

**KOLKATA MUSEUM OF MODERN ART,
RAJARHAT, WEST BENGAL.**

**A Thesis Submitted
in Partial Fulfillment for the Requirements
for the Degree of**

BACHELOR OF ARCHITECTURE

in

Field of specialization(ARCHITECTURE)

by

KRITI BASU

(Enrollment no. 1150101038)

Under the guidance of

AR.ANKUR SAXENA

School of Architecture

BABU BANARASI DAS UNIVERSITY,

LUCKNOW

June, 2020

CERTIFICATE

I hereby recommend that the thesis entitled “**KOLKATA MUSEUM OF MODERN ART , KOLKATA**”, prepared by **Ms. KRITI BASU** under my supervision, is the bonafide work of the student and can be accepted as a partial fulfillment for the award of Bachelor Degree in Architecture, School of Architecture BBDU, Lucknow.

AR. ANKUR SAXENA
BBDU, Lucknow
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Recommendation :

Accepted :

Not Accepted :

EXAMINER 1

EXAMINER 2

ACKNOWLEDGEMENT

The journey which started 5 years ago has culminated....as I step into the world a series of people flash in my memory without whose support and good will this journey wouldn't have been easy and free flowing.....

To start with. First and foremost gratitude towards almighty GOD for his blessings. Then I would like to thank all my faculty members who have supported and guided me all these memorable 5 years.

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

I would further like to show my gratitude to my family -

My Mother & MY FATHER

The sweetest home for me. A strong and loving soul who is always there for me and encouraged me to believe in hard work and that so much can be done with little.

....specially to my friends **ANOOP ,KRATIKA, KESHAV** ... for giving full assistance whenever required and being there with me in all ups and downs. Their motivation and support helped me to be more dedicated and inclined towards my goal.

Last but not the least MY MENTOR **AR.DEEPESH TEKWANI** .

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

I wish to dedicate this work to my love ones.....Who are always there in my heart.

BABU BANARASI DAS UNIVERSITY, LUCKNOW
CERTIFICATE OF THESIS SUBMISSION FOR EVALUATION

1. Name :.....KRITI BASU

2. Roll No. :1150101038...

3. Thesis title:KOLKATA MUSEUM OF MODERN ART, RAJARHAT,
KOLKATA.....

.....

4. Degree for which the thesis is submitted:...BACHELOR OF ARCHITECTURE.....

5. Faculty of the University to which the thesis is submitted

.....

6. Thesis Preparation Guide was referred to for preparing the thesis. YES ☐ NO ☐

7. Specifications regarding thesis format have been closely followed. YES ☐ NO ☐

8. The contents of the thesis have been organized based on the guidelines. YES ☐ NO ☐

9. The thesis has been prepared without resorting to plagiarism. YES ☐ NO ☐

10. All sources used have been cited appropriately. YES ☐ NO ☐

11. The thesis has not been submitted elsewhere for a degree. YES ☐ NO ☐

12. Submitted 4 spiral bound copies plus one CD. YES ☐ NO ☐

.....

Signature(s) of the Guide

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Name of Student: **KRITI BASU**

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Thesis guide: ...**AR. ANKUR SAXENA**.....

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

.....
.....
.....

Sign of Thesis

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Sign of External

Examiner 1

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Sign of External

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Department

Sign of Dean of

School

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INTRODUCTION ABOUT CITY



Introduction

Name of the project: **KOLKATA MUSEUM OF MODERN ART(KMOMA)**

Location of the project: Rajarhat, Kolkata, West Bengal

Type of project: Institutional

Client: KMOMA Trust, governed by Government of West Bengal

SITE Information:-

Site Area: 40468.6 sq.m.t(10 acres)

Site Coordinates: 22.5255°N 88.3665°E

Site Orientation: Facing North-East

The Museum of Modern Art(MOMA) is a place whose purpose is to preserve the Modern Art. MOMA keeps a wide range of collection of modern and Contemporary art. The three words namely:

- Museum
- Modernism
- Art, together describe the MOMA.

MUSEUM: A museum is an institution that conserves a collection of artifacts and other objects of artistic, cultural, historical, or scientific importance.

MODERNISM: Modernism is a transformation of cultural trends, art, architecture, literature, religious faith, philosophy, social organization, activities of daily life, and even the sciences that gives the society a whole new lifestyle, standards and culture.

MODERN ART: Modern art is an art of a style and values, in particular that was created between late 19th and 20th centuries. It is the creative world's response to the rationalist practices and perspectives of the new lives and ideas provided by the technological advances of industrial age that caused contemporary society to manifest itself in new ways compared to the past. Modern art was emerged by the Impressionism movement which was the first movement that resulted in the development of modern concepts of art.

The basic art movements that played important roles in the development of modern art as follows:

- Impressionism
- Expressionism
- Art Nouveau
- Art Deco
- Cubism
- Surrealism
- Abstract Art
- Constructivism
- Pop Art
- Op Art



Cubism



Impressionism Art



Expressionism Art



Surrealism



Art Deco



Art Nouveau



Abstract Art



Constructivism



Op Art



MODERN ART



Pop Art



The reason for choosing this topic is been briefed below:

As I was always interested in arts so I decided to do an institutional building (museum) because this will help me to explore more about arts and how to save (preserve) them well so that the future will have a proof of the history(ancient and present) of arts and will inspire the world with its unique technique and beauty. The topic museum will also play a very vital role in the development of art from ancient to modern and further art which will help the capital to dlnify its knowledge to the world and will well preserve the memory of the art sector of the country.

REQUIREMENTS:

- Stock visual art from the 15th century to modern times.
- Photography works
- Cinema works.
- National gallery which will focus on Indian visual art reflecting colonial and post colonial phases.
- Art from the West and Middle East, as well as art works from SAARC countries Japan, China, Korea, Thailand, Bangladesh, Sri Lanka.
- Auditorium.
- Amphitheatre(1500 seats).
- Retail shops for selling handicrafts.
- Hall to conduct seminars.

STATUS OF PROJECT AND BACKGROUND: Proposed in 2013.

The project was being paused after the proposal till now.

AIMS AND OBJECTIVES OF THE PROJECT:

- Its objective is to bring, under a single roof, two broad areas of work: collection, preservation and exhibition of fine art objects, both from India and abroad, dating from the late 18th century to the contemporary times; and the promotion of art education and research.
- To educate the people about the richness beauty and its importance of modern art.

RELEVANT CASE STUDIES:

- National Gallery Of Modern Art, New Delhi.
- Bihar Museum
- Maxxi Museum(LITERATURE STUDY)

Need of the study

The growing economy of our country cheerfully invites the opportunity and scope of this project, as we are now at a state of the accelerated growth hence, we need to reflect it in every sort as here we are establishing the growth and standards of Modernism and on the other side culture. The study and project also has a very significant role play at a social and communal level of our country by providing with a platform to boost the modern art of India young artists covering various fields like paintings, Sculptures, Collage, Art prints, Murals, Product design and many other kinds.

Scope and Limitations

- The research includes parameters mostly based on western and Broadways standards.
- Design of a modern building under Indian conditions that presents a wide stretch of restrictions and a diverse urban pattern.
- Implementation of conventional design process including various studies and analysis for perfection in the project.

Research Question

- What is the feasibility of the topic and acceptance in our country?
- Is there any social and cultural need to this idea?
- What are the characteristics and concepts of the design process as they relate to exhibition design and museum space?
- What are the various theories regarding the space planning and designing approach for a museum design?
- What is the social, cultural and economic benefit for a city having an art museum?

Importance of a Museum

Museums ensure understanding and appreciation for various groups and cultures. They promote better understanding of our collective heritage, art and other cultural assets, curiosity and self –reflection. The value of museum to society has always been acknowledged in respect of their role in preserving society's cultural heritage and as a curator of the collective memory. They serve to help future generations comprehend their history and recognize the achievements of those who came before them.

Education is one of the key activities of museums, together with keeping, research and presentation of museum objects. Today, with the permanently growing information flow, society needs, more than ever before, to get targeted, verified and comprehensible information. Museums, which have, have been accumulating civilization experience of the humankind for centuries along with universities and scientific and research institutions, represents valuable sources of such information.

As institutions possessing critical resources in society, they can encourage, promote and foster the best of the cultural and democratic ideals of the nations.

Museum as a Building

The syntactic literature and the analysis of the museums suggests suggest that the gathering space is more than the obvious social gatherer; it is the space that assumes a variety of key functions: from playing the role of the reference point in the spatial sequence and providing orientation, to working as the space of large – space circulation that imparts movements to the galleries and, as a consequence, the space where local movement is interfaced with global movement.

The gathering space tends to be part of the integration core of the gallery, and by implication, by being most directly accessible; it attracts higher movements and maximizes the opportunities for co-presence and encounter.

General spaces in a museum / requirements

Exhibition Space

The so called 'open museum' has introduced new standards of presentation, which result from the large influx and varied composition of visitors. The consequences of this situation, whether an individual, a group or a community takes up position in front of the original, are primarily problems of space.

Information and interpretation area

The incorporation of information areas in the layout of a museum also rises to be important. To keep the visitors informed about the visit and various educational aspects of their sightings.

Formal /informal activity areas

If an arrangement of objects is to be fully satisfactory as regards the psychology of perception, much space is required, and it is therefore impossible to apply this formula to the whole of a large museum's collection.

Auditorium

Auditorium is a basic necessity for any museum to hold conferences and large scale presentations and _informative movies.

Interactive spaces/ audio – visual representation area

Special areas for communication and verbal debates or audio-visual informative rooms, temporary display areas, educational and research areas, formal and informal sittings/leisure spaces, cafeteria etc.

- Cafeteria and restaurants
- Management and administration
- Conference rooms
- Curatorial department

- Rest house /guest accommodation
- Open recreational areas
- Green area/ gardens
- Security areas / control room

Site details

The project is proposed in the Rajarhad, Kolkata.

The address to the site – along the major arterial road (New Town Road, action area-II, New Town. Kolkata.

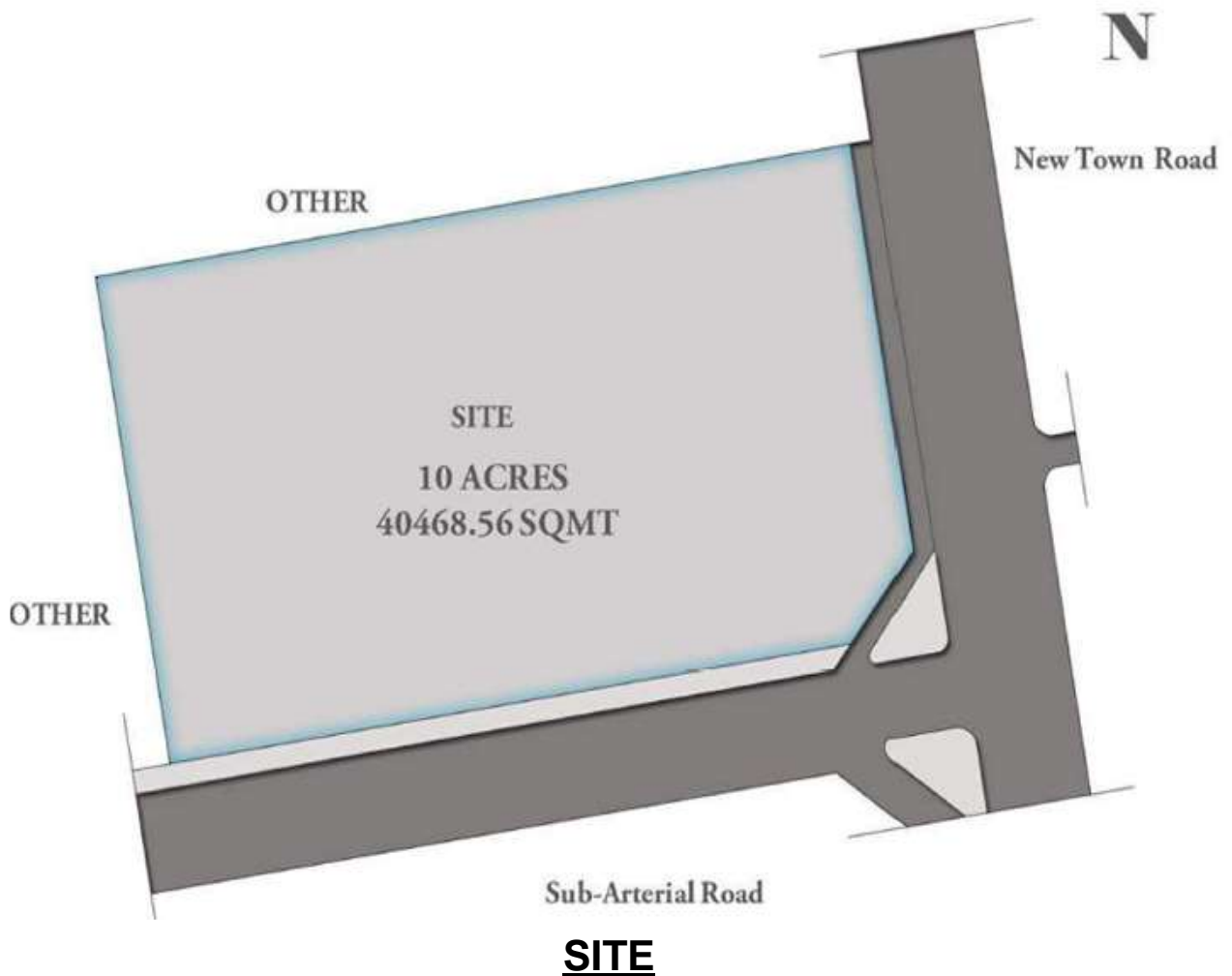
Site coordinates-22° 35'55"N 88° 28'03"E

Site area- 10 Acres (40468.56 square meters)

Site dimensions – 167.89 X 241.02m

Site alignment – 18° tilt with the horizontal

Site orientation – North- East facing



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The site is situated in Rajarhad,
Kolkata, West Bengal

Site Area: 40468.6 sq.m.(10 acres)

Site Coordinates: 22.5255°N 88.3665°E



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- National Gallery Of Modern Art, New Delhi.
- Bihar Museum
- Maxxi Museum(LITERATURE STUDY)

CASE STUDY

NATIONAL GALLERY OF MODERN ART, DELHI

LIGHTING



JAIPUR HOUSE

Ticket & Reception
Special Exhibition space
ongoing exhibition

NEW WING

Permanent Gallery (5 floor)
Special Exhibition space
Art shop

EXHIBITION HALL

Special Exhibition space
ongoing exhibition

ADMINISTRATIVE BLOCK

Canteen
Auditorium
Preview theatre
Conference Hall
Library
Office

RAMP HOUSE

Activity area

Facts & Figures

Total Area Plot (Jaipur house) 31674 sq.m
(7.24 acres)

Exhibiting Building total Area 4620 sq.m

New Wing

Display Areas	12000 sq.m
Art Storage	3600 sq.m
Conservation Lab	600 sq.m
Library	600 sq.m
Cafeteria (100 covers)	450 sq.m
Auditorium including lobby (200 seats)	750 sq.m
Preview Theatre (10 seats)	150 sq.m
General Stores	950 sq.m
Administration, Workshop & support functions	4443 sq.m
Services & Circulation	3000 sq.m
Underground Parking	1383 sq.m
Total Area	26926 sq.m

Parking

Underground Parking 15 cars

Surface Parking

Totals

Tow Wheeler Parking

Centrally Air-Conditioned with Electronic Security System & D.G. Back-up

ABOUT NGMA

The National Gallery of Modern Art was inaugurated on March 29, 1954 at Jaipur House, New Delhi. It is the premier art gallery under ministry of culture. Located very close to India Gate, this building was earlier the residential palace of the Maharaja of Jaipur. It exhibits around 4,000 paintings, graphics, and sculptures of modern artists. The gallery arranges special exhibitions for those who wish to exhibit their works, acquire and preserve works of modern art from 1850s onward, organize, maintain and develop galleries for permanent display, organize special exhibitions, develop an education and documentation centre, develop a specialized library of books, periodicals, organize lectures, seminars and conferences, and to encourage higher studies and research.



Sher Shas Suri Marg



Gate no. 1



ENTRANCE



SITE PLAN



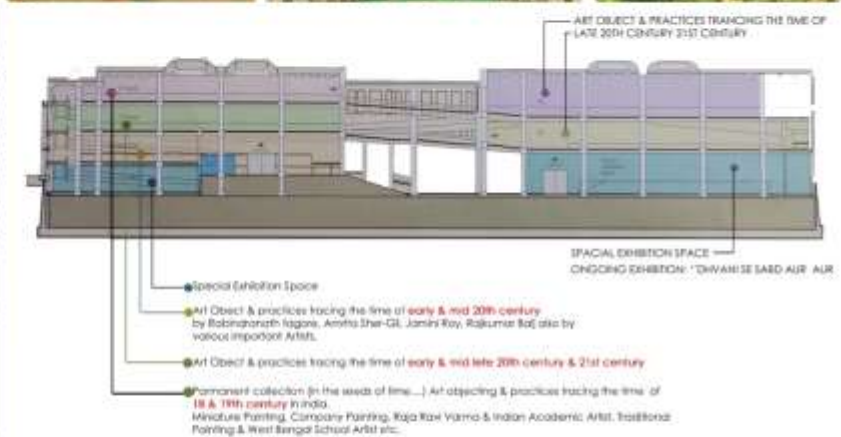
JAIPUR HOUSE



MAIN GATE ENTRY



CENTRE COURTYARD



ART OBJECT & PRACTICES TRACING THE TIME OF LATE 20TH CENTURY 21ST CENTURY

SPECIAL EXHIBITION SPACE ONGOING EXHIBITION: "DHANWASE SARAD AIR AIR"

Special Exhibition Space

Art Object & practices tracing the time of early & mid 20th century by Rabindranath Tagore, Amrita Sher-Gil, Jamini Roy, Kalikumar Baidya by various important Artists.

Art Object & practices tracing the time of early & mid late 20th century & 21st century

Permanent collection (in the seeds of time...) Art objecting & practices tracing the time of 18 & 19th century in India. Miniature Painting, Company Painting, Raja Ravi Varma & Indian Academic Artist, Traditional Painting & West Bengal School Artist etc.

RAMP

The corner ramps function beyond their capacity of conveying a visitor from one floor to the next. They also help to give an overview of each of the floors that one leaves or enters into. Furthermore, since they are located on the external face of each block, they function as buffer spaces between the windows of the external screen walls and the gallery floors. Corner ramps of the new permanent Gallery Block.



IDENTIFIED ISSUES

Only one entrance is open for visitors, that directs towards the rear side of Jaipur House. There is no proper signage, a person who is visiting the gallery for the first time gets confused. Administration and institution department is so located that it is difficult to find their location. There are no dustbins near new wing art gallery that promotes littering. There are no hoardings / banners over the road, indicating the location of National gallery of modern art. The place is being used as parking space rather than visiting the museum or art gallery.

BIHAR MUSEUM, BIHAR

CASE STUDY - 2

Bihar Museum, At Patna, India

Project facts:

Name of the project, location:
The Bihar Museum, Patna, India

Name of the firm (Architectural), location:
Maki and Associates (Tokyo), in association with Opalis (Mumbai)

Client:
Department of Art, Culture, and Youth (DACY), Government of Bihar, India

Site area:
53,480 square meters

Roof area:
19,716 square meters

Built-up area:
25,410 square meters

Projected completion:
Building - 2017
Exhibitions - 2018



The generous 5.3 hectare plot along Patna's Bailey Road allowed for a variety of site planning approaches, while demanding sensitivity to its low-scale surroundings and prominent tree growth. In response to this context, Maki and Associates conceived the Bihar Museum as a "campus" – an interconnected landscape of buildings and exterior spaces that maintains a modest but dynamic profile, in harmony with existing site conditions. Each program zone (entrance / event, museum exhibition, administration, and children / educational) has been given a distinct presence and recognizable form within the complex. These zones are linked together via interior and exterior courtyards and corridors, ensuring that all spaces retain a connection to the surrounding landscape while remaining sheltered and comfortable throughout the year.



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

The Museum's exterior is characterized by extensive use of weathering steel, a durable material that complements its context and creates a dignified contrast to the surrounding greenery. The weathering steel symbolizes India's historical achievements in metallurgy as well as its current prominence within the international steel industry (of which Bihar's rich natural resources have played a critical role). It is supplemented with stone, terracotta, and glass finishes – a modern material palette with clear connections to Bihar's past and future.



LITERATURE STUDY

MAXXI MUSEUM

Area: 27000.0 sqm
Project Year: 2009 (start 2003)
Building Type: low rise building
Architectural Style: deconstructivism
Building Usage: museum
Site Usage: exhibition and library
Height: 35.43 ft
Floors: 1 underground 3 above
Awards: Stirling Prize in 2010
Architects: Zaha Hadid & Patrik Schumacher
Location: Rome, Flaminio,
Client: Ministero Beni e Attivita Culturali–Fondazione MAXXI



Layout 1

The spatial premise focuses on “not a box, but a stream”

- Three levels of sinuous form allow patrons to flow throughout various galleries, allowing a single narrative to be expressed on a single wall and tangential narratives to flow into adjacent galleries
 - Offset and highlighted staircases influence this flow.
 - From the double height lobby, one may enter into the gift shop, Suite I, cafe, and auditorium.
 - The branching stairways and corridors which bud from the central space elicits the feeling of discovery.
-
- Suite I's double-height space is used as a distribution point for all other suites
 - Each second floor suite (II, III, IV) has unique spatial qualities that provide a wide variety of design and sensual opportunities for exhibits
 - The third floor contains Suite V, which is accessed through ramps/stairs in the atrium and culminates in a large wall of glass and cantilevers over the entrance to the museum.



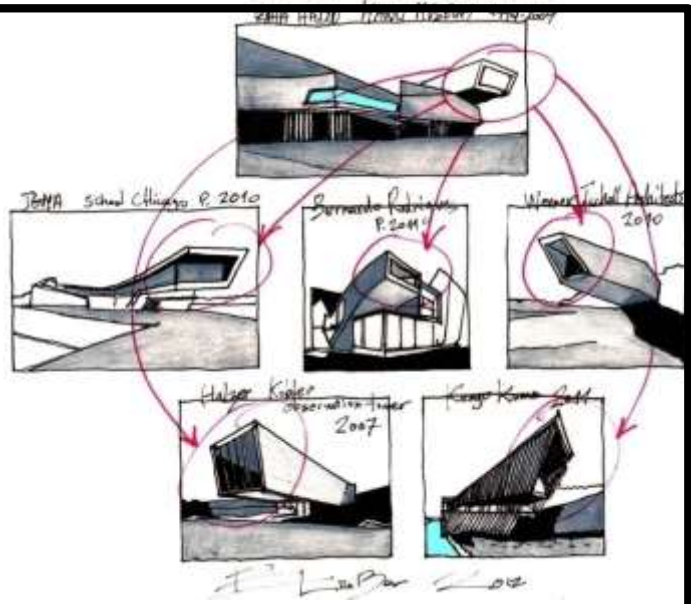
SOIL

- The topsoil and subsoil condition is a Cambisol, generally a discolored brown shade
 - The cambisol soil type is loam
 - Loam soil is made up of silt, sand, clay, and gravel
 - Loam is ideal for foundation construction because it has an evenly balanced composition and maintains water at a balanced rate.
 - Soil on site is part of Imperfectly Drainage Class, meaning water moves through soil slower than it receives it
 - Soil has a pH level of 8.0 so it is carbonate rich
- Chemistry



CONCEPT

- The design process began by superimposing the two intersecting urban grids onto the site, creating a linear framework for the building organization
- Parallel lines were drawn within the grids that curve and converge in and out of each other.
- These lines are then used as the basis for wall placement, beams, stairs, ramps, and vertical ceiling ribs
- The 51° angle/curve created by the grids is used to vary the wall alignment
- These lines are then separated into three levels and used to create interior and exterior space.



ABOUT KOLKATA

Culture..

The culture of Bengal encompasses the Bengal region in South Asia, including Bangladesh and the Indian states of West Bengal, Tripura and Assam (Barak Valley), where the Bengali language is the official and primary language. ... The Bengali people are its dominant ethnolinguistic tribe.



Graffiti...

-street art in India
-political propaganda
-social messages like AIDS awareness, environment issues etc.



Literature...

-Bengali also known by its endonym Bangla is an Indo-Aryan language spoken in South Asia. official language mostly Bangli and second h i n d i (i n d i a)



Famous...

The capital of the state, Kolkata is also known as the "City of Palaces". West Bengal is famous for its terracotta temples of Bishnupur. Hazarduari Palace, a popular tourist attraction, is known to have the second largest chandelier in the world and also the largest staircase in l n d i a



Famous Food....

West Bengal is famously known as the land of maach (fish) and bhaat (rice). Bengalis share an irrevocable relationship with these two foods that are a staple in almost every h o u s e h o l d



Traditional Food....

Apart from fish and rice, Bengal has had a rich tradition of many vegetarian and non-vegetarian dishes, and most of these, such as dal (lentil soup), posto (vegetables made with poppy seeds), fish curry, and mutton curry, are consumed with rice.



Traditional Dress....

Dhoti and kurta for men in west Bengal and Dhoti means saree blouse for women is the main dress in west bengal.

Festivals

Durga Puja

The Bengali proverb "Baro Mase Tero Parbon" ("Thirteen festivals in twelve months") indicates the abundant of festivity in the state. In West Bengal throughout the year many festivals are celebrated. Durga Puja is solemnized as perhaps the most significant of all celebrations



Dance...

Jatra

One of the famous devotional dances of Bengal is Gambhira. Chhau Dance is one of the most renowned tribal martial dances of India. The dance is known as Seraikella Chau in Jharkhand, Mayurbhanj Chau in Orissa and Purulia Chhau in West Bengal.



Language...

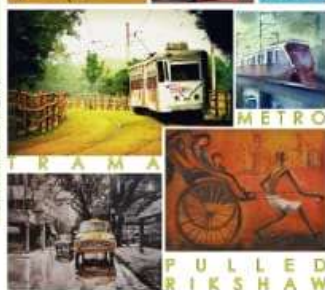
Bengal will now have as many as six "second official" languages, she announced on Thursday. English and Bengali are the two official (presumably, first official) languages of the state. To these will be added Urdu, Gurmukhi, Nepali, Ol-Chiki, Oriya and Hindi.



Music

Folk

Music and dance. The Baul tradition is a unique heritage of Bengali folk music, which has also been influenced by regional music traditions. Other folk music forms include Gambhira, Bhawaiya, kirtans, and Gajan festival music. Folk music in West Bengal is often accompanied by the ektara, a one-stringed instrument.



INDIAN MORDEN ART

The modern Indian art movement in Indian painting is considered to have begun in Calcutta in the late nineteenth century. The old traditions of painting had more or less died out in Bengal and new schools of art were started by the British. Initially, protagonists of Indian art such as Raja Ravi Varma drew on Western traditions and techniques including oil paint and easel painting. A reaction to the Western influence led to a revival in primitivism, called as the Bengal school of art, which drew from the rich cultural heritage of India. It was succeeded by the Santiniketan school, led by Rabindranath Tagore's harking back to idyllic rural folk and rural life. Despite its country-wide influence in the early years, the importance of the School declined by the 'forties' and now it is as good as dead.



INDIAN MORDEN ART

Modern art includes artistic work produced during the period extending roughly from the 1860s to the 1970s, and denotes the styles and philosophy of the art produced during that era. The term is usually associated with art in which the traditions of the past have been thrown aside in a spirit of experimentation.

CHARACTERISTICS OF INDIAN MORDEN ART

Modernist Art has mainly two characteristics, that are abstract art and expressionism. Other modern art characteristics also include minimal art, pop art, surrealism, cubism, and expressionism.

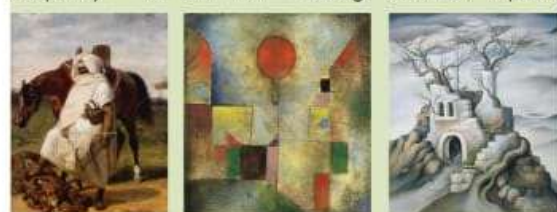
FATHER OF INDIAN MORDEN ART

Raja Ravi Varma, also known as 'The Father of Modern Indian Art' was an Indian painter of the 18th century who attained fame and recognition for portraying scenes from the epics of the Mahabharata and Ramayana

TYPES OF MORDEN ART



Abstract, Contemporary Oil, American Impressionism Oil Paintings, Art Deco, Art Nouveau, Pop Art



Classical, Academic, Neoclassicism, Expressionism Oil Paintings, Fantastic Realism Oil Paintings



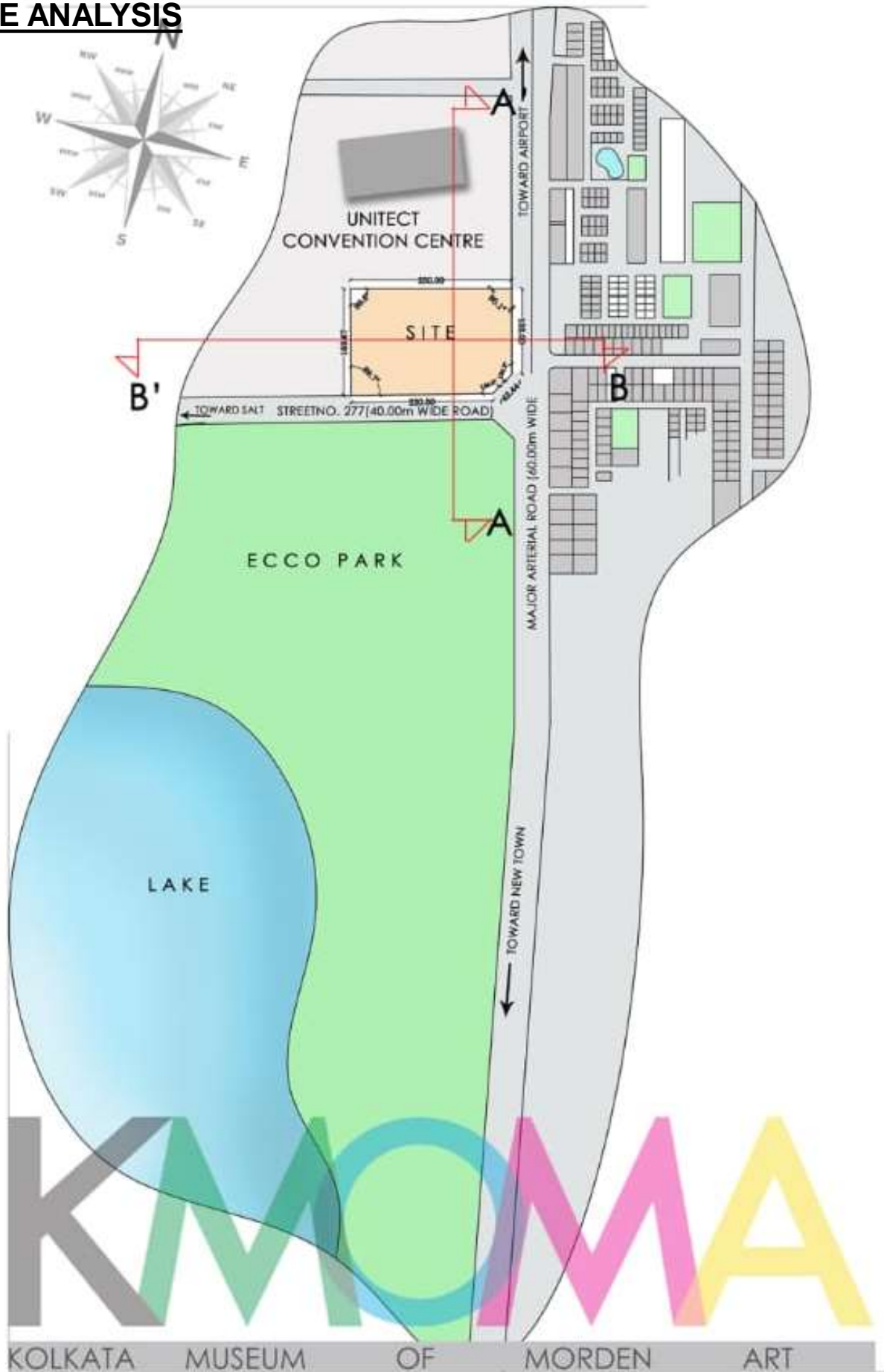
Figurative Oil Paintings, Tonalism Oil Paintings, Impressionism, Post Impressionism Oil Paintings



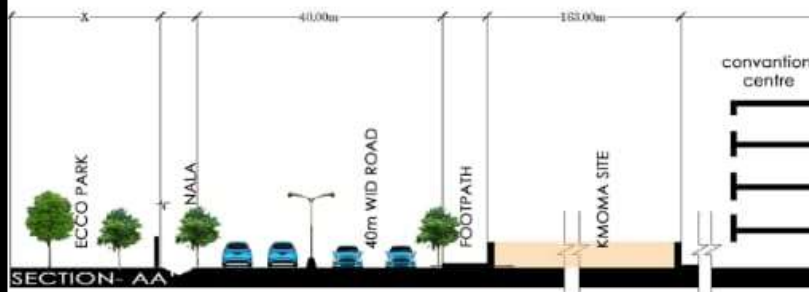
Maritime Artist Oil Paintings, Naive Oil Paintings, Victorian, Neoclassicism Oil Paintings



SITE ANALYSIS



SITE SECTION



RESIDENTIAL BLOCK ON NORTH- EAST SID



METRO FLYOVER

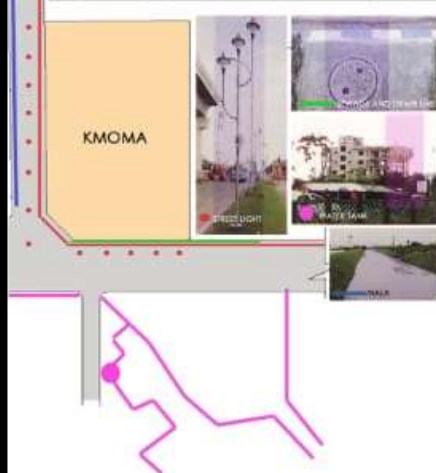


BUILT MUST RESPOND TO ADJACENT SITE (CONVENTION CENTRE)



ECCO PARK

SURROUNDED SERVICES



THIS SITE ALMOST RECTANGULAR PLOT AND CORNER ROAD LOCATION

-MAIN ROAD AT CONSTRUCTION TO METRO BRIDGE

- ALL THE NECESSARY SERVICES ARE DULY AVAILABLE ON SITE.

-EXTRACTION OF UNDERGROUND WATER IS FORBIDDEN FOR PROPER WATER MANAGEMENT.

-NO ELECTRICAL POLES ARE THERE ON SITE PROVIDING ONLY UNDERGROUND ELECTRIC LINE.

CLIMATE ANALYSIS

Kolkata, West Bengal

Weather averages

Overview Graphs

Month	Max. temp (Deg.C)	Min. temp (Deg.C)	Humidity (%)	Rainfall (mm)	Wind speed (m/s)
January	26.4	13.8	68.5	24	1.5
February	29.1	16.9	59.5	25	1.5
March	33.5	21.7	54.5	48	2.5
April	35.3	25.1	47.5	52	3
May	35.4	26	32	150	5
June	34.3	26.5	23.5	310	7
July	32.3	26.1	22	340	7
August	32.1	26.1	23.5	350	7
September	32.4	25.8	26.5	242	7
October	32.3	23.9	35.5	150	1.8
November	30.3	19.6	53	40	1.7
December	27	14.5	70	10	1.9
Total				1741	
Average	31.7	22.1	39.2	145	2.4

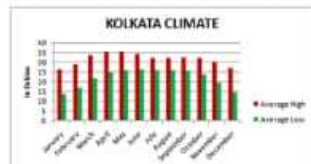
TOPOGRAPHY AND VEGETATION



-THE SITE ALMOST FLAT WITH RESPECT TO ITS PLANE.

THE SITE IS DEVOID OF ANY PERMANENT GREEN COVER. ONLY ONE TREE USE TO EXIST AT THE CENTRE WHICH HAS BEEN CHOPPED OFF.

KOLKATA IS LOCATED AT A POINT WHERE THE RIVER HOOGHLY MERGES INTO THE SEA. IN FACT, THE WHOLE REGION IS PART OF THE GANGETIC DELTA, ITS CLIMATE IS VERY MUCH INFLUENCED BY THE SEA



SITE GREEN SPACES



KOLKATA IS DOTTED WITH MOIST DECIDUOUS GROVES AND TROPICAL WETLANDS, MOST OF WHICH HAS BEEN CONVERTED FOR FISH FARMING USE. 80%

AS MENTIONED THERE IS A LAKE WHICH IS CLOSE TO THE SITE LYING INSIDE THE PRIMICISE OF ECO TECK PARK, ACTING AS A SOURCE FOR TOURIST ATTRACTION COMPATING MAINLY 10%

ECCO LAKE

WIND ORIENTATION



TEMPERATURE (Deg. C)

- < 8
- 8 - 20
- 20 - 24
- 24 - 30
- > 30

RELATIVE HUMIDITY (%)

- < 20
- 20 - 70
- > 70

JAN- DEC. WIND WHEEL



SWOT ANALYSIS OF SITE

STRENGTH

- MAJOR ARTIRIAL ROD ON TWO OF THE SITE
- PROPOSED PROJECTS SUCH AS BUSINESS DISTRICT CONVENTION CENTRE IN NEIGHBOURHOOD.
- CLOSE PROXIMITY TO BUS STAND BUS STOP 236m.
- CLOSE PROXIMITY TO LEISURE PARK AND WATERBODIES ATTRRECTING TOURIST.
- SCENIC BEAUTY AND RAPIDLY DEVELOPING TOURIST DESTINATION.

WEEKNESS

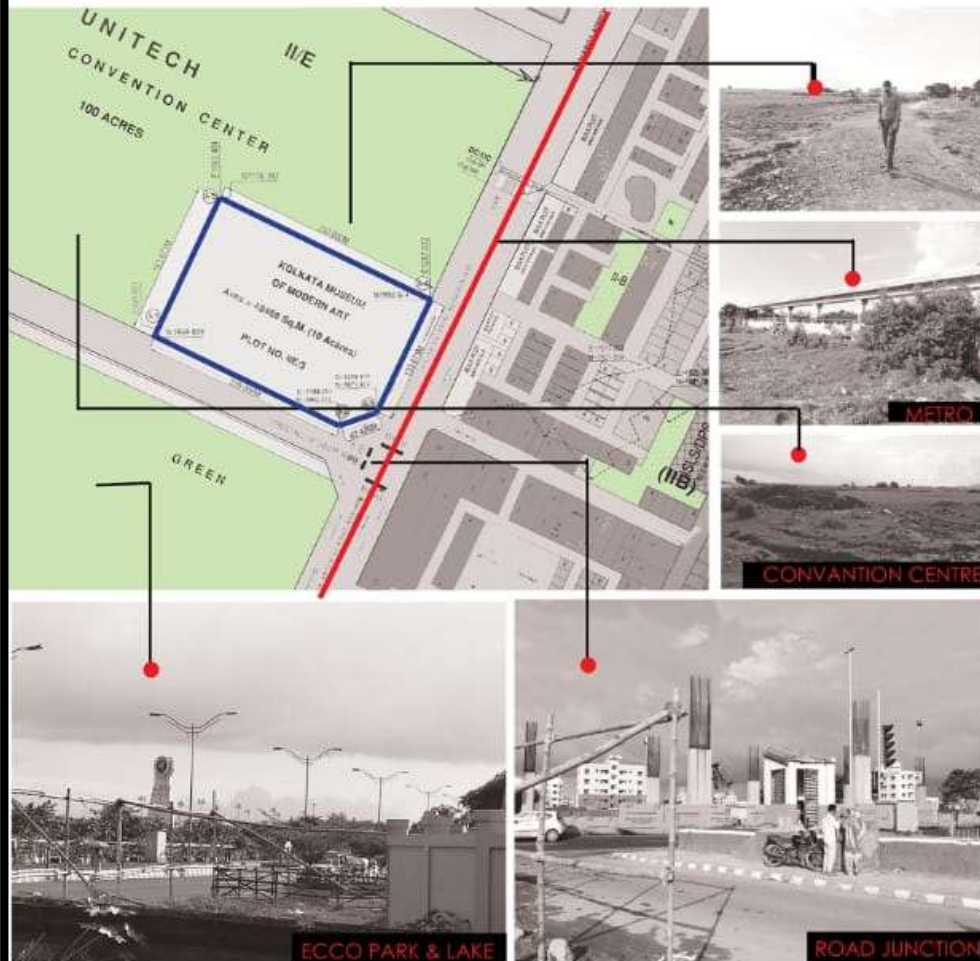
- HIGH WATERTABLE WILL RESULT IN METICULOUS FOUNDATIONDESIGN.
- SHARING BOUNDARY WITH CONVENTION CENTRE FROM 2 SIDES.
- VISUAL BARRIER: METRO PILLARS ON RIGHT HAND SIDE.

OPPORTUNITIES

- ENCOURAGING TOURIST WHICH IS IMPORTANT FOR ECONOMY.
- IT WILL ADD A VIBRANCY AND SOCIAL DYNAMICS TO THE CITY RESTORING THE CULTURE AND DYNAMISM OF KOLKATA.
- VISUAL AS WELL AS PHYSICAL ON SITE FROM 2 SIDES.

ENFERENCES

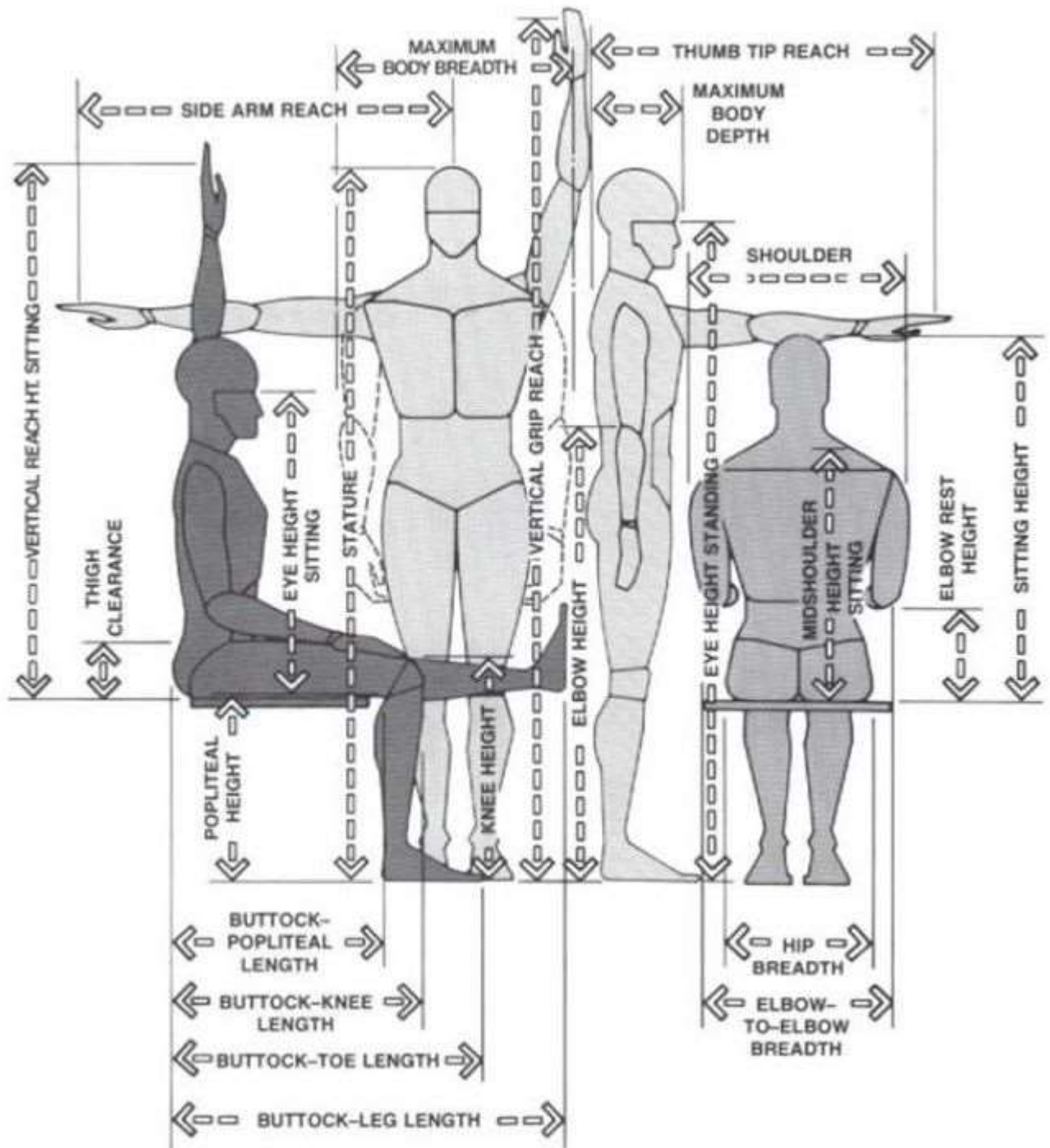
- BUILT MASS MUST RESPOND TO ADJACENT SITE (INTERNATIONAL CONVENTION CENTRE)
- BUILT MUST RESPOND TO ADJACENT ECO PARK.
- HEIGHT OF STRUCTURE MUST BE DISTIGUISHABLE FROM METRO VIEW.
- VEHICULAR ACCESS TO THE SITE MUST BE 45m AWAY FROM RIGHT MOST CORNER.



SITE IS ACCESSIBLE FROM TWO SIDES. ON THE NORTH -EAST SIDE IS THE 60.0M ARTIRIAL ROAD. ON THE SOUTH -WEST SIDE P1.40M WID ROA IS PROPOSED

K M A





STANDARDS

AUDITORIUM

Audiences: assessing demand:

An important element of a feasibility study is the assessment of demand for performing arts within the community that the facility is proposed to serve. The aim is to establish whether there are audiences for the proposal programme of use, and to define a catchment area from audiences are to be drawn. Assessment of the under consideration includes studies of:

- Population characteristics
- Transportation characteristics
- Potential audiences
- Local cultural traditions
- Existing provision
- Actual audiences
- Pilot scheme

Auditorium and stage/playing area:

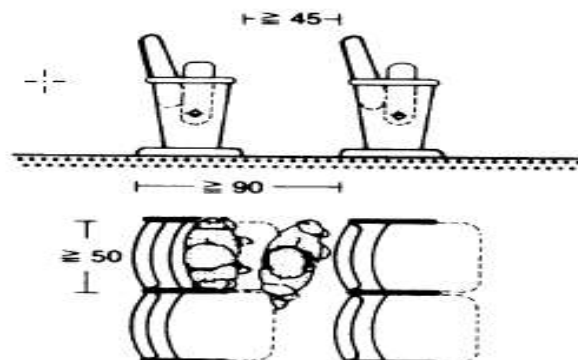
Seating capacity: In general, the maximum capacity of an auditorium depends on the format selected, and on audio and visual limitations set by the type of production. Other factors include levels, sightlines, acoustics, circulation and seating density, as well as size and shape of platform/stage.

Size of auditorium : An area of atleast 0.5sq.m. per spectator is to be used for sitting spectators. This number is derived from a seat width x row spacing atleast 0.45 sq.m. per seat, plus an additional minimum of 0.5m x 0.9m i.e., approximately 0.50 sq.m. per seat → (1).

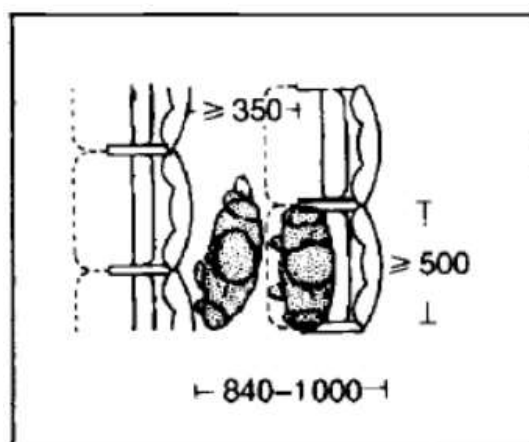
Length of rows: A maximum of 16 seats per aisle → (3). 25 seats per aisle is permissible if one side exit door of 1m width is provided per 3-4 rows → (4).

Exits, Escape routes: 1m wide per 150 people (min. width 0.8m) → (3),(4).

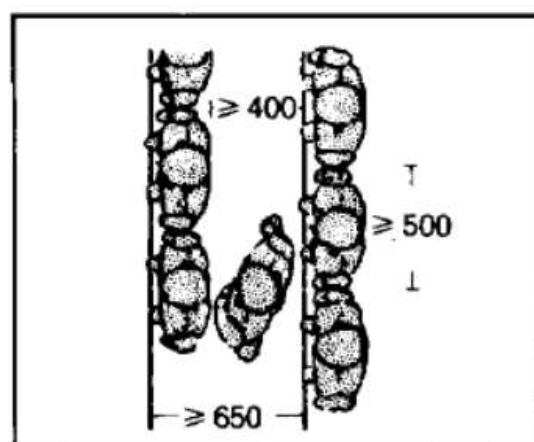
Volume of the room: This is obtained on the basis of acoustic requirements (reverberation) as follows: playhouse approx. 4.5 cubic metre/spectator of air volume. For technical ventilation reasons, the volumes should be no less than these figures so as to avoid air changes which are too pronounced (draughts).



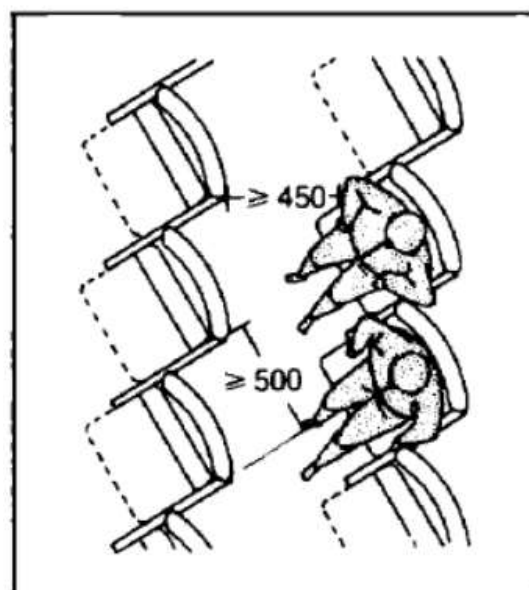
- ① **All seats apart from boxes must have fixed, self-operating folding seats with the above minimum dimensions**



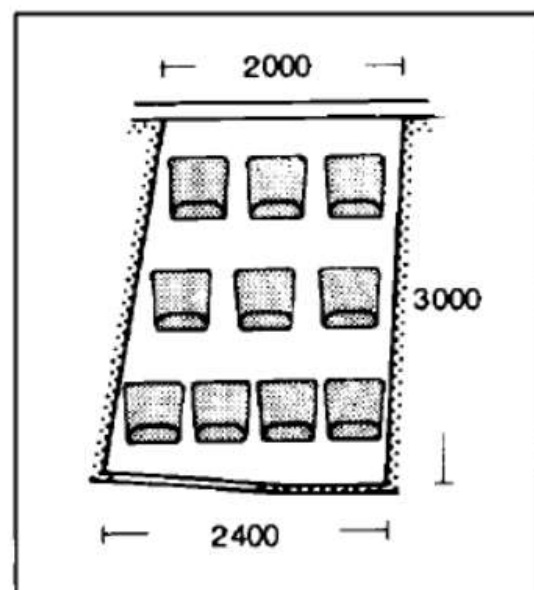
1 All seats fixed tip-up chairs (except in boxes); armchair seating needs 1400 × 750 spaces



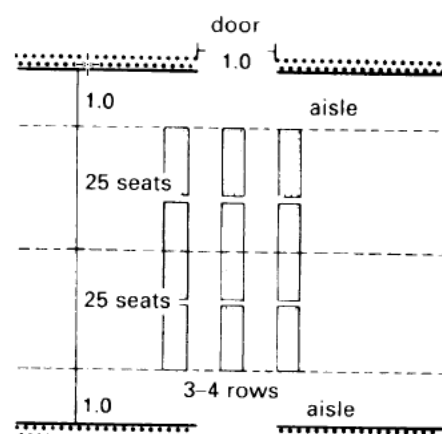
2 Standing room, unusual in modern theatres



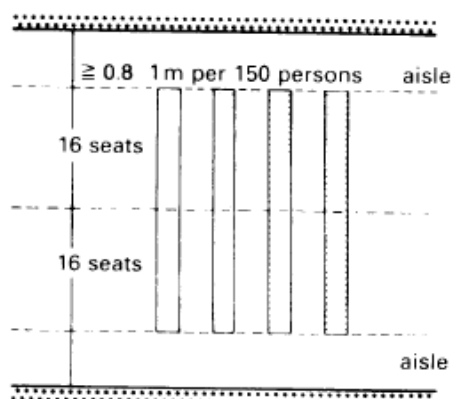
3 Angled tip-up seats give elbow room



4 Boxes may have 10 chairs & clear way to exit



4 Row width: 25 seats + necessary door



3 Row width: 16 seats

METRIC HANDBOOK NORMS

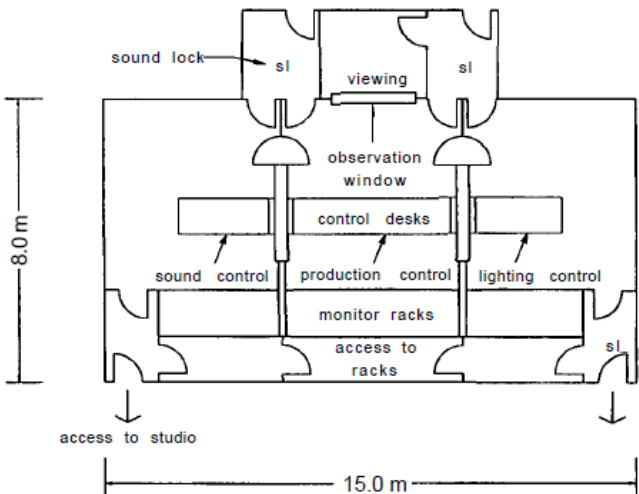
2 STUDIO TYPES

2.01 Sound studios

Small sound studios may be used for such purposes as local broadcasting and for recording advertisements and jingles for commercial radio. 19.1 shows the scheme for such a facility. Where larger spaces are required, for example for recording orchestral music, studios primarily designed for TV might well now be used. The principles behind both sound and TV studios are similar, although sound studios are more likely to have direct vision windows.

2.02 Multi-purpose TV production studios

Previously, TV studios differentiated between music and drama. Now, all are multi-purpose largely due to economic pressures. They have accepted acoustically 'dead' conditions, reverberation or presence being added electronically. Greater use of zoom lenses in preference to camera tracking means microphones are located



19.1 Relationship diagram for sound recording studio suite

19-1

NBC NORMS

Table 4 Art Galleries, Libraries and Museums
(Clause 4.2.5.1)

Sl No.	Fixtures	Public		Staff	
		Males	Females	Males	Females
(1)	(2)	(3)	(4)	(5)	(6)
i)	Water closets	1 per 200 up to 400 Over 400 add at 1 per 250 or part thereof	1 per 100 up to 200 Over 200 add at 1 per 150 or part thereof	1 for up to 15 2 for 16 to 35	1 for up to 12 2 for 13 to 25
ii)	Ablution tap	One in each water closet 1 water tap with draining arrangements shall be provided for every 50 persons or part thereof in the vicinity of water closets and urinals	One in each water closet	One in each water closet	One in each water closet
iii)	Urinals	1 per 50	—	Nil up to 6 1 per 7 to 20 2 per 21 to 45	—
iv)	Wash basins	1 for every 200 or part thereof. For over 400, add at 1 per 250 persons or part thereof	1 for every 200 or part thereof. For over 200, add at 1 per 150 persons or part thereof	1 for up to 15 2 for 16 to 35	1 for up to 12 2 for 13 to 25
v)	Drinking water fountain	1 per 100 persons or part thereof			
vi)	Cleaner's sink	1 per floor (Minimum)			
vii)	Showers/bathing rooms	As per requirements			

NOTES

1 Some WCs may be Indian style; if desired.

2 Male population may be assumed as two-third and female population as one-third.

TIME SAVER NORMS

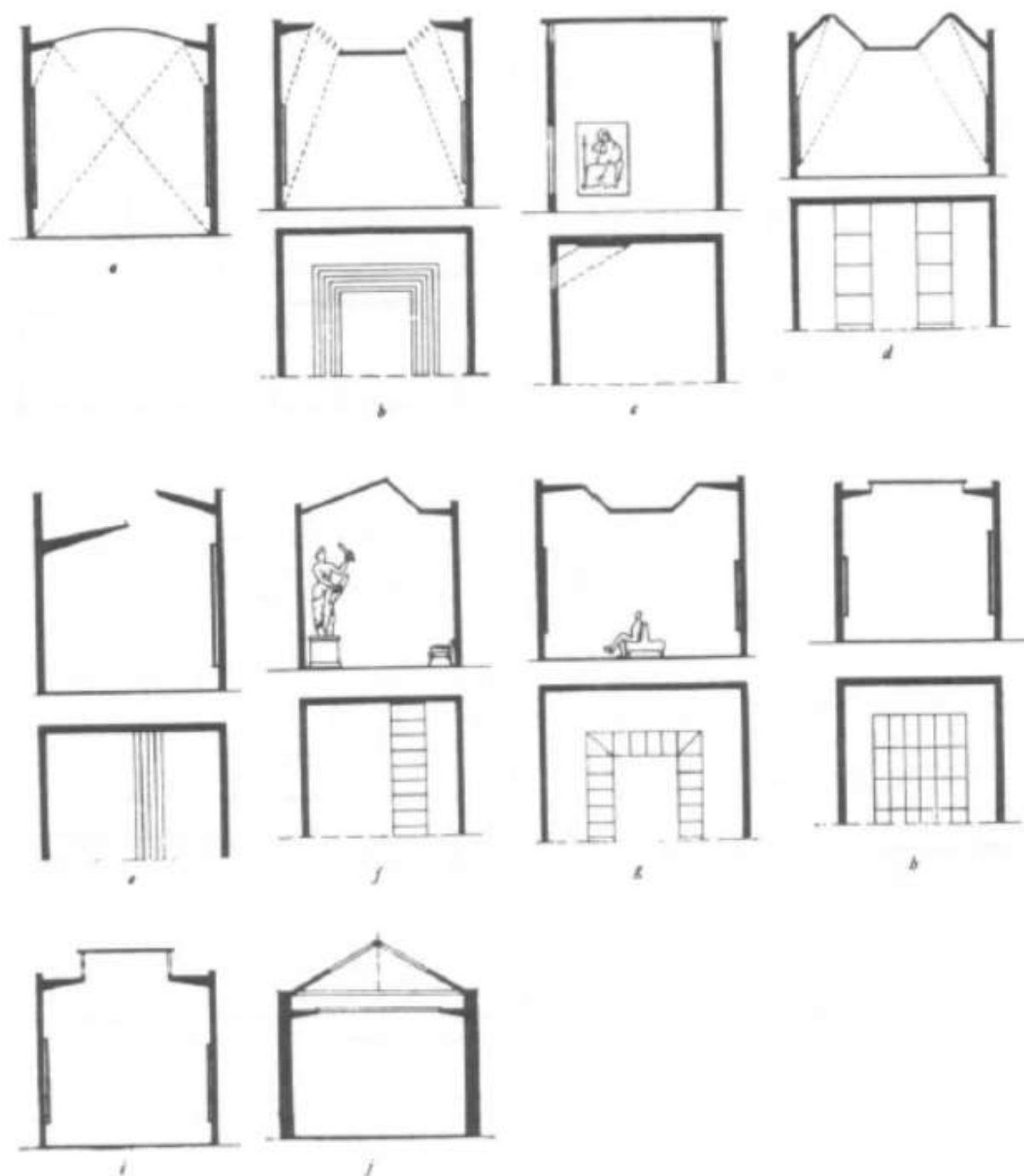
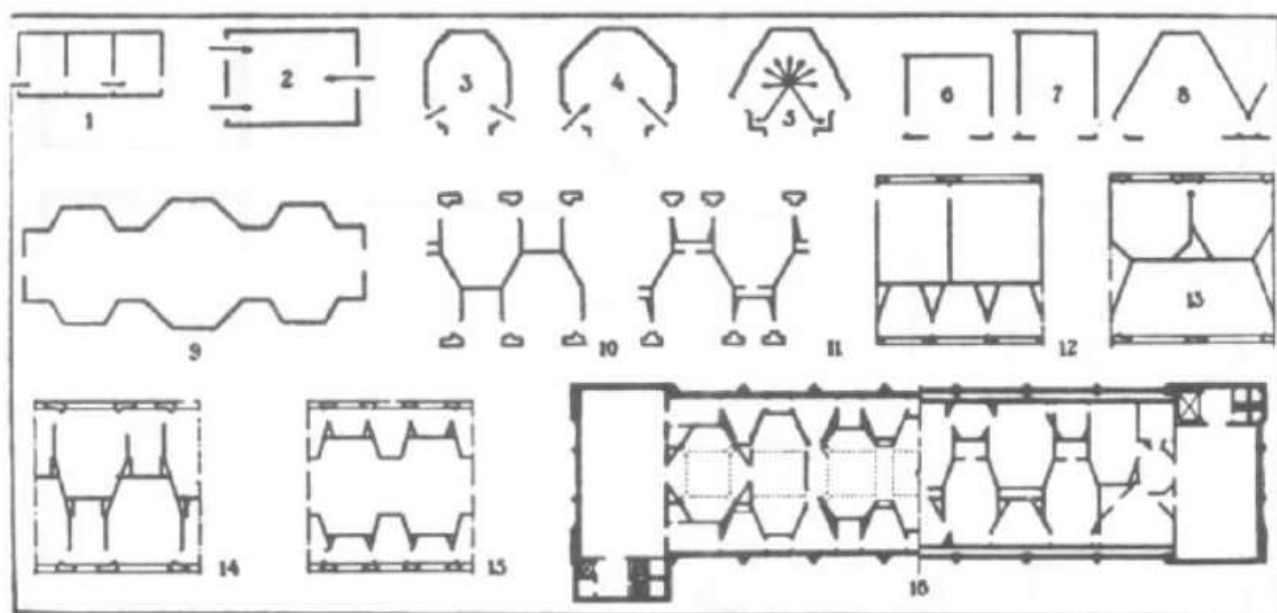
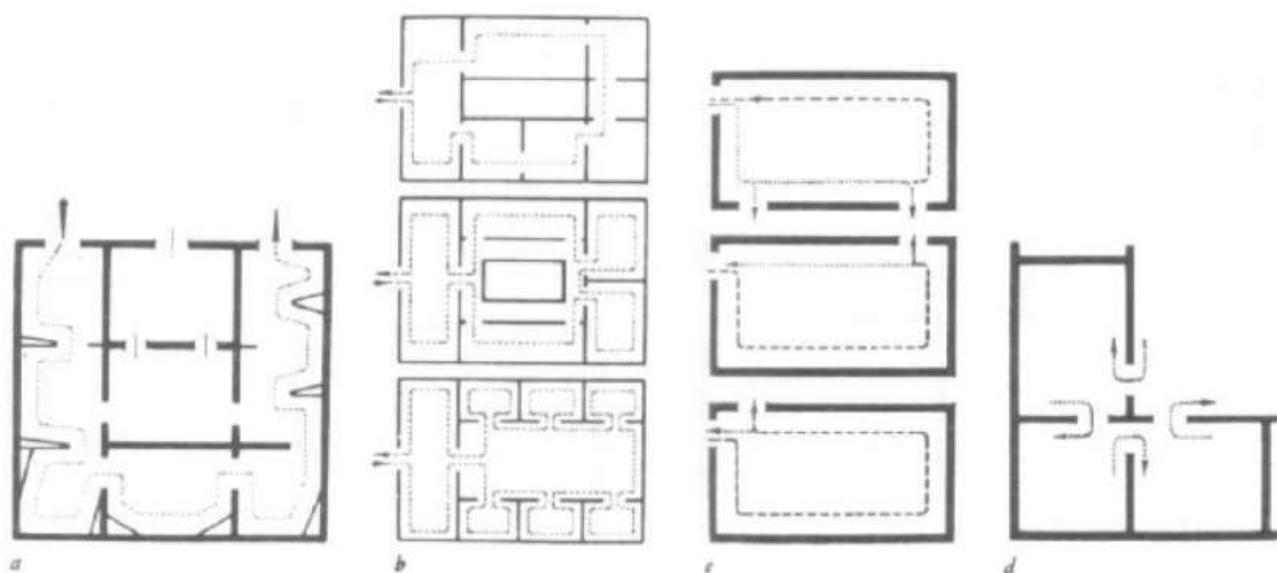
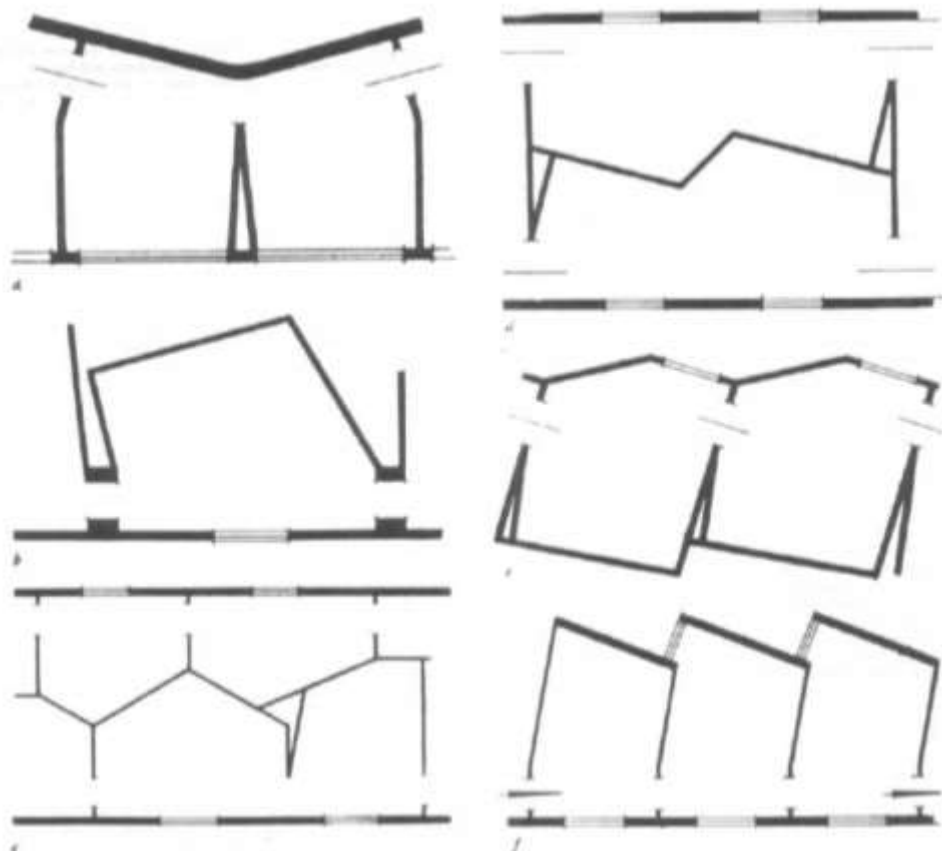


Fig. 1. Different methods of admitting natural light from above. (a) Cross section. (b) to (h) Cross section and view from above. (i) and (j) Cross section.



2. (a) to (d) Floor plans for the location of doors in relation to the use of space. (a) 1 - Traditional location of doors. 2 to 8 - Secondary doors. 9 to 15 - Polygonal enclosures.

Functions	Space required
1. Curatorial Functions	
a. Collection, preservation, identification, documentation, study, restoration.	a. Office-workroom, Workshop
b. Storage of collections.	b. Reserve Collection Room
2. Display Function	
Thematic and changing displays of selected objects and documents from the collections arranged to tell a story.	Display Gallery
3. Display Preparation Function	
The preparation of exhibits.	Workshop, Office-workroom
4. Educational and Public Functions	
This term has been expanded to include all public functions.	
a. Lectures, school tours, society meetings, films, and social functions.	a. Lecture room, Chair storage closet, Kitchenette
b. Reception, information, sales, supervision of display gallery.	b. Lobby Sales and Information Counter
c. Public requirements.	c. Cloak room, Washrooms
5. Other Services	
a. Mechanical.	a. Heating-ventilation plant
b. Janitorial.	b. Janitor's closet



1. 6 Different ways of dividing up exhibition space.

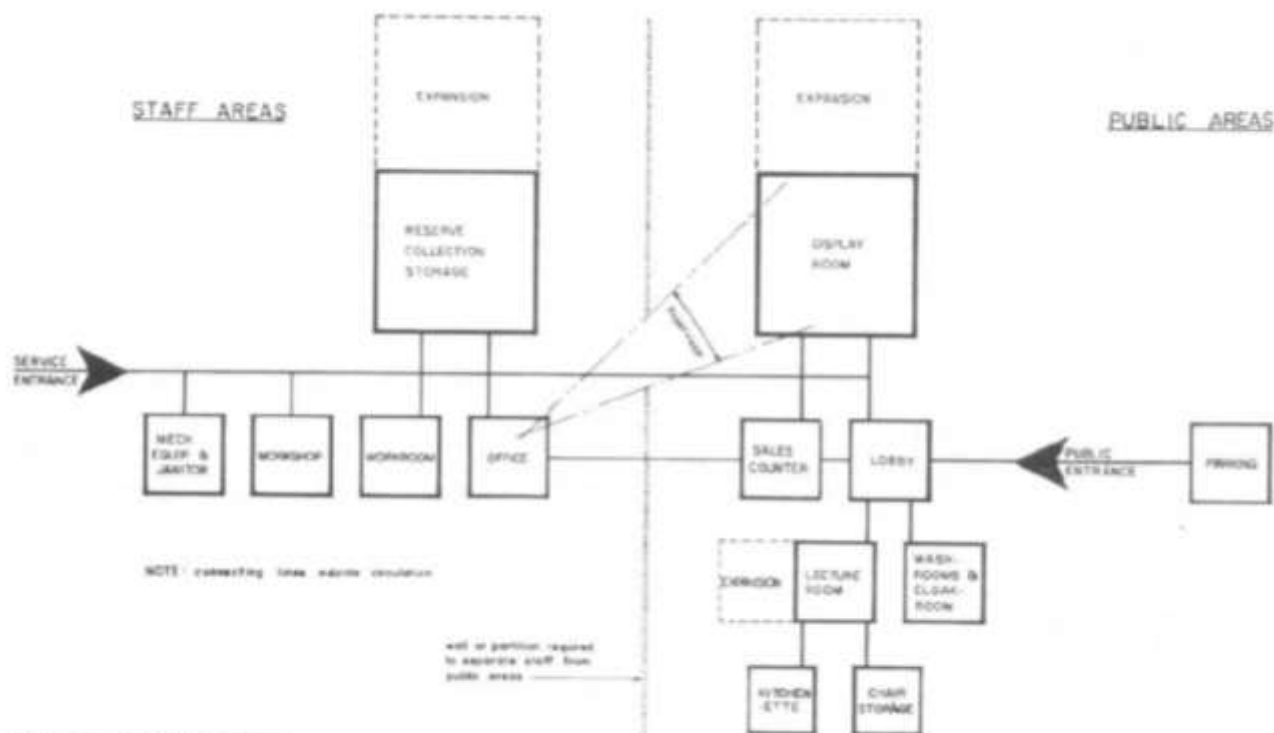


Fig. 1 Space organization diagram.

The Technical Requirements of Small Museum,
Raymond G. Harrison, M.R.A.I.C. Technical Paper No. 1,
Canadian Museum Association, Ottawa, Ontario,
1966.

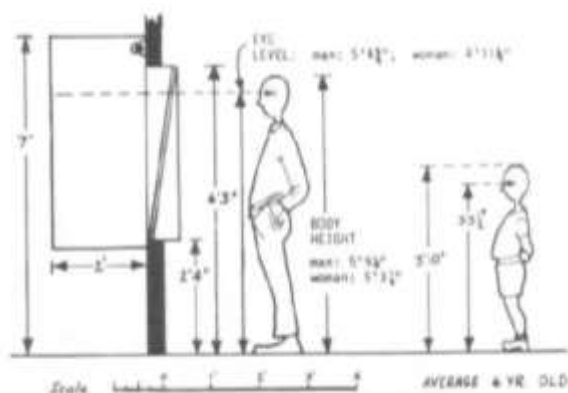


Fig. 4 Measurements of adult and six-year-old visitors in relation to cases.

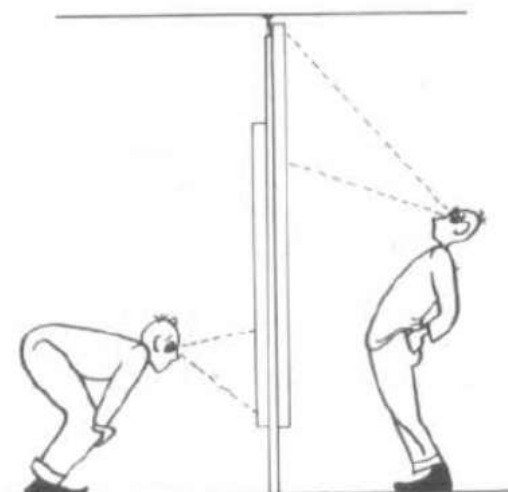
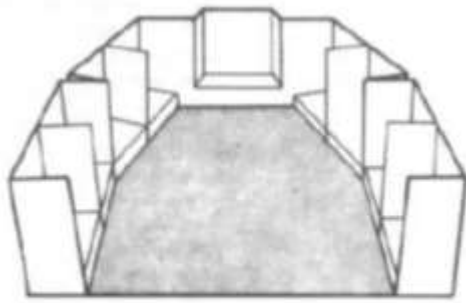
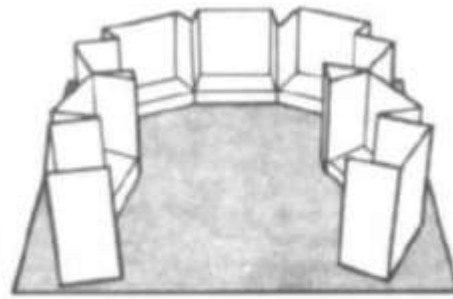


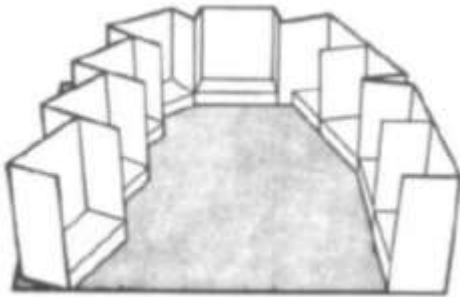
Fig. 5 Difficulties encountered in viewing details more than 3 ft below or 1 ft above one's eye level.



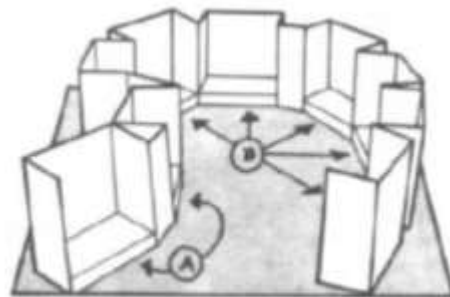
(b)



(e)



(c)



(f)

Fig. 7 Possible gallery arrangements.

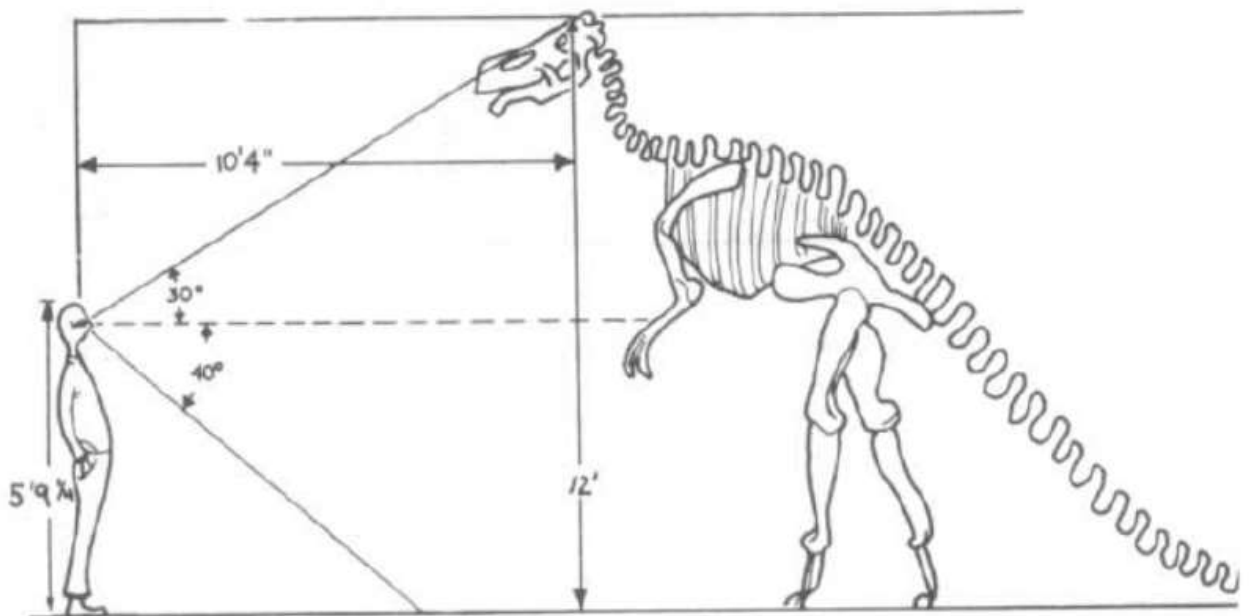


Fig. 6 Viewing distance should increase with greater size of object.

COMPARATIVE ANALYSIS

Case study on National Gallery Of Modern Art New Delhi

Facts & Figures

Total Area Plot (Jaipur house)	31674 sq.m.(7.84 acres)
Exhibiting Building Total Area	4620 sq.m.

New Wing

REQUIEMENTS	CAPACITY	AREA(sqmt)
Display Areas	*	12000 sq.m
Art Storage	*	2600 sq.m
Conservation Lab	*	600 sq.m
Library	50-60 people.	600 sq.m
Cafeteria(100 covers)	*	450 sq.m
Auditorium,including lobby (200 seats)	250 people	750 sq.m
Preview Theatre(90 seats)	*	150 sq.m
Genral Stores	*	950 sq.m
Administration, Workshop & support Functions	*	4443 sq.m
SERVICES & Circulation	*	3000 sq.m
Underground Parking	*	1383 sq.m
Total Area	*	26926 sq.m
Parking	*	
Underground Parking	*	15 cars
Surface Parking	*	264 cars
Total	*	279 cars
Tow Wheeler Parking	*	50 two-wheelers

JAIPUR HOUSE	NEW WING	ADMINISTRATIVE BLOCK
DISPLAY AREAS	Permanent Gallery	Canteen
CORRIDOR	(5 floor)	Auditorium
ADMINISTRATION	Special Exhibition space	Preview theatre
TOILETS	Art shop	Confrence Hall
ENTRANCE AUDITORIUM		library
EXIBITION HAL(12,000 square meters)		Office
Special Exhibition space		
ongoing exhibition		

BASEMENT PLAN:-
STORAGE
HVAC PLANT ROOM
SERVICES
PARKING

LOWER GROUND AND GROUND FLOOR :-
Permanent gallery
Exhibition space Storage spaces
HVAC Plant room
Cafeteria Photography and Lab Store
Outer Space
Museum Shop
Toilets
Ticketing counter
Auditorium Lobby (250 People)
Administration
Conference Room(28 People)
Projector Room Entry to New

FIRST FLOOR AND SECOND FLOOR :-
Library
Lecture Room Staffroom Connecting Ramp
• Library has a capacity of almost 50-60 people.

The Bihar Museum Patna

MUSEUM REQUIRMENTS

Entrance
Lobby
Simul court
Class room
Waterfall court
people court
Amphithiatre
Niranjana courtyard
Staircase Lounge
Orientation
History Gallery
Contammopy art
Orientation
Restrictic area
Orientation theatre
Regional art gallery
Temperary gallery
History gallery
Bihari diaspora gallery
Children Gallery
Open space

INFRA STRUCTURE REQUIRMENT

TICKET COUNTER
STAIR
TOILETS
BAGGAGE ROOM
LIFT
PARKING
AUDIO GAIDE
INFORMATION

Facts & Figures

Total Plot Area	-13.21 Acres or 63,480 sq. m.
Total Built	-up Area 26,740 sq. m.
Total Green Area	-26,200 sq. m.

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-

CONCEPT

KOLKATA MUSEUM OF MODERN ART , KOLKATA

KOLKATA MUSEUM OF MODERN ART



The concept of abstraction is based on the implications of the abstract art on architecture. Abstraction is modern art went to the extremes where it became non-representational of the subject or character. This movement was such that it affected not only art but architecture and music as well. In architecture, the derivation of abstraction was partial where the product did not lose the representational aspect but its form and morphology changed.

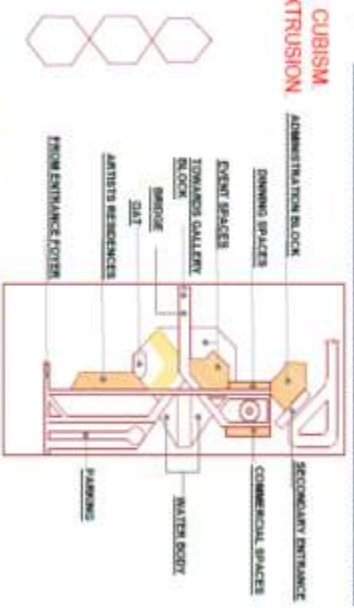
ABSTRACTION OF THE CITY :-

1. INDUSTRIAL CITY OF HOWRAH - INDUSTRIAL BRUTALISM ABSTRACTED THROUGH CUBISM.
2. HOOGLY AND HOWRAH BRIDGE - ABSTRACTION THROUGH WATER POOLS AND EXTRUSION.
3. COLONIAL KOLKATA - ABSTRACTION OF THE HEXAGONAL STYLE OF PLANNING.

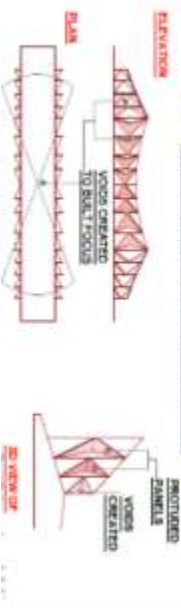
ABSTRACTION ON SITE



ABSTRACTION OF COLONIAL STYLE OF HEXAGONAL PLANNING



ABSTRACTION OF HOWRAH BRIDGE



ARCHITECTURAL THESIS

SHEET TITLE:

CONCEPT

THESIS GUIDE :

AR ANKUR SAXENA

SUBMITTED BY:

Activate Win10

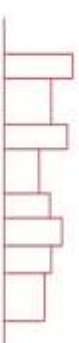
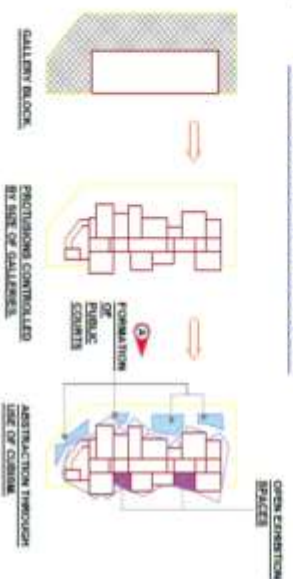
KOLKATA MUSEUM OF MODERN ART , KOLKATA

KOLKATA MUSEUM OF MODERN ART

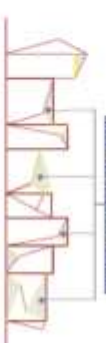
EVOLUTION USE OF CONCRETE

The Cubism movement was one of the most integral movement of modern art. It is used in this concept to morph the solid stable shapes of brutalism and make them more dynamic , such as the modern art. The integrity of brutalism is maintained by the homogenous use of concrete as a material. Brutalism is adopted to portray what the birth of modern art stood for, which was to oppose the predecessor. In this concept, brutalism is used to contrast the present scenario of 'mixed media'.

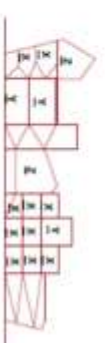
ART GALLERY BLOCK



SKY LIGHTS TO
USE NATURAL LIGHT



ELEVATION - 'A'



SECTIONAL ELEVATION

X - SINGLE HEIGHT GALLERY
Y - DOUBLE HEIGHT GALLERY
Z - TRIPLE HEIGHT GALLERY

X < Y < Z

ARCHITECTURAL THESIS

THESIS GUIDE :

AR ANKUR SAXENA

SHEET TITLE:

CONCEPT

SUBMITTED BY:

Arvate Winda

THESIS DRAWINGS- (2019-20)

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SECTION – AR(5-1)

SECTION – AR(2-1)
YEAR-(2019-20)

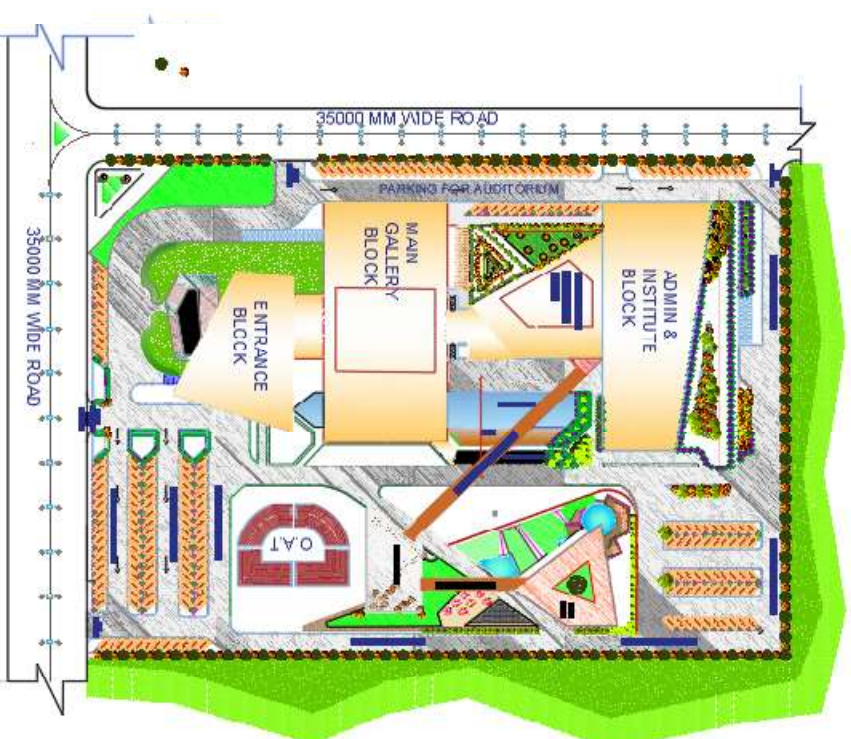
FLOOR PLANS

W. BOOK E. PLAN?

2019-2020

KOLKATA MUSEUM OF MODERN ART, KOLKATA

NOTES:-
LOCATION: RAJANIKANT, MEHTOWN, KOLKATA
ORIENTATION: NE
APPROACH ROAD: NATIONAL HIGHWAY 120
CLIMATE: TROPICAL wet-and-dry
DATE OF SITE: 02/02/2019
SITE AREA: 55,000 SQ.MT
CLEAR ROAD: 4000 MM WIDE ROAD
CAT: 50000 MM
OVERCAPACITY
WATER POOL: 5000 MM
ARTIST VILLAGE: 170 MM
CONVENTION CENTRE: 57-42 MM
ENTRY / EXIT 1/1



ARCHITECTURAL THESIS

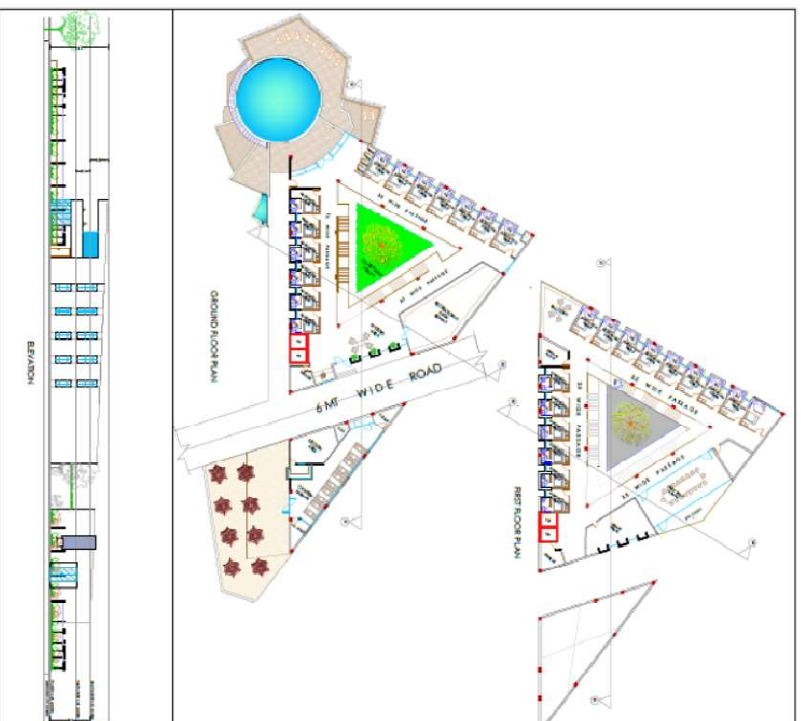
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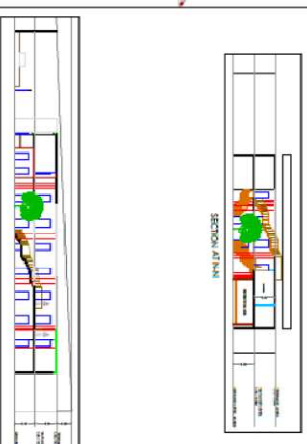
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ARTIST GUEST FLOOR PLAN



SECTION A1/A3

ARCHITECTURAL THESIS

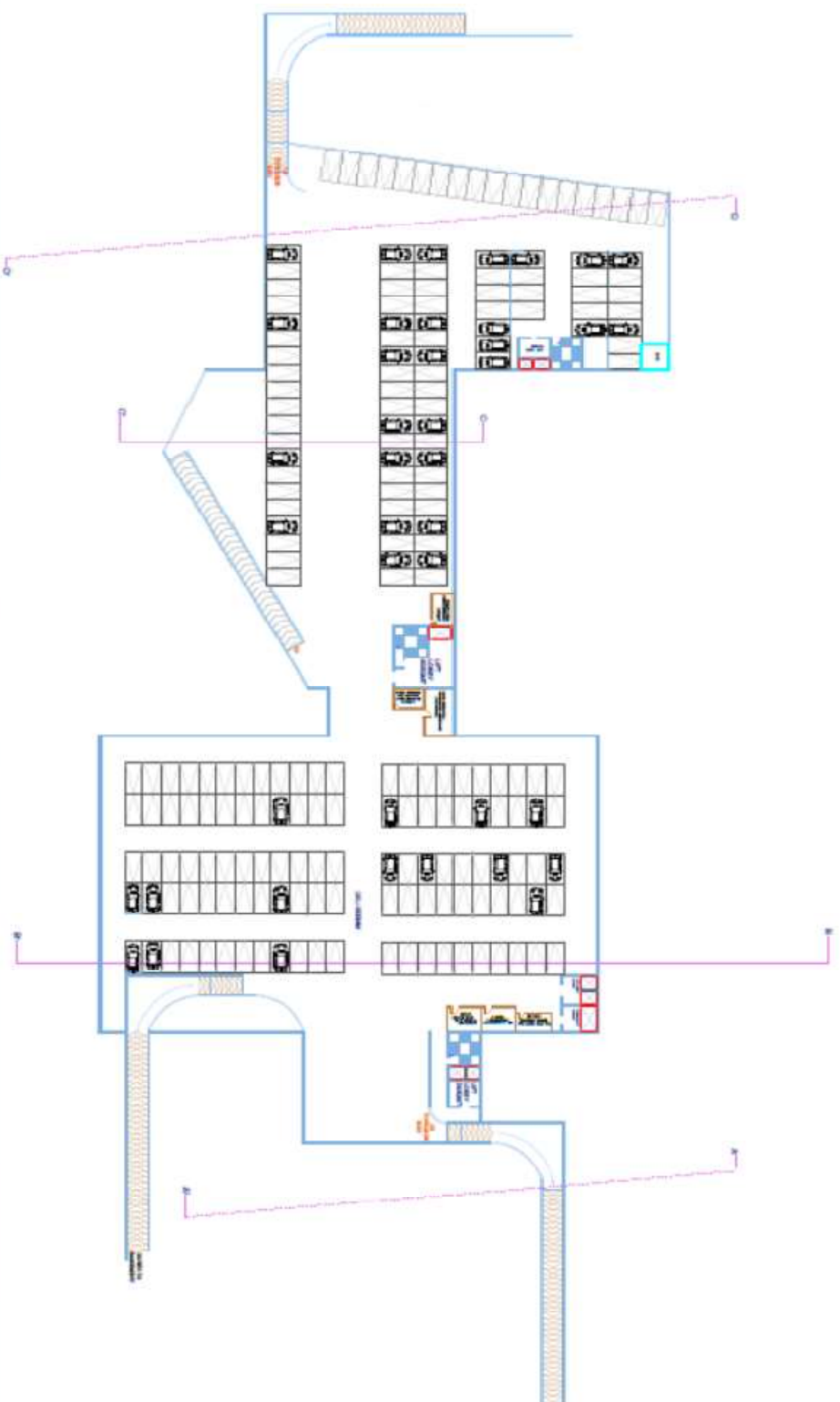
SHEET TITLE: ARTIST VILLAGE PLAN

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ARCHITECTURAL-THESIS

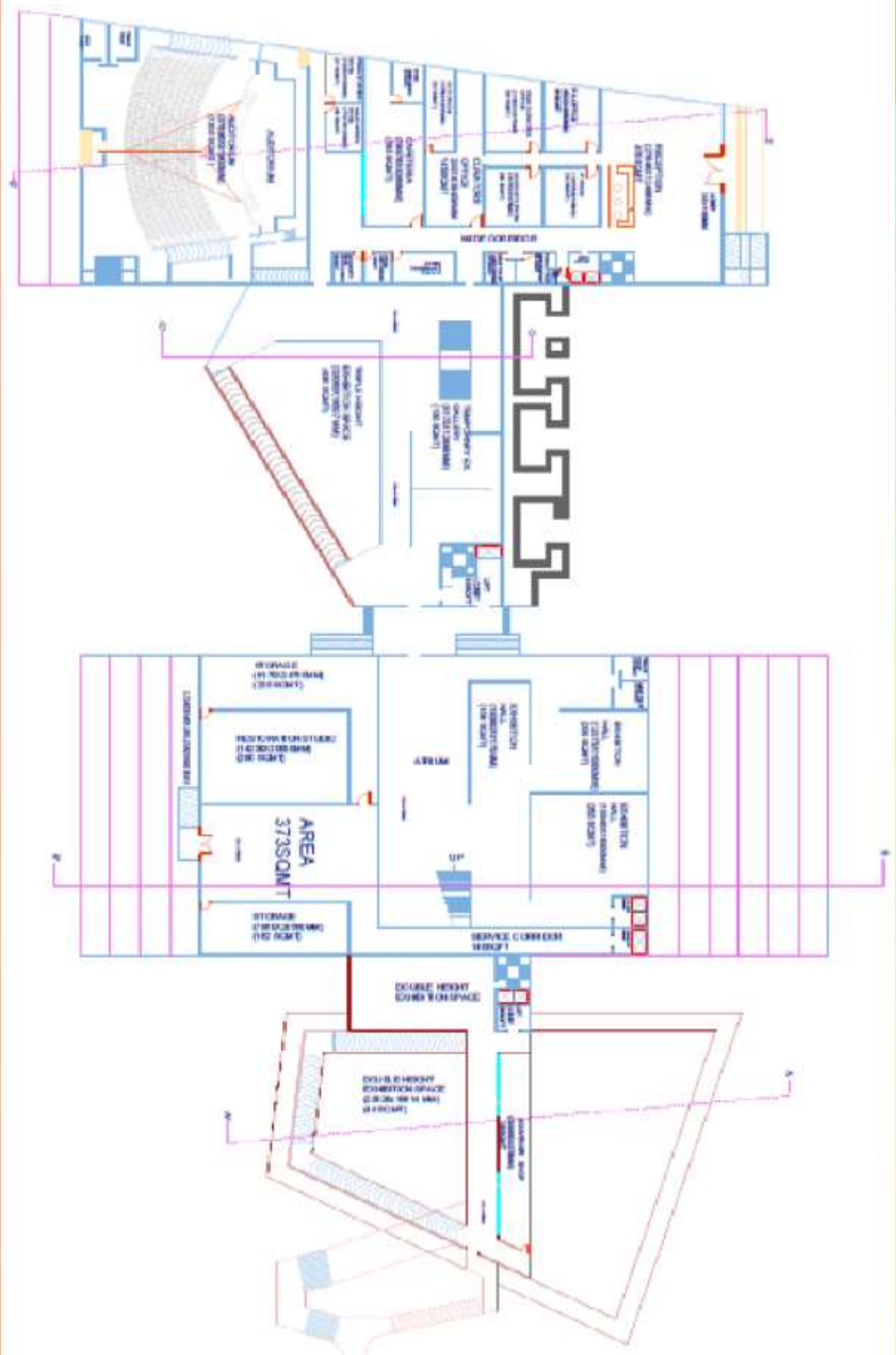
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THESIS GUIDE :
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SUBMITTED BY :
KARATI PRASAD

2019-2020

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ARCHITECTURAL-THESIS

SHEET TITLE: GROUND FLOOR PLAN

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KOLKATA

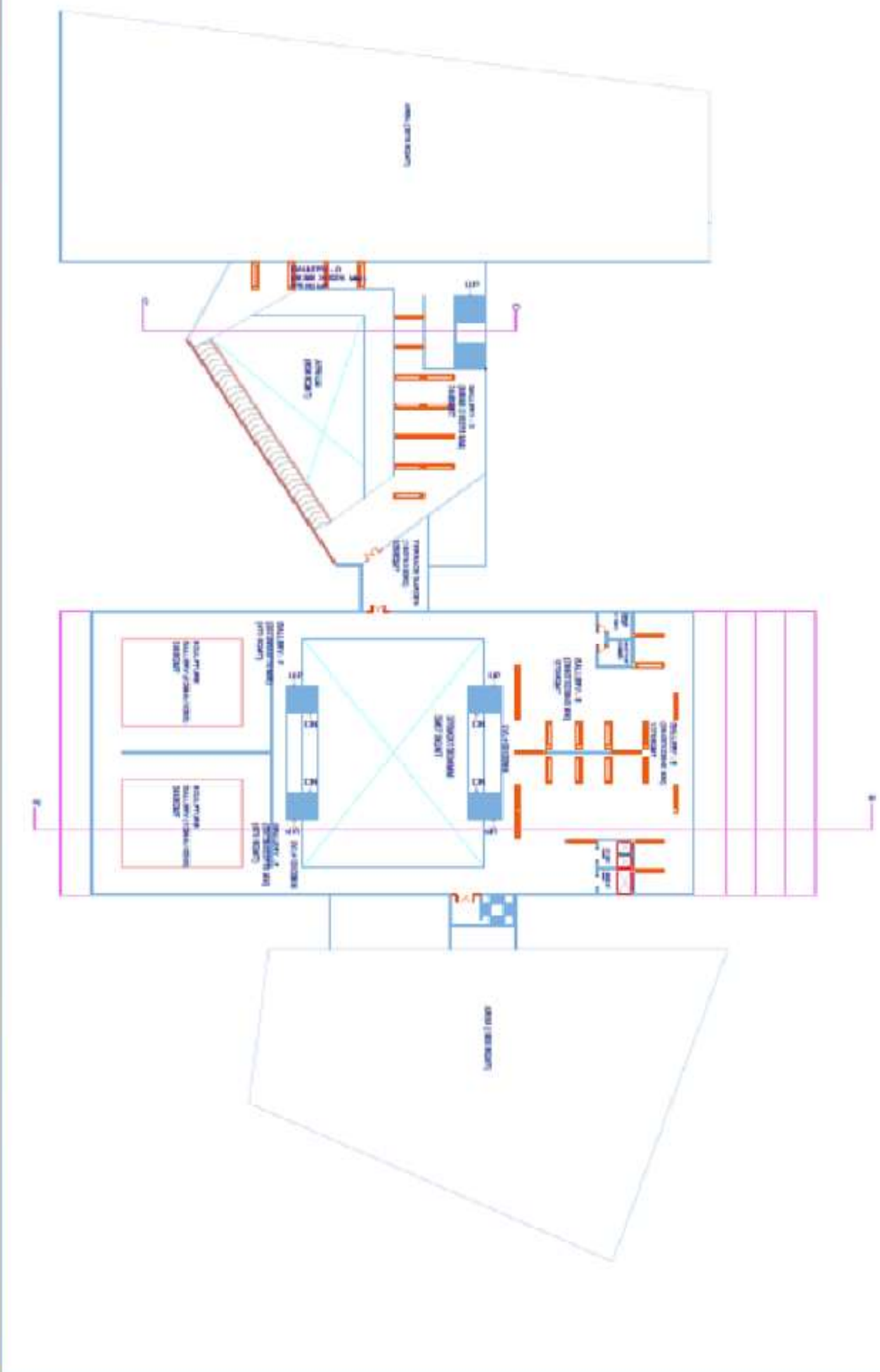


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AR ANKUR SAXENA**

SUBMITTED BY:
KRITI BASU

2019-2020

KOLKATA MUSEUM OF MODERN ART , KOLKATA



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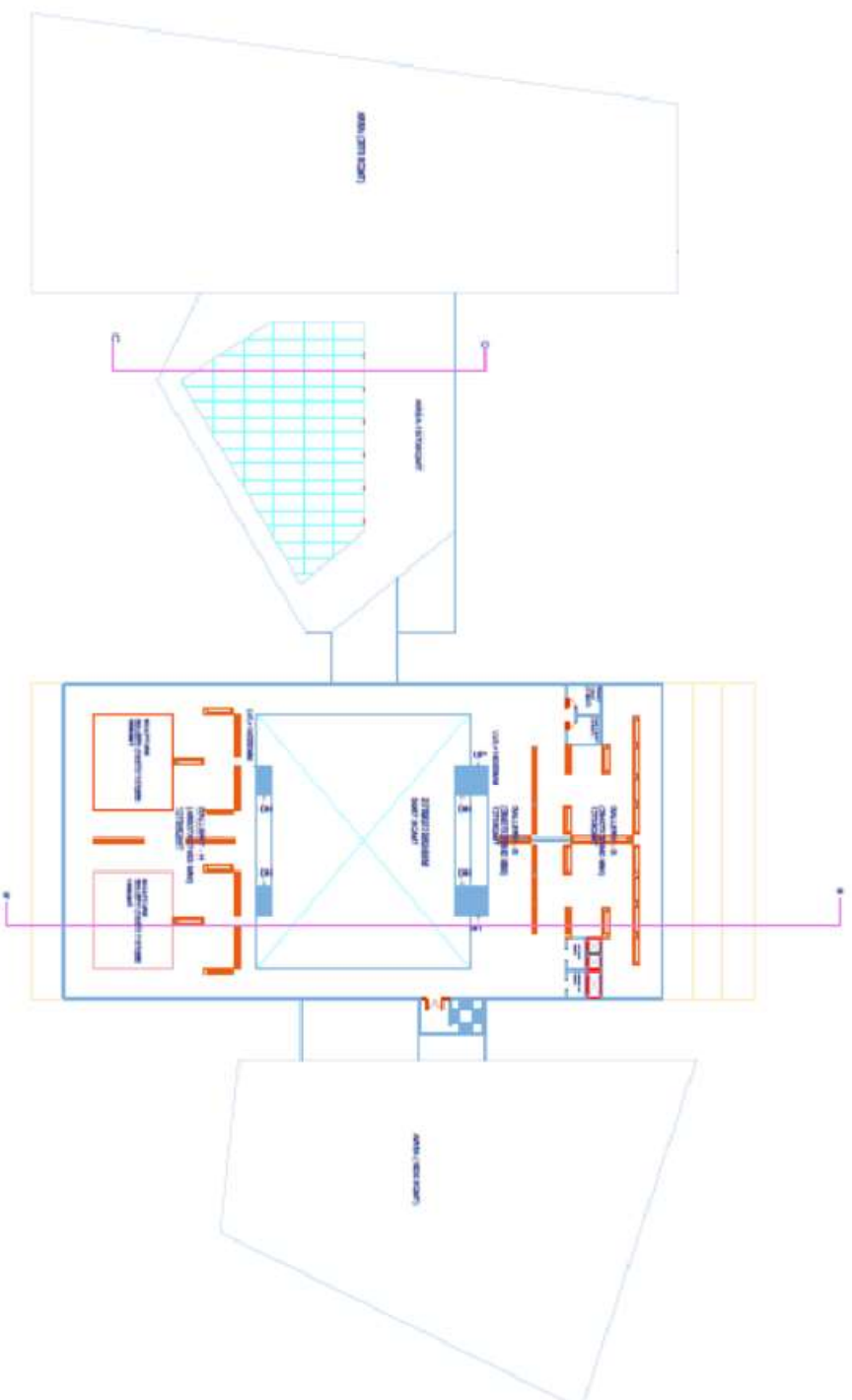
SHEET TITLE: SECOND FLOOR PLAN

THESIS GUIDE :
AR ANKUR SAXENA

SUBMITTED BY:
AR KRIJA BASU

2019-2020

KOLKATA MUSEUM OF MODERN ART, KOLKATA



ARCHITECTURAL THESIS

SHEET TITLE: THIRD FLOOR PLAN

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SUBMITTED BY:
KRITI BASU

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KOLKATA

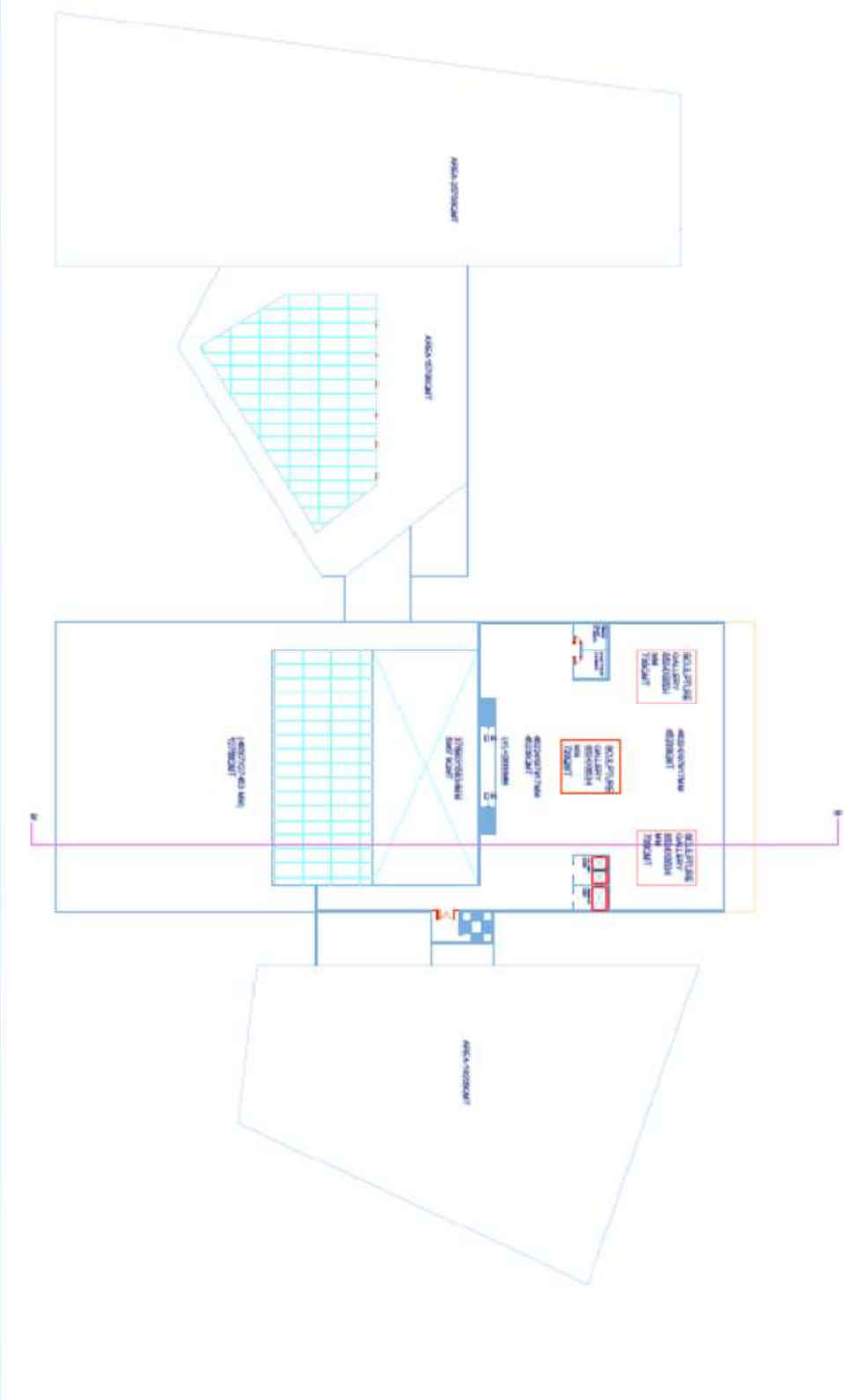


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AR ANKUR SAXENA**

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KRITIBASU
Activator: Min

2019-2020

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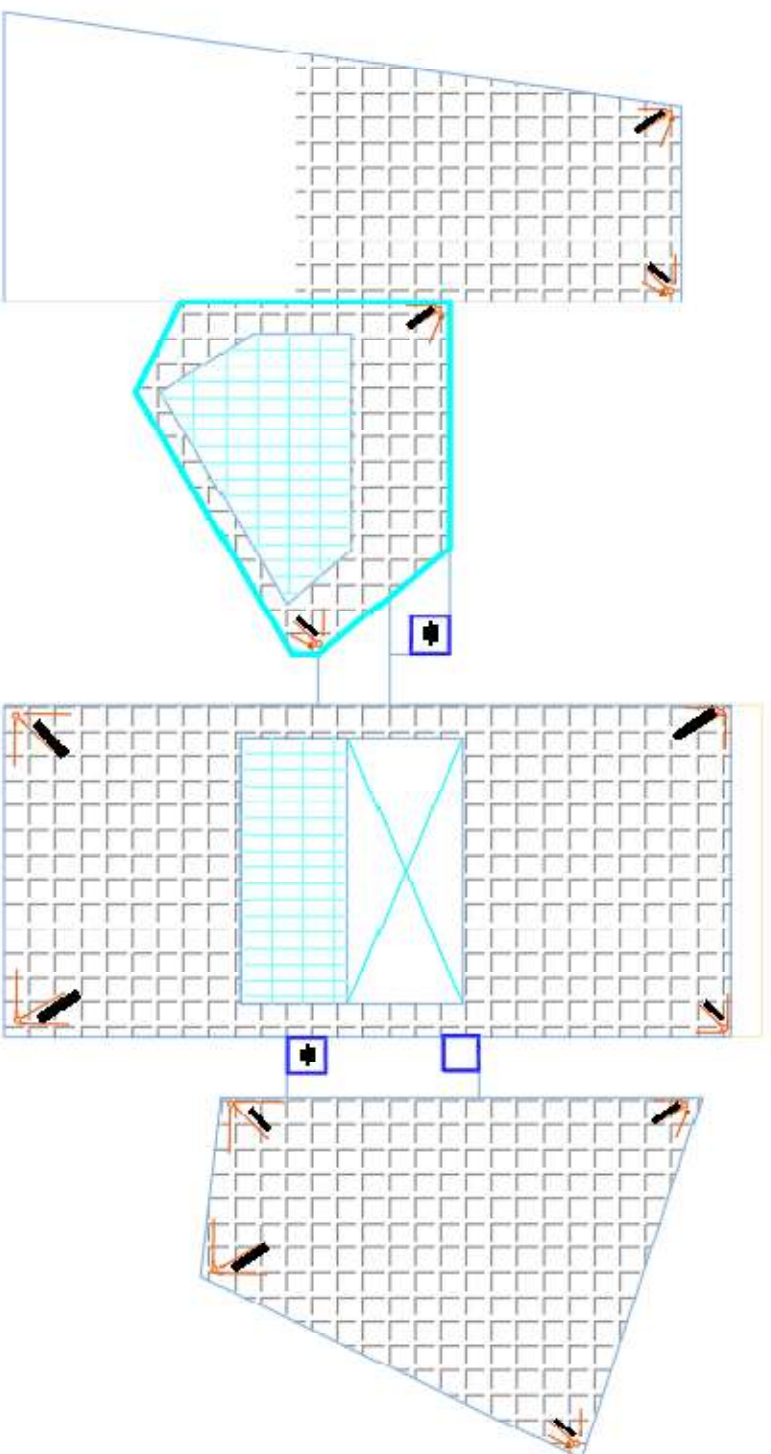
SHEET TITLE: FIFTH FLOOR PLAN

THESIS GUIDE :
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KOLKATA MUSEUM OF MODERN ART, KOLKATA



ARCHITECTURAL THESIS

THESIS GUIDE :
AR ANKUR SAXENA

SHEET TITLE: TERRACE FLOOR PLAN

SUBMITTED BY:-
KRITI BASU



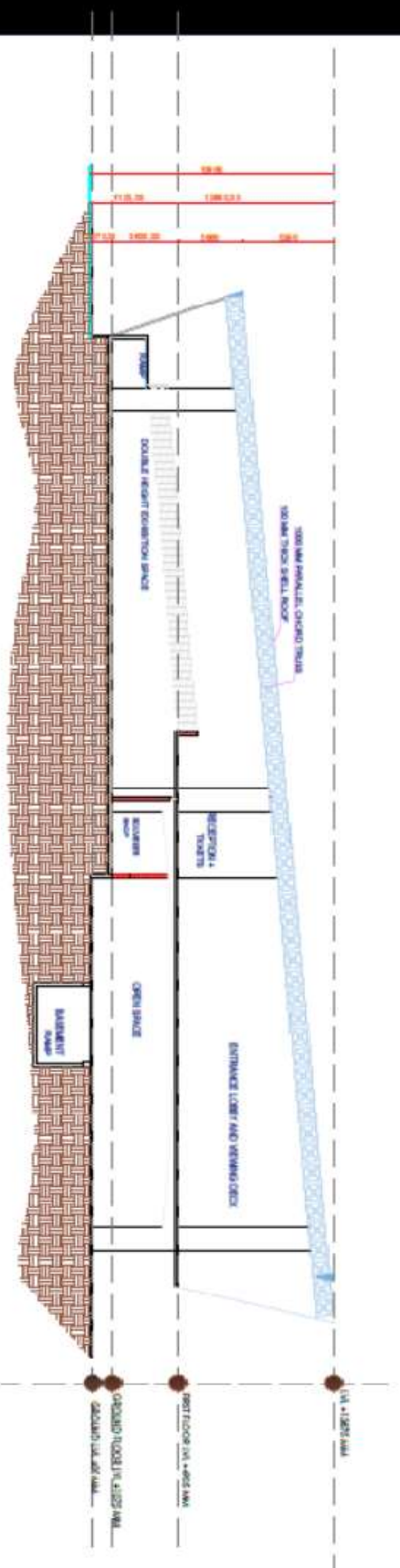
SECTIONS

SECTIONS

2019-2020

KOLKATA MUSEUM OF MODERN ART , KOLKATA

(SECTION-AA')



ARCHITECTURAL-THESIS

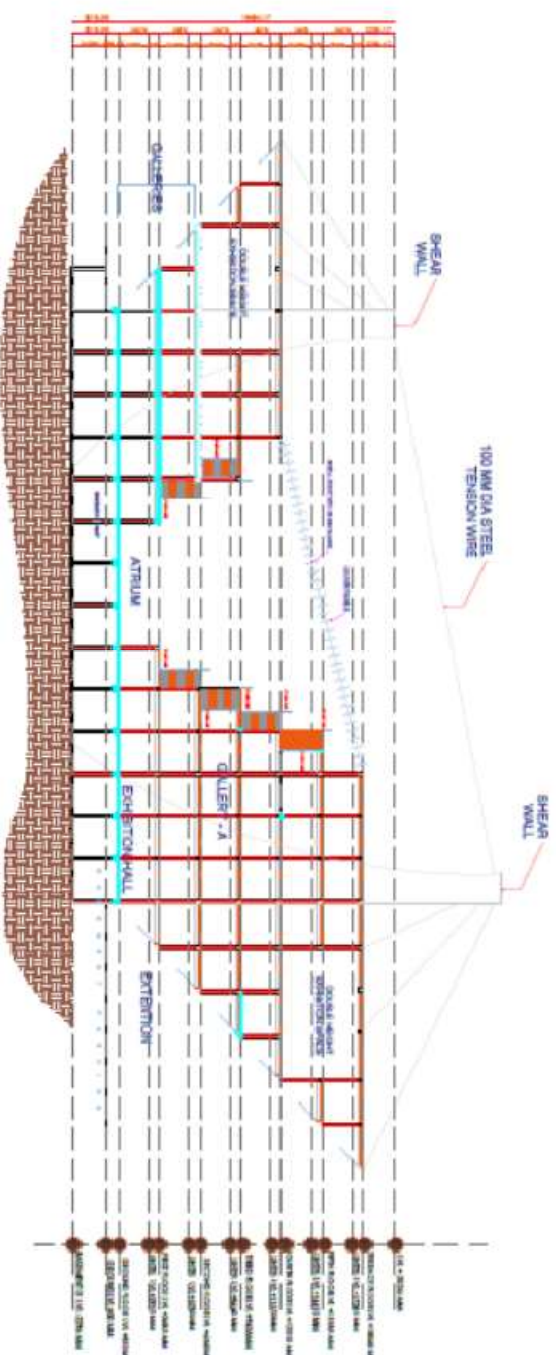
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KRITI BAYAL

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(SECTION-BB')

ARCHITECTURAL-THESIS

SHEET TITLE:SECTION-BB'

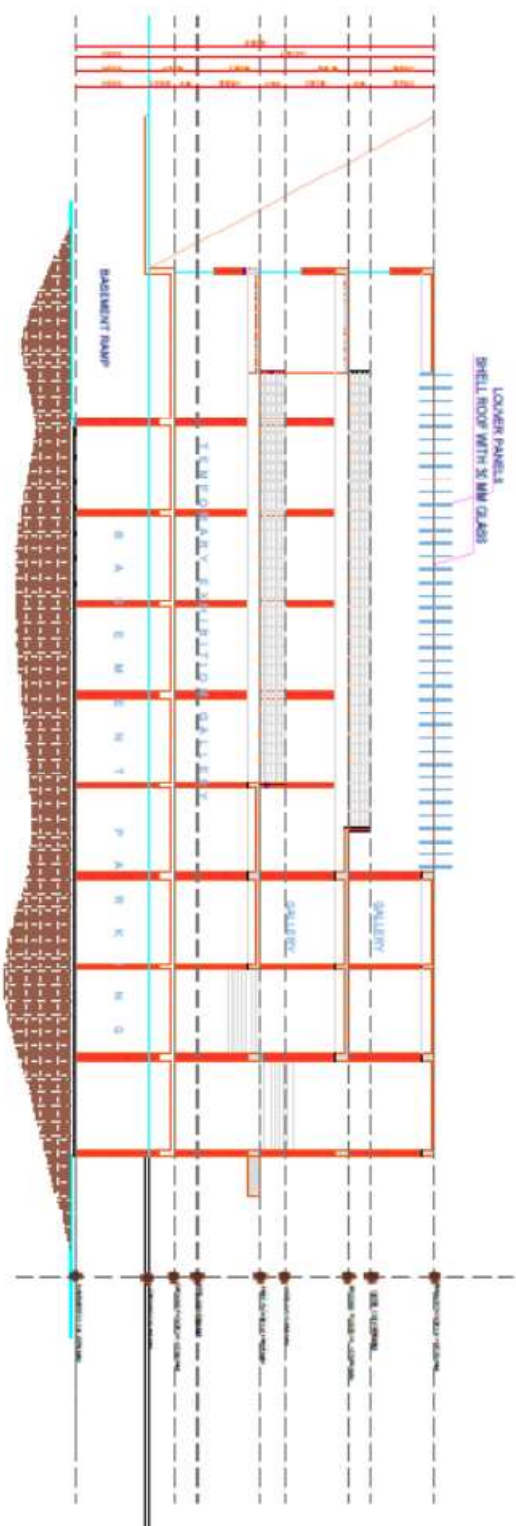
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(SECTION-CC')

ARCHITECTURAL-THESIS

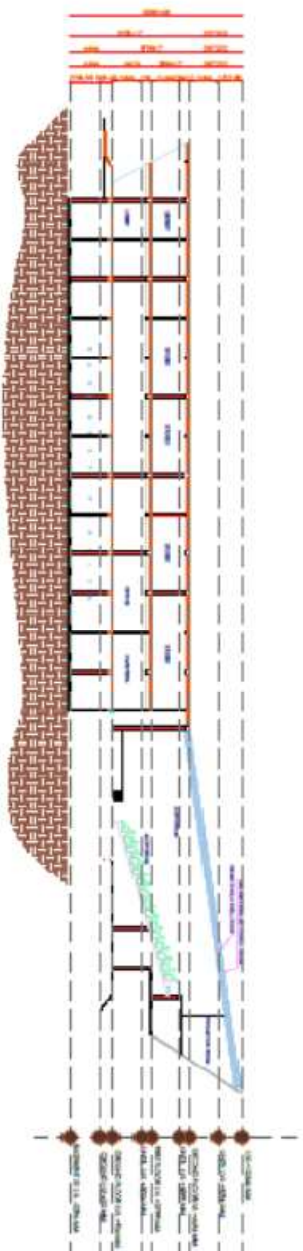
SHEET TITLE:SECTION-CC'

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SUBMITTED BY :
KARTIKA SINGH

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(SECTION-DD')

ARCHITECTURAL-THESIS

SHEET TITLE:SECTION-DD'

THESIS GUIDE :
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KRITI BASU

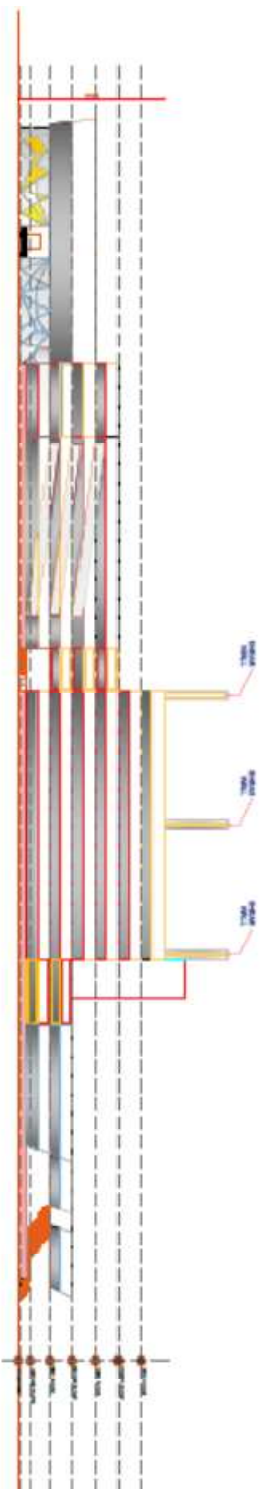


ELEVATION

ELEVATION

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ARCHITECTURAL-THESIS

SHEET TITLE:ELEVATION

THESIS GUIDE :
AR ANKUR SAXENA

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AR ANKUR SAXENA

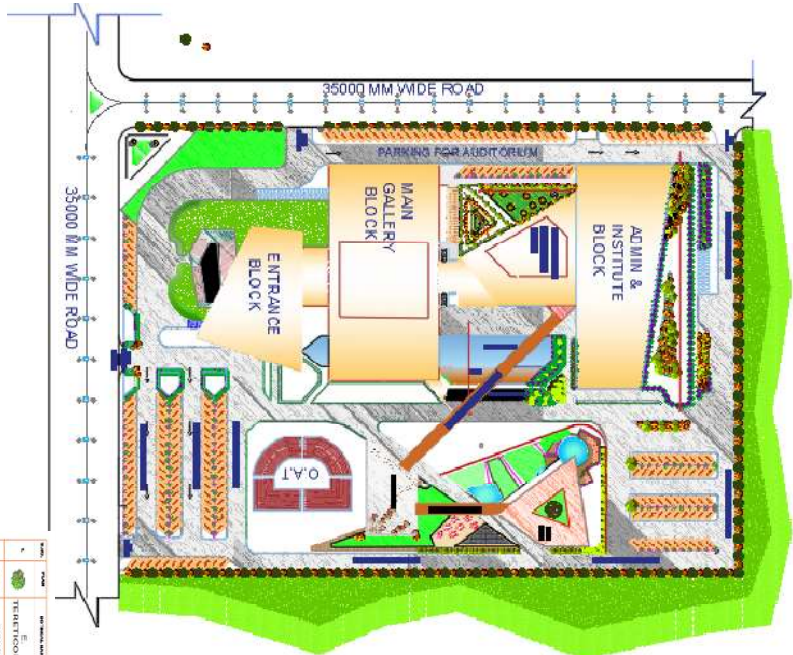


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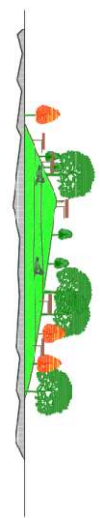
ELECTIVE

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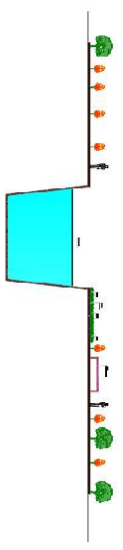
Plant	Tree	Shrub	Flower	Water	Light	Sound	Temperature
1	TELEGRAPH TREE	Eucalyptus	10-20 FT	10-20 FT	10-20 FT	10-20 FT	10-20 FT
2	PEACH	Shrub	10-20 FT	10-20 FT	10-20 FT	10-20 FT	10-20 FT
3	PALESTRA	Shrub	10-20 FT	10-20 FT	10-20 FT	10-20 FT	10-20 FT
4	PALESTRA	Shrub	10-20 FT	10-20 FT	10-20 FT	10-20 FT	10-20 FT
5	PALESTRA	Shrub	10-20 FT	10-20 FT	10-20 FT	10-20 FT	10-20 FT
6	PALESTRA	Shrub	10-20 FT	10-20 FT	10-20 FT	10-20 FT	10-20 FT
7	PALESTRA	Shrub	10-20 FT	10-20 FT	10-20 FT	10-20 FT	10-20 FT
8	PALESTRA	Shrub	10-20 FT	10-20 FT	10-20 FT	10-20 FT	10-20 FT
9	PALESTRA	Shrub	10-20 FT	10-20 FT	10-20 FT	10-20 FT	10-20 FT
10	PALESTRA	Shrub	10-20 FT	10-20 FT	10-20 FT	10-20 FT	10-20 FT



SECTION (A-A)



SECTION (B-B)



SECTION (C-C)



SECTION (D-D)

ARCHITECTURAL THESIS

SHEET TITLE: ARTIST VILLAGE PLAN

THESIS GUIDE :
AR ANKUR SAXENA

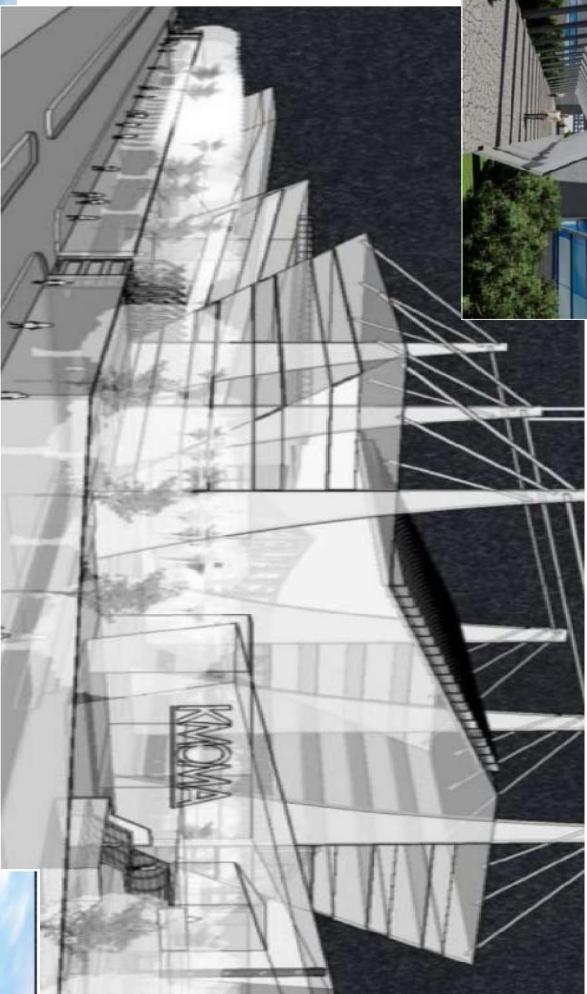
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ARTIST VILLAGE

VIEW

VIEW

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ARCHITECTURAL THESIS

SHEET TITLE: A

> - E M

THESIS GUIDE :
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SUBMITTED BY :
ArKata Mishra