOSTER CULTURAL APPRECIATION, AND SUPPORT EMERGING TALENT, ENSURING THAT VISITORS FROM ALL BACKGROUNDS CAN EXPERIENCE AND CONNECT WITH ART IN MEANINGFUL WAYS.

OBJECTIVE OF THE PROJECT:

- TO CREATE AN INCLUSIVE PLATFORM THAT SHOWCASES ALL TYPES OF ARTWORK, FROM PAINTINGS AND SCULPTURES TO DIGITAL AND PERFORMANCE ART.
- TO INTEGRATE TECHNOLOGY USING AR, VR, AND INTERACTIVE EXHIBITS, ENHANCING VISITOR ENGAGEMENT AND LEARNING.
- TO PROMOTE ARTISTIC DIALOGUE AND CULTURAL EXCHANGE, BRINGING TOGETHER DIVERSE TRADITIONS AND PERSPECTIVES.
- TO SUPPORT EMERGING ARTISTS, PROVIDING OPPORTUNITIES TO EXHIBIT THEIR WORK ALONGSIDE RENOWNED PIECES.
- TO MAKE ART EDUCATION ACCESSIBLE, OFFERING WORKSHOPS, GUIDED TOURS, AND SEMINARS FOR ALL AGE GROUPS.
- TO INSPIRE CREATIVITY AND APPRECIATION FOR ART, ENSURING VISITORS LEAVE WITH A DEEPER UNDERSTANDING AND EMOTIONAL CONNECTION TO ARTISTIC EXPRESSIONS.

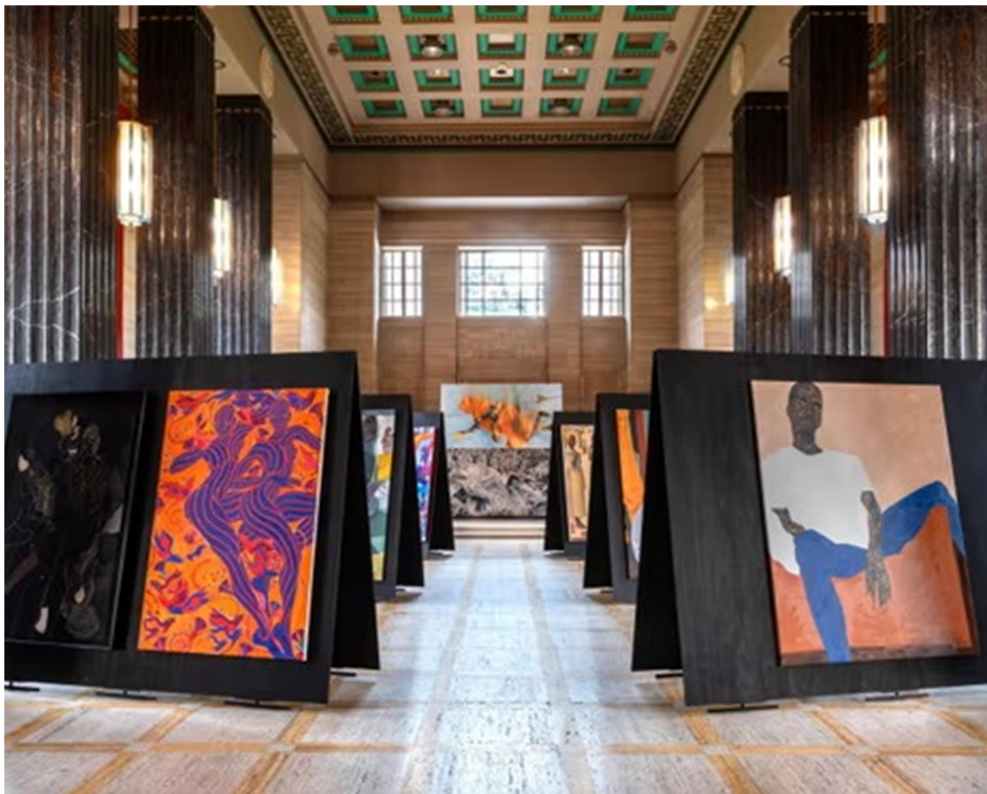
NEED OF THE PROJECT:

NEW DELHI, AS THE CULTURAL AND ARTISTIC HEART OF INDIA, IS HOME TO A RICH BLEND OF HISTORICAL HERITAGE AND MODERN ARTISTIC EXPRESSION. WHILE THE CITY HAS NUMEROUS GALLERIES AND MUSEUMS, MOST ARE SPECIALIZED FOCUSING ON EITHER ANCIENT, MODERN, OR REGIONAL ART. THERE IS NO

SINGLE SPACE THAT INTEGRATES ALL FORMS OF ART INTO ONE EXPERIENTIAL HUB. WITH DELHI'S DIVERSE POPULATION, INTERNATIONAL TOURISM, AND GROWING CONTEMPORARY ART SCENE, A MULTIDIMENSIONAL ART MUSEUM LIKE OMNIARTE WOULD FILL THIS GAP, PROVIDING A GLOBAL PLATFORM FOR INDIAN AND INTERNATIONAL ARTISTS WHILE ENHANCING THE CITY'S POSITION AS A WORLD-CLASS CULTURAL DESTINATION.

SCOPE OF THE PROJECT:

THE OMNIARTE MUSEUM WILL BE A LANDMARK CULTURAL HUB, INTEGRATING TRADITIONAL, MODERN, AND DIGITAL ART IN ONE SPACE. IT WILL ENHANCE DELHI'S URBAN IDENTITY, BOOST TOURISM AND ECONOMY, AND PROMOTE EDUCATION AND ARTISTIC EXCHANGE.



CHAPTER-2
FRAMEWORK AND
RESEARCH

CATEGORIES OF MUSEUM

MUSEUMS ARE CATEGORISED WHEN THEIR MOTIVATION DEFERS FROM ONE ANOTHER, AND WHEN THEY CATER TO DIFFERENT KINDS OF PEOPLE WITH DIFFERENT INTERESTS. A MUSEUM DOESN'T NECESSARILY HAVE TO BELONG TO STRICTLY ONE OF THESE CATEGORIES.

- **OBJECT CENTERED:** TREASURE BASED / UNIQUE OBJECTS. THESE TYPES OF MUSEUMS CONCENTRATE ON THE MATERIAL THEY OWN OR THEY BORROW. CATERS TO PEOPLE WITH MORE EXPERTISE AS COMPARED TO THE AVERAGE PERSON. A NOVICE WILL NOT BE ABLE TO GRASP WITHOUT EXTERNAL HELP SUCH AS BOOKS, MAPS, ETC.
- **COMMUNITY FOCUSED:**
MINIMAL SIMILARITY TO A CONVENTIONAL MUSEUM, RATHER HAS SIMILARITIES WITH A MULTIAGENCY COMMUNITY CENTER.
USUALLY CATERS TO AUDIENCES DRAWN TOWARDS RELIGION, CULTURE, ETC. SOCIAL SERVICE IS USUALLY A PART OF SUCH MUSEUMS. EG: ECO- MUSEUM, KHALSA MUSEUM, ETC.
- **NARRATIVE MUSEUM:**
THESE ARE THE TYPES OF MUSEUMS THAT FOCUS ON TELLING STORIES THROUGH THEIR DISPLAY. THE DISPLAY IS USUALLY RELEVANT TO THE SPECIFIC STORY THAT THE MUSEUM FOCUSES ON.
OBJECTS ARE USUALLY USED AS VISUAL EVIDENCE AND THERE IS OFTEN THE USE OF ENVIRONMENT AS DISPLAY. THERE IS ALSO AN EXTENSIVE USE OF ALL TYPES OF MULTI-MEDIA.
- **NATIONAL MUSEUM:**
RELATED TO PHYSICAL DISPLAY OF NATIONAL ASPIRATIONS. THESE MUSEUMS HAVE A MAJOR IMPACT ON THE IMAGE OF THE COUNTRY.
THESE MUSEUMS USUALLY CATER TO ALL TYPES OF AUDIENCES ESPECIALLY FOREIGN TOURISTS. THEY ARE HIGHLY CONTESTED BY THE POLITICIANS AS WELL.
- **CLIENT- CENTERED:**
THESE MUSEUMS USUALLY ONLY CATER TO A SPECIFIC DEMOGRAPHIC. CONCENTRATES ON INDIVIDUALS AND SMALL SOCIAL GROUPS.
EG: CHILDREN'S MUSEUMS, SCIENCE MUSEUMS, ETC

TYPES OF SPACES

PUBLIC COLLECTION AREAS	PUBLIC NON-COLLECTION AREAS	NON-PUBLIC AREAS	NON-PUBLIC COLLECTION AREAS
<p>Zone with environmental controls and security considerations which serves the purpose of exhibiting the collection. Public access is allowed in the area.</p> <ul style="list-style-type: none"> - Classrooms - Indoor Exhibition gallery - Orientation rooms - Open Air Exhibition 	<p>Zone in which the finish, durability and environment is created for human comfort. It contains wither robust or no artefacts at all.</p> <ul style="list-style-type: none"> - Auditoriums - Libraries - Museum lobbies - Ticket Counters - Theatre - Checkrooms - Dining areas - Information rooms - Cloak room - Public toilets - Information desk 	<p>Zone which is meant for staff alone with strict security considerations in a few places.</p> <ul style="list-style-type: none"> - Catering Kitchen - General Storage - Electrical room - Mechanical Storage - Security Rooms - Security Equipment rooms - Offices - Conference rooms - Server rooms - Restoration Areas 	<p>Zone in which the environment is made for the staff alone. This area is made robust and has strong security considerations. Public access is restricted. Documents are stored and official works are carried out.</p> <ul style="list-style-type: none"> - Workshops - Crating Area - Freight Elevators - Collections Loading Dock - Conservation Laboratories - Collection storage spaces

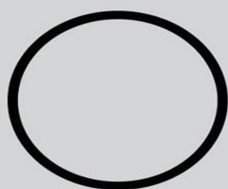
SHAPE EXPLORATION FOR GALLERY SPACES

THE SHAPE OF THE EXHIBITION DEPENDS ON THE EXHIBITS IN THE GALLERY AND THE PURPOSE OF THE GALLERY REGARDING THE EXPERIENCE IT IS TRYING TO PROVIDE TO THE USERS.

THE ENCLOSING PLANES CAN BE LINEAR, CURVED OR ORGANIC. THESE DIFFERENT SHAPES IN EXHIBITION GALLERIES HAVE DIFFERENT IMPACT ON THE PSYCHOLOGY OF THE USERS IN THE MUSEUM.

THE EXHIBITION GALLERIES IN THE SAME MUSEUM CAN HAVE DIFFERENT FORMS IN COHERENCE WITH THE EXPERIENCE INTENDED TO BE PROVID THE USER.

The different geometrical forms and their impact



Circular form

- Elegance
- Calm and serene
- Mystery
- Slow paced
- Gathers people



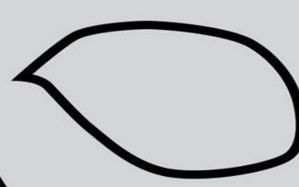
Square form

- Discipline
- Strength
- Reliability
- Security
- Fast paced



Triangular form

- Risk
- Discomfort
- Danger
- Excitement
- Associated with motion and direction



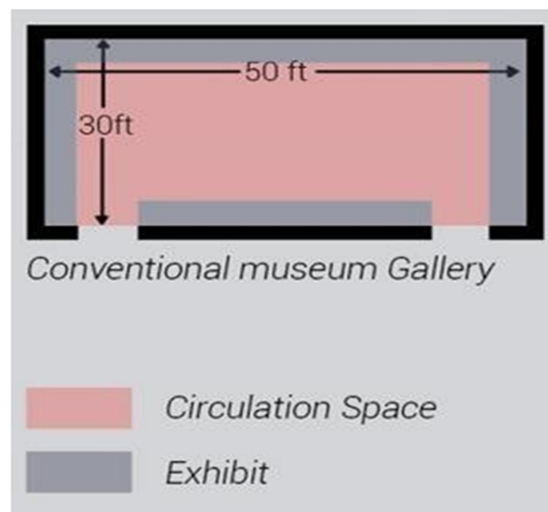
Organic form

- Originality
- Organic
- Refreshing and closer to nature
- Medium Paced

SIZE OF THE EXHIBITION GALLERIES

THE SHAPE OF THE EXHIBITION DEPENDS ON THE EXHIBITS IN THE GALLERY. IN THE CONVENTIONAL ART GALLERIES OR REGULAR ARTEFACT GALLERIES THE SIZE OF THE GALLERIES CAN AND SHOULD BE SIGNIFICANTLY SMALLER AS COMPARED TO A WAR MUSEUM SINCE THE SIZE OF THE COLLECTIONS EXHIBITED IN THE MUSEUM IS RELATIVELY MUCH LARGER AS COMPARED TO THAT IN A CONVENTIONAL MUSEUM GALLERY.

THE SIZE OF THE GALLERY IN A CONVENTIONAL MUSEUM IS 1500 SQFT. ON AN AVERAGE DEPENDING ON THE SIZE OF THE ARTEFACTS AND THE INTEND OF THE SPACE.



VIEWING ANGLE IN THE MUSEUM

OBSERVATION 1-

WHEN THE OBJECT IS PLACED 3 FT BELOW THE EYE LEVEL, THE USER HAS TO BEND FORWARD IN ORDER TO READ TO EXAMINE THE OBJECT AT HAND.

SIMILARLY, IF THE OBJECT IS PLACED 2 FT ABOVE THE EYE LEVEL, THE USER HAS TO BEND BACKWARD IN ORDER TO EXAMINE THE OBJECT AT HAND.

THESE ARE POINTS TO BE CONSIDERED WHILE DESIGNING THE SPACES. A SOLUTION TO THIS CAN BE INCREASING THE VIEWING DISTANCE.

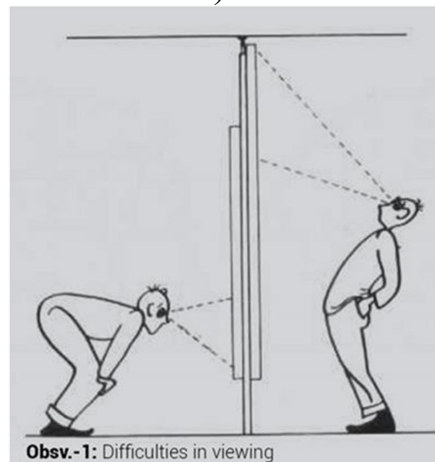
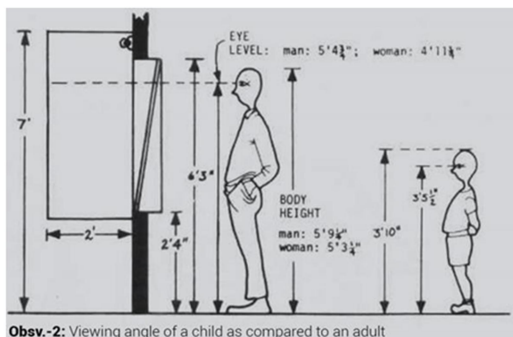
OBSERVATION 2-

THE VIEWING ANGLE WILL BE DIFFERENT FOR CHILDREN AS COMPARED TO THE VIEWING ANGLE OF ADULTS. AVERAGE EYE-LEVEL HEIGHT FOR ADULTS WILL BE 5'9" WHEREAS AVERAGE EYE LEVEL HEIGHT OF A 6-YEAR-OLD CHILD WILL BE AROUND 3'3". AN OBJECT PLACED AT A HEIGHT OF 5' CONSIDERING THE AVERAGE HEIGHT OF AN ADULT WILL BE TOO HIGH FOR A CHILD AS IT MIGHT HAVE TO BEND BACKWARDS IN ORDER TO EXAMINE THE OBJECT AT HAND.

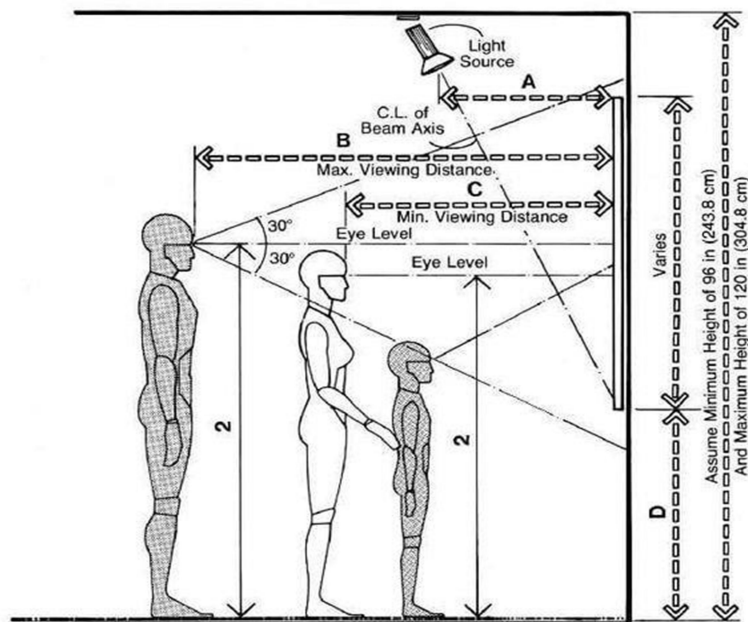
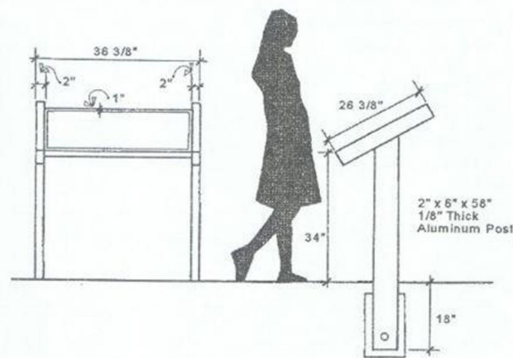
THE SOLUTION TO THIS WILL BE TO PROVIDE MAXIMUM VIEWING DISTANCE POSSIBLE SO THAT THE VIEWING DISTANCE CAN BE ADJUSTED BY THE USER AS PER WILL AND CONVENIENCE. ALSO, PEOPLE ON WHEELCHAIRS WILL ALMOST HAVE THE SAME VIEWING ANGLE AS THAT OF CHILDREN.

OBSERVATION 3- IN CASE OF LARGE OBJECTS, THE VIEWING ANGLE WILL BE SIGNIFICANTLY HIGH WHEN A USER IS STANDING ADJACENT TO IT. IN SUCH CASES, THE VIEWING DISTANCE MUST BE SUBSTANTIAL AS WELL. IN SUCH CASES, FOR EVERY 10' HEIGHT ATLEAST A DISTANCE OF 10' FROM THE OBJECT MUST BE MAINTAINED IN ORDER FOR COMFORTABLE VIEWING.

THE MINIMUM HEIGHT TO DISTANCE RATIO FOR COMFORTABLE VIEWING MUST BE 1:1. HOWEVER IT CAN BE MORE THAN THAT DEPENDING ON THE VIEWING ANGLES ABOVE (30 DEGREES) AND BELOW (40 DEGREES) EYE-LEVEL



Wayside Exhibit Format



DISPLAY OF ARTWORK

The drawing shown above illustrates the relationship between human dimension and the display of art work. Eye height is the significant anthropometric body measurement here. It should be noted, however, that the visual angle in which small detail can be sharply defined without rotating the eyes is only about 1° . Therefore, the drawing should be used as a basis for preliminary design assumptions about art work generally, and even in viewing the art work shown here, a certain amount of scanning or eye rotation is required. In addition, the horizontality of the line of sight is theoretical. Most of the time the body and head are in a relaxed position and the line of sight is slightly below the horizontal. A more detailed discussion of the visual and anthropometric considerations regarding the viewing of displays can be found in Section 9 in Part C. The following drawing provides some useful information concerning human dimension and the clearances required for coat removal.

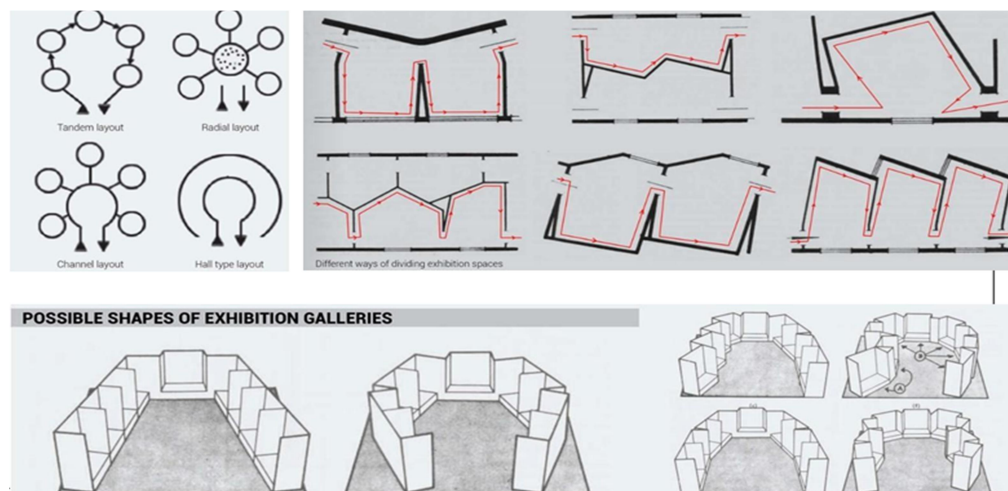
LAYOUT EXPLORATION OF EXHIBITION SPACES

TANDEM LAYOUT: THE TANDEM LAYOUT MAINLY CONNECTS THE EXHIBITION GALLERIES WITH THE PRECEDING GALLERY WITH TWO POINTS OF CONTACT WITH EACH OTHER. THIS TYPE OF LAYOUT IS USUALLY UNIDIRECTIONAL AND NOT VERY FLEXIBLE. THERE IS MAINLY ONE POINT OF ENTRY AND A DIFFERENT POINT OF EXIT

RADIAL LAYOUT: IN THIS TYPE OF ARRANGEMENT, THERE IS USUALLY A COMMON SPACE SUCH AS A LOBBY OR ATRIUM THAT CONNECTS TO ALL THE DIFFERENT GALLERIES AROUND IT. THIS TYPE OF LAYOUT IS NOT UNIDIRECTIONAL AS THE GATHERING OCCURS IN THE LOBBY AREA. THERE IS THE MOST FLEXIBLE IN REGARDS TO CIRCULATION WITHIN THE DIFFERENT GALLERIES.

CHANNEL TYPE LAYOUT: THIS TYPE OF LAYOUT IS MIDWAY BETWEEN RADIAL LAYOUT AND THE TANDEM LAYOUT. THERE A COMMON PASSAGEWAY THAT CONNECTS TO ALL THE GALLERIES. THE CIRCULATION IN THIS TYPE OF LAYOUT CAN BE UNIDIRECTIONAL BUT NOT NECESSARILY AND IS AS FLEXIBLE AS THE RADIAL LAYOUT.

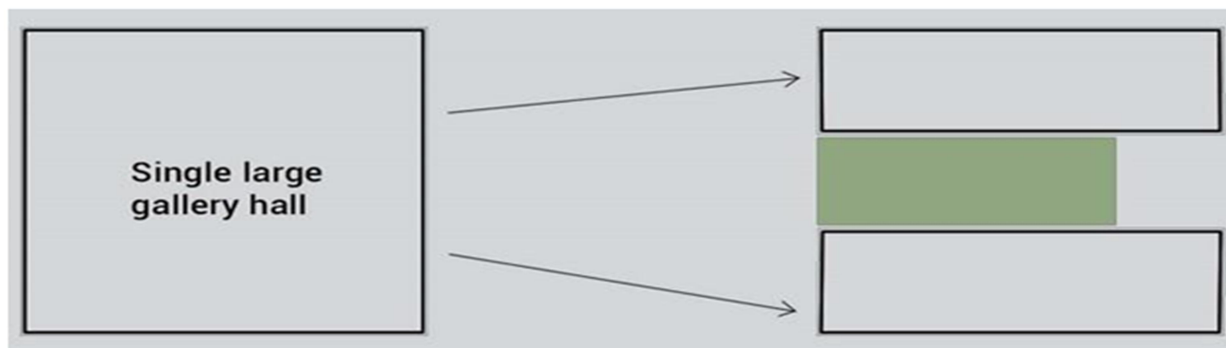
HALL TYPE LAYOUT: IN THIS TYPE OF LAYOUT ALL THE COLLECTIONS ARE USUALLY LOCATED IN A CENTRALIZED HALL WHICH IS WELL CONNECTED WITH THE DIFFERENT PARTS OF THE MUSEUM. THIS TYPE OF LAYOUT IS RELATIVELY MORE FLEXIBLE THAN THE TANDEM TYPE LAYOUT BUT IT TENDS TO RESULT IN THE OVERLAPPING OF VISITING ROUTES AND CAUSES A LOT OF CHAOS AND NOISE



WHY A LINEAR ARRANGEMENT OF EXHIBITION SPACES MUST BE AVOIDED

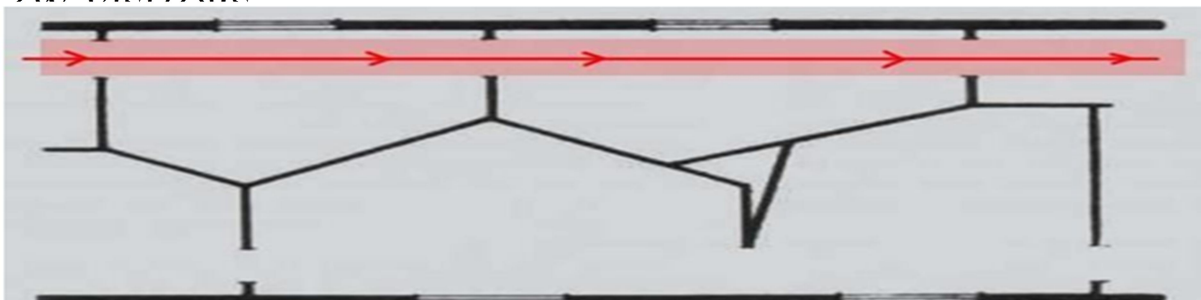
MUSEUM FATIGUE:

HAVING MULTIPLE GALLERIES CONSECUTIVELY WITHOUT BREAK OR HAVING ONE LARGE GALLERY CAN CAUSE MUSEUM FATIGUE. THIS IS A CIRCUMSTANCE WHEN THE MONOTONY OF SPACES AND REPETITION OF SIMILAR OBJECTS CAUSES THE BRAIN TO BE TIRED AND LESS RESPONSIVE AND STIMULATED. THIS CAN BE AVOIDED BY DIVING A SINGLE LARGE SPACE INTO MULTIPLE SMALL SPACES WITH GREEN AREAS OR BREAK OUT AREAS. A VERSION OF THIS CAN ALSO BE ACHIEVED WHEN A RADIAL LAYOUT OF EXHIBITION GALLERIES IS FOLLOWED. THIS WOULD CONSEQUENTLY ALLOW EYES OF THE USERS TO REST BETWEEN EXHIBITION SPACES



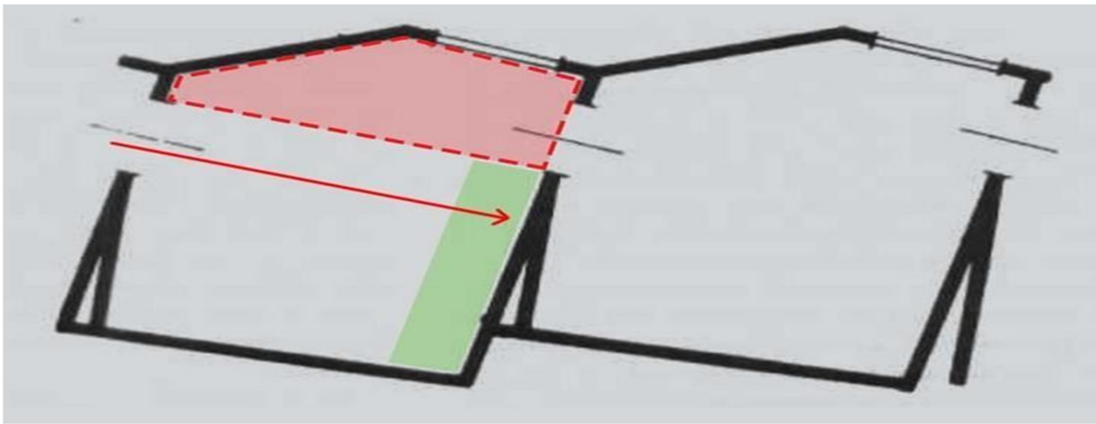
TELESCOPIC VIEW:

MONOTONY ALSO RESULTS WHEN A NUMBER OF ROOMS FOLLOW ONE ANOTHER IN A STRAIGHT LINE. EVEN WHERE THIS CANNOT BE ENTIRELY AVOIDED, THE ROOMS SHOULD BE SO CONSTRUCTED THAT THE DOORS ARE NOT OPPOSITE ONE ANOTHER, PROVIDING A "TELESCOPIC" VIEW THROUGH THE BUILDING. TELESCOPIC VIEW BASICALLY MEANS AN UNINTERRUPTED VIEW THROUGH ALL THE EXHIBITION SPACES. AN UNINTERRUPTED PROSPECT OF THE LONG ROUTE AHEAD IS USUALLY FOUND TO HAVE A DEPRESSING EFFECT ON VISITORS



SETTING IMPORTANCE:

BY VARYING THE POSITIONS OF THE DOORS, WE ARE ALSO ABLE TO PLACE THE VISITOR, FROM THE MOMENT OF HIS ENTRANCE, AT THE POINT CHOSEN BY THE ORGANIZER OF THE DISPLAY AS THE BEST FOR CONVEYING AN IMMEDIATE AND STRIKING IMPRESSION OF ITS GENERAL CONTENTS, OR FOR GIVING A VIEW OF THE MOST IMPORTANT PIECE IN THAT PARTICULAR ROOM. IN PRINCIPLE, THE DOOR SHOULD BE PLACED IN SUCH A WAY THAT A VISITOR COMING THROUGH IT WILL SEE THE FULL LENGTH OF THE OPPOSITE WALL. IT IS THEREFORE NOT ADVISABLE FOR IT TO FACE A WINDOW, SINCE THE VISITOR WILL THEN BE DAZZLED JUST AS HE COMES IN.

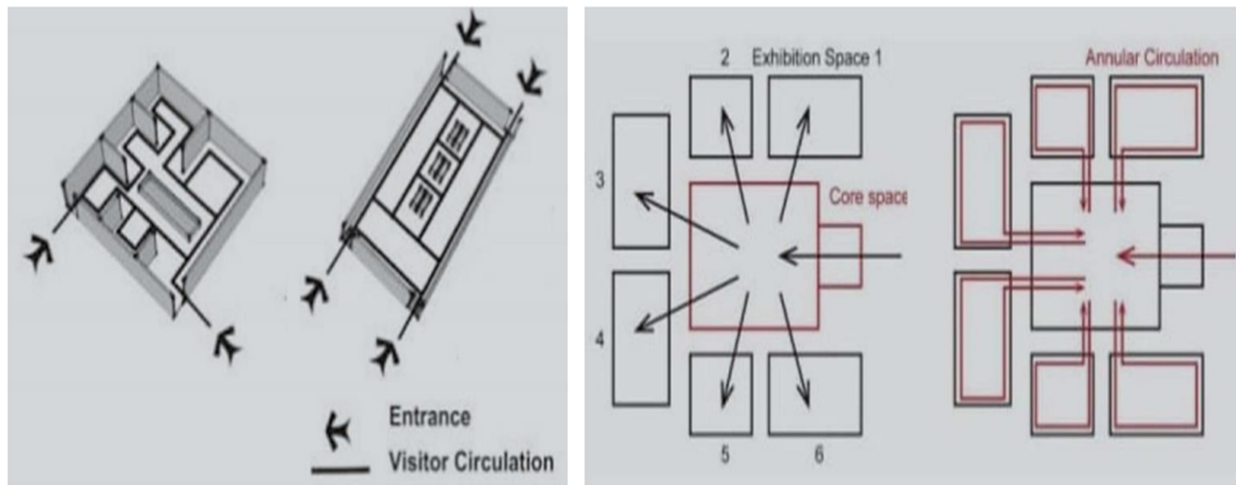


EXHIBITS NEED TO TELL A STORY IN A DEFINITE SEQUENCE TO ENSURE THAT EVERYBODY SEES EVERYTHING. THIS IS THE IMPERATIVE CRITERIA FOR MAKING CONTROLLED CIRCULATION IN A SPACE SUCCESSFUL.

PEOPLE MUST NOT BE OFFERED MULTIPLE CHOICES FOR ROUTES. THIS WILL CAUSE CONFUSION AND END IN DEFYING THE POINT OF A CONTROLLED CIRCULATION.

THIS FORM OF CIRCULATION MUST BE BROKEN UP AFTER 100 METERS SINCE IT MIGHT MAKE PEOPLE UNCOMFORTABLE AND VERY CONTROLLED. BREAK OUT SPACES ARE VERY NECESSARY IN THIS TYPE OF CIRCULATION.

THIS TYPE OF CIRCULATION TYPICALLY CONSISTS OF A SINGLE POINT OF ENTRY AND EXIT. THIS MAKES THE CIRCULATION VERY LESS FLEXIBLE. TANDEM LAYOUT IS AN EXAMPLE OF CONTROLLED CIRCULATION.



UNCONTROLLED CIRCULATION

THERE MUST NOT BE A PARTICULAR SEQUENCE IN WHICH THE EXHIBITS MUST BE VIEWED IN ORDER TO TELL A STORY OR BE COMPREHENSIBLE TO THE USER. THIS ALLOWS A RANDOM AND FLEXIBLE MOVEMENT INSIDE THE MUSEUM.

PEOPLE CAN BE OFFERED MULTIPLE CHOICES FOR ROUTES. IN THIS CASE, THE OBJECTS ALSO HAVE TO BE IN SYNC WITH THE DESIGN THAT IT DON'T HAVE TO BE IN ANY PARTICULAR ORDER.

THIS FORM OF CIRCULATION USUALLY HAS A COMMON BREAK OUT SPACE IN THE MIDDLE WHICH SERVES AS AN ACCESS POINT TO ALL THE OTHER GALLERIES IN THE MUSEUM.

RADIAL LAYOUT IS AN EXAMPLE OF UNCONTROLLED CIRCULATION.

THIS TYPE OF CIRCULATION MAKES THE USER FEEL FREE AND IN CONTROL OF ITS OWN MOVEMENT.

LIGHTING IN MUSEUMS

LIGHTING FROM ABOVE:

A FREER AND STEADIER SUPPLY OF LIGHT, LESS LIABLE TO BE AFFECTED BY THE DIFFERENT ASPECTS OF THE VARIOUS ROOMS IN THE BUILDING AND BY ANY LATERAL OBSTACLES (OTHER BUILDINGS, TREES, ETC.) WHICH MIGHT TEND, BY CAUSING REFRACTION OR BY CASTING SHADOWS, TO ALTER THE QUANTITY OR QUALITY OF THE LIGHT ITSELF.

THE POSSIBILITY OF REGULATING THE AMOUNT OF LIGHT CAST ON THE PICTURES OR OTHER EXHIBITS AND OF SECURING FULL AND UNIFORM LIGHTING, GIVING GOOD VISIBILITY WITH A MINIMUM OF REFLECTION OR DISTORTION. THE SAVING OF WALL SPACE, WHICH THUS REMAINS AVAILABLE FOR EXHIBITS.

THE MAXIMUM LATITUDE IN PLANNING SPACE INSIDE THE BUILDING, WHICH CAN BE DIVIDED WITHOUT REQUIRING COURTYARDS OR LIGHT SHAFTS.

THE FACILITATION OF SECURITY MEASURES, OWING TO FEWER OPENINGS IN THE OUTSIDE WALLS.

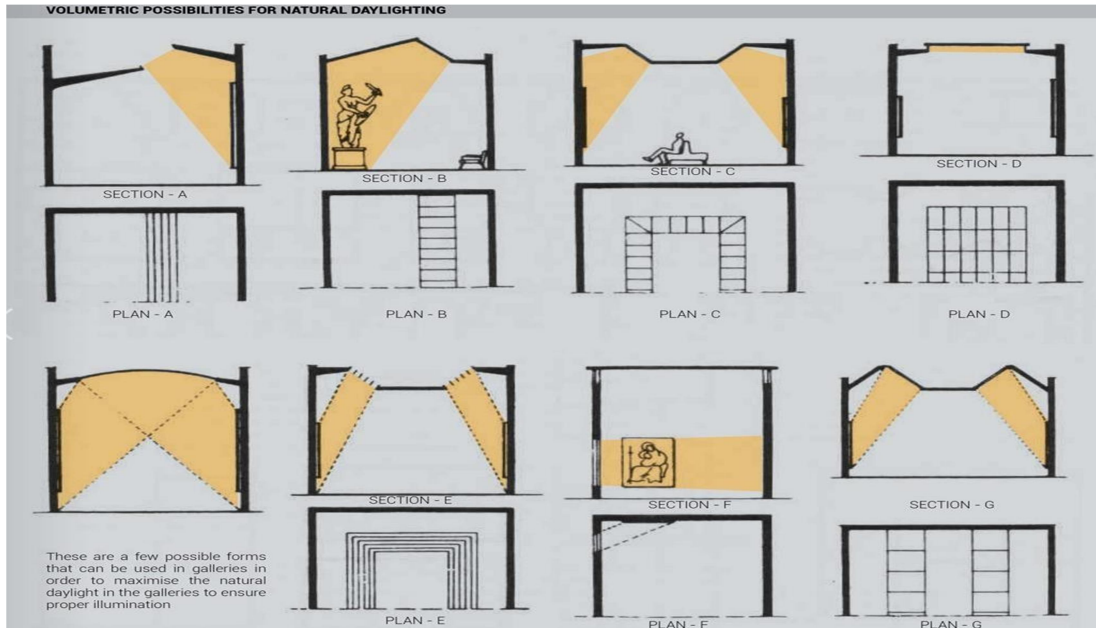
LATERAL LIGHTING:

THIS IS PROVIDED EITHER BY ORDINARY WINDOWS OF VARIOUS SHAPES AND SIZES, PLACED AT SUITABLE INTERVALS IN THE WALLS, OR BY CONTINUOUS OPENINGS; BOTH WINDOWS AND OPENINGS MAY BE PLACED EITHER AT A LEVEL AT WHICH PEOPLE CAN SEE OUT OF THEM OR IN THE UPPER PART OF THE WALL.

THE SOLUTION ADOPTED WILL BE DETERMINED BY THE TYPE OF MUSEUM AND THE NATURE OF ITS EXHIBITS, AND THE ADVANTAGES AND DISADVANTAGES VARY FROM ONE TO ANOTHER.

WINDOWS AT THE USUAL LEVEL, WHETHER SEPARATE OR CONTINUOUS, HAVE ONE SERIOUS DRAWBACK, IN THAT THE WALL IN WHICH THEY ARE PLACED IS RENDERED USELESS AND THE OPPOSITE WALL PRACTICALLY USELESS BECAUSE SHOWCASES, PAINTINGS, AND ANY OTHER OBJECT WITH A SMOOTH REFLECTING SURFACE, IF PLACED AGAINST THE

WALL FACING THE SOURCE OF LIGHT, WILL INEVITABLY CAUSE AN INTERPLAY OF REFLECTIONS WHICH IMPEDES VISIBILITY. THESE WINDOWS WILL, HOWEVER, SHED FULL AND AGREEABLE LIGHT AN EXHIBIT PLACED AGAINST THE OTHER WALLS AND IN THE CENTER OF THE ROOM AT A CORRECT ANGLE TO THE SOURCE OF LIGHT.



TYPES OF ARTIFICIAL LIGHTING

FLUORESCENT LIGHTING: BEHIND CASE FACIA PANEL WITHOUT DIFFUSING PANEL SEPARATING LIGHT FROM CASE INTERIOR; ANGLES OF VISION MUST BE CALCULATED TO AVOID GLARE FROM LIGHT SOURCE

VERTICAL LIGHTING: SLIM FLUORESCENT TUBES SET IN CASE CORNERS, FORMING LIGHT COLUMNS; SUITABLE FOR WALL CASES WITH SOLID SIDES

FLUORESCENT COLUMN: SET BEHIND CASE UPRIGHTS; A POSSIBLE SOLUTION FOR LIGHTING IN OLD WALL CASES.

SIDE LIGHTING: LOUVRES ESSENTIAL TO MASK FLUORESCENT TUBES; ACCURATE CALCULATION OF LIGHT SPREAD IS NEEDED TO ENSURE EVEN ILLUMINATION ON CASE BACK PANEL

INTERNAL CASE LIGHTING: SLIM LIGHT BOX FOR MINIATURE FLUORESCENT OR INCANDESCENT LAMPS, BRIGHTNESS AT EYE

LEVEL SHOULD BE CAREFULLY CONTROLLED; WIRING TO THE LIGHT BOX, HOUSED IN CASE CORNER, MAY BE DISTRACTING

INTEGRAL LIGHTING: LIGHT BOX SEPARATED FROM CASE INTERIOR BY DIFFUSING GLASS OR LOUVERS [WITH CLEAR GLASS PANEL EXCLUDING DES FLUORESCENT FOR EVEN, WELL DISTRIBUTED LIGHT, OR TUNGSTEN, FOR HIGHLIGHTING, CAN BE ACCOMMODATED

LIGHTING FROM BELOW AS WELL AS FROM UPPER LIGHT BOX TO REDUCE EFFECT OF SHADOWS AND TO LIGHT UNDERSIDES OF OBJECTS; LIGHT SOURCE MUST BE MASKED, USUALLY BY LOUVERS

BACKLIGHTING: FLUORESCENT TUBES BEHIND DIFFUSING MATERIAL, USUALLY OPAL PERSPEX; TUBES MUST BE EVENLY SPACED, AT SOME DISTANCE FROM DIFFUSER; IDEALLY FILLED WITH DIMMERS TO CONTROL BRIGHTNESS

STRIP LIGHTS [FLUORESCENT OR TUNGSTEN] ATTACHED TO SHELF ENDS INSIDE THE CASE, ILLUMINATING BOTH ABOVE AND BELOW A SHELF, CAN ONLY BE USED FOR OBJECTS WITH NO CONSERVATION RISKS LIGHTING IS CLASSIFIED BY INTENDED USE AS GENERAL, ACCENT, OR TASK LIGHTING, DEPENDING LARGELY ON THE DISTRIBUTION OF THE LIGHT PRODUCED BY THE FIXTURE. FORMS OF LIGHTING INCLUDE ALCOVE LIGHTING, WHICH LIKE MOST OTHER UP LIGHTING IS INDIRECT.

THIS IS OFTEN DONE WITH FLUORESCENT LIGHTING.

ARTIFICIAL LIGHTING

- Ideal exhibition conditions are attained where every aspect of the display is controllable and the light can be focused, moved, colored and all remains independent of weather.
- Hence these aspects can be controlled to control interest, mood attention and even pleasure.
- It is desirable for an exhibition to have both light and dark areas so that object stand out.
- One should be able to achieve light levels to achieve variation in illumination with moderate levels in brightness to connect spaces dramatic and theatrical effects can be sought out by artificial light.

DIRECT LIGHTING FIXTURES

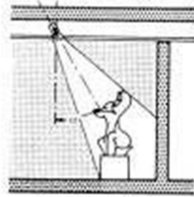
- Recessed in ceiling or wall
- Surface mounted ceiling or wall
- Suspended from ceiling
- Portable lamps

INDIRECT LIGHTING FIXTURES

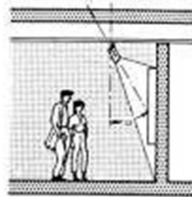
- Cove or valance lighting
- Wall track
- Uplight suspended from ceiling

DISPLAY LIGHTING

- For display lighting, incandescent lamps often known as GLS lamps & Halogen lamps are used.



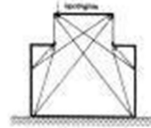
Illumination of objects



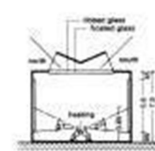
Wall illumination, spotlight



Typical cross-section for museum of natural history



Install lighting so that angles of incidence correspond with natural light



Gallery passage, in from the side with lower part with indirect, unmounted lighting



Gallery passage, in from the side with lower part with indirect, unmounted lighting

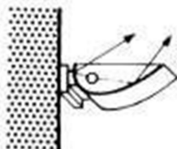
Types of artificial light sources:-

FLOUROSCENT LAMPS:

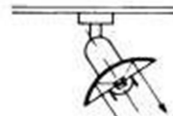
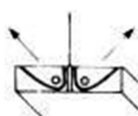
These are non directional and cannot be focused or used to project a parallel beam. Reduce glare and used as general lighting.

INCANDESCENT LAMPS:

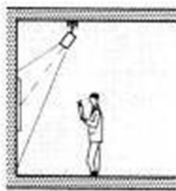
These are directional and used to highlight on certain spot. More flexible in use and expensive. Can be used in conjunctions with reflectors.



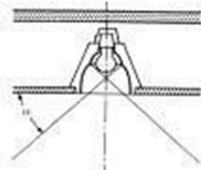
indirect light



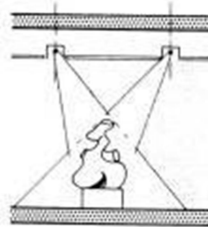
parabolic spotlight



Spotlight on power supply rail



Shading angle (= 30°/40°/50°)



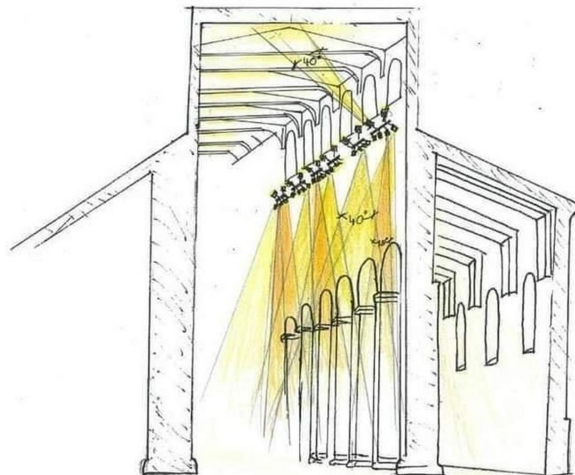
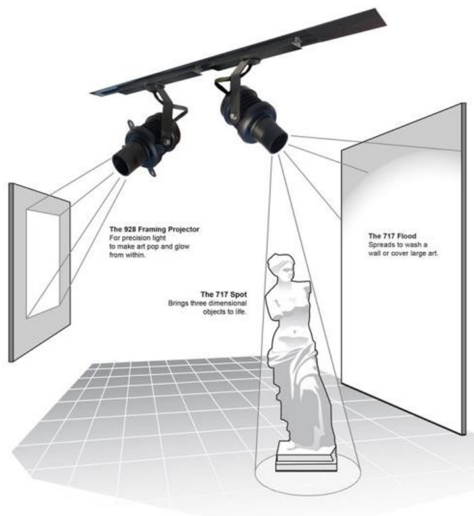
Directional spotlights



wall floodlight



downward directional spotlight



CHAPTER-3

LITERATURE STUDY

LITERATURE STUDY – 01

LOS ANGELES COUNTY MUSEUM OF ART (LACMA), USA

OVERVIEW:

LOCATION:

LOS ANGELES, CALIFORNIA,
UNITED STATES

ARCHITECT:

PETER ZUMTHOR

SITE DETAILS:

SITE AREA = 81000 m²

VISITORS=1,592,101 (2016)

BUILTUP AREA= 32000 SQ.M

PROGRAM:

EXHIBITION AREA,
RESEARCH
LIBRARY,
CONSERVATION
CENTER



SITE CONDITION:

THE LOS ANGELES COUNTY MUSEUM OF ART (LACMA) IS STRATEGICALLY LOCATED ON WILSHIRE BOULEVARD IN THE MIRACLE MILE DISTRICT OF CENTRAL LOS ANGELES, A PROMINENT CULTURAL CORRIDOR KNOWN AS MUSEUM ROW. THE SITE IS HIGHLY ACCESSIBLE THROUGH MAJOR ARTERIAL ROADS AND PUBLIC TRANSPORTATION, INCLUDING METRO BUSES AND THE UPCOMING PURPLE LINE SUBWAY EXTENSION, ENSURING SEAMLESS CONNECTIVITY FOR BOTH LOCAL AND INTERNATIONAL VISITORS.

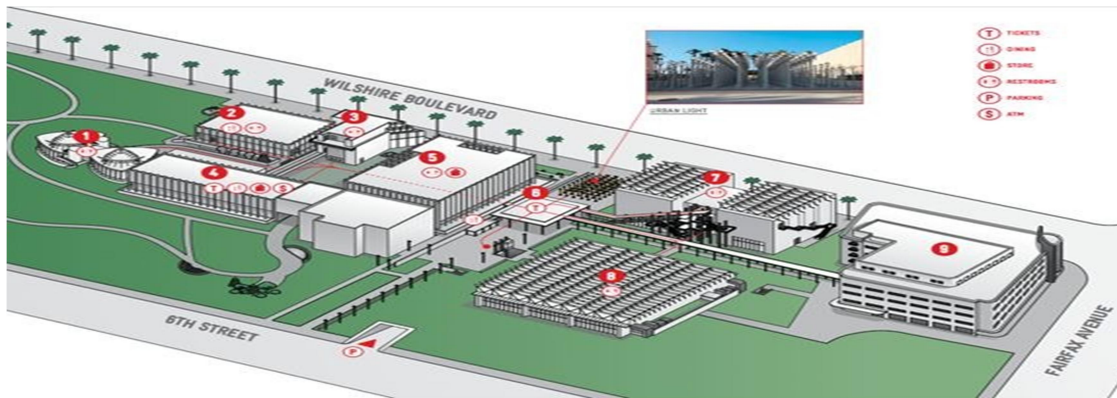
CLIMATE:

LOS ANGELES CLIMATE CAN BE BEST DESCRIBED AS MILD, WET WINTERS AND HOT, DRY SUMMERS. OVER 280 SUNNY DAYS PER YEAR INFLUENCES NATURAL LIGHTING IN ARCHITECTURE. TEMPERATURE RANGES. 9°C to 29°C

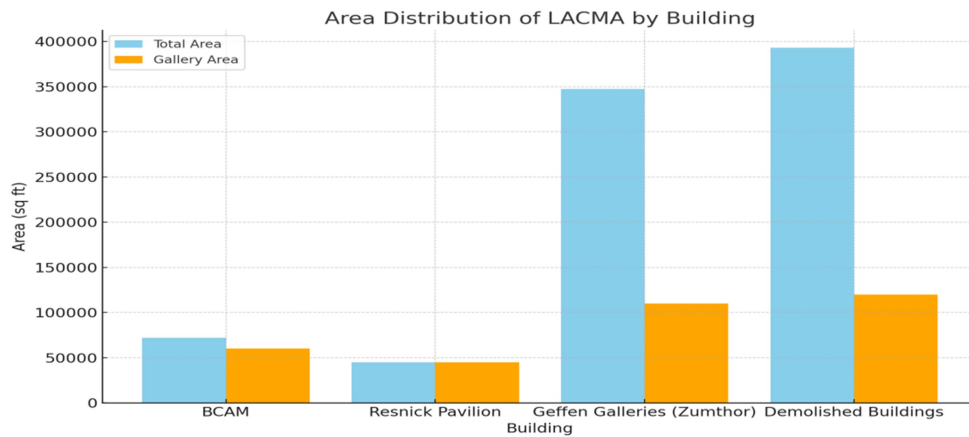
PROJECT INTRODUCTION:

LOCATED ON THE PACIFIC RIM, LACMA IS THE LARGEST ART MUSEUM IN THE WESTERN UNITED STATES, WITH A COLLECTION OF MORE THAN 142,000 OBJECTS THAT ILLUMINATE 6,000 YEARS OF ARTISTIC EXPRESSION ACROSS THE GLOBE. COMMITTED TO SHOWCASING A MULTITUDE OF ART HISTORIES, LACMA EXHIBITS AND INTERPRETS WORKS OF ART FROM NEW AND UNEXPECTED POINTS OF VIEW THAT ARE INFORMED BY THE REGION'S RICH CULTURAL HERITAGE AND DIVERSE POPULATION.

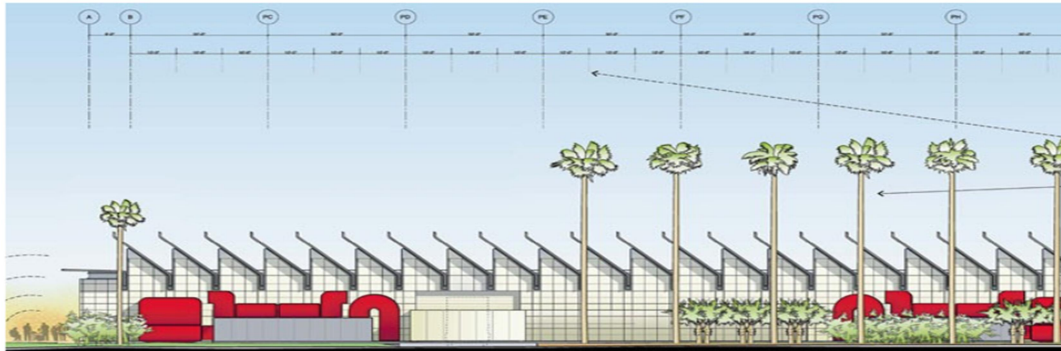
VIEW OF LACMA:



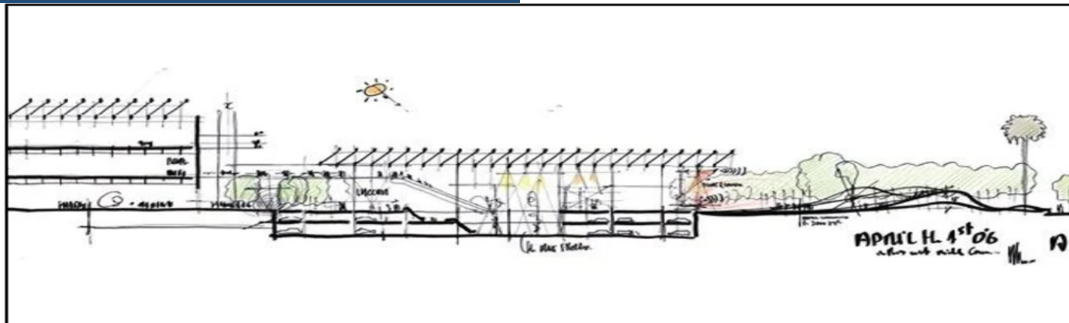
AREA DISTRIBUTION:



CAMPUS ELEVATION:



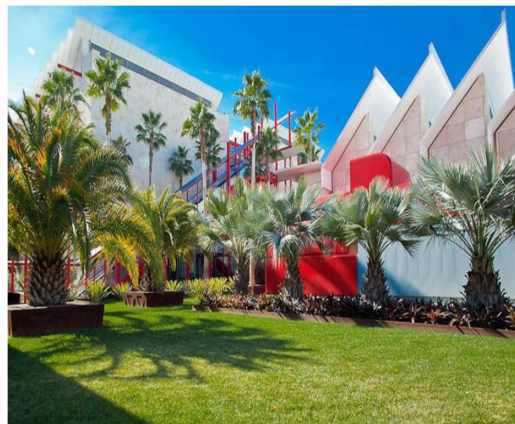
WEST CAMPUS ELEVATION:



PUBLIC ART:

AN IMPORTANT ASPECT OF LACMA'S SUCCESS IN INCREASING ATTENDANCE AND RAISING THE MUSEUM'S PROFILE WAS STRATEGIC INVESTMENT IN PUBLIC ART ACCESSIBLE OUTSIDE THE MUSEUM WALLS.

DIANA VESGA, CHIEF OPERATING OFFICER, DESCRIBED THE PUBLIC ART ON LACMA BEST GROUNDS AS AN ESSENTIAL COMPONENT OF THIS VISION: "THE FRONT OF THE MUSEUM IS PACKED AT 11 AM. WE'VE HAD TO PUT GUARDS OUT IN THE MIDDLE OF THE NIGHT. IT'S A YOUNG, DIVERSE DEMOGRAPHIC. OUR PUBLIC SCULPTURES HAVE BECOME A POINT OF ENGAGEMENT FOR AN AUDIENCE THAT HAS BEEN CLUSIVE TO MUSEUM. EVENTUALLY THEY VENTURE INTO THE GALLERIES.



THE FUTURE:

LACMA'S FUTURE PLANS FOCUS RADICALLY BREAKING DOWN BARRIERS EVEN MORE, THIS TIME RETHINKING WHAT A MUSEUM CAN MEAN TO A CITY. THIS PLAN INCLUDES A REDESIGN OF LACMA PHYSICAL LOCATION, MAKING THE MUSEUM A MORE TRANSPARENT AND OPEN SPACE. IT ALSO INCLUDES A RADICAL PLAN TO START HOSTING MORE EXHIBITS IN COMMUNITIES AROUND LOS ANGELES, TURNING LACMA INTO THE REPOSITORY FOR A DECENTRALIZED CITYWIDE ART MUSEUM



KEY FINDINGS:

ESTABLISHING A CIVIC SPACE: BY INCREASING ITS PROFILE AND REFLECTING ITS ENVIRONMENT, LACMA HAS BECOME AN INTEGRATED CULTURAL SPACE IN A CITY THAT IS BOTH HIGHLY

1 PAVILION FOR JAPANESE ART

1, 2, 3 Japanese Art

2 BING CENTER

1 Brown Auditorium
2 (PL) Bing Theater
LACMA Café

3 ART OF THE AMERICAS BUILDING

1 Art Rental and Sales Gallery
2 (PL) Special Exhibitions
3 American Art
4 Latin American Art/Art of the Ancient Americas

4 HAMMER BUILDING

2 (PL) Boone Children's Gallery
C+M
Gift Store
Korean Art
Ticket Office
3 Art of the Ancient World

5 AHMANSON BUILDING

1 Art Catalogues Store
Art of the Pacific
2 (PL) Modern Art
Rifkind Gallery for German Expressionism
Special Exhibitions
3 Art of the Ancient World
European Art
4 Islamic Art
South and Southeast Asian Art

6 BP GRAND ENTRANCE

1 Ray's and Stark Bar
Ticket Office

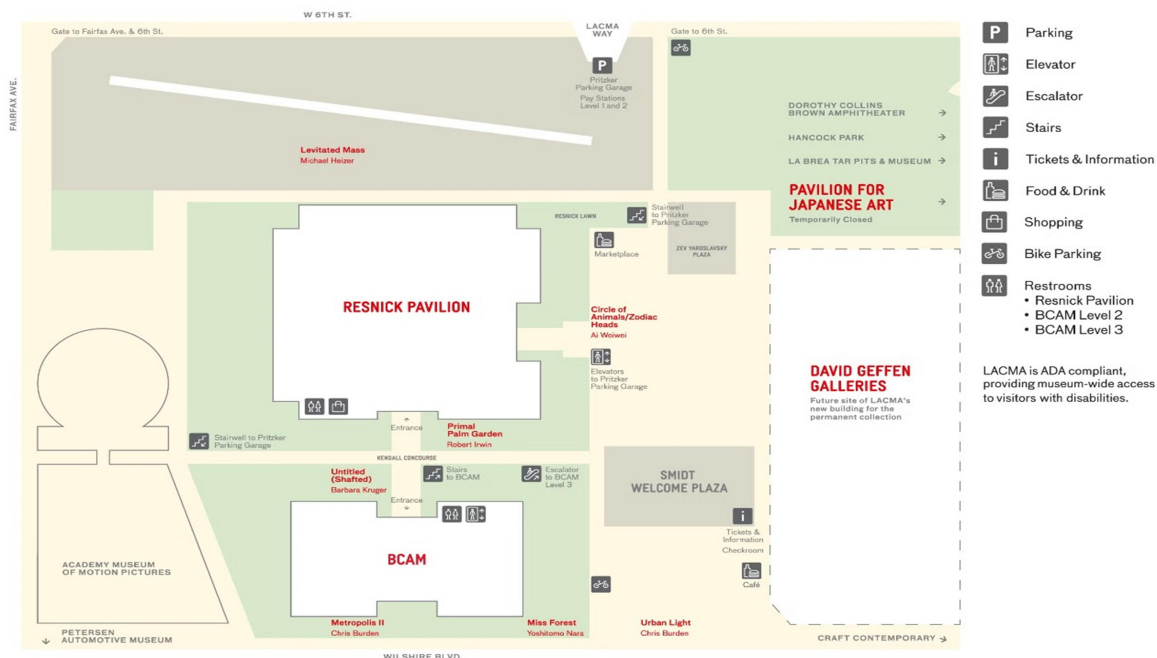
7 BROAD CONTEMPORARY ART MUSEUM

1, 2, 3 Contemporary Art

8 RESNICK PAVILION

1 Special Exhibitions

MAP OF CAMPUS:



LITERATURE STUDY – 02 THE BROAD MUSEUM, USA

OVERVIEW

LOCATION:

LOS Angeles, USA

ARCHITECT:

DILLER SCOFIDIO RENFRO

SITE DETAILS:

TOTAL SITE AREA- 31000 SQ M

BUILTUP AREA – 11000 SQ.M

VISITORS -1,00,000 PER DAY

COMPLETION ; AUGUST 2015

PROGRAM:

EXHIBITION

SPACE AND

MASSIVE ART

STORAGE

FACILITY

SITE CONDITION:

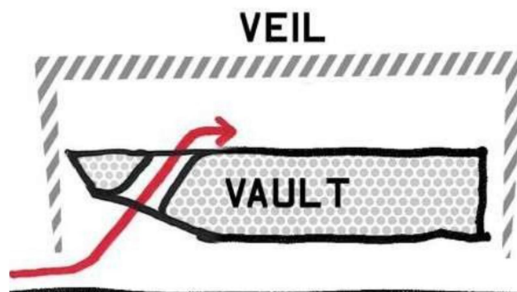
THE BROAD MUSEUM—SITUATED AT THE SOUTHWEST CORNER OF 2ND STREET AND GRAND AVENUE IN DOWNTOWN LOS ANGELES—FEATURES A STRIKING FUSION OF PUBLIC ENGAGEMENT AND ARCHITECTURAL INNOVATION. SURROUNDED BY CULTURAL LANDMARKS LIKE WALT DISNEY CONCERT HALL AND MOCA, ITS URBAN CONTEXT PROMOTES PEDESTRIAN ACCESS AND CULTURAL SYNERGY.

CONCEPT:

UPON EXITING THE THIRD FLOOR, MOST VISITORS WILL AGAIN DESCEND THROUGH THE VAULT VIA A CENTRAL STAIRWELL, WHICH OFFERS GLIMPSES OF THE ARTWORK IN THE ARCHIVE THAT MAY BE DISPLAYED IN FUTURE EXHIBITIONS.

THE VEIL FILTERS NATURAL DAYLIGHT INTO THE BUILDING'S INTERIOR AND ESTABLISHES LINES OF SIGHT BETWEEN THE MUSEUM AND THE STREET.

THE VEIL LIFTS AT THE SOUTH AND NORTH CORNERS OF THE BUILDING TO DEFINE TWO STREET-LEVEL ENTRANCES.



INTRODUCTION:

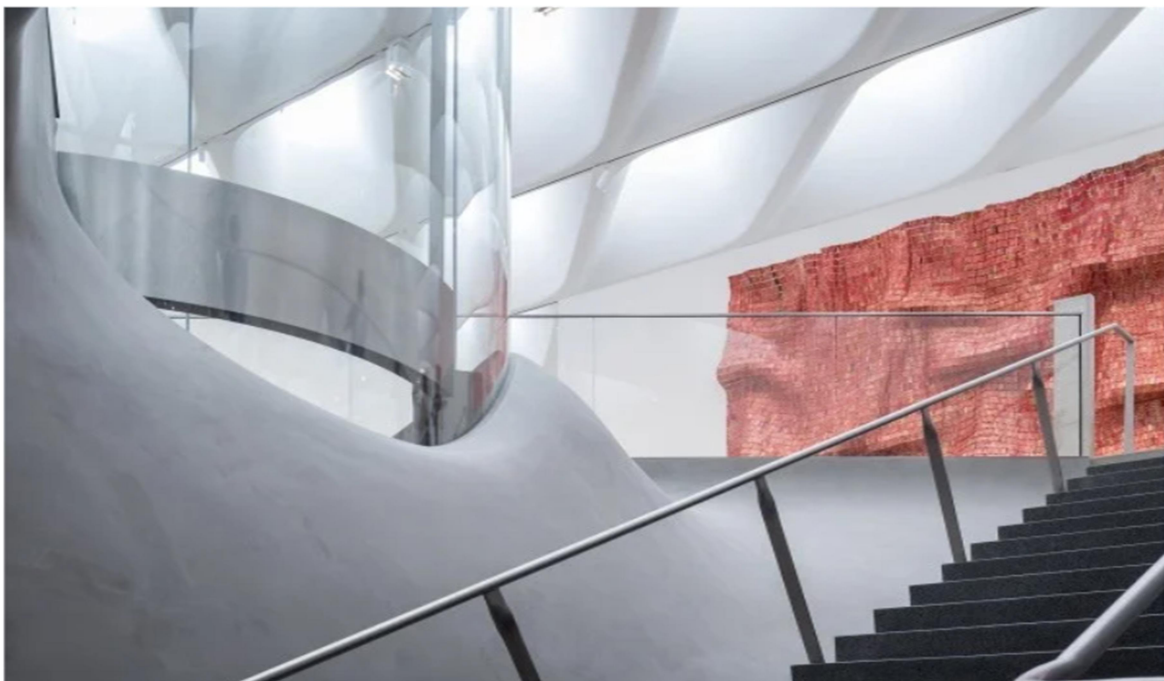
THE BROAD IS THE NEW CONTEMPORARY ART MUSEUM IN DOWNTOWN LOS ANGELES, DESIGNED BY DILLER SCOFIDIO RENFRO (DS+R).

IT IS LOCATED IN THE CITY'S BURGEONING GRAND AVENUE ARTS CORRIDOR, AND LIES ACROSS THE STREET FROM ARCHITECTURAL ICONS INCLUDING WALT DISNEY CONCERT HALL AND THE MUSEUM OF CONTEMPORARY ART

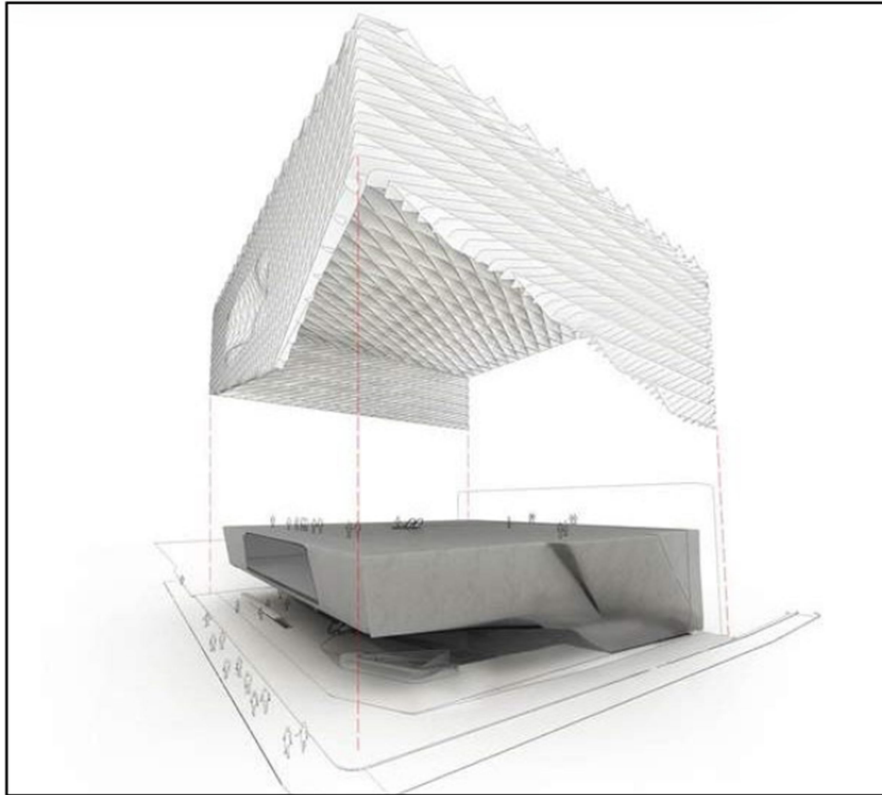
THE BROAD FEATURES PUBLIC GALLERY SPACES ON THE FIRST AND THIRD FLOORS, WITH A CENTRAL "VAULT" HOUSING COLLECTION STORAGE AND WRAPPED AROUND THE GRAND AVENUE ELEVATION OF THE BUILDING, LIKE A "VEIL," IS A POROUS EXOSKELETON MADE OF CONCRETE PANELS AND STEEL

. THE VAULT IS THE HEART OF THE STRUCTURE AND A LAYER OF GALLERY HAS BEEN WRAPPED AROUND AND OVER IT. THIS MANIFESTS ITSELF MOST CLEARLY IN THE LOBBY WHERE THE VEIL, LIFTED SLIGHTLY AT THE CORNERS TO CREATE AN ENTRANCE, GIVES WEIGHT TO THE LUMP. A GREY VENETIAN-PLASTERED MASS OF UNDULATING WALLS. THE LATTER IS REINFORCED BY THE ATTENUATED ESCALATOR THAT PENETRATES THE GREY BLOB AND IS THE PUBLIC ROUTE UP THROUGH THE BUILDING.

UPON ENTERING THE LOBBY, VISITORS WILL TRAVEL UP A 105-FOOT ESCALATOR THROUGH THE CONCRETE VAULT AND EMERGE INTO THE THIRD-FLOOR GALLERY, WHICH FEATURES 23-FOOT CEILINGS AND 318 SKYLIGHTS THAT FILTER DIFFUSED SUNLIGHT.



AZONOMETRIC VIEW:



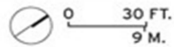
FLOOR PLANS :

24

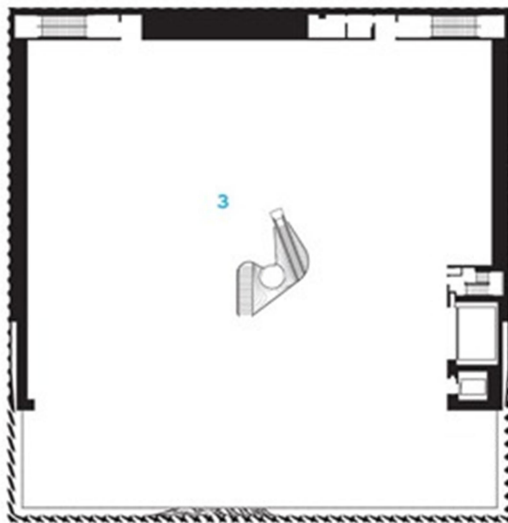




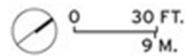
SECOND FLOOR



- 1 ENTRANCE
- 2 LOBBY
- 3 GALLERY
- 4 CONFERENCE ROOM
- 5 OFFICES
- 6 PREP
- 7 PAINTING SCREENS
- 8 OBJECT STORAGE
- 9 STORAGE
- 10 MECHANICAL

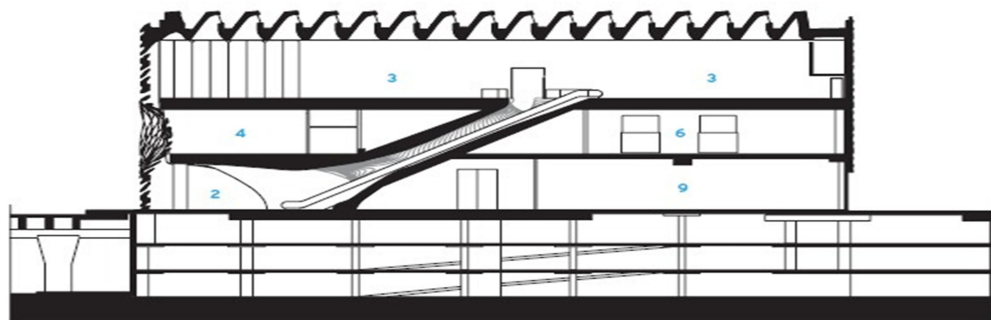


THIRD FLOOR



- 1 ENTRANCE
- 2 LOBBY
- 3 GALLERY
- 4 CONFERENCE ROOM
- 5 OFFICES
- 6 PREP
- 7 PAINTING SCREENS
- 8 OBJECT STORAGE
- 9 STORAGE
- 10 MECHANICAL

SECTION:



SECTION A - A



- 1 ENTRANCE
- 2 LOBBY
- 3 GALLERY
- 4 CONFERENCE ROOM
- 5 OFFICES
- 6 PREP
- 7 PAINTING SCREENS
- 8 OBJECT STORAGE
- 9 STORAGE
- 10 MECHANICAL

CHAPTER-4

CASE STUDY

CASE STUDY – 01 NATIONAL GALLERY OF MODERN ART

LOCATION:

NEW DWLHI

ARCHITECT:

CHARLES G.BLOMFIELD AND
FRANSIS B.BLOMFIELD

SITE DETAILS:

SITE AREA = 35250 SQM

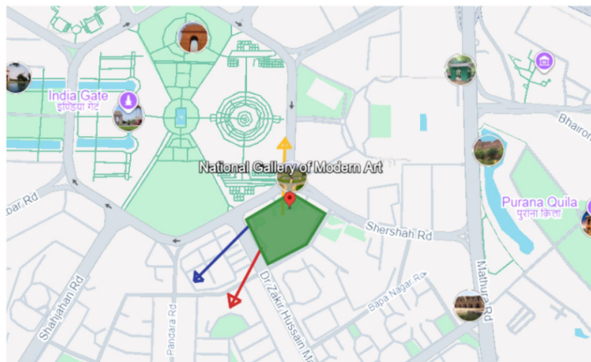
BUILD UP AREA= 12000 SQ. M

SITE COVERAGE =38%

PROGRAM:

- NEW WING GALLAERY BLOCK
- JAIPUR HOUSE
- INSTITUTION AND ADMIN BLOCK
- CENTRAL COURTYARD.

SITE APPROACH:



*KHAN MARKET METRO
STATION - 1.4 KMS*



*DELHI RAILWAY STATION - 7.2
KMS*



*INDIRA GANDHI INTERNATIONAL
AIRPORT - 13.6 KMS*

INTRODUCTION

• THE NATIONAL GALLERY OF MODERN ART (NGMA) IS THE PREMIER ART GALLERY UNDER MINISTRY OF CULTURE, GOVERNMENT OF INDIA.

• THE MAIN MUSEUM AT JAIPUR HOUSE IN NEW DELHI WAS ESTABLISHED ON 29 MARCH 1954 BY THE GOVERNMENT OF INDIA, WITH SUBSEQUENT BRANCHES AT MUMBAI AND BANGALORE.

ITS COLLECTION OF MORE THAN 17,000 WORKS BY 2000 PLUS ARTISTS INCLUDES ARTISTS SUCH AS THOMAS DANIELL, RAJA RAVI VERMA, ABANINDRANATH TAGORE, RABINDRANATH TAGORE, GAGANENDRANATH TAGORE, NANDALAL BOSE, JAMINI ROY, AMRITA SHER-GIL AS WELL AS FOREIGN ARTISTS. SOME OF THE OLDEST WORKS PRESERVED HERE DATE BACK TO 1857. WITH 12,000 SQUARE METERS OF EXHIBITION SPACE, THE DELHI BRANCH IS ONE OF THE WORLD'S LARGEST MODERN ART MUSEUMS.



CONCEPT & PRINCIPLE

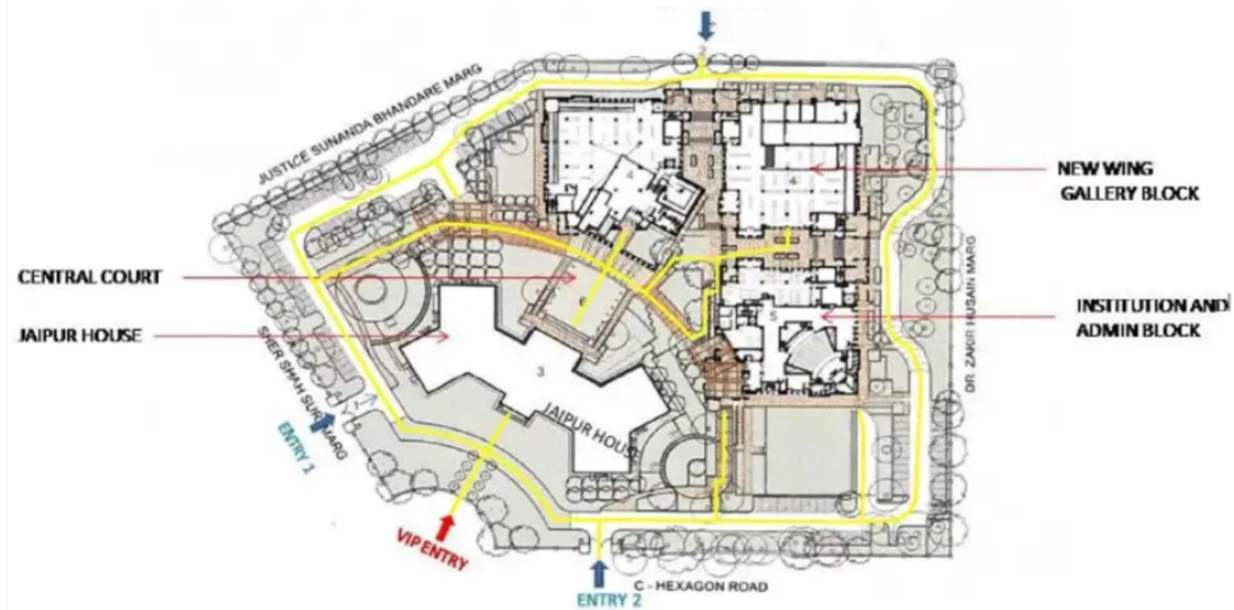
- CONTINUOUS SUNSHADE (CHHAJJA) IN RED STONE CASTS A DEEP SHADOW AND CAPS THE WHOLE FAÇADE.
- HORIZONTAL BAND OF INTERLOCKING PATTERN IN RED AND BUFF STONE REMINISCENT OF MUGHAL MONUMENTS.
- CARVED ORNAMENTAL RAJPUTANA COLUMNS THAT FRAMED FEW ARCH OPENINGS.
- ROMAN ARCHES ARE ALSO USED

NEW WING

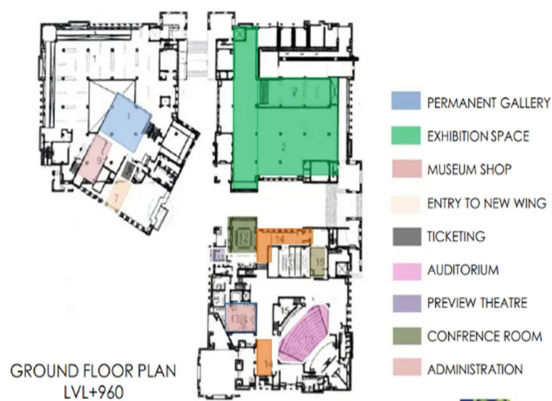
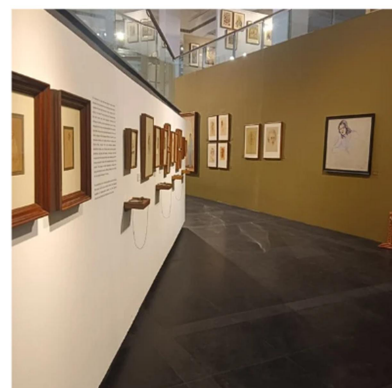
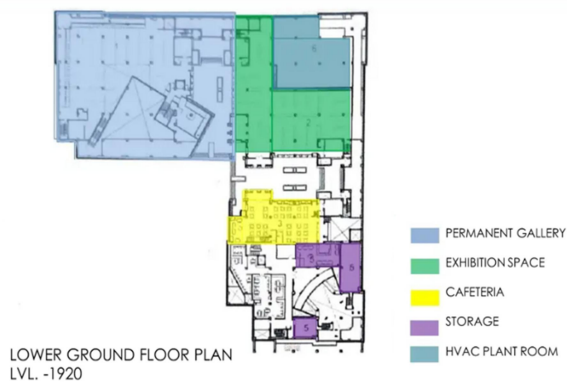
- THE NEW BUILDING IS THE RESULT OF NATIONAL ARCHITECTURAL COMPETITION HELD IN 1984 TO BUILD AN EXTENSION TO JAIPUR HOUSE.
- THE 3 NEW BLOCKS ARE PLACED ORTHOGONALLY TO THE SITE EDGES.
- CAUSES NEGATION OF THE AXIS GENERATED BY SYMMETRICAL PLAN OF JAIPUR HOUSE.
- THE COLONADE IS MADE TO ALIGN THE NEW BUILDING WITH THE OLD
- SEPERATION OF STONE CLADDING AND MASONRY WALL HIGHLIGHTED BY ALUMINIUM SHEET



SITE PLAN;



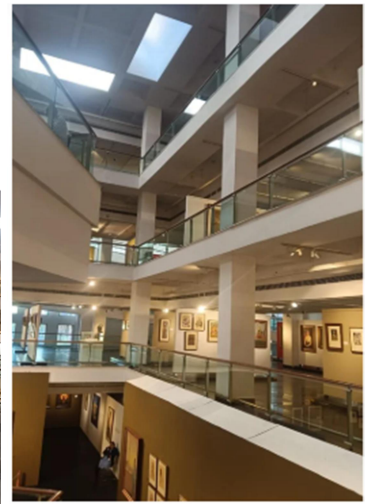
FLOOR PLAN





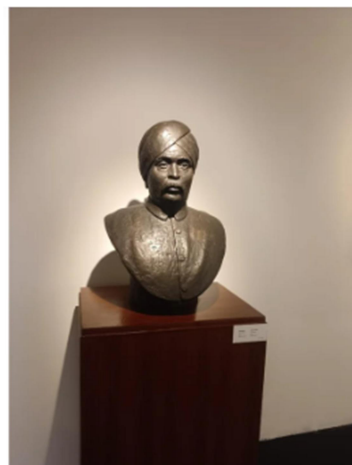
FIRST FLOOR PLAN
LVL+3840

- PERMANENT GALLERY
- ADMINISTRATION
- STAFF ROOM
- CONNECTING RAMP
- RESTORATION LAB



SECOND FLOOR PLAN
LVL+7680

- PERMANENT GALLERY
- STORAGE
- CONNECTING RAMP
- ADMINISTRATION
- LECTURE ROOM
- LOBBY
- LIBRARY

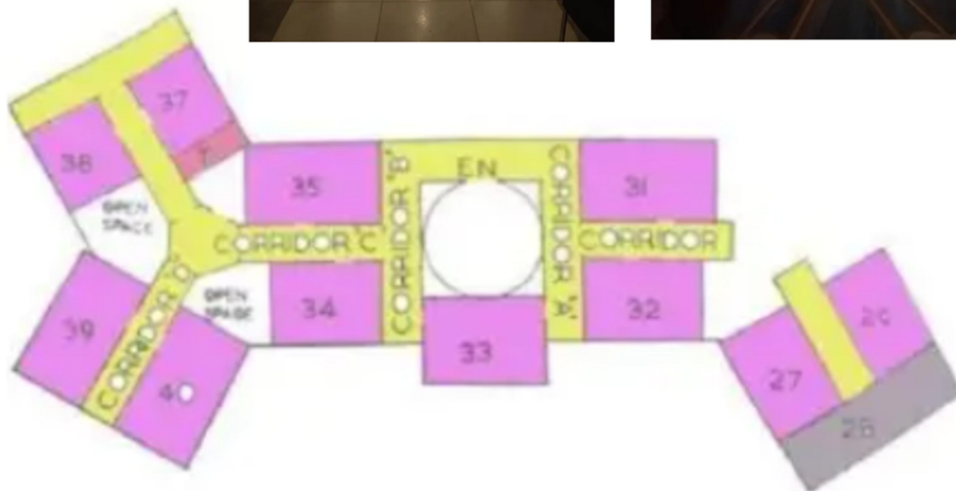
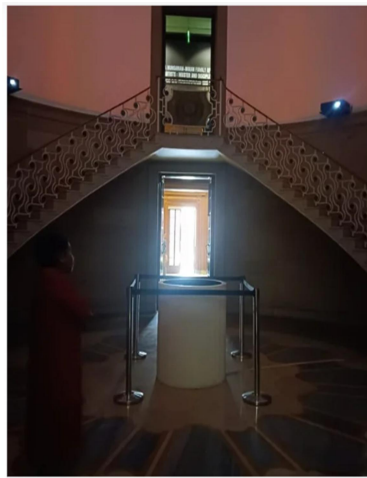
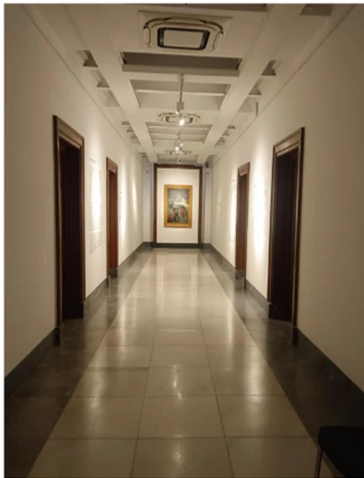


JAIPUR HOUSE FLOOR PLAN



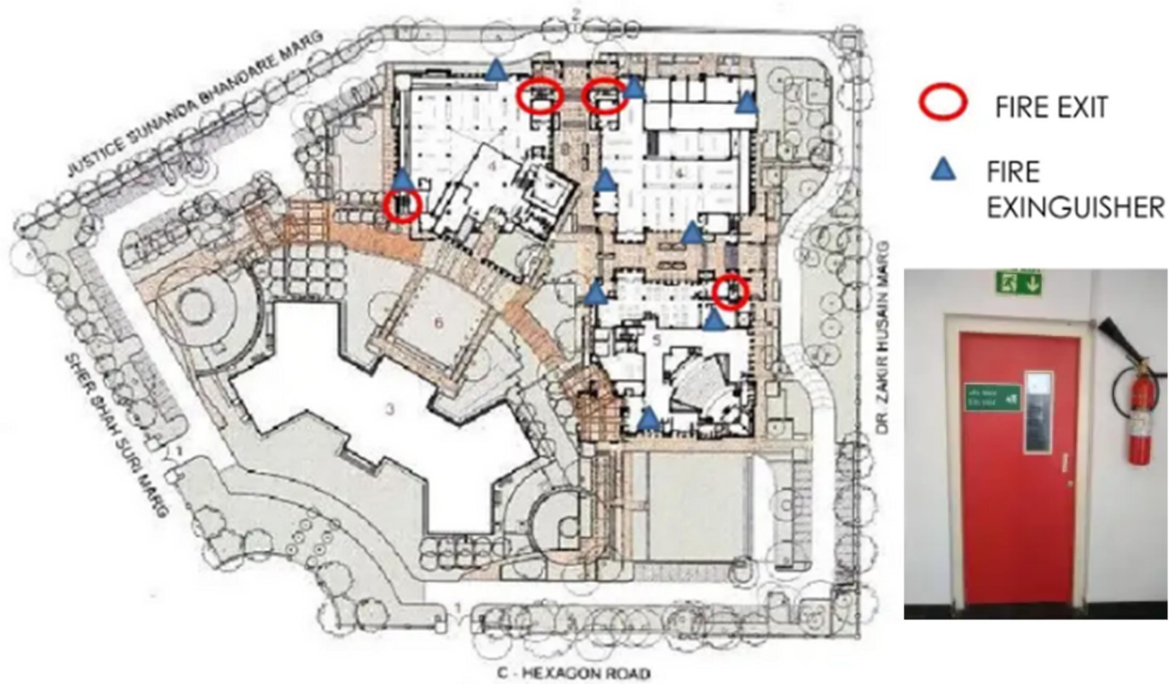
GROUND FLOOR PLAN

- DISPLAY AREAS
- CORRIDOR
- ADMINISTRATION
- TOILETS
- ENTRANCE
- AUDITORIUM



FIRST FLOOR PLAN

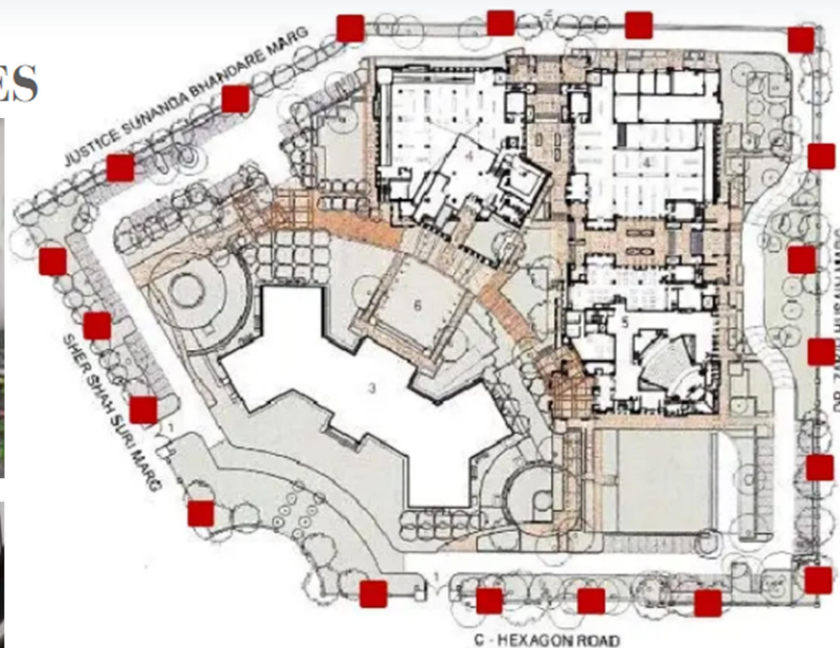
SERVICES



FIRE EXITS AND EXTINGUISHERS ON EACH FLOOR

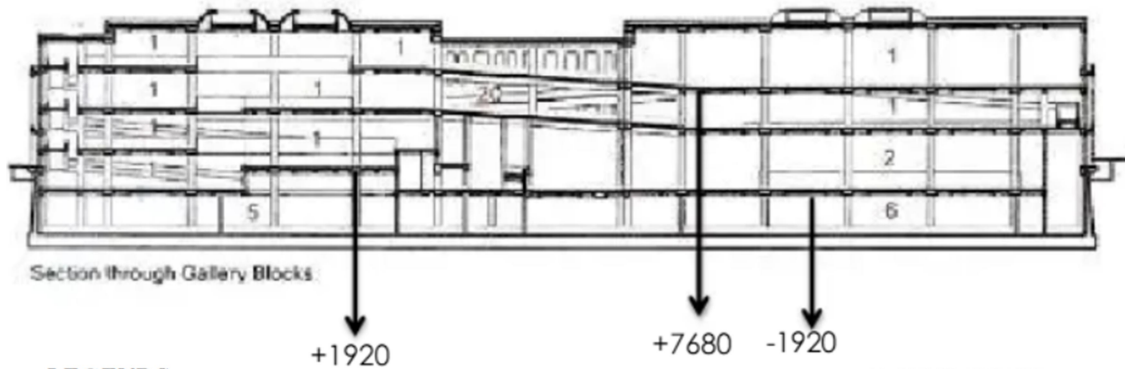
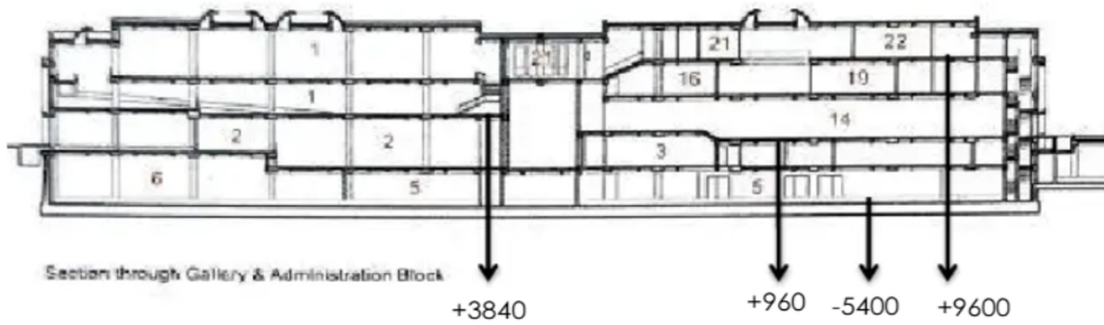


SERVICES



PLACEMENT OF FIRE HYDRANTS ON SITE BOUNDARY

SECTIONS

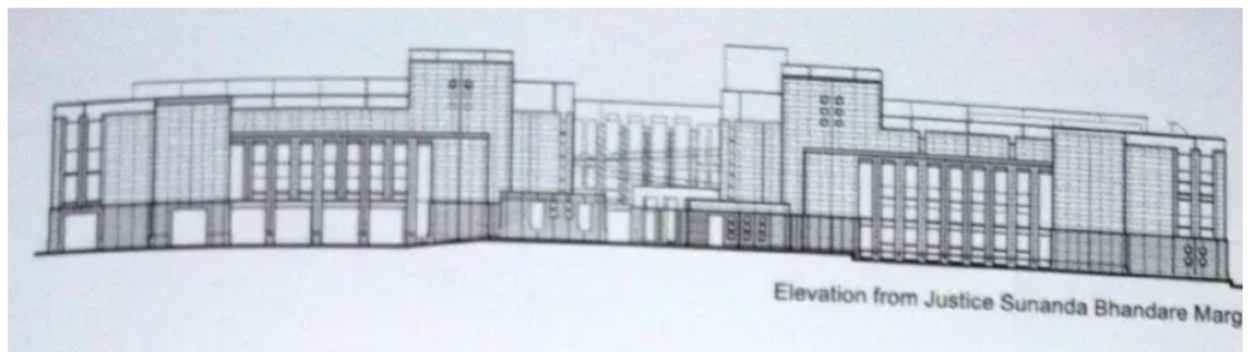
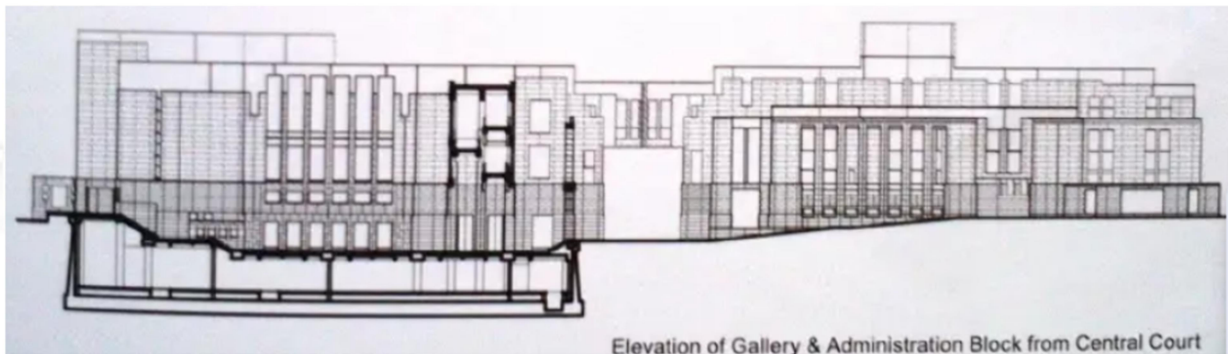


LEGENDS

1. PERMANENT GALLERY
2. EXHIBITION SPACE
3. CAFETERIA
4. PHOTOGRAPHY LAB & STORE
5. STORAGE
6. HVAC PLANT ROOM
7. ENTRY TO NEW WING
8. TICKETING
9. MUSEUM SHOP
10. AUDITORIUM

11. PREVIEW THEATRE
12. CONFERENCE ROOM
13. ADMINISTRATION
14. LOBBY
15. PROJECTION ROOM
16. STAFF ROOMS
17. DIRECTOR'S ROOM
18. RESTORATION LAB
19. COMPUTER LAB
20. CONNECTING RAMP
21. LECTURE ROOM
22. LIBRARY

ELEVATIONS



CASE STUDY – 02 KIRAN NADAR MUSEUM OF ART

LOCATION : NEW DELHI

ARCHITECT : SIR DAVID ADJAYE

SITE AREA : 62000 SQM

BUILT-UP AREA : 3000 SQM

SITE COVERAGE: 58 %



INTRODUCTION

THE KIRAN NADAR MUSEUM OF ART (KNMA) IS A PRIVATE MODERN AND CONTEMPORARY ART MUSEUM WITH LOCATIONS IN NEW DELHI AND NOIDA. ESTABLISHED IN 2010, IT IS INDIA'S FIRST PRIVATE MUSEUM DEDICATED TO MODERN AND CONTEMPORARY ART. THE MUSEUM SPONSORED BY THE SHIV NADAR FOUNDATION STARTED OUT AS A GALLERY CREATED IN THE PREMISES OF HCL TECHNOLOGIES IN NOIDA

CONCEPT:

KIRAN NADIR, A COLLECTOR. STARTED THE KNMA WHEN THE WALL OF HER HOUSE GOT CROWDED AND THAT WAS THE TIME TO THROW THE COLLECTION FOR PUBLIC FOR OPEN VIEWING THE CONTEMPORARY ASIAN ART CONTAINED IN THE MUSEUM IS ONE THE MOST EXPENSIVE COLLECTION

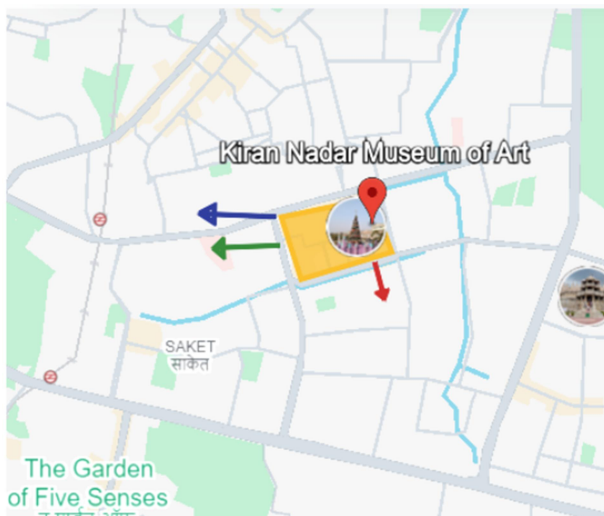


AESTHETIC DETAILS

KNMA IS A SINGLE FLOORED MUSEUM AT THE SOUTH COURT MALL. A LARGE BLOCK IS SEPARATED WITH WOODEN WALLS PLASTERED AND PAINTED IN PALE WHITE COLOR, TEXTURE OF THE WALLS WAS GRAINED FOR BETTER GRIP OF PAINTINGS. THERE ARE TWO MAIN ENTRIES THAT ARE ACCESSIBLE FROM DIFFERENT BLOCKS OF THE MALL. BOTH THE ENTRIES LEAD TO RECEPTION AREA, WHICH IS BEAUTIFULLY DECORATED WITH WOODEN TEXTURES AND OTHER MATERIAL AND A SMALL ART SHOP FROM WHERE U CAN BUY SOME SMALL ITEM SUCH AS. BOOKS, PAINTINGS ETC._



SITE APPROACH



- MALVIYA NAGAR METRO STATION - 2.1 KMS
- DELHI RAILWAY STATION - 22 KMS
- INDIRA GANDHI INTERNATIONAL AIRPORT - 15.1 KMS

PLAN

THE BIG BLOCK IS DIVIDED IN 13
SMALLER ROOMS WITHOUT
DOORS, AND ONEHALL TYPE OF
SPACE. EACH ROOM CONTAINS
WORKS OF DIFFERENT ARTISTS.



KNMA MODEL



SECURITY

- FOR FIRE SAFETY CERTAIN PROTOCOLS ARE ANNOUNCED I.E. WHILE TAKING ANY PHOTOGRAPH NO FLASH WILL BE USED BECAUSE PAINTINGS COULD CATCH FIRE.
- SMOKE DETECTORS ARE INSTALLED, SO AS TO GET A WARNING BEFORE FIRE TAKES PLACE
- FIRE ALARMS ARE THERE TO WARN EVERYONE FOR FIRE.
- FIRE EXTINGUISHERS ARE PLACED IN EVERY ROOM FOR ADDITIONAL SAFETY
- FIRE HOSES ARE NOT USED BECAUSE WATER COULD DESTROY THE PAINTING



COMPARATIVE ANALYSIS

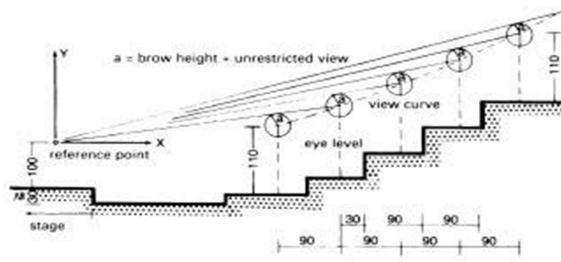
Feature	National Gallery of Modern Art (New Delhi)	Kiran Nadar Museum of Art (Delhi)	Los Angeles County Museum of Art (LACMA)	The Broad (Los Angeles)
Location	New Delhi, India	Delhi, India	Los Angeles, California, USA	Los Angeles, California, USA
Established	1954	2010	1965	2015
Type	Government-run modern & contemporary art museum	Private contemporary art museum	Public art museum	Contemporary art museum
Founder	Government of India (Ministry of Culture)	Kiran Nadar (Shiv Nadar Foundation)	LA County Government	Eli & Edythe Broad
Architectural Style	Colonial-style Jaipur House	Contemporary urban interior spaces	Mix of modern and postmodern buildings	Futuristic "veil and vault" design by Diller Scofidio + Renfro
Collections	Indian modern art – Amrita Sher-Gil, Rabindranath Tagore, MF Husain, Jamini Roy	Indian modern & contemporary art – Raza, Tyeb Mehta, Nalini Malani, Subodh Gupta	Global art – pre-Columbian to contemporary, wide-ranging	Post-war & contemporary art – Koons, Basquiat, Warhol, Yayoi Kusama
Permanent Collection Size	Over 17,000 artworks	Around 5,000+ artworks	150,000+ objects	2,000+ artworks
Focus	Indian modernism (1850s to present)	Indian contemporary & modern art	Global art from ancient to present	Post-1950s contemporary western art
Entry Fee	Nominal/Free on certain days	Free entry	Paid entry (varies)	Free general admission
Special Features	Rotational exhibitions, heritage building, art restoration lab	Focus on education, workshops, traveling exhibitions	Renzo Piano-designed buildings, diverse cultural exhibits	Infinity Room (Yayoi Kusama), interactive installations
Educational Programs	Guided tours, workshops, lectures	Artist talks, outreach programs, youth engagement	Film screenings, talks, school visits	Docent-led tours, talks, digital guide
Visitor Experience	Historical and artistic journey through Indian modernism	Minimalist, intimate viewing, educational focus	Expansive, family-friendly, cultural programming	Sleek, immersive, Instagram-worthy art experiences
International Recognition	Moderate – known in academic/art circles	Growing – featured in global contemporary art discussions	High – among top museums in the US	High – recognized for unique contemporary focus and architecture



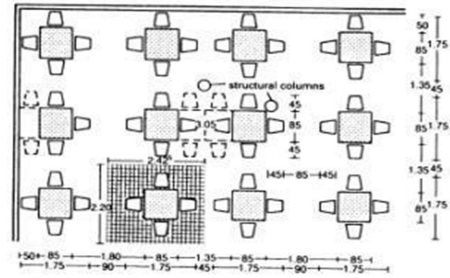
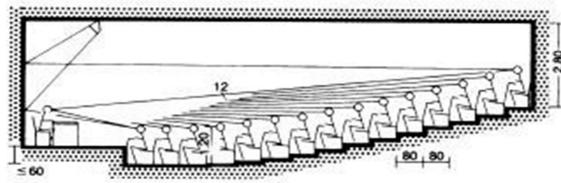
CHAPTER-5

COMPARATIVE CHART OF AREA ANALYSIS

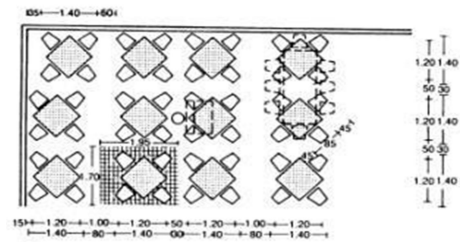
NEUFERT ANTHROPOMETRIC STANDARDS



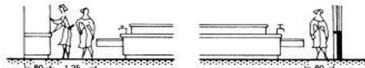
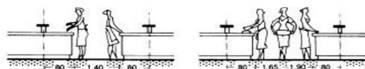
② Drawing for calculating view curve



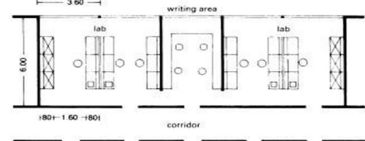
③ Parallel table arrangement



AUDITORIUM

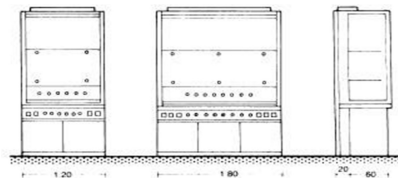


① Minimum passage width between workstations



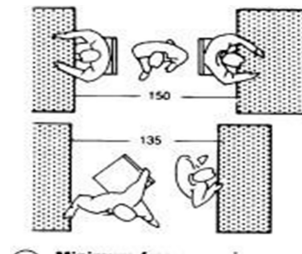
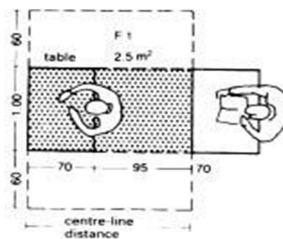
② Research lab

CANTEEN



⑦ Digestors (fume cupboards)

LIBRARY



COMPARATIVE CHART OF AREA ANALYSIS

S.NO.	REQUIREMENTS	CASE STUDY-1 (NATIONAL GALLERY OF MODERN ART,DELHI)	CASE STUDY-2 (KIRAN NADAR MUSEUM OF ART,DELHI)	LITERATURE STUDY- 1 (LOS ANGELES COUNTY MUSEUM OF ART, USA)	LITERATURE STUDY- 2 (THE BROAD MUSEUM , USA)	STANDARDS (NEUFERTS / NBC)	REQUIRED AREA	REMARK
1. SITE CONTEXT								
	TOTAL SITE AREA (SQ.M)	35250 SQM	62500 SQM	81000 SQM	31000 SQM	Minimum 3,000-10,000 sqm for mid- sized museums	30750 SQM	
	BUILT-UP AREA (SQ.M)	12000 SQM	3000 SQM	32000 SQM	11000 SQM	3,000-6,000 sq.m (avg.) Depends on number of exhibits, staff, footfall.	10763 SQM	
	SITE COVERAGE (%)	38%	58%	60 % (approx)	57%	33-40%	35%	
	ZONING & SETBACKS COMPLIANCE	✓	✓	✓	✓	<ul style="list-style-type: none"> Up to 10 m ht. of building: 3m (front setback) & 2 m (side) 10-15 m ht. of building - 4.5 m (front) & 3 m (side) Above 15 m ht. of building : 6-9 m (front) & 4.5 m* (side) 		
2. ADMINISTRATION								
	RECEPTION	80 SQM	50 SQM	100 SQM	55 SQM	10-20 sqm (Small) , 30-50 sqm (Large)	100 SQM	Area has been taken from literature study 01
	WAITING AREA	20 SQM	30 SQM	60 SQM	25 SQM	14 - 15 sqm per person (NEUFERTS)	30-50 SQM	Area has been taken from standards
	CHAIRPERSON'S ROOM	20 SQM	30 SQM	-	-	20- 30 sqm (Executive Level)	30 SQM	Area has been taken from case study 02
	CONFERENCE ROOM	50 SQM	-	-	-	15 - 2 sqm per person (FOR 10- 20 People : 30- 40 sqm)	50 SQM	Area has been taken from case study 01
	TOILET	25 SQM	20 SQM	30 SQM	20 SQM	2.2 - 4.5 sqm per WC (NBC)	20-25 SQM	

3. ENTRANCE AND LOBBY								
	INFORMATION DESK	50 SQM	30 QM	-	-	Min. 3-5 sqm; Ceremonial / Public Entries: 10-20 sqm	50 SQM	
	TICKET COUNTER	15 SQM	-	-	-	15 - 2 sqm per Visitor, Large Museums: 100-200 sqm	100 SQM	
	LOBBY	100 SQM	80 SQM	-	-	18- 24 sqm minimum. (NEUFERT); Higher for Museum lobbies	100 SQM	
	TOILET	25 SQM	20 SQM	35 SQM	20 SQM	2.2 - 4.5 sqm per WC (NBC)	40 SQM	

4. DISPLAY AREA								
	PERMANENT GALLERY	250 SQM (approx)	200 SQM	1000 SQM	400 SQM	500-800 sqm for 100 visitors (NEUFERTS)	600 SQM	
	STORAGE	65 SQM	50 SQM	200 SQM	80 SQM	25-40% of total display area		
	EXHIBITION SPACE	100 SQM	100 SQM	-	-	2-4 sqm per person for exhibit halls (NEUFERTS) Mini. exhibit - 25-50% of total area	100 SQM	
	TOILET	30 SQM	40 SQM	75 SQM	60 SQM	2.2 - 4.5 sqm per WC (NBC)	70 SQM	

S.NO.	REQUIREMENTS	CASE STUDY-1 (NATIONAL GALLERY OF MODERN ART,DELHI)	CASE STUDY-2 (KIRAN NADAR MUSEUM OF ART,DELHI)	LITERATURE STUDY-1 (LOS ANGELES COUNTY MUSEUM OF ART, USA)	LITERATURE STUDY- 2 (THE BROAD MUSEUM , USA)	STANDARDS (NEUFERTS / NBC)	REQUIRED AREA	REMARK
5. LIBRARY								
	RECEPTION & ISSUE COUNTER	150 SQM	-	-	--	<ul style="list-style-type: none"> For Public Libraries: 0.06 – 0.09 sq. m. per user For Research Libraries: 0.09 – 0.12 sq. m. per user 	150 SQM	
	READING AREA	12 SQM	-	-	-	2.5 sqm , per PC or single working place ~4.0 sqm	50 SQM	
	STORAGE	30 SQM	-	-	-	10-15% of total library area; include compact shelving (NBC)	35 SQM	
	TOILET	35 SQM	-	-	-	1 Toilet per 25- 50 users , mini 2.2 ~4.5 sqm / WC	40 SQM	

6. CAFETERIA								
	DINING AREA	80 SQM	-	-	-	1.6 - 2.2 sqm / person (formal) ; 2.5-3 sqm / person (buffet , self service) (NBC)	150 SQM	
	KITCHEN	30 SQM	-	-	-	0.3 – 0.5 m ² per meal	80 SQM	
	SEATING AREA	-	-	-	-	1.0 – 2.0 sqm. Emphasis on safety, circulation, fire exit	80 SQM	

7. LABORATORY								
	RESTORATION LAB	100 SQM	-	-	-	250-500 ssqm	300 SQM	
	STORAGE	30 SQM	-	-	-	10-15% of laboratory (NBC)	80 SQM	

8. MUSEUM / GIFT SHOP								
	SHOP	40 SQM	60 SQM	100 SQM	70 SQM	5% -10% OF BUILT-UP	60 SQM	
	STORAGE	15 SQM	30 SQM	40 SQM	20 SQM	10-15% of shop (NBC)	20 SQM	

9. AUDITORIUM								
	ENTRANCE	60 SQM	-	-	-	0.3- 0.5 sqm / person , wide entry with visual connection to hall	40-60 SQM	
	SEATING AREA	250 SQM	-	-	-	10-12 sqm / person (auditorium , add 20% for aisle / circulation)	250-300 SQM	
	STAGE	60-80 SQM	-	-	-	Depth - 3-6 m mini, width based on	50 SQM	
	GREEN ROOM	50 SQM	-	-	-	12-25 sqm / room , 1 per event / performance area	50 SQM	

S.NO.	REQUIREMENTS	CASE STUDY-1 (NATIONAL GALLERY OF MODERN ART,DELHI)	CASE STUDY-2 (KIRAN NADAR MUSEUM OF ART,DELHI)	LITERATURE STUDY-1 (LOS ANGELES COUNTY MUSEUM OF ART, USA)	LITERATURE STUDY-2 (THE BROAD MUSEUM , USA)	STANDARDS (NEUFERTS / NBC)	REQUIRED AREA	REMARK
	PROJECTOR ROOM	20 SQM	-	-	-	8-15 sqm visual and acoustic isolation rear projection (NBC)	20 SQM	
	STORE ROOM	20 SQM	-	-	-	5-10% of total hall area for furniture/ tech (NBC)	20 SQM	
	TOILET	25 QM	-	-	-	1 toilet per 50 audience members, 2.2 - 4.5 sqm / WC (NBC) include accessible units	50 SQM	

10. SERVICES								
	ELECTRICAL	Basic supply	Solar panels are used for partial loads	Energy efficient supply and Solar panels	High electrical controls and central loads	2-3 KW/user (residential), 10-15 KW for large galleries		
	SECURITY & SURVEILLANCE	Cameras,etc	Camers and security provided	Camers and security provided	Camers and security provided	24x7 monitoring and 30-90 days footage storage.		
	HVAC	Plant Room Provided	Provided	Provided	Provided	Indoor temperatures for comfort. 23-26°C		
	FIRE SAFETY	Fire Hydrants, extinguisher, Open exits	Basic fire safety measures, smoke detector,sprinklers	Fire Hydrants, extinguisher, Open exits	Basic fire safety measures alarms, smoke detector,sprinklers	Fire Hydrants, extinguisher, Open exits	2-3%BUA (300- 450 SQM)	

CHAPTER-6

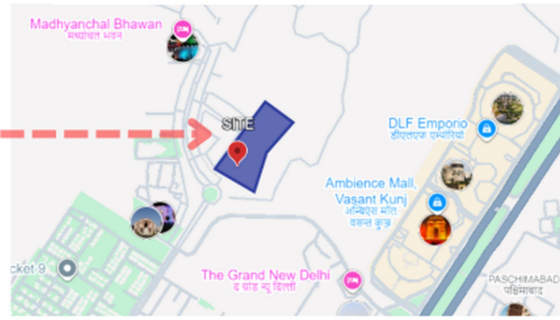
SITE ANALYSIS

PROJECT: OMNI ARTE MUSEUM

LOCATION



APPROACH TO SITE

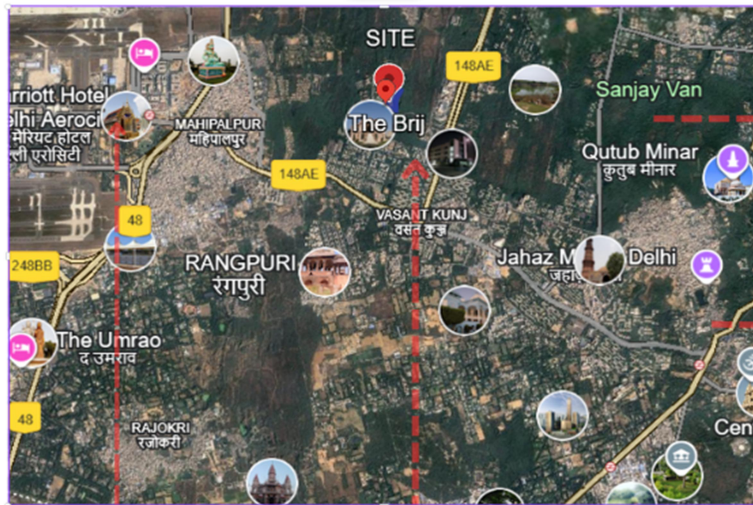


- VASANT VIHAR METRO STATION - 7.3 KMS
- DELHI RAILWAY STATION - 22.9 KMS
- INDIRA GANDHI INTERNATIONAL AIRPORT - 7.6 KMS

THR BRIJ

VASANT KUNJ, NEW DELHI

SITE SURROUNDINGS



QUTUB MINAR



AZIM KHAN'S TOMB



HOTEL MARRIOTT



AMBIENCE MALL

SITE IMAGES



SITE DETAILS

SITE LOCATION: THE BRIJ , VASANT KUNJ, NEW DELHI

TOTAL SITE AREA: 30570 SQM

BUILT UP AREA : 10763 SQM

SITE COVERAGE : 35%

FAR : 1.2

LONGITUDE : 77.155064

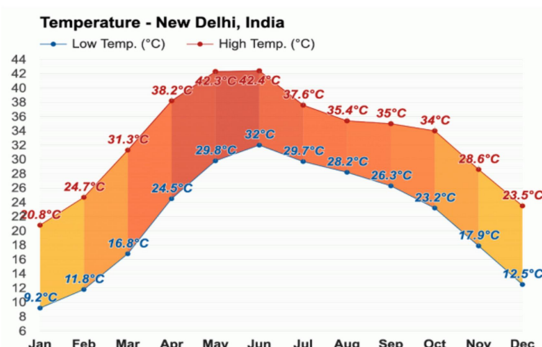
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WHY NEW DELHI?

NEW DELHI, AS THE CULTURAL AND ARTISTIC HEART OF INDIA, IS HOME TO A RICH BLEND OF HISTORICAL HERITAGE AND MODERN ARTISTIC EXPRESSION. WHILE THE CITY HAS NUMEROUS GALLERIES AND MUSEUMS, MOST ARE SPECIALIZED—FOCUSING ON EITHER ANCIENT, MODERN, OR REGIONAL ART.

THERE IS NO SINGLE SPACE THAT INTEGRATES ALL FORMS OF ART INTO ONE EXPERIENTIAL HUB. WITH DELHI'S DIVERSE POPULATION, INTERNATIONAL TOURISM, AND GROWING CONTEMPORARY ART SCENE, A MULTIDIMENSIONAL ART MUSEUM LIKE OMNIARTE WOULD FILL THIS GAP, PROVIDING A GLOBAL PLATFORM FOR INDIAN AND INTERNATIONAL ARTISTS WHILE ENHANCING THE CITY'S POSITION AS A WORLD-CLASS CULTURAL DESTINATION.

CLIMATE ANALYSIS



- MACRO-CLIMATE HUMID SUBTROPICAL
- MINIMUM TEMPERATURE: -2.2 °C
- MAXIMUM TEMPERATURE: 47.0 °C
- AVERAGE TEMPERATURE: 25.0 °C
- ANNUAL PRECIPITATION: 886 MM
- PREVAILING WIND DIRECTION: 18KM/H NORTH-WEST

SWOT ANALYSIS

STRENGTH (S):

- PRIME LOCATION, WELL-CONNECTED TO AIRPORT & SOUTH DELHI
- PRESENCE OF TOP INSTITUTIONS & CORPORATE OFFICES
- WELL-PLANNED INFRASTRUCTURE & GREEN SPACES
- HIGH LAND VALUE & INVESTMENT

WEAKNESSES (W):

- HIGH LAND & RENTAL COSTS
- TRAFFIC CONGESTION & PARKING ISSUES
- LIMITED RECREATIONAL & CULTURAL SPACES

OPPORTUNITIES (O):

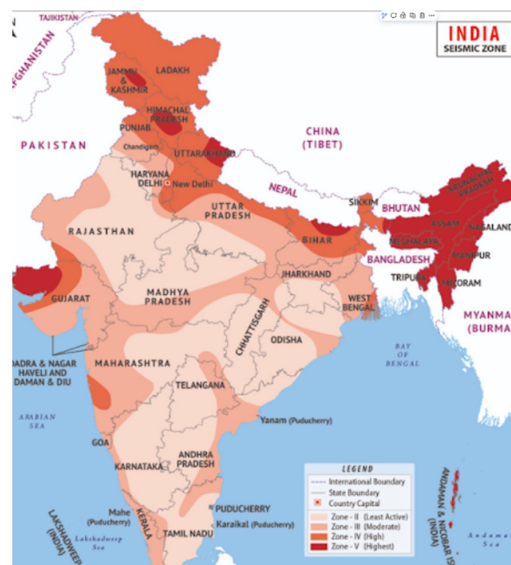
- SMART INFRASTRUCTURE & SUSTAINABILITY POTENTIAL
- GROWING DEMAND FOR INSTITUTIONAL & COMMERCIAL SPACES
- FUTURE METRO & ROAD CONNECTIVITY IMPROVEMENTS
- INTEGRATION WITH GURGAON & AEROCITY BUSINESS HUBS

THREATS (T):

- REGULATORY & ZONING CONSTRAINTS
- OVERCROWDING & INFRASTRUCTURE STRESS
- POLLUTION & SECURITY CONCERNS

SEISMIC ZONE

- THE PROPOSED SITE IS SITUATED ON THE GANGATIC TECTONIC PLATE, WHICH MAKES THE SITE A SEISMIC ZONE 4 PRONE AREA WITH A HIGH RISK OF EARTHQUAKE. EARTHQUAKE RESISTANCE TECHNIQUES ARE USED TO TACKLE SUCH ISSUES.
- THE PROJECT SITE LIES IN SEISMIC ZONE IV, CALLED AS "HIGH DAMAGE RISK ZONE"
- SLOPE ANALYSIS: THE TOPOGRAPHY OF THE CITY IS ALMOST PLAIN. THE PROJECT AREA POSSESSES FAIRLY PLAIN TERRAIN WITH NEGLIGIBLE DRAINAGE SLOPE OF THE PROJECT SITE.



SOIL TYPE

THE SOIL TYPE IS PRIMARILY CHARACTERIZED BY ALLUVIAL DEPOSITS, WITH CLAY AND KANKAR (LIMESTONE NODULES) BEING COMMON, AND THE UNDERLYING GEOLOGY FEATURES QUARTZITE FORMATIONS.

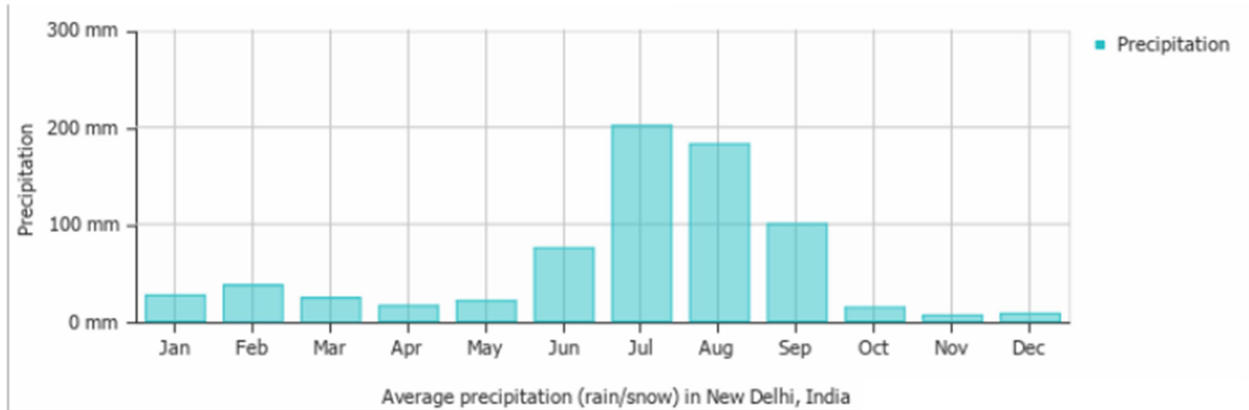
SUBSIDENCE/EROSION: PROPER GREENING AND PAVING OF SITE AREA WILL NOT CAUSE ANY SOIL SUBSIDENCE PROBLEM



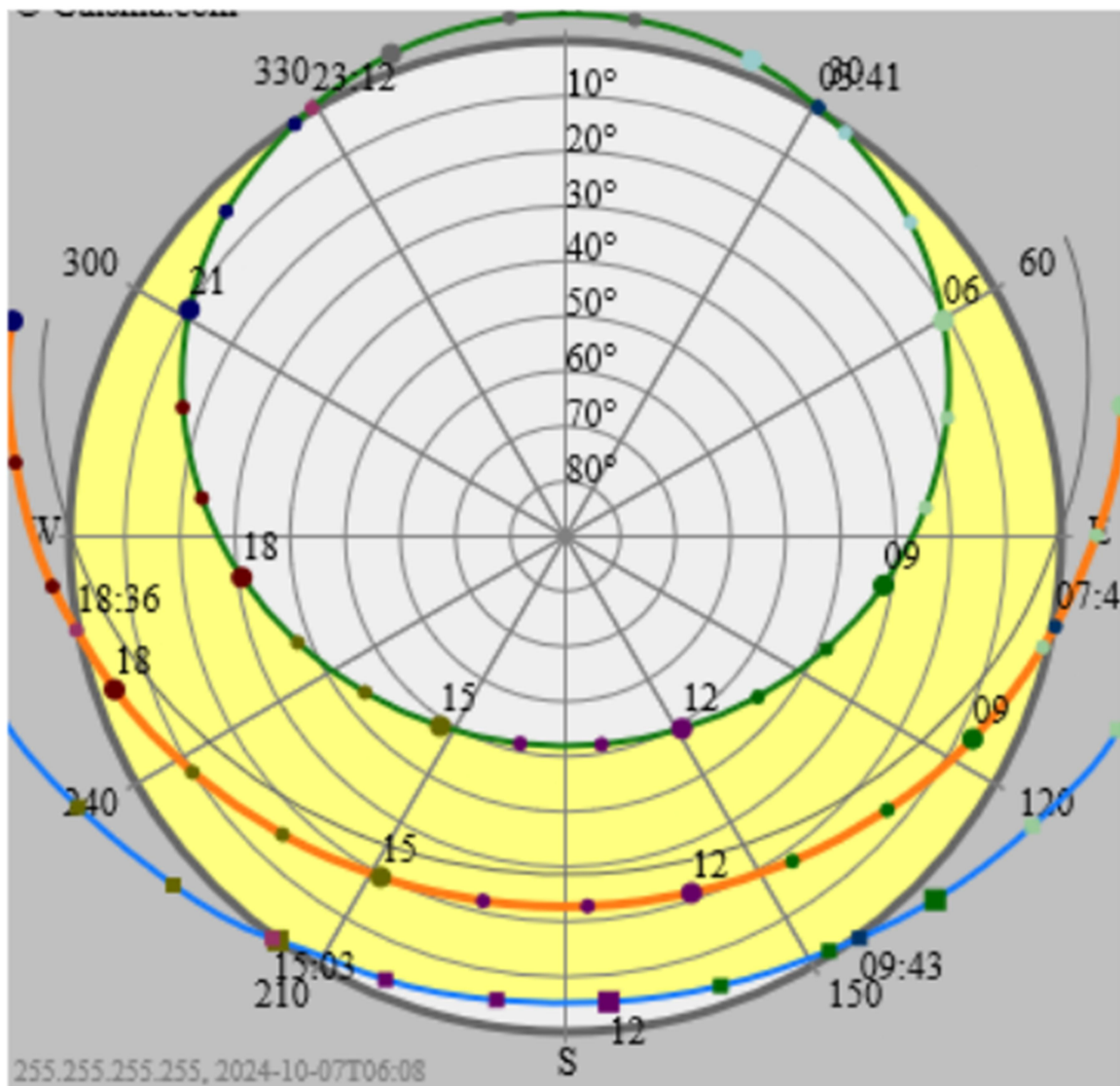
SUN DIRECTION



RAINFALL

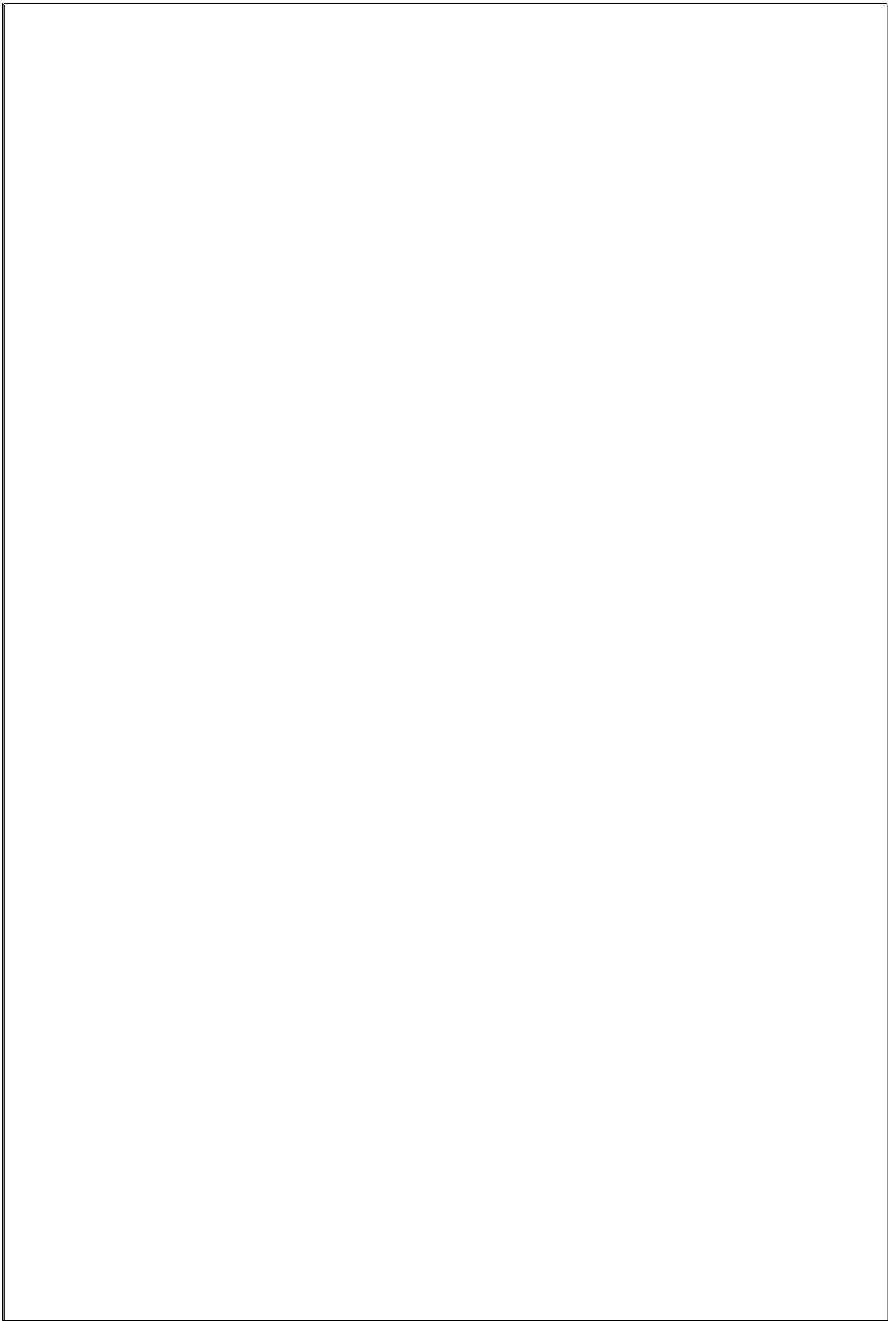


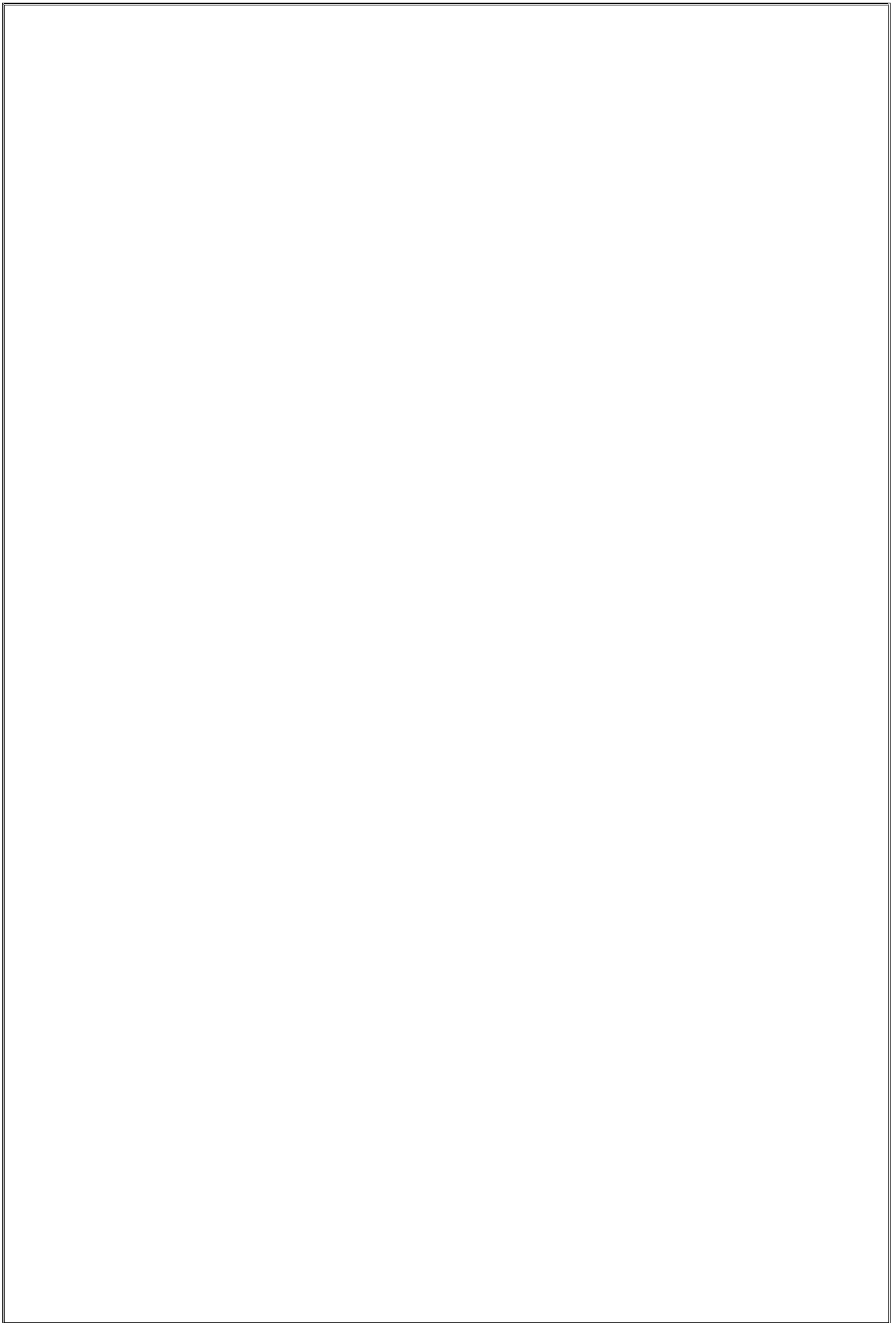
SUN PATH DIAGRAM



CHAPTER 7

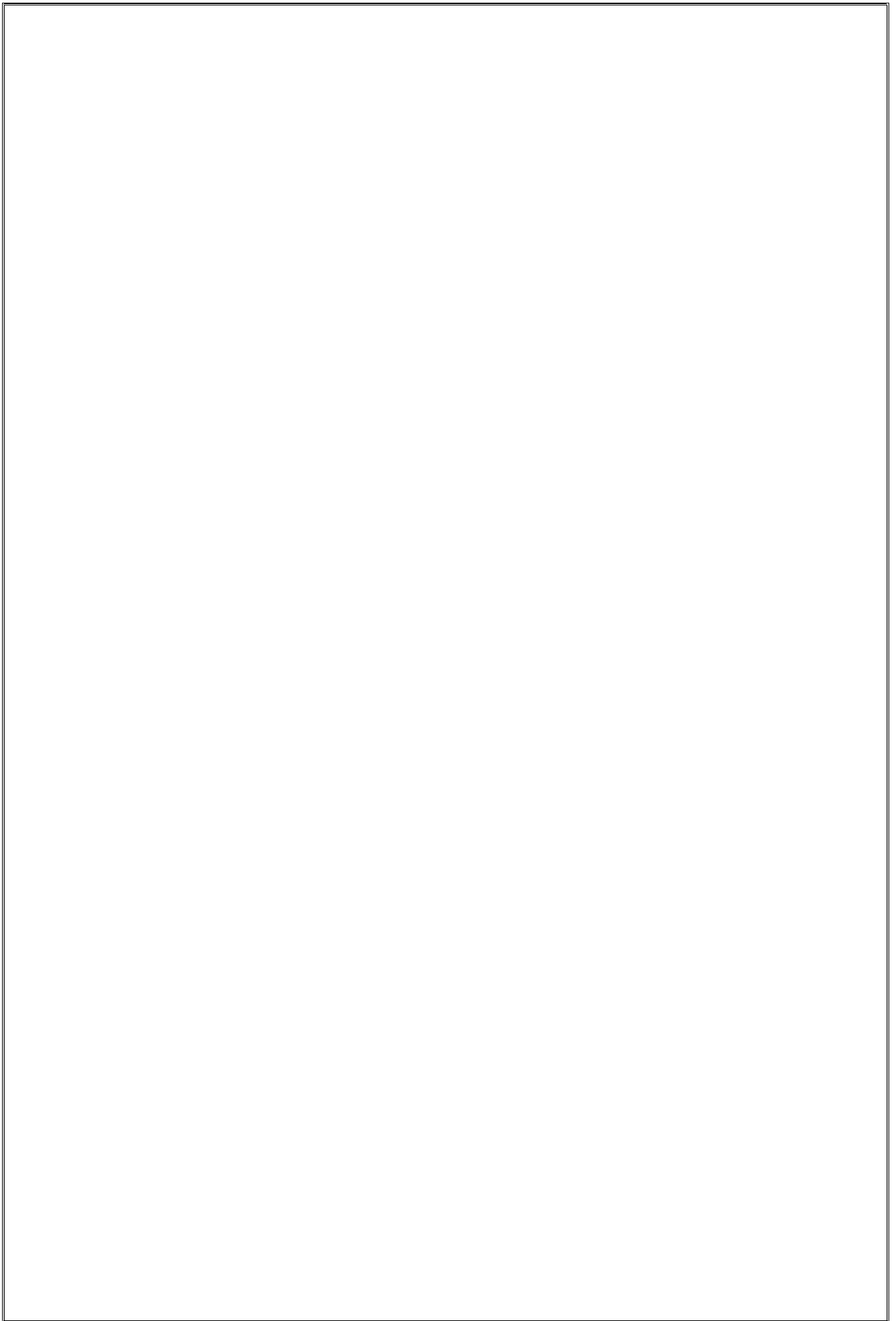
DESIGN AND PROPOSITION

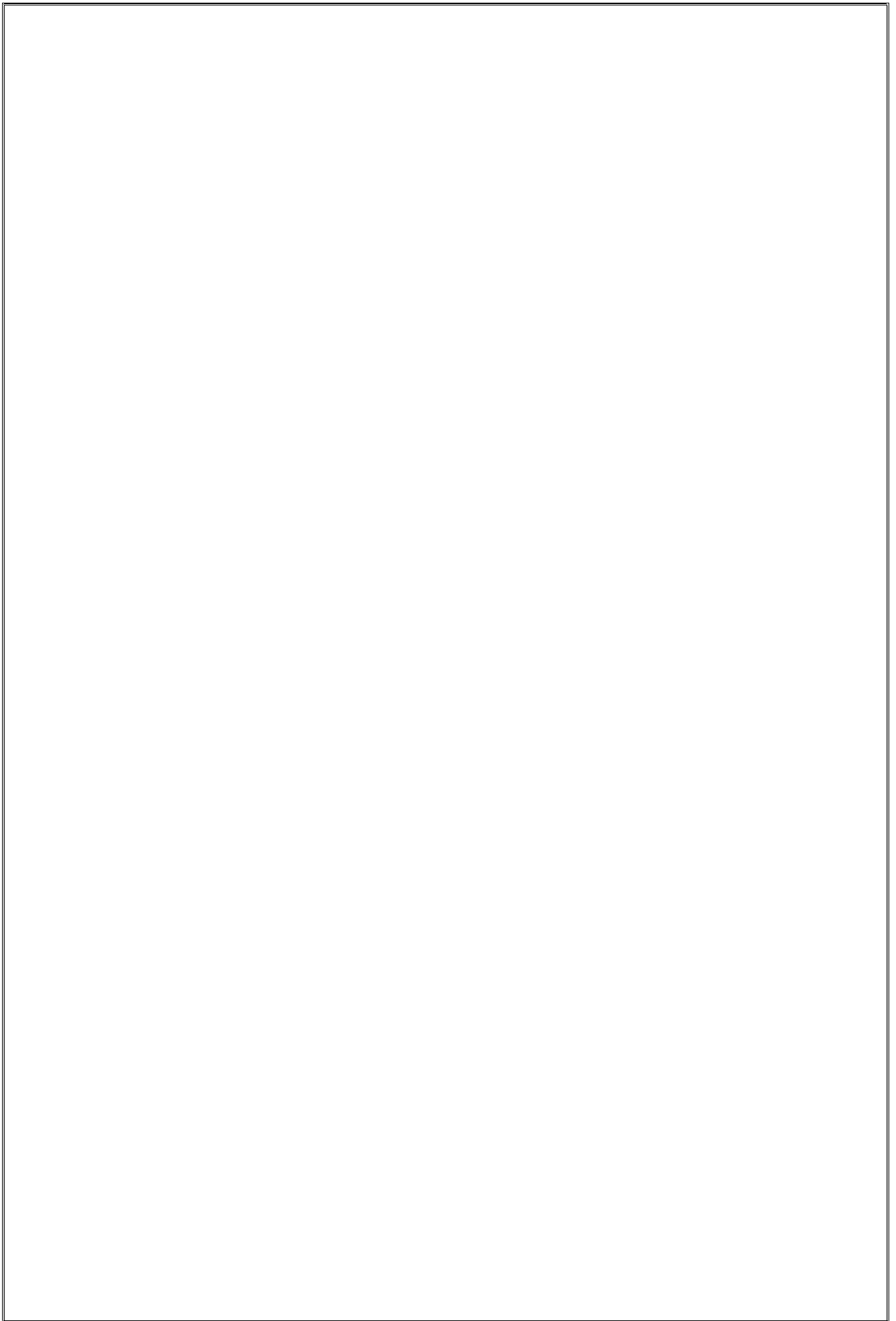


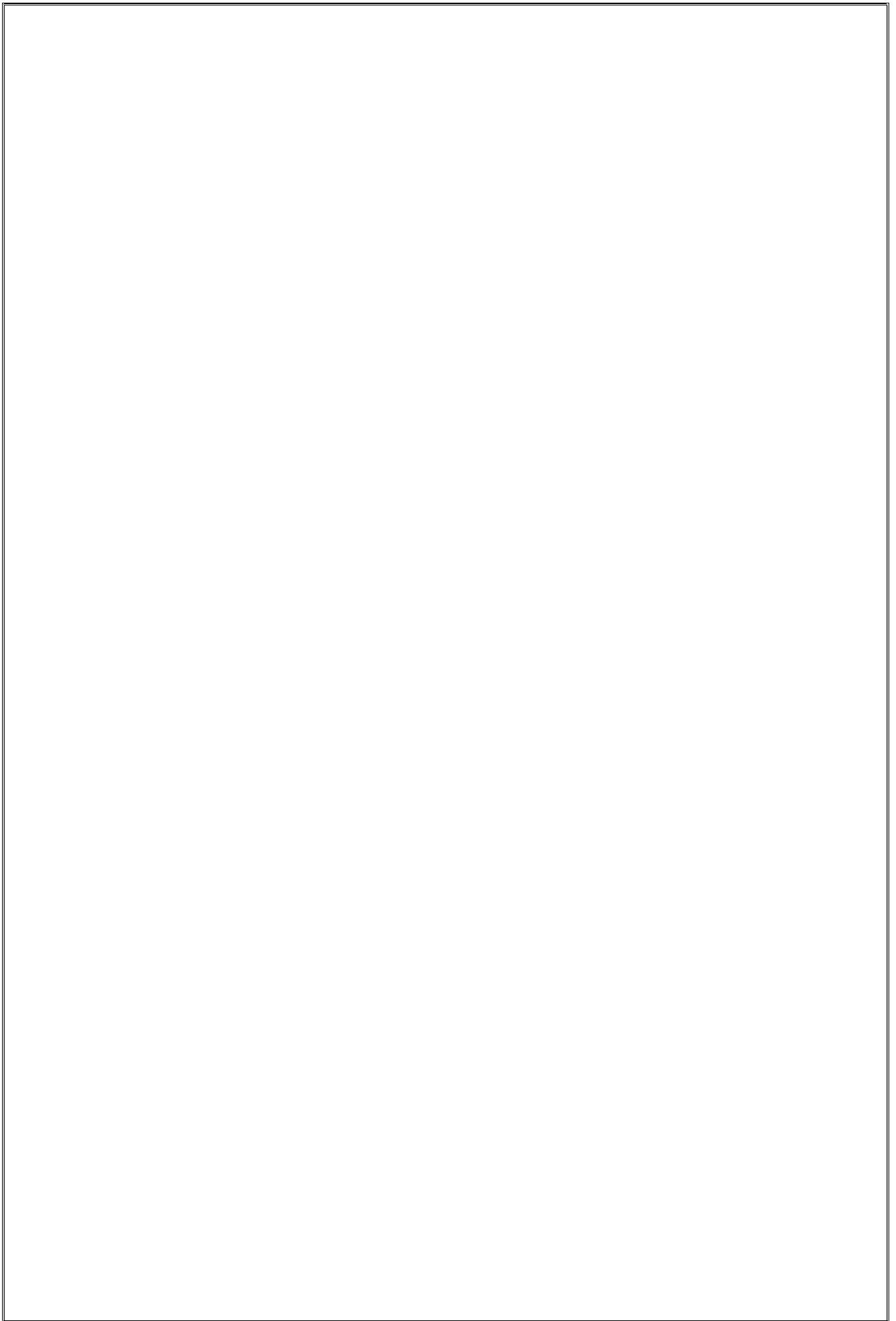


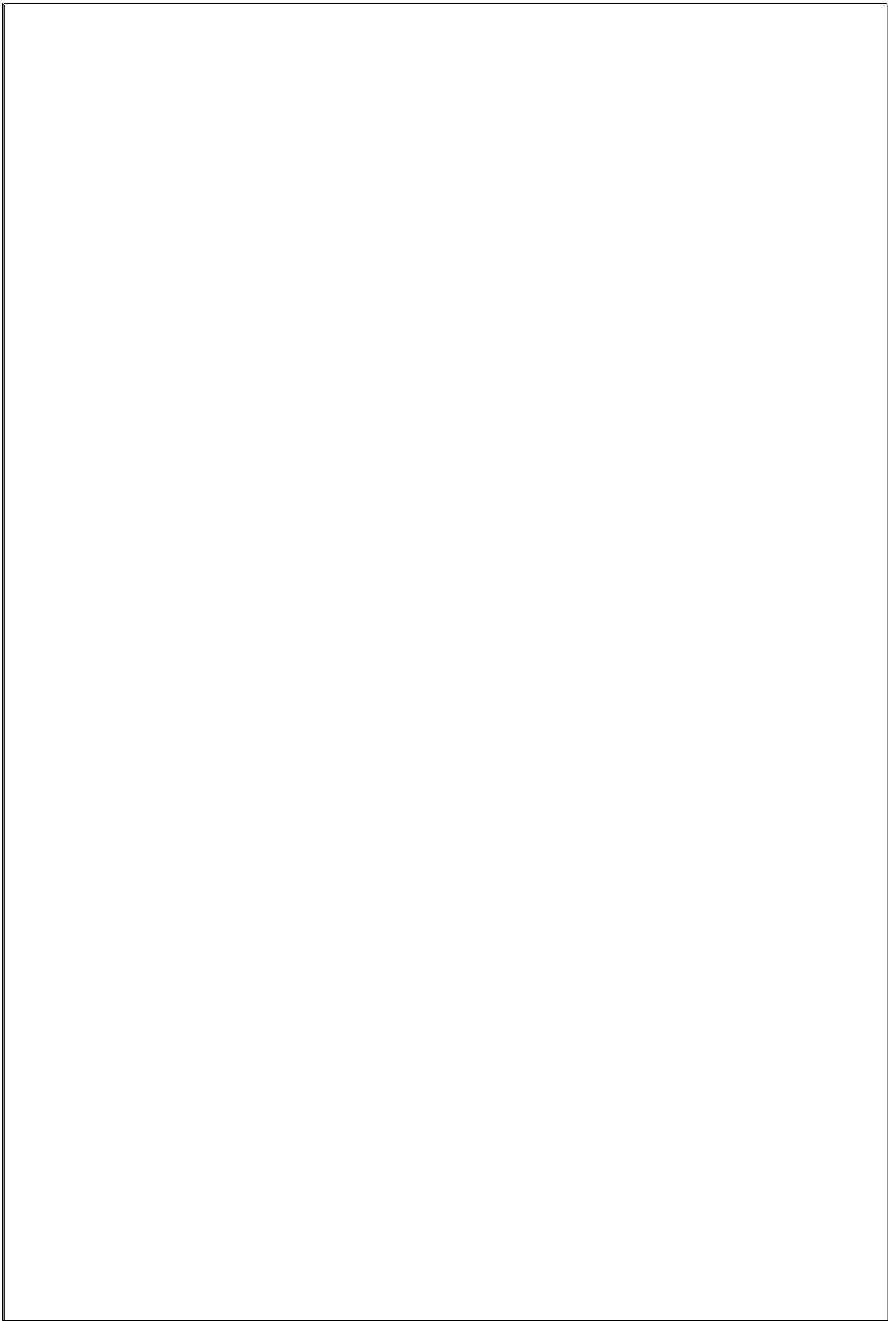
CHAPTER 8

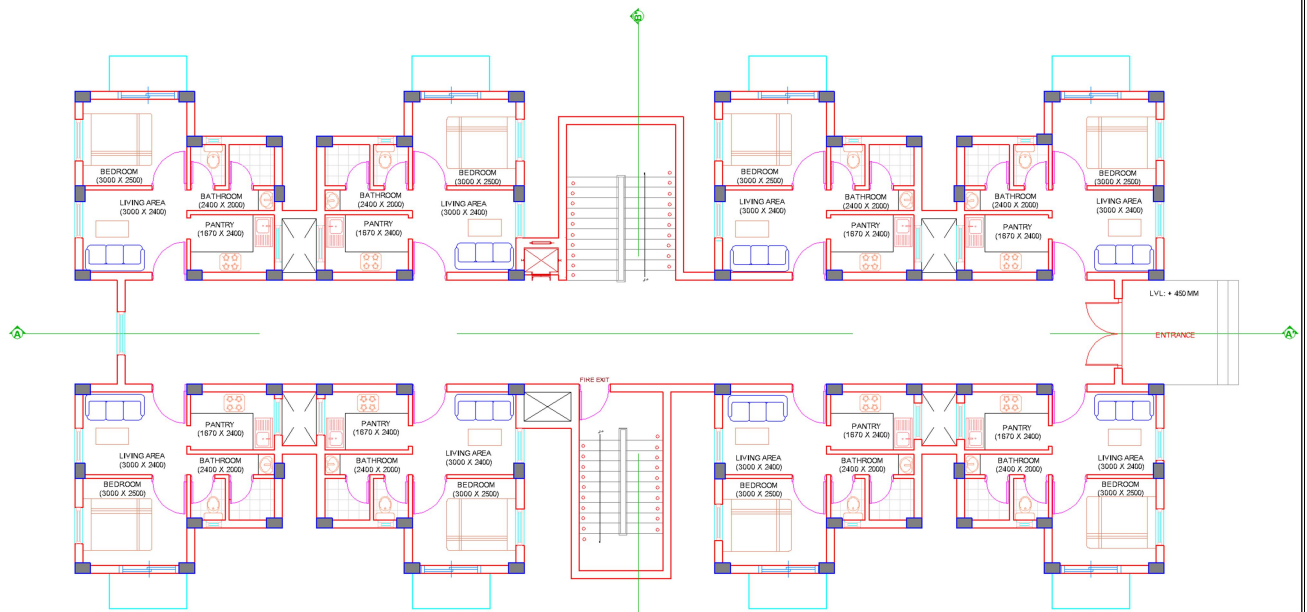
**PLANNING AND
DESIGN**



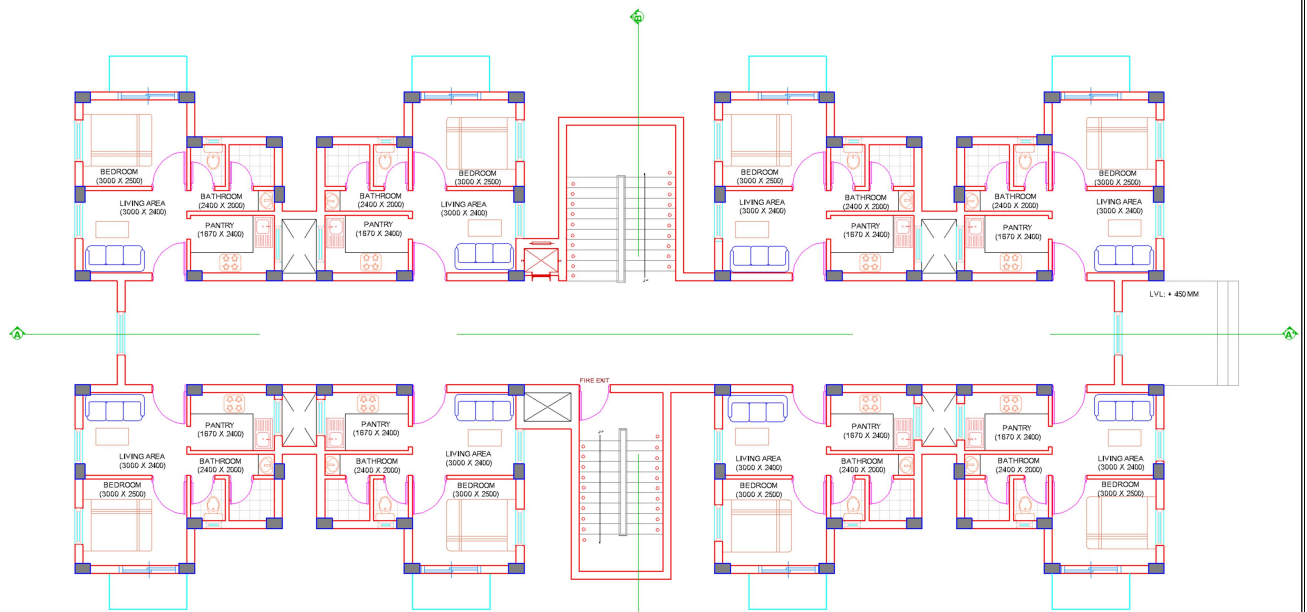








GROUND FLOOR



FIRST FLOOR

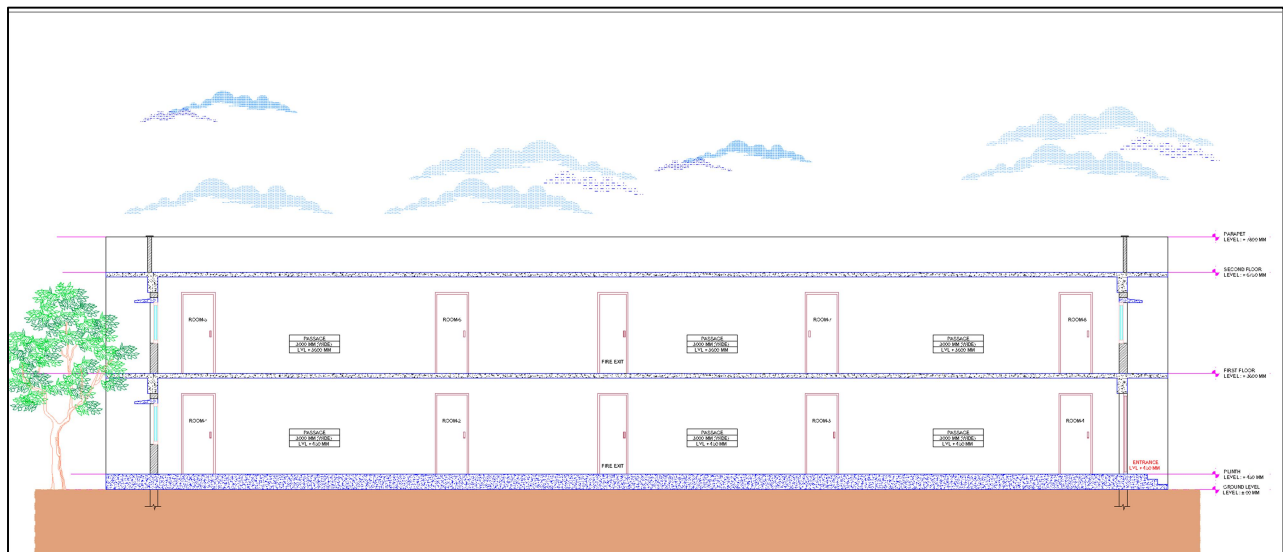
STAYING AREA

SUBMITTED BY: ANSHIMA

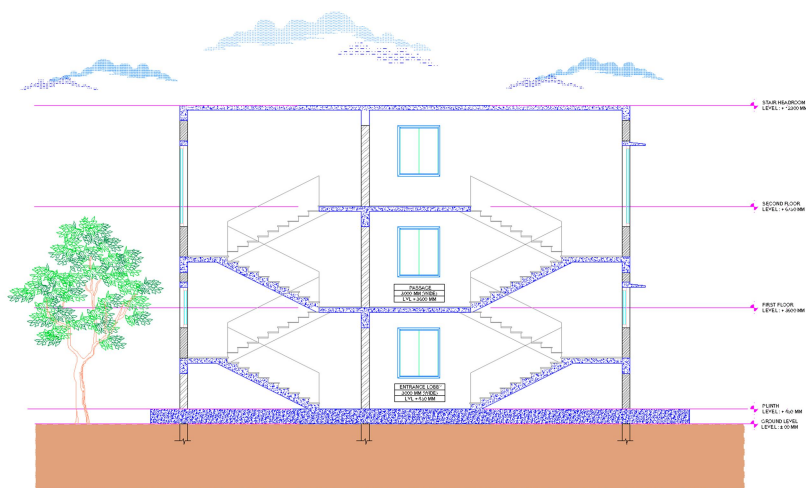
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B.ARCH -5TH YEAR

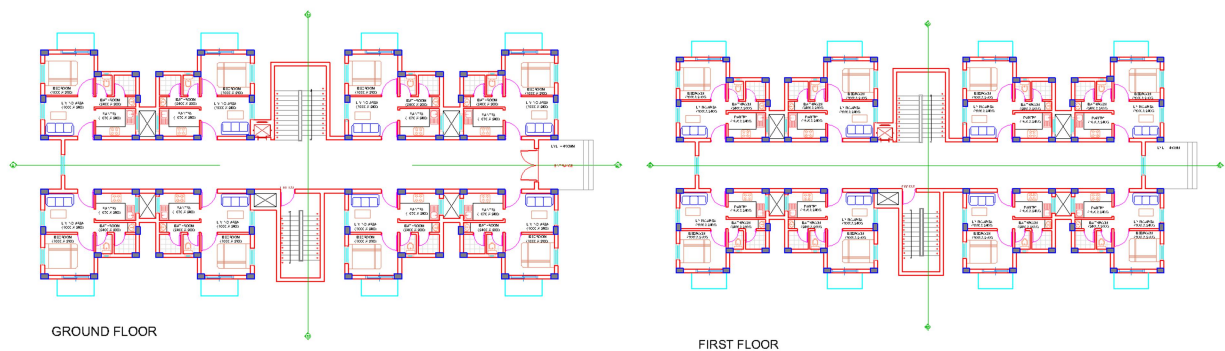
GUIDED BY: Ar. SHAILESH KUMAR
YADAV



SECTION A-A'



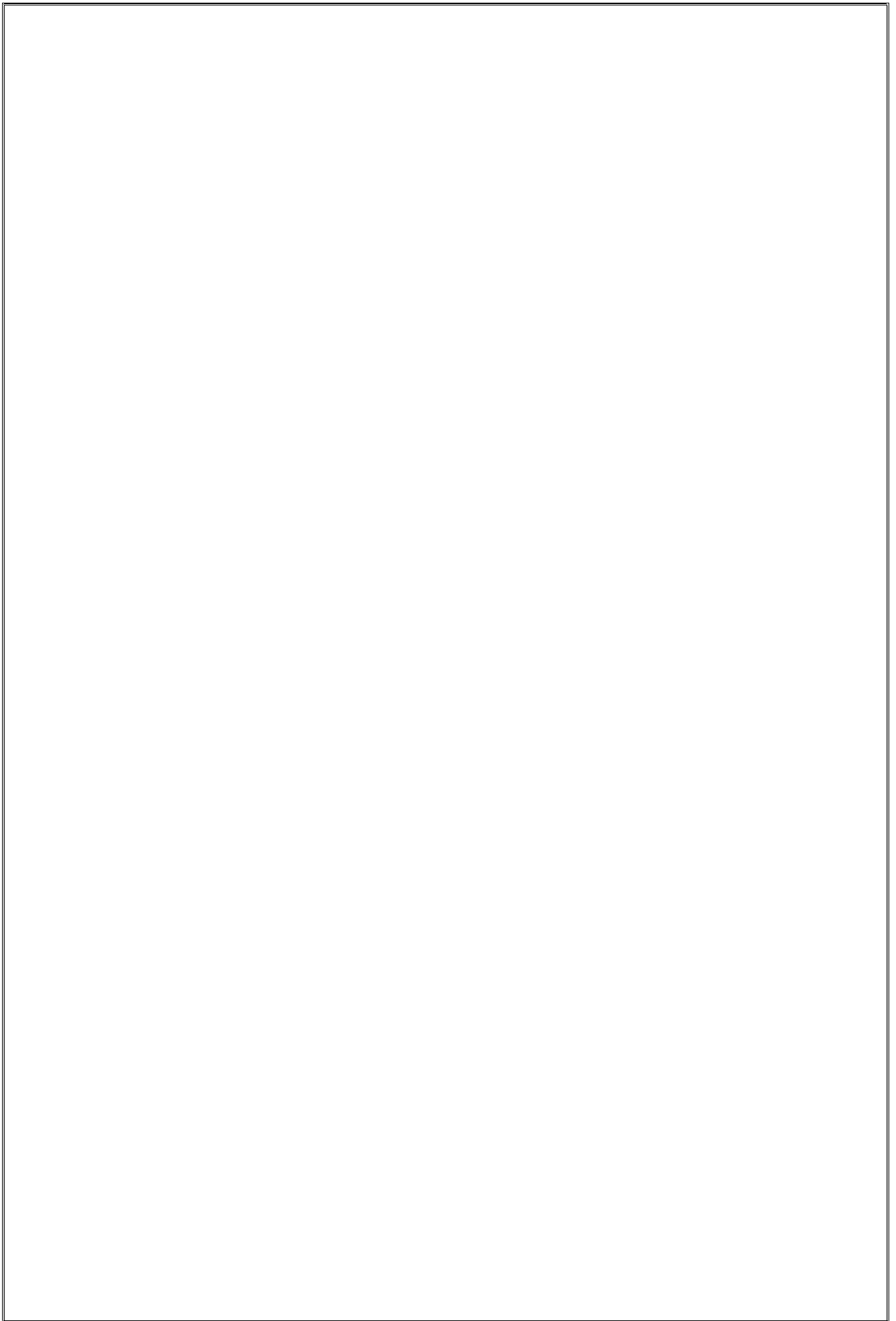
SECTION B-B'

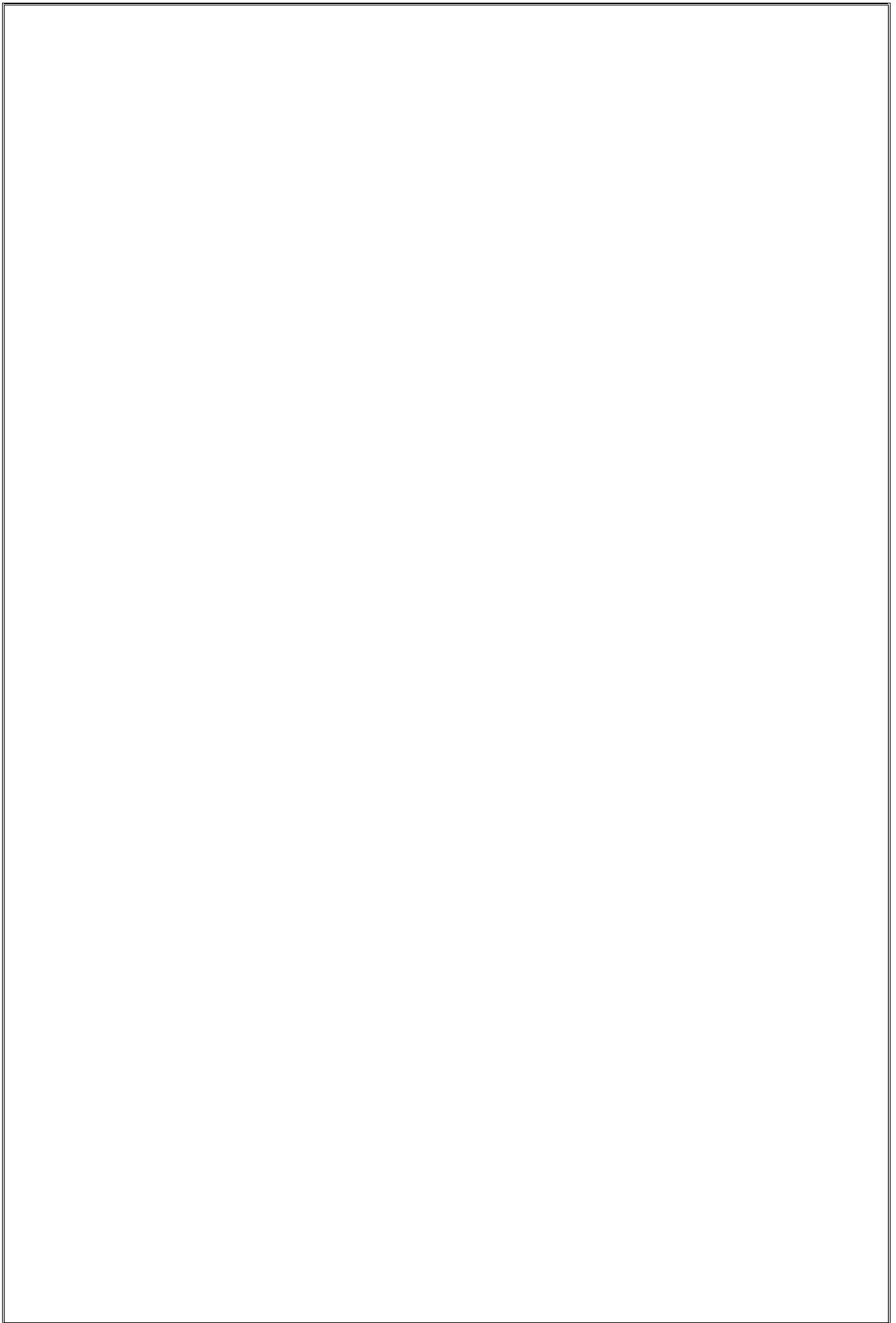


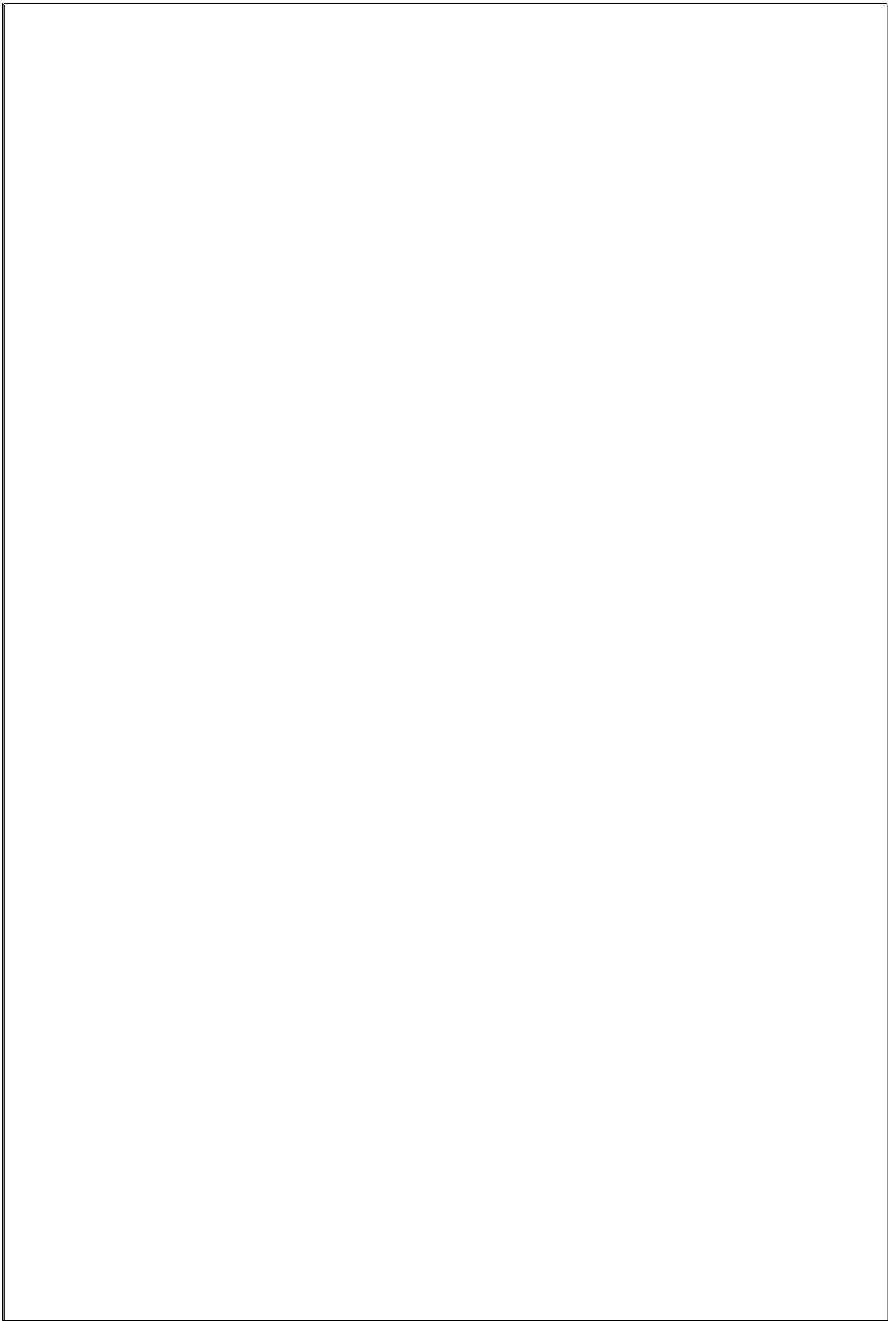
KEY PLANS

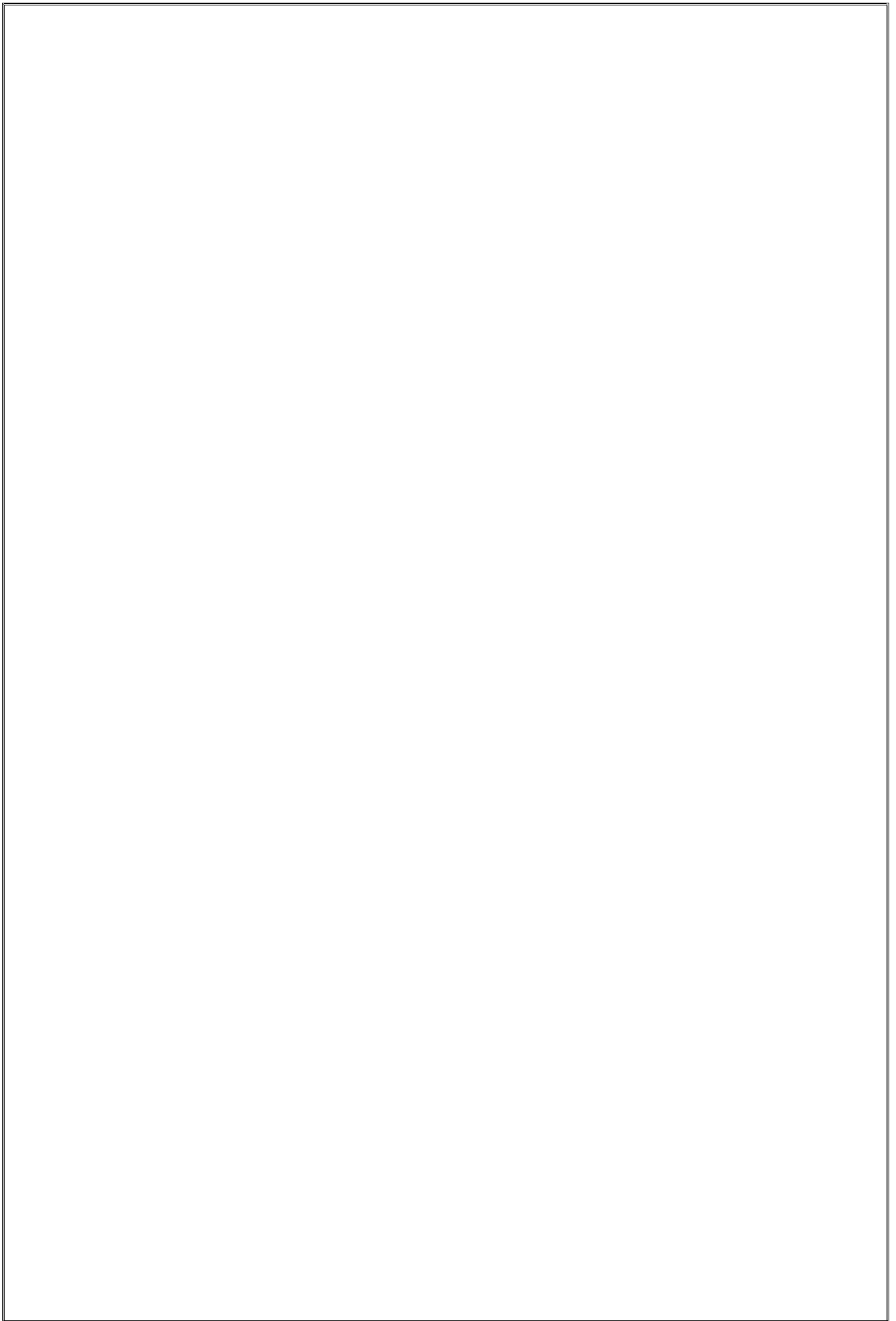
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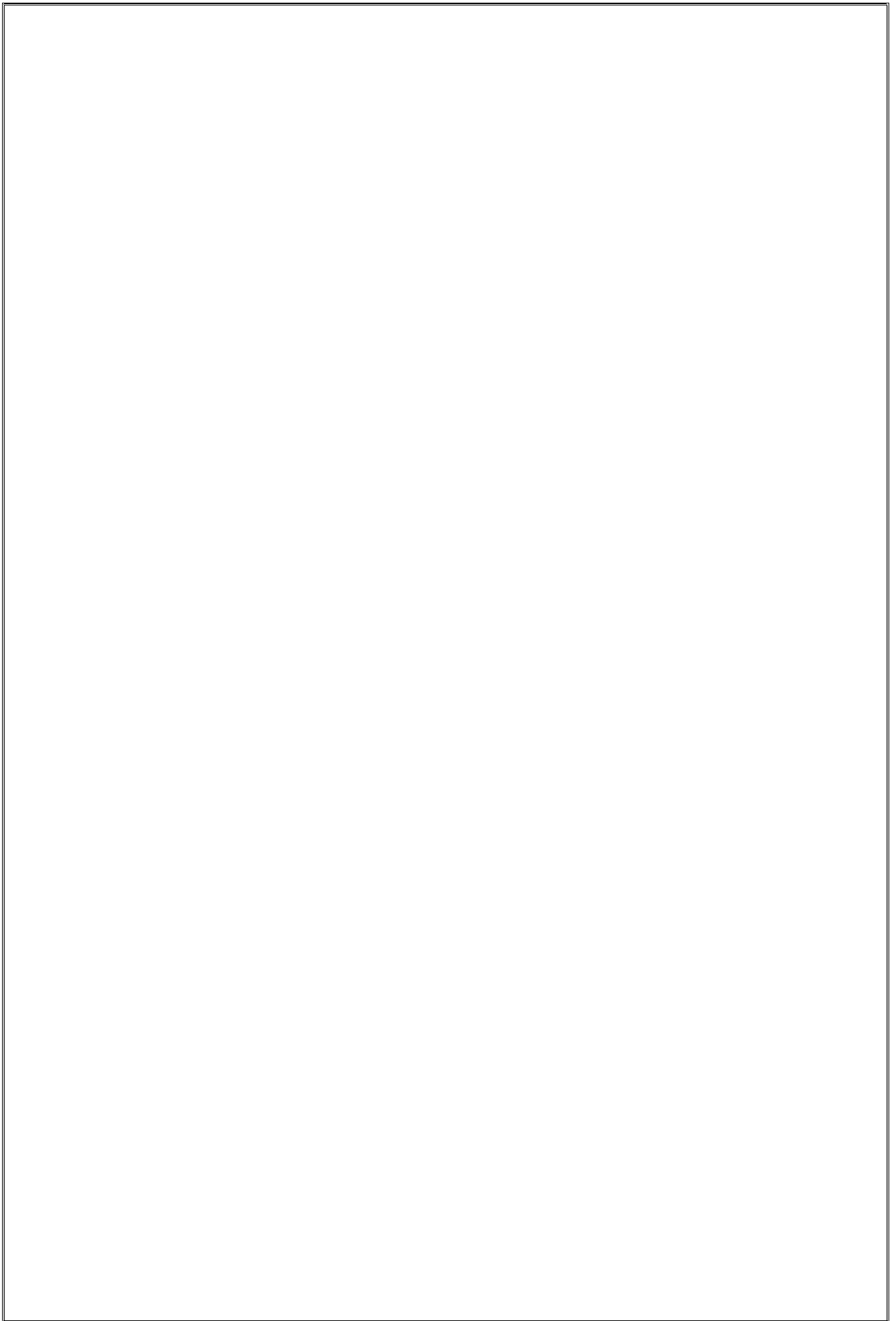
SUBMITTED BY: ANSHIMA
1200101006
B.ARCH -5TH YEAR
GUIDED BY: Ar. SHAILESH KUMAR
YADAV

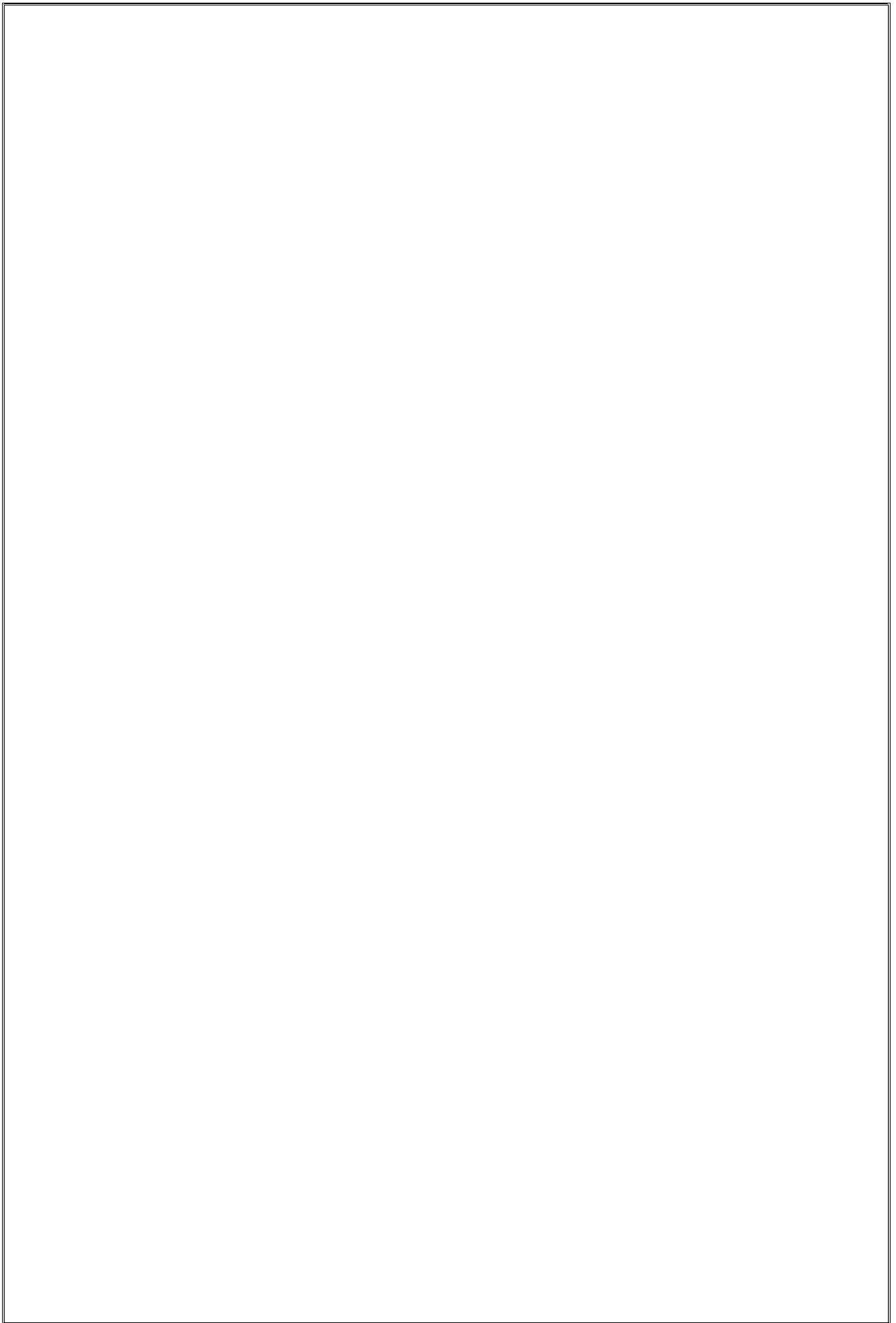












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<https://www.britannica.com/topic/Los-Angeles-County-Museum-of-Art>

<https://mygeographyassessmenttask.weebly.com/climate.html>

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BOOKS

- Neufert Architect's Data 3 Edition
- Metric Handbook Planning and Design Data
- Time Saver Building Types

CONCEPT

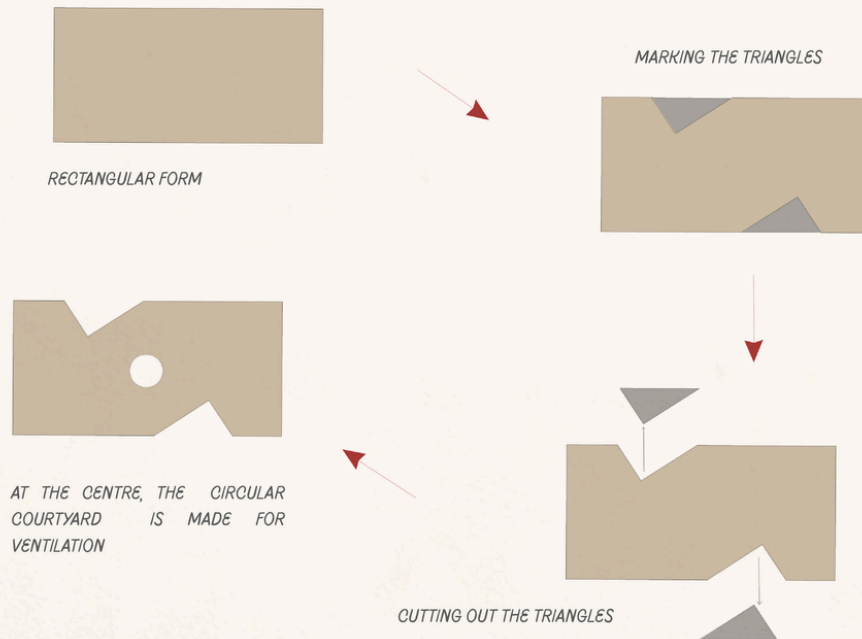
"AXIS OF EXPRESSION"

HIGHLIGHTING THE CENTRAL INTERSECTION AND THE MUSEUM AS A PIVOT POINT OF DIVERSE ARTISTIC VOICES.

AXIS AS AN ARCHITECTURAL GENERATOR

- IN ARCHITECTURE, AN AXIS IS A LINE THAT ORGANIZES SPACE. TRADITIONALLY, IT'S USED TO ESTABLISH:
 - ORDER AND SYMMETRY
 - HIERARCHY OF SPACES
 - CIRCULATION FLOW
- EMOTIONAL EXPRESSION : HOW A SPACE MAKES SOMEONE FEEL.
- VISUAL AND SPATIAL EXPRESSION: REPETITION OF ELEMENTS THAT CREATE HARMONY.
- MATERIAL EXPRESSION : TEXTURES AND FORMS THAT REFLECT SOUND, LIGHT, OR MOVEMENT.

FORM DEVELOPMENT



INSPIRATION



USE OF VERTICAL LOUVERS IN FACADES:

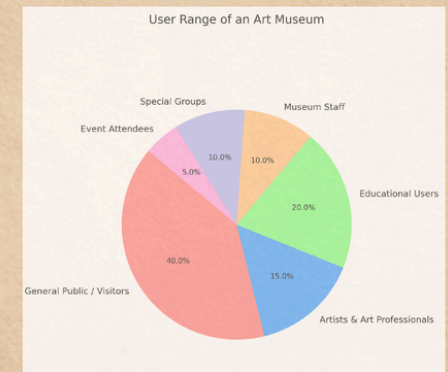
- PROVIDE SOLAR CONTROL, ESPECIALLY ON EAST AND WEST FACADES.
- BLOCK DIRECT SUNLIGHT WHILE ALLOWING FILTERED NATURAL LIGHT INSIDE.
- REDUCE GLARE AND HEAT GAIN, ENHANCING VISUAL COMFORT.
- LOWER COOLING LOAD, IMPROVING ENERGY EFFICIENCY.
- ADD ARCHITECTURAL RHYTHM, DEPTH, AND A MODERN AESTHETIC TO THE FACADE.
- CAN BE FIXED OR ADJUSTABLE FOR FLEXIBILITY IN DESIGN AND FUNCTION.



USERS RANGE

NO. OF USERS - 800 TO 1000

THE USER RANGE OF AN ART MUSEUM INCLUDES A DIVERSE GROUP OF PEOPLE, EACH WITH DIFFERENT PURPOSES AND EXPECTATIONS.



MATERIAL

- BOARD-FORMED CONCRETE - OFFERS RAW TEXTURE AND HONESTY, DEFINING BRUTALIST CHARACTER WITH SCULPTURAL SIMPLICITY.
- POLISHED CONCRETE FLOORING - MINIMAL, DURABLE, AND REFLECTIVE, IDEAL FOR NEUTRAL GALLERY SPACES.
- LOW-IRON FRAMELESS GLASS - BRINGS IN NATURAL LIGHT WITH MINIMALIST ELEGANCE AND VISUAL CLARITY.
- PLYWOOD/BIRCH VENEER - INTRODUCES WARMTH AND SOFTNESS WHILE RETAINING CLEAN, MINIMAL LINES.





- LEGENDS
- 1. ENTRY
 - 2. MAIN BLOCK
 - 3. AUDITORIUM
 - 4. CAFE
 - 5. STP
 - 6. HVAC PLANT
 - 7. ELECTRIC ROOM
 - 8. COTTAGE
 - 9. ENTRY







KEY PLAN

OMNIARTE MUSEUM, NEW DELHI

SCALE- 1: 500

SUBMITTED BY: ANSHIMA
BARCH 5TH YR.
1200101006
GUIDED BY: AR. SHAILESH KUMAR YADAV



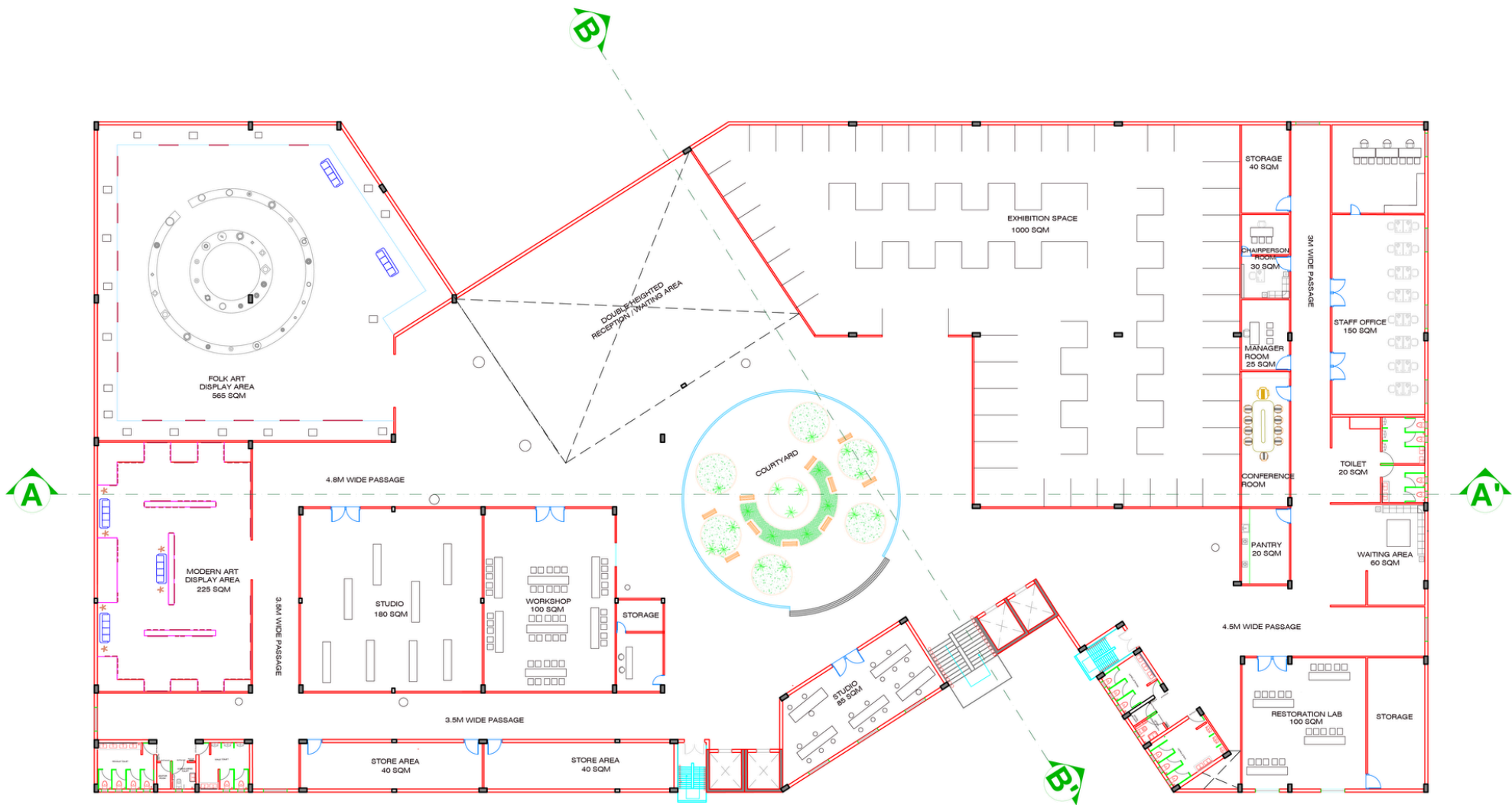
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1.	FIRANGI PANI	PLUMERIA	300-500MM		
2.	ASHOK	POLYALTHIA LONGIFOLIA	100-250MM		
3.	ARECA PALM	DYPSIS LUTESCENS	1500-2000MM		

LANDSCAPE PLAN

OMNIARTE MUSEUM, NEW DELHI



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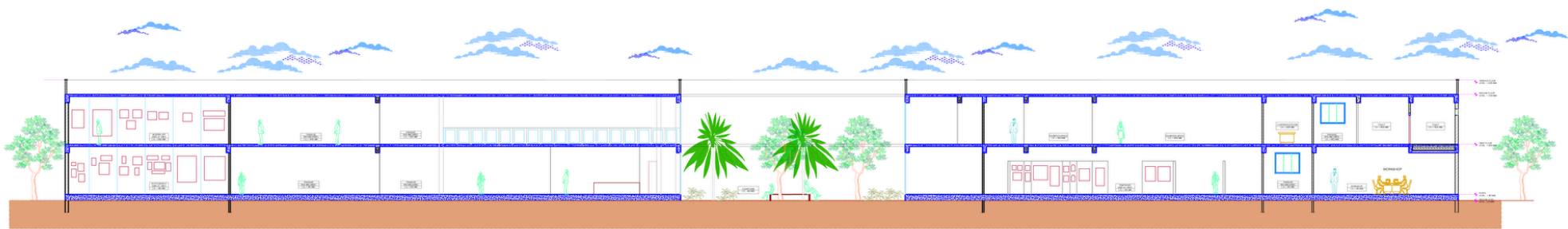


MAIN BLOCK (F.F.)

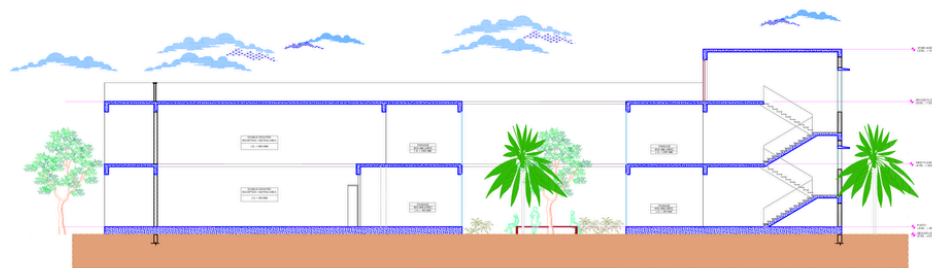
OMNIARTE MUSEUM, NEW DELHI



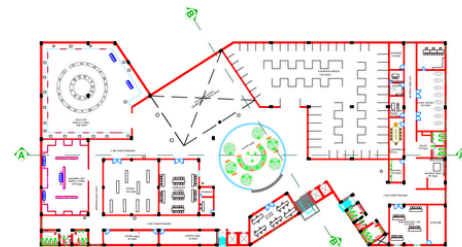
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SECTION A-A'



SECTION B-B'



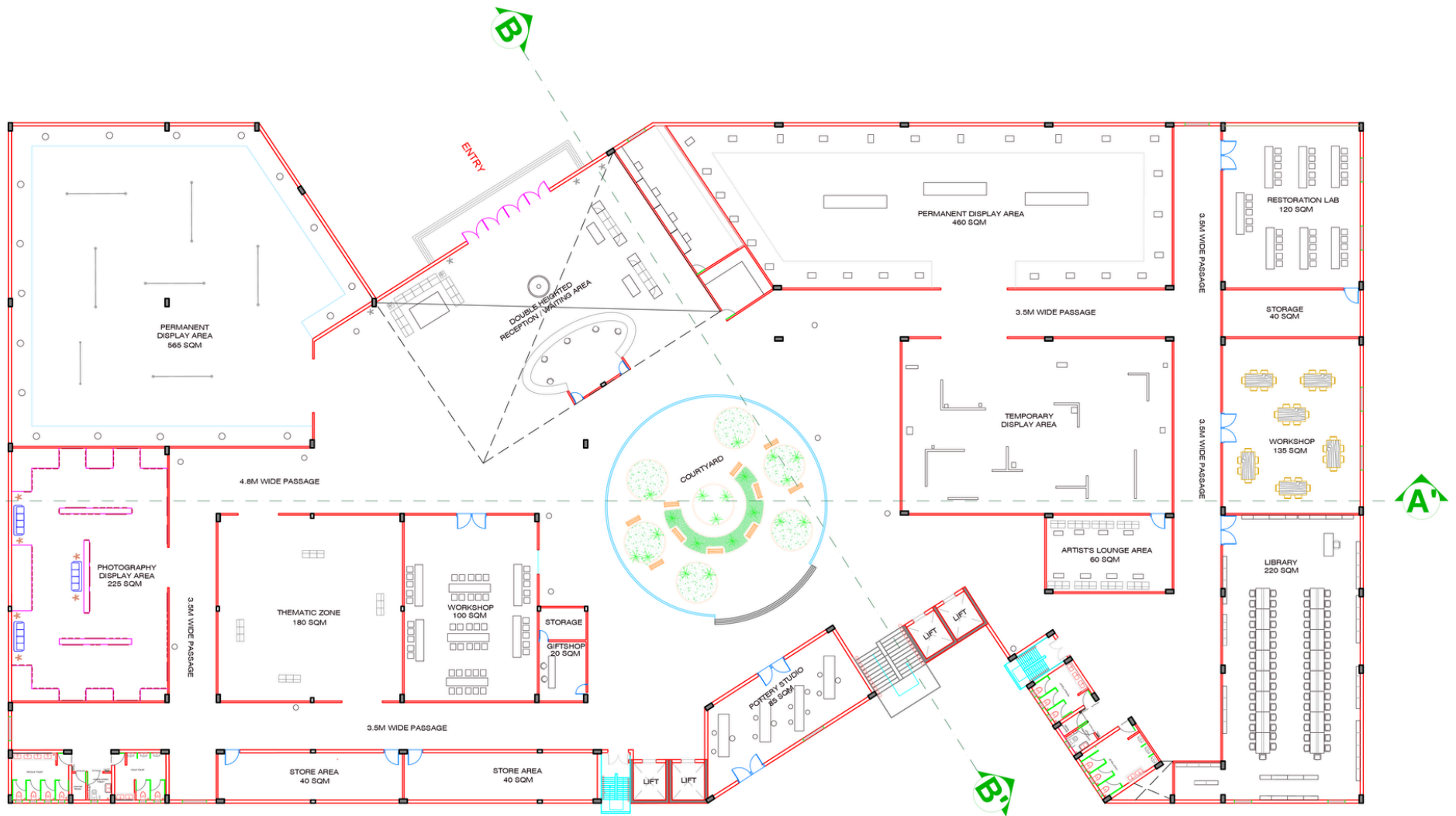
KEY PLANS

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SCALE 1:150

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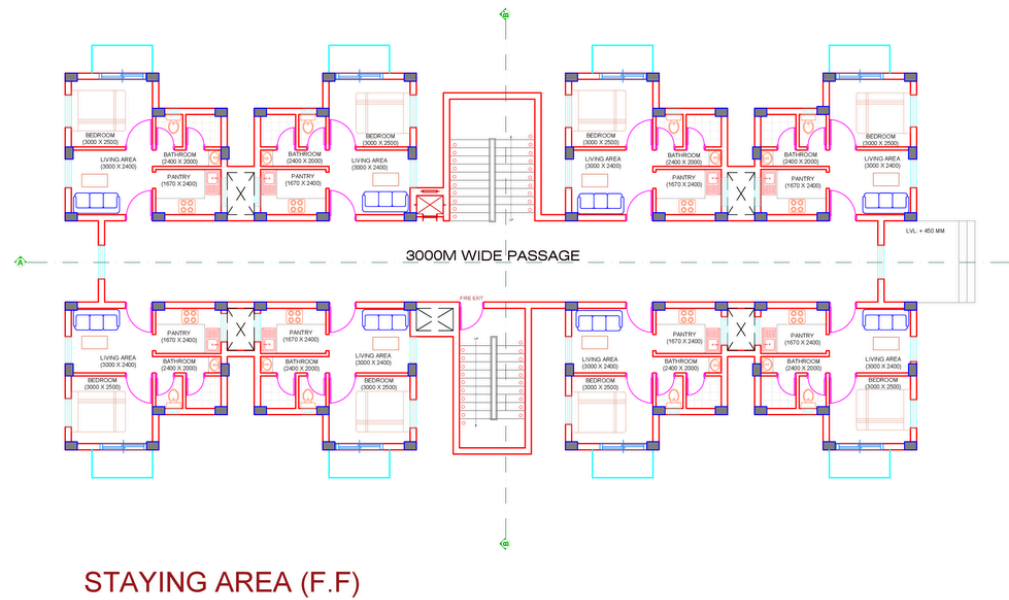
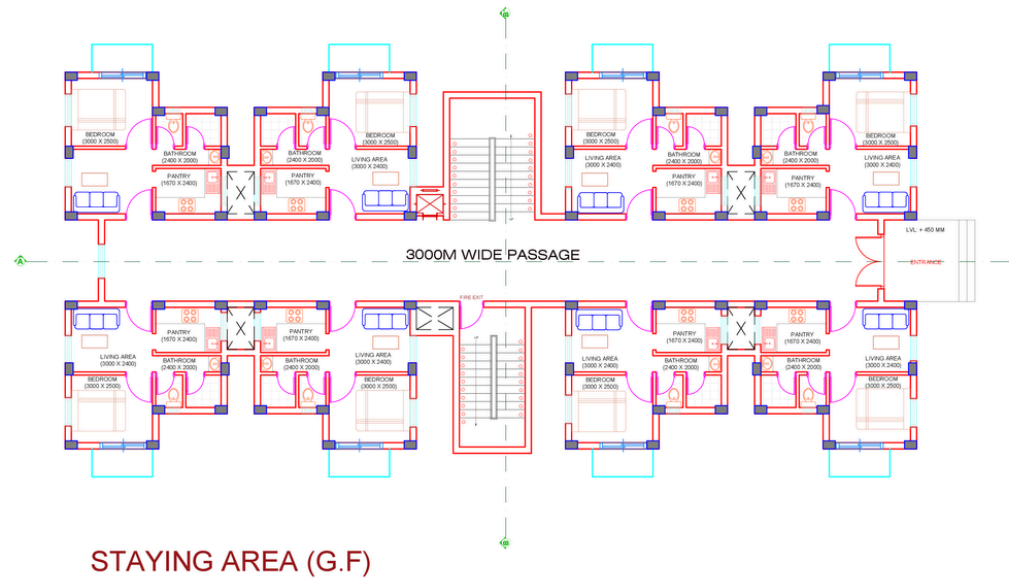
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OMNIARTE MUSEUM, NEW DELHI



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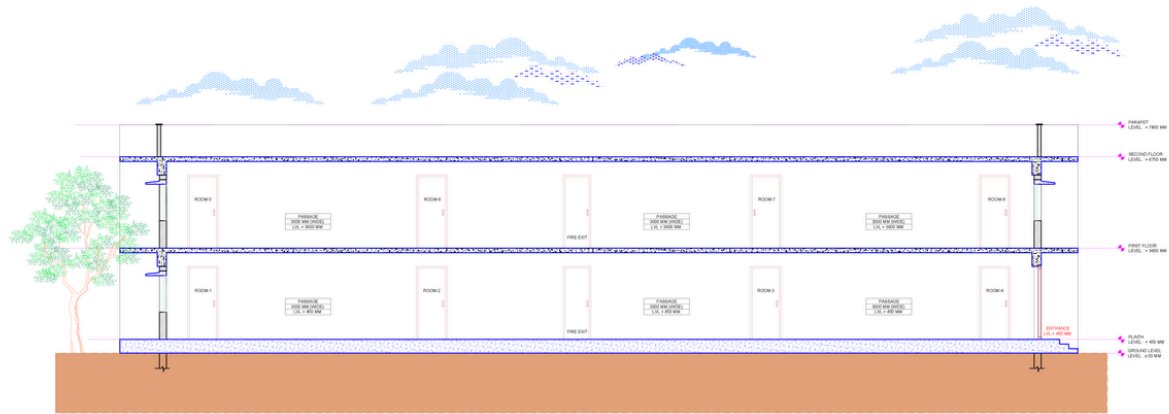
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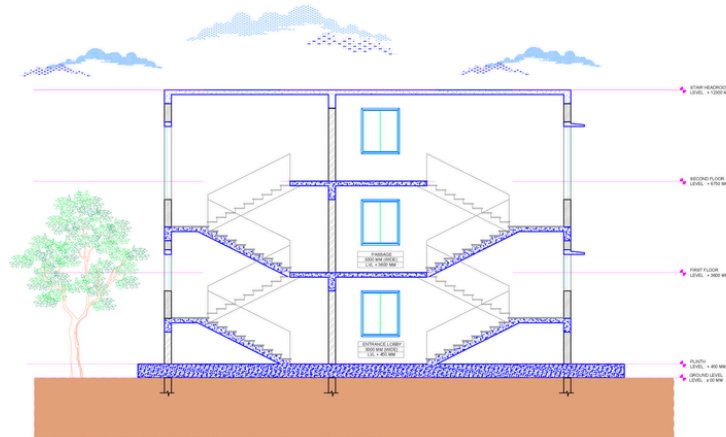
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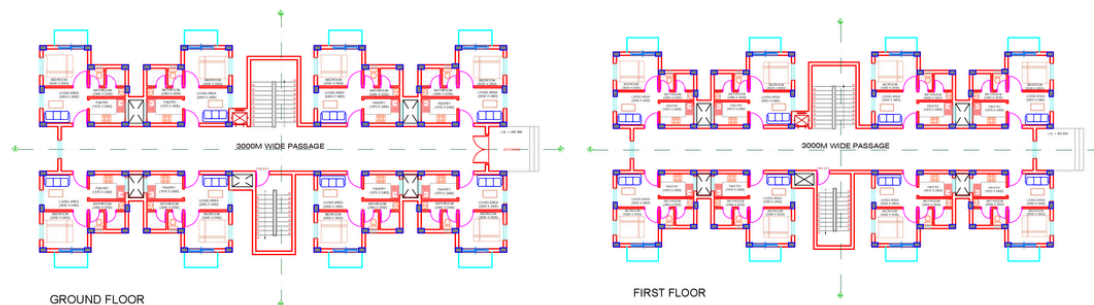


SECTION A-A'



SECTION B-B'

KEY PLANS

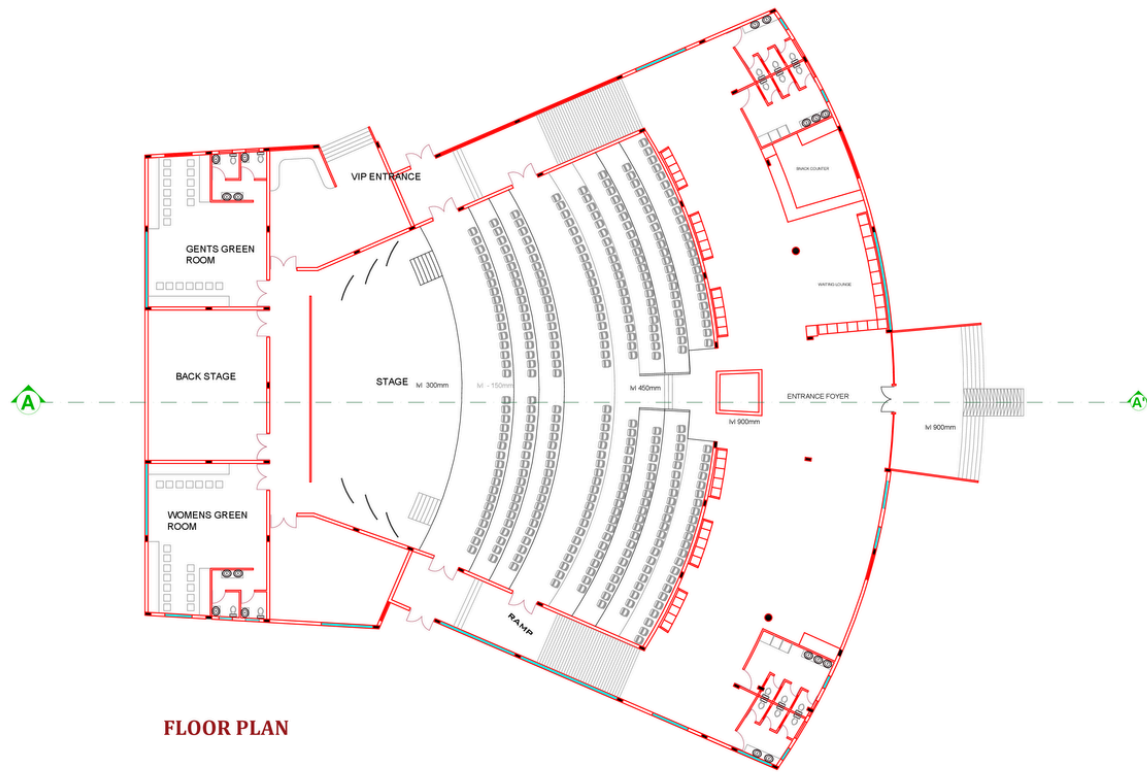


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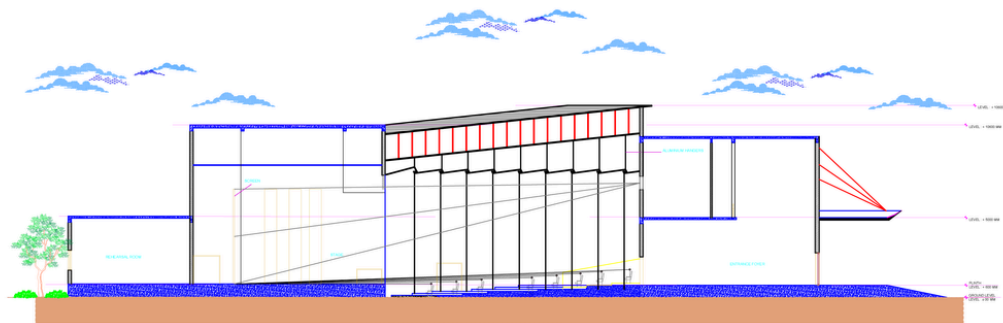


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FLOOR PLAN



SECTION X-X'

OMNIARTE MUSEUM, NEW DELHI



SCALE- 1: 150

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VIEWS / ELEVATIONS



FRONT ELEVATION OF MUSEUM



SIDE ELEVATION OF MUSEUM



SOUTH ELEVATION OF AUDITORIUM



FRONT ELEVATION OF STAYING AREA



VIEW OF STAYING AREA



VIEW OF AUDITORIUM

OMNIARTE MUSEUM, NEW DELHI



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