



THESIS REPORT ON

“THE CENTRE FOR INDIAN FOLK ARTS, BHOPAL”

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

BACHELOR OF ARCHITECTURE

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 **“The Centre for Indian Folk Arts, Bhopal”** under the supervision, is a bonafide work of students and can be accepted as partial fulfillment of 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

External examiner

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Certificate of thesis submission for evaluation

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INTRODUCTION



Fig.1 (Pattachitra - A cloth-based scroll painting from Odisha and West Bengal)

INTRODUCTION

India's rich and diverse folk arts reflect its deep cultural heritage, regional traditions and centuries-old storytelling practices. These art forms such as- music, dance, puppetry, painting and much more to craft traditions serve as a vital link between history and contemporary society. However, rapid modernization and changing lifestyles have led to a gradual decline of many indigenous folk arts.

The **Centre for Indian Folk Arts** aims to preserve, promote and revitalize these traditional art forms by providing a dedicated space for artists, researchers and enthusiasts. The center will serve as a hub for education, performance, exhibition, and innovation, fostering collaborations between artisans and modern audiences. By integrating traditional knowledge with contemporary techniques. The center will not only safeguard India's artistic legacy but also create opportunities for sustainable livelihoods. This project envisions a vibrant cultural space that celebrates India's folk arts while ensuring their relevance in the modern world.

HISTORY AND BACKGROUND

Indian folk art has its roots deeply embedded in the rural and tribal communities of the country, dating back thousands of years. These art forms served as both a mode of storytelling and a record of communal beliefs. Folk art is often layered with meaning- showcasing the spiritual life and connection to nature. It has adapted over centuries, absorbing influences from invasions, migrations and religious changes. This ability to evolve has allowed many folk art forms to survive into the modern era.

The Centre of Indian Folk Art (CIFA) was established to promote and preserve India's rich folk and traditional arts. It aims to bring attention to the diverse cultural heritage of India including regional music, dance, crafts and performance arts. CIFA works to provide a platform for artists to showcase their talents and offers educational programs to foster an understanding of folk traditions. Through exhibitions, workshops and research, the center supports the revitalization and continued evolution of folk art forms, ensuring they remain integral to India's cultural identity for future generations.

AIMS

The Centre of Indian Folk Art aims to create a dedicated space for preserving, promoting and revitalizing India's diverse folk arts. It seeks to provide artisans with a platform for showcasing their work, conducting workshops and engaging with a wider audience. The project aspires to integrate traditional architecture with modern design principles ensuring sustainability and cultural relevance. It also aims to foster community participation, support artisan livelihoods and encourage younger generations to appreciate folk traditions. Through exhibitions, performances, and research facilities, the centre intends to document and safeguard endangered art forms, contributing to India's rich cultural heritage.



Fig.2 (Kathakali, Kerela)

OBJECTIVES

Preservation & Promotion – To preserve and promote India's diverse folk arts, ensuring their continuity.

Cultural Awareness – To create a space that educates and spreads awareness about traditional folk art forms.

Interactive Learning – To provide workshops, exhibitions, and live demonstrations for hands-on learning.

Artist Support & Livelihood – To support folk artists by providing a platform for showcasing and selling their work.

Tourism & Community Engagement – To attract tourists and locals, fostering community participation in folk traditions.

Research & Documentation – To document and archive various art forms, techniques, and their historical significance.

Multi-functional Space – To include performance halls, galleries, studios, and libraries to cater to different needs.

Collaboration & Exchange – To facilitate interaction between traditional artists, researchers, and modern designers

OBJECTIVES

The topic "Centre of Indian Folk Art" for an architectural thesis aims to explore the integration of traditional folk art in contemporary architectural designs. By focusing on regional art forms, this study seeks to preserve and promote India's rich cultural heritage while addressing modern architectural needs. The thesis will explore how folk art can inform and enhance the design of spaces, fostering cultural identity, community engagement, and sustainable architectural practices.

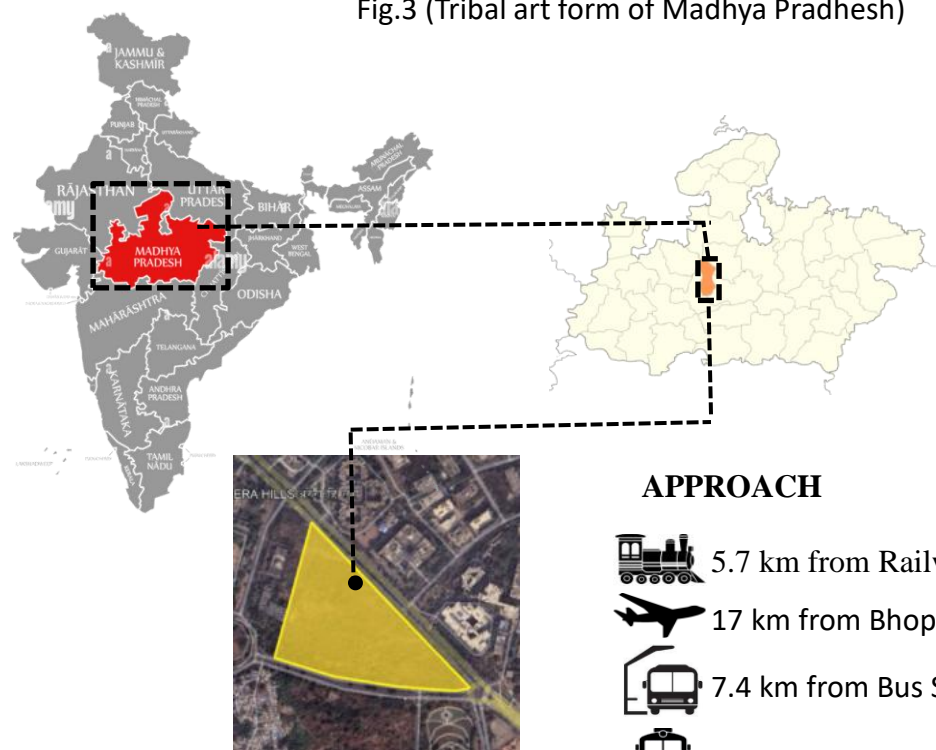
SITE AND CLIMATE ANALYSIS

WHY MADHYA PRADESH?

Madhya Pradesh, the "Heart of India," boasts a rich cultural heritage blending tribal, Mughal and Rajput influences. Its folk arts- like Gond and Bhil paintings capture nature and mythology vibrantly. Dance forms like Karma, Saila and Matki reflect tribal traditions. The state is renowned for handicrafts like Chanderi and Maheshwari sarees, bell metalwork and bamboo crafts. Festivals like Khajuraho Dance Festival and Bhagoria add to its cultural vibrancy. Madhya Pradesh being in centre of country and a major tourist place for indians and foreigners, was most suitable for the site.



Fig.3 (Tribal art form of Madhya Pradesh)



- **LOCATION** - The site is located at Jail road, Bhopal, Madhya Pradesh
- **SITE AREA** - 16.95 ACRES.

APPROACH

- 5.7 km from Railway Station
- 17 km from Bhopal Airport
- 7.4 km from Bus Station
- 1 km from DB Mall Metro Station

SITE DIMENSIONS




ROAD DIMENSIONS : SITE CALCULATIONS

- Primary Road - 35 m
 - Secondary Road - 25 m
 - Tertiary Road - 10 m
- **SITE AREA** - 16.95 ACRES (68594.2 m²)
 - **PERMISSIBLE GROUND COVERAGE** – 5 ACRES (20578.26 m²)
 - **F.A.R** – 2
 - **BUILT UP AREA** – 137188.4 m²
 - **PERMISSIBLE FLOORS** – 6

LANDUSE AND BYLAWS

According to the landuse of masterplan of Bhopal the centre lies under public & semi-public building typology.




**BHOPAL
DEVELOPMENT PLAN-2031
(Draft)**
Map No. _____
Legend

Symbol	Code	Description
[Yellow]	RG-I	Residential General-I
[Light Orange]	RG-II	Residential General-II
[Orange]	RG-III	Residential General-III
[Dark Orange]	RG-IV	Residential General-IV
[Red]	RG-V	Residential General-V
[Brown]	TOD	Transit Oriented Development
[Grey]	OC	Office City
[Blue]	CMU-I	Commercial Mixed Use Center-I
[Dark Blue]	CMU-II	Commercial Mixed Use Center-II
[Green]	CMU-III	Commercial Mixed Use Center-III
[Light Green]	SPZ-1	Special planning Zone-1
[Purple]	I-1	Industries -1
[Dark Purple]	I-2	Industries -2
[Pink]	PUP	Public Utilities & Facilities
[Red]	LPF	Public & Semi Public
[Light Green]	LGW	Logistics, Warehouse and Warehousing
[Green]	G1	Gardens and Parks
[Light Green]	G2	Playground / Stadium / Exhibition Ground

3.10 Public - Semi-public
3.10.1 General
Maximum ground coverage
In hills
Maximum floor area ratio
In hills
Maximum height
In hills

30%
25%
2.00
1.00
26 m.
15 m.

SITE SURROUNDING



District and Session Court

Vidhyanchal Bhavan

Bhopal Haat

DB Mall

Shaurya Smarak

Vallabh Bhavan State Secretariate

New Vidhan Sabha

ORIENTATION

The orientation of building blocks is kept facing towards north and east to protect them from harsh sunlight from south.
All the blocks are provided with a central courtyard to maintain the temperature and protect from direct sunlight



SITE SECTION



IN SECTION A-A'

Level at point a - 562 m
Level at point a' - 544 m

IN SECTION B-B'

Level at point b - 554 m
Level at point b' - 546 m



Fig. Section A-A'

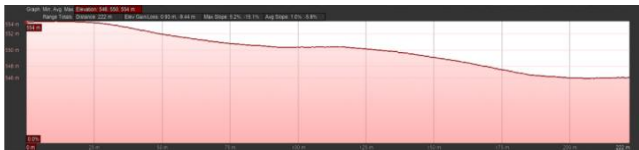


Fig. Section B-B'

CLIMATE ANALYSIS

- Climate - Composite climate
- Hottest month - May (34 c)
- Coldest month - January (17 c)
- Wettest month - August (325.4 mm avg.)
- Windiest month - June (30 km/h avg.)
- Wind direction – Northwest
- Annual precipitation - 1019.7 mm

	January	February	March	April	May	June	July	August	September	October	November	December
Avg. Temperature °C (°F)	17.8 °C (64.1) °F	21.1 °C (70) °F	26 °C (78.8) °F	31.3 °C (88.3) °F	33.8 °C (92.9) °F	36 °C (87.1) °F	25.8 °C (78.5) °F	24.9 °C (76.9) °F	25.6 °C (78) °F	25.3 °C (77.6) °F	22.4 °C (72.4) °F	18.8 °C (65.9) °F
Min. Temperature °C (°F)	11.3 °C (52.4) °F	14.2 °C (57.6) °F	18.6 °C (65.6) °F	23.8 °C (74.9) °F	27.7 °C (81.8) °F	26.5 °C (79.7) °F	23.7 °C (74.6) °F	22.9 °C (73.3) °F	22.4 °C (72.2) °F	19.8 °C (67.6) °F	16.4 °C (61.5) °F	12.5 °C (54.4) °F
Max. Temperature °C (°F)	24.6 °C (76.3) °F	28.1 °C (82.5) °F	33.1 °C (91.5) °F	38.1 °C (100.7) °F	39.9 °C (103.8) °F	35.4 °C (95.7) °F	28.8 °C (83.8) °F	27.7 °C (81.9) °F	29.4 °C (84.9) °F	30.9 °C (87.6) °F	28.7 °C (83.7) °F	25.6 °C (78) °F
Precipitation / Rainfall mm (in)	8 (0)	12 (0)	9 (0)	4 (0)	10 (0)	136 (5)	378 (14)	326 (12)	145 (5)	24 (0)	12 (0)	10 (0)
Humidity(%)	50%	42%	29%	21%	26%	51%	81%	85%	77%	54%	47%	50%
Rainy days (d)	1	1	1	1	2	10	17	18	11	3	1	1
avg. Sun hours (hours)	9.3	10.0	10.8	11.4	11.9	10.5	6.2	5.4	8.2	9.9	9.7	9.4

SOIL REPORT

Bhopal primarily has black cotton soil, also known as black soil, which is of volcanic origin and forms the majority of the area.

Characteristics -

- Color & Composition** – Black soil is dark in color due to its high clay content and organic matter. It is rich in minerals like iron, magnesium, and aluminum.
- High Moisture Retention** – It has excellent moisture retention capacity, making it suitable for dry farming.
- Fertility & Nutrients** – It is highly fertile and rich in calcium carbonate, potash, lime, and magnesium but lacks phosphorus and nitrogen.
- Suitable Vegetation** – Ideal for growing cotton, sugarcane, wheat, pulses, and oilseeds due to its high fertility.
- Expansive Nature** – Black soil expands when wet and shrinks when dry, leading to cracks. This property makes it less suitable for heavy construction.
- Bearing Capacity** – It has a low bearing capacity of 150kn/m due to its high clay content and tendency to expand and shrink, making it unsuitable for heavy structures without proper foundation treatment.
- Water logging Issues** – Due to its fine texture and high clay content, it is prone to water logging requiring proper drainage systems.
- Geographical Distribution** – Found mainly in India and in some other tropical and subtropical regions.

SWOT ANALYSIS



STRENGTH

- The site has its accessibility from two sides.
- The side is surrounded by important landmarks like Vidhan Sabha, Secretariat, etc.



WEAKNESS

- Traffic congestion due to district and session court encroachment can also be seen.



OPPORTUNITY

- The site is located in the capital of MP which is also a tourist place.
- MP is rich in its folk arts
- Site being in Centre of India makes it accessible for artist from all parts of country.



THREAT

- The site is covered with a dense tree cover which will require a detail study (report) from Forest Department of India.

SITE VIEWS

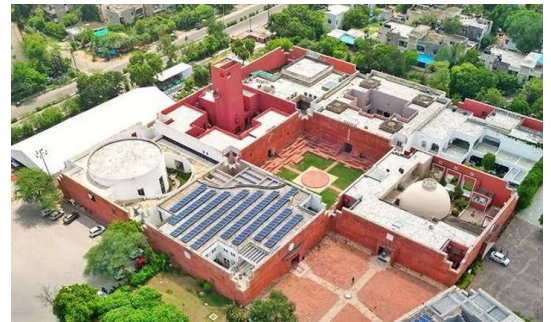
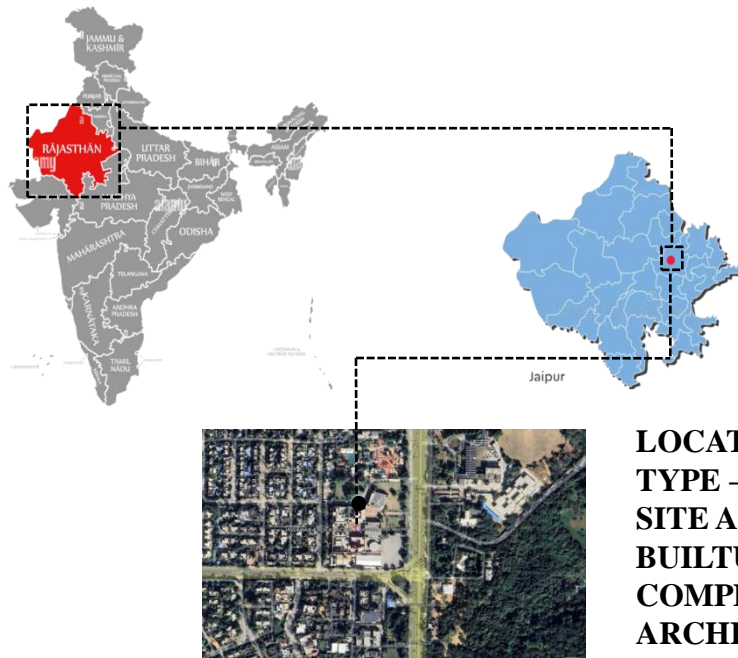


LITERATURE STUDY

1. JAWAHAR KALA KENDRA, JAIPUR

Jawahar Kala Kendra is an arts and crafts center in the city of Jaipur. The centre was built in the year 1986 and the construction complete in 1992. The center was launched by the state government to provide space to the cultural and spiritual values of India and display the rich craft heritage. The centre in contemporary types is also venue of theatrical and musical performance.

- The centre has been made in the nine blocks housing museums , theatre, library, arts display room, cafeteria, administration and studio.
- The centre has been designed by talking the plan of city of Jaipur as a reference which was based on the myth of Navgrah Mandala i.e. the Mandala of the nine planets - Ketu, Budh, Chandra, Shani, Surya, Mangal.



LOCATION – Jawahar Marg, Jaipur

TYPE – Art and Craft Centre

SITE AREA – 5.78 acres

BUILTUP AREA – 8100 sq.m.

COMPLETION – 1991

ARCHITECT – Ar. Charles Correa

CONCEPT

The centre in an analogue of the original city plan of Jaipur drawn up by the Maharaja, a scholar, mathematician and astronomer, Jai Singh the second, in the mid- 17th century. His city plan guided by the Shilpa Shastra, was based on the ancient Vedic Mandala of nine squares or houses which represent the nine planets. Due to the presence of a hill one of the squares was transposed to the east and two of the squares were amalgamated to house the palace.

SITE SURROUNDING



Jawahar Lal Nehru Marg

Jawahar Kala Kendra

Smriti Van

Shaheed Abhimanyu Singh Marg

SITE ZONING

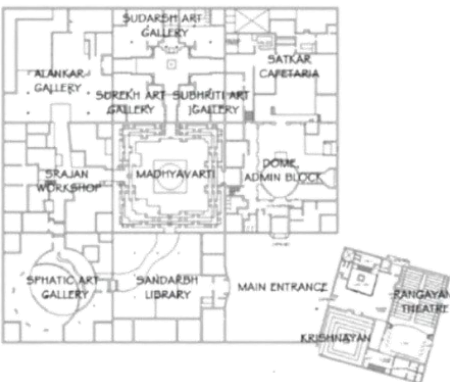


- Main Road
- Internal Road
- Building Block
- Green Area
- Shilp Gram



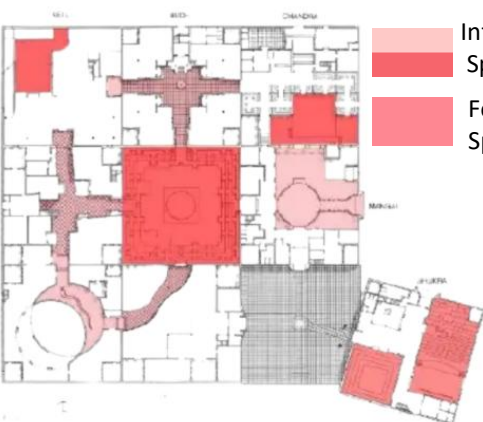
- Administration
- Learning Spaces
- Recreational
- Museum/Gallery

PLAN



- Ketu:** Alankar Gallery
- Budh:** Sudarsh, Surekh & Subhriti Art Gallery
- Chandra:** Satkar Cafeteria
- Shani:** Srajan Workshop
- Surya:** Madhyavarti, Open Air Theatre
- Mangal:** Administration Block
- Rahu:** Sphatic Art Gallery
- Guru:** Sandarbhb Library
- Shukra:** Rangayan Theatre & Krishnayan

PLAN ZONING

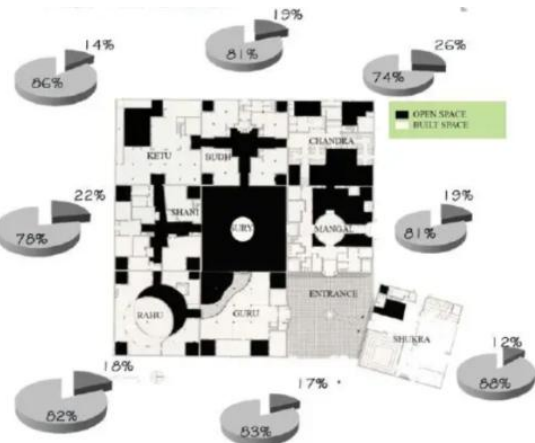


- Informal Community Space
- Formal Community Space



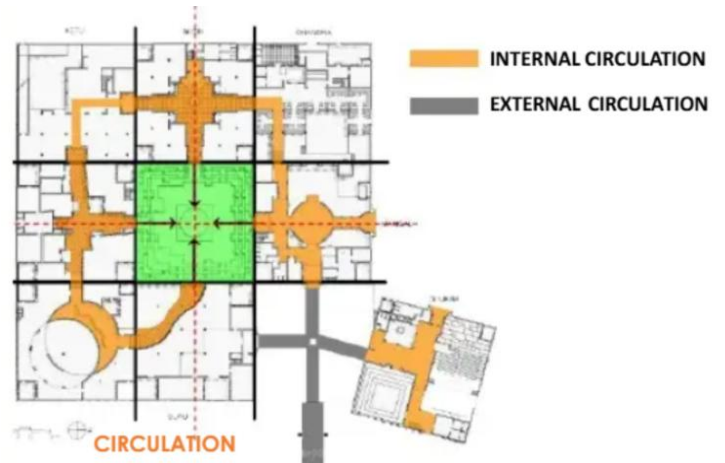
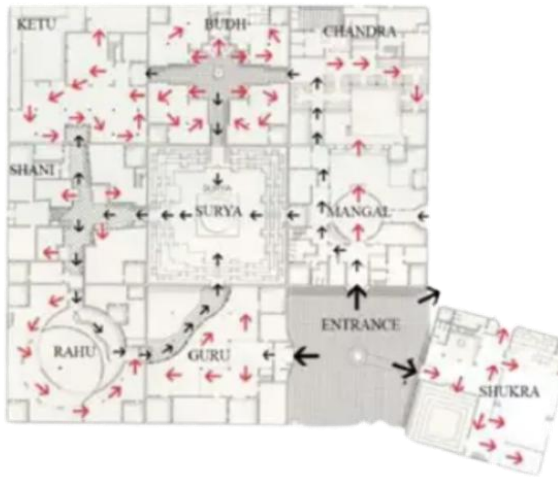
- Softscape
- Hardscape

AREA ANALYSIS



- MADHYAVARTI (O.A.T.)-** 870 sq. m
SEATING CAPACITY - 2187
- ART GALLERIES (SUDARSH, SUREKH & SUBHRITI) -**140 sq. m
- SANDARBH LIBRARY-** 650 sq. m
- SHILP GRAM-** 10000 sq. m
- RANGAYAN THEATRE-** 240 sq. m
SEATING CAPACITY- 229
- KRISHNAYAN-** 152 sq. m
SEATING CAPACITY- 150

CIRCULATION



MATERIAL

- Red sandstone in kund steps
- External wall around kund - Beige Dholpur stone in coping
- All the exterior walls are covered with red sandstone.
- Interiors are coloured in auspicious colour, emotions and mythic associated with that planet.
- Cafeteria flooring - Marble and grey mica slate.
- Use of locally available materials is preferred like red sandstone, Kota stone, mica slate etc.
- Planet expressed in traditional symbols on wall - White marble and at some places granite and mica slate.

VIEWS



2. NATIONAL CRAFT MUSEUM AND HASTAKALA ACADEMY

The National Handicrafts and handlooms museum was designed by the master architect Charles Correa in the year 1990. But its famed name is National Crafts Museum & Hastkala Academy. This is situated in the nook of Pragati Maidan across the Purana Qila. The Museum celebrates India's rich, diverse and practicing craft traditions. Craftsmen markets were suffering due to modernization & loss of connection with traditions. Hence, it was set up for them as reference material.

APPROACH



4.5 km from NDLS Railway Station



16 km from Indira Gandhi Int.

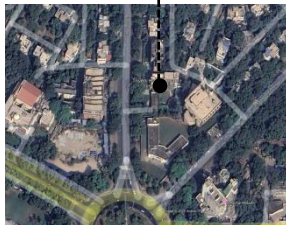
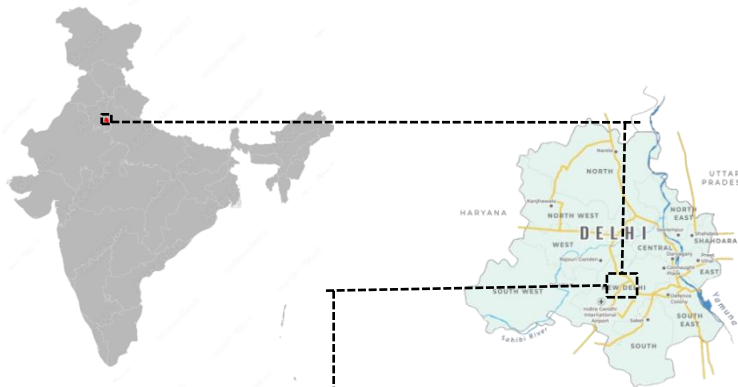
Airport



600 m from Mandi House Bus Station



220 m from Mandi House Metro Station



Architect – Charles Correa

Client -Trade fair authority of India.

Built up Area – 6800 sq m

Location – Near Purana Quilla on the Bhairon Road
(Just opposite Pragati Maidan)

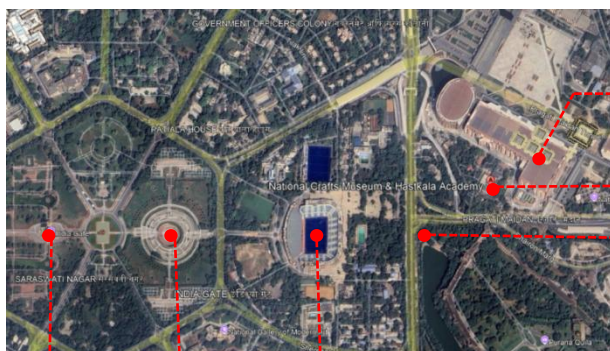
Date of Completion – 1990.

Footfall - 4000 visitors annually

CONCEPT

Correa has inspired from the great Buddhist and Hindu temples of the past such as those in Bali, Java and southern India which are structured around an open to sky ceremonial path. The crafts museum is organized around a central pathway, revealing a sequence of spaces along the pedestrian spine. The stepping down of platforms and the actual use of steps to define both functions and edges of spaces echo the old bathing ghats of varanasi and the Sarkej in Ahmadabad.

SITE SURROUNDINGS



Pragati Maidan

National Craft Museum and Hastkala Academy

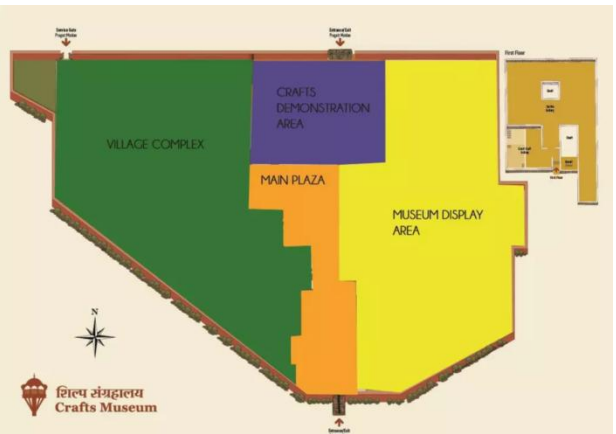
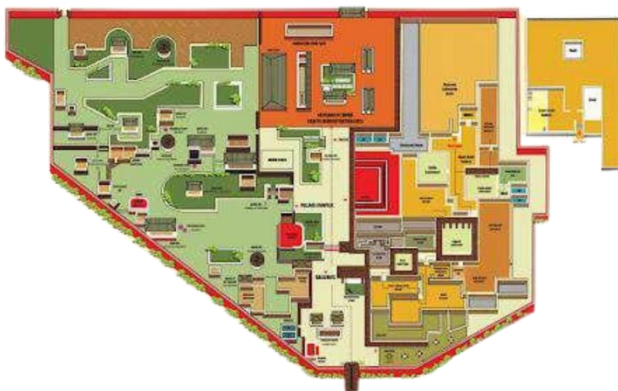
Purana Qila

India Gate

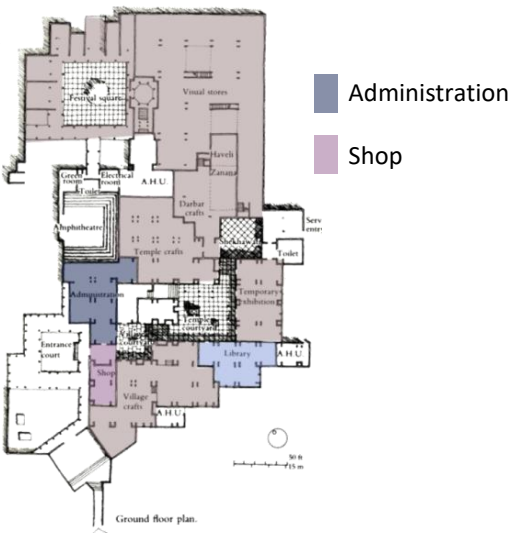
Major Dhyhan Chand National Stadium

National War Memorial

SITE PLAN

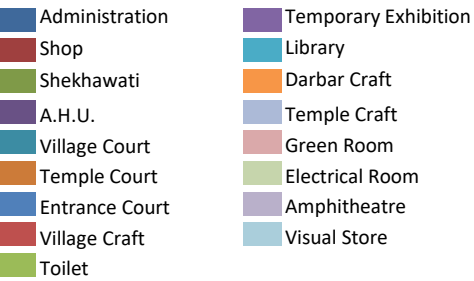
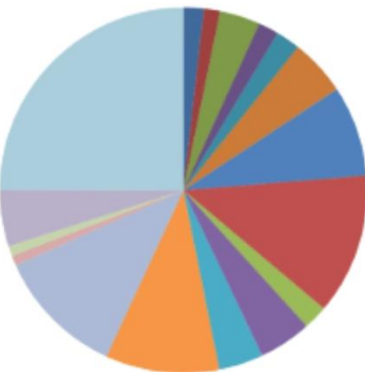


PLAN



AREA ANALYSIS

UNITS	AREA IN SQ. M
ADMINISTRATION	50
SHOP	40
SHEKHAWATI	100
A.H.U.	50
VILLAGE COURT	60
TEMPLE COURT	140
ENTRANCE COURT	225
VILLAGE CRAFT	350
TOILET	60
TEMPORARY EXHIBITION	130
LIBRARY	110
DARBAR CRAFT	280
TEMPLE CRAFT	320
GREEN ROOM	25
ELECTRICAL ROOM	25
AMPHITHEATRE	140
VISUAL STORE	700

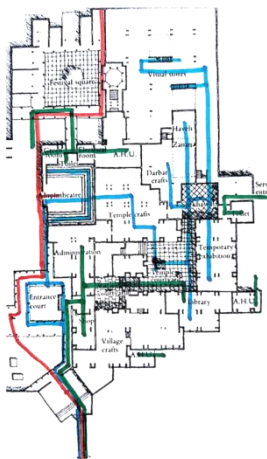


40% of the total area is occupied by the courtyards and exhibition spaces which acts as the main focus of the museum.

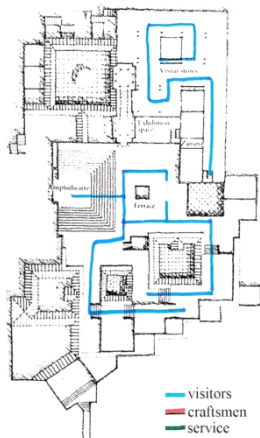
CIRCULATION



Blue Pedestrian Area Red Service Area



Blue Visitors Red Craftsmen Green Service



Blue visitors
Red craftsmen
Green service

40% of the total area is occupied by the courtyards and exhibition spaces which acts as the main focus of the museum.

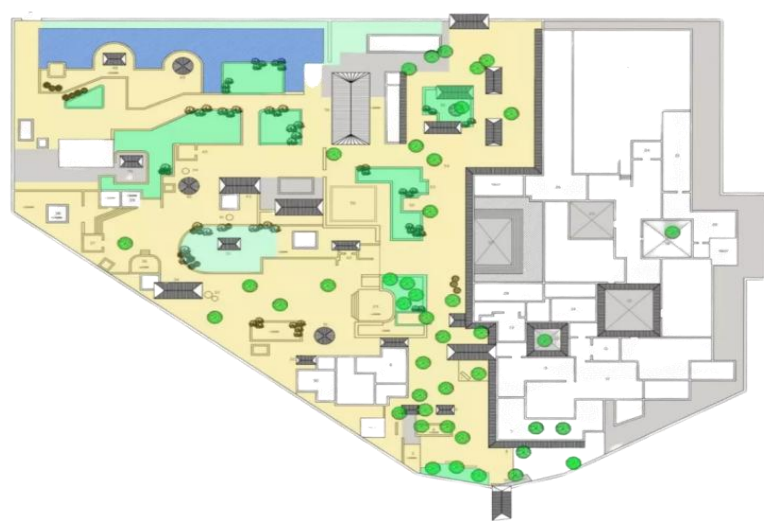
- Entirely pedestrian
- 2 service entries at back
- A clean clear axis leading to craft demonstration area and haat.
- Service road runs at the periphery of the site.

SPACE UTILISATION



Orange Less Used
Light Orange Moderately Used
Yellow Heavily Used

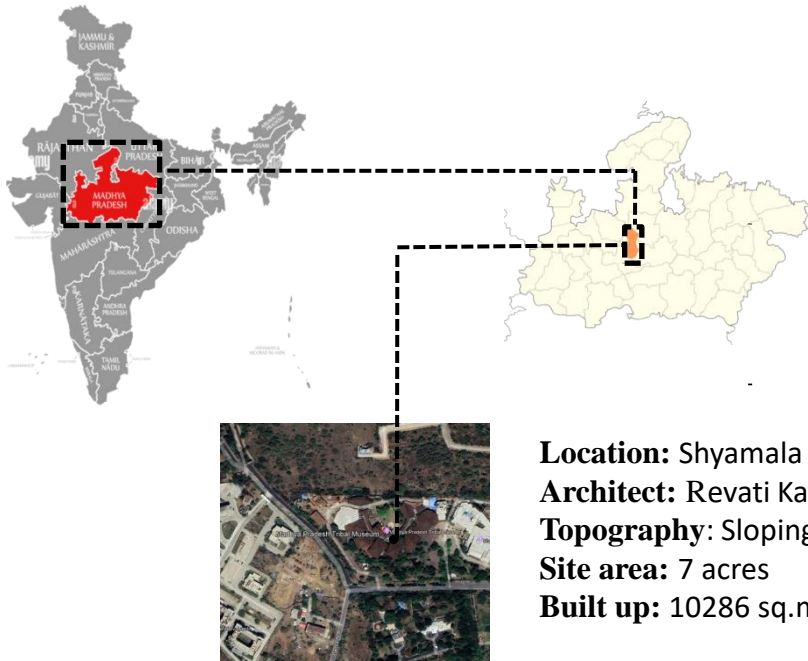
LANDSCAPING






Yellow Brick Tile Paving
Grey Sandstone Paving
Green Green Area
Blue Pond

3. TRIBAL MUSEUM, BHOPAL

The Museum of Tribal Heritage at Bhopal was commissioned by the government of Madhya Pradesh in 2004, since over 30% of the population of the state is tribal. Tribal museum is constructed on Shyamala hill which is situated in Bhopal. Museum is surrounded by buildings of great importance the State Museum of Bhopal & Indira Gandhi Manavsangharama. There are 46 scheduled tribe in Madhya Pradesh. Some of which are **Gond, Bhil, Baiga, Korku, Bhariya, Halba, Kaul, Mariya and Sahariya.**



APPROACH

-  8 km from Bhopal Railway Station
-  14.2 km from Raja Bhoj Int. Airport
-  6.9 km from Bus Station

Location: Shyamala hill, Bhopal, MP
Architect: Revati Kamath and Design Studio
Topography: Sloping
Site area: 7 acres
Built up: 10286 sq.m.

ARRANGEMENT OF SPACES

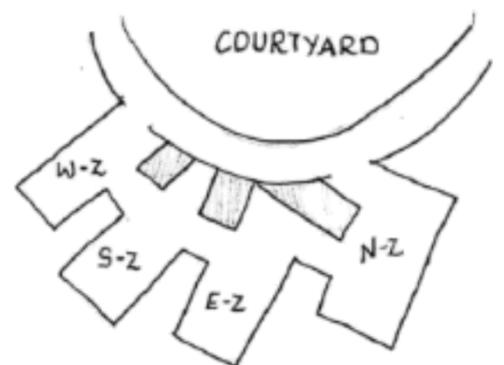
- **Gallery 1:** Cultural diversity of MP
- **Gallery 2:** Tribal life
- **Gallery 3:** Tribal aesthetic
- **Gallery 4:** Tribal spiritual
- **Gallery 5:** Exhibition, Workshop
- **Oat**
- **Auditorium**
- **Library**



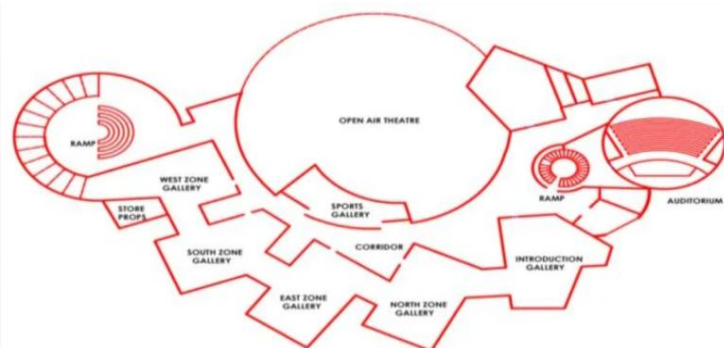
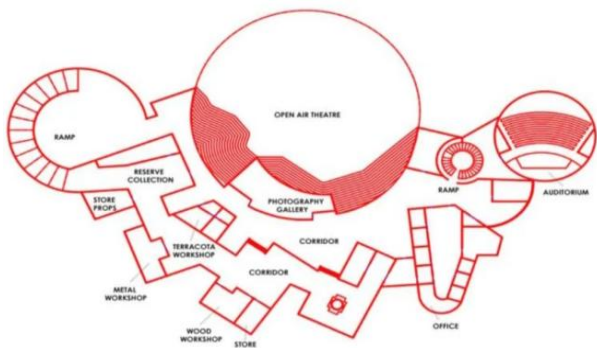
CONCEPT

The Museum is designed to create a built fabric which the tribal communities could identify with, extend, and evolve, to represent themselves and express their own ideas and way of life with ease and spontaneity.

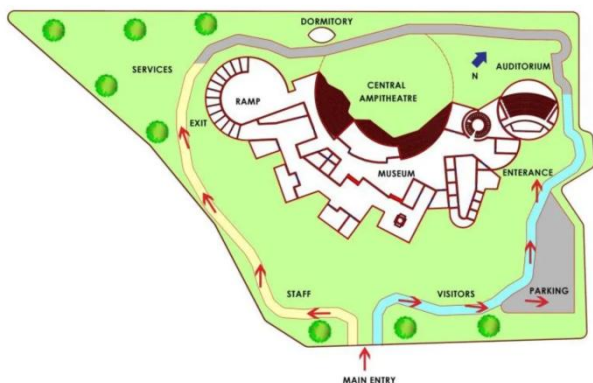
Scatter arrangements of the blocks are inspired by the settlement pattern on the tribal houses forming a common shared courtyard



PLAN



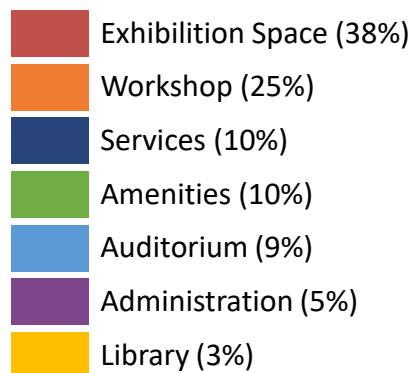
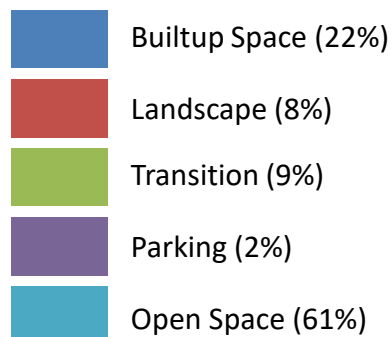
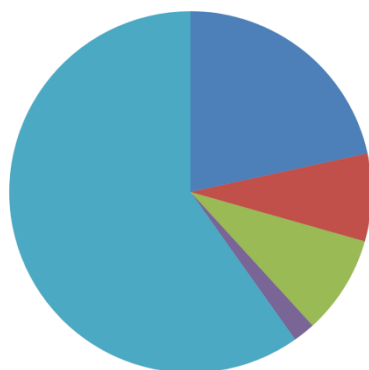
SITE PLAN



VIEW



AREA DISTRIBUTION



CASE STUDY

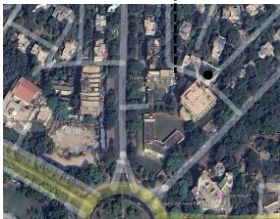
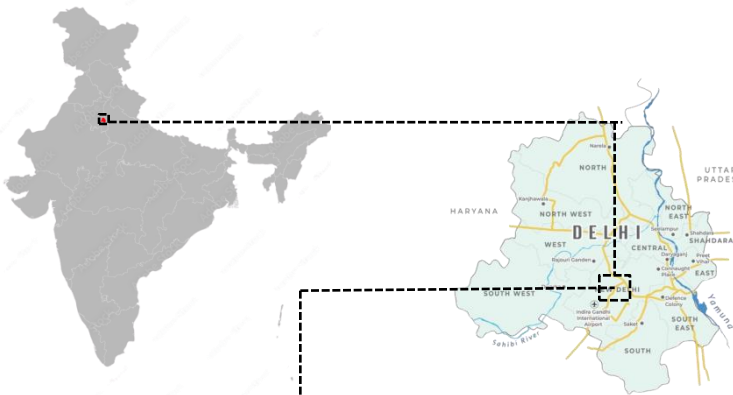
1. TRIVENI KALA SANGAM, NEW DELHI

The Triveni Kala Sangam was founded in 1952 as an academy of dance, music and painting with an aim of reintroducing traditional forms of expression into Indian life.

Designed in modern architecture style, the complex is noted for its **“Multiple Spaces For Multiple Purposes”** and use of Jali work.

Triveni Kala Kendra is an important cultural and arts complex and educational centre in **New Delhi** founded in 1950 by **Sundari K. Shridharani** who was also founding director,

LOCATION



APPROACH



4.5 km from NDLS Railway Station



16 km from Indira Gandhi Int.



Airport

600 m from Mandi House Bus Station



220 m from Mandi House Metro Station

Location: Shyamala hill, Bhopal, MP

Architect: Revati Kamath and Design Studio

Topography: Sloping

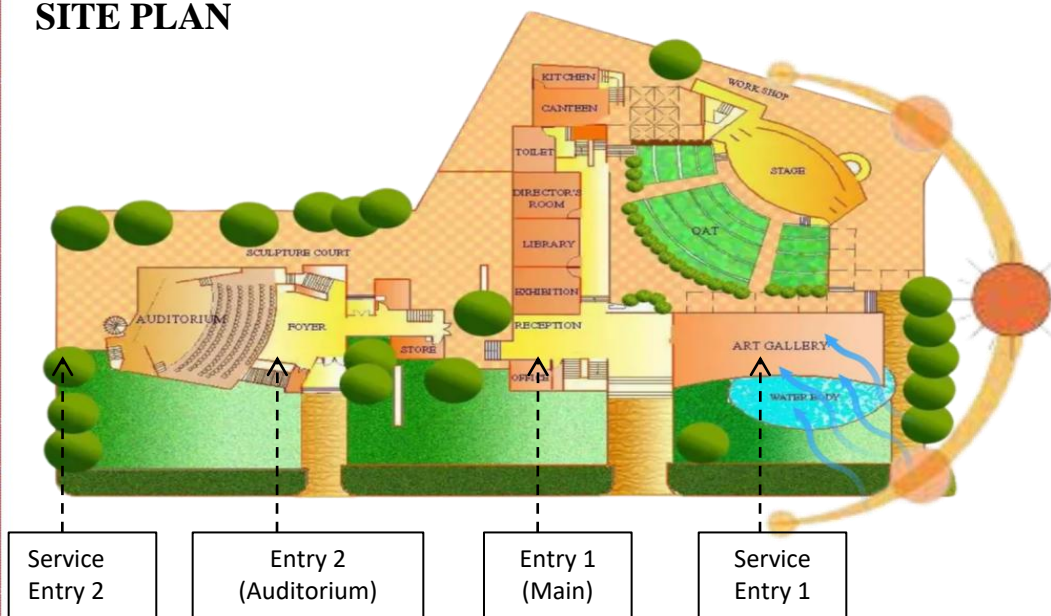
Site area: 7 acres

Built up: 10286 sq.m.

CONCEPT

- Perfectly synchronized interior and outdoor spaces having provision with the clarity in functioning of each and every space.
- Large number of functions to be handled on a small site.
- A high degree of flexibility required for various functions.

SITE PLAN



FACILITIES: -

- Auditorium
- O.A.T.
- Sculpture court
- Exhibition hall
- Art gallery
- Lecture room
- Workshop area
- Cafeteria
- Residence

SITE SURROUNDINGS



- Lalit Kala Academy
- FICCI
- Pragati Maidan
- Shri Ram Centre for performing arts
- Sangeet Bharti



TRIVENI TERRACE CAFE

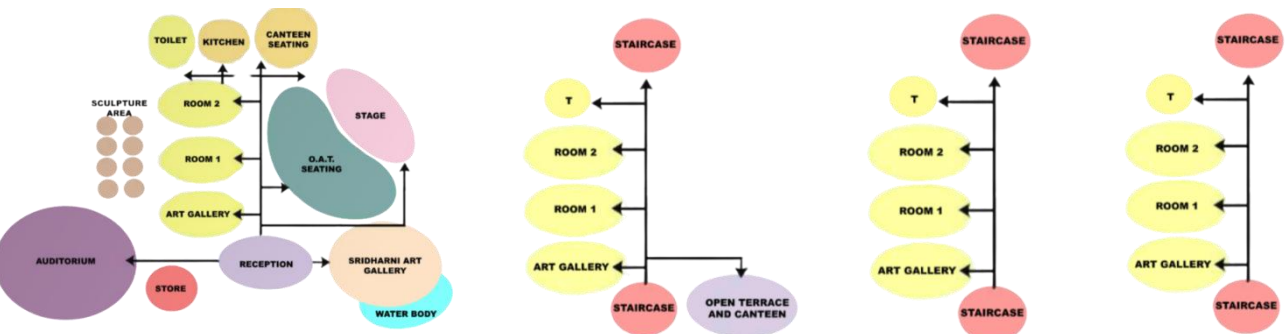
The Triveni Terrace Cafe overlooking the beautifully landscaped oat is renowned for its home styled food.



DEPARTMENTS

- Department of Art - Painting | Sculpture | Photography
- Department of Dance - Bharatnatyam | Odissi | Chhau | Kuchipudi | Kathak
- Department of Music - Vocal - Hindustani | Carnatic | Nattuvangam
- Instrumental - Sitar | Flute | Tabla

ZONING

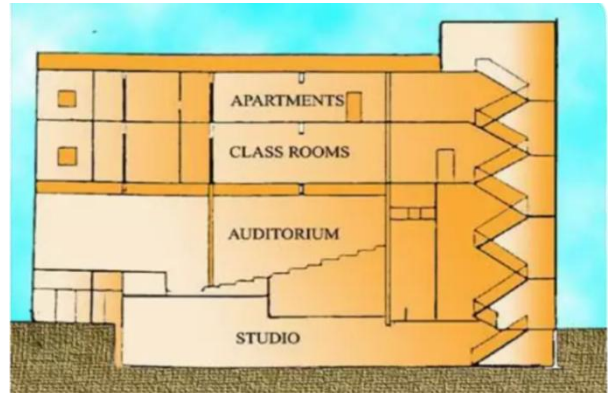
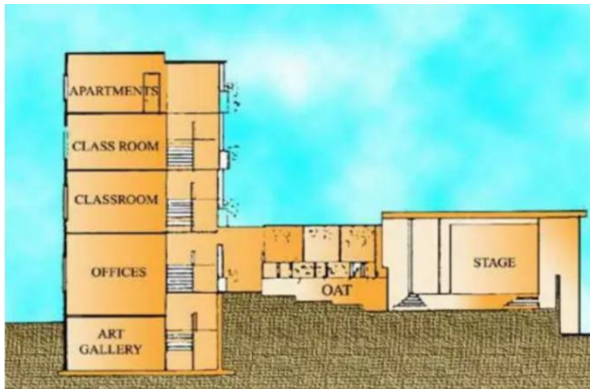
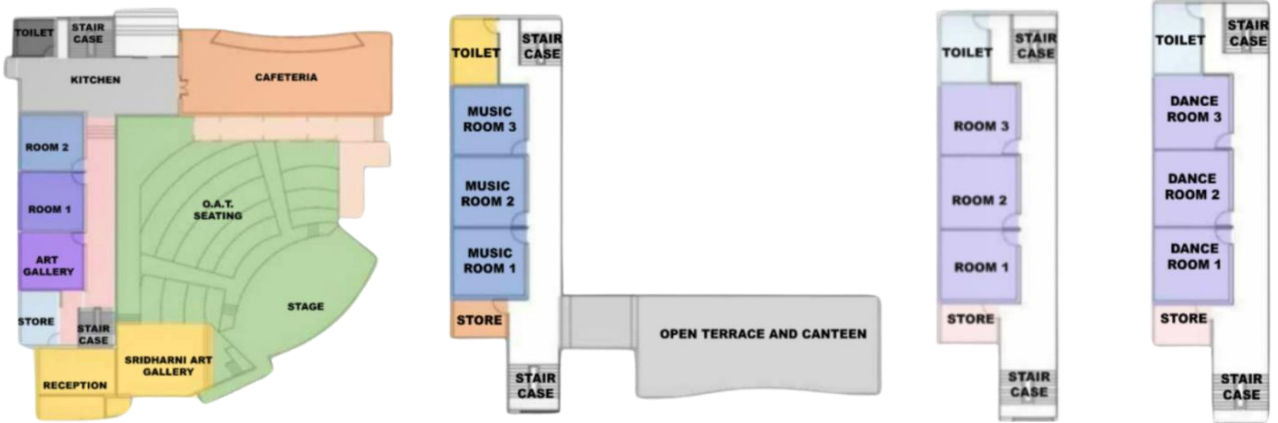


- It has three art galleries -
- Art heritage
 - Art pilgrim
 - Shridharani

Reception & Lobby Area

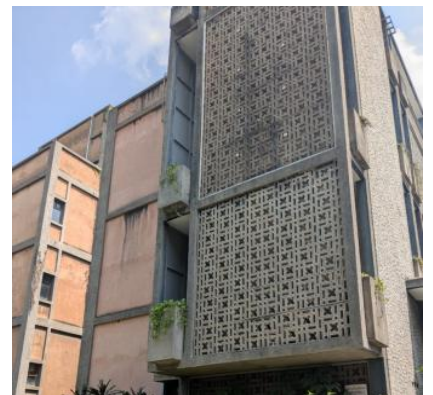
- The main entrance to the building leads to a large rectangular . space which acts as the reception area.
- The wooden partitioned cubicle serve as reception.
- Staircase opens into this area and connects various floors.

PLANNING



Open Air Theatre

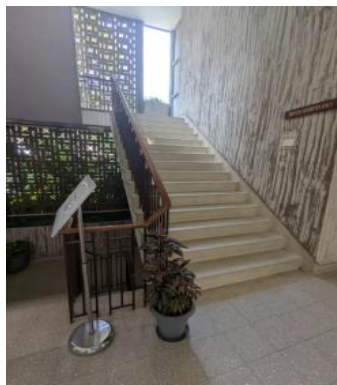
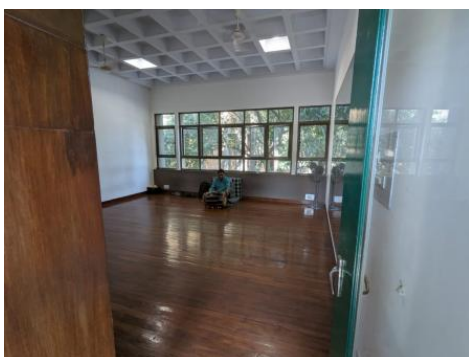
- Oat is located between learning area and art gallery.
- It has a capacity of 250 - 300 people.
- The service yard is placed at back of stage.
- The dressing room, green rooms, toilet etc. Lie behind stage.
- The oat forms heart of institute and acts as a breathing space.
- It is connected to the triveni terrace cafe.



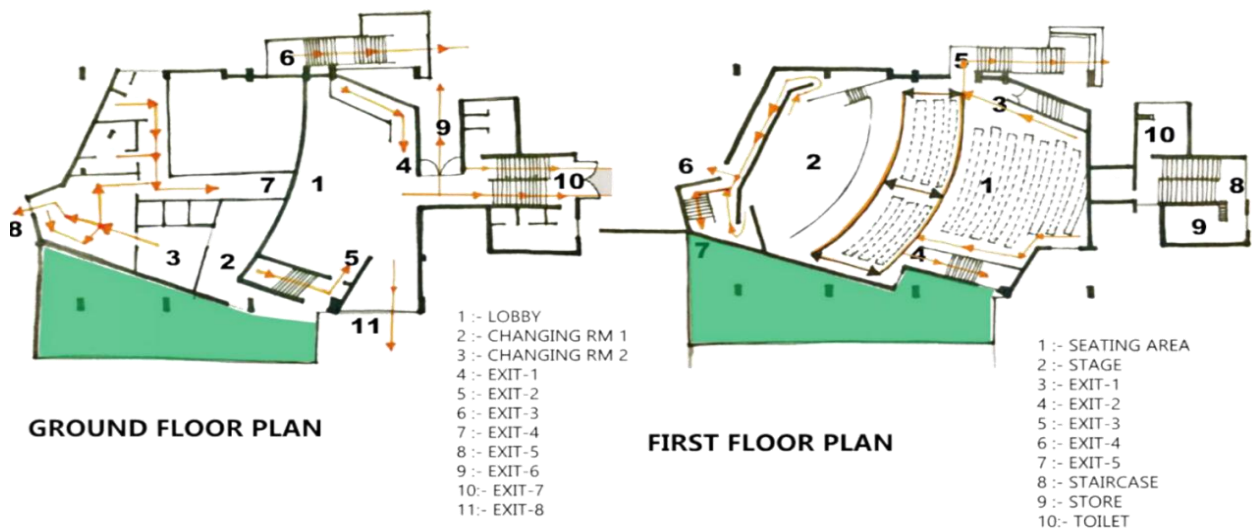
DESIGN ELEMENTS

Extensive areas of jaalis and planting boxes arranged into vertical gardens are prominent elements at the triveni. The jaali panel creates a cool space of filtered light in the classroom building's corridor.

Concrete bands enhance the verticality of the curved walls, pergolas with planters over the garden theatre and the restaurant.



AUDITORIUM



ACOUSTIC TREATMENT

Walls

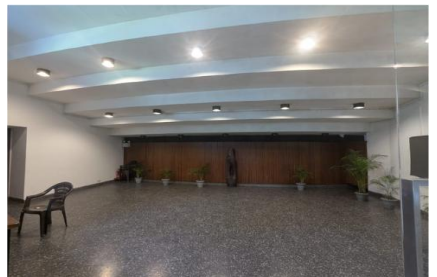
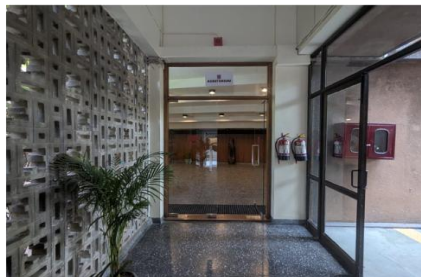
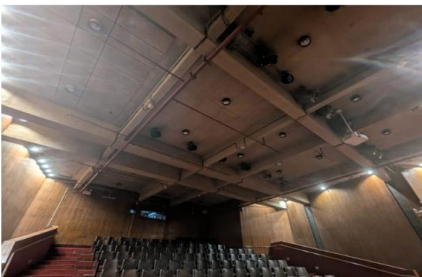
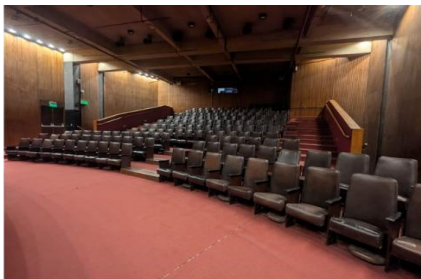
Wooden panels were provided to absorb sound and help in further acoustic treatment. No acoustic treatment is provided in the backstage.

Flooring

In the seating area carpets are laid over a layer of jute which is pasted on wooden planks. Flooring is covered with carpet, which absorbs the extra noise resulting best acoustic treatment.

Ceiling

There is no false ceiling and hence the exposed beams for a grid of 4m x 2m on the ceiling making space for lights and smoke detectors. Eight emergency light and speakers were located on the rear and front walls respectively perforated boards are provided on the spaces between the ceiling.



- It has a seating pf 169 people.
- The projector room is at the rear end.
- Stage lights concealed in the depth of coffer slabs.
- The entrance to auditorium is throught an entrance lobby which is also served as an display cum exhibition space.
- It has only one entry and exit point and a fire exit point.

SWOT ANALYSIS



STRENGTH

- Good green cover.
- Orientation is favourable in terms of wind direction (north west) and sun path.
- Near to mandi house metro station.
- Good connectivity of different sections of building.
- Large no. Of functions to be handled on a small site.
- Separate entry for auditorium, exhibition hall, gallery and cafe.



OPPORTUNITY

- Close to metro stations and easily accessible by public transport.
- It is located in a prestigious and good area of new delhi.
- A common platform for artist all over the india as it is located in prime location of new delhi.



WEAKNESS

- Experiences noise disturbance due to nearby railway line.
- Insufficient parking space.
- 4 storey building has no lift.



THREAT

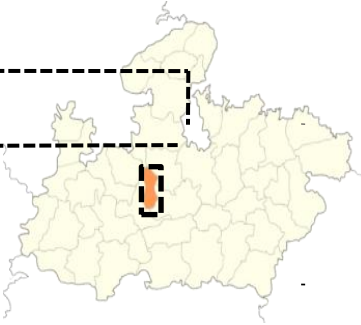
- In sculpture studio there are less natural ventilation available with leads to poor indoor air quality.
- Parking is done on road side which creates a little traffic problem.

VIEW



2. BHARAT BHAWAN, BHOPAL

Inaugurated by the then Prime Minister of India, Shrimati Indira Gandhi on 13th February 1982, Bharat Bhavan is multi art centre set up to create an interactive proximity between the verbal, visual and performing arts. It provides space for contemporary expression, thought, quest and innovation. Bharat Bhavan seek to provide a creative and thought provoking milieu to those who wish to contribute something new and meaningful, in contemporary scene in the fine arts, literature, theatre, cinema, dance and music. It houses some of the best and most lasting that is being created in our towns, villages and forests.



APPROACH



8 km from Habibganj Railway Station



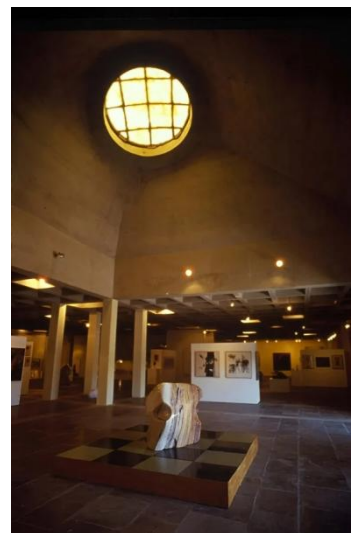
12 km from Raja Bhoj Int. Airport



6 km from Nadira Bus Station



- **Architect** – Charles Correa
- **Client** -Trade fair authority of India.
- **Building Type** - institution
- **Site Area** – 2.46 acres (9968sq.m)
- **F.A.R.** - 0.98
- **Topology** - gentle slope
- **Established in** – 1982.

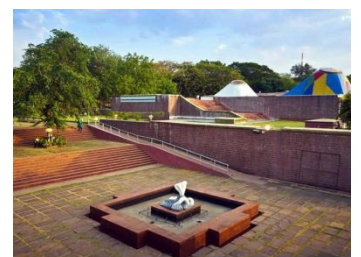


SITE SURROUNDINGS



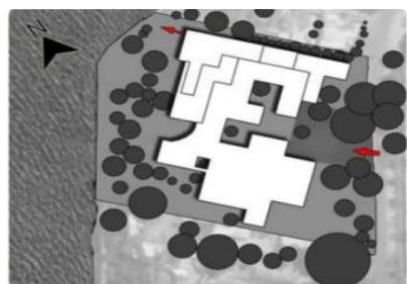
Upper Lake

Bharat Bhawan

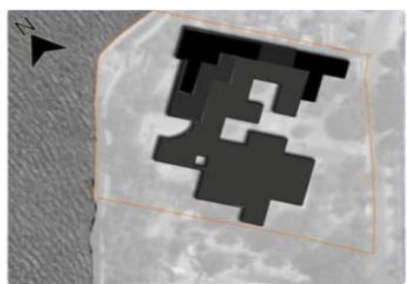


SITE STUDY

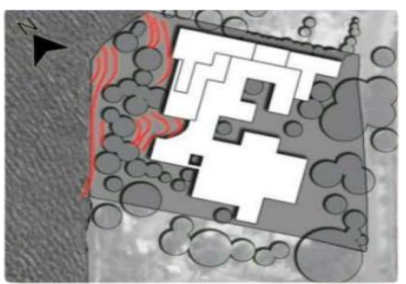
- Built into a hillside which slope towards a lake, a series of terraces and courtyard comprises the complex.
- Upon entering the choice of the path of terraces or moving down the three courtyards.
- The inside of the complex is a medley of courtyard, split level exhibition spaces, galleries and performance rooms.
- The visitors enter the highest level and walk down a pedestrian spine, flanked by a pattern of courtyards.



Site Entry / Exit



Built & Unbuilt Areas



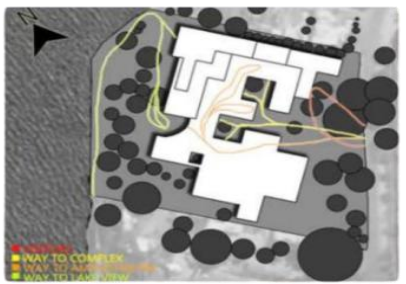
View of the Upper Lake



Landscape

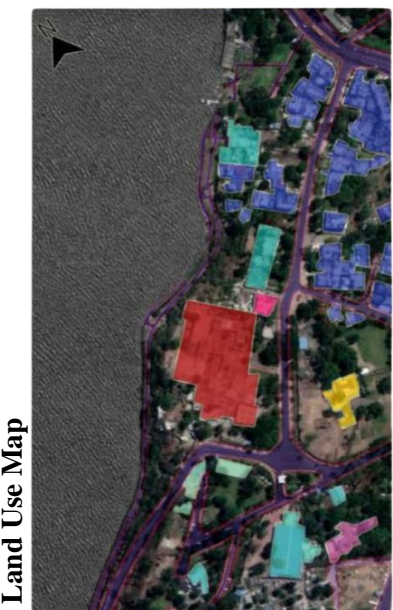


Site Zoning and Sun Path

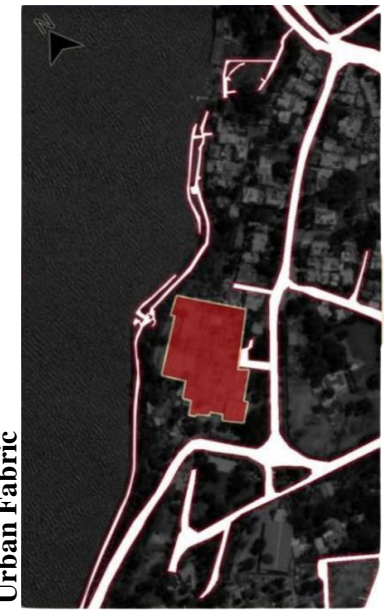


Site Circulation

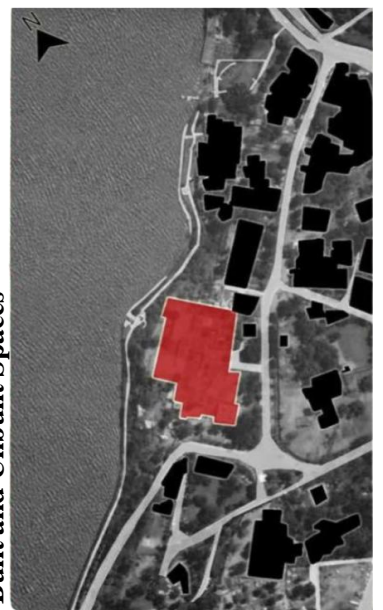
URBANSCAPE



Land Use Map



Urban Fabric



Built and Unbuilt Spaces

- Bharat Bhawan
- Hotel
- Restuarant
- Residentials
- Hospital
- Police Station

- Bharat Bhawan
- Linkage Road

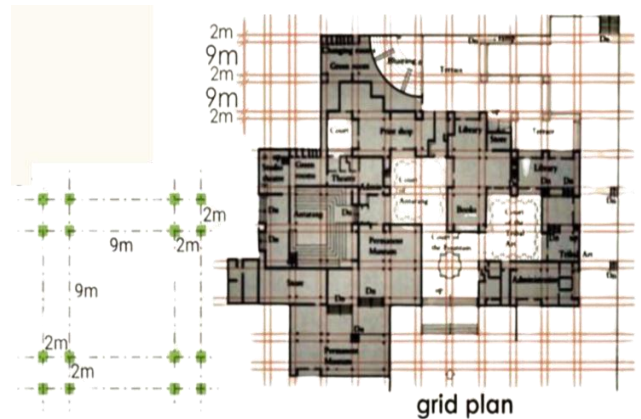
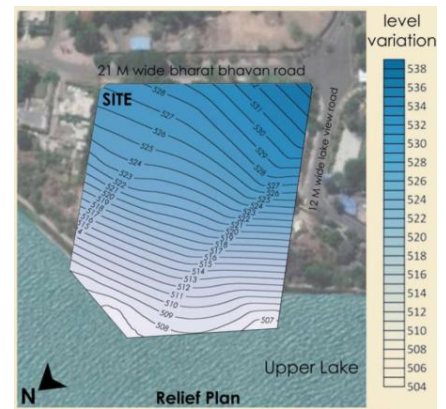
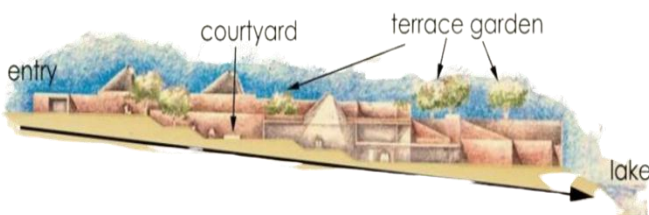
- Bharat Bhawan
- Other Built Masses

CONTOUR ANALYSIS

- The site is at a gentle sloping plateau, overlooking the upper lake, bhopal.
- Natural contours are well integrated with the building terraces and courtyards.
- Visitors can walk through open spaces enclosed by the terrace gardens on the roofs & cooling the underneath structure.

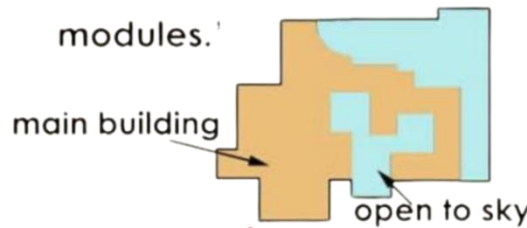
CONCEPT

- Based on the idea of 'non-building', only a glimpse of the structure is seen from the entrance as if the entrance as if there is no building at all.
- Due to sloping terrain, building unfolds itself when on walks in gradually leveling down.
- Series of courts and terrace gardens are inspired from Indian Village setting.



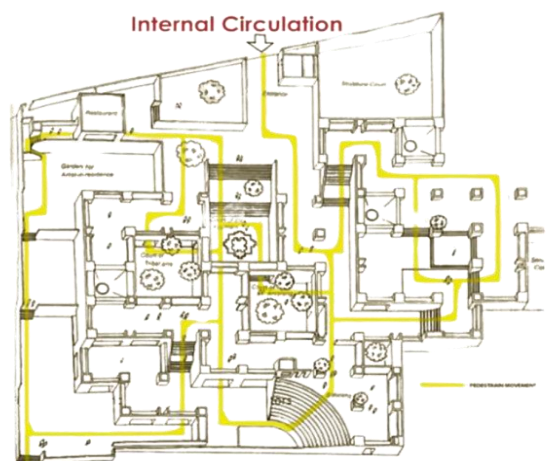
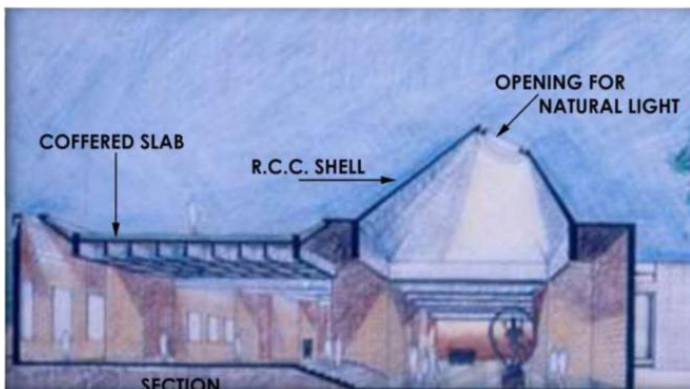
FORM OF THE BUILDING

- The building form is unique and kept simple based on the column grid.
- The auditorium unique design of R.C.C. Shell which has a skylight on top for natural light to enter.
- The enclosed areas are grouped around the sunken courtyards and sits on varied plinths.
- The building is organized on regular formal square modules.



CIRCULATION

- The route through the terraces encourages the movement down to the site's natural gradient, with the courtyard providing tranquil spaces for rest and relaxation.
- The relationship between these components creates a flow of energy which is described as "the ritualistic pathway"



PLANNING

1. Art Gallery

- Permanent Museum
- Tribal Art Gallery

2. Auditorium

- Theatre & Antarang
- Studio Theatre
- Bahrang (O.T.S.)

3. Library

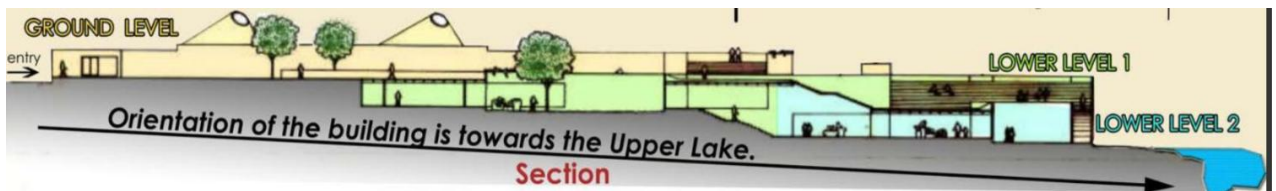
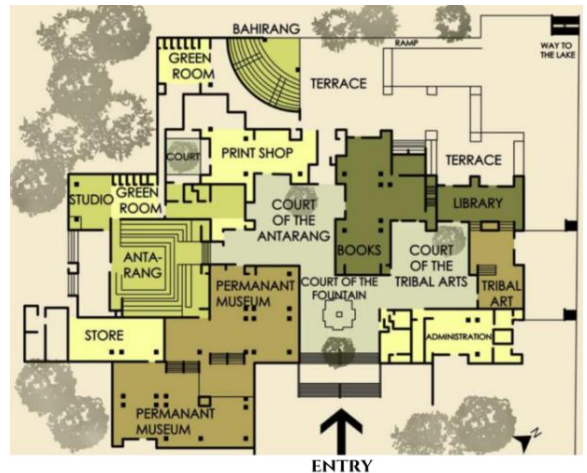
4. Services

- Administration
- Green Room
- Store Room
- Print Shop
- Toilet

5. Court of Fountain (O.T.S.)

6. Court of Antarang (O.T.S.)

7. Court of Tribal Arts (O.T.S.)



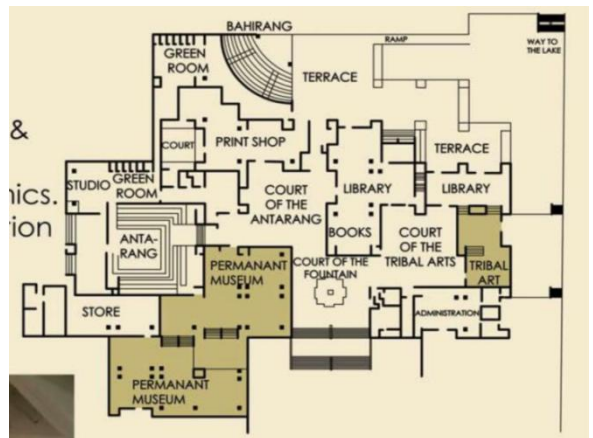
ART GALLERIES

1. Permanent Museum

- Also known as Roopankar/ modern art gallery
- Only art museum in Indian which houses both tribal art & contemporary folk with urban art.

• It is fully equipped workshop for print making & ceramics.

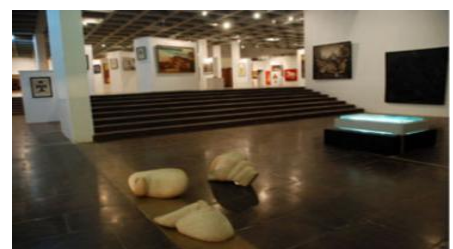
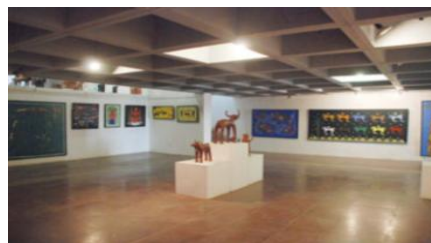
• The spaces are characterized by continuous modulation in the ceiling & floor.



2. The Tribal Art Gallery

- It tries to create a timelessness experience for the visitor.

- The idea behind is not at just showcase the art work but to create a contrasting difference between urban & tribal art.



AUDITORIUM

1. Theatre / ANTARANG

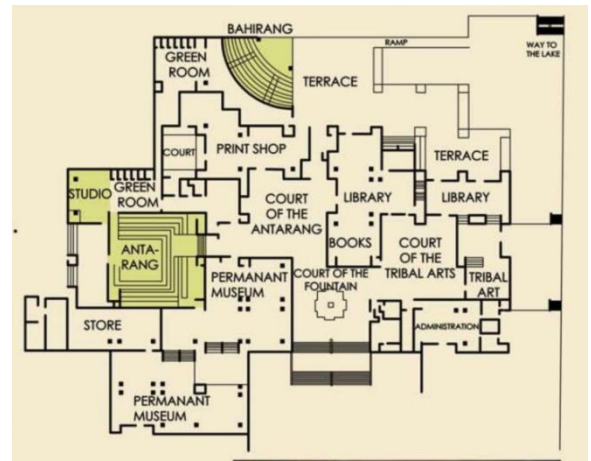
- An indoor auditorium with 300 people of capacity.
- Seating on three side of stage.
- No aisles, seating & circulation on the same treads.
- Lighting is controlled from the control room.
- Maximum distance between last seat & stage is 18 m.
- Coffers above are covered to reduce echoes.

2. Studio Theatre/ ABHIRANG

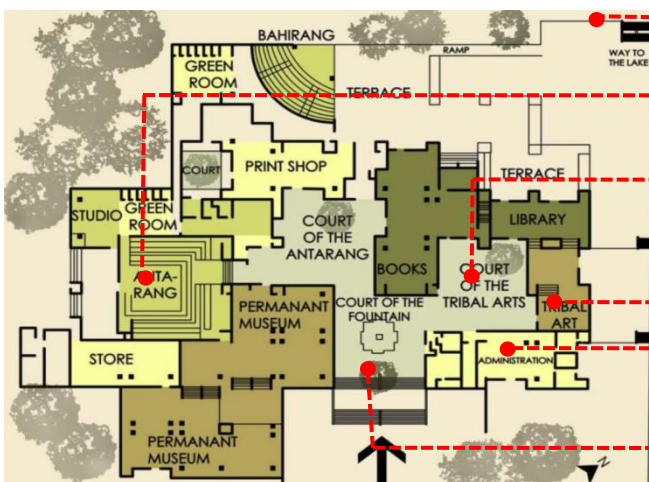
- An indoor auditorium with 100 people capacity.
- It is fully equipped with maintained sound & electronic system.

2. Amphitheatre/ BAHIRANG

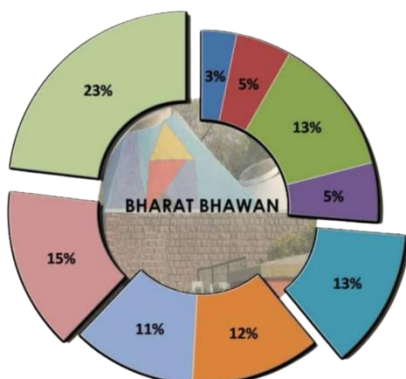
- An outdoor open-air theatre with the capacity of 1000 people.
- It stands overlooking the big lake and also the picturesque scene of the old city.



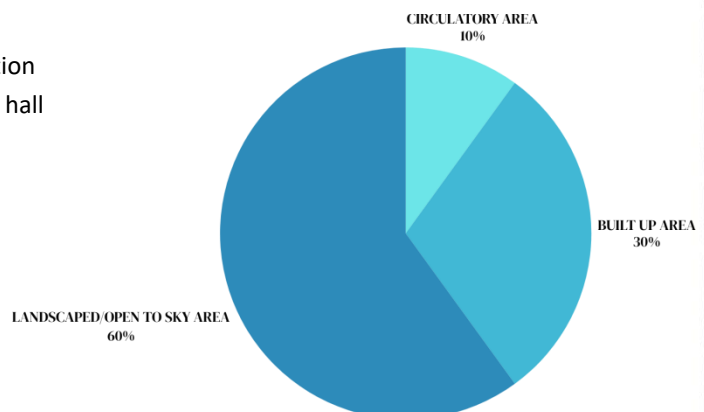
SITE FEATURES



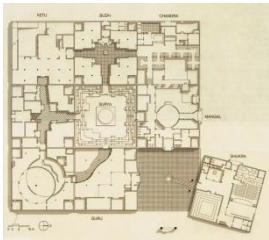



AREA ANALYSIS



- Administration
- Conference hall
- Workshop
- Library
- Gallery
- Retail shop
- Restaurant
- Auditorium
- Theatre



COMPARATIVE ANALYSIS

S. NO.	CRITERIA	LITERATURE STUDY 1	LITERATURE STUDY 2	CASE STUDY 1	CASE STUDY 2
1	Name of Project	Jawahar Kala Kendra	National Craft Museum And Hastkala Academy	Triveni Kala Sangam	Bharat Bhawan
2	Location	Jaipur	New Delhi	New Delhi	Bhopal
3	Established In	1991	1990	1950	1982
4	Architect	Ar. Charles Correa	Ar. Charles Correa	Mr. Joseph Allen Stein	Ar. Charles Correa
5	Site Area	9.1 Acre	6 Acres	1.35 Acre	2.46 Acre
6	Concept	The centre in an analogue of the original city plan of Jaipur drawn up by the maharaja. His city plan guided by the Shilpa Shastra, was based on the ancient Vedic Mandala of nine squares or houses which represent the nine planets.	The craft museum follows the concept of ancient temple which were structutre around open to sky courtyards concept is of great relevance to the architecture in an warm climate.	Perfectly synchronized interior and outdoor spaces having provision with the clarity in functioning of each and every space. Large number of functions to be handled on a small site.	Based on the idea of 'non-building', only a glimpse of the structure is seen from the entrance as if the entrance as if there is no building at all.
7	Plans				
8	No. Of Floors	G.F + 1	G.F	G.F + 1 + 2 + 3	G.F
9	Facilities	Museum, Cafe, Theatre, Exhibition Gallery, Library	Administration, souvenir shop, village court, museum, craft demonstration area, library, cafe	Administration, art gallery, theatre. Auditorium, cafe, open air theatre, sculpture courtyard	Administration, art gallery, theatre. Auditorium, library, print shop, open air theatre
10	Spatial Organisation	Grid-based modular planning; series of courtyards and open spaces	Open courtyard-based layout with organic circulation	Linear organization with interlinked courtyards	Clustered spaces with terraced levels

COMPARATIVE AREA ANALYSIS

S.No.	Criteria	Users	Jawahar Kala Kendra	National Craft Museum	Tribal Museum	Triveni Kala Sangam	Bharat Bhawan	Standards	Requirement	Remarks
1.	Site Analysis									
•A.	Site Area		5.78 Acres	6 Acres	6 Acres	1.35 Acres	2.46 Acres	-	16.95 Acres	
B.	Ground Coverage		9000 Sq. M	10,160 Sq. M	8219 Sq. M	1024 Sq. M	13,324 Sq. M	30%	20578.26 Sq. M	
C.	F.A.R.		-	-	-	-	0.98	-	2	
D.	No. Of Floors		G.F. + 1	G.F	B + G.F.	G.F. + 1 + 2 + 3	L.B. + U.B. + G.F.	-	6	Max. Ht.- 26 M
E.	Built-up Area		8100 Sq. M	6800 Sq. M	10286 Sq. M	-	-		137188.4 Sq. M	
2.	ADMINISTRATION (Block 1)	50	900 Sq. M	50 Sq. M						
A.	Entrance Lobby		-	-	100 Sq. M	28 Sq. M	50 Sq. M	150 Sq. M	150 Sq. M	
B.	Chairperson	1	-	-	20 Sq. M	25 Sq. M	50 Sq. M	20- 30 Sq. M	20 Sq. M	
C.	P.A. To Chairperson	1	-	-	-	-	15 Sq. M	15-20 Sq. M	15 Sq. M	
D.	Vice-chirperson	1	-	-	-	-	-	20- 30 Sq. M	20 Sq. M	
E.	P.A. To Vice-chairperson	1	-	-	-	-	-	15-20 Sq. M	15 Sq. M	
F.	Finance Advisor	1	-	-	-	-	-	12- 15 Sq. M	12 Sq. M	
G.	Supporting Staff (Finance)	5	-	-	-	-	-	35 Sq. M	35 Sq. M	7 Sq. M/Staff
H.	Purchase Head	1	-	-	-	-	-	12- 15 Sq. M	12 Sq. M	
I.	Supporting Staff (Purchase)	5	-	-	-	-	-	35 Sq. M	35 Sq. M	
J.	H.R.	1	-	-	-	-	-	12- 15 Sq. M	12 Sq. M	
K.	Supporting Staff (H.R.)	5	-	-	-	-	-	35 Sq. M	35 Sq. M	

S.No.	Criteria	Users	Jawahar Kala Kendra	National Craft Museum	Tribal Museum	Triveni Kala Sangam	Bharat Bhawan	Standards	Requirement	Remarks
L	Accounts	5	-	-	-	-	50	35 Sq. M	35 Sq. M	7 Sq. M/Staff
M.	Creative Advisor	1	-	-	12 Sq. M	-	-	12- 15 Sq. M	12 Sq. M	
N.	Supporting Staff (Creative)	1	-	-	-	-	-	35 Sq. M	35 Sq. M	
O.	Admission	5	-	-	-	-	-	35 Sq. M	35 Sq. M	
P.	Office	5	-	-	12 Sq. M	12.5 Sq. M	-	35 Sq. M	35 Sq. M	
Q.	Maintenance Head	1	-	-	-	-	-	12- 15 Sq. M	12 Sq. M	
R.	Supporting Staff (Maint.)	5	-	-	-	-	-	35 Sq. M	35 Sq. M	
S.	Reception	2	-	-	20 Sq. M		-	-	20 Sq. M	
T.	Waiting Area	25	-	-	-	-	-	50 Sq. M	60 Sq. M	
U.	Vip Lounge	10	-	-	-	-	-	20 Sq. M	25 Sq. M	
V.	Conference Hall	50	-	-	-	-	150	84 Sq. M	90 Sq. M	
W.	Meeting Room	15	-	-	40	-	75	25 Sq. M	30 Sq. M	
	Utility									
A.	Pantry/Kitchen	-	-	-	40	-	10	10-15 Sq. M	15 Sq. M	
B	Staff Dining	-	-	-	-	-	-	1.8 Sq. M/Pers.	90 Sq. M	
C	Staff Lockers	-	-	-	-	-	-	0.75 Sq M/Pers.	45 Sq. M	
D	Toilets	-	-	-	10	-	20	-	10 Sq. M	
E	Store	-	-	-	-	-	10	-	5 Sq. M	

S.No.	Criteria	Users	Jawahar Kala Kendra	National Craft Museum	Tribal Museum	Triveni Kala Sangam	Bharat Bhawan	Standards	Requirement	Remarks
	Circulation	-	15%	10%	9%	5%	8%	20% Of Floor Area	535 Sq. M	
	Services									
A.	Ahu	-	-	50 Sq. M	-	-	-	7-10% Of F.P.A.	140 Sq. M	
B.	Electrical	-	-	25 Sq .M	-	-	-	1.8 Sq.M/Sh ft.		
C.	Lifts/Escalators	-	-	-	-	-	-	-		
D.	Staircase/Ramps	-	-	-	2	4	-		5	
E.	Fire Exit	-	-	-	-	-	-		2	
3.	Auditorium	700	379	-	200	159	300			Capacity
A.	Entrance Foyer	-	-	-		43 Sq. M	250 Sq. M	50% Of Audi.	350 Sq. M	
B.	Seating Atrium	-	-	-	340 Sq. M	56 Sq. M	560 Sq. M	0.8-1 Sq. M	700 Sq. M	
C.	Stage	100	-	-		23 Sq. M		2 Sq. M/Prsn.	200 Sq. M	
D.	Media Room	--	-	-	-	-	-	-	10 Sq. M	
E.	Backstage	-	-	-	-	8 Sq. M	-			
F.	Rehearsal Hall	100	-	-	-	-	60 Sq. M	2 Sq. M/Prsn.	200 Sq. M	
G.	Record Room	-	-	-	20 Sq. M	-	-	-	250 Sq. M	
H.	Sound Room	-	-	-	-	-	-	-	50 Sq. M	
I.	Green Room	100	-	-	40 Sq. M	11 Sq. M	60 Sq. M	1.5 Sq. M/Prsn	150 Sq. M	

S.No.	Criteria	Users	Jawahar Kala Kendra	National Craft Museum	Tribal Museum	Triveni Kala Sangam	Bharat Bhawan	Standards	Requirement	Remarks
J.	Stage - Services	-	-	-	-	-	-	-	20 Sq. M	
K.	Stage Equipments	-	-	-	-	-	-	20% Of Stage	40 Sq. M	
L.	Set Prep.	-	-	-	-	-	-	-	20 Sq. M	
M.	Control/Projection	-	-	-	-	-	-	-	100 Sq. M	
N.	Costume Service Room	-	-	-	-	9 Sq. M	-	1.5 Sq. M/Prsn	150 Sq. M	
O.	Utility	-	-	-	-	-	-	-	-	
P.	Toilet	700	-	-	-	5 Sq. M	50 Sq. M	-	70 Sq. M	
Q.	Store	-	-	-	-	6 Sq. M	-	-	20 Sq. M	
	Services							10% Of Stage	20 Sq. M	
3.	Library (1000 Books)						20000 Books		600 Sq. M	
A.	Stack Area		-	110 Sq. M	120 Sq. M	25 Sq. M	150 Sq. M	0.1-0.2/Book	200 Sq. M	
B.	Sitting Area	50	-			-	100 Sq. M	2.5-4/Reader	150 Sq. M	
C.	E- Book Area	20	-	-	12 Sq. M	-	60 Sq. M	2.5-4/Reader	80 Sq. M	
	Utility									
A.	Store		-	-	-	-	20 Sq. M	-	20 Sq. M	
B.	Toilet		-	-	-	-	-	-	10 Sq. M	
C.	Office		-	-	-	-	20 Sq. M	-	20 Sq. M	
	Circulation							20-30% Of T. A.	120 Sq. M	

S.No.	Criteria	Users	Jawahar Kala Kendra	National Craft Museum	Tribal Museum	Triveni Kala Sangam	Bharat Bhawan	Standards	Requirement	Remarks
5.	Block 2(dance)	220								
•A.	Entrance Lobby		-	-	-	-	-	1 Sq.M/Prsn.	220 Sq. M	
B.	Waiting Area	20	-	-	-	-	-		20 Sq. M	
C.	Reception	1	-	-	-	-	-		10 Sq. M	
D.	Office	3	-	-	-	-	-	7 Sq. M/Prsn.	21 Sq. M	
E.	Workshop	50	-	-	-	91 Sq. M	120 Sq. M	2-2.4/Dancer	125 Sq. M	
F.	Programme Curator	1	-	-	-	-	-	12- 15 Sq. M	12 Sq. M	
G.	Faculty Room	10	-	-	-	-	-		35 Sq. M	
H.	Studio	100	-	-	-	-	-		240 Sq. M	
	Utility									
A.	Toilet		-	-	-	20 Sq. M	-		20 Sq. M	
B.	Record Room		-	-	-	-	-		10 Sq. M	
C.	Store		-	-	-	-	-		10 Sq. M	
D.	Lockers (Students)		-	-	-	-	-	0.75 Sq M/Pers.	45 Sq. M	
	Services									
A.	Electrical		-	-	-	-	-	1.8 Sq.M/Sh ft.		
B.	Fire		-	-	-	-	-	2 Sq.M/Sh ft.		
C.	Lifts		-	-	-	-	-		2	

S.No.	Criteria	Users	Jawahar Kala Kendra	National Craft Museum	Tribal Museum	Triveni Kala Sangam	Bharat Bhawan	Standards	Requirement	Remarks
	Circulation							20-30% Of T. A.	120 Sq. M	
6.	Block 2(music2)	220								
•A.	Entrance Lobby		-	-	-	-	-	1 Sq.M/Prsn.	220 Sq. M	
B.	Waiting Area	20	-	-	-	-	-	-	20 Sq. M	
C.	Reception	1	-	-	-	-	-	-	10 Sq. M	
D.	Office	3	-	-	-	-	-	7 Sq. M/Prsn.	21 Sq. M	
E.	Workshop	50	-	-	-	91 Sq. M	120 Sq. M	8-10 /Musici.	400 Sq. M	
F.	Programme Curator	1	-	-	-	-	-	12- 15 Sq. M	12 Sq. M	
G.	Faculty Room	10	-	-	-	-	-	-	35 Sq. M	
H.	Studio	100	-	-	-	-	-	-	240 Sq. M	
I.	Recording Room							-	200 Sq. M	
	Utility									
A.	Toilet		-	-	-	20 Sq. M	-	-	20 Sq. M	
B.	Record Room		-	-	-	-	-	-	10 Sq. M	
C.	Store		-	-	-	-	-	-	10 Sq. M	
D.	Lockers (Students)		-	-	-	-	-	0.75 Sq M/Pers	45 Sq. M	
E.	Instrument Repair Area		-	-	-	-	-	-	20sq. M	

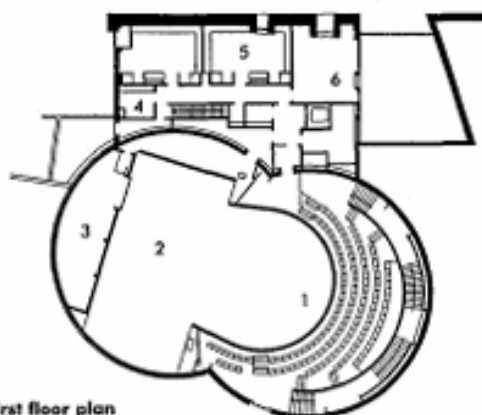
S.No.	Criteria	Users	Jawahar Kala Kendra	National Craft Museum	Tribal Museum	Triveni Kala Sangam	Bharat Bhawan	Standards	Requirement	Remarks
	Services									
A.	Electrical		-	-	-	-	-	1.8 Sq.M/Sh ft.		
B.	Fire		-	-	-	-	-	2 Sq.M/Sh ft.		
C.	Lifts		-	-	-	-	-		2	
	Circulation							20-30% Of T. A.	120 Sq. M	
7.	BLOCK 2(textile)	220								
•A.	Entrance Lobby		-	-	-	-	-	1 Sq.M/Pr sn.	220 Sq. M	
B.	Waiting Area	20	-	-	-	-	-		20 Sq. M	
C.	Reception	1	-	-	-	-	-		10 Sq. M	
D.	Office	3	-	-	-	-	-	7 Sq. M/Prsn.	21 Sq. M	
E.	Workshop	50	-	-	-	91 Sq. M	120 Sq. M	2- 2.4/Dancer	125 Sq. M	
F.	Programme Curator	1	-	-	-	-	-	12- 15 Sq. M	12 Sq. M	
G.	Faculty Room	10	-	-	-	-	-	-	35 Sq. M	
H.	Studio	100	-	-	-	-	-	-	240 Sq. M	
I.	Loom Area		-	-	-	-	-	-	50 Sq. M	
J.	Finishing Area		-	-	-	-	-	-	25 Sq. M	
K.	Embroidery Section		-	-	-	-	-	-	50 Sq. M	
L.	Dyeing Area		-	-	-	-	-	-	50 Sq. M	

S.No.	Criteria	Users	Jawahar Kala Kendra	National Craft Museum	Tribal Museum	Triveni Kala Sangam	Bharat Bhawan	Standards	Requirement	Remarks
M.	Block Printing Section		-	-	-	-	-	-	50 Sq. M	
N.	Display Area		-	-	-	-	-	-	100 Sq. M	
	Utility									
A.	Toilet		-	-	-	20 Sq. M	-	-	20 Sq. M	
B.	Record Room		-	-	-	-	-	-	10 Sq. M	
C.	Store		-	-	-	-	-	-	10 Sq. M	
D.	Lockers (Students)		-	-	-	-	-	0.75 Sq M/Pers	45 Sq. M	
E.	Instrument Repair Area		-	-	-	-	-	-	20sq. M	
	Services									
A.	Electrical		-	-	-	-	-	1.8 Sq.M/Sh ft.		
B.	Fire		-	-	-	-	-	2 Sq.M/Sh ft.		
C.	Lifts		-	-	-	-	-		2	
D.	Staircase								2	
	Circulation							20-30% Of T. A.	120 Sq. M	
8.	BLOCK 2(arts)	220								
•A.	Entrance Lobby		-	-	-	-	-	1 Sq.M/Pr sn.	220 Sq. M	
B.	Waiting Area	20	-	-	-	-	-		20 Sq. M	
C.	Reception	1	-	-	-	-	-		10 Sq. M	

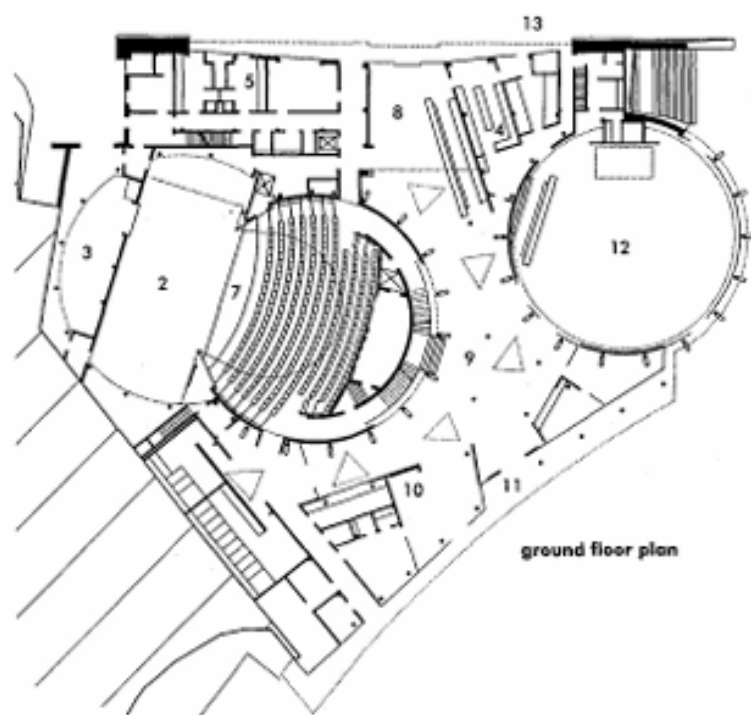
S.NO.	CRITERIA	users	jawahar kala kendra	national craft museum	tribal museum	triveni kala sangam	bharat bhawan	STANDARDS	requirement	REMARKS
D.	OFFICE	3	-	-	-	-	-	7 SQ. M/PRSN .	21 SQ. M	
E.	WORKSHOP	50	-	-	-	91 SQ. M	120 SQ. M	2-2.4artist	125 SQ. M	
F.	PROGRAMME CURATOR	1	-	-	-	-	-	12- 15 sq. m	12 sq. m	
G.	FACULTY ROOM	10	-	-	-	-	-		35 SQ. M	
H.	STUDIO	100	-	-	-	-	-		240 SQ. M	
i.	sculpture workshop (out)				400 sq. m	20 sq. m	120 sq. m		125 SQ. M	
j.	sculpture workshop (in)								125 SQ. M	
k.	art gallery		140 sq. m	-	100 sq. m	80 sq. m	650 sq. m		200 sq. m	
	UTILITY									
A.	TOILET		-	-	-	20 SQ. M	-	-	20 SQ. M	
B.	RECORD ROOM		-	-	-	-	-	-	10 SQ. M	
C.	STORE		-	-	-	-	-	-	10 SQ. M	
D.	LOCKERS (STUDENTS)		-	-	-	-	-	0.75 SQ M/PERS	45 SQ. M	
E.	INSTRUMENT REPAIR AREA		-	-	-	-	-	-	20SQ. M	
	SERVICES									
A.	ELECTRICAL		-	-	-	-	-	1.8 SQ.M/S HFT.		
B.	FIRE		-	-	-	-	-	2 SQ.M/S HFT.		

S.No.	Criteria	Users	Jawahar Kala Kendra	National Craft Museum	Tribal Museum	Triveni Kala Sangam	Bharat Bhawan	Standar ds	Require ment	Remarks
C.	Lifts		-	-	-	-	-		2	
D.	Staircase								2	
	Circulation							20-30% Of T. A.	120 Sq. M	
9.	Site Requirement s									
A.	Exhibition		-	130 Sq. M	2000 Sq. M	-	-	-	500 Sq. M	
B.	Cafeteria/ Restaurant	50	-	-	50 Sq. M	183 Sq. M	977 Sq. M	2 Sq. M/ Prsn.	150 Sq. M	
C.	Open Air Theatre	1000	870 Sq. M (2187 People)	140 Sq. M	400 Sq. M	312 Sq. M	771 Sq. M	1 Sq. M/ Prsn.	1000 Sq. M	
D.	Parking - Staff Student Visitor Vip		-	-	300sq. M 100 Sq. M - - 100 Sq. M	-	-	1 Ecs Per 100 Sq. M Of Floor Area	200	
E.	Craft Bazaar		-	350 Sq. M	-	-	800 Sq. M			
F.	Soviniar Shop		-	40 Sq. M	100 Sq. M	-	-	-	80 Sq. M	

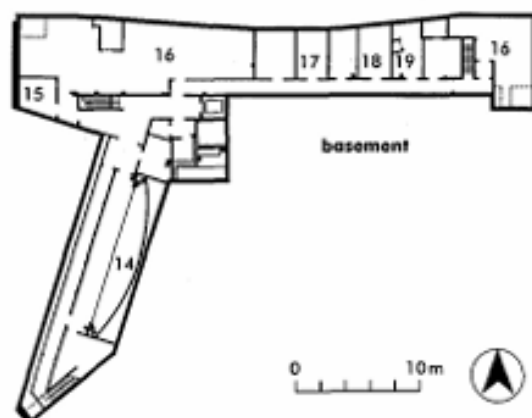
STANDARDS



first floor plan



ground floor plan



basement



1 circle; 2 stage; 3 scene dock; 4 kitchen; 5 dressing rooms; 6 office; 7 auditorium (483 fixed seats); 8 bar; 9 foyer; 10 tourist information; 11 entrance; 12 café/performance space (150 chairs); 13 terrace; 14 orchestra pit; 15 band room; 16 plant; 17 staff room; 18 wardrobe; 19 store

Seating

Flexible seating allows greater capacity and variation, and slide-away rows can be used to expose larger floor surface. In some cases, forestage seating can be moved into storage below the stage, and the front stalls seating can be moved back beneath the rear stalls, allocating standing room for large concerts. Circling screens can be used to reduce the size of the auditorium capacity while openings in the screen allow for seating slips, standing spaces and lighting slots. The minimum clearway between seats increases with the number of seats in a row. Rows can be designed in a variety of forms for various audience requirements; with a smaller audience, straight rows are possible. Adequate room must be allowed for wheelchair access and turning space.

The various seating row layouts are:

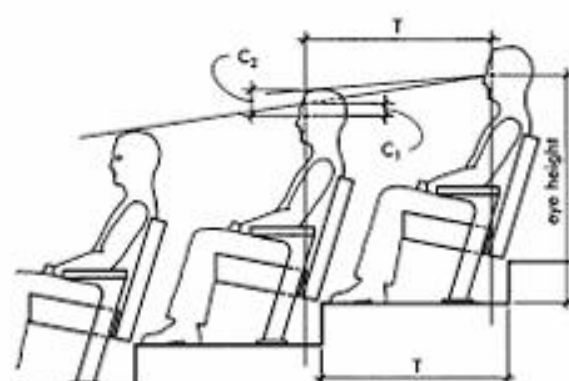
- straight
- straight with curved ends
- curved
- angled
- straight rows in blocks at different angles

For open stages and auditoriums with no balconies, seating can be steeply raked. When balconies are used, then the raking intensity can be reduced, allowing more height for balconies. Small box or studio auditoriums can use very steep raking to compact seating and allow a clear view of the open stage area. Every seat should allow viewing of the main central areas of the stage. Obviously it is ideal to try to achieve a clear line of sight of the whole stage area from every seat, but in compact theatres with a proscenium stage, some seats will have sight-lines into the back stage area from one angle, and seats in the upper level balconies will be looking down onto the stage and may not see the full back-drop sets on stage. The seating design must be considered in conjunction with the stage proportions and acoustics.

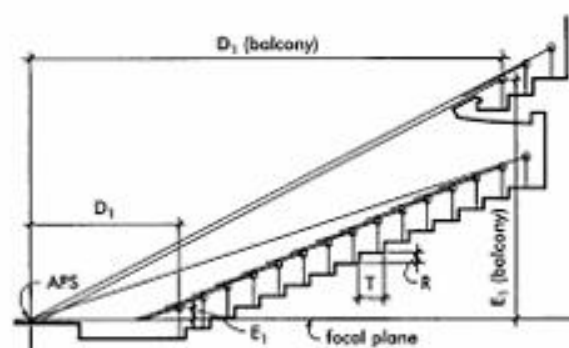
section



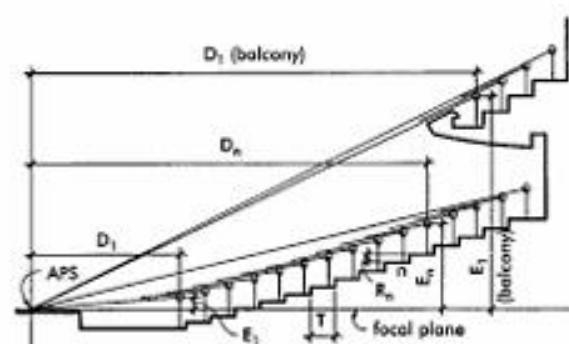
21 Landmark Theatre and Arts Complex, Ilfracombe, Devon: the main auditorium has a proscenium; the performance space (12 on plan) is a café in the daytime, but this can be adapted in the evenings for cabaret, dances etc. (Arch: Tim Ronalds Architects)



14 Typical seated spectator

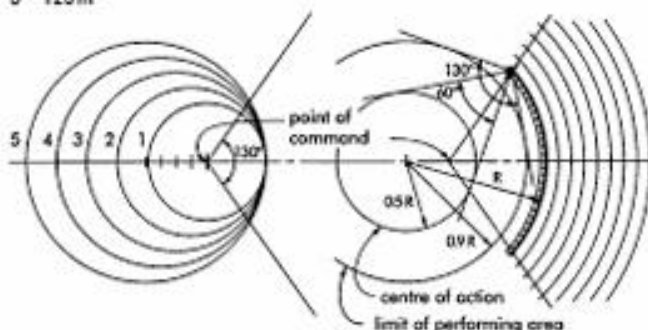


15 Constant rise floor slopes



16 Iscudomal floor slopes

1	53 m ²	4	167 m ²
2	84 m ²	5	221 m ²
3	123 m ²		



17 Range of performing area

18 Relationship between performing area and seating

SIGHT-LINES

14 shows a typical seated spectator:

eye height: 1120 ± 100 mm

tread of seating tier (row spacing) T: 800–1150 mm

head clearance C:

C₁ = 60 mm minimum (view between heads in front)

C₂ = 120 mm (reasonable viewing standards)

Rise R (see 15): difference in height between adjacent seating platforms.

Floor slope (see 15, 16)

The arrival point of sight (APS) is the intersection of the highest sight-line of a focal plane positioned 50 mm above the stage platform. Distance D is the horizontal distance from the eye of a seated spectator to the APS.

D₁ = distance from eye of front row to APS

D_n = distance from eye of given row n to APS

Elevation E is the vertical height of the eye of a seated spectator above the focal plane.

E₁ = vertical height of eye of first row above focal plane

E_n = vertical height of eye of given row n above focal plane

E₁ = 0 establishes maximum stage height allowable (i.e. 1060 mm)

With a constant rise floor slope (see 15) the sight-lines from rows are parallel and the APS is determined by the intersection of the sight-line from the last or highest row at the focal plane.

$$R = \frac{T}{D_1} [E_1 + (N-1) + C] \quad D_1 = \frac{T}{R-C} [E_1 + (N-1) C]$$

$$E_1 = \frac{D_1}{T} (R-C) - C (N-1)$$

N = number of rows in seat bank

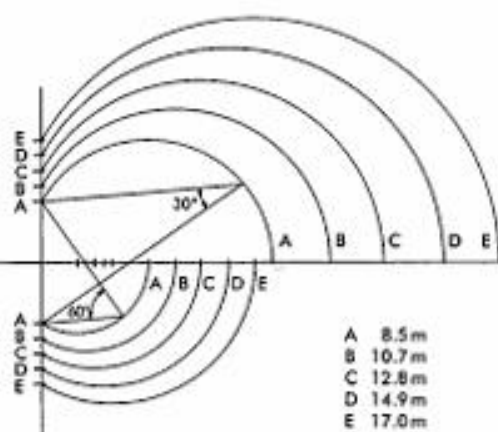
With an iscudomal floor slope (see 16) more efficient use is made of the given total rise. The exponential shape of the floor results from the generation of sight lines a single focal point or APS.

$$E_n = D_n \left[\frac{E_1}{D_1} + C \left(\frac{1}{D_1} + \frac{1}{D_2} + \frac{1}{D_3} + \dots + \frac{1}{D_{n-1}} \right) \right] \quad R_n = E_n - E_{n-1}$$

The type and scale of performance will dictate the range of performing area sizes (see 17). It may be desirable for performing space to accommodate a variety of performing area sizes. Containment of the audience within a 130° peripheral spread of vision from a performer at the point of command will help promote maximum visual and aural communication between the performer and the spectators.

The largest performing area should fall within a boundary defined by the 130° angle of peripheral vision from seats at ends of the front rows (see 18). The limit of the centre of action is defined by a 60° angle of normal, accurate, polychromatic vision from seats at ends of the front rows. The point of command should logically fall within the centre of action.

The boundary limit of the seating area in an auditorium might be defined by a given constant angle of peripheral spread of vision to the sides of given stage openings. Limits of both 30° and 60° angles of peripheral spread of vision related to various openings are illustrated in 19.



19 Viewing angle fields from stage opening

CONCEPT

CONCEPT

The concept for center for indian folk art is:

REVIVING ROOTS: AN ARCHITECTURAL EXPLORATION OF TRIBAL ARCHITECTURE AND ART"

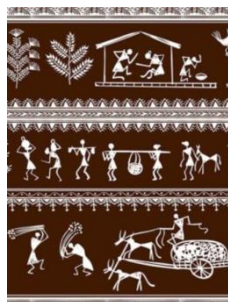
"Reviving roots" is a concept that delves into the rich, diverse, and often overlooked world of tribal architecture and indigenous art. This exploration aims to document, preserve and integrate the traditional architectural wisdom and artistic expressions of tribal communities into a contemporary design language.



Site also includes many elements which are inspired from baoli, fatehpur sikri's anup talao, courtyard planning from chettinad house.

The concept of tribal art and architecture resembles the simplicity yet a strong connection with nature. The design of center is a perfect amalgamation of nature and basic geometrical patterns which can be seen in worli art of maharashtra.

The designing of the structure is done by keeping the concept of simple geometrical patterns in mind. The form is also evolved from the same. Worli art includes simple geometries like triangle, circle etc.



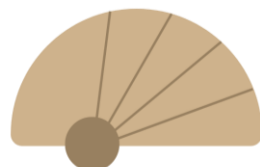
FORM EVOLUTION



MADHIYA
TRIBAL HUT OF MP



PAINTING FROM
BHIMBETKA



ZONING



- BLOCK 1 (administration)
- BLOCK 2 (dance)
- BLOCK 3 (music)
- BLOCK 4 (textile)
- BLOCK 5 (arts)
- OAT

SITE PLAN

SITE PLAN



1. MAIN ENTRANCE
2. EXIT
3. SERVICE ENTRY
4. VIP ENTRY
5. RESIDENCE ENTRY

6. KALA HAAT (BAZAAR)
7. KALA MANCH (AUDITORIUM)
8. SHASANALAYA (ADMINISTRATIVE DEPARTMENT)
9. NRITYMANDIRAM (DEPARTMENT OF DANCE)
10. SANGEETMANDIRAM (DEPARTMENT OF MUSIC)

11. VASTRALAYA (DEPARTMENT OF TEXTILE)
12. KALAGRAH (DEPARTMENT OF ARTS)
13. RANGMANCH (OPEN AIR THEATRE)
14. FOOD COURT
15. RESIDENTIAL BLOCK

16. DRIVER REST ROOM
17. PARKING
18. STAFF PARKING

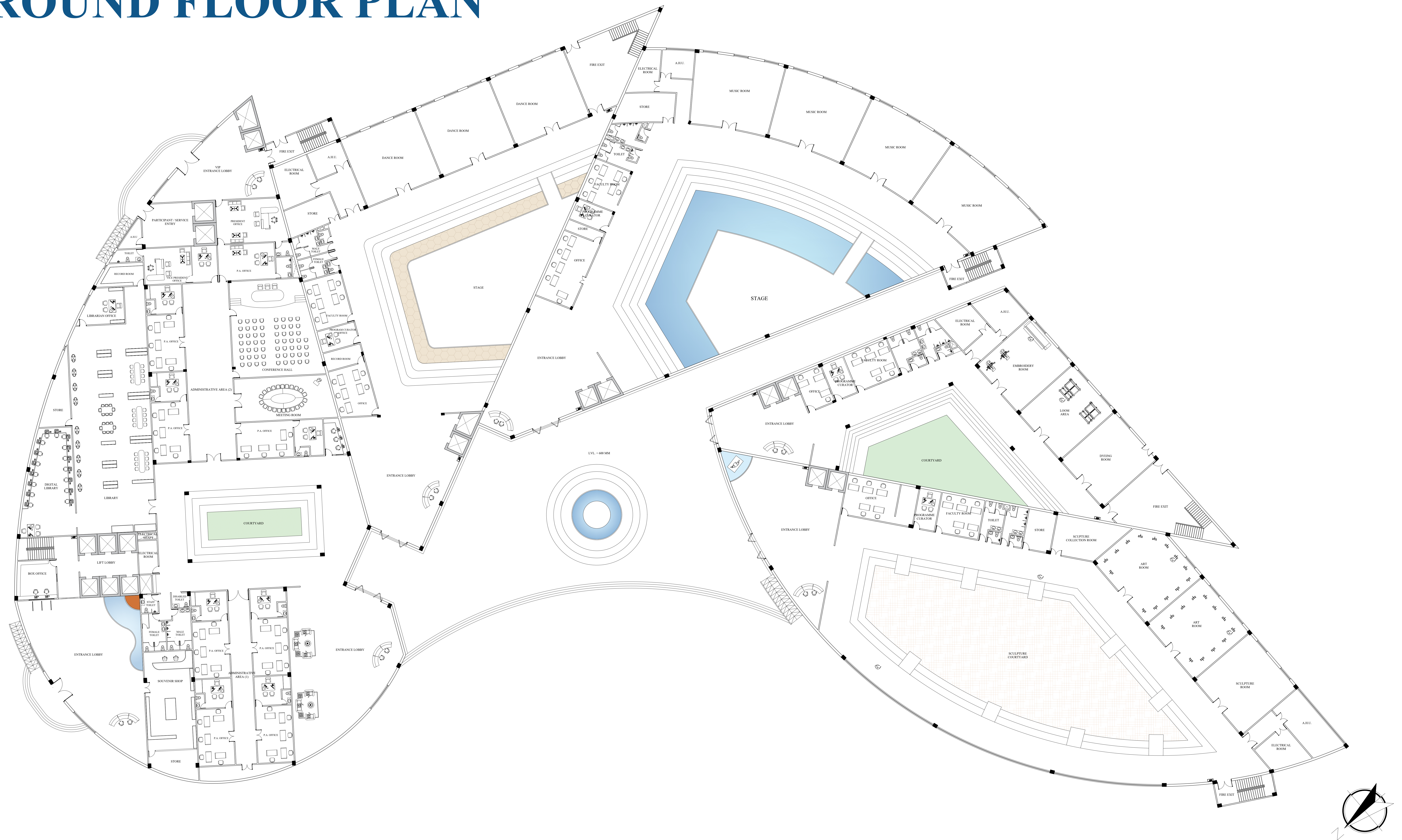


THE CENTRE OF INDIAN FOLK ART, BHOPAL

THESIS GUIDE - AR. AANSHUL SINGH
SUBMITTED BY- ANVIT GUPTA
B.ARCH 5TH YR.
1200101007

PLANS

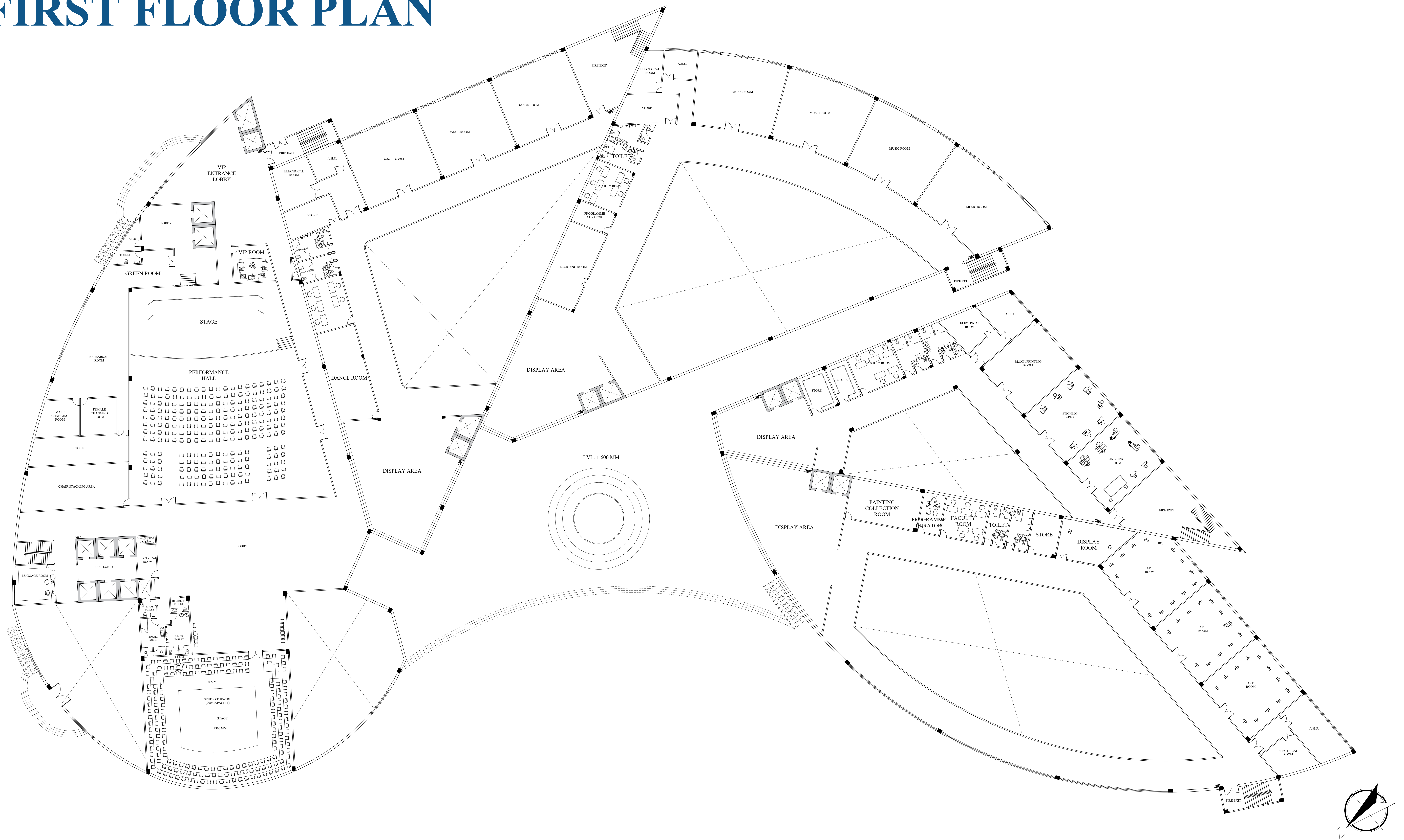
GROUND FLOOR PLAN



THE CENTRE FOR INDIAN FOLK ARTS, BHOPAL

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SINGH

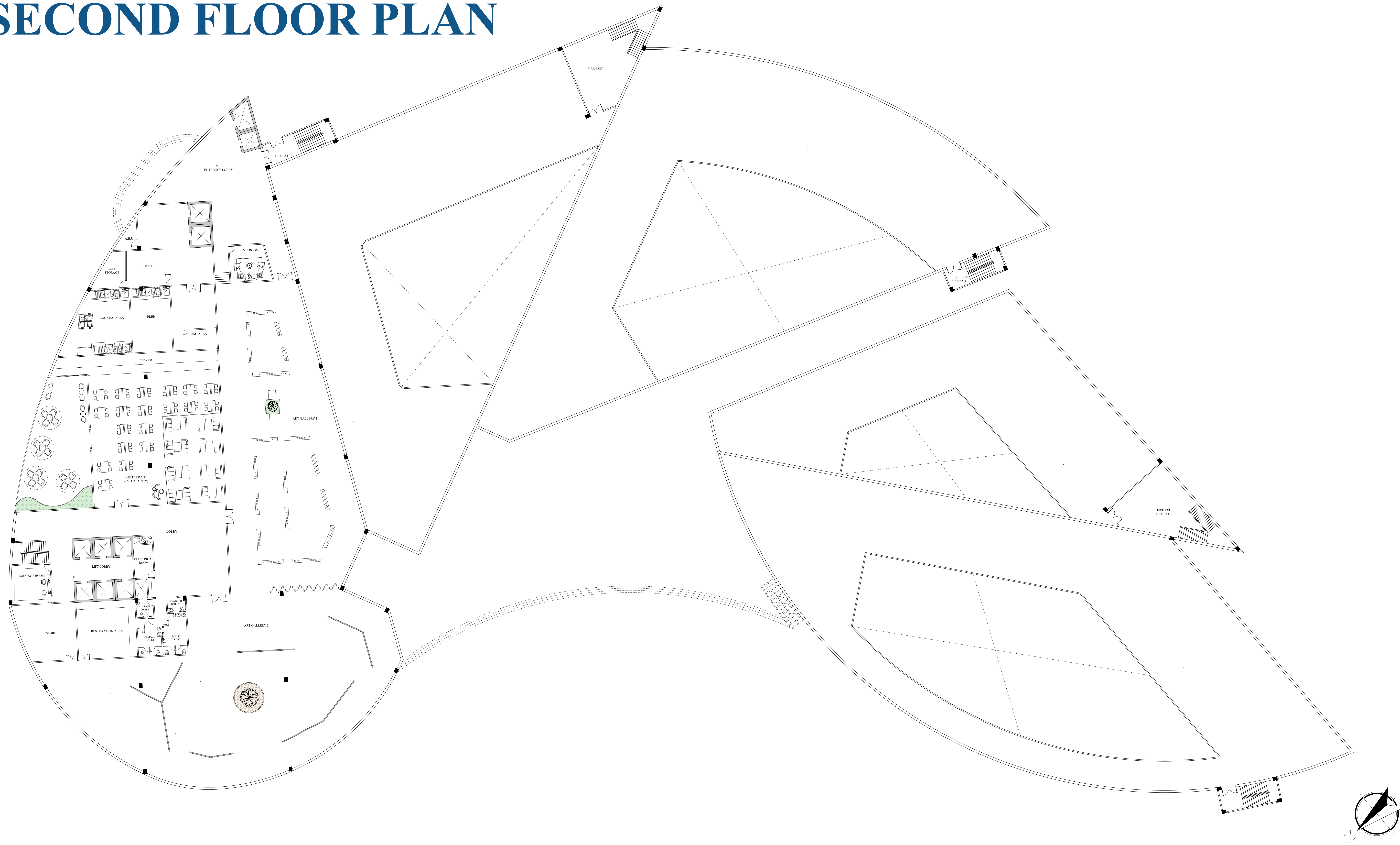
FIRST FLOOR PLAN



THE CENTRE FOR INDIAN FOLK ARTS, BHOPAL

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SECOND FLOOR PLAN

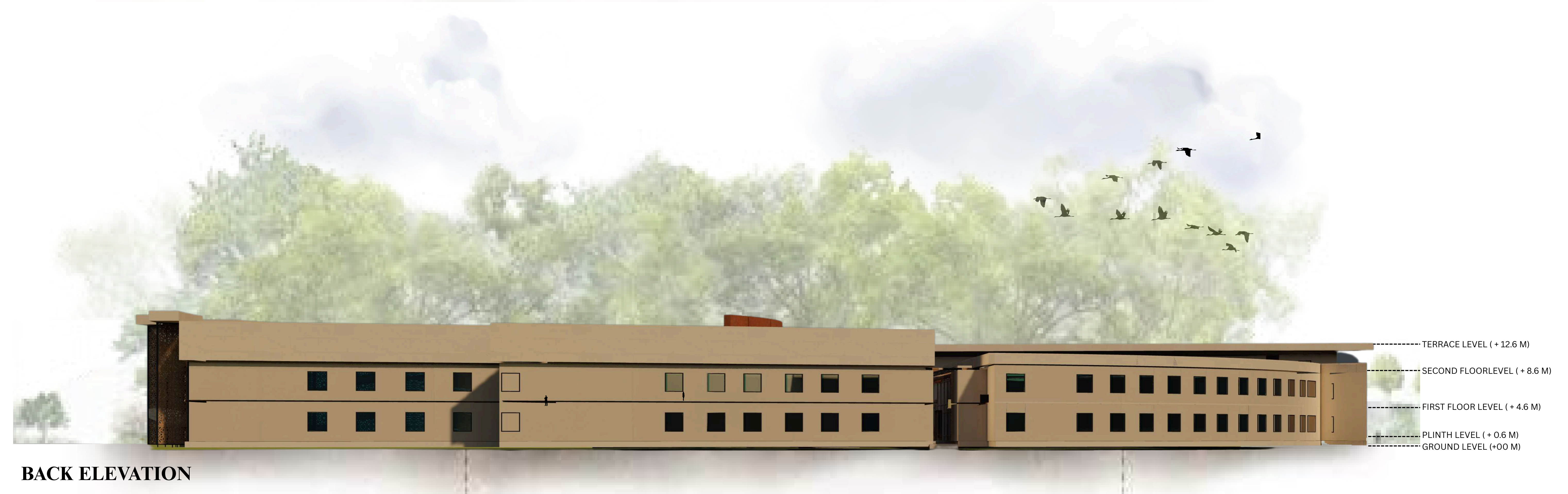


THE CENTRE FOR INDIAN FOLK ARTS, BHOPAL

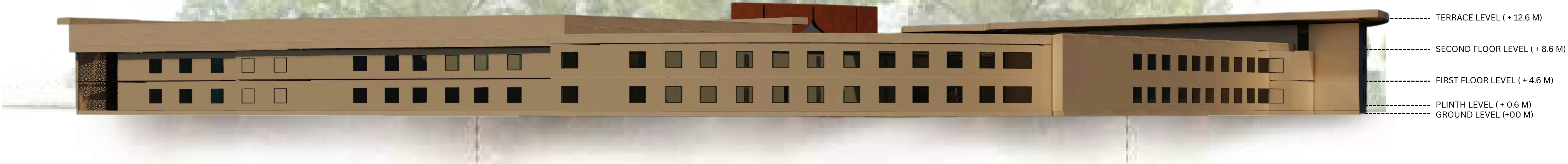
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SINGH

ELEVATIONS

ELEVATION



ELEVATION



FRONT ELEVATION



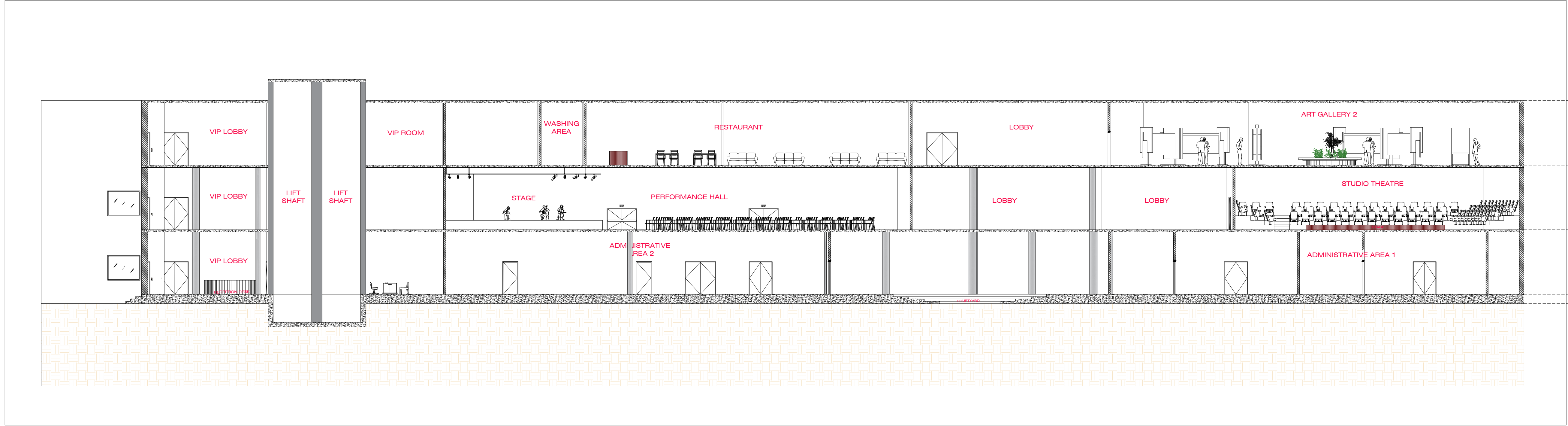
LEFT SIDE ELEVATION



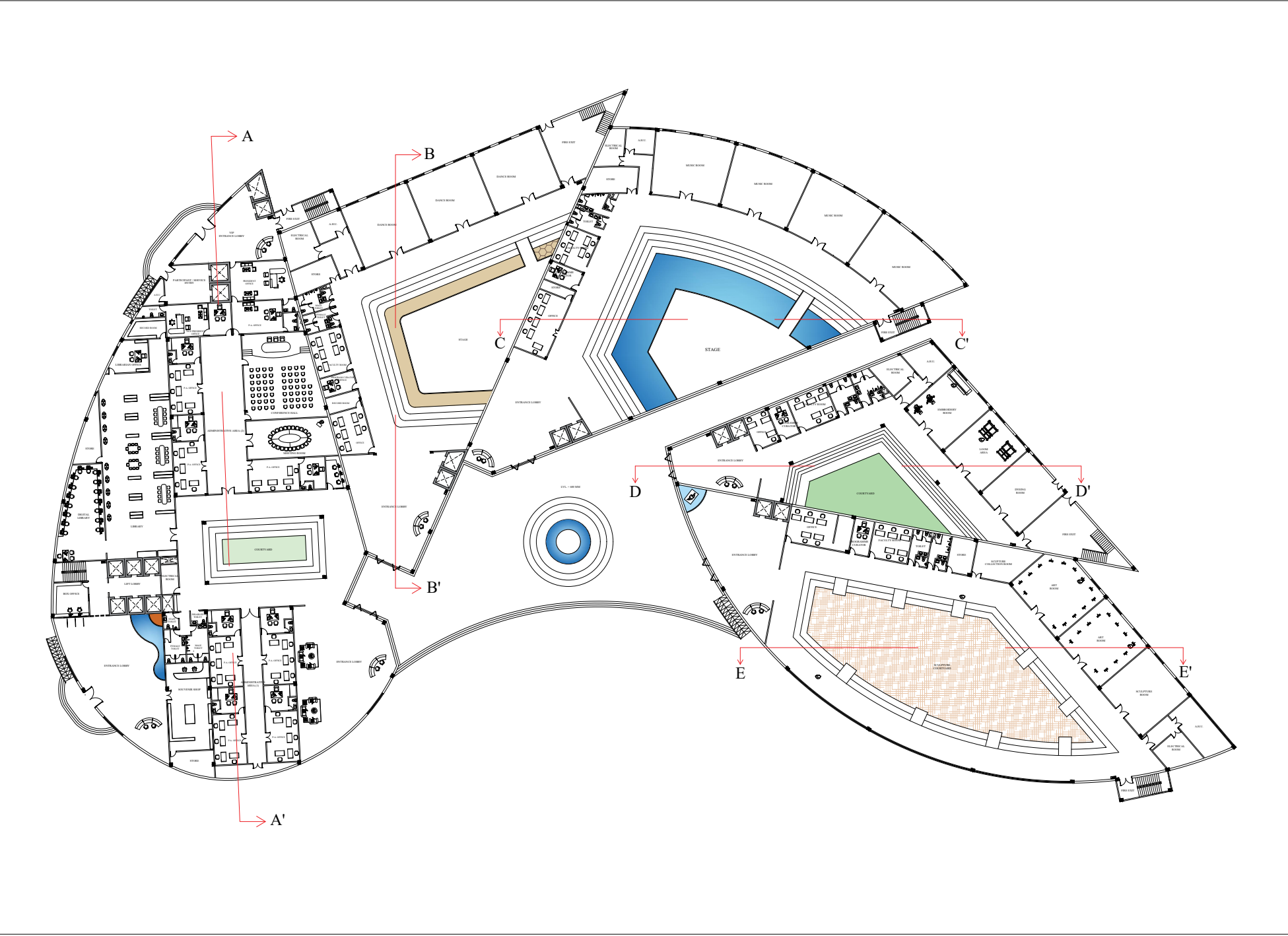
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SECTIONS

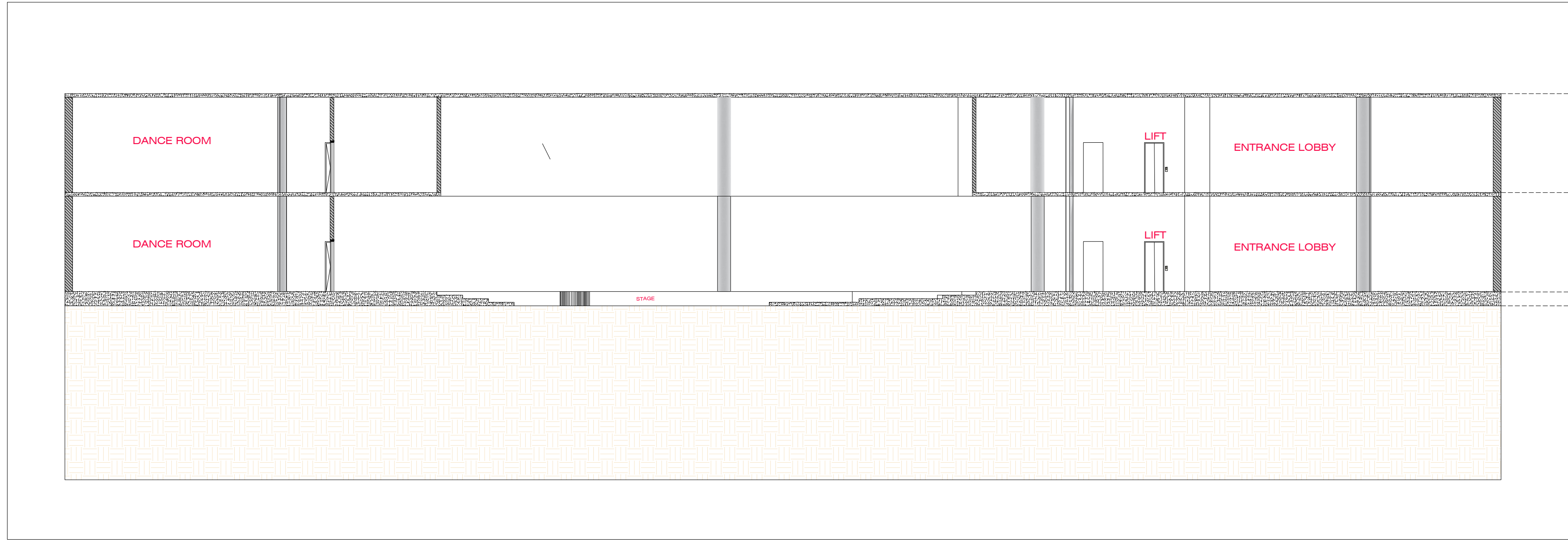


TERRACE LEVEL (+ 12.6 m)
 SECOND FLOOR LEVEL (+ 8.6 m)
 FIRST FLOOR LEVEL (+ 4.6 m)
 PLINTH LEVEL (+ 0.6 m)
 GROUND LEVEL (0.0 m)



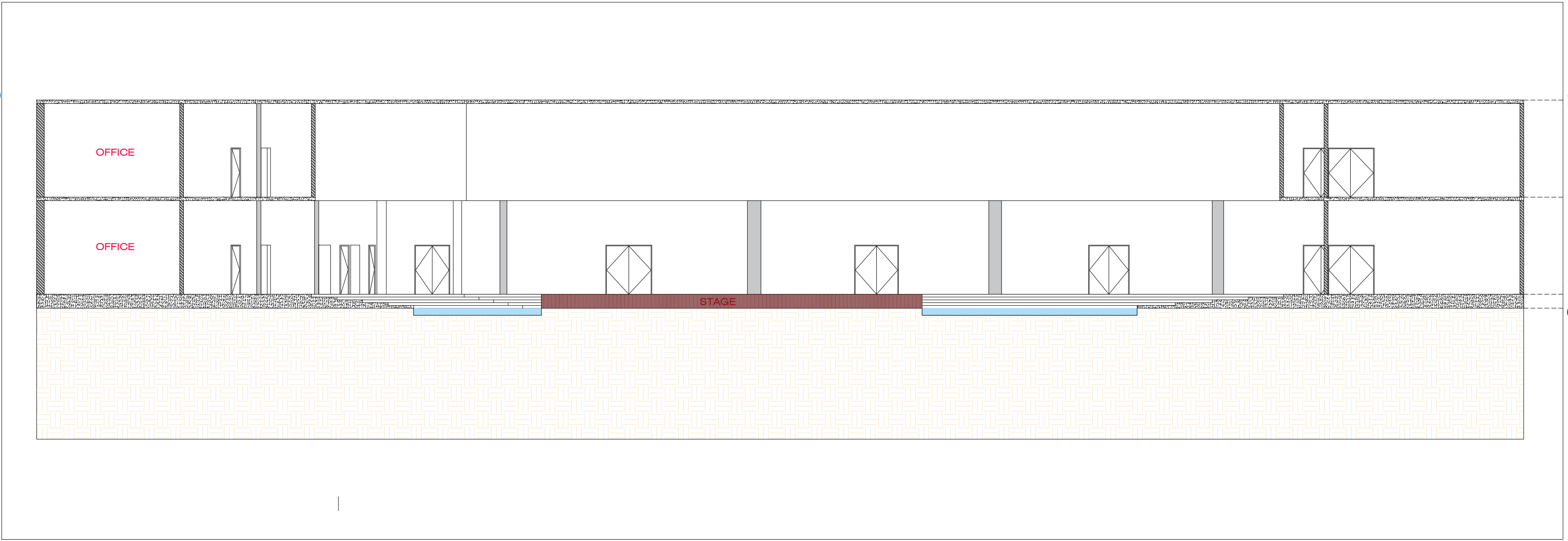
SECTION A-A'

KEY PLAN



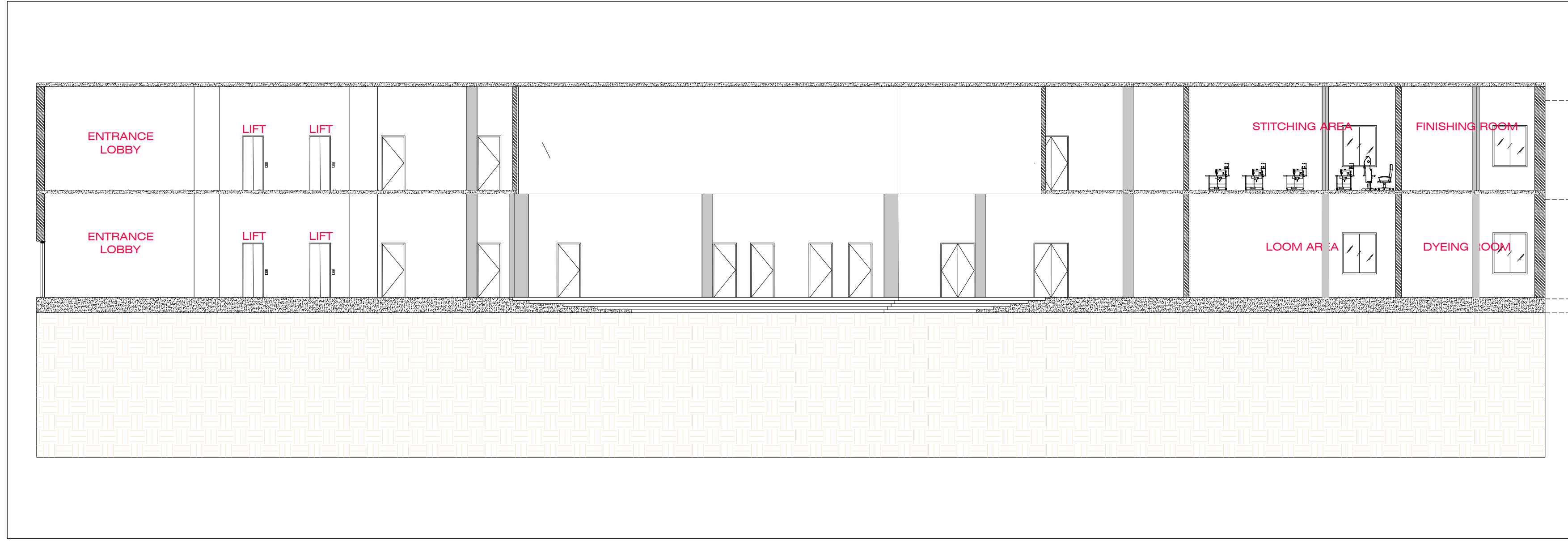
SECOND FLOOR LEVEL (+ 8.6 m)
 FIRST FLOOR LEVEL (+ 4.6 m)
 PLINTH LEVEL (+ 0.6 m)
 GROUND LEVEL (0.0 m)

SECTION B-B'



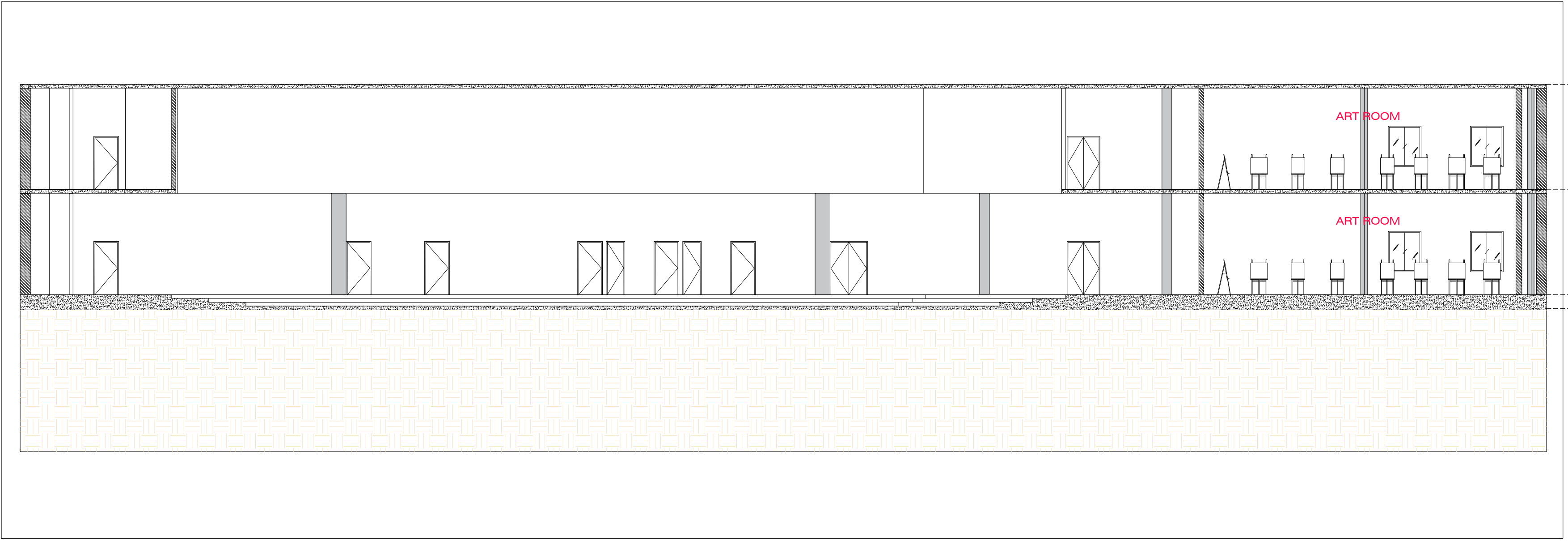
SECOND FLOOR LEVEL (+ 8.6 m)
 FIRST FLOOR LEVEL (+ 4.6 m)
 PLINTH LEVEL (+ 0.6 m)
 GROUND LEVEL (0.0 m)

SECTION C-C'



SECOND FLOOR LEVEL (+ 8.6 m)
 FIRST FLOOR LEVEL (+ 4.6 m)
 PLINTH LEVEL (+ 0.6 m)
 GROUND LEVEL (0.0 m)

SECTION D-D'



SECOND FLOOR LEVEL (+ 8.6 m)
 FIRST FLOOR LEVEL (+ 4.6 m)
 PLINTH LEVEL (+ 0.6 m)
 GROUND LEVEL (0.0 m)

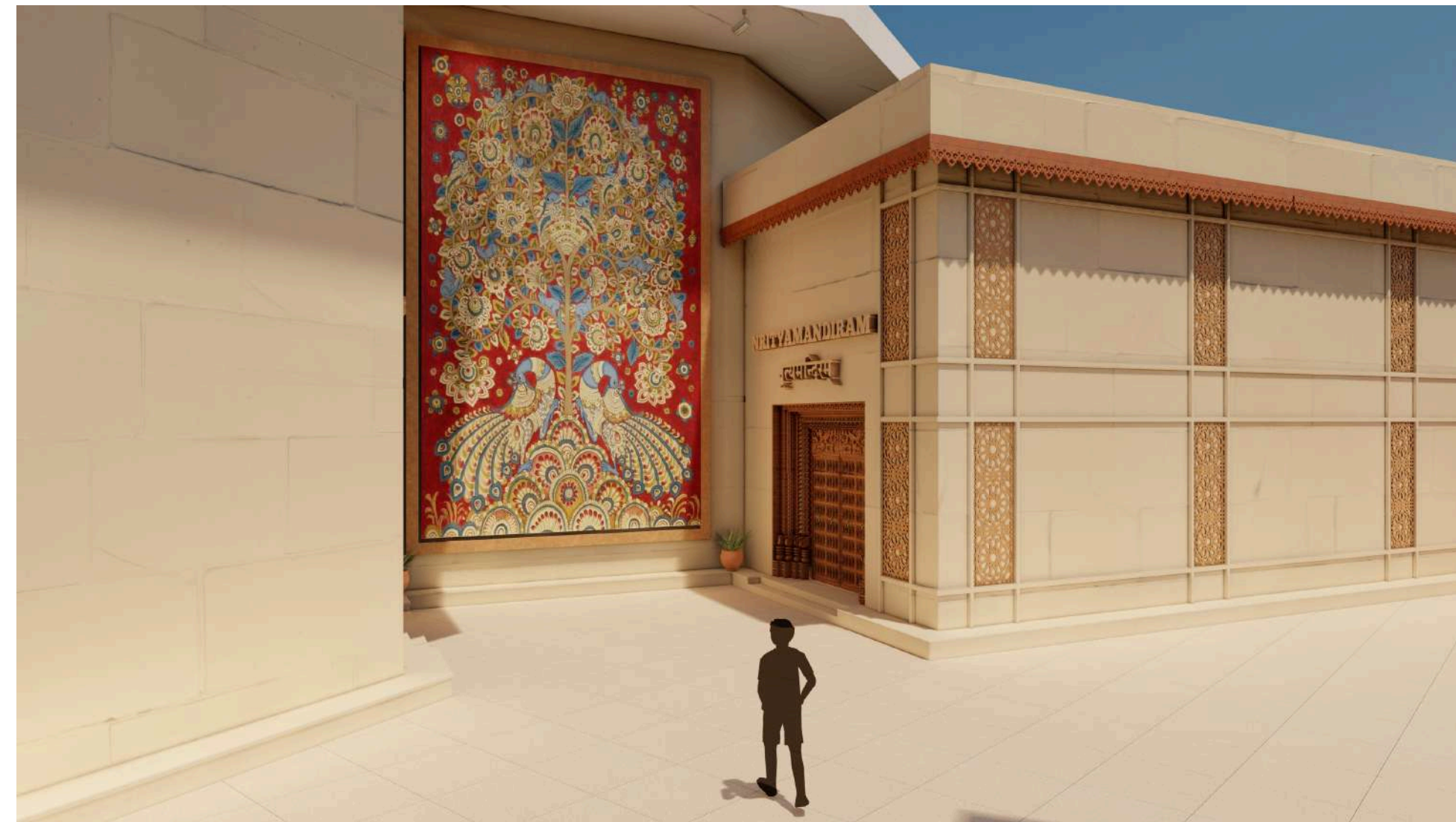
SECTION E-E'

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VIEWS

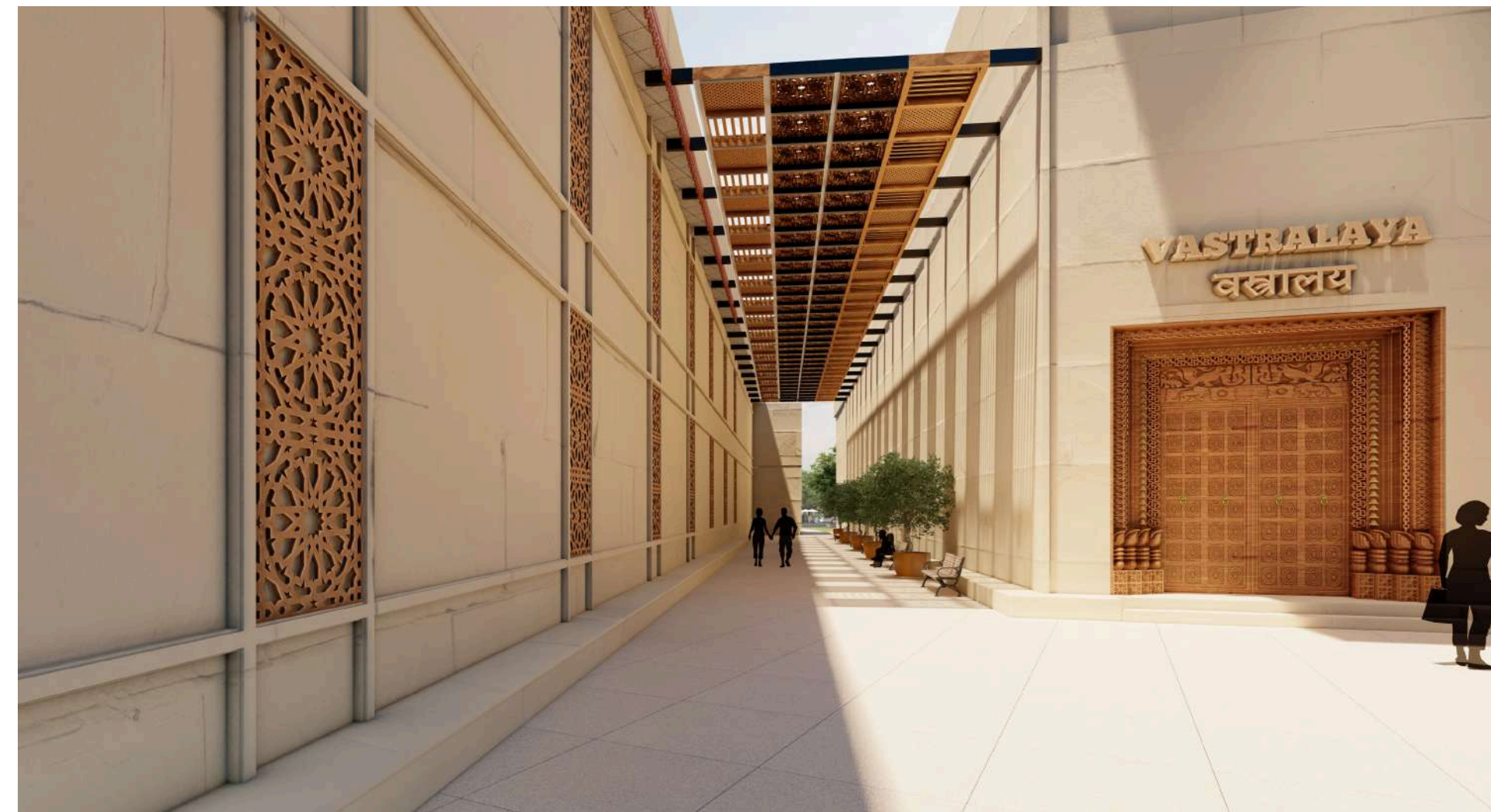
VIEWS



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VIEWS



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WALK THROUGH



SCAN QR TO WATCH WALK THROUGH

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