

THESIS REPORT ON

“Indraprasth Sanskritik Kala Kendra” (Dwarka)

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

BACHELOR OF ARCHITECTURE

BY:

AKSHITA KUKRETI

ROLL NO-1150101009

THESIS GUIDE

PROF. MOHIT KUMAR AGARWAL

&

AR. RAMAKANT

SESSION

2019-20

TO THE

SCHOOL OF ARCHITECTURE AND PLANNING

BABU BANARASI DAS UNIVERSITY

LUCKNOW (U.P.)

SCHOOL OF ARCHITECTURE AND PLANNING
BABU BANARASI DAS UNIVERSITY,
LUCKNOW (U.P.).

CERTIFICATE

I hereby recommend that the thesis entitled **“INDRAPRASTH SANSKRITIK KALA KENDRA, DWARKA”** under the supervision, is the bonafide work of the students and can be accepted as partial fulfillment of the requirement for the degree of Bachelor's degree in architecture, school of Architecture and Planning, BBDU, Lucknow.

Prof. Mohit Kumar Agarwal
(Dean of Department)

Prof. Sangeeta Sharma
(Head of Department)

External
Examiner

External
Examiner

BABU BANARASI DAS UNIVERSITY, LUCKNOW (U.P.).

Certificate of thesis submission for evaluation

1. Name AKSHITA KUKRETI
2. Roll No. :1150101009
3. Thesis Title : INDRAPRASTH SANSKRITIK KALA KENDRA
4. Degree for which the thesis is submitted: BACHELOR OF ARCHITECTURE
5. Faculty of University to which the thesis is submitted: Yes / No
6. Thesis preparation guide was referred to for preparing the thesis. Yes / No
7. Specification regarding thesis format have been closely followed. Yes / No
8. The content 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 the sources used have been cited appropriately Yes / No
11. The thesis has not been submitted elsewhere for a degree. Yes / No
12. Submitted 3 hard bound copied plus one CD Yes / No

.....
(Signature(s) of the supervisor)
Name:

.....
(Signature of the
Candidate)
Name:
Roll
No.:

ACKNOWLEDGEMENT

First, I am grateful to The Almighty God for establishing me to complete this report.

I wish to express my sincere thanks to Prof. Mohit kumar Agarwal, Principal/ dean of the college, for providing me with necessary facilities. My heartfelt gratitude to my guide Prof. Mohit Kumar Agarwal & Ar. Ramakant for the help, untiring succour and patience as well as for the invaluable comments.

I sincerely thank and express my love for my family and friends for their unending motivation, encouragement, and help without which my dissertation would have been incomplete.

A special thanks to Mom & Dad for the never ending support they provided behind this work done.

I am thankful to my friends cum family for cooperating with me in my crucial time, and acting as pillars while doing this work.

Undertaking - to be produced and signed as:

“I, AKSHITA KUKRETI do hereby pledge that the information submitted by me is exclusively by my own efforts and is not partially or totally a copy of either some academic efforts by someone else in the past or present. I also promise to immediately submit any literature or material of a similar academic thesis project by anybody else – to my guide, should I come to have possession of during the course of my work. I also agree that should I be found guilty of using unfair means in completely the thesis either by copying or trying to copy someone else’s academic content or some professional work, I shall be instantly debarred from further continuation in the thesis.”

Sign of student:

Date:-

Indraprasth Sanskritik Kala Kendra



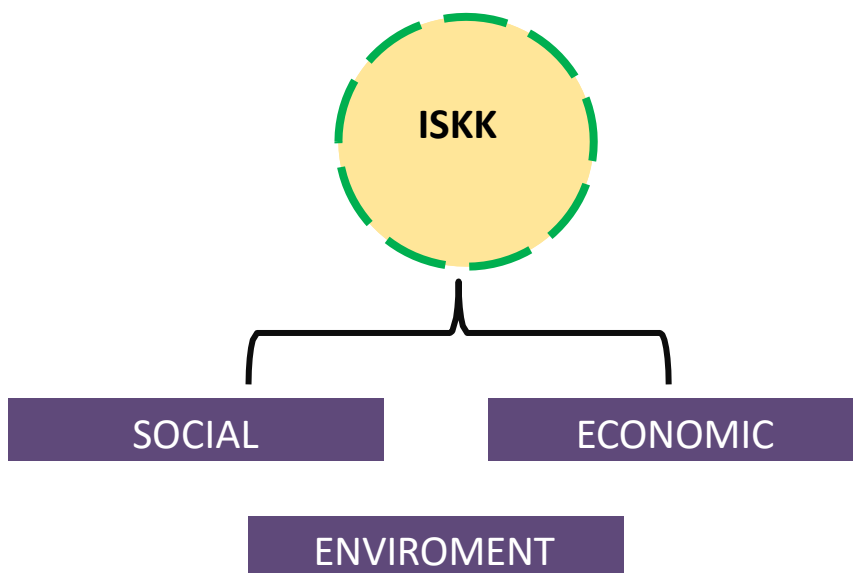
ABSTRACT

The idea behind ISKK is to promote Indian culture and identity which is diminishing with time. Everybody wants change but nobody wants to change, in between we are losing from where we started.

It will enhance three major sustainability factors i.e., social, economic, and environmental. It is an effort done to highlight the cultural India, it will generate employment, the local available material and techniques will ensure the environment safety as well.

The project aims to use basic vernacular material and techniques so that it may not affect the site and surroundings.

An effort is done in design from Macro to Micro level to promote ISKK.



CONTENTS

1. INTRODUCTION

1.1. About the ISKK.....	12
1.2. Historical Background.....	12
1.3. Aims & Objectives.....	12
1.4. About Culture of INDIA.....	13
1.5. Cultural zones.....	13
1.6. Scope.....	14
1.7. Methodology.....	14

2. SITE ANALYSIS

2.1. About the City.....	16
2.2. Climatic conditions.....	16
2.3. Demographics	16
2.4. About the site.....	17
2.5. Site analysis.....	17
2.6. Approaches	17
2.8. Nearby Utilities	17
2.9. Site Surroundings.....	17
2.10. On site condition	17

3. LITERATURE STUDY

1. JAWAHAR KALA KENDRA, JAIPUR

1. Introduction.....20
2. History.....20
3. Design Techniques.....21
4. Plan & section.....21
5. Area & Concept.....21

2. INDIRA GANDHI NATIONAL CENTRE FOR ARTS, NEW DELHI

- 3.2.1. Introduction.....19
- 3.2.2. History.....19

4. CASE STUDY

1. NATIONAL HANDICRAFTS & HANDLOOMS MUSEUM

- 4.1.1. Site Development.....23
2. Relationship of the spaces in the building and circulation pattern.....23
3. Orientation- Light & Ventilation.....23
- 4.1.4. Comfort Condition.....23
- 4.1.5. Services.....24
- 4.1.6. Efficiency of the Building.....24
- 4.1.7. Material and Finishes.....24
- 4.1.8. Inferences.....24

2. TRIVENI KALA SANGAM, DELHI

- 4.2.1. Introduction25
- 4.2.2. History.....25
- 4.2.3. Location.....26
- 4.2.4. Circulation.....26
- 4.2.5. Areas.....26

LIST OF ABBREVIATIONS

ISKK Indraprasth Sanskritik Kala Kendra

CHAPTER 1

INTRODUCTION

SOCIAL GATHERING OF PEOPLE

MUSIC
ART
DANCE
THEATRE
LITERATURE
ENTERTAINMENT

1. INTRODUCTION

1. ABOUT ISKK

A KALA KENDRA or cultural centre is an organization, building or complex that promotes culture and arts. Cultural centers can be neighborhood community arts organizations, private facilities, government-sponsored, or activist-run.



The visual arts are art forms such as painting, drawing, printmaking, sculpture, ceramics, photography, video, filmmaking, design, crafts, and architecture. Many artistic disciplines such as performing arts, conceptual art, textile arts also involve aspects of visual arts as well as arts of other types. Also included within the visual arts are the applied arts such as industrial design, graphic design, fashion design, interior design and decorative art

2. HISTORY & BACKGROUND

The origin of Indian art can be traced to pre-historic settlements in the 3rd millennium BC. On its way to modern times, Indian art has had cultural influences, as well as religious influences such as Hinduism, Buddhism, Jainism, Sikhism and Islam. In spite of this complex mixture of religious traditions, generally, the prevailing artistic style at any time and place has been shared by the major religious groups



Indian art consists of a variety of art forms, including painting, sculpture, pottery, and textile arts such as woven silk. Geographically, it spans the entire Indian subcontinent, including what is now India, Pakistan, Bangladesh, Sri Lanka, Nepal, Bhutan and eastern Afghanistan. A strong sense of design is characteristic of Indian art and can be observed in its modern and traditional forms.

3. AIMS & OBJECTIVES

to promote understanding and amity between the different communities of the world by undertaking or promoting the study of their past and present cultures, by disseminating or exchanging knowledge thereof, and by providing such other facilities as would lead to their universal application.

-to undertake, organize and facilitate study courses, conferences, seminars, lectures and research in matters relating to different cultural patterns of the world.

-to organize and maintain, as far as possible on a no-profit/no- loss basis, limited residential accommodation, with cultural and educational amenities, for the members of the society as well as non-members specially invited to participate in the activities of the centre.

1. ABOUT CULTURE OF INDIA

Culture plays an important role in the development of any nation. It represents a set of shared attitudes, values, goals and practices. Culture and creativity manifest themselves in almost all economic, social and other activities. A country as diverse as India is symbolized by the plurality of its culture.

India has one of the world's largest collections of songs, music, dance, theatre, folk traditions, performing arts, rites and rituals, paintings and writings that are known, as the 'Intangible Cultural Heritage' (ICH) of humanity. In order to preserve these elements, the Ministry of Culture implements a number of schemes and programmes aimed at providing financial support to individuals, groups and cultural organizations engaged in performing, visual and literary arts



2. ABOUT CULTURAL ZONES

The **Cultural Zones of India** are seven overlapping zones defined by the Ministry of Culture of the Government of India to promote and preserve the cultural heritage of various regions of India. Each of these zones has been provided with a zonal centre. Most zonal centres were announced by the then-Prime Minister of India, Rajiv Gandhi, in 1985 and formally began functioning in the 1986-87 period. Their stated goal is "*to strengthen the ancient roots of Indian culture and evolve and enrich composite national culture*". The city of Kolkata, formerly the capital of British India and West Bengal, is also known as the "Cultural Capital of India."

Zone	Zonal Centre	Extent
South Culture Zone	South Zone Cultural Centre, Thanjavur, Tamil Nadu	Andhra Pradesh, Karnataka, Kerala, Tamil Nadu, Telangana, Puducherry, Andaman and Nicobar Islands, Lakshadweep
South Central Culture Zone ^[7]	South-Central Zone Cultural Centre, Nagpur, Maharashtra	Madhya Pradesh, Chhattisgarh, Maharashtra, Karnataka, Telangana, Andhra Pradesh, Goa
North Culture Zone	North Zone Cultural Centre, Patiala, Punjab	Chandigarh, Haryana, Himachal Pradesh, Jammu and Kashmir, Ladakh, Punjab, Rajasthan, Uttarakhand ^[8]
North Central Culture Zone ^[9]	North-Central Zone Cultural Centre, Allahabad, Uttar Pradesh	Uttar Pradesh, Bihar, Madhya Pradesh, Rajasthan, Haryana, Delhi, Uttarakhand
East Culture Zone	East Zone Cultural Centre, Kolkata, West Bengal	Bihar, Jharkhand, Odisha, West Bengal, Assam, Tripura, Manipur, Sikkim, Andaman and Nicobar Islands ^[citation needed]
North East Culture Zone ^[10]	North East Zone Cultural Centre, Dimapur, Nagaland	Assam, Tripura, Manipur, Arunachal Pradesh, Nagaland, Meghalaya, Mizoram, Sikkim
West Culture Zone	West Zone Cultural Centre, Udaipur, Rajasthan	Goa, Gujarat, Rajasthan, Maharashtra, Daman and Diu, Dadra and Nagar Haveli

4. SCOPE

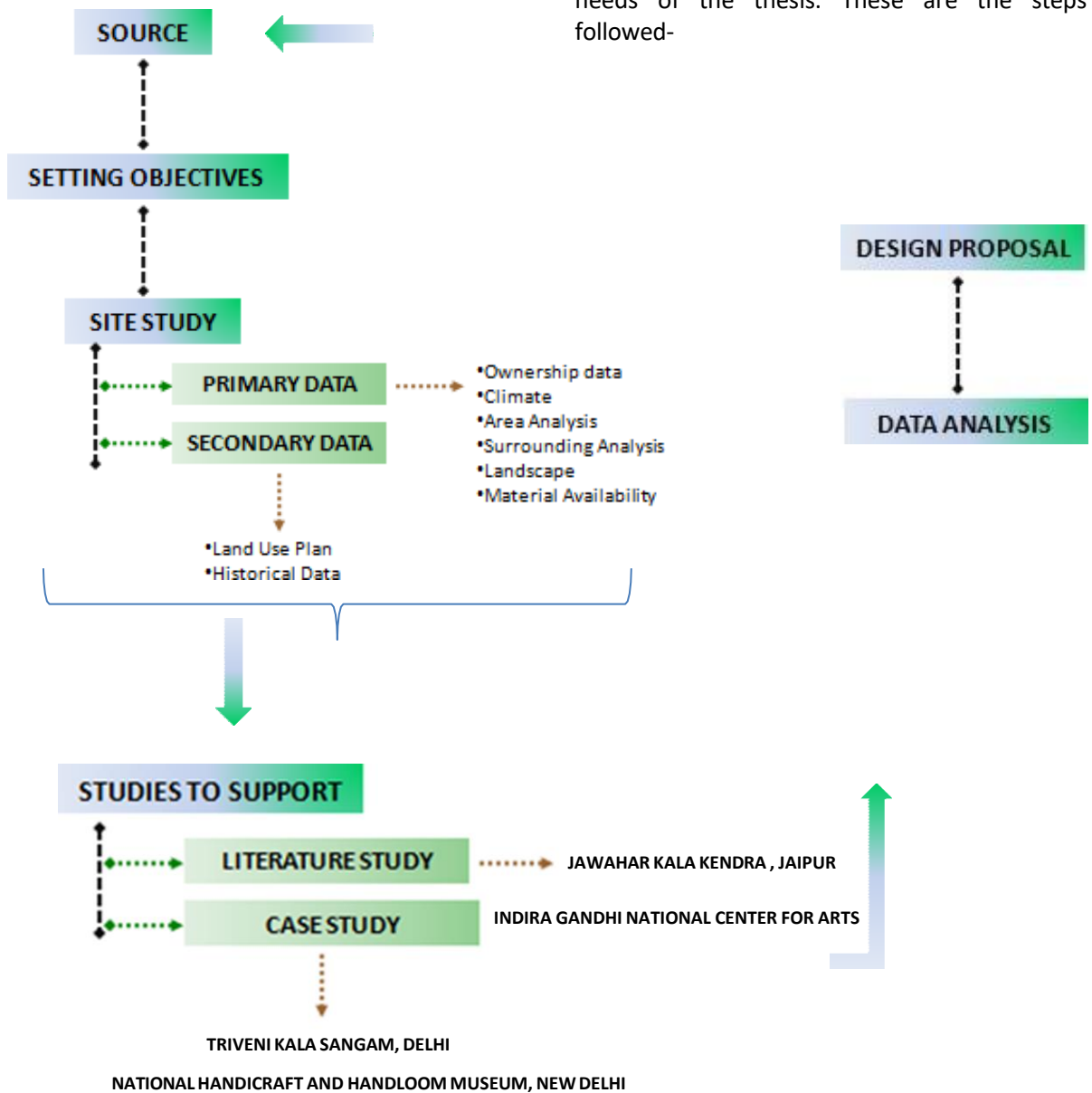
To create a place that is close to Indian Culture.

To enhance the social life of common people.

To enhance the Economy of that place.

5. METHODOLOGY

Certain steps are taken for the fulfillment of the needs of the thesis. These are the steps followed-



CHAPTER 2

SITE ANALYSIS

2. SITE ANALYSIS

1. ABOUT THE CITY

Delhi greets a large number of tourists from all over the world as well as from within the states of India.

ABOUT DWARKA

Dwarka is named after the legendary Dwaraka Kingdom. It is a short distance away from Gurgaon which is a major hub for large corporations in the country

Country - India
State - Delhi
District - South West Delhi
Government Body - Delhi Development Authority

AREA

- Total 56.48 km² (21.81 sq mi)

Population

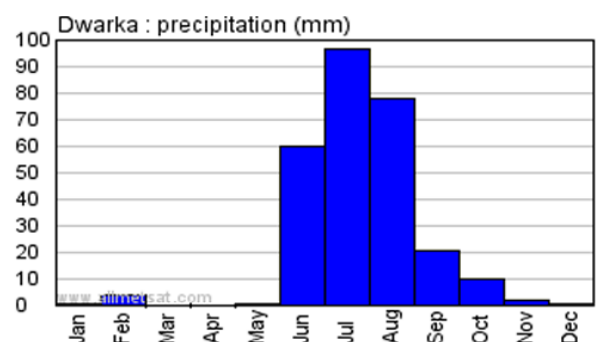
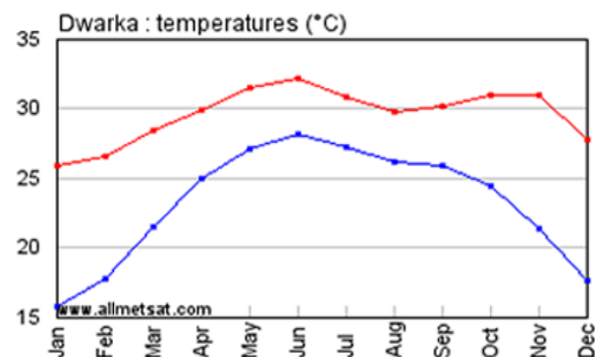
- Total 1,100,000
- Density 19,000/km² (50,000/sq mi)



Fig 2.1: Delhi map

2. CLIMATE

- the climate of Delhi is an overlap between monsoon-
- influenced humid subtropical and semi-arid, with high variation
- between summer and winter temperatures and precipitation.
- spring: February, March; warm days, cool nights, pleasant;
- low to moderate humidity; moderate precipitation
- summer: April, May; hot to very hot; very low to moderate
- humidity; low precipitation
- monsoon (rainy): June, July, August, September; hot, pleasant
- during rains; high to very high humidity; heavy precipitation
- autumn: October, November; warm days, cool nights,
- pleasant; low humidity; low precipitation
- winter: December, January; cool days, cold nights; moderate
- humidity; medium precipitation





AREA

**266M X 152M
40,432 SQ. M**

DISTANCES

AIRPORT	18KM
RAILWAY STATION	8.9KM
METRO STATION	1.4KM
BUS STAND	1.5KM

3. ABOUT THE SITE

the delhi development authority (dda) has decided to develop a socio cultural centre at dwarka, sector 11. the proposed centre will promote visual art like painting, sculpture and performing arts like music, dance, theatre, etc.

the site is located in sector 11, zone k2, noida, west delhi. this area is fast developing with potential for mixed use. mixed use neighbour creates a self sustained society, where the daily inflow and outflow is not in high ration.

locating a cultural hub in such a place will not only act as a recreation for all people bu also encourage them to connect with their culture on a daily basis that will enhance the quality of life and cultural promotion.

the site is planned as center core of deveopment for urban design of the linear district center. in sectors 10, 11, 12. 13. and 14 dwarka, as developed by delhi urban arts commission. the declared green volt zone fuses into site, along the drain, from northern side, which has dense vegetation.

4. SITE SURROUNDINGS

IMMIDIATE SURROUNDING:

-Dwarka Sports Complex
Najafgarh Canal

-Vacant Plot- Institutional and commercial

-Housing Societies: Ashoka Enclave,etc

-M.B.S. International School, Sector-11 Gurudwara and Mosque

-ACCESSIBILITY: Directly accessible from MALL ROAD and ROAD NO. 221

-DRAINAGE: natural drainage toward the canal.



CHAPTER 3

LITERATURE STUDY

INDIRA GANDHI NATIONAL CENTER FOR ARTS



INTRODUCTION

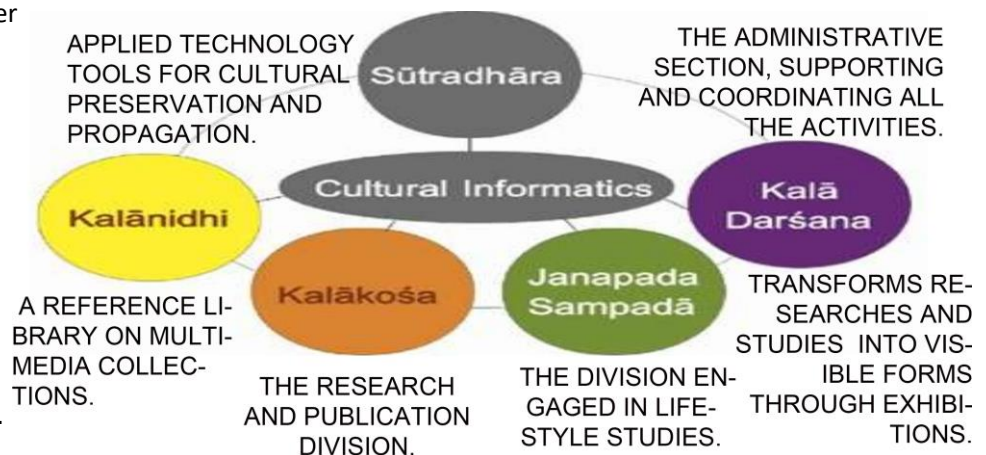
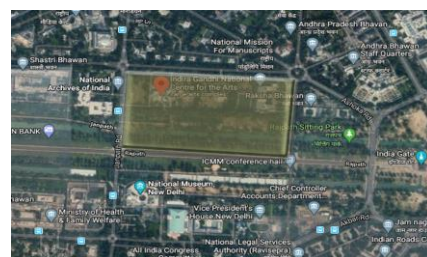
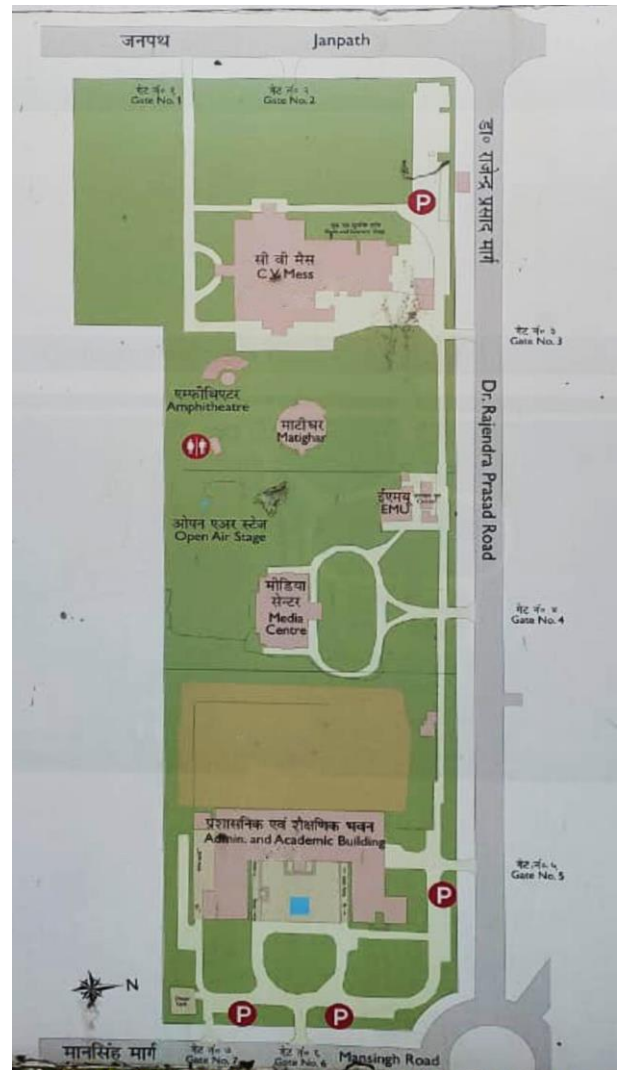
Indira Gandhi National Centre for the Arts (IGNCA), New Delhi is a premier government-funded arts organization in India. It is an autonomous institution under the Union Ministry of Culture. It was established in the memory of Indian Prime Minister Indira Gandhi, with Kapila Vatsyayan as its founding director



HISTORY

The Indira Gandhi National Centre for the Arts, established in memory of Smt. Indira Gandhi, is visualised as a centre encompassing the study and experience of all the arts – each form with its own integrity, yet within a dimension of mutual interdependence, interrelated with nature, social structure and cosmology. This view of the arts, integrated with,

and essential to the larger matrix of human culture, is predicated upon Smt. Gandhi's recognition of the role of the arts as essential to the integral quality of person, at home with himself and society.



3. LITERATURE STUDY

1. JAWAHAR KALA KENDRA , JAIPUR

Founded by:

Site area: 9 acres of land near jaipur

Site description:



Fig : Location Map

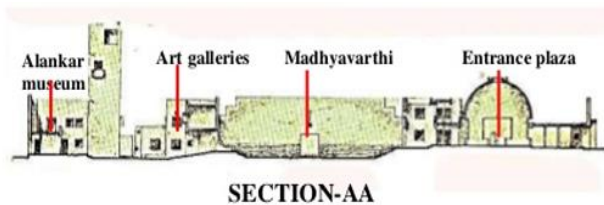
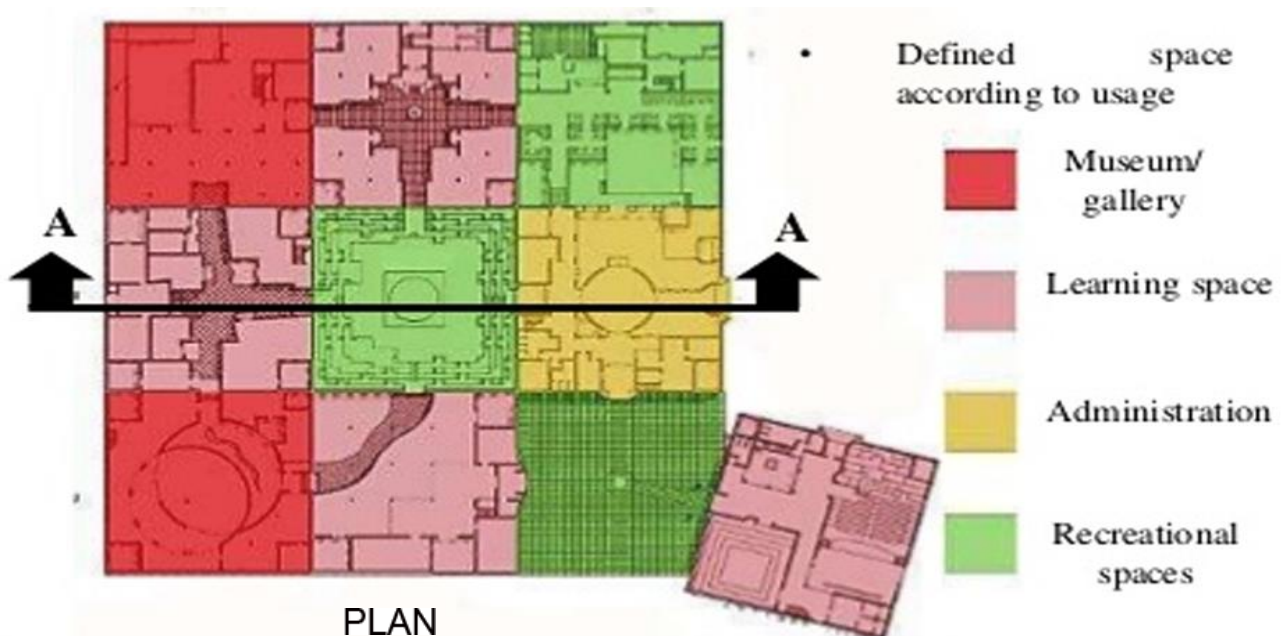


3.1.1. INTRODUCTION

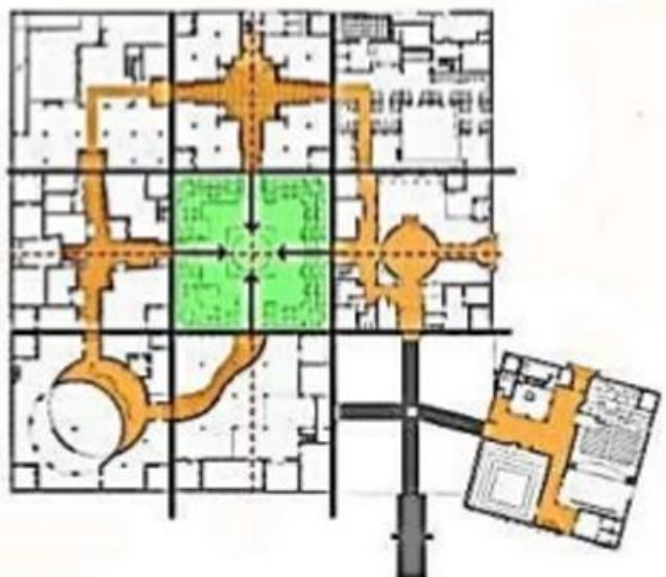
jawahar kala kendra is center of art & crafts and in fact a lot more than that with jawahar kala kendra aka jkk in jaipur. like the rest of jaipur' wisely chalked out architecture and planning, jkk boasts of an architecture that spellbinds a beholder at just one glance.

3.1.2. HISTORY

Dedicated to India's first Prime Minister Jawahar Lal Nehru, Jawahra Kala Kendra is truly metaphoric to the city of Jaipur i.e. an astonishing synthesis of past and future. A contemporary building based on an archaic notion of the Cosmos; the very same Navgaraha mandala, with one of the squares moved aside and beautiful murals inside, based on cosmology.



1. SANDARBH LIBRARY/DIR. DOCUMENT - G.F
AUDIO VISUAL READING - F.F
2. SPHATIC ART GALLERY - G.F
DIR. MUSIC AND DANCE - G.F
SPHATIC ART GALLERY - F.F
3. PARIJAT-1 - G.F
PARIJAT-2 - G.F
SRAJAN WORKSHOPS - G.F
SRAJAN PHOTO WORKSHOP - F.F
4. ALANKAR MUSEUM - G.F
CURATOR - F.F
5. SUDARSHAN SUKRATHI - G.F
SUREKH - G.F
CHATURDIC ART GALLERY - F.F
6. SATKAR CAFETERIA - G.F
GUEST HOUSE - F.F
7. ADMIN BLOCK, CONFERENCE, CASHIER - G.F
8. MADHYAVARTHI OPEN THEATRE
9. RANGAYAN KRISHNAYAN - G.F
DIRECTOR THEATRE - F.F



CONCEPT

The whole complex is made on the concept of nine squares as navgrah each square was linked to the planet and its astrological values and functionality.

CHAPTER 4

CASE STUDY

4. CASE STUDY

1. TRIVENI KALA SANGAM, DELHI

AR JOSEPH ALLE STEIN

Site area: 1 acres of land near mandi house



INTRODUCTION

Triveni Kala Sangam teaches classical Indian Dance, classical Indian Music (Vocal & Instrumental), Contemporary Painting, Sculpture, Photography and Glass Art, thus creating a confluence or 'Sangam' of various art forms.

It provides a beautiful working environment for artists to express themselves through various forms of Visual and Performing arts

HISTORY

The idea of starting a dance institution in Delhi was raised by Sundari K. Shridharani, a former student of dancer Uday Shankar, in 1950[1][5] when she had just moved to Delhi after marriage. The name 'Triveni Kala Sangam' was coined by flautist, Vijay Raghav Rao and literally meaning "confluence of arts".[2] It started in one room above a Coffee House in Connaught Place, Delhi, with two students under noted artist K. S. Kulkarni. Soon her efforts got noticed, and Pandit Nehru allotted her the land for the institution. Gradually, she organized a small group of people, started organizing concerts, and collecting funds. Guru Rajkumar Singhajit Singh joined Triveni in 1954, as Head of the Manipur Dance Section, and later in 1962, founded the 'Triveni Ballet' of which he was Director and Principal Dancer



the art galleries of triveni kala sangam have been pivotal in fostering cultural activity in delhi. they provide an open canvas for both established and young artists to exhibit their works



triveni terrace cafe
the triveni terrace café overlooking the beautifully landscaped lawns of the open air – theatre



the triveni auditorium is a stellar example of joseph allen stein's unique style, which has captured the attention of many dancers and musicians to select it as a venue for their performances. its broad and airy structure is aimed to provide an attractive venue for dance & music performances, talks, seminars and book launches. this fully air-conditioned premises has a seating capacity of 150 guests. ticketed shows are not allowed but you may have shows with invitations



Fig : Location Map

OFFICE
ART GALLERY
LIBRARY
EXHIBITION HALL
AUDITORIUM
WORKSHOP
OPEN AIR THEATRE
DANCE STUDIO
MUSIC STUDIO
LECTURE ROOM
RESIDENTIAL AREA



3. NATIONAL HANDICRAFT AND HANDLOOM MUSEUM, NEW DELHI

1. ABOUT THE MUSEUM

The Lota shop is the selling outlet for a whole range of contemporary craft products books etc. On art, craft and design. The shop is considered to be one of the best in the world. The shop also keeps the artefacts made by the crafts persons participating in the craft demonstration programme after they are gone rack.

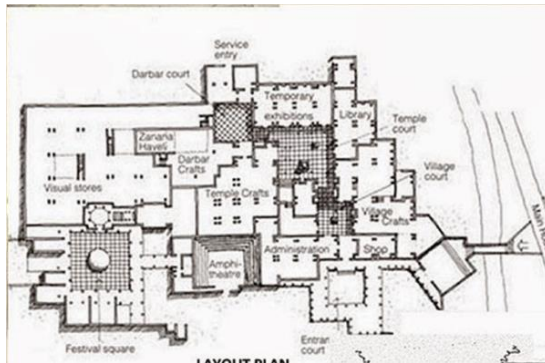


Fig :Layout Plan

2. AREA DISTRIBUTION

- I. RECEPTION & ADMIN- 150 SQ M
2. SHOPS -40 SQ M
3. BHUTASCUPTURES- 60 SQ M
4. FOLK AND TRIBAL ART - 100 SQ U
5. TULSI COURTYARD -60 SQ M
- 6 .CHARIOT COURTYARD- 140 SQ M
- 7 .CULTIC OBJECT - 125 SQ M
8. COURT CRAFT - 300 SQ U
- 9 .AUDIONISUAL ROOM -40 SQ M
10. SPECIAL EXHIBITION - 600 SQ M
- II. LIBRARY.110SQM
12. CONSERVATION LAB -60 SQ M
13. ELECTRICAL ROOM
14. AMPHITHEATRE - 400 SQ M
15. CRAFT DEMONSTRATION- 2000 SQ M
16. ARCHITECTURE COMPLEX 3000 SQ U
17. CAFETERIA 150 SQ M
- 18 .MUSEUM STORE - 600 SQ M
19. TEXTILE MUSEUM - 500 SQ M (1st FLOOR)

LOCATION - It is located near Purana Qila on the Bhairon Road, opposite to the Pragati .1.2 KMS distant from the nearest metro station.

ARCHITECT - Charles Correa

CLIENT - Trade fair Authority Of India

SITE AREA - 11,500 SQ M (2.8 Acres)

BUILT UP AREA - 13800

FAR - 120



MATERIAL - Local available materials f the respective states and regions : stone, mud, timber etc.

STYLE - Rural Background depicting different vernacular architectural styles at different regions evolved with time.

ACTIVITIES - Occasional and permanent exhibition, workshops, cultural programs, sources for economy for craftsmen.

POWER SUPPLY - Under ITPO eparate air conditioning for cafeteria, offices and shop.

WATER SUPPLY - Water supply under the supervision of ITPO along with the zone of Pragati Maidan Exhibition Centre.

SEWAGE - Sewage Disposal is directly connected to the Municipal sewage line.

GARBAGE - Garbage is managed manually by Housekeeping Department.

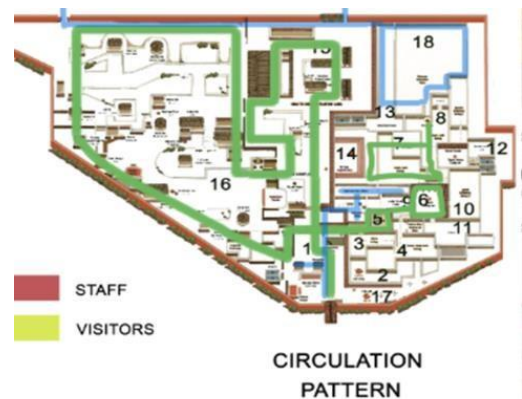


Fig : Circulation Pattern



Fig :Interior

<p>Crafts Museum</p> <p>Crafts Museum, Bhairon Marg, Pragati Maidan, New Delhi T: 011 2337 1641/011 2337 1887 E: crafts.museum@ndia@gmail.com</p> <p>Timings Galleries 10am to 5pm (Monday closed) Administration and Library 10am to 5pm (Sunday closed)</p> <p>Entry Fee Indian Visitor : Rs.20/- Foreign Visitor: Rs.200/-</p>	<p>Café Lota</p> <p>A contemporary regional Indian restaurant located in the National Crafts Museum in New Delhi.</p> <p>Timings Tue - Sun: 11:30 am - 10:00 pm Monday Closed Valet Parking Available</p> <p>Contact Details T: 078 35 960787 E: cafe.lota@ndia@gmail.com</p>	<p>Crafts Museum Shop</p> <p>Managed By Handicrafts & Handlooms Export Corporation of India Ltd. A Government of India Undertaking (Ministry of Textiles)</p> <p>Timings 7 Days Working: 9:30am-5:30 pm</p> <p>Contact Details T: 011 2337 1269 E: shwecra@gmail.com</p>	<p>Join our Mailing list</p> <p>Enter your email address <input type="text"/> Join Us</p> <p>By subscribing to our mailing list you will receive updates on What's On at the Crafts Museum.</p> <p>Website Content Managed by Crafts Museum Designed, Developed and Hosted by MC Last Updated: 28 June 2018</p>
--	--	---	---

The low-lying museum building is a reflection vernacular architecture and fine craftsmanship. Several Architectural elements like jharokha, internal courtyards, open and semi-open passages, roof tiles arches. Carved doors. Posts. Pillars, perforated iron-screens etc. Are all the visual delights.

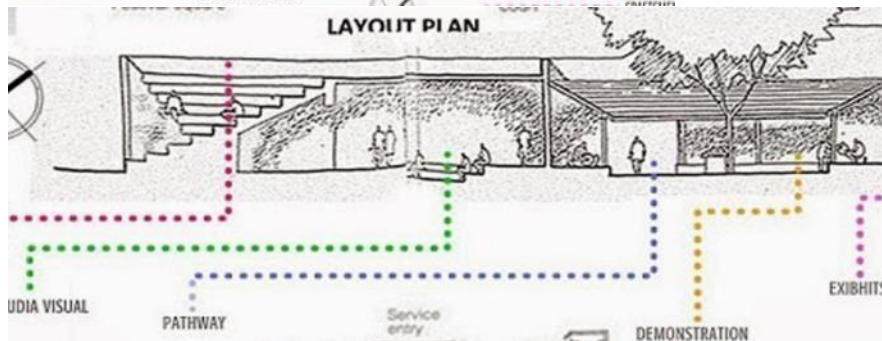


Fig 4.21 : Different Activities in the Campus

CHAPTER 5

NORMS & STANDARDS

5. NORMS AND STANDARDS

1. DETAILS

This includes:

- A. Administration: Overall management and supervision of activities.
- B. Research and training centre: Knowledge sharing, advancement.
- C. Small-scale industry: to produce garment by khadi cloth.
- D. Workshop: demo rooms on prototype designs.
- E. Craft gallery or museum: craft display exhibitions.
- F. Exhibit, sales and promotion: show rooms, Shops.
- G. Accommodation area: space to live people coming from different cities for learning purpose and staff quarters.
- H. Supporting units: to manage the complex as administrative body is required.
- I. Facilities and recreation: such as restaurants. Parking body is required and rest rooms.

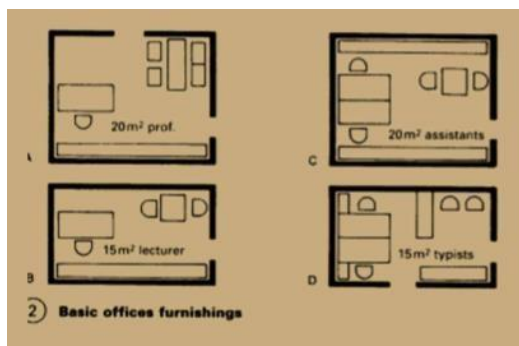


Fig 5.2 : Offices

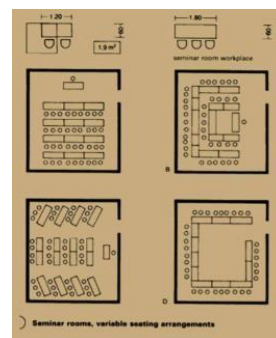


Fig 5.3 : Seminars

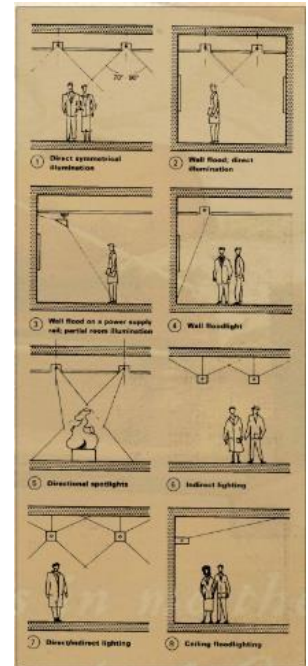


Fig 5.1 : Lighting Detail

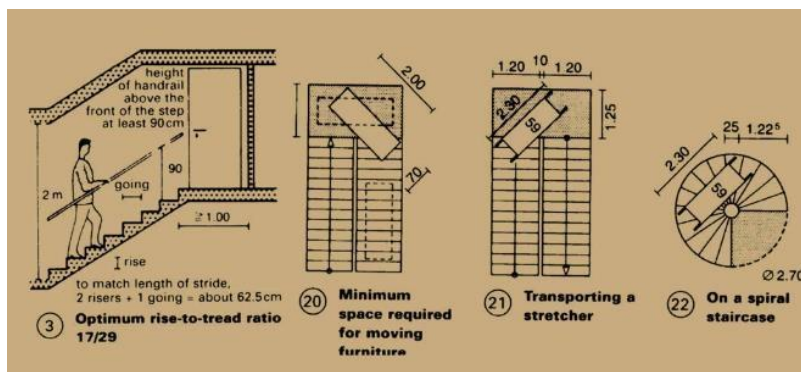
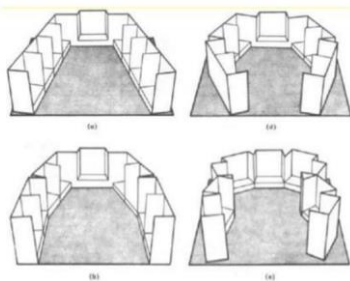


Fig 5.4 : Staircase Detail

ART GALLERY

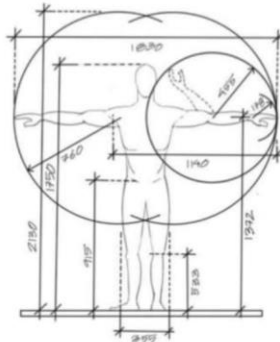
A ROOM OR BUILDING TO DISPLAY OR SALE OF WORKS OF ART



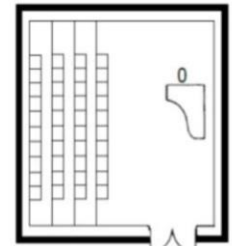
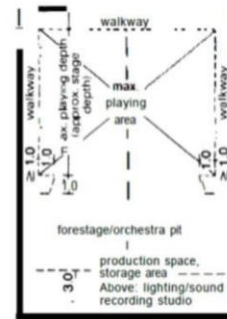
ARRANGEMENTS OF GALLERY

DANCE STUDIO

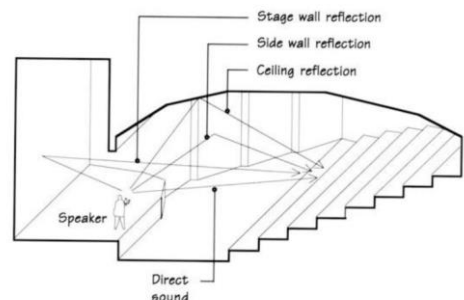
A PLACE WHERE ONE PRACTICES OR LEARN THE ART OF DANCE. INCLUDES A SMOOTH FLOOR COVERING OR, IF USED FOR TAP DANCING, BY HARDWOOD FLOOR.

**MUSIC STUDIO**

FOR ARTISTS WHO WORK WITHIN THAT STUDIO, RECORD AND PRACTICE MUSIC AND PLAY DIFFERENT INSTRUMENTS. REQUIRES ACOUSTIC SERVICES SO AS TO AVOID ECHO ETC.



ca. 1.4m²/singer, minimum 50m²
ca. 7m²/singer

**SOUND INSULATION**

- A HIGH QUALITY ACOUSTICAL TREATMENT OFFERS CLARITY TO THE ORIGINAL SOUND.
- USE OF ACOUSTICAL PANELS FOR SOUND PROOFING OF AUDITORIUM
- ACOUSTIC PLASTER
- COMPRESSED CANE OR EOOD FIBERBOARD
- COMPRESSED GLASS WOOL TILES.

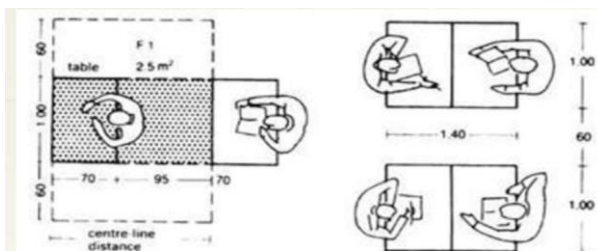
FIRE SAFETY

AUDITORIUM FIREFIGHTING AND SECURITY SYSTEMS INCLUDE FIREPROOF DRAPES, SMOKE DETECTORS, SPRINKLERS, ALARMS, SIGNAGE'S, EMERGENCY EVACUATION WAYS, HVAC COURSE, AND RIGHT SORT OF GROUND LEVEL. THE FOUNDATION OF ALL THESE SECURITY SYSTEMS IS DONE INSIDE THE NORMAL SPACE IN THE AUDITORIUM.

PROPORTIONS OF AN AUDITORIUM

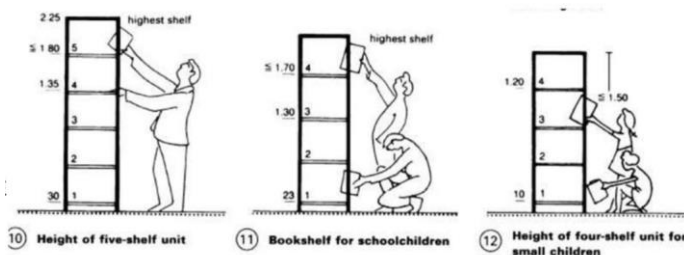
HEAD MOVEMENT SHOULD BE ACC, TO FOLLOWING:

- 30 - NO MOVEMENT
- 60 - SLIGHT EYE MOVEMENT
- 110 - SLIGHT EYE AND HEAD MOVEMENT.
- 150 - HEAD MOVEMENT 90 DEGREE.
- 360 - FULL HEAD AND SHOULDER MOVEMENT.



① Floor area for an individual workstation

② Minimum distances between tables



⑩ Height of five-shelf unit

⑪ Bookshelf for schoolchildren

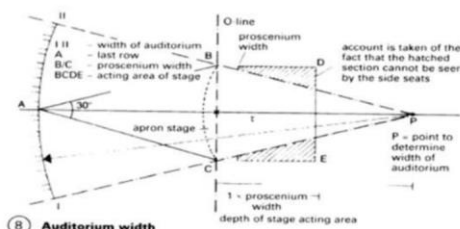
⑫ Height of four-shelf unit for small children

SHELVES DIMENSIONS FOR LIBRARY

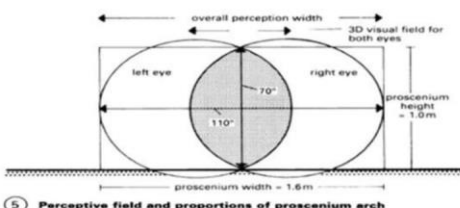
AUDITORIUM

AS ENCLOSURE, COVERED OR OPEN, WHERE PEOPLE CAN ASSEMBLE FOR WATCHING A PERFORMANCE GIVEN ON THE STAGE.

AN AUDITORIUM IS A ROOM BUILT TO ENABLE AN AUDIENCE TO HEAR AND WATCH PERFORMANCES.



⑧ Auditorium width



⑤ Perceptive field and proportions of proscenium arch

CHAPTER 6

DATA ANALYSIS

AREA ANALYSIS

- **SITE AREA – 266 X 152 = 40432 SQM**
- **F.A.R - 1.2**
- **PERMISSIBLE GROUND COVERAGE = 30%**
- **BUILT UP AREA = 1.2 X 40432 = 48518.4 SQM**
- **GROUND COVERAGE = 12129.4 SQ M**

PROVISION OF AUDITORIUM

S.NO .	FACILITY	ROOM (NO)	AREA (SQM.)
1	CLOAK ROOM	1	20
2	VIP FOYER	1	5
3	ENTRANCE + WAITING	-	80
4	OFFICE	1	36
5	ADMIN	1	15
6	VIP LOUNGE	1	25
7	MEDIA ROOM	1	25
8	CONTROL ROOM	1	25
9	PROJECTOR ROOM	1	65
10	T/L.M	As req.	27
11	T/L.F	As req.	24
12	T/L.HANDICAPPED	1	4.5
13	SITTING AREA + CIRCULATION		750(500 ppl)
14	STAGE	1	150
15	BACKSTAGE	1	170
16	GREEN ROOM	2	80
17	CHANGING ROOMS	1	110
18	STORE	1	20
19	AHU	1	36
20	PANTRY	1	22

PROVISION OF PARKING

1	SURFACE PARKING (2 WHEELER)	150	450
2	SURFACE PARKING (4 WHEELER)	3500	5000

PROVISION OF LIBRARY

S.NO .	FACILITY	ROOM (NO)	AREA (SQM.)
1	ENTRANCE	1	20
2	BAGGAGE ROOM	1	9
3	RECEPTION	1	65
4	ISSUE/RETURN	1	20
5	READING AREA	1	375
6	STACK AREA	1	220
7	PREFUNCTION AREA	1	84
8	PRINTING	1	42
9	CHILDREN SECTION	1	30
10	T/L.M	1	15
11	T/L.F	1	14
12	T/L.HANDICAPPED	1	5
13	MAINTENANCE ROOM	1	30
14	A.H.U	1	8
15	OFFICE	1	38

PROVISION OF EXHIBITION HALL

S.NO .	FACILITY	ROOM (NO)	AREA (SQM.)
1	EXHIBITION SPACE	250 cap.	650
2	STORE	1	130
3	T/L. HANDICAPPED	1	8
4	T/L. F	As req	27
5	T/L. M	As req	27

PROVISION OF RESIDENTIAL BLOCK

S.NO.	FACILITY	ROOM (NO)	AREA (SQM.)
1	RECEPTION AREA	1	15
2	MANAGERS OFFICE	1	15
3	WAITING	1	25
4	ROOMS	32	28 for 1
5	LINEN STORE	1	30
6	AHU ROOM	1	30
7	DINING + KITCHEN	1	160

PROVISION OF ADMIN BLOCK

S.NO.	FACILITY	ROOM (NO)	AREA (SQM.)
1	RECEPTION AREA + WAITING	1	158
2	CHAIRMAN OFFICE	1	70
3	RECORD ROOM	1	40
4	ACCOUNT OFFICE	1	20
5	MAINTENACE OFFICE	1	35
6	SURVEILLANCE OFFICE	1	30
7	SECURITY OFFICE	1	30
8	DINING + KITCHEN	1	250
9	PANTRY	1	35
10	T/L.M	As req	15
11	T/L.F	As req	14
12	T/L.HANDICAPPED	As req	5.5
13	CONFERENCE	3	100
14	A.H.U ROOM	1	6
15	WORKSPACE		70
16	STORE		30
17	STAFF ROOM	2	30
18	SECRETARY OFFICE	1	40
19	DIRECTOR OFFICE	2	40

PROVISION OF VISUAL ART GALLERY

S.NO.	FACILITY	ROOM (NO)	AREA (SQM.)
1	ENTRANCE + WAITING	1	50
2	RECEPTION	1	10
3	CLOAK ROOM	1	13
4	EXHIBITION HALL	1	130
5	OFFICERS ROOM	2	19
6	STAFF ROOM	1	50
7	DISPLAY AREA	1	500
8	MULTI PURPOSE HALL	1	270
9	WORKSHOP	1	110
10	T/L.M	4	11.5
11	T/L.F	4	12.5
12	T/L.HANDICAPPED	1	5.5
13	SCULPTURE AREA	1	120
14	PAINING AREA	1	53

PROVISION OF RESTAURENT

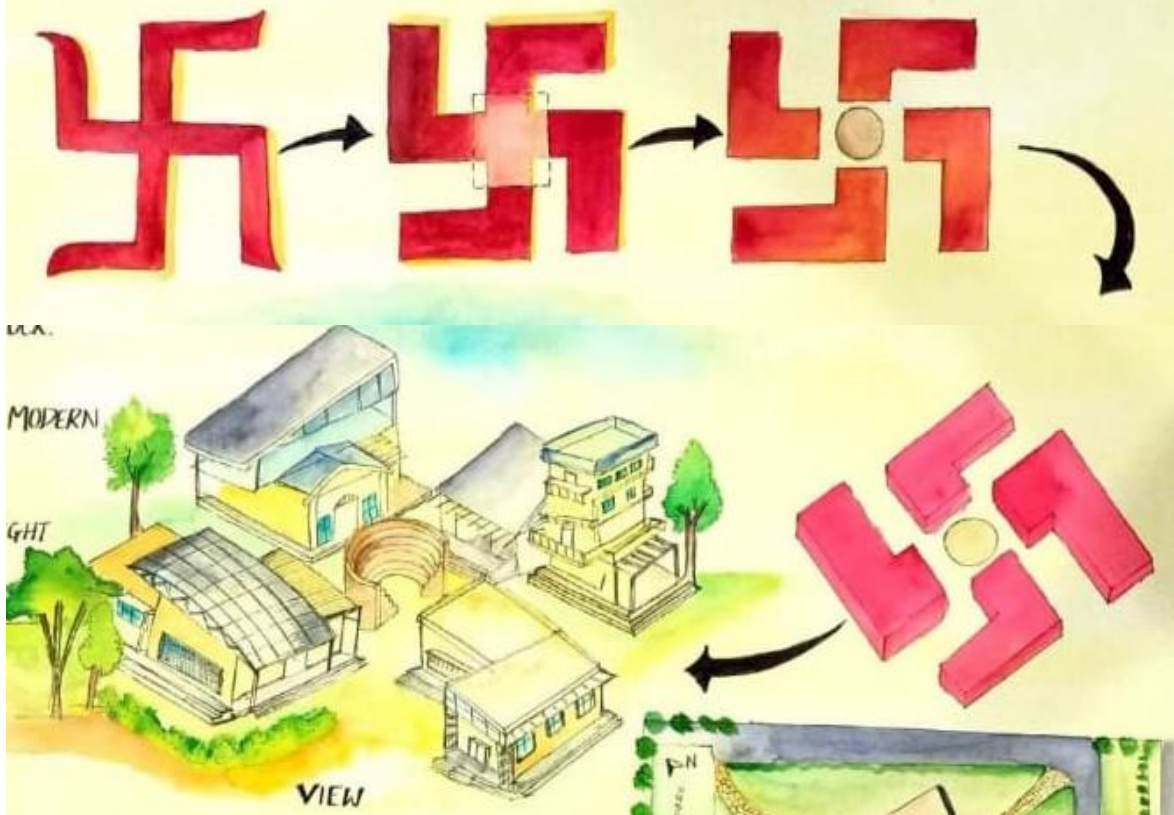
S.NO.	FACILITY	ROOM (NO)	AREA (SQM.)
1	SHOPS	8	12
2	RECEPTION	1	20
3	FOODCOURT	1	450
4	T/L HD	1	8
5	T/L. F	1	27
6	T/L. M	1	27

CHAPTER 7

CONCEPT

CONCEPT

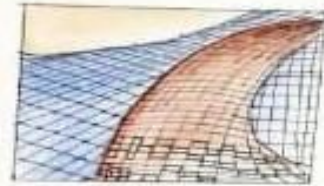
- **MEANING – CONDUCTIVE TO WELL BEING OR AUSPICIOUS, GOOD EXISTANCE.**
- **SYMBOLIZING- 'SURYA' (SUN), PROSPERITY & GOOD LUCK**
- **SWASTIK IS AN ICON FOUND IN HUMAN HISTORY AS WELL AS IN MODERN WORLD.**



MATERIAL

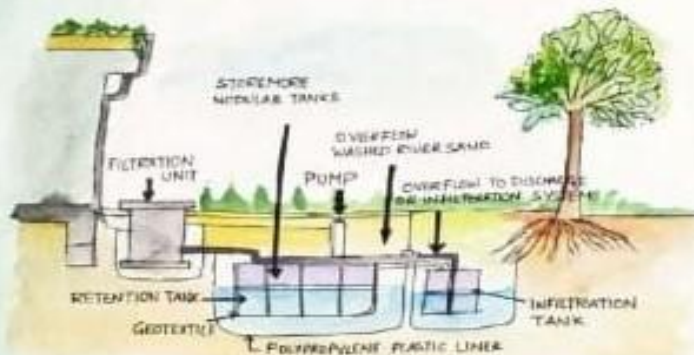
- MATERIALS LIKE BRICK, SANDSTONE, MARBLE, WOOD, PLASTER, GRANITE ETC. USED.
- COURTYARD PLANNING USED.
- GLASS HAS BECOME AN EXCEEDINGLY IMPORTANT MATERIAL IN URBAN SCAPE.
 - BEAUTIFICATION
 - MORE SUNSHINE
 - PRIVACY
 - UV RESISTANT
- METAL - ALUMINIUM & STEEL ALLOYS FORMWORKS USED. WEATHERPROOF, FLEXIBLE, FIRE RESISTANT.

WOOD WORK IN FLOORING OF SCULPTURE GALLERY

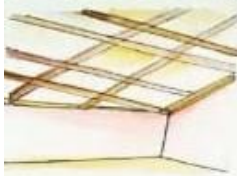


TILE WORK IN FLOORING OF PERFORMING ARTS & VISUAL ARTS.

HOW TO HARVEST RAIN?



CEILING TREATMENT

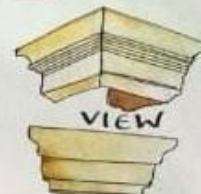


DUCTING OF HVAC SYSTEM HIDDEN BY LIGHTS & LIGHTENING ARRANGEMENTS WHICH COULD BE CHANGED ACCORDING TO THE THEME OF EXHIBITION SPACE.



JALI

JALIS CAN BE USED FOR CROSS-VENTILATION.



VIEW

ELEVATION

WALL TREATMENT



PLASTER OF PARIS MOULDINGS DETAILS IN COLUMNS.



WALL GRAFFITIS AND PAINTINGS OF TRADITIONAL, SOCIO-CULTURAL & MODERN ERA DEPICTING STORIES FROM INDIAN MYTHOLOGICAL TALES,



STREET FURNITURES



THANK YOU

INDRAPRASTH SANSKRITI KALA KENDRA

- MEANING - CONDUCIVE TO WELL BEING OR AUSPICIOUS, GOOD EXISTANCE.
- SYMBOLIZING - 'SURYA' (SUN) PROSPERITY & GOOD LUCK.
- SWASTIKA IS AN ICON FOUND IN HUMAN HISTORY AS WELL AS IN MODERN WORLD.

SUN

ENERGY
(PERFORMING ART)

NATURAL LIGHT
(VISUAL ART)



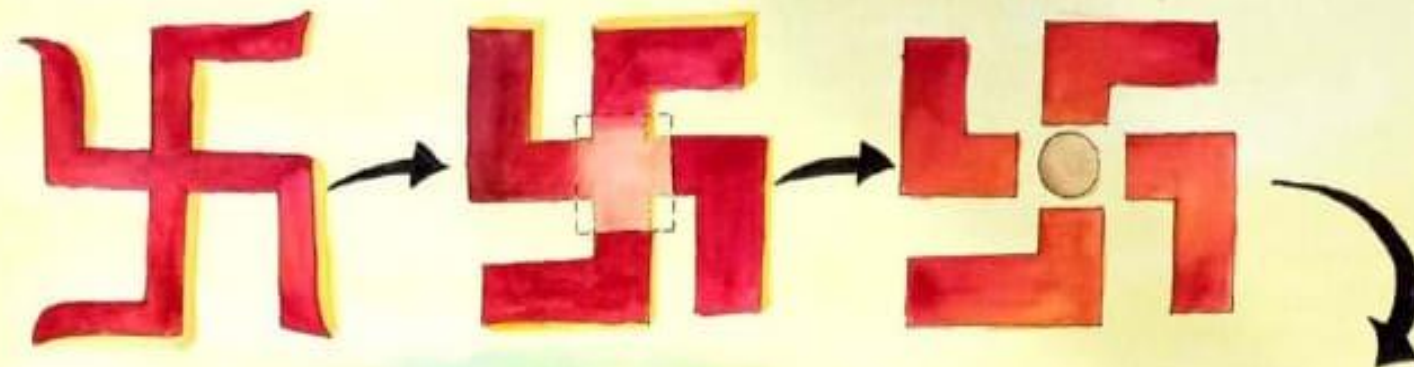
VIEW



STREET LAMPS
USED IN LANDSCAPING
OF THE SITE.



VIEW OF PERGOLA
USED AS EXTERNAL SHADING DEVICE



SITE PLAN

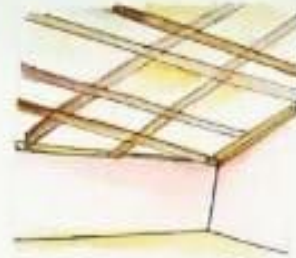
INDRAPRASTH SANSKRITI KALA KENDRA

- MATERIALS LIKE BRICK, SANDSTONE, MARBLE, WOOD, PLASTER, GRANITE ETC. USED.
- COURTYARD PLANNING USED.
- GLASS HAS BECOME AN EXCEEDINGLY IMPORTANT MATERIAL IN URBAN SCAPE.
 - BEAUTIFICATION
 - MORE SUNSHINE
 - PRIVACY
 - UV RESISTANT
- METAL - ALUMINIUM & STEEL ALLOYS FORMWORKS USED. WEATHERPROOF, FLEXIBLE, FIRE RESISTANT.

WALL & FLOOR TREATMENT CEILING TREATMENT



WOOD WORK IN
FLOORING OF
SCULPTURE GALLERY



DUCTING OF HVAC SYSTEM
HIDDEN BY LIGHTS &
LIGHTENING ARRANGEMENTS
WHICH COULD BE CHANGED
ACCORDING TO THE THEME
OF EXHIBITION SPACE.

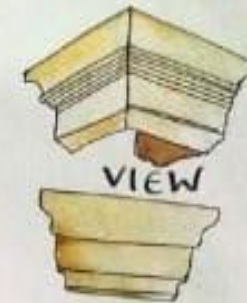


JALI

JALIS CAN BE
USED FOR
CROSS-VENTILATION



PLASTER OF PARIS
MOULDINGS DETAILS
IN COLUMNS.



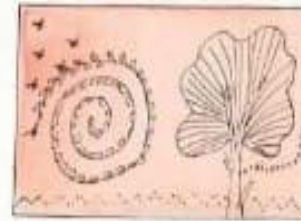
VIEW

ELEVATION

WALL TREATMENT



TILE WORK IN FLOORING
OF PERFORMING ARTS
& VISUAL ARTS.



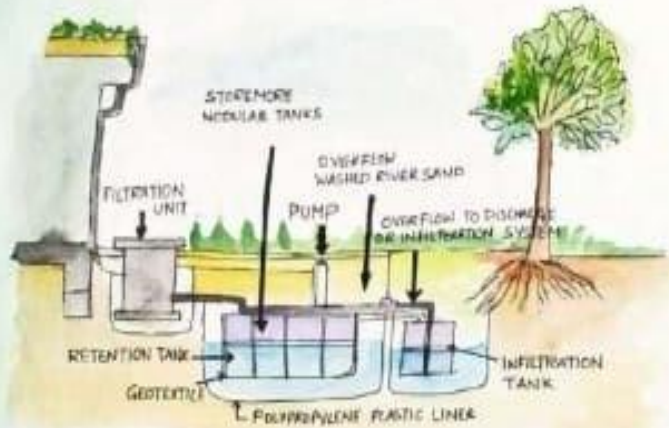
WALL GRAFFITES AND
PAINTINGS OF TRADITIONAL,
SOCIO-CULTURAL & MODERN
ERA DEPICTING STORIES FROM
INDIAN MYTHOLOGICAL TALES,



STREET FURNITURES



HOW TO HARVEST RAIN?



AREA ANALYSIS

$$\text{SITE AREA} - 266 \times 152 = 40432 \text{ M}^2$$

$$\text{FAR} - 1.2$$

- PERMISSIBLE GROUND COVERAGE = 30%
- BUILT UP AREA = $1.2 \times 40432 = 48518.4 \text{ M}^2$
- GROUND COVERAGE = $\frac{30}{100} \times 40432$
= 12129.6



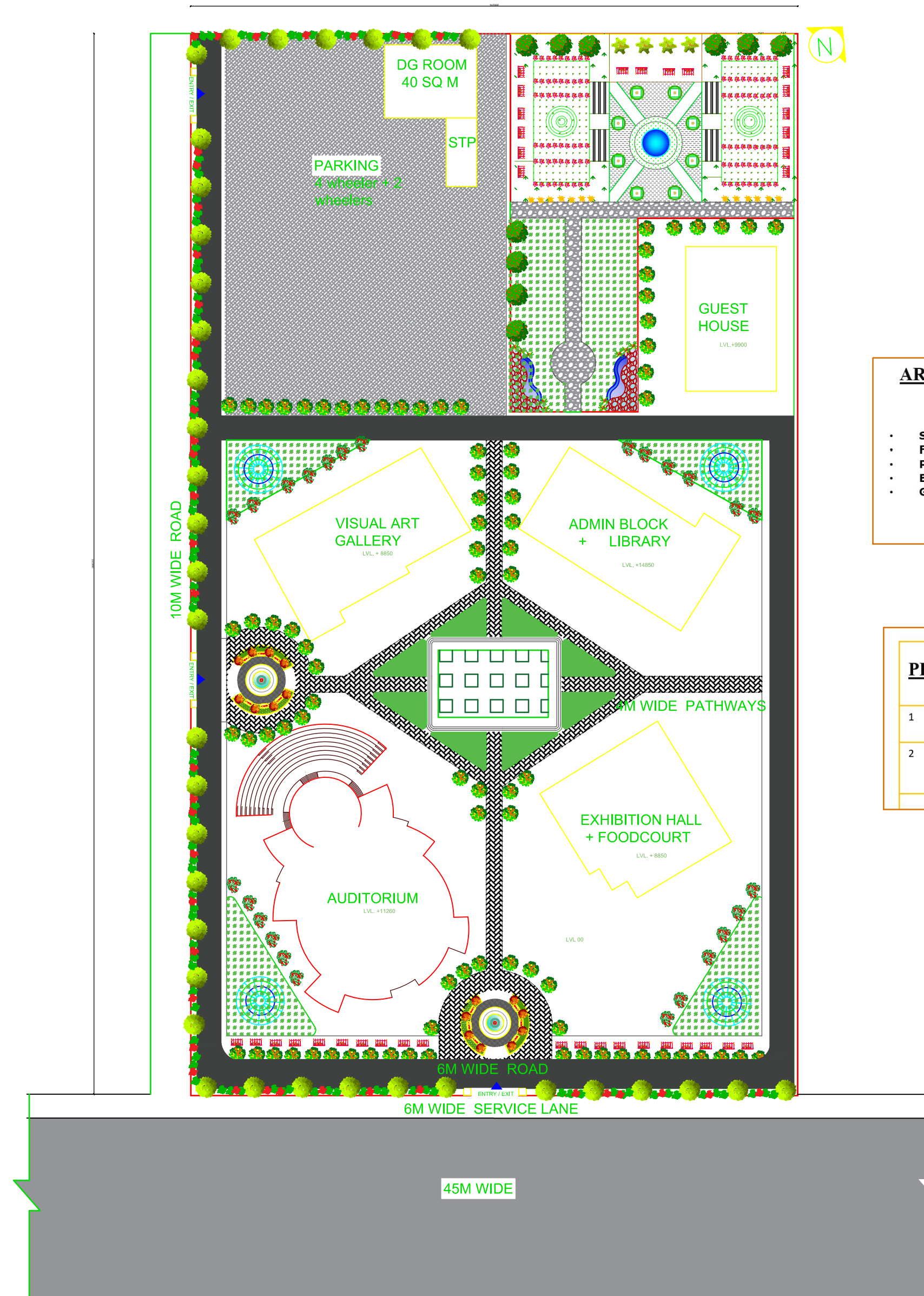
PLANTS POTS & USAGE OF SPACES



PALM TREE



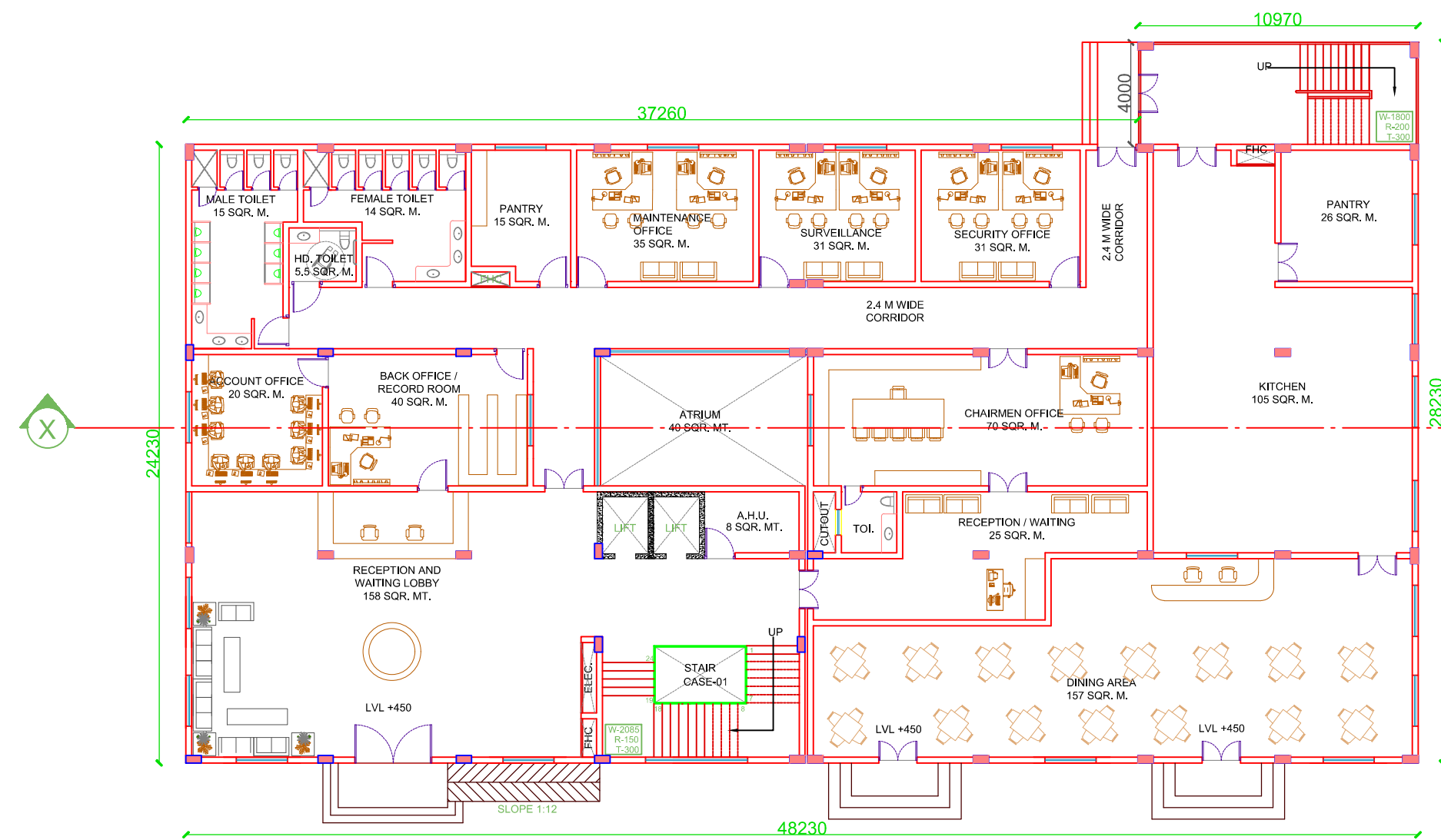
BOMBAX CEIBA



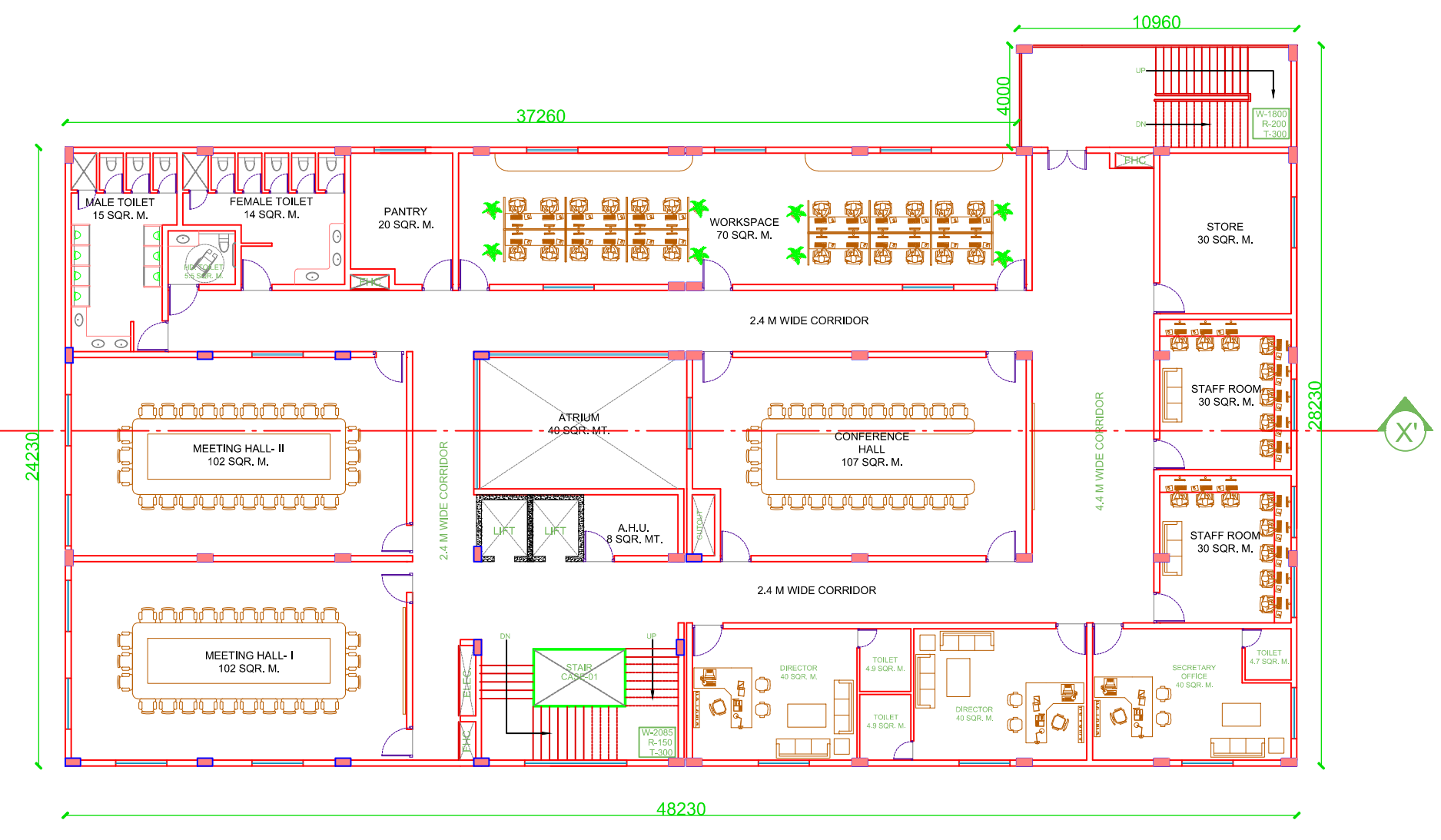
SITE PLAN

AREA ANALYSIS	
•	SITE AREA – 266 X 152 = 40432 SQM
•	F.A.R - 1.2
•	PERMISSIBLE GROUND COVERAGE = 30%
•	BUILT UP AREA = 1.2 X 40432 = 48518.4 SQM
•	GROUND COVERAGE = 12129.4 SQ M

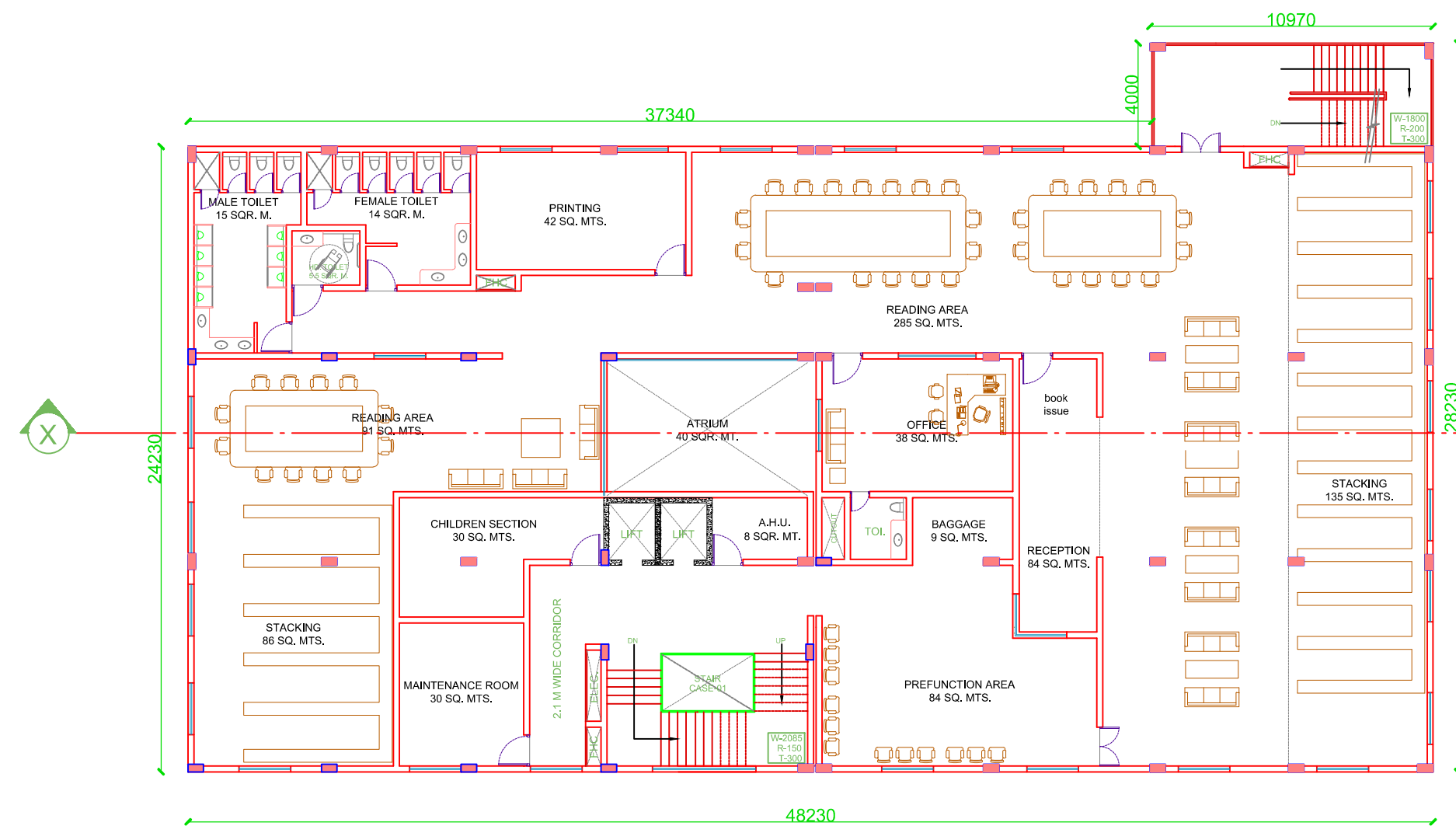
PROVISION OF PARKING	
1	SURFACE PARKING (2 WHEELER)
150	450
2	SURFACE PARKING (4 WHEELER)
3500	5000



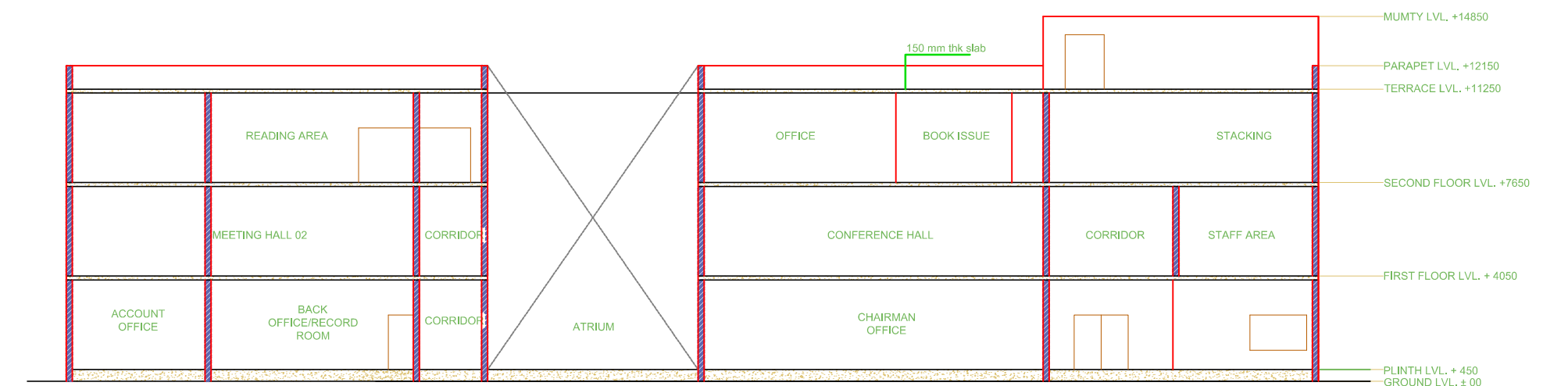
GROUND FLOOR PLAN



FIRST FLOOR PLAN



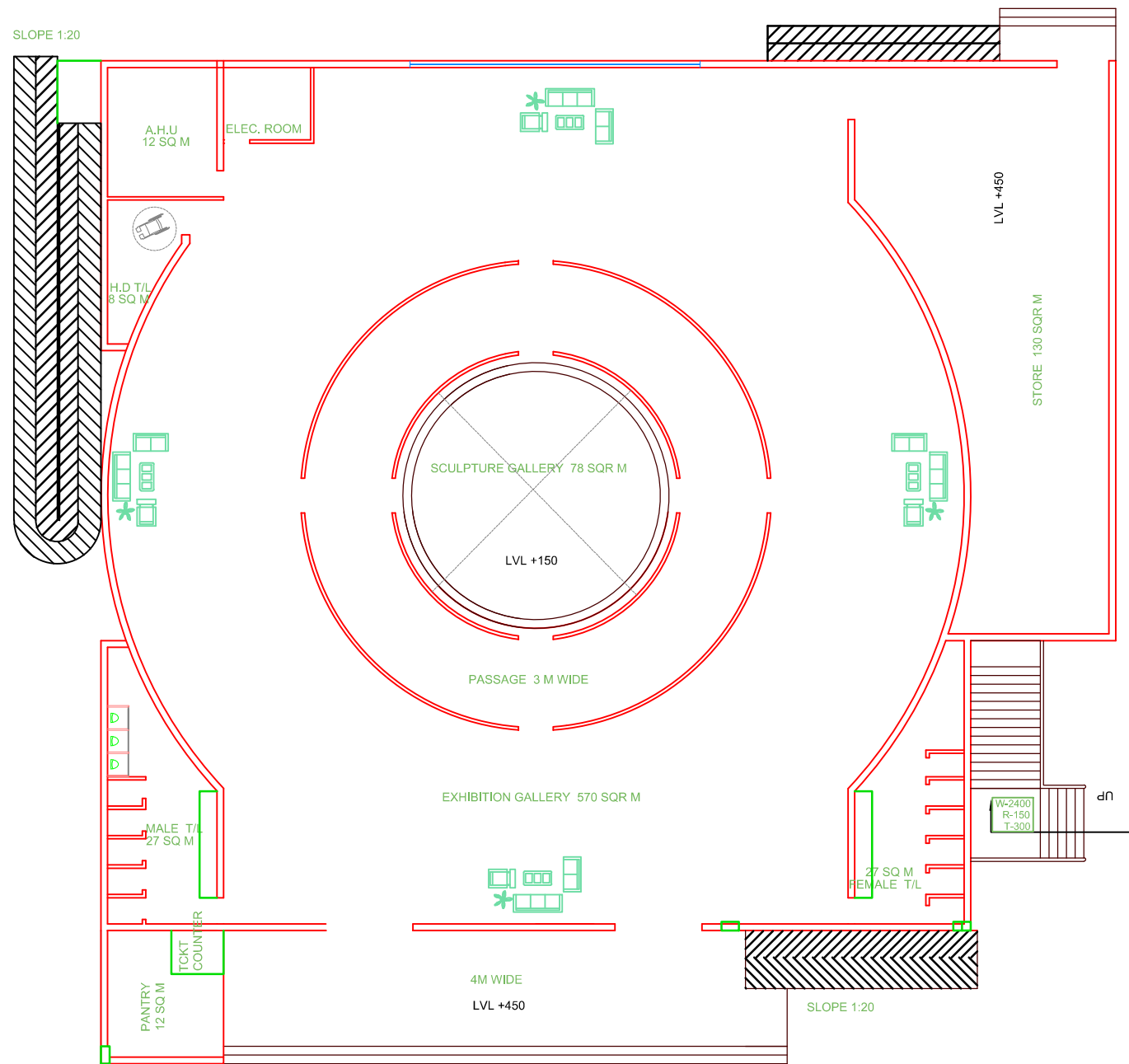
SECOND FLOOR PLAN



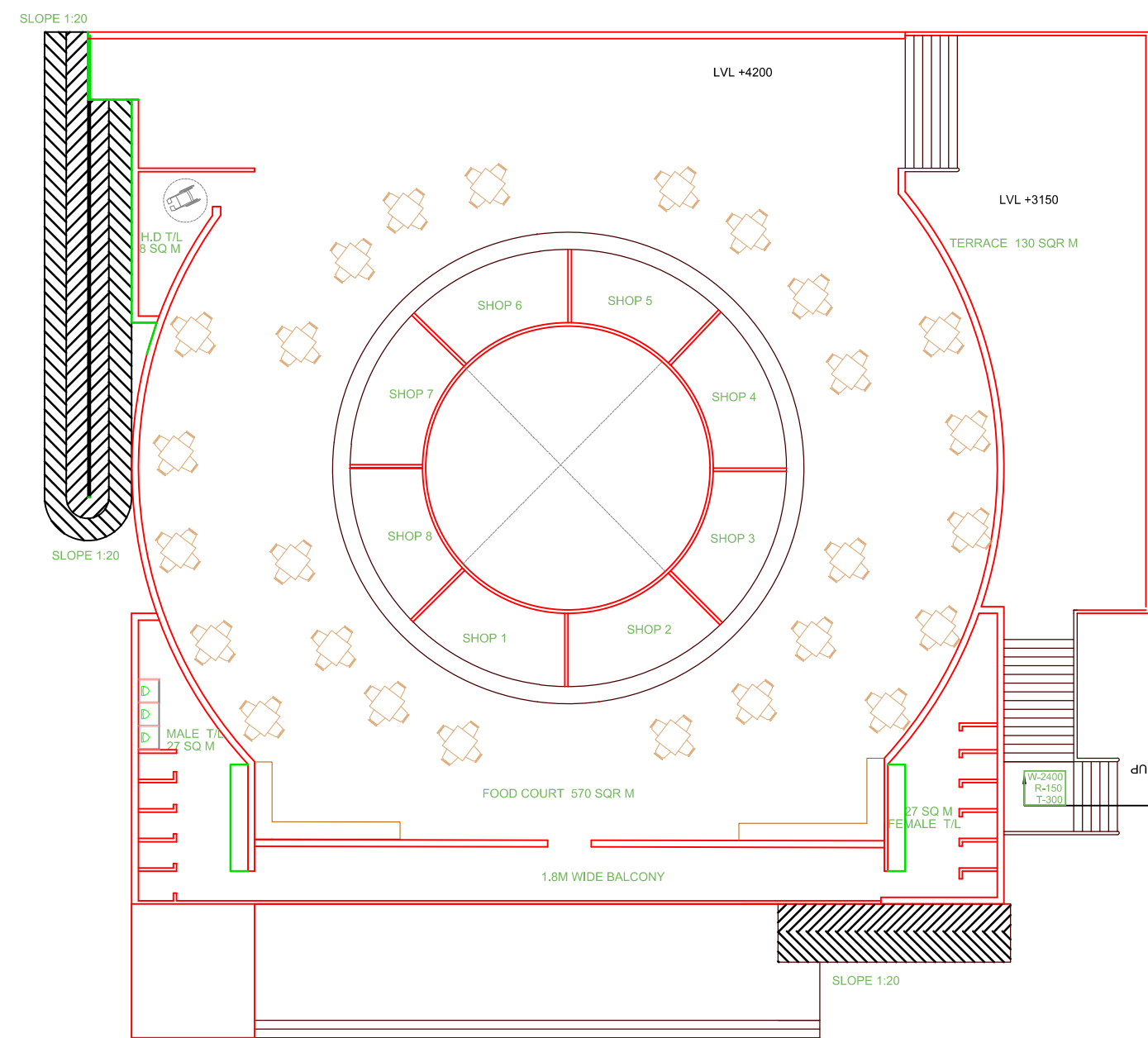
SECTION XX'

SOCIO-CULTURAL CENTRE,
NEW DELHI

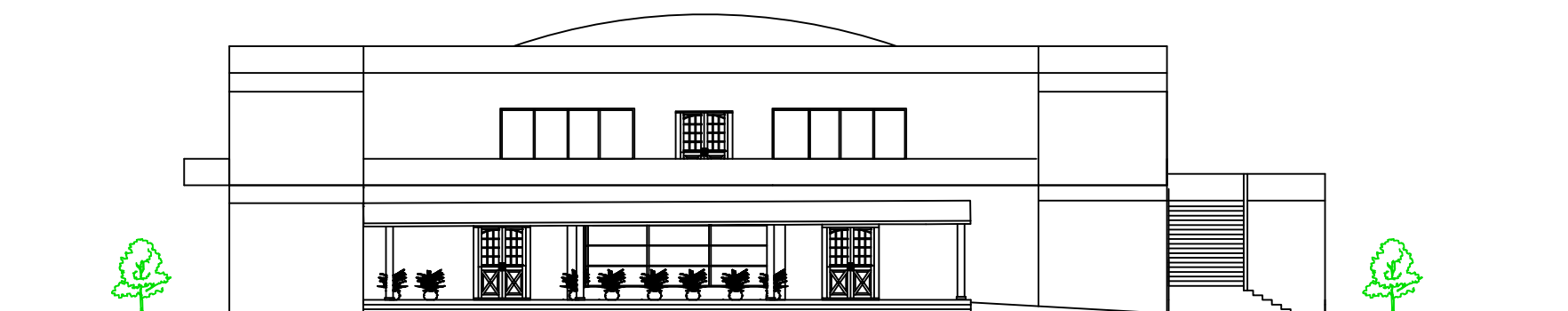
THESIS BY- AKSHITA KUKRETI (1150101009)
SHEET TITLE- ADMIN BLOCK
SESSION - 2019-2020
BBD UNIVERSITY , LUCKNOW



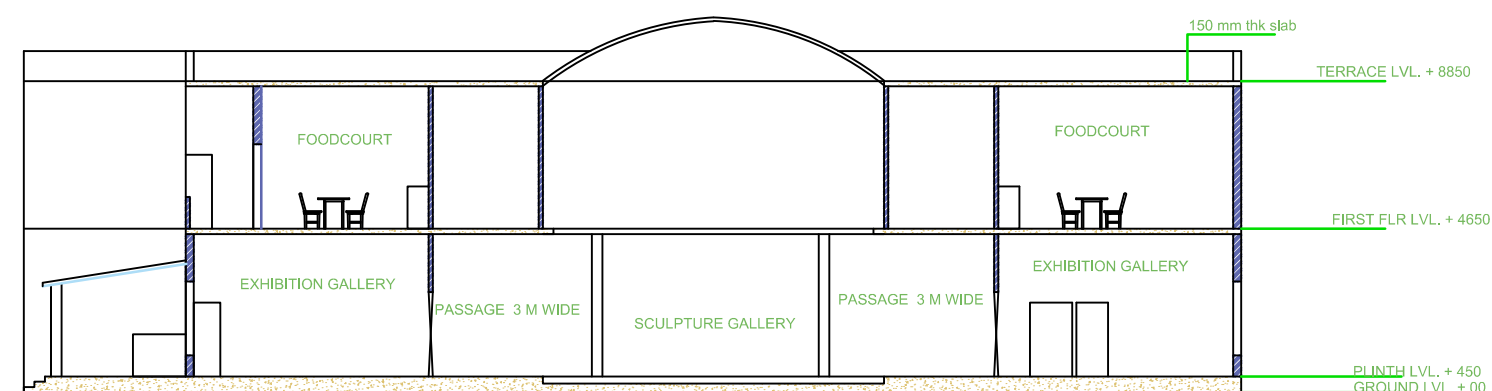
GROUND FLOOR



FIRST FLOOR



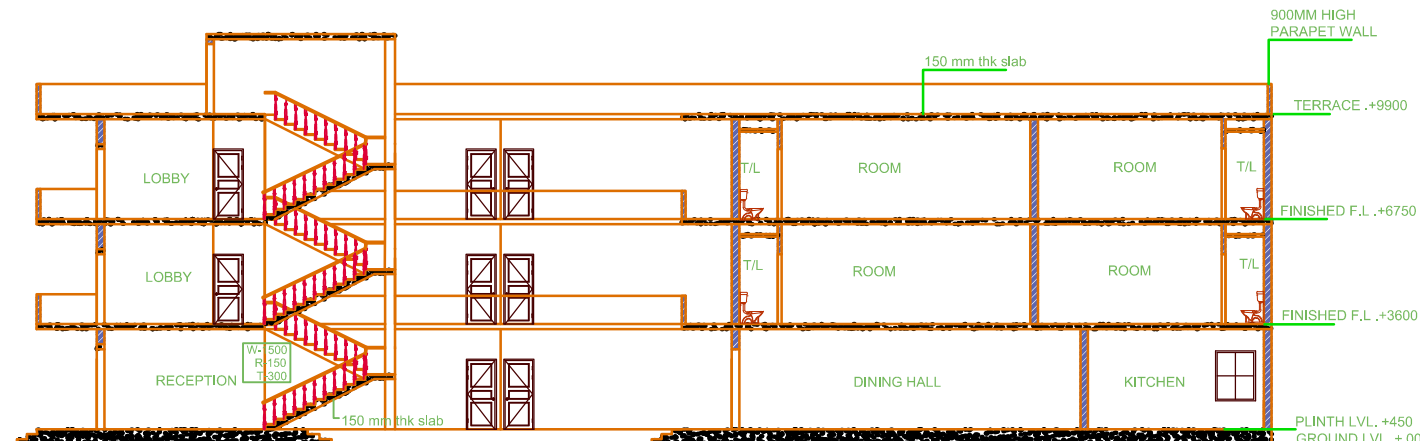
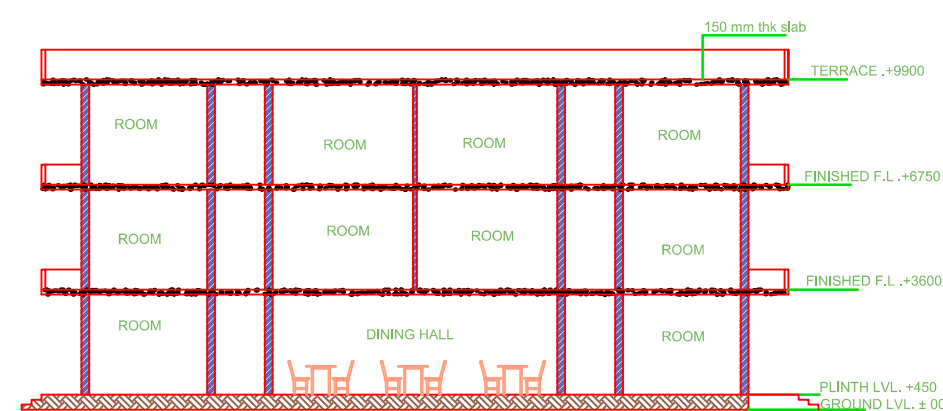
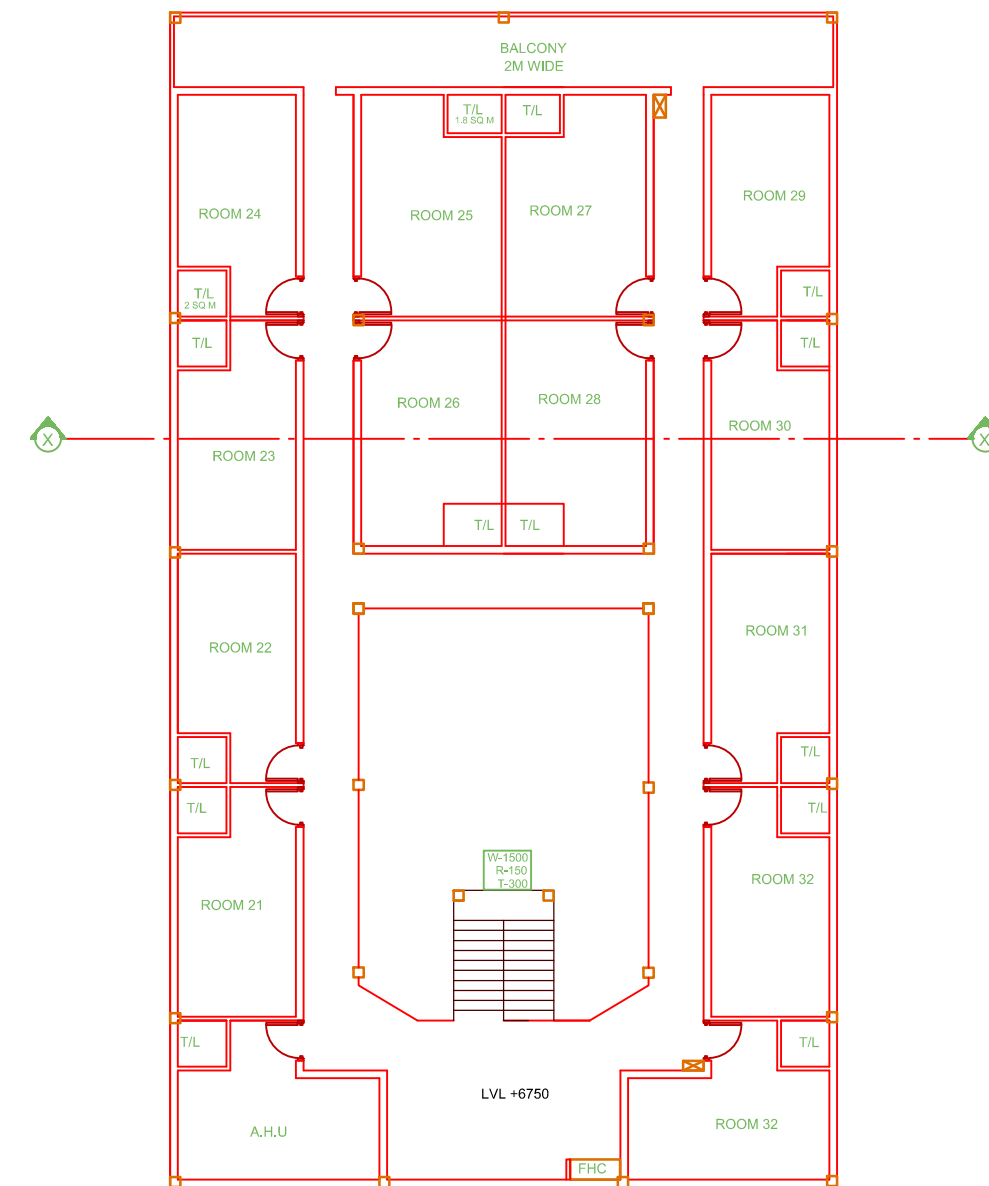
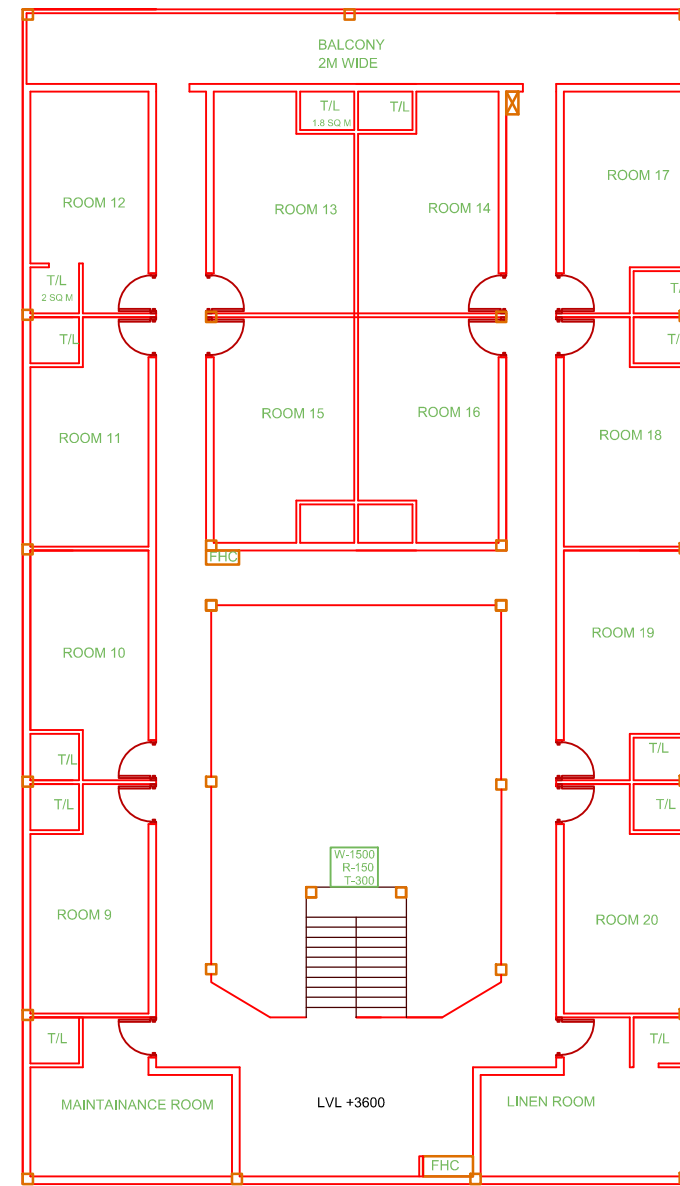
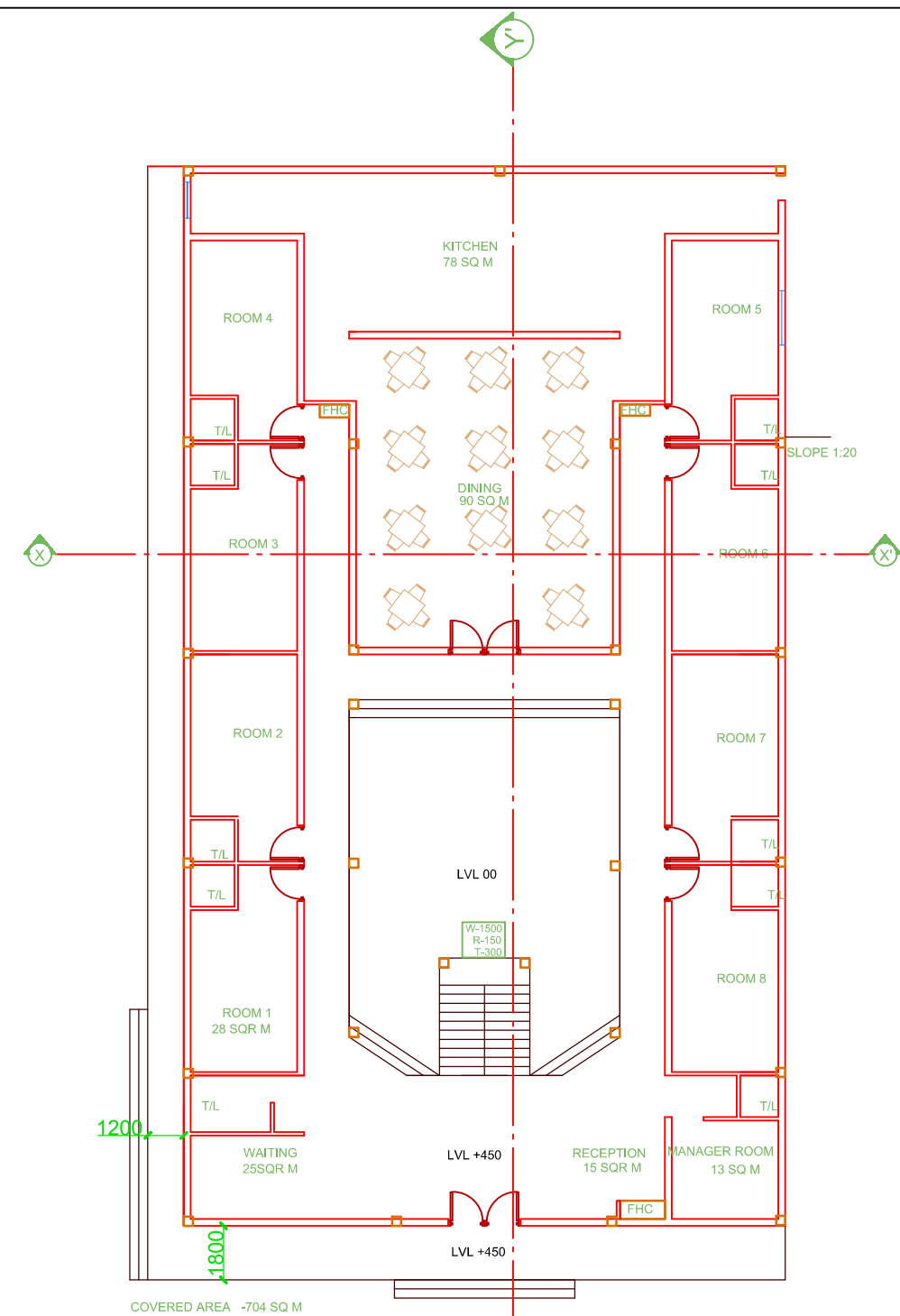
FRONT ELEVATION



SECTION XX'

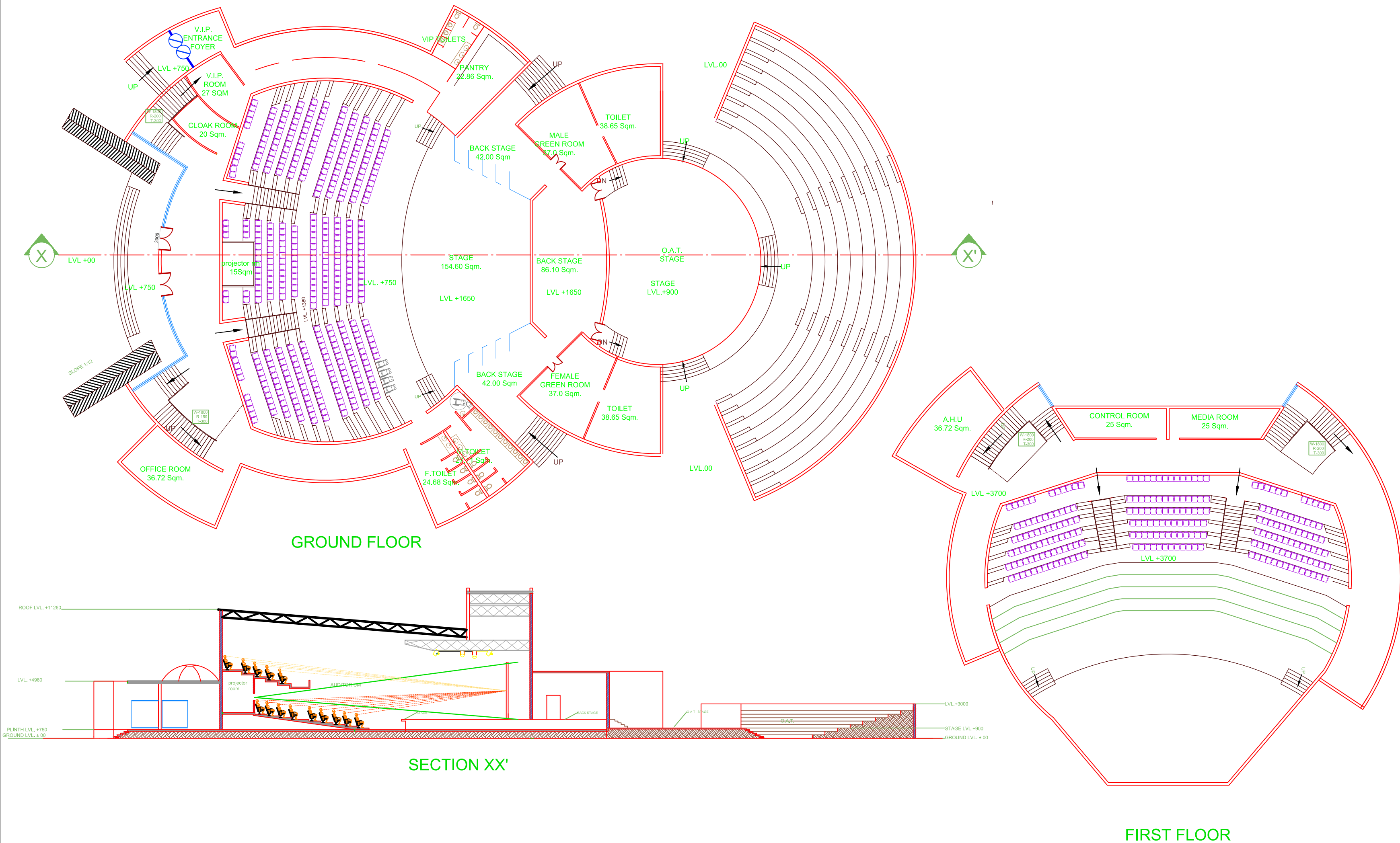
INDRAPRASTH SANSKRITIK KALA KENDRA

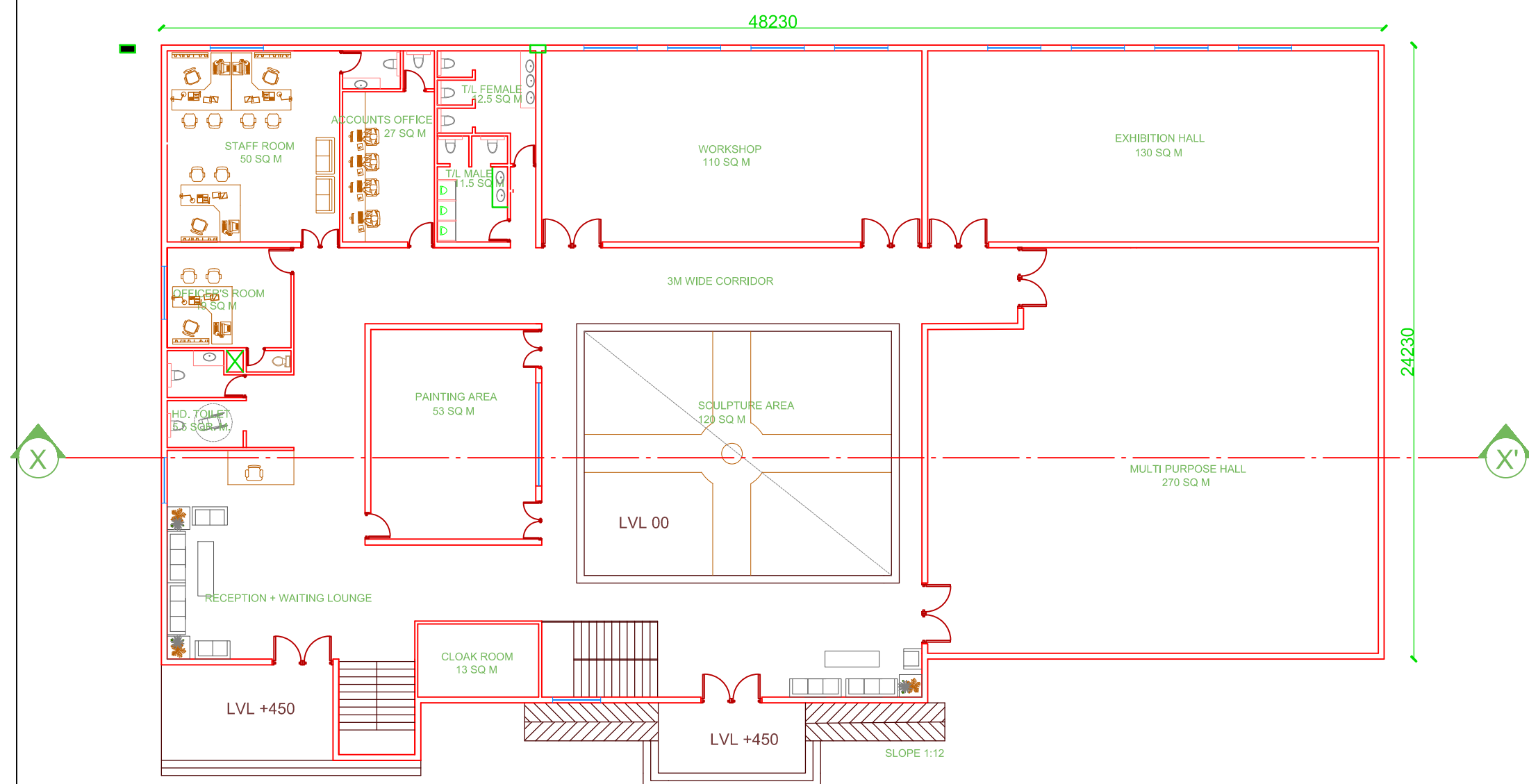
THESIS BY- AKSHITA KUKRETI (1150101009)
SHEET TITLE- EXHIBITION + RESTAURANT
SESSION - 2019 - 2020
BBD UNIVERSITY , LUCKNOW



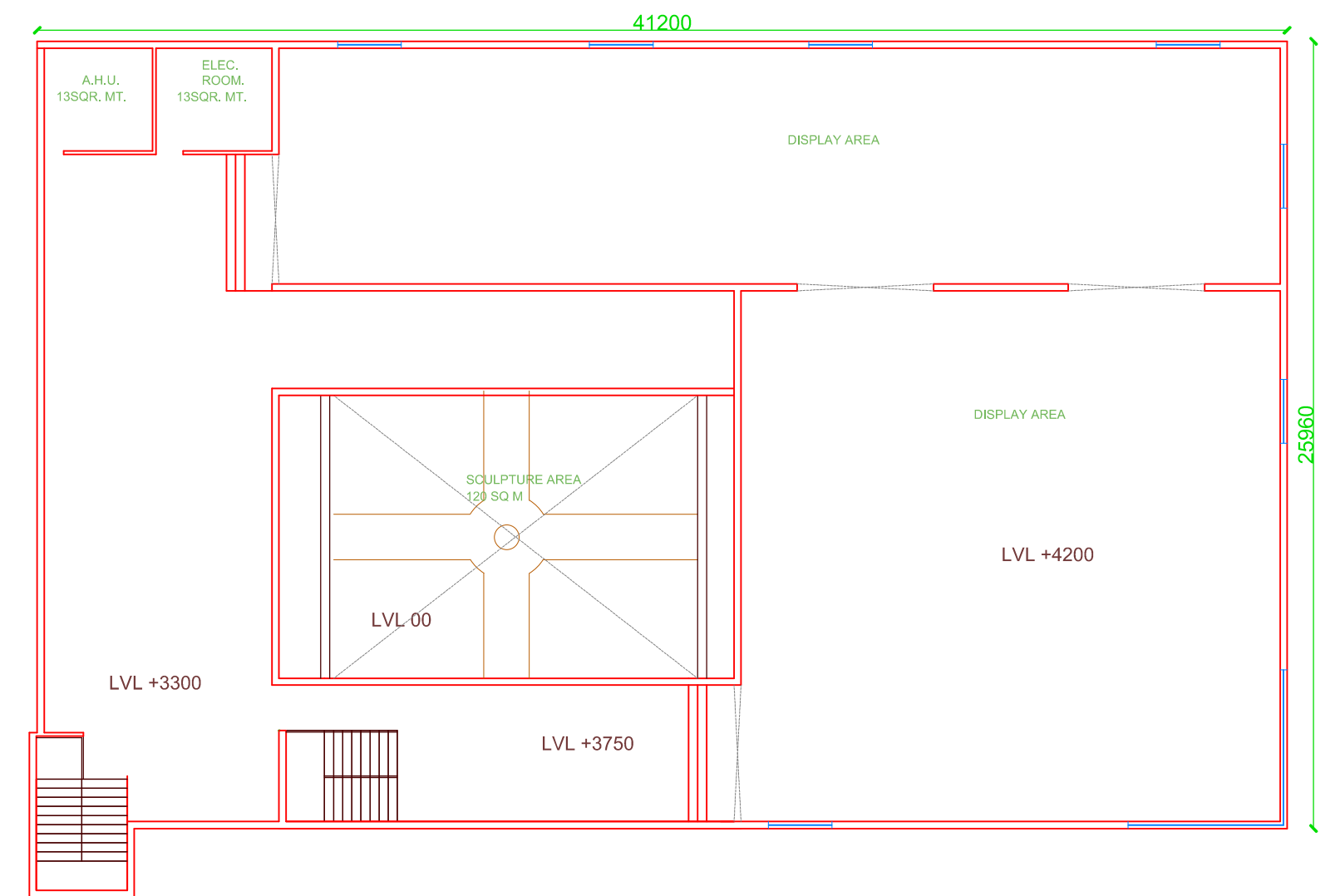
INDRAPRASTH SANSKRITIK KALA KENDRA

THESIS BY- AKSHITA KUKRETI (1150101009)
SHEET TITLE- GUEST HOUSE BLOCK
SESSION - 2019 - 2020
BBD UNIVERSITY , LUCKNOW

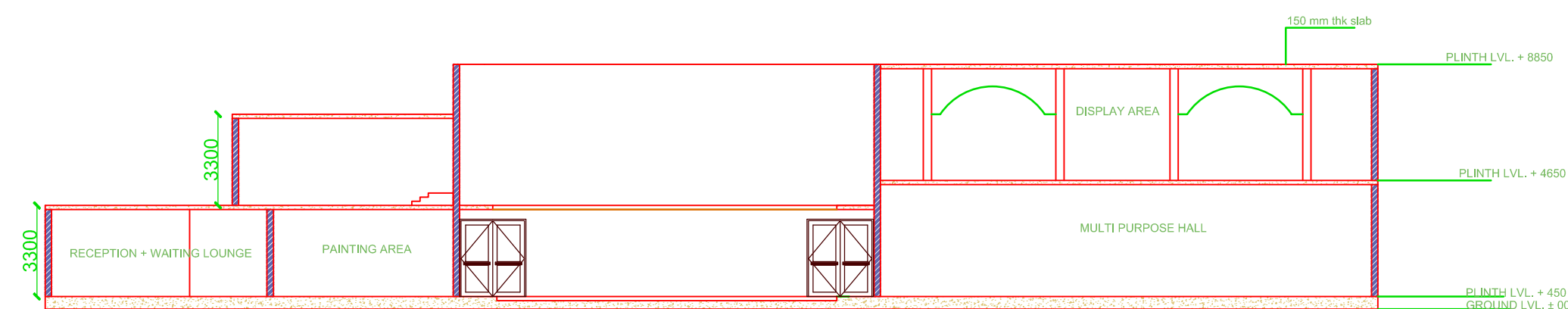




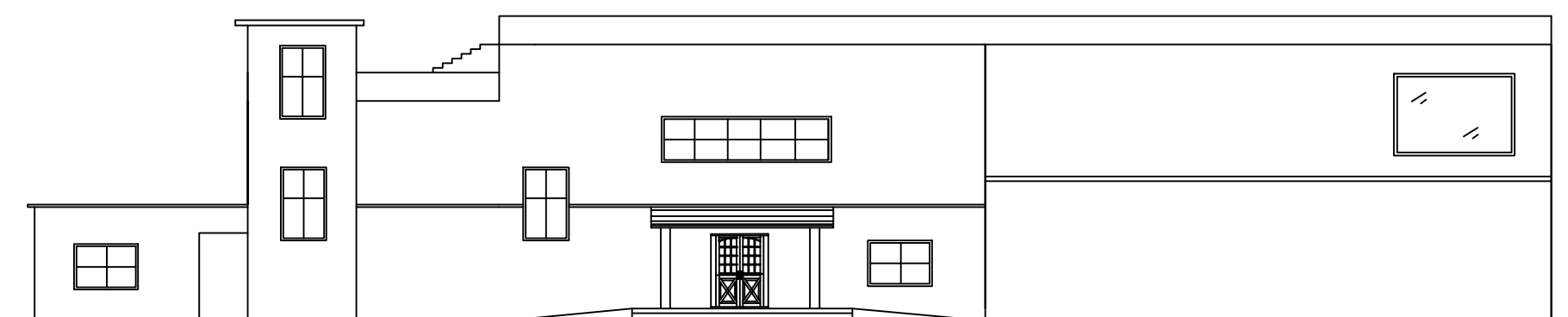
GROUND FLOOR PLAN



FIRST FLOOR PLAN



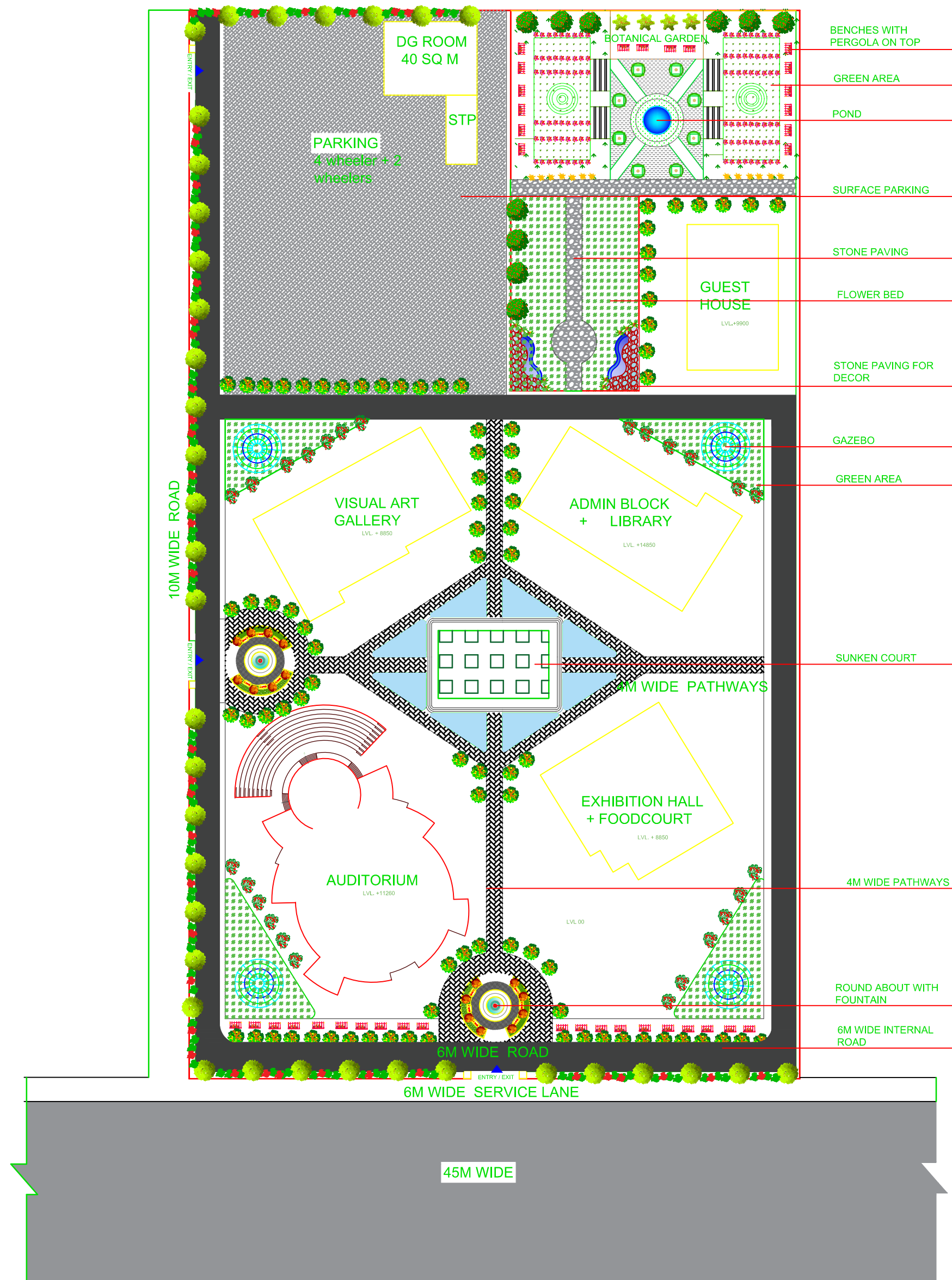
SECTION XX'



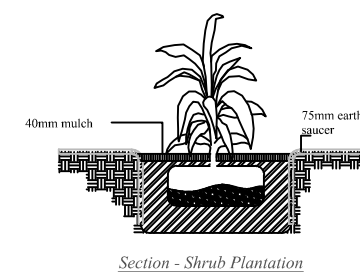
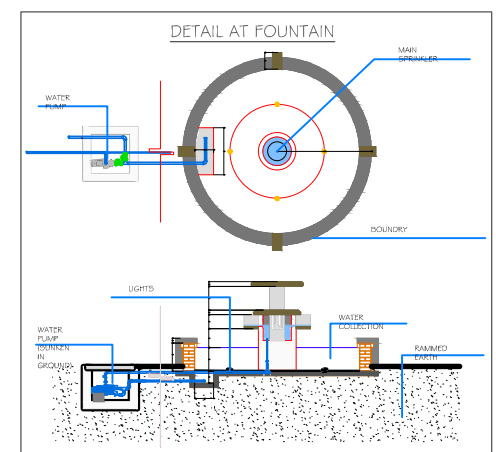
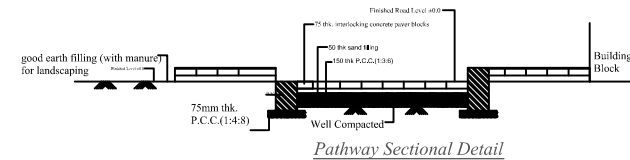
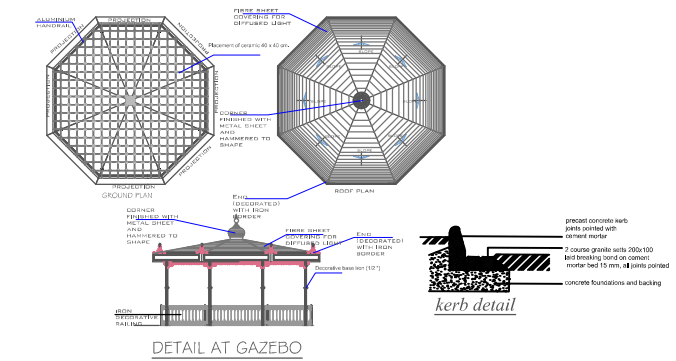
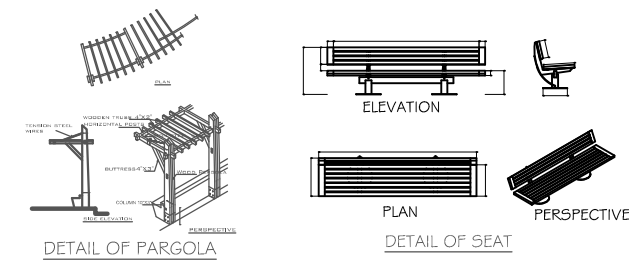
FRONT ELEVATION

INDRAPRASTH SANSKRITIK KALA KENDRA

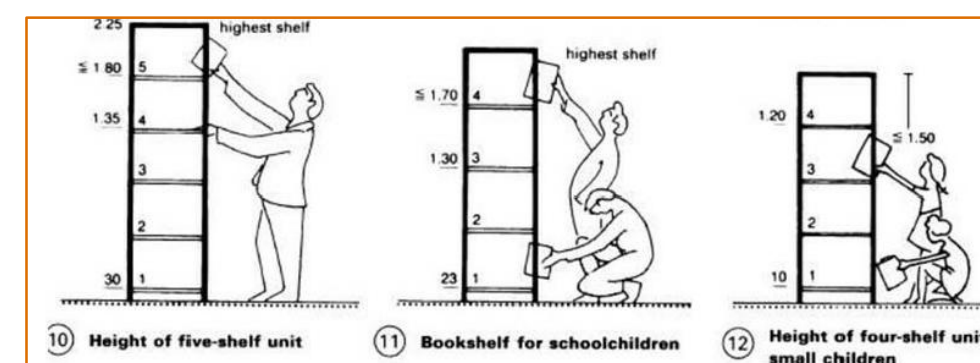
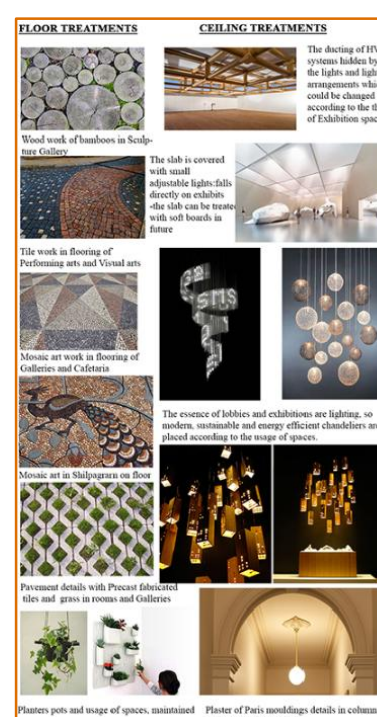
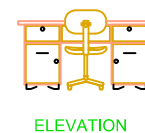
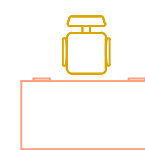
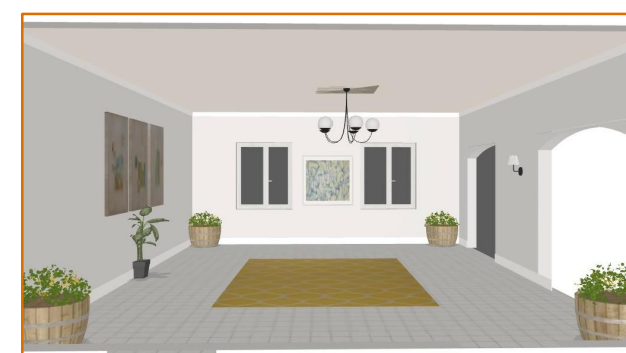
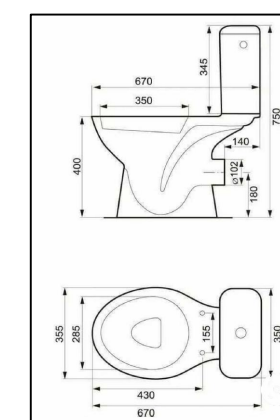
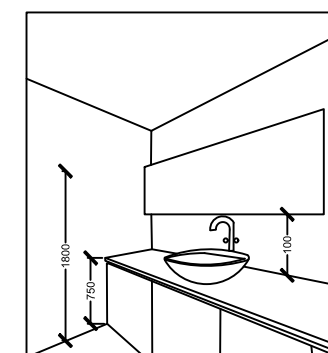
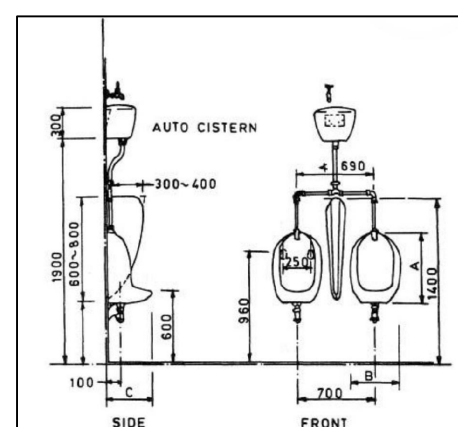
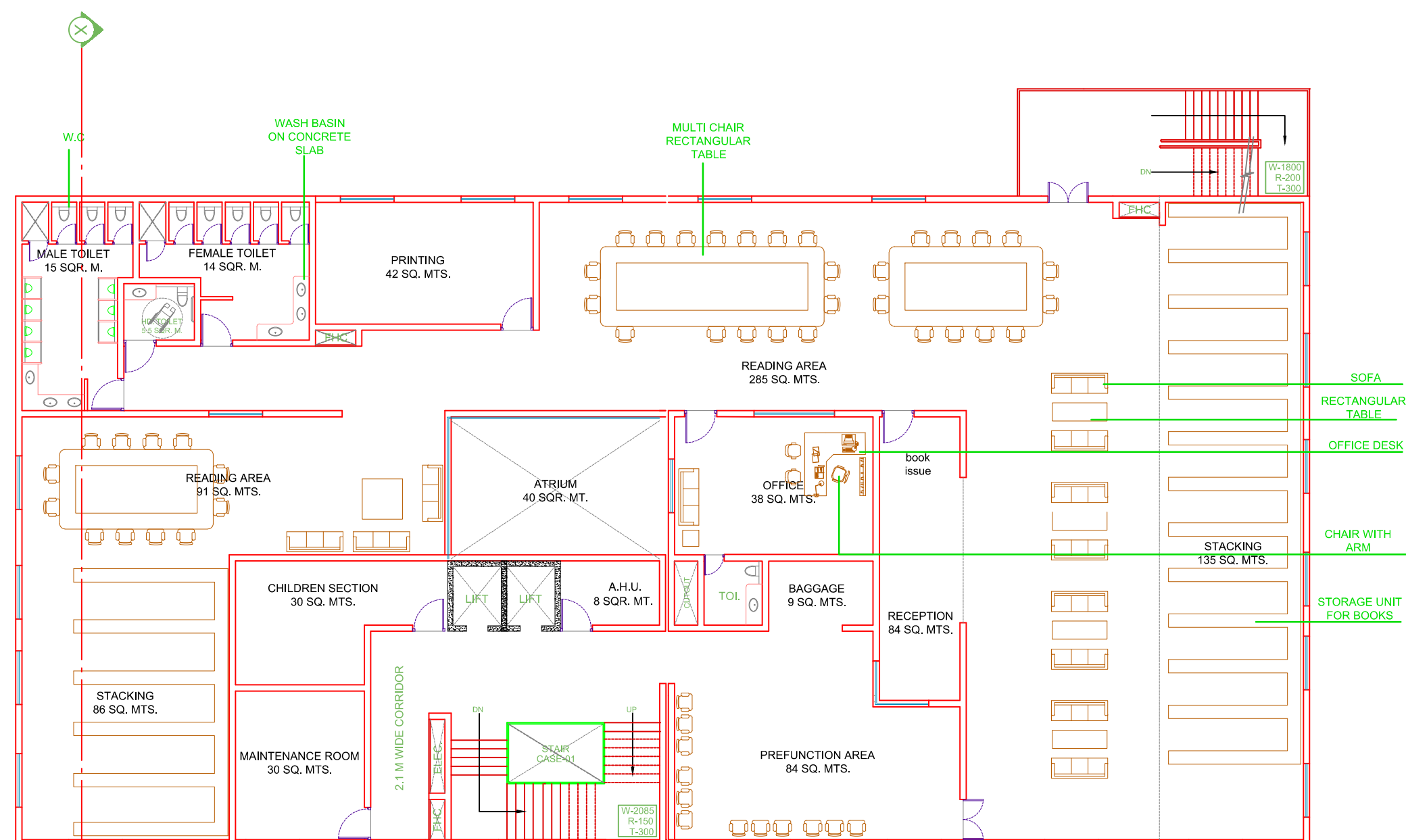
THESIS BY- AKSHITA KUKRETI (1150101009)
SHEET TITLE- VISUAL ART BLOCK
SESSION - 2019 - 2020
BBD UNIVERSITY , LUCKNOW



SITE PLAN

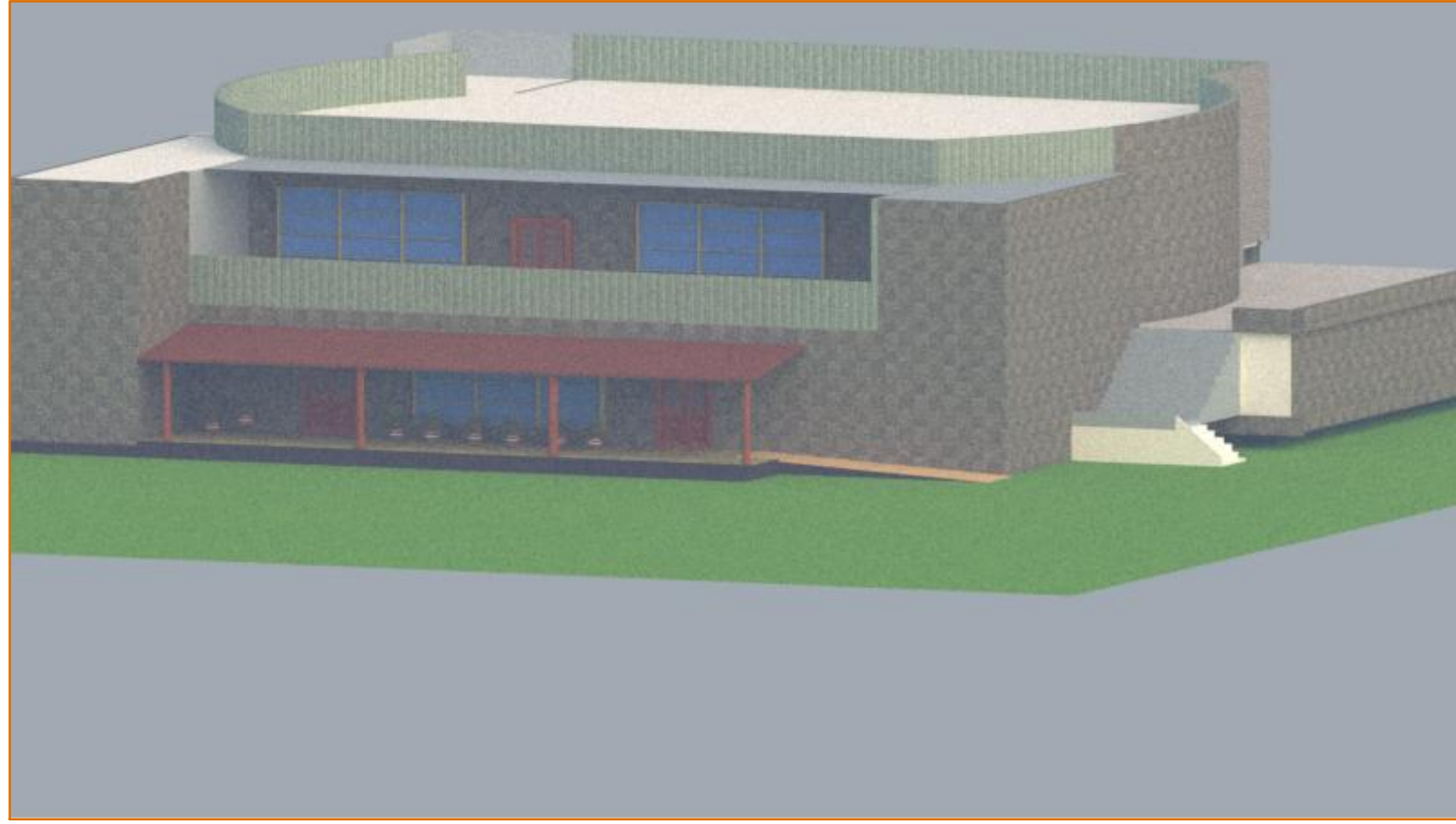


SYMBOL	NAME	TYPE	HEIGHT	FOLIAGE
	GOLDEN DURANTA	HEDGE	1 M	6" LEAVES
	GULMOHAR TREE	EVERGREEN FLOWERING	10 - 15 M	2-3M
	PRIDE OF INDIA	FLOWERING	5-10 M	2-3 M
	CAMPANULA CARPATICA	FLOWERING	10 CM	30 CM
	GURHAL	HIBISCUS	5 M	3 M
	CALENDULA	ENGLISH MARIGOLD	1 M	

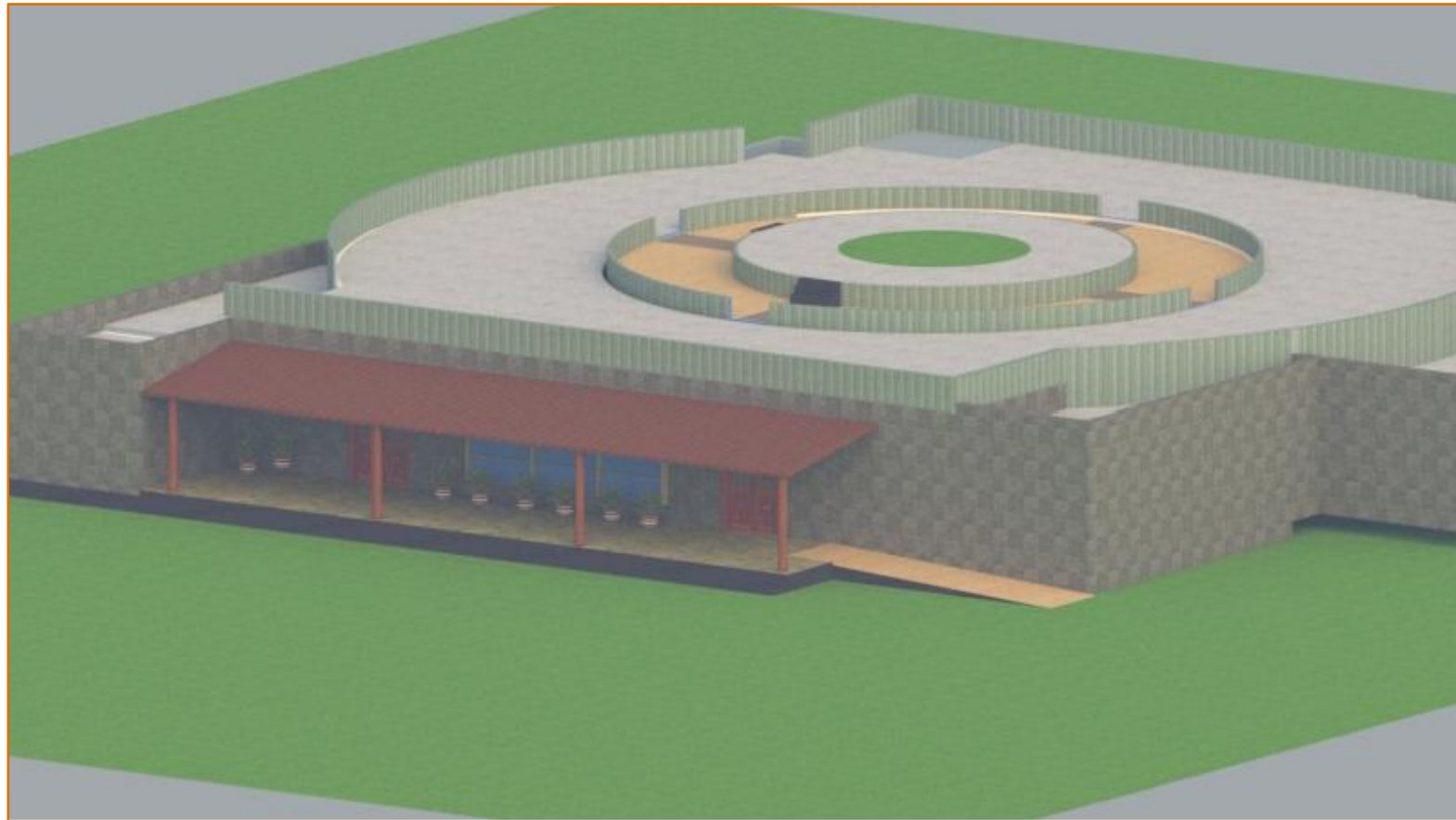


INDRAPRASTH SANSKRITIK KALA KENDRA

THESIS BY- AKSHITA KUKRETI (1150101009)
SHEET TITLE- INTERIOR (ELECTIVE)
SESSION - 2019 - 2020
BBD UNIVERSITY , LUCKNOW



EXHIBITION + RESTAURANT VIEW



INTERIOR VIEW OF DISPLAY AREA



INTERIOR VIEW OF EXHIBITION HALL

INDRAPRASTH SANSKRITIK KALA KENDRA

THESIS BY- AKSHITA KUKRETI (1150101009)
 SHEET TITLE- VIEWS
 SESSION - 2019 - 2020
 BBD UNIVERSITY , LUCKNOW