FINE ARTS INSTITUTE
CHANDIGARH

A Thesis Submitted
In Partial Fulfilment of the Requirements
For the Degree of

BACHELOR OF ARCHITECTURE
In
ARCHITECTURE

by
NEHA YADAV
(1150101046)
Under the Supervision of
PROF. KESHAV KUMAR

to the
SCHOOL OF ARCHITECTURE

BABU BANARASI DAS UNIVERSITY
LUCKNOW

2019-2020

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

CERTIFICATE

I hereby recommend that the thesis entitled, "**FINE ARTS INSTITUTE, CHANDIGARH**" under the supervision, is the bonafide work of the student 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 Aggarwal
Dean of Department

Prof. Sangeeta Sharma
Head of Department

Recommendation

Accepted

Not Accepted

Examiner-1

Examiner-2

BABU BANARASI DAS UNIVERSITY, LUCKNOW

CERTIFICATE OF THESIS SUBMISSION FOR EVALUATION

1. Name : **NEHA YADAV**
2. Roll No. : **1150101046**
3. Thesis title: **FINE ARTS INSTITUTE, CHANDIGARH**
4. Degree for which the thesis is submitted: **BACHELOR OF ARCHITECTURE**
5. Faculty of the University to which the thesis is submitted : **Prof. KESHAV KUMAR**
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

PROF. KESHAV KUMAR
(Signature of the supervisor)

(Signature of the candidate)

Name : NEHA YADAV
Roll no. : 1150101046

ACKNOWLEDGEMENTS

First and foremost gratitude towards the almighty "**GOD**" for his blessings.

I have no words to express my gratitude for the love and affection of my parents who gave me support at every step of my life. So, this thesis is dedicated to them.

I am thankful to **Prof. Keshav Kumar** and all my faculty members who have been extremely co-operative since the very beginning and who helped me to utilize my skills and creativity to the utmost.

Sincere thanks to **Ar. Urvashi and Ar.Shailesh Yadav** (Thesis Co-ordinator), who left no stone unturned to shape our thesis in the best possible way and also for their untimely help whenever required.

I express my deepest gratitude to my thesis guide **Prof. KESHAV KUMAR** for his valuable dispassionate guidance, critical discussions, suggestions and continuous support all through my B.Arch thesis.

I would like to thank all my friends specially for their support during my thesis as well as the whole 5 year of study. Each one of them has contributed towards making me a better person and the time I spent with all of them will always be cherished.

CONTENTS-

CONTENTS-

1. INTRODUCTION

1.1 WHAT IS ART....?

.....Who is an Artist?

- ART has not always been what we think it is today. An object regarded as Art today may not have been perceived as such when it was first made, nor was the person who made it necessarily regarded as an artist. Both the notion of "art" and the idea of the "artist" are relatively modern terms.

- Many of the objects we identify as art today -- Greek painted pottery, medieval manuscript illuminations, and so on -- were made in times and places when people had no concept of "art" as we understand the term. These objects may have been appreciated in various ways and often admired, but not as "art" in the current sense.

- ART lacks a satisfactory definition. It is easier to describe it as the way something is done "the use of skill and imagination in the creation of aesthetic objects, environments, or experiences that can be shared with others" rather than what it is.

- The idea of an object being a "work of art" emerges, together with the concept of the Artist, in the 15th and 16th centuries in Italy.

- During the Renaissance, the word Art emerges as a collective term encompassing Painting ,Sculpture, and Architecture, a grouping given currency by the Italian artist and biographer Giorgio Vasari in the 16th century. Subsequently, this grouping was expanded to include Music and Poetry which became known in the 18th century as the 'Fine Arts'. These five Arts have formed an irreducible nucleus from which have been generally excluded the 'decorative arts' and crafts such as pottery, weaving, metal working, and furniture making, all of which have utility as-an end.

- But how did Art become distinguished from the decorative arts and crafts? How and why is an artist different from a craftsperson?

- In the Ancient World and Middle Ages the word we would translate as 'art' today was applied to any activity governed by rules. Painting and sculpture were included among a number of human activities, such as shoemaking and weaving, which today we would call crafts.

- During the Renaissance, there emerged a more exalted perception of art, and a concomitant rise in the social status of the artist. The painter and the sculptor were now seen to be subject to inspiration and their activities equated with those of the poet and the musician.

- In the latter half of the 16th century the first academies of art were founded, first in Italy, then in France, and later elsewhere. Academies took on the task of educating the artist through a course of instruction that included such subjects as geometry and anatomy. Out of the academies emerged the term "Fine Arts" which held to a very narrow definition of what constituted art.

1. INTRODUCTION

- The institutionalizing of art in the academies eventually provoked a reaction to its strictures and definitions in the 19th century at which time new claims were made about the nature of painting and sculpture. By the middle of the century, "modernist" approaches were introduced which adopted new subject matter and new painterly values. In large measure, the modern artists rejected, or contradicted, the standards and principles of the academies and the Renaissance tradition. By the end of the 19th century and the beginning of the 20th, artists began to formulate the notion of truth to one's materials, recognizing that paint is pigment and the canvas a two dimensional surface. At this time the call also went up for "Art for Art's sake."
- In the early 20th century all traditional notions of the identity of the artist and of art were thrown into disarray by Marcel Duchamp and his Dada associates. In ironic mockery of the Renaissance tradition which had placed the artist in an exalted authoritative position, Duchamp, as an artist, declared that anything the artist produces is art. For the duration of the 20th century, this position has complicated and undermined how art is perceived but at the same time it has fostered a broader, more inclusive assessment of art.

1.2 HISTORY OF THE ARTS

The history of art usually refers to the history of the visual arts, such as painting, sculpture and architecture. The term also encompasses theory of the visual arts. It is not usually taken or intended to refer to the performing arts or literary arts. The history of art attempts an objective survey of art throughout human history, classifying cultures and periods and noting their distinguishing features and influences.

The field of "art history" was developed in the West, and originally dealt exclusively with Western painting, and Western art history, with the High Renaissance (and its Greek precedent) as the defining standard. Gradually, with the onset of Modernism, a wider vision of history has developed, seeking to place other societies in a global overview by analyzing their artifacts in terms of their own cultural values. Thus, the subject is now seen to encompass all visual art, from the megaliths of Western Europe to the paintings of the Tang Dynasty in China.

Fine Art

British colonial rule had a great impact on Indian art. The old patrons of art became less wealthy and influential, and Western art more ubiquitous. Rabindranath Tagore, referred as the father of Modern Indian art had introduced Asian styles and Avant garde western styles into Indian Art. Many other artists like Jamini Roy and later S.N. Raza had taken inspiration from folk traditions.

In 1947 India became independent of British rule. A group of six artists - K. H. Ara, S. K. Bakre, H. A. Gade, M.F. Husain, S.H. Raza and F. N. Souza - founded the Progressive Artist's Group, to establish new ways of expressing India in the post-colonial era. Though the group was dissolved in 1956, it was profoundly influential in changing the idiom of Indian art. Almost all India's major artists in the 1950s were associated with the group. Some of those who are well-known today are Bal Chabda, V. S. Gaitonde, Krishen Khanna, Ram Kumar, Tyeb Mehta, and Akbar Padamsee. Present-day Indian art is varied as it had been never before. Among the best known artists of the newer generation include Sanjay Bhattacharya, Bose Krishnamachari, Vagaram Choudhary, Geeta Vadhera, NN Rimzon, Satish Gupta and Bikash Bhattacharya.

1. INTRODUCTION

Contemporary Art

From the 1990s onwards, Indian artists began to multiply the forms they used in their work. Painting and sculpture remained important, though in the work of leading artists such as Subodh Gupta Pratul Dash, Devajyoti Ray, Sumedh Rajendran, Riyas Komu, Jagannath Panda orAtul Dodiya they often found radical new directions.

Crucially, however, in a complex time when the number of currents affecting Indian society seemed to multiply, many artists sought out new, more polyvocal and immer-sive forms of expression. Ranbir Kaleka, Raqs Media Collective and Shilpa Gupta have produced compelling contemporary works using such assortments of media forms inclu-ding video and internet. This development coincided with the emergence of new galleries interested in promoting a wider range of art forms, such as Nature Morte in Delhi and its partner gallery Bose Pacia Gallery (New York and Kolkata) and Sakshi Gallery in Mumbai.

1.3 ART , ARTISTS AND THE ACADEMIES

- The first Academy of Art was founded in Florence in Italy in 1562 by Giorgio Vasari who called it the Accademia del Disegno. There students learnt the "arti del disegno", a term coined by Vasari, and included lectures on anatomy and geometry. Another academy, the Accademia di San Luca (named after the patron saint of painters, St. Luke), was founded a decade or so later in Rome. More so than the Florentine Accademia del Disegno, the Academia di San Luca served an educational function and was more concerned with art theory. The Academia di San Luca later served as the model for the Royal Academy of Painting and Sculpture founded in France in 1648. The French Academy very probably adopted the term "arti del disegno" which it translated into "beaux arts", from which is derived the English term "Fine Arts.“
- In 1683, the painter Charles LeBrun (1619-1690) was appointed director of the French Academy. students attended lectures on anatomy, geometry, and perspective, and gradually advanced from making drawings of drawings, to drawings of casts, to drawings of live models (a curriculum which continued into the 19th century).
- Classes were held according to a strict schedule, with life-classes in the morning between 6:00 and 8:00 in the summer, and 3:00 and 5:00 in the winter. Perspective classes were held on Wednesdays and Saturdays.
- Works of art were examined according to established categories which were analysed in order: invention, proportion, colour, expression, and composition. This process was systematized in the early 18th century in Roger de Piles' Balance des Peintres, published in 1708, in which famous painters were "graded" from 0 to 80 according to how well they faired in composition, design (drawing), colour, and expression.
- The French Academy judged drawing to be superior to colour; colour was understood as merely a supplement to drawing. Moreover, drawing was deemed to appeal to the mind, unlike colour which appealed to the inferior senses.
- Prizes were offered, of which the most prestigious was the "Prix-de-Rome" which permitted the winner to go to Rome, where a branch of the French Academy had been established in 1666. The purpose of the sojourn was to study antique art first hand.
- From the outset, the French Academy saw its task as the education of artists in the practice of an idealising art in the classical (or classicizing) tradition. The goal of the artist was achieve perfection -- "le beau ideal" -- which was learned over time by the study of the antique and of artists in that style, especially Raphael, and later Nicolas Poussin.

1. INTRODUCTION

- The pursuit of perfection in art was underpinned by Plato's concept of Forms (Ideas). Already in 15th-century Florence the notion had emerged that classical artists had achieved perfecti6in in their art by painting or sculpting not the imperfect world perceived through the senses, but Plato's immutable, eternal forms conceived in the mind. In the Renaissance and subsequently in academies in later periods, classical art was identified as the model that artists should study and attempt to emulate if they wished to perfect their art.
- In the academies, especially the French Academy in the 17th century, antique, or classical art, was established as the standard for all future achievement. The academies attempted to define classicism as the norm in art. Classicism as a style, and ideology, thereby became closely associated with the Academy, and the Academy with the State.
- The most influential academies were subject to if not directly supported by the State. Academic, or classicizing, art came to be linked thereby with the power-structure and the power-relations of society. Academic art carries with it a barely concealed structure of values. Associated with classicism are modes of feeling, valuing, perceiving and believing which have some kind of relation to the maintenance and reproduction of social power. The values of classicism are those which the prevailing power-structure wishes to maintain in society.

1.4 INTRODUCTION TO TYPES OF ARTS

1.4.1 What is Fine Arts?

The fine arts are art forms that focus on the creation of works which are primarily visual in nature, such as drawing, painting, photography, printmaking, and filmmaking also known as visual arts. Those that involve three-dimensional objects, such as sculpture and architecture, are called plastic arts. Many artistic disciplines (performing arts, conceptual art, textile arts) involve aspects of the visual arts as well as arts of other types. Also included within the visual art are the applied arts such as industrial design, graphic design, fashion design, interior design and decorative art. The current usage of the term "visual arts" includes fine art as well as the applied, decorative arts and crafts, but this was not always the case. Before the Arts and Crafts Movement in Britain and elsewhere at the turn of the 20th century, the term artist was often restricted to a person working in the fine arts (such as painting, sculpture, or printmaking) and not the handicraft, craft, or applied art media. The distinction was emphasized by artists of the Arts and Crafts Movement who valued vernacular art forms as much as high forms.Art schools made a distinction between the fine arts and the crafts maintaining that a craftsperson could not be considered a practitioner of art.

1.4.2 What is Performing Arts?

Performing arts include the dance, music, opera, drama, Spoken word and circus arts. Artists who participate in performing arts in front of an audience are called performers, including actors, comedians, dancers, musicians, and singers. Performing arts are also supported by workers in related fields, such as songwriting and stagecraft. Performers often adapt their appearance, such as with costumes and stage makeup, etc. There is also a specialized form of fine art in which the artists perform their work live to an audience. This is called performance art. Most performance art also involves some form of plastic art, perhaps in the creation of props. Dance was often referred to as a plastic art during the Modern dance era.

2. AIM AND OBJECTIVES

The overall aim of design research is to develop an accessible , robust body of knowledge that enhances our understanding of design processes , applications , methods and contexts. Often , this knowledge helps to define best practice and workable methods in dealing with design and design related problems. It therefore has considerable potential for improving our use and management of design. One should have flexibility for choosing any kind of art form of his or her choice.

To provide platform for the students/ artists , for local people for exhibiting their art , creativity in the form of auditorium and art gallery and studios.

Art gallery and auditorium will support for the revenue generations for the center. To create healthy and creative environment in the social context , where students in the center will get expose to different of art forms , like music , drawing , dance etc. Improve awareness about the art forms in the society.

Analysis of visual art centers in the form of part case studies. Overcome the lacunas or implementing new concept about the center. Forming design program , considering relevant case and interviews of artists. To study the acoustical treatment and lighting arrangement for the lecture rooms , auditorium , art gallery.

Primary research : - The Art and the Artist.

- To understand art, the different philosophies proposed in different eras, the impact of art on society and the impact of society, economy, technology and religion on art, the purposefulness of art for the society.
- To understand the needs- ergonomic, anthropometric, technical and also psychological of an artist and also explore the environment most congenial to artistic growth.
- To understand the manifestation of art in architecture.

Secondary Research : - Art Institutions and Artists' Villages.

- To understand the history of art education in our country and the establishment of art institutes , especially in Delhi.
- To understand the pedagogy of art.
- To understand the relationship between the student and the artist.
- To explore the functioning of the commercial sector of art and how it can be linked to the art institution.

Tertiary Research : - Contextual Study.

To explore the fabric of the context so as to understand the built- open relationships , spatial proportions , the relationship of the built and the open with the road and surroundings buildings , the equation between land – use and scale and expression . the response to edges and junctions , the use of elements etc.

NEED OF TOPIC

- A quality fine arts education program provides students opportunities to acquire basic skills in kinesthetic, musical, spatial, and visual intelligence, applicable to learning in all other subject areas.

- The fine arts are vastly important to technology and multimedia production, as evidenced in their use in books, magazines, advertisement, television commercials, music videos, video games, and blockbuster films such as Jurassic Park, Twister, Toy Story, Mission Impossible, Independence Day, Space Jam, Lost World, Men in Black and Titanic.

- The fine arts also provide learners with non-academic benefits such as promoting self-esteem, motivation, aesthetic awareness, cultural exposure, creativity, improved emotional expression, as well as social harmony and appreciation of diversity.

- Today, the opportunities in Fine arts are increasing at a rapid rate in the various sectors.

- Presently, to obtain excellent salary, popularity and prestige, youth population of India are getting attracted to this field.

SCOPE

- The proposed fine arts college is a part of educational city proposed at SARANGPUR village near Chandigarh .

- It will be a co-educational college catering around 650 students, offering bachelors and masters degree in fine arts.

- The recreational facilities will be provided in the campus area itself.

- The hostel facilities will be common for the education city.

LIMITATIONS

- Difficulty in finalizing site as it needs peace and comfort in its surroundings for proper studying.

- Should be accessible to transport facilities for day scholars to easily reach there.

- Achieving services to easily go through with.

3. METHODOLOGY

This chapter gives a guideline about the entire research process. Before coming to any solution it is essential to understand the process. To search and tackle the problems in the design process is important and to find the perfect solution of the problem. All this steps carry importance for a fine design solution. Hence for the systematic study of the subject, the research has been categorized into the following chapters, which are further studied in detail.

3.1 INTRODUCTION

This chapter includes the concept of fine arts college. It focus on the need of such centre around in this age of time. The journey about selecting the topic. Also the scope and limitations of the topic.

3.2 AIMS AND OBJECTIVES OF THE RESEARCH.

It includes the research work on the principles required for arts college.

3.3 DATA COLLECTION

It includes anthropometric and standardized data collection of various built and unbuilt spaces required for the project.

3.4 CASE STUDIES

It includes the study of structures or architectural spaces that have been designed considering similar parameters. Detailed analysis of the projects is carried out which concludes with comparative analysis of the projects and final inferences. Certain spaces from each of these case studies and the area analysis of these help to decide the parameters of the area requirements for the project.

3.5 SITE STUDY – CHANDIGARH

It includes the study of the site from all the directions. The present scenario and description of surroundings of the site. In concert with the live proposal on the site, the design program for the same is formulated.

3.6 DESIGN PROPOSAL

The first phase of this chapter includes a certain set of conclusions that have been drawn from the overall analysis in the previous chapters, which form basic guidelines for architectural solution. The finalization of all the above subjects is added to these findings.
In the later phase, an optimum solution to the existing site scenario is proposed. The solution in the form of architectural drawings and the complete idea of the overall scheme is given.

4. DATA COLLECTION

4.1 COMPONENTS OF FINE ARTS

Fine arts commonly include visual art forms, such as painting and drawing, new media art, illustration sculpture, photography and print making.In this chapter the above mentioned forms will be explained in detail.

4.1.1 Painting

Painting is the practice of applying paint, pigment, color or other medium to a surface (support base). In art, the term describes both the act and the result, which is called a painting. Paintings may have for their support such surfaces as walls, paper, canvas, wood, glass, lacquer, clay or concrete. Paintings may be decorated with gold leaf, and some modern paintings incorporate other materials including sand, clay, and scraps of paper.

Painting is a mode of expression and the forms are numerous. Drawing, composition or abstraction and other aesthetics may serve to manifest the expressive and conceptual intention of the practitioner. Paintings can be naturalistic and representational (as in a still life or landscape painting), photographic, abstract, be loaded with narrative content, symbolism, emotion or be political in nature.

Materials used

Different types of paint are usually identified by the medium that the pigment is suspended or embedded in, which determines the general working characteristics of the paint, such as viscosity, miscibility, solubility, drying time, etc. Examples include:

- Acrylic
- Dry pastel
- Enamel paint
- Encaustic (wax)
- Fresco
- Gouache
- Ink
- Light
- Oil
- Oil pastel
- Spray paint (Graffiti)
- Tempera
- Water miscible oil paints
- Water color

4.1.2 Drawing

Drawing is a visual art that makes use of any number of drawing instruments to mark a two-dimensional medium. Common instruments include graphite pencils, pen and ink, inked brushes, wax color pencils, crayons, charcoals, chalk, pastels, markers, stylus, or various metals like silverpoint. An artist who practices or works in drawing may be referred to as a draftsman or draughtsman.

Materials used

- Paper comes in a variety of different sizes and qualities, ranging from newspaper grade up to high quality and relatively expensive paper sold as individual sheets. Papers can vary in texture, hue, acidity, and strength when wet. Smooth paper is good for rendering fine detail, but a more "toothy" paper will hold the drawing material better. Thus a coarser material is useful for producing deeper contrast.
- Newsprint and typing paper may be useful for practice and rough sketches. Tracing paper is used to experiment over a half-finished drawing, and to transfer a design from one sheet to another. Cartridge paper is the basic type of drawing paper sold in pads. Bristol board and even heavier acid-free boards, frequently with smooth finishes, are used for drawing fine detail and do not distort when wet media (ink, washes) are applied. Vellum is extremely smooth and suitable for very fine detail. Cold pressed watercolor paper may be favored for ink drawing due to its texture.

- Acid-free, archival quality paper keeps its color and texture far longer than wood pulp based paper such as newsprint, which will turn yellow and become brittle much sooner.
- The basic tools are a drawing board or table, pencil sharpener and eraser, and for ink drawing, blotting paper. Other tools used are circle compass, ruler, and set square. Fixative is used to prevent pencil and crayon marks from smudging. Drafting tape is used to secure paper to drawing surface, and also to mask an area to keep it free of accidental marks sprayed or spattered materials and washes. An easel or slanted table is used to keep the drawing surface in a suitable position, which is generally more horizontal than the position used in painting.

4.1.3 Print Making

- Printmaking is the process of making artworks by printing, normally on paper. Printmaking normally covers only the process of creating prints with an element of originality, rather than just being a photographic reproduction of a painting. Except in the case of monotyping, the process is capable of producing multiples of the same piece, which is called a 'print'. Each piece produced is not a copy but considered 'an original' since it is not a reproduction of another work of art and is technically (more correctly) known as an 'impression'. Printmaking (other than monotyping) is not chosen only for its ability to produce multiple copies, but rather for the unique qualities that each of the printmaking processes lends itself to.

- Prints are created from a single original surface, known technically as a matrix. Common types of matrices include: plates of metal, usually copper or zinc for engraving or etching; stone, used for lithography; blocks of wood for woodcuts, linoleum for linocuts and fabric plates for screen-printing. But there are many other kinds of matrix substrates and related processes discussed below.

- Works printed from a single plate create an edition, in modern times usually each signed and numbered to form a limited edition. Prints may also be published in book form, as artist's books. A single print could be the product of one or multiple techniques. Printmaking techniques can be divided into the following basic families or categories:
  - relief printing, where the ink goes on the original surface of the matrix. Relief techniques include: woodcut or woodblock as the Asian forms are usually known, wood engraving, linocut and metalcut;
  - intaglio, where the ink goes beneath the original surface of the matrix. Intaglio techniques include: engraving, etching, mezzotint, aquatint, chine-collé and drypoint;
  - planographic, where the matrix retains its entire surface, but some parts are treated to make the image. Planographic techniques include: lithography, monotyping, and digital techniques.
  - stencil, including: screen-printing and pochoir
  - Viscosity printing

- Other types of printmaking techniques outside these groups include collography and foil imaging. Collography is a technique used in printmaking where any textured found material is adhered to the printing plate. This texture is captured on the paper after the print is created. Modern printing technology may be included such as Digital printers, photographic mediums and combination of both digital process and conventional processes.

4. DATA COLLECTION

Many of these techniques can also be combined, especially within the same family. For example Rembrandt's prints are usually referred to as "etchings" for convenience, but very often include work in engraving and drypoint as well, and sometimes have no etching at all.

Techniques used in printmaking

❑ **Woodcut**

Woodcut is a relief printing artistic technique in printmaking in which an image is carved into the surface of a block of wood, with the printing parts remaining level with the surface while the non-printing parts are removed, typically with gouges. The areas to show 'white' are cut away with a knife or chisel, leaving the characters or image to show in 'black' at the original surface level. The block is cut along the grain of the wood.

The artist draws a sketch either on a plank of wood, or on paper which is transferred to the wood. Traditionally the artist then handed the work to a specialist cutter, who then uses sharp tools to carve away the parts of the block that he/she does not want to receive the ink. The raised parts of the block are inked with a brayer, then a sheet of paper, perhaps slightly damp, is placed over the block. The block is then rubbed with a baren or spoon, or is run through a press. If in color, separate blocks can be used for each color.

❑ **Engraving**

The process was developed in Germany in the 1430s from the engraving used by goldsmiths to decorate metalwork. Engravers use a hardened steel tool called a burin to cut the design into the surface of a metal plate, traditionally made of copper. Engraving using a burin is generally a difficult skill to learn.

Gravers come in a variety of shapes and sizes that yield different line types. The burin produces a unique and recognizable quality of line that is characterized by its steady, deliberate appearance and clean edges. Other tools such as mezzotint rockers, roulets and burnishers are used for texturing effects.

To make a print, the engraved plate is inked all over, then the ink is wiped off the surface, leaving only ink in the engraved lines. The plate is then put through a high-pressure printing press together with a sheet of paper (often moistened to soften it). The paper picks up the ink from the engraved lines, making a print. The process can be repeated many times; typically several hundred impressions (copies) could be printed before the printing plate shows much sign of wear.

❑ **Etching**

Etching is the process of using strong acid or mordant to cut into the unprotected parts of a metal surface to create a design in intaglio in the metal. Its great advantage was that, unlike engraving which requires special skill in metalworking, etching is relatively easy to learn for an artist trained in drawing.

Etching prints are generally linear and often contain fine detail and contours. Lines can vary from smooth to sketchy. An etching is opposite of a woodcut in that the raised portions of an etching remain blank while the crevices hold ink. In pure etching, a metal (usually copper, zinc or steel) plate is covered with a waxy or acrylic ground. The artist then draws through the ground with a pointed etching needle. The exposed metal lines are then etched by dipping the plate in a bath of etchant (e.g. nitric acid or ferric chloride). The etchant "bites" into the exposed metal, leaving behind lines in the plate. The remaining ground is then cleaned off the plate, and the printing process is then just the same as for engraving.

4. DATA COLLECTION

Basic methods of etching

In pure etching, a metal (usually copper, zinc or steel) plate is covered with a waxy ground which is resistant to acid. The artist then scratches off the ground with a pointed etching needle where he wants a line to appear in the finished piece, so exposing the bare metal. The échoppe, a tool with a slanted oval section is also used for "swelling" lines. The plate is then dipped in a bath of acid, technically called the mordant (French for "biting") or etchant, or has acid washed over it. The acid "bites" into the metal, where it is exposed, leaving behind lines sunk into the plate. The remaining ground is then cleaned off the plate. The plate is inked all over, and then the ink wiped off the surface, leaving only the ink in the etched lines.

The plate is then put through a high-pressure printing press together with a sheet of paper (often moistened to soften it). The paper picks up the ink from the etched lines, making a print. The process can be repeated many times; typically several hundred impressions (copies) could be printed before the plate shows much sign of wear. The work on the plate can also be added to by repeating the whole process; this creates an etching which exists in more than one state.

Etching has often been combined with other intaglio techniques such as engraving or aquatint .

❑ **Mezzotint**

An intaglio variant of engraving where the plate first is roughened evenly all over; the image is then brought out by scraping smooth the surface, creating the image by working from dark to light. It is possible to create the image by only roughening the plate selectively, so working from light to dark.

❑ **Aquatint**

A technique used in Intaglio etchings. Like etching, aquatint technique involves the application of acid to make marks in a metal plate. Where the etching technique uses a needle to make lines that retain ink, aquatint relies on powdered rosin which is acid resistant in the ground to create a tonal effect. The rosin is applied in a light dusting by a fan booth, the rosin is then cooked until set on the plate. At this time the rosin can be burnished or scratched out to affect its tonal qualities. The tonal variation is controlled by the level of acid exposure over large areas, and thus the image is shaped by large sections at a time.

❑ **Drypoint**

A variant of engraving, done with a sharp point, rather than a v-shaped burin. While engraved lines are very smooth and hard-edged, drypoint scratching leaves a rough burr at the edges of each line. This burr gives drypoint prints a characteristically soft, and sometimes blurry, line quality. Because the pressure of printing quickly destroys the burr, drypoint is useful only for very small editions; as few as ten or twenty impressions. To counter this, and allow for longer print runs, electro-plating (here called steel facing) has been used since the nineteenth century to harden the surface of a plate.

❑ **Lithography**

Lithography is a technique invented in 1798 by Alois Senefelder and based on the chemical repulsion of oil and water. A porous surface, normally limestone, is used; the image is drawn on the limestone with a greasy medium. Acid is applied, transferring the grease to the limestone, leaving the image 'burned' into the surface.

Gum arabic, a water soluble substance, is then applied, sealing the surface of the stone not covered with the drawing medium. The stone is wetted, with water staying only on the surface not covered in grease-based residue of the drawing; the stone is then 'rolled up', meaning oil ink is applied with a roller covering the entire surface; since water repels the oil in the ink, the ink adheres only to the greasy parts, perfectly inking the image. A sheet of dry paper is placed on the surface, and the image is transferred to the paper by the pressure of the printing press. Lithography is known for its ability to capture fine gradations in shading and very small detail.A variant is photo-lithography, in which the image is captured by photographic processes on metal plates; printing is carried out in the same way.

Modern process

High-volume lithography is used today to produce posters, maps, books, newspapers, and packaging — just about any smooth, mass-produced item with print and graphics on it.

The plate is affixed to a cylinder on a printing press. Dampening rollers apply water, which covers the blank portions of the plate but is repelled by the emulsion of the image area. Ink, which is hydrophobic, is then applied by the inking rollers, which is repelled by the water and only adheres to the emulsion of the image area—such as the type and photographs on a newspaper page.

If this image were directly transferred to paper, it would create a mirror image and the paper would become too wet. Instead, the plate rolls against a cylinder covered with a rubber blanket, which squeezes away the water, picks up the ink and transfers it to the paper with uniform pressure. The paper rolls across the blanket drum and the image is transferred to the paper.

❑ **Screen printing**

Screen printing is a printing technique that uses a woven mesh to support an ink-blocking stencil. The attached stencil forms open areas of mesh that transfer ink as a sharp-edged image onto a substrate. A roller or squeegee is moved across the screen stencil, forcing or pumping ink past the threads of the woven mesh in the open areas.

Screen printing is also a stencil method of print making in which a design is imposed on a screen of silk or other fine mesh, with blank areas coated with an impermeable substance, and ink is forced through the mesh onto the printing surface. It is also known as silk screening or serigraphy.

Screen printing materials

- Plastisol-The most common ink used in commercial garment decoration. Good colour opacity onto dark garments and clear graphic detail with, as the name suggests, a more plasticized texture. This print can be made softer with special additives or heavier by adding extra layers of ink. Plastisol inks require heat (approx. 150°C (300°F) for many inks) to cure the print.
- Water-Based inks-These penetrate the fabric more than the plastisol inks and create a much softer feel. Ideal for printing darker inks onto lighter coloured garments. Also useful for larger area prints where texture is important. Some inks require heat or an added catalyst to make the print permanent.
- PVC/ Phalate Free-Relatively new breed of ink and printing with the benefits of plastisol but without the two main toxic components - soft feeling print.
- Discharge inks-It is used to print lighter colours onto dark background fabrics, they work by removing the dye in the garment – this means they leave a much softer texture.

They are less graphic in nature than plastisol inks, and exact colours are difficult to control, but especially good for distressed prints and underbasing on dark garments that are to be printed with additional layers of plastisol.

- Flocking-It consists of a glue printed onto the fabric and then foil or flock (or other special effect) material is applied for a mirror finish or a velvete touch.
- Glitter/Shimmer-Metallic flakes are suspended in the ink base to create this sparkle effect. Usually available in gold or silver but can be mixed to make most colours.
- Metallic-It is similar to glitter, but smaller particles suspended in the ink. A glue is printed onto the fabric then a nanoscale fibers applied on it.
- Expanding ink (puff)-An additive to plastisol inks which raises the print off the garment, creating a 3D feel.
- Caviar beads-Again a glue is printed in the shape of the design, to which small plastic beads are then applied – works well with solid block areas creating an interesting tactile surface.
- Four colour process or the CMYK color model-Artwork is created and then separated into four colours (CMYK) which combine to create the full spectrum of colours needed for photographic prints. This means a large number of colours can be simulated using only 4 screens, reducing costs, time, and set-up. The inks are required to blend and are more translucent, meaning a compromise with vibrancy of colour.
- Gloss-A clear base laid over previously printed inks to create a shiny finish.
- Nylobond-A special ink additive for printing onto technical or waterproof fabrics.
- Mirrored silver-Another solvent based ink, but you can almost see your face in it.
- Suede Ink-Suede is a milky coloured additive that is added to plastisol. With suede additive you can make any colour of plastisol have a suede feel. It is actually a puff blowing agent that does not bubble as much as regular puff ink. The directions vary from manufacturer to manufacturer, but generally you can add up to 50% suede additive to your normal plastisol.

❑ **Digital Arts**

Digital prints refers to editions of images printed using a digital printer instead of a traditional printing press. These images can be printed to a variety of substrates including paper and cloth or plastic canvas. Accurate color reproduction and the type of ink used (see below) are key to distinguishing high quality from low quality digital prints. Metallics (silvers, golds) are particularly difficult to reproduce accurately because they reflect light back to digital scanners. High quality digital prints typically are reproduced with very high-resolution data files with very high-precision printers. The substrate used has an effect on the final colors and cannot be ignored when selecting a color palette.

Protective Print Making Equipment

- Protective clothing is very important for printmakers who engage in etching and lithography (closed toed shoes and long pants). In the past, many printmakers did not live far past 35 to 40 years of age because of their exposure to various acids, solvents, particles, and vapors inherent in the printmaking process.
- Whereas in the past printmakers put their plates in and out of acid baths with their bare hands, today printmakers use rubber gloves. They also wear industrial respirators for protection from caustic vapors. Most acid baths are built with ventilation hoods above them.

- Often, an emergency cold shower or eye wash station is nearby in case of acid spillages, as well as soda ash- which neutralizes most acids. Some printmakers wear goggles when dealing with acid.
- Protective respirators and masks should have particle filters, particularly for aquatinting. As a part of the aquatinting process, a printmaker is often exposed to rosin powder. Rosin is a serious health hazard, especially to printmakers who, in the past, simply used to hold their breath using an aquatinting booth.
- Barrier cream is often used upon a printmaker's hands both when putting them inside the protective gloves and if using their hands to wipe plates (wipe ink into the grooves of the plate and remove excess).Sterile plasters and bandages should always be available to treat cuts and scrapes. For example, zinc plates can be extremely sharp when their edges are not beveled.

4.1.4 Photography

Photography is the process, activity and art of creating still or moving pictures by recording radiation on a sensitive medium, such as a photographic film, or an electronic sensor. Light patterns reflected or emitted from objects activate a sensitive chemical or electronic sensor during a timed exposure, usually through a photographic lens in a device known as a camera that also stores the resulting information chemically or electronically.

Photography processes

- Black and white photography - Many photographers continue to produce some monochrome images. Some full color digital images are processed using a variety of techniques to create black and whites, and some manufacturers produce digital cameras that exclusively shoot monochrome.
- Color photography- Color photography may form images as a positive transparency, intended for use in a slide projector, or as color negatives intended for use in creating positive color enlargements on specially coated paper. The latter is now the most common form of film (non-digital) color photography owing to the introduction of automated photoprinting equipment.
- Digital photography- Digital imaging uses an electronic image sensor to record the image as a set of electronic data rather than as chemical changes on film. The primary difference between digital and chemical photography is that chemical photography resists manipulation because it involves film and photographic paper, while digital imaging is a highly manipulative medium. This difference allows for a degree of image post-processing that is comparatively difficult in film-based photography and permits different communicative potentials and applications.

Darkroom

- A darkroom is a room that can be made completely dark to allow the processing of light sensitive photographic materials, including photographic film and photographic paper. Darkrooms have been created and used since the inception of photography in the early 1800s. From the initial development to the creation of prints, the darkroom process allows complete control over the medium. From the initial development to the creation of prints, the darkroom process allows complete control over the medium.
- When making black and white prints, a safelight is commonly used to illuminate the work area. Since the majority of black and white papers are sensitive to only blue, or to blue and green light, a red- or amber-coloured light can be safely used without exposing the paper. Colour print paper, being sensitive to all parts of the visible spectrum, must be kept in complete darkness until the prints are properly fixed.

- Another use for a darkroom is to load film in and out of cameras, development spools, or film holders, which requires complete darkness. Lacking a darkroom, a photographer can make use of a changing bag, which is a small bag with sleeved arm holes specially designed to be completely light proof and used to prepare film prior to exposure or developing.

4.2 DRAWING STUDIOS

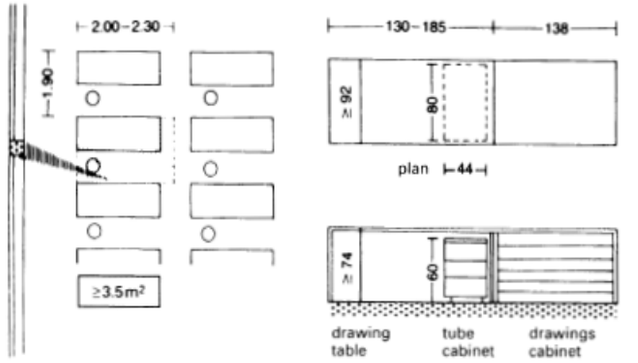
Various space requirements for technical subjects, including architecture, and art academies (painting and modelling rooms).

Drawing studios

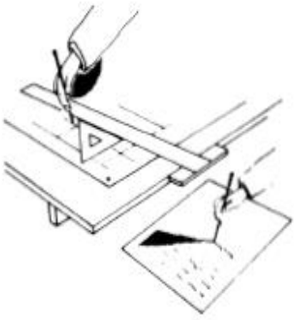
Each space requires 3.5-4.5sq mt, depending on size of drawing table. Natural lighting is preferable and so a north-facing studio is best to receive even daylight. For right-handed people it is best if illumination comes from the left . Artificial light should be at 500lx, with 1000lx (from mounted drawing lamps or linear lamps hung in variable positions along the long axis of the table)at the drawing surface.

Rooms for life drawing, painting and modelling:

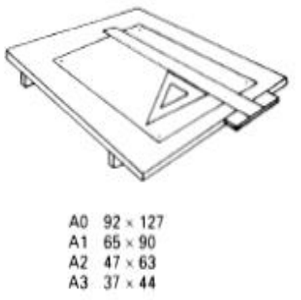
Accommodated if possible in the attic facing north with large windows (1/3-1/4 of floor space) and, if necessary, additional top lights.



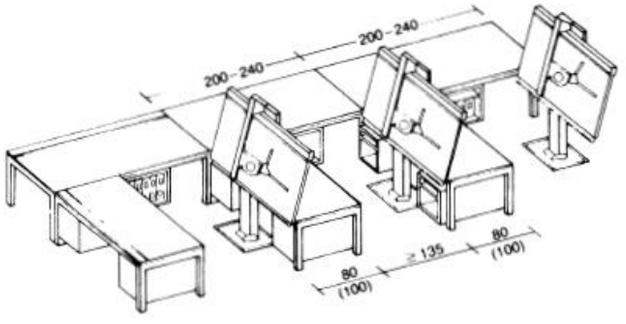
① Workplace in drawing room ② Work surface



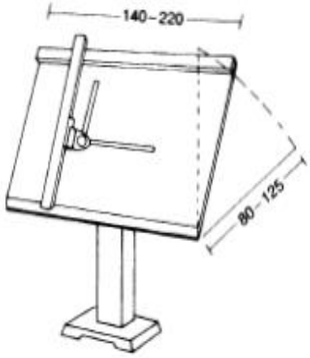
③ Light for writing coming from behind left, and for drawing from the front left



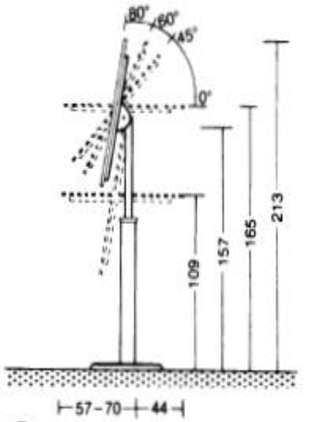
④ Drawing board sizes



⑧ Drawing office



⑤ Adjustable drawing table



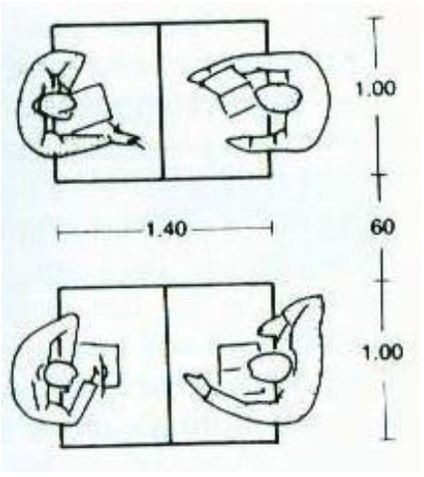
⑥ Section → ⑤

Rooms for sculptors and potters

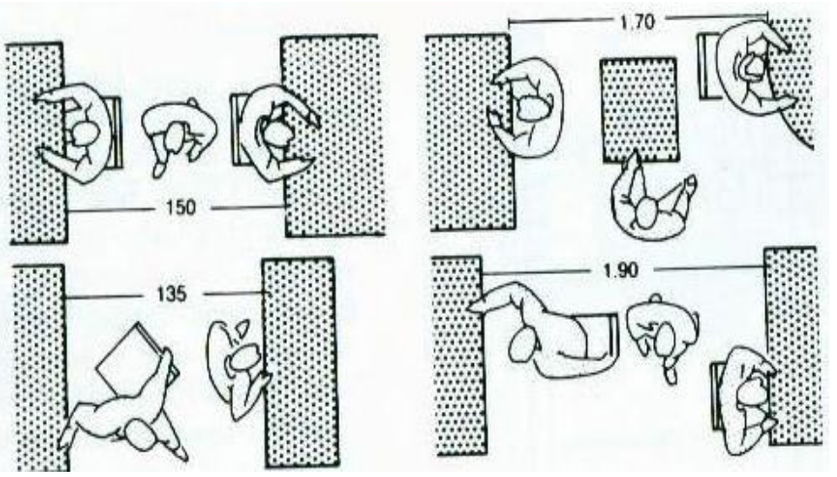
Large space for technical equipment such as potters' wheels, kilns and pieces of work, also storeroom, plaster room, damp room, etc.

4.3 LIBRARY

Lighting should be appropriate to the use to which the area is put. Book shelves should be protected from day light. Building design should be based on climate and internal environmental control should be based on the building. The recommended temperature for reading rooms and open access areas is 22^0C in summers and 20^0C in winters.

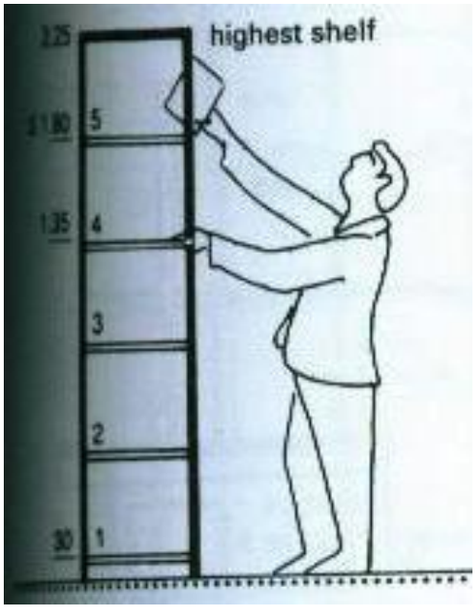


Minimum distance between the tables.

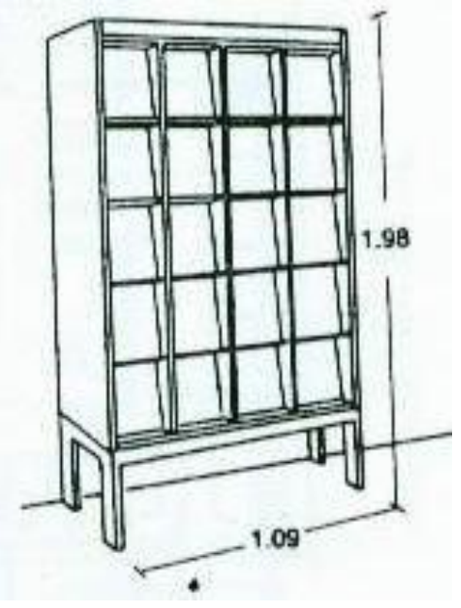


Minimum free space in reading area.

When books are moved between seated and standing users.



Height of five shelf unit

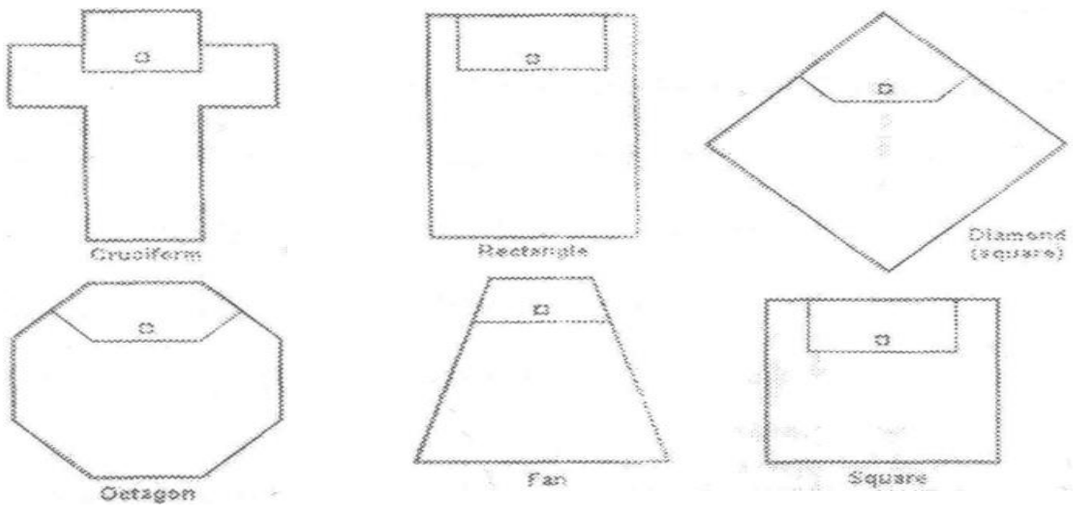


Periodic shelf

4.4 AUDITORIUM

Auditorium's plan shape

Apart from dimensional ratios, the Plan shape of the rooms also needs to be considered in the preliminary design stage. Numerous Plan shapes have been used in auditorium design, from the traditional cruciform to rectangles, circles, fans, pentagons, hexagons, other polygons and various irregular shapes.



The most solid choices are fans, rectangles and modified polygons; square is acceptable if the auditorium is large enough; while cruciform and round shapes are the hardest to design for good acoustics. After all the cruciform is actually four rooms joined together in the form of a cross, so sound from each section effects hearing in other sections. The problem with round or partially round rooms is that the walls will reflect the sound waves to focus on a particular point. This is similar to the way a semicircular reflector in a flashlight focuses light rays into a narrow beam. At the beginning, the committee must resist the temptation to depart from acoustically tried and tested shapes in search of something unique that runs the risk of favoring form over function.

ROW SPACING AND AISLES

Minimum spacing between rows should be 34 in., with 1-in.-thick chair backs. Greater chair-back thickness is wasteful and unnecessary. Where 40 to 42 in. can be used for row spacing, many building-code authorities permit the elimination of all longitudinal aisles other than the aisles against the side walls. These codes, however, require frequent exit doors along the wall aisles for this type of seating. The capacity is about the same for the 34- and 40-in. spacing because of the different aisle arrangement. The 40-in. seating scheme is sometimes termed "continental seating" because of its popularity in Europe. The extra comfort and safer egress afforded by this arrangement account for its increasing use.

FLOOR SLOPES AND SEATING

In the design of floor slopes and upper level stopping for auditorium seating, it is necessary to establish the physical dimensions of the seated patron and standards for vision of the screen image. Most important is elimination of objectionable stage obstruction caused by persons seated in front of the viewer. This in turn will require a more steeply pitched floor slope under the seats, and will eliminate the possibility of an upper tier of seats, which would have to be too steep in pitch.

4. DATA COLLECTION

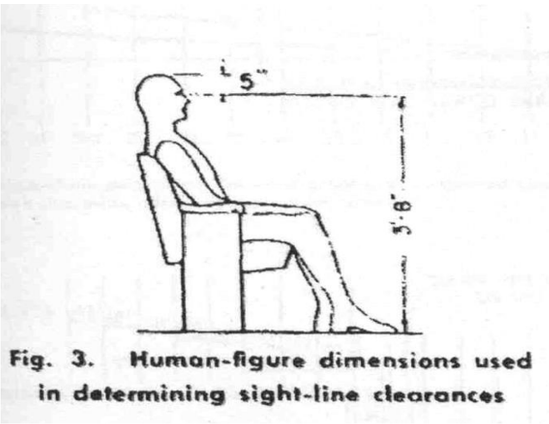
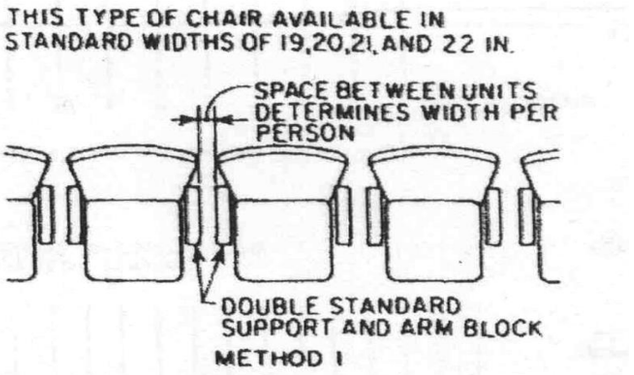
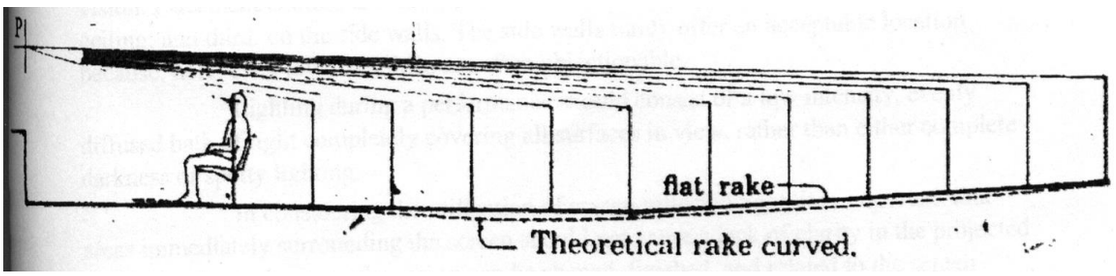
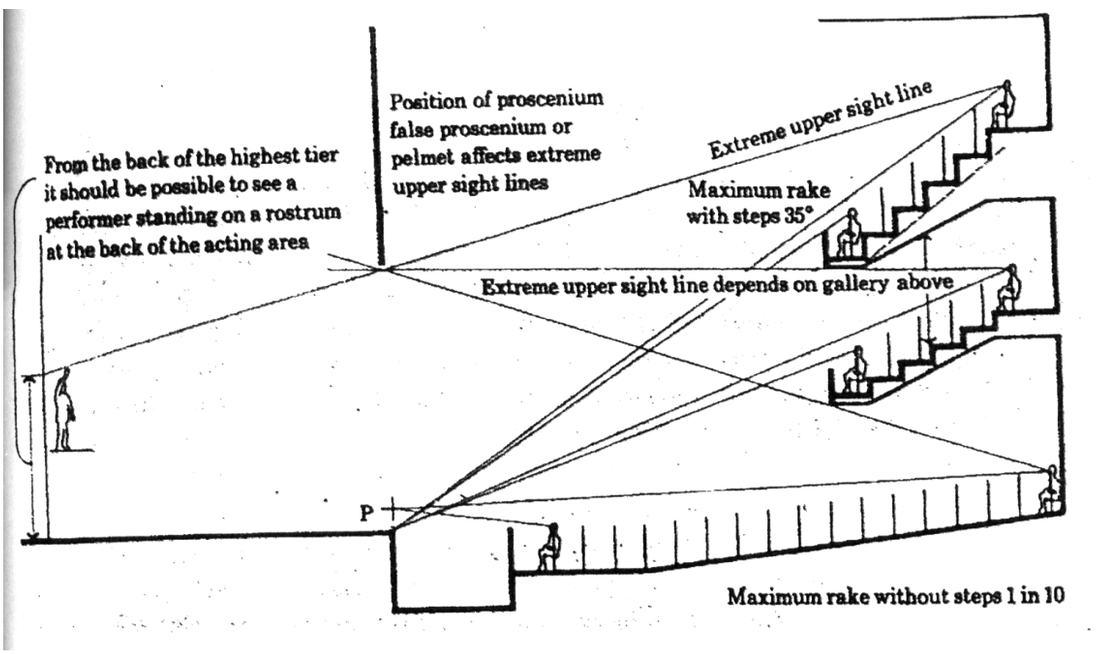


Fig. 3. Human-figure dimensions used in determining sight-line clearances



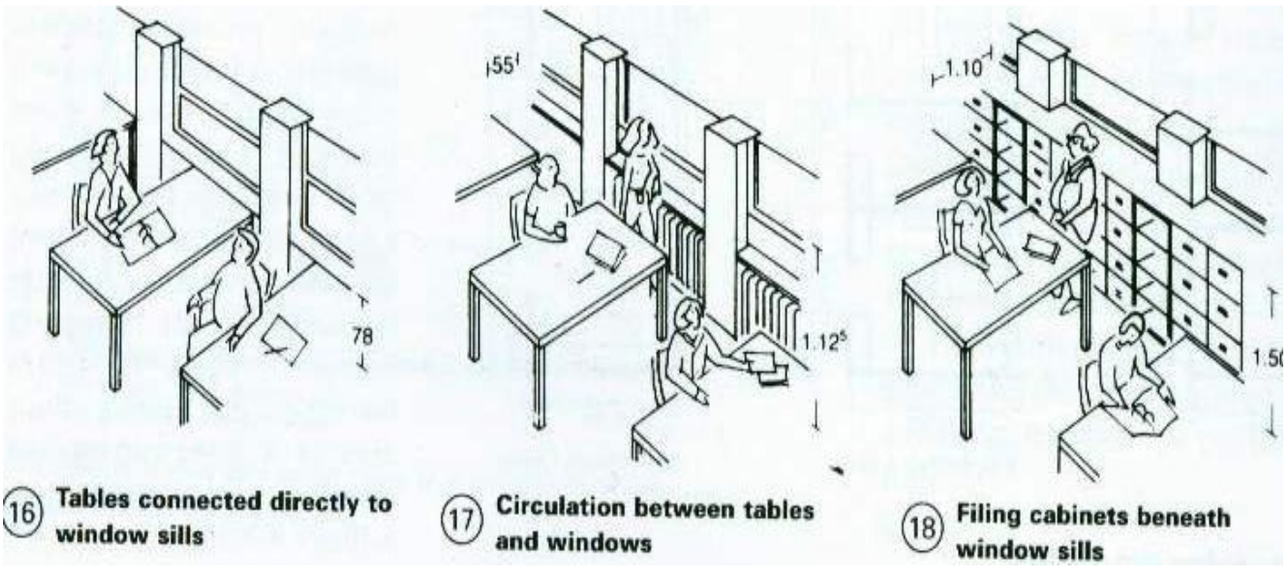
The slope of the main-floor seating would also be increased for one-row vision. One-row vision provides unobstructed vision over the heads of persons in the row immediately ahead. Two-row vision is not ideal, but it Is acceptable and permits milder slopes and the inclusion of an upper level of seats. Two-row vision is made more acceptable by staggering the seats to permit a view between the heads of the persons in the row immediately in front. With two-row vision the heads of all persons two or more rows in front will not obstruct any view of the stage. Two-row vision is further improved by using the widest chairs (and therefore the widest space between heads) in the rows nearest the screen. The view between heads is usually too narrow in the front rows where two-row vision is used. Minimum seat widths should be 20 in. for the rows farthest from stage.



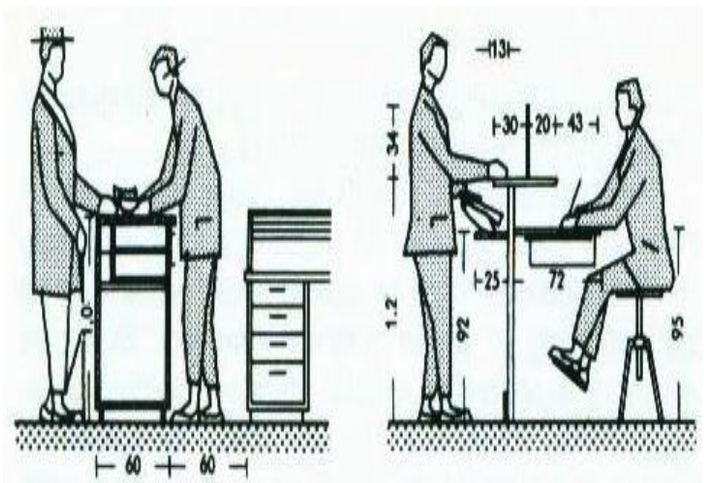


4.5 ADMINISTRATIVE UNIT

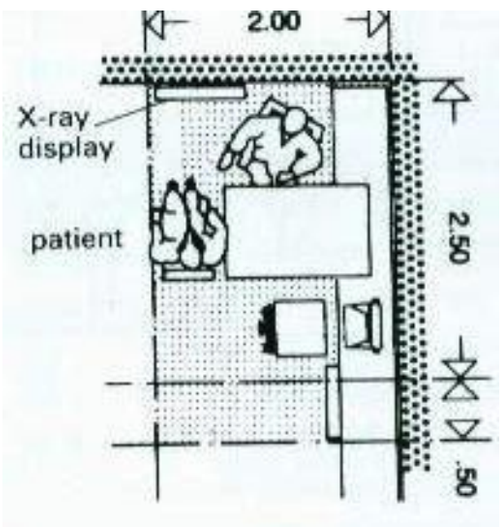
Administrative unit would control and administer all the activities of the centre. It would include various offices and cabins of the directors, managers etc. the offices should be accessible to the visitors and also to go through all the procedure to get admitted in the Ashram. It should be equipped with adequate toilet facility. This unit should also occupy the various consulting rooms of the doctors including adequate waiting areas.



Arrangement of tables and circulation



Reception or enquiry desk



Minimum area required for treatment room.

4.6 AMPHITHEATRE

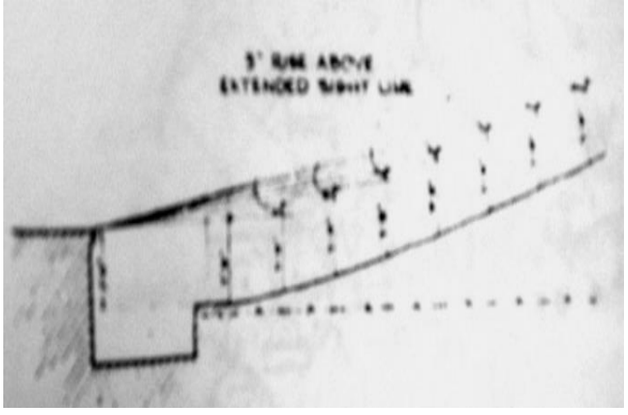
Amphitheatres or open air theatres planning requires a complex functional relationship between various factors. Theatre buildings have a 25000 year history, principles of which are still in use today along with modern technological inputs. Open air theatres can be designed for maximum 3000 spectators though the ideal number of spectators being 15000-2000. It should be noted that till date there are no fixed specifications drawn which can be applicable to outdoor theatre.

General planning considerations:

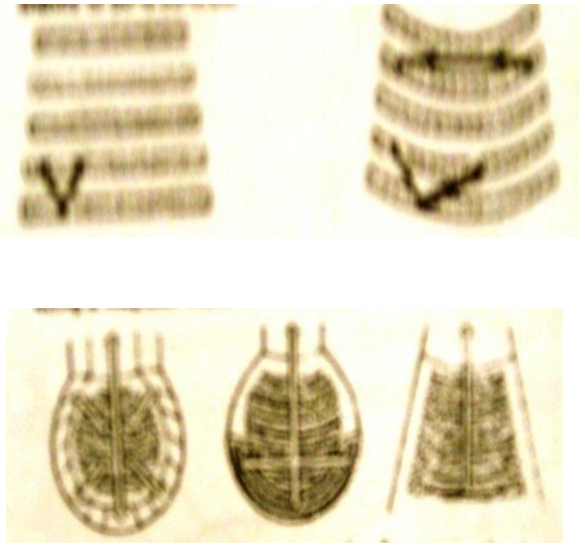
Location of an open air theatre in the site is of a great importance. The local wind direction on the site should be considered and the seating arrangement should be such that is faces the wind direction so that it enhances the perceptibility of the sound from the stage area. Also the tiered seating area should be planned along the slope so that there is less cutting and filling to be done on the site. The amphitheatre should be segregated from all other activities generating noise; this can be a vegetative buffer zone.

Design consideration:

- the level of the stage should be 3ft above the base level of the lowest row of seats in the auditorium
- Certain seating pattern has to be followed to provide good view and audibility to all views as shown in the figure.
- For acoustical purposes, a steep embankment or a clump of tall trees, a high wooden or masonry wall should be erected behind the stage.



Developed floor slope for unobstructed vision

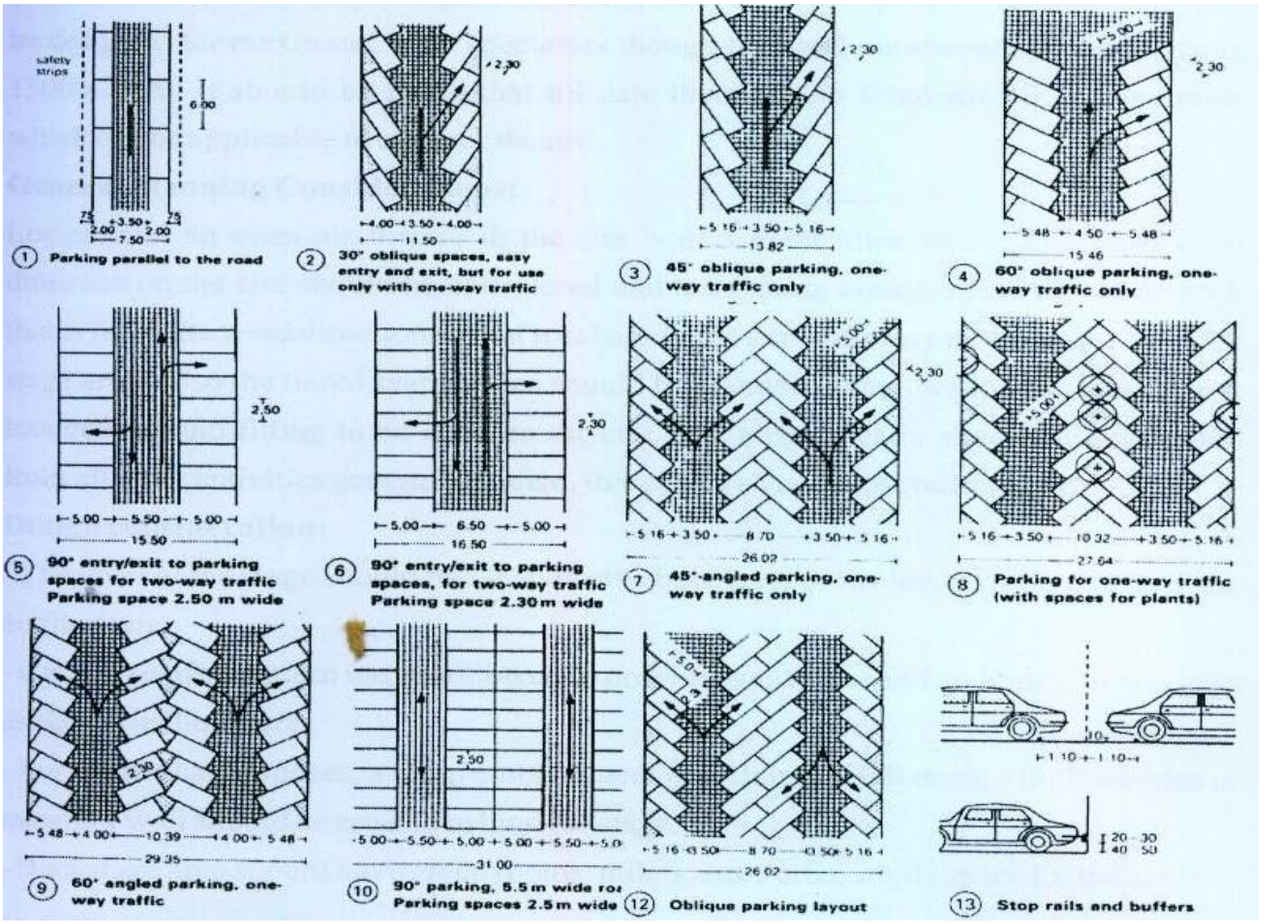


Seating arrangements for good vision

4. DATA COLLECTION

4.7 PARKING

Parking is one of the most important aspects when it comes to public spaces. Hence it is very essential to have a defined parking area and planned in organized form. Various parking arrangements are described below-



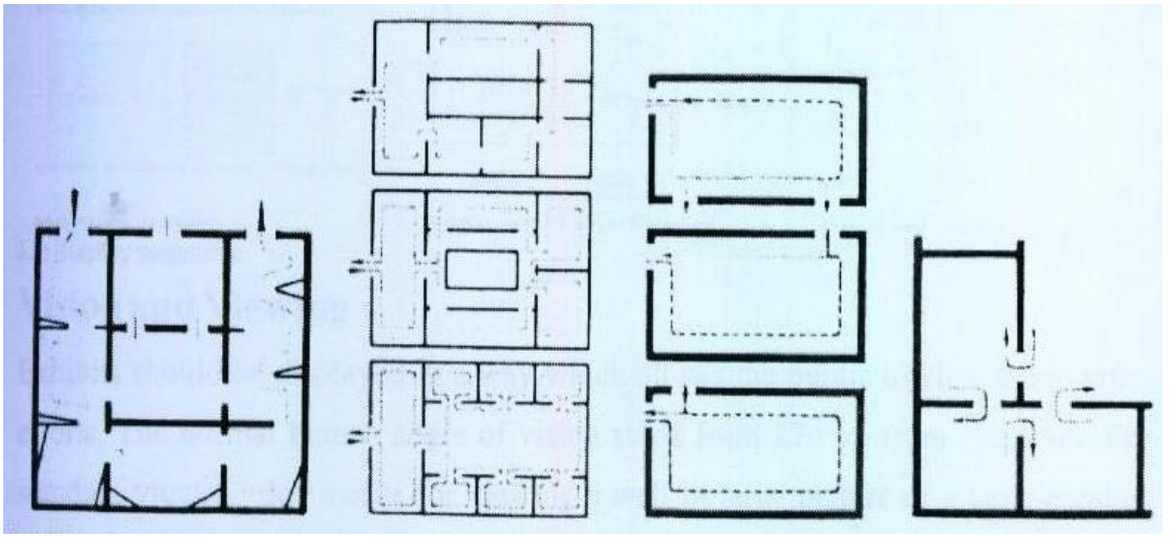
Designing parking spaces:

- Parking spaces are outlined by 4.5 – 5m long yellow/ white lines painted on ground.
- When parking is facing the wall, these lines are often painted at the height of upto 1m for better visibility.
- Guide rails in the floor along the side also used to demarcate the parking limits and can be about 50 – 60 cm long, 20m wide and 10cm height.
- When vehicles are parked in lines facing the wall, buffers in the form of railings, restraining bars, etc are provided to avoid preventing the cars from crossing the edge.
- When cars are placed face to face, transverse barriers 10cms high act as frontal steps.

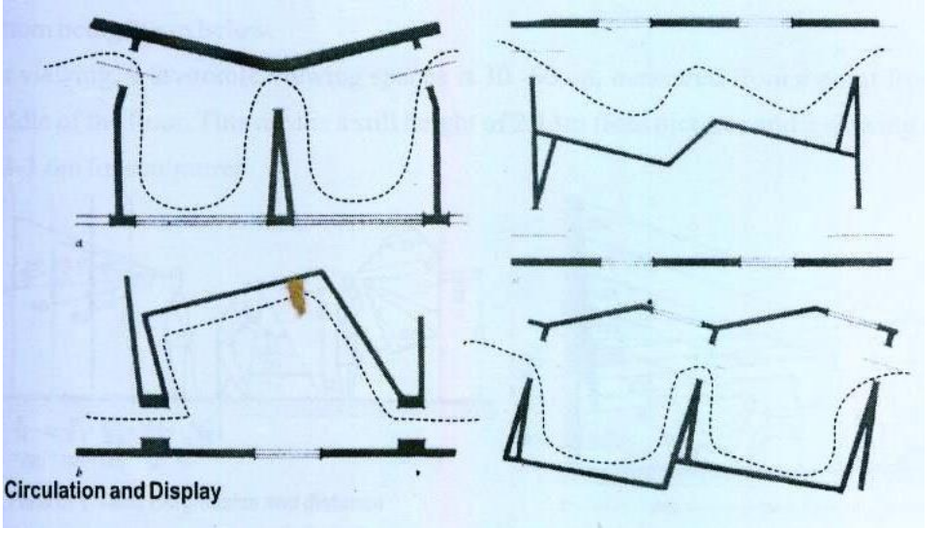
4.8 ART GALLERY

Museums and art galleries aims at collecting, documenting, preserving, interpreting and exhibiting some form of material evidence. Museums are planned in relation to its purpose, quality, and type of exhibits with some economic and social considerations. Museums may be built to house a large range of collection that can be artistic, archeological, technical, scientific etc. in nature.

The appearance of a modern gallery is to some extent "transitory", owing to the greater ease and frequency with which additions, changes, and rearrangements can be made. Therefore, not only the architectural features of the building but also its actual construction must be planned with a view to facilitating the rapid displacement and changeover of exhibits.



Circulation patterns for display

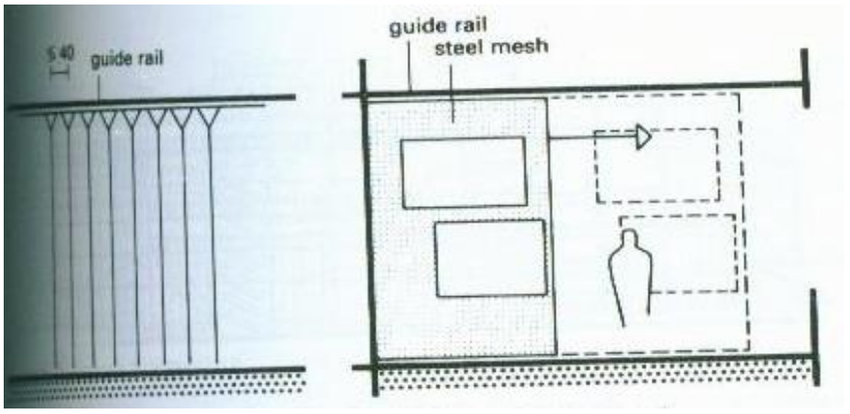


Circulation and display

4. DATA COLLECTION

- **Display Areas**

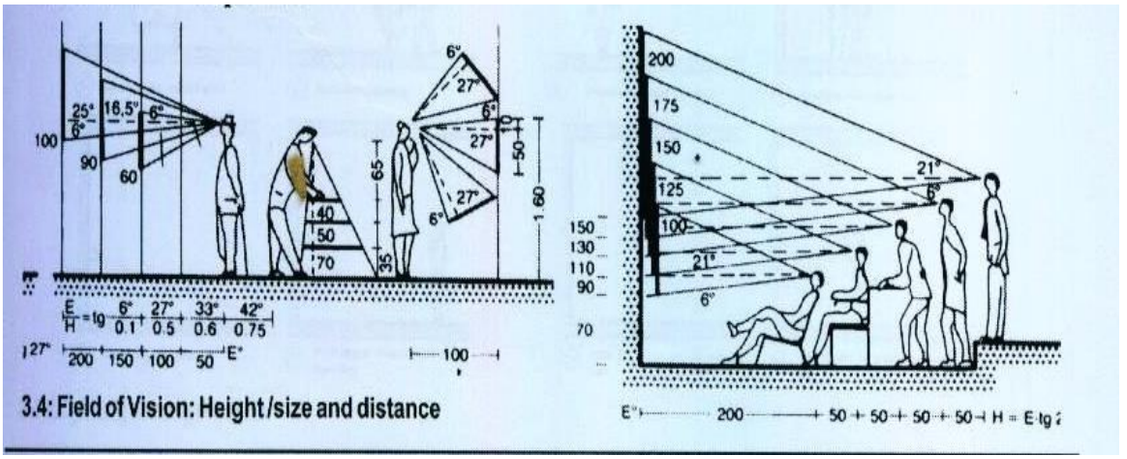
Proper display of the evidences is the most important factor. A unified system of guidance should be provided to the visitors to view the displays. The division of space can be done by the use of movable light weight panels. The layout should be such that the visitor enter from the introductory gallery containing the summary of themes and gradually leads to the display of the museum



Painting store with sliding steel mesh frames on which paintings can be hung

- **Vision and viewing**

Exhibits should be displayed in a way which allows the public to view them without efforts. The normal human angle of vision starts from 27 degree up from eye level. For a standing viewer, this means for viewing a well lit large picture or a large exhibit; it should be placed 10m away from the top and not more than 4.9m above the eye level; the bottom being 70cm below.
For viewing, a favorable viewing spaces is 30-60 up, measured from a point from the middle of the floor. This means a still height of 2.13m from pictures and a viewing range of 3-3.6m for sculptures.



5.1 Govt. COLLEGE OF ART, CHANDIGARH

There are three forms of Visual Arts: Painting is an art to look at, Sculpture is an art, you can walk around, and Architecture is an art, you can walk through.

…Dan Rice…

5.1.1 GENERAL INTRODUCTION

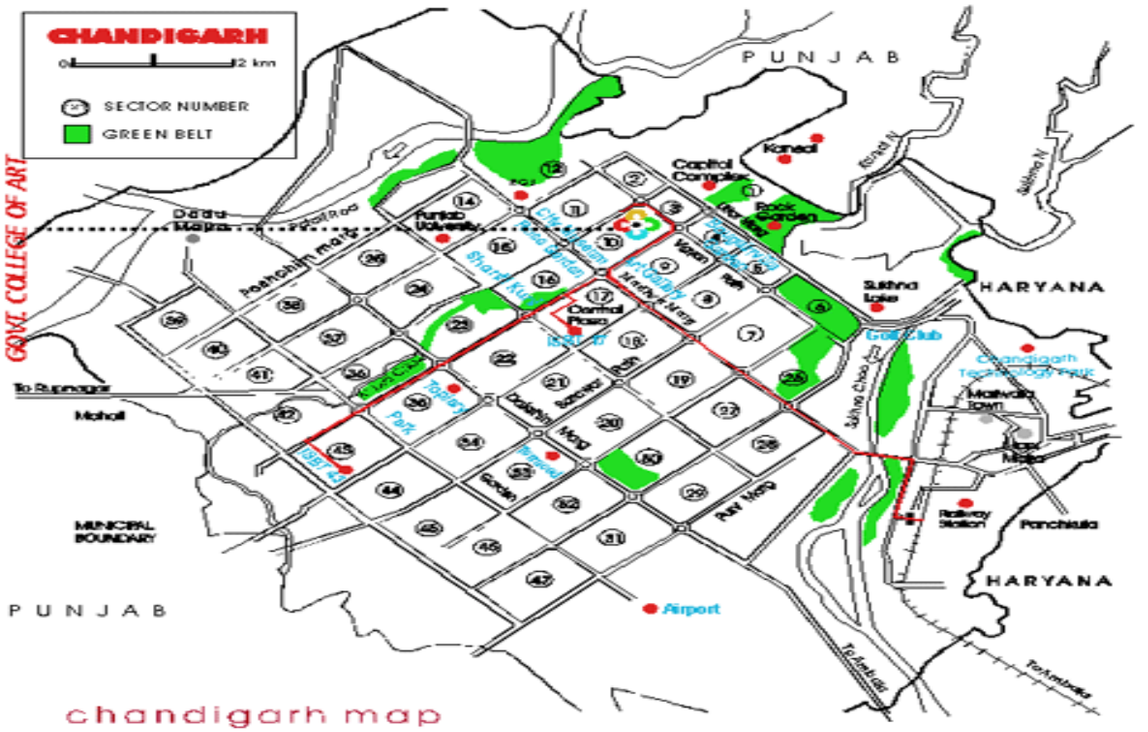
- The institute being one of the oldest in the country was set up under the name of Mayo School of Art, now in Lahore, Pakistan in1875 during the British Raaj. After the partition in 1947, the school became part of Pakistan, now known as, National College of Art,Lahore.
- On this background, under the same principles, with an approval of Punjab Government, a new school was built in Shimla on the same education pattern as that of the very first Mayo School of Art, and was called Government School of Art, Punjab.
- Finally in 1962, when Chandigarh was made the capital of the state of Punjab, the school was shifted to Chandigarh.It was then the new premises was provided with big studios with full-fledged lighting and infrastructure facilities.It also has a full-fledged Art and Craft section where a lot of new art was introduced.
- In 1976, the institution building was expanded. In 1997, with an introduction of new section under the title technology, a subject of computer graphics was initiated.
- Over the period the institution has seen eminent personalities contributing either as a academicians or as students to the reputation of the school. Many of the principals have been awarded a precious 'Trienniale India Award'. The institute has also produced staff and students who have done well on the national and international level. Large number of artists from this institute contributed to the society and the contribution they made to the society is not easily overlooked.

5.1.2 PURPOSE

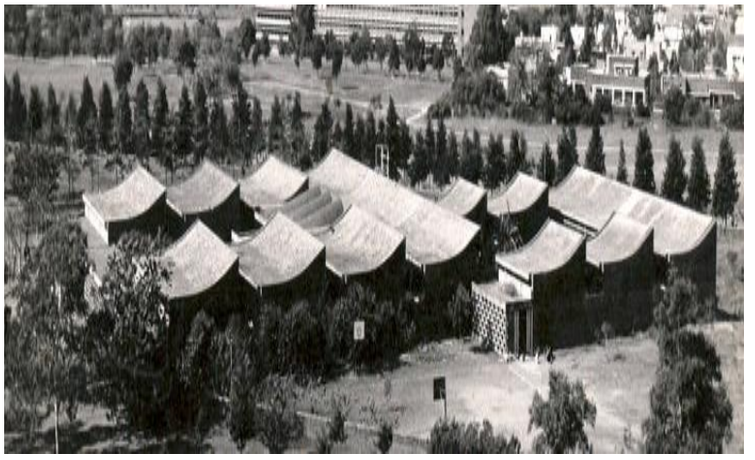
- Government College of Art,Chandigarh is blessed with a glorious past and strong educational values in the field of Art. Hence, apart from being the only nucleus institute of its kind in Punjab, Haryana, Himachal Pradesh and Jammu and Kashmir, this has been the reason for choosing it as a case study.
- It is over 55 years old institute with a century old glorious heritage and gifted a reputation of being part of one of India's first planned city. The structure of the institute is planned by the world famous Le Corbusier, the famous French architect along with a team of brilliant young architects. It is a living example of a new idea of a planned city. Since then, it has been acted as a platform where various methods and experiments in the field of art have been carried out, learnt and practiced by the budding artists helping them bring out best of their creative talents.

5.1 Govt. COLLEGE OF ART, CHANDIGARH

5.1.3 LOCATION AND CONTEXT



- It is situated in the heart of the city in sector 10-C. the campus has been designed by the world famous French architect Le Corbusier to represent the cultural complex in changing time. The building is surrounded by vast green lawns with a backdrop of Shivalik Hills.
- Adjacent to it are Government Museum and Art Gallery exhibiting collection of famous Gandhara Sculpture and Pahri miniature paintings and also a city museum showcasing the development of Chandigarh as an idea and as a city.



Interstate bus terminus is 2 kilometres from the institute, Punjab University being 4 kilometres in sector – 14 and railways station of Chandigarh at a distance of 8 kilometres from the institute.

5.1 Govt. COLLEGE OF ART, CHANDIGARH

5.1.4 CONCEPT

Based on 'City Beautiful' concept and designed by renowned architect Le Corbusier to create an environment encouraging awareness for art.

5.1.5 Programs Of Study

The total duration of B.F.A. in applied Art courses is four years,with the first year referred to as a "Foundation"year, and the later three being referred to as "Specialization" years. Astudent chooses his or her area of major specialization from amongst areas such as painting, applied arts, sculpture and print making.

5.1.6 CLIMATE

Chandigarh has a sub-tropical continental monsoon climate characterized by a seasonal rhythm: hot summers, slightly cold winters, unreliable rainfall and great variation in temperature (-1 °C to 41.2 °C). In winter, frost sometimes occurs during December and January. The average annual rainfall is 1110.7 mm. The city also receives occasional winter rains from the west.

5.1.7 SITE CONDITIONS

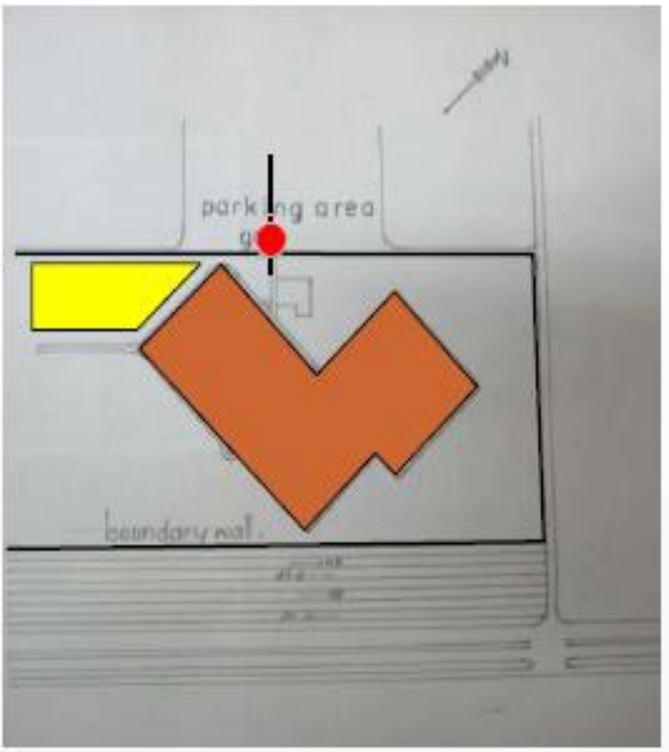
The site of the Govt. College of Art,Chandigarh (8 acres) is a comparatively flat one with roads on all four sides. Apart from the central open to sky courtyard there are no levels given within and around the structure.

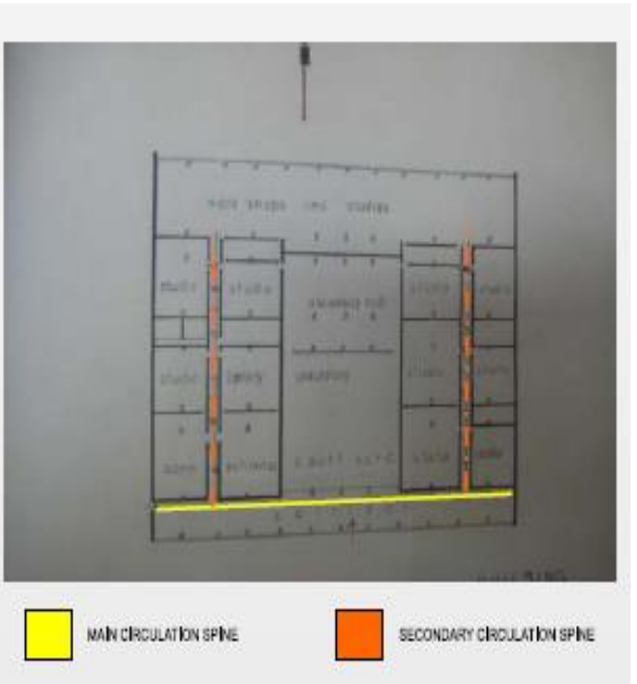
5.1.8 Area Divided

The whole institute has been broadly divided into following areas out of which the majority part consists of studios for various courses offered on bachelor and master level. The remaining caters for administration area, maintenance wing, parking, canteen, sport complex.

5.1 Govt. COLLEGE OF ART, CHANDIGARH

5.1.9 SITE PLAN





5.1.10 CIRCULATION

The circulation is linear in pattern. The circulation is made interesting by creating nodes. These nodes give way to subsidiary spaces.

5.1.11 FEATURE SPACES

Various structural elements adds to the features to the whole structural. Pre cast concrete jail wall, open to the sky courtyard, lawn surrounding the structure, waerbody with lotuses, naturally lighted corridors contribute in cerating spaces of various moods.

5.1 Govt. COLLEGE OF ART, CHANDIGARH

5.1.12 ARCHITECTURAL EXPRESSION

- An Art's college is and should be an institution which leaves a mark on its surroundings due to the kind of environment is produces. An artist needs a certain set of environment which will inspire him or her to express.
- The function of art is to provide a creative environment for all which will lead to the expression of the innermost talents in an individual. Good landscaping, appropriate percentage of open spaces, sufficiently large studios give an artist or a student an apt environment to work in.



- The chosen institute is one such example which with its timeless heritage and sensitive planning has been providing good environment and adequate spaces as studios for the students.
- The central open to sky courtyard, a lawn surrounding the whole structure, sport facilities such as badminton court, ample space as canteen and a parking catering the needs of mainly staff and administration along with a boundary wall in katti hedge are the main features apart from the exposed brick work which is a style statement of the architect .

5.1.13 INTERIORS AND MATERIALS

The column, beams and roof are not plastered thus giving a rough texture. Huge t.w doors are there. North light glazing is provided. Low height brick partition walls are plastered.


5.1 Govt. COLLEGE OF ART, CHANDIGARH

5.1.14 STRUCTURE

The structure is typical of le Corbusier architectural style. It is an effective mixture and combination of exposed brick and exposed concrete work. The roof of the structure is curvilinear.



4.2.15 Services

The whole structure is well provided with water. There is a tube well on the west side of it and in all six water hydrants along the periphery. Water is let out from the service road that runs along the site.



5.1.16 Parking

Parking is provided immediately at the entrance and in front of the canteen. There is a parking for two wheelers as well as four wheelers and is provided separately for staff and student and handicap personnel. All these are separated by landscape patches in between



5.1 Govt. COLLEGE OF ART, CHANDIGARH

5.1.17 LANDSCAPE

- ❑ The main feature of the structure is a lush green lawn surrounding the whole structure.
- ❑ West side of the structure which is also a rear side, has a somewhat dense vegetation with local trees.
- ❑ There are trees and bushes along the periphery of the site nearing the compound wall.
- ❑ Scrubs and plants are part of the central open to sky courtyard.
- ❑ Parking for staff and students is divided by small landscaped patched and borders.

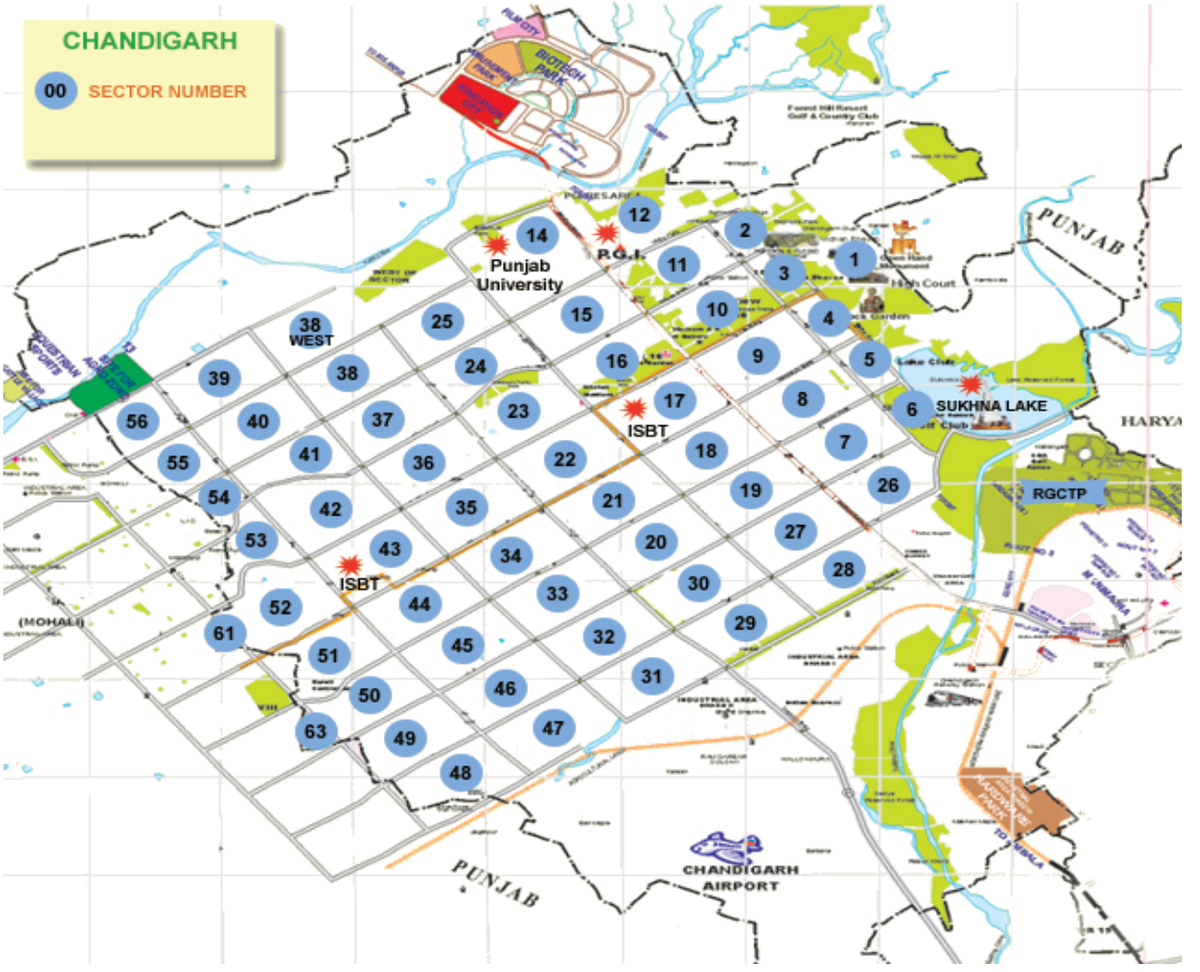
5.1.18 Conclusions

Most of the art institutes in the country are neglected institutions. Often the dilapidated structures are turned into the art institutes without providing adequate facilities for various faculties of Art. Government College of Art, Chandigarh is an institute which over the period has stood the test of time. The factors contributing the utility of the structure surpass the negative factors.

6. SITE ANALYSIS

6.1 LOCATION OF SITE

The rural area of Chandigarh comprises of 18 villages spread over an area of about 35 Sq.km out of the total 114 sq. Km. area of the union territory, Chandigarh. The proposed project is to come up in village Sarangpur, on the outskirts of Chandigarh.

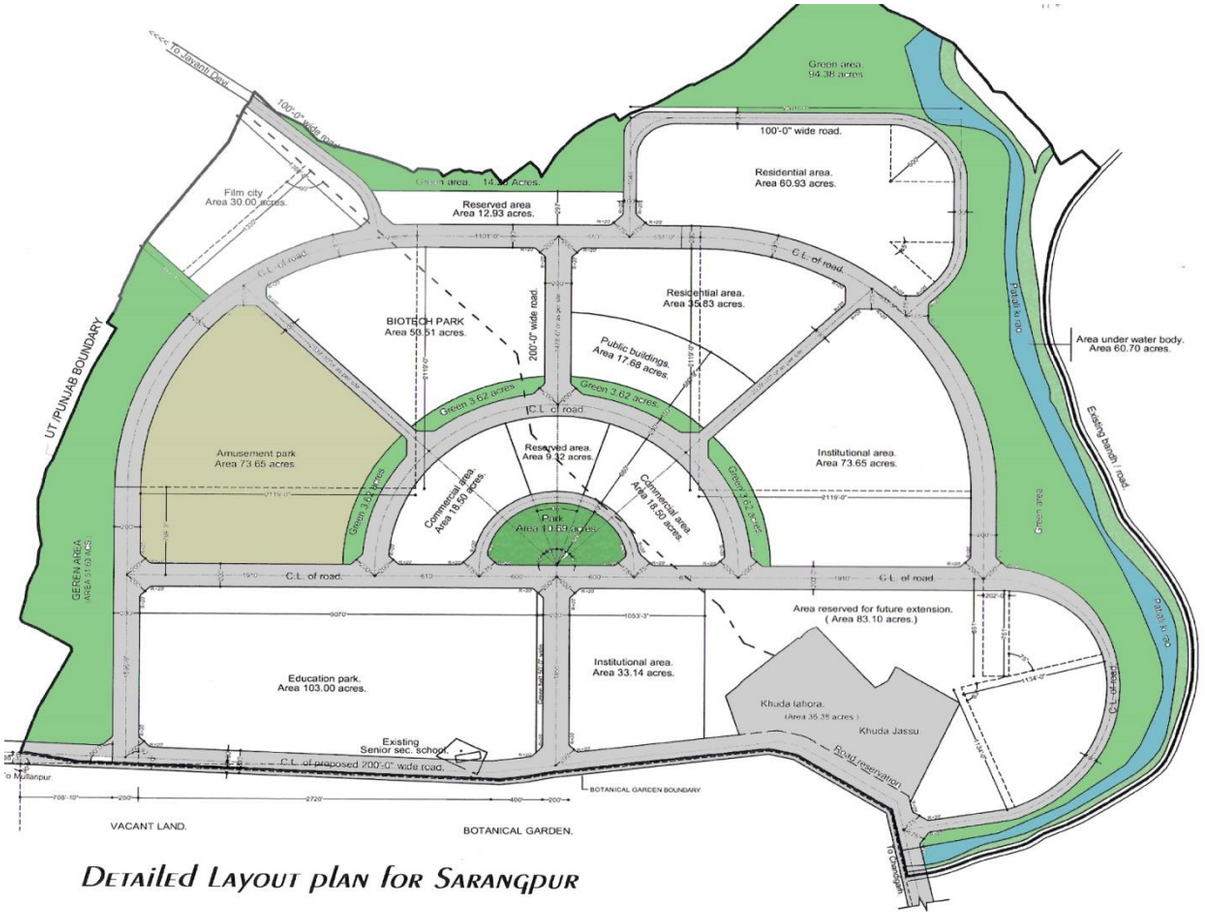


Tehsil : Chandigarh
Union Territory : Chandigarh
Location : 5 Kms from Chandigarh
Type of soil : Loamy
Average rainfall : 1030 mm
Total Area : 673 acre
Acquired Area : 485 acre
Unacquired Area : 188 acre
Total Population : 1800(2001 census)
Vegetation : Safeda,Mango, Neem etc
Dwelling Units : Around 400 with pucca construction

6. SITE ANALYSIS

6.2 GENERAL FACTS

- The site is overlooked by Shivalik hills on it's northern side, also having major projects like Education city, Amusement park coming up around it.
- Also the Chandigarh administration wants to develop the whole area of Sarangpur into a whole new world of oppurtunities and sources for Chandigarh in the Vision 2020.
- Site is only 30 mins from the city centre and thus making it altogether more convenient for the visitors.



Detailed Layout plan for Sarangpur

6.3 Access to the Site

One of the advantages of the site is it has roads on three sides of 60 mts each. Site is surrounded by green patches on all sides.

Main road from Chandigarh towards the site

6. SITE ANALYSIS

6.4 EXISTING FEATURES AND TOPOGRAPHY

- The site is almost plain and loamy.
- Site is a rectangular in shape and is flat with no undulating surfaces.
- It has existing sparse vegetation with shrubs and some trees.
- Roads running all around the site acts as the edge to the site.
- It has a short undergrowth in terms of shrubs and weeds.

6.5 SITE STATISTICS

- Total site area : 16 acres
- Total F.A.R : 1.5
- Longitude : 76° 47' 14E
- Latitude : 30° 44' 14N
- Rainfall : 1030 mm per year average
- Temperature : Winter (min) : Nov - Jan : 0°C- 16°C
- Summer (max) : Apr – Jul :28°C-43°C
- Altitude : 1153 ft
- Maximum Permissible Height of the Building : 19.81 m
- Setbacks : Front : 25m , Sides : 20m

6.6 CLIMATE OF SARANGPUR

❑ **Average temperature**

- **Spring**: The climate remains quite pleasant during the spring season (from mid-February to mid-March and then from mid-September to mid-October). Temperatures vary between (max) 16 °C to 25 °C and (min) 9 °C to 18 °C.
- **Autumn**: In autumn (from Mid-March to April), the temperature may rise to a maximum of 36 °C. Temperatures usually remain between 16° to 27° in autumn. The minimum temperature is around 13 °C.
- **Summer**: The temperature in summer (from Mid-May to Mid-June) may rise to a maximum of 46.5 °C (rarely). Temperatures generally remain between 35 °C to 40 °C.
- **Monsoon**: During monsoon(from mid-June to mid-September), Chandigarh receives moderate to heavy rainfall and sometimes heavy to very heavy rainfall (generally during the month of August or September). Usually, the rain bearing monsoon winds blow from south-west/ south-east. Mostly, the city receives heavy rain from south (which is mainly a persistent rain) but it generally receives most of its rain during monsoon either from North-west or North-east. Maximum amount of rain received by the city of Chandigrah during monsoon season is 195.5 mm in a single day.
- **Winter**: Winters (November to Mid-March) are quite cool and it can sometimes get quite chilly in Chandigarh. Average temperatures in the winter remain at (max) 7 °C to 15 °C and (min) -2 °C to 5 °C. Rain usually comes from the west during winters and it is usually a persistent rain for 2-3 days with sometimes hail-storms.

❑ **Wind direction :**

The prevalent wind direction is NW – SE. strong winds also blow during the monsoon season. Winters experience cold and dry winds from the North – West. The summers experience the hot- dust laden winds of around 40 kmph. The atmosphere is dry n dusty in month

❑ **Orientation :**

The orientation of the building should be so as to keep out the undesirable winds.

❑ **Relative humidity :**

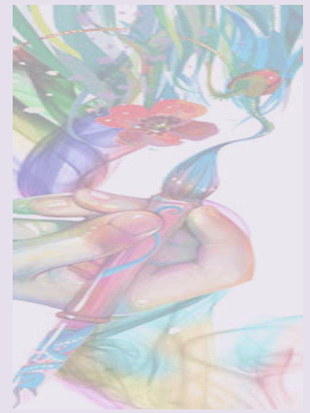
The relative humidity is low through the summers and rises tremendouly in wet season. Max RH is experienced in the month of august, while the minimum is in the month of may.

FINE ARTS INSTITUTE

CHANDIGARH

THESIS 2019-2020

NAME: NEHA YADAV
ROLL NO : 1150101046
B.ARCH 5TH YEAR
GUIDE : PROF. KESHAV KUMAR
CO-GUIDE : AR. ABHINAV KHARE
SCHOOL OF ARCHITECTRE AND PLANNING
BBDU LUCKNOW```



WHAT IS ART?

- ART LACKS A SATISFACTORY DEFINITION. IT IS EASIER TO DESCRIBE IT AS THE WAY SOMETHING IS DONE **"THE USE OF SKILL AND IMAGINATION IN THE CREATION OF AESTHETIC OBJECTS, ENVIRONMENTS, OR EXPERIENCES THAT CAN BE SHARED WITH OTHERS"** RATHER THAN WHAT IT IS.

- THE IDEA OF AN OBJECT BEING A "WORK OF ART" EMERGES, TOGETHER WITH THE CONCEPT OF THE ARTIST, IN THE 15TH AND 16TH CENTURIES IN ITALY.

- DURING THE RENAISSANCE, THE WORD ART EMERGES AS A COLLECTIVE TERM ENCOMPASSING PAINTING ,SCULPTURE, AND ARCHITECTURE, A GROUPING GIVEN CURRENCY BY THE ITALIAN ARTIST AND BIOGRAPHER GIORGIO VASARI IN THE 16TH CENTURY.

- SUBSEQUENTLY, THIS GROUPING WAS EXPANDED TO INCLUDE MUSIC AND POETRY WHICH BECAME KNOWN IN THE 18TH CENTURY AS THE 'FINE ARTS'.

- THESE FIVE ARTS HAVE FORMED AN IRREDUCIBLE NUCLEUS FROM WHICH HAVE BEEN GENERALLY EXCLUDED THE 'DECORATIVE ARTS' AND CRAFTS SUCH AS POTTERY, WEAVING, METAL WORKING, AND FURNITURE MAKING, ALL OF WHICH HAVE UTILITY AS-AN END.

WHAT IS FINE ARTS?

- THE FINE ARTS ARE ART FORMS THAT FOCUS ON THE CREATION OF WORKS WHICH ARE PRIMARILY VISUAL IN NATURE, SUCH AS DRAWING, PAINTING, PHOTOGRAPHY, PRINTMAKING, AND FILMMAKING ALSO KNOWN AS VISUAL ARTS.

- THOSE THAT INVOLVE THREE-DIMENSIONAL OBJECTS, SUCH AS SCULPTURE AND ARCHITECTURE, ARE CALLED PLASTIC ARTS.

- MANY ARTISTIC DISCIPLINES (PERFORMING ARTS, CONCEPTUAL ART, TEXTILE ARTS) INVOLVE ASPECTS OF THE VISUAL ARTS AS WELL AS ARTS OF OTHER TYPES.

- ALSO INCLUDED WITHIN THE VISUAL ART ARE THE APPLIED ARTS SUCH AS INDUSTRIAL DESIGN, GRAPHIC DESIGN, FASHION DESIGN, INTERIOR DESIGN AND DECORATIVE ART.

WHAT IS PERFORMING ARTS?

- PERFORMING ARTS INCLUDE THE DANCE, MUSIC, OPERA, DRAMA, SPOKEN WORD AND CIRCUS ARTS.
- ARTISTS WHO PARTICIPATE IN PERFORMING ARTS IN FRONT OF AN AUDIENCE ARE CALLED PERFORMERS, INCLUDING ACTORS, COMEDIANS, DANCERS, MUSICIANS, AND SINGERS. PERFORMING ARTS ARE ALSO SUPPORTED BY WORKERS IN RELATED FIELDS, SUCH AS SONGWRITING AND STAGECRAFT.

HOW AND WHY IS AN ARTIST DIFFERENT FROM A CRAFTS PERSON?

- IN THE ANCIENT WORLD AND MIDDLE AGES THE WORD WE WOULD TRANSLATE AS 'ART' TODAY WAS APPLIED TO ANY ACTIVITY GOVERNED BY RULES.

- PAINTING AND SCULPTURE WERE INCLUDED AMONG A NUMBER OF HUMAN ACTIVITIES, SUCH AS SHOEMAKING AND WEAVING, WHICH TODAY WE WOULD CALL CRAFTS.

- THE CURRENT USAGE OF THE TERM "VISUAL ARTS" INCLUDES FINE ART AS WELL AS THE APPLIED, DECORATIVE ARTS AND CRAFTS,

- BUT THIS WAS NOT ALWAYS THE CASE BEFORE THE ***ARTS AND CRAFTS MOVEMENT IN BRITAIN*** AND ELSEWHERE AT THE TURN OF THE 20TH CENTURY,

- THE TERM ARTIST WAS OFTEN RESTRICTED TO A PERSON WORKING IN THE FINE ARTS (SUCH AS PAINTING, SCULPTURE, OR PRINTMAKING) AND NOT THE HANDICRAFT, CRAFT, OR APPLIED ART MEDIA.

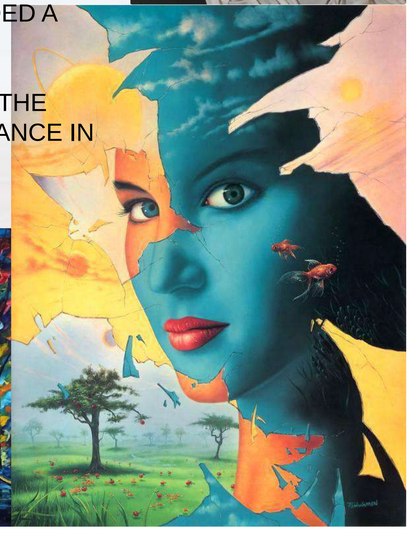
- THE DISTINCTION WAS EMPHASIZED BY ARTISTS OF THE ARTS AND CRAFTS MOVEMENT WHO VALUED VERNACULAR ART FORMS AS MUCH AS HIGH FORMS.

- ART SCHOOLS MADE A DISTINCTION BETWEEN THE FINE ARTS AND THE CRAFTS MAINTAINING THAT A CRAFTSPERSON COULD NOT BE CONSIDERED A PRACTITIONER OF ART.

FIRST FINE ARTS ACADEMY

- THE FIRST ACADEMY OF ART WAS FOUNDED IN FLORENCE IN ITALY IN 1562 BY GIORGIO VASARI WHO CALLED IT ***THE ACCADEMIA DEL DISEGNO***. THERE STUDENTS LEARNT THE "ARTI DEL DISEGNO", A TERM COINED BY VASARI, AND INCLUDED LECTURES ON ***ANATOMY AND GEOMETRY.***

- ANOTHER ACADEMY, ***THE ACCADEMIA DI SAN LUCA*** WAS FOUNDED A DECADE OR SO LATER IN ROME.



- THE ACADEMIA DI SAN LUCA LATER SERVED AS THE MODEL FOR THE ROYAL ACADEMY OF PAINTING AND SCULPTURE FOUNDED IN FRANCE IN 1648.

- THE FRENCH ACADEMY VERY PROBABLY ADOPTED THE TERM "ARTI DEL DISEGNO" WHICH IT TRANSLATED INTO "BEAUX ARTS", FROM WHICH IS ***DERIVED THE ENGLISH TERM "FINE ARTS.“***

- IN 1683, THE PAINTER CHARLES LEBRUN (1619-1690) WAS APPOINTED DIRECTOR OF THE FRENCH ACADEMY. STUDENTS ATTENDED LECTURES ON ANATOMY, GEOMETRY, AND PERSPECTIVE,

THESIS BY: NEHA YADAV | 1150101046 | B.ARCH 5TH YEAR | BBDU LUCKNOW

COMPONENTS OF FINE ARTS

PAINTING

- PAINTING IS THE PRACTICE OF APPLYING PAINT, PIGMENT, COLOR OR OTHER MEDIUM TO A SURFACE (SUPPORT BASE).
- PAINTINGS MAY HAVE FOR THEIR SUPPORT SURFACES SUCH AS WALLS, PAPER, CANVAS, WOOD, GLASS, LACQUER, CLAY OR CONCRETE.

DRAWING

- DRAWING IS A VISUAL ART THAT MAKES USE OF ANY NUMBER OF DRAWING INSTRUMENTS TO MARK A TWO-DIMENSIONAL MEDIUM.
- COMMON INSTRUMENTS INCLUDE GRAPHITE PENCILS, PEN AND INK, INKED BRUSHES, WAX COLOR PENCILS, CRAYONS, CHARCOALS, CHALK PASTELS, MARKERS, STYLUS, OR VARIOUS METALS LIKE SILVERPOINT.
- AN ARTIST WHO PRACTICES OR WORKS IN DRAWING MAY BE REFERRED TO AS A DRAFTSMAN OR DRAUGHTSMAN.

PRINTMAKING

- PRINTMAKING IS THE PROCESS OF MAKING ARTWORKS BY PRINTING, NORMALLY ON PAPER. PRINTMAKING NORMALLY COVERS ONLY THE PROCESS OF CREATING PRINTS WITH AN ELEMENT OF ORIGINALITY, RATHER THAN JUST BEING A PHOTOGRAPHIC REPRODUCTION OF A PAINTING.
- EXCEPT IN THE CASE OF MONOTYPING, THE PROCESS IS CAPABLE OF PRODUCING MULTIPLES OF THE SAME PIECE, WHICH IS CALLED A 'PRINT'.
- EACH PIECE PRODUCED IS NOT A COPY BUT CONSIDERED 'AN *'ORIGINAL'* SINCE IT IS NOT A REPRODUCTION OF ANOTHER WORK OF ART AND IS TECHNICALLY KNOWN AS AN *'IMPRESSION'.*

SCULPTURE

- SCULPTURE IS THE BRANCH OF THE VISUAL ARTS THAT OPERATES IN THREE DIMENSIONS. IT IS ONE OF THE PLASTIC ARTS.
- DURABLE SCULPTURAL PROCESSES ORIGINALLY USED CARVING (THE REMOVAL OF MATERIAL) AND MODELLING (THE ADDITION OF MATERIAL, AS CLAY),
  IN STONE, METAL, CERAMICS, WOOD AND OTHER MATERIALS BUT, SINCE MODERNISM, THERE HAS BEEN AN ALMOST COMPLETE FREEDOM OF MATERIALS AND PROCESS.
- A WIDE VARIETY OF MATERIALS MAY BE WORKED BY REMOVAL SUCH AS CARVING, ASSEMBLED BY WELDING OR MODELLING, OR MOLDED OR CAST.

APPLIED ART

- THE APPLIED ARTS ARE ALL THE ARTS THAT APPLY DESIGN AND DECORATION TO EVERYDAY ESSENTIALLY PRACTICAL OBJECTS IN ORDER TO MAKE THEM AESTHETICALLY PLEASING.
- THE TERM IS USED IN DISTINCTION TO THE FINE ARTS, WHICH ARE THOSE THAT PRODUCE OBJECTS WITH NO PRACTICAL USE, WHOSE ONLY PURPOSE IS TO BE BEAUTIFUL OR STIMULATE THE INTELLECT IN SOME WAY.

PHOTOGRAPHY

- PHOTOGRAPHY IS THE PROCESS, ACTIVITY AND ART OF CREATING STILL OR MOVING PICTURES BY RECORDING RADIATION ON A SENSITIVE MEDIUM, SUCH AS A PHOTOGRAPHIC FILM, OR AN ELECTRONIC SENSOR.
- LIGHT PATTERNS REFLECTED OR EMITTED FROM OBJECTS ACTIVATE A SENSITIVE CHEMICAL OR ELECTRONIC SENSOR DURING A TIMED EXPOSURE, USUALLY THROUGH A PHOTOGRAPHIC LENS IN A DEVICE KNOWN AS A CAMERA THAT ALSO STORES THE RESULTING INFORMATION CHEMICALLY OR ELECTRONICALLY.

NEED OF ART INSTITUTE

- ❑ A QUALITY INSTITUTE WITH PROFESSIONAL FACULTY AND STRONG ARTISTS ENVIRONMENT WILL PROVIDE AN OPPORTUNITY FOR INTENSE SKILL AND CONCEPT DEVELOPMENT.
- ❑ ART INSTITUTE ALSO HELP THEM TO KNOW HOW TO WORK IN PRACTICAL FIELD, BECAUSE FOR LIVING THERE ALWAYS NEED A TRAINING.
- ❑ AN ART INSTITUTE SERVES AS AN IMPORTANT LINK BETWEEN STUDENT AND MARKET PLACE.
- ❑ IT WILL ALSO HELP THEM LEARN ADVANCE ARTISTIC TEHNIQUES WHILE EXPLORING MULTIPLE FORMATS, WHICH WILL ALLOW YOU TO EXPAND THEIR KNOWLEDGE BASE AND HELP THEM TO CHOSE AN AREA OF FOCUS THAT SUITS THEIR TALENT.
- ❑ IN EACH FIELD OF ART, THERE IS A CONSTANT CHANGE OF STYLE AND ALSO NEW TECHNIQUES ARE INTRODUCED CONSTANTLY, SO ART INSTITUTE HELP IN UPDATING STUDENTS ABOUT LATEST TRENDS.

PROJECT: FINE ARTS INSTITUTE
CLIENT: CHANDIGARH DEVELOPMENT AUTHORITY
LOCATION: SARANGPUR, CHANDIGARH

SITE STATISTICS

- **TOTAL SITE AREA :**16 ACRES
- **TOTAL F.A.R :** 1.5
- **SETBACKS :** FRONT : 25M
  SIDES : 20M
- **MAX. PERMISSIBLE HEIGHT OF BUILDING :** 19.81M
- **LONGITUDE :** 76° 47' 14E
- **LATITUDE :** 30° 44' 14N
- **ALTITUDE :** 1153 FT
- **TEMPERATURE**
  - WINTER (NOV – JAN)
    MIN.: 0°C- 16°C
  - SUMMER (APR – JUL)
    MAX:28°C-43°C
- **RAINFALL** :
  - 1030 MM PER YEAR AVERAGE

CONCEPT

CONCEPT TAKEN HERE IS:-

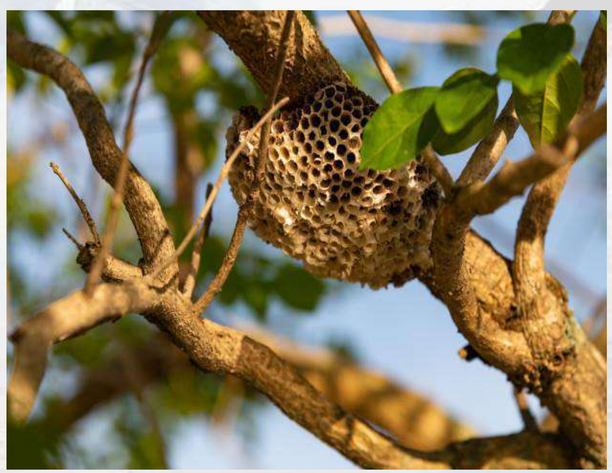
- ❑ **SPEAKING TO NATURE**
- ❑ **SENSE OF OPENNESS**

SPEAKING TO NATURE

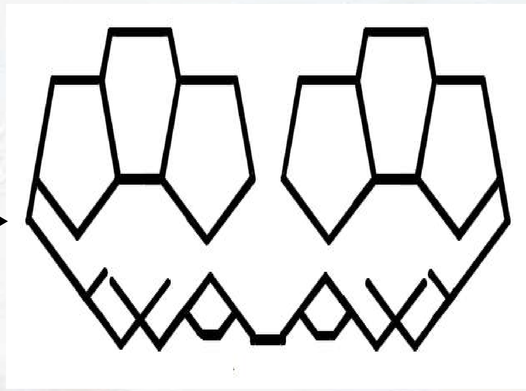
SINCE ITS AN ARTS INSTITUTE, STUDENTS NEED TO WORK WITH FRESH MIND AND PEACE. AND AS WE KNOW, NATURE IS THE BEST SOURCE TO PROVIDE PEACE TO MIND, INSPIRING FROM NATURE, CONCEPT TAKEN HERE IS THE ***HONEYCOMB STRUCTURE.***

SENSE OF OPENNESS

AS AN ARTIST, WE NEED LARGE AND WIDER SPACES TO WORK EFFICIENTLY WHICH GIVES US THE FEELING OF OPENNESS INSTEAD OF THE SMALL ENCLOSED SPACES WHICH GIVES THE FEELING OF BONDAGES.
HENCE THE SPACES PROVIDED HERE ARE MORE SPACIOUS AS WELL AS OPEN SPACES ARE ALSO PROVIDED.



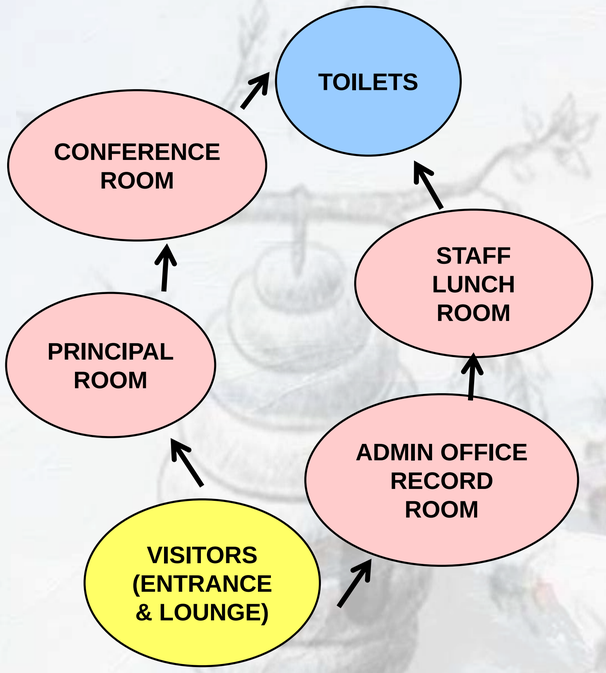
FORM EVOLUTION



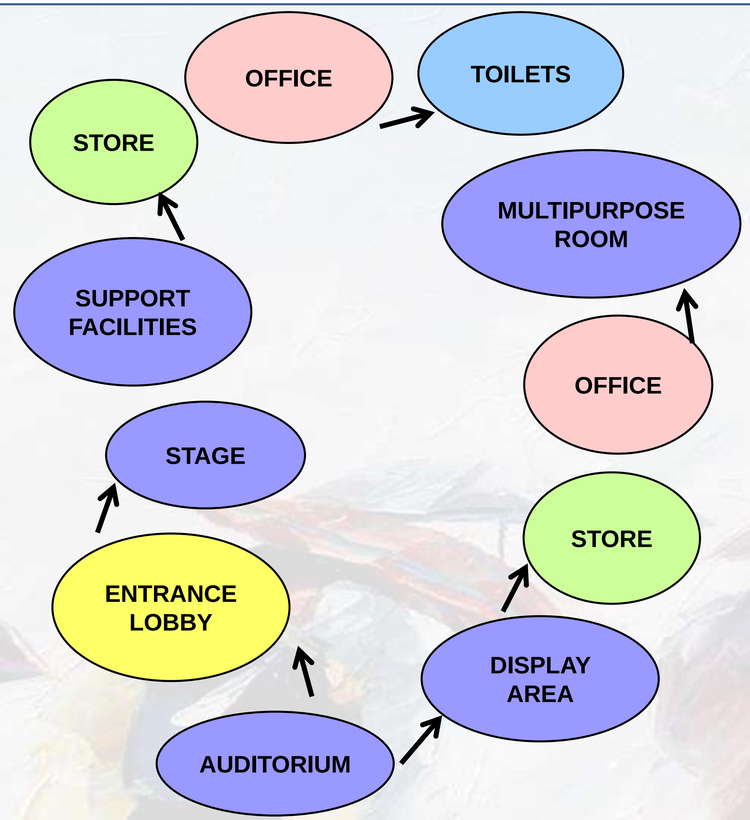
HORIZONTAL & VERTICAL STACKING

CONCEPTUAL VIEW

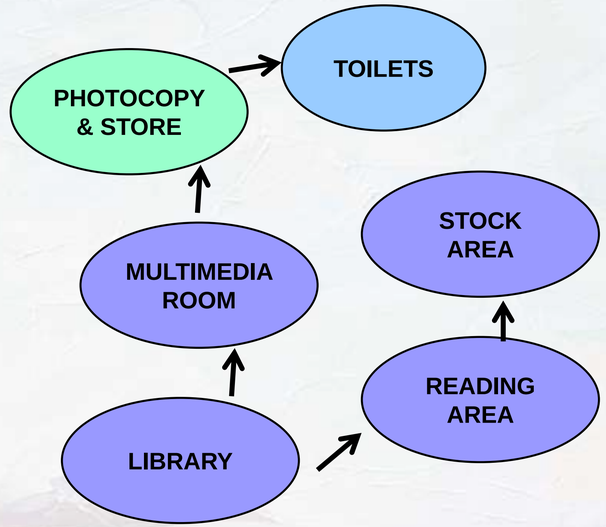
ZONING



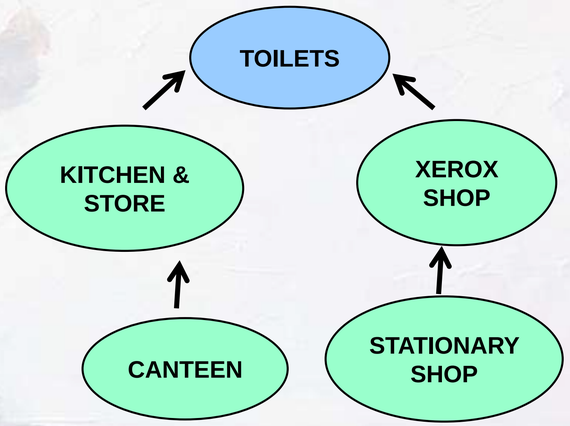
ADMINISTRATION BLOCK



EXHIBITION AREA



RESOURCECENTRE



RECREATIONAL AREA

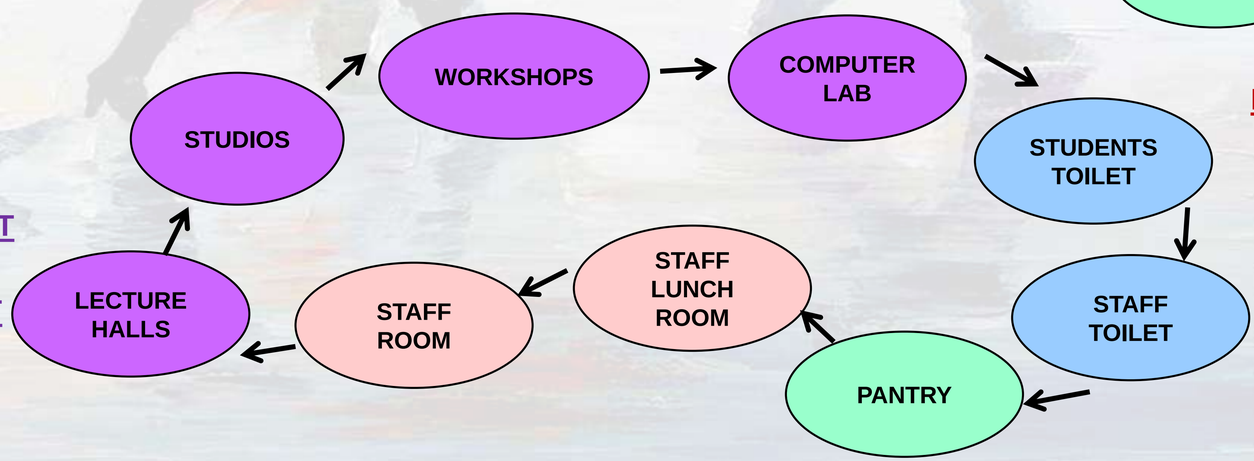
ACADEMIC AREA

FOUNDATION DEPARTMENT

PRINTMAKING DEPARTMENT

APPLIED ART DEPARTMENT

SCULPTURE DEPARTMENT



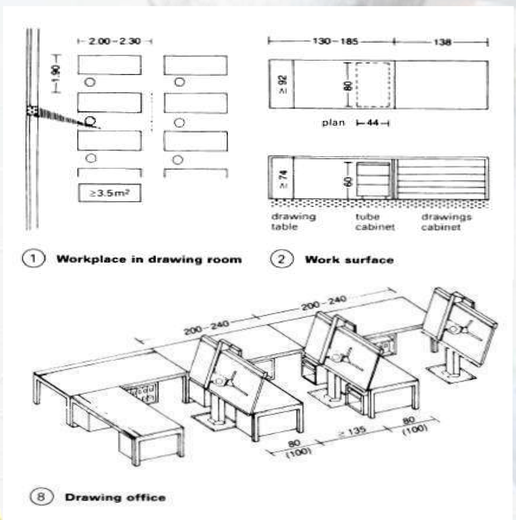
THESIS BY: NEHA YADAV | 1150101046 | B.ARCH 5TH YEAR | BBDU LUCKNOW

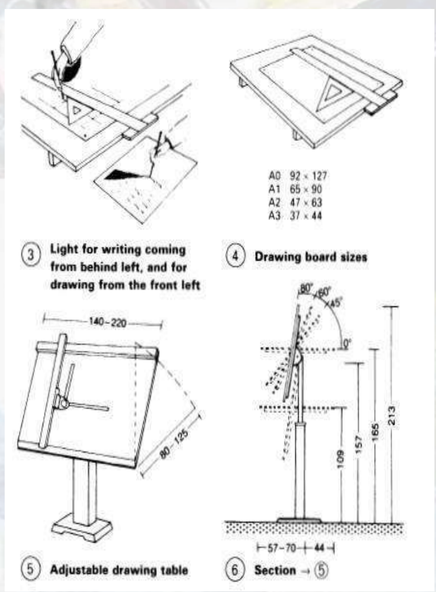
DRAWING STUDIOS

ARIOUS SPACE REQUIREMENTS FOR TECHNICAL SUBJECTS, INCLUDING ARCHITECTURE, AND ART ACADEMIES (PAINTING AND MODELLING ROOMS).

DRAWING STUDIOS

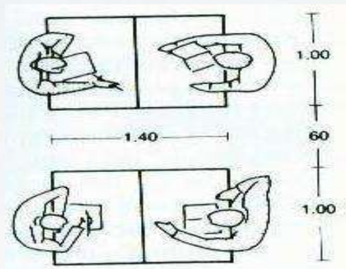
- EACH SPACE REQUIRES 3.5-4.5SQ MT, DEPENDING ON SIZE OF DRAWING TABLE.
- NATURAL LIGHTING IS PREFERABLE AND SO A NORTH-FACING STUDIO IS BEST TO RECEIVE EVEN DAYLIGHT.
- FOR RIGHT-HANDED PEOPLE IT IS BEST IF ILLUMINATION COMES FROM THE LEFT .
- ARTIFICIAL LIGHT SHOULD BE AT 500LX, WITH 1000LX (FROM MOUNTED DRAWING LAMPS OR LINEAR LAMPS HUNG IN VARIABLE POSITIONS ALONG THE LONG AXIS OF THE TABLE) AT THE DRAWING SURFACE.
- ROOMS FOR LIFE DRAWING, PAINTING AND MODELLING: ACCOMMODATED IF POSSIBLE IN THE ATTIC FACING NORTH WITH LARGE WINDOWS (1/3-1/4 OF FLOOR SPACE) AND, IF NECESSARY, ADDITIONAL TOP LIGHTS.





ROOMS FOR SCULPTORS AND POTTERS

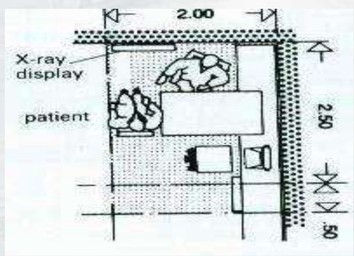
LARGE SPACE FOR TECHNICAL EQUIPMENT SUCH AS POTTERS' WHEELS, KILNS AND PIECES OF WORK, ALSO STOREROOM, PLASTER ROOM, DAMP ROOM, ETC.



MINIMUM DISTANCE B/W TABLES

HEIGHT OF 5 SHELF UNIT

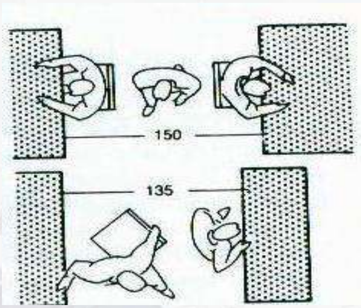
PERIODIC SHELF



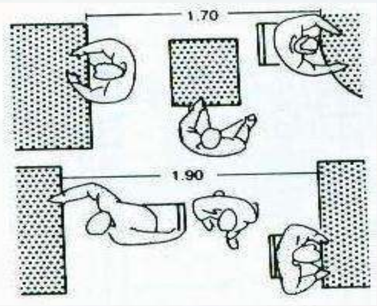
MIN. AREA REQUIRED FOR TREATMENT ROOM

LIBRARY

- LIGHTING SHOULD BE APPROPRIATE TO THE USE TO WHICH THE AREA IS PUT.
- BOOK SHELVES SHOULD BE PROTECTED FROM DAY LIGHT.
- BUILDING DESIGN SHOULD BE BASED ON CLIMATE AND INTERNAL ENVIRONMENTAL CONTROL SHOULD BE BASED ON THE BUILDING.
- THE RECOMMENDED TEMPERATURE FOR READING ROOMS AND OPEN ACCESS AREAS IS 22^0C IN SUMMERS AND 20^0C IN WINTERS.



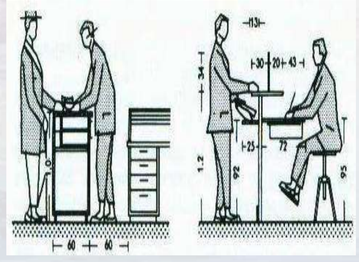
MIN. FREE SPACE N READING AREA



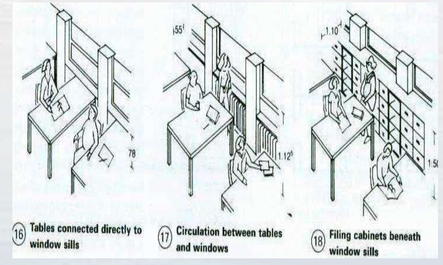
WHEN BOOKS ARE MOVED B/W STANDING AND SITTING USERS

ADMINISTRATIVE UNIT

- ADMINISTRATIVE UNIT WOULD CONTROL AND ADMINISTER ALL THE ACTIVITIES OF THE CENTRE.
- IT WOULD INCLUDE VARIOUS OFFICES AND CABINS OF THE DIRECTORS, MANAGERS ETC.
- THE OFFICES SHOULD BE ACCESSIBLE TO THE VISITORS AND ALSO TO GO THROUGH ALL THE PROCEDURE TO GET ADMITTED IN THE ASHRAM.
- IT SHOULD BE EQUIPPED WITH ADEQUATE TOILET FACILITY.
- THIS UNIT SHOULD ALSO OCCUPY THE VARIOUS CONSULTING ROOMS OF THE DOCTORS INCLUDING ADEQUATE WAITING AREAS.



RECEPTION OR ENQUIRY DESK



ARRANGEMENT OF TABLES AND CIRCULATION

AMPHITHEATRE

- AMPHITHEATRES OR OPEN AIR THEATRE'S PLANNING REQUIRES A COMPLEX FUNCTIONAL RELATIONSHIP BETWEEN VARIOUS FACTORS.
- THEATRE BUILDINGS HAVE A 25000 YEAR HISTORY, PRINCIPLES OF WHICH ARE STILL IN USE TODAY ALONG WITH MODERN TECHNOLOGICAL INPUTS.
- OPEN AIR THEATRES CAN BE DESIGNED FOR MAXIMUM 3000 SPECTATORS THOUGH THE IDEAL NUMBER OF SPECTATORS BEING 15000-2000.
- IT SHOULD BE NOTED THAT TILL DATE THERE ARE NO FIXED SPECIFICATIONS DRAWN WHICH CAN BE APPLICABLE TO OUTDOOR THEATRE.

GENERAL PLANNING CONSIDERATIONS:

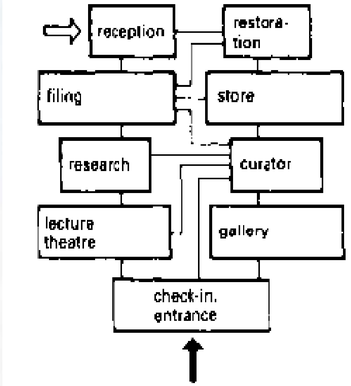
- LOCATION OF AN OPEN AIR THEATRE IN THE SITE IS OF A GREAT IMPORTANCE.
- THE LOCAL WIND DIRECTION ON THE SITE SHOULD BE CONSIDERED AND THE SEATING ARRANGEMENT SHOULD BE SUCH THAT IT FACES THE WIND DIRECTION SO THAT IT ENHANCES THE PERCEPTIBILITY OF THE SOUND FROM THE STAGE AREA.
- ALSO THE TIERED SEATING AREA SHOULD BE PLANNED ALONG THE SLOPE SO THAT THERE IS LESS CUTTING AND FILLING TO BE DONE ON THE SITE.
- THE AMPHITHEATRE SHOULD BE SEGREGATED FROM ALL OTHER ACTIVITIES GENERATING NOISE; THIS CAN BE A VEGETATIVE BUFFER ZONE.

DESIGN CONSIDERATION:

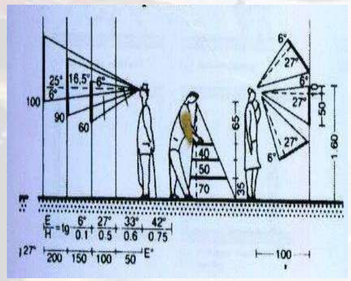
- THE LEVEL OF THE STAGE SHOULD BE 3FT ABOVE THE BASE LEVEL OF THE LOWEST ROW OF SEATS IN THE AUDITORIUM.
- CERTAIN SEATING PATTERN HAS TO BE FOLLOWED TO PROVIDE GOOD VIEW AND AUDIBILITY TO ALL VIEWS AS SHOWN IN THE FIGURE.
- FOR ACOUSTICAL PURPOSES, A STEEP EMBANKMENT OR A CLUMP OF TALL TREES, A HIGH WOODEN OR MASONRY WALL SHOULD BE ERECTED BEHIND THE STAGE.

DISPLAY AREAS

- PROPER DISPLAY OF THE EVIDENCES IS THE MOST IMPORTANT FACTOR.
- A UNIFIED SYSTEM OF GUIDANCE SHOULD BE PROVIDED TO THE VISITORS TO VIEW THE DISPLAYS.
- THE DIVISION OF SPACE CAN BE DONE BY THE USE OF MOVABLE LIGHT WEIGHT PANELS.
- THE LAYOUT SHOULD BE SUCH THAT THE VISITOR ENTER FROM THE INTRODUCTORY GALLERY CONTAINING THE SUMMARY OF THEMES AND GRADUALLY LEADS TO THE DISPLAY OF THE MUSEUM



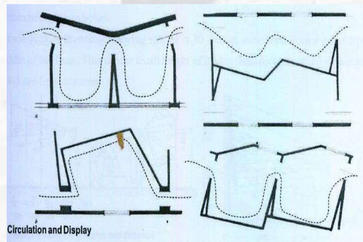
CIRCULATION DIAGRAM



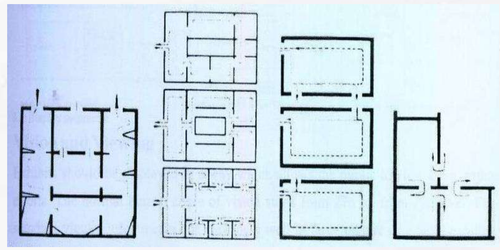
FIELD OF VISION: HEIGHT/SIZE & DISTANCE

ART GALLERY

- MUSEUMS AND ART GALLERIES AIMS AT COLLECTING, DOCUMENTING, PRESERVING, INTERPRETING AND EXHIBITING SOME FORM OF MATERIAL EVIDENCE. MUSEUMS ARE PLANNED IN RELATION TO ITS PURPOSE, QUALITY, AND TYPE OF EXHIBITS WITH SOME ECONOMIC AND SOCIAL CONSIDERATIONS.
- MUSEUMS MAY BE BUILT TO HOUSE A LARGE RANGE OF COLLECTION THAT CAN BE ARTISTIC, ARCHEOLOGICAL, TECHNICAL, SCIENTIFIC ETC. IN NATURE.
- THE APPEARANCE OF A MODERN GALLERY IS TO SOME EXTENT "TRANSITORY", OWING TO THE GREATER EASE AND FREQUENCY WITH WHICH ADDITIONS, CHANGES, AND REARRANGEMENTS CAN BE MADE. THEREFORE, NOT ONLY THE ARCHITECTURAL FEATURES OF THE BUILDING BUT ALSO ITS ACTUAL CONSTRUCTION MUST BE PLANNED WITH A VIEW TO FACILITATING THE RAPID DISPLACEMENT AND CHANGEOVER OF EXHIBITS.



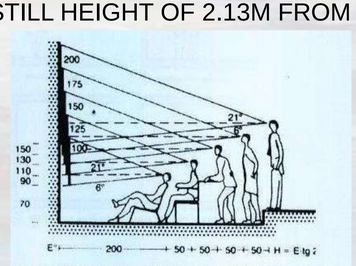
CIRCULATION AND DISPLAY

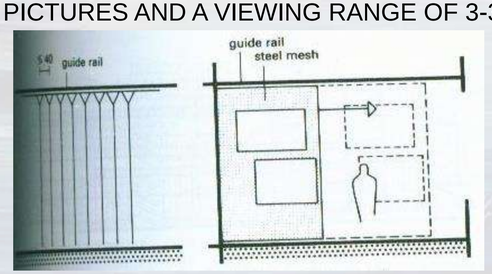


CIRCULATION PATTERNS FOR DISPLAY

VISION AND VIEWING

- EXHIBITS SHOULD BE DISPLAYED IN A WAY WHICH ALLOWS THE PUBLIC TO VIEW THEM WITHOUT EFFORTS.
- THE NORMAL HUMAN ANGLE OF VISION STARTS FROM 27 DEGREE UP FROM EYE LEVEL.
- FOR A STANDING VIEWER, THIS MEANS FOR VIEWING A WELL LIT LARGE PICTURE OR A LARGE EXHIBIT; IT SHOULD BE PLACED 10M AWAY FROM THE TOP AND NOT MORE THAN 4.9M ABOVE THE EYE LEVEL; THE BOTTOM BEING 70CM BELOW.
- FOR VIEWING, A FAVORABLE VIEWING SPACES IS 30° AND 60° UP, MEASURED FROM A POINT IN THE MIDDLE OF THE FLOOR.
- THIS MEANS A STILL HEIGHT OF 2.13M FROM PICTURES AND A VIEWING RANGE OF 3-3.6M FOR SCULPTURES.

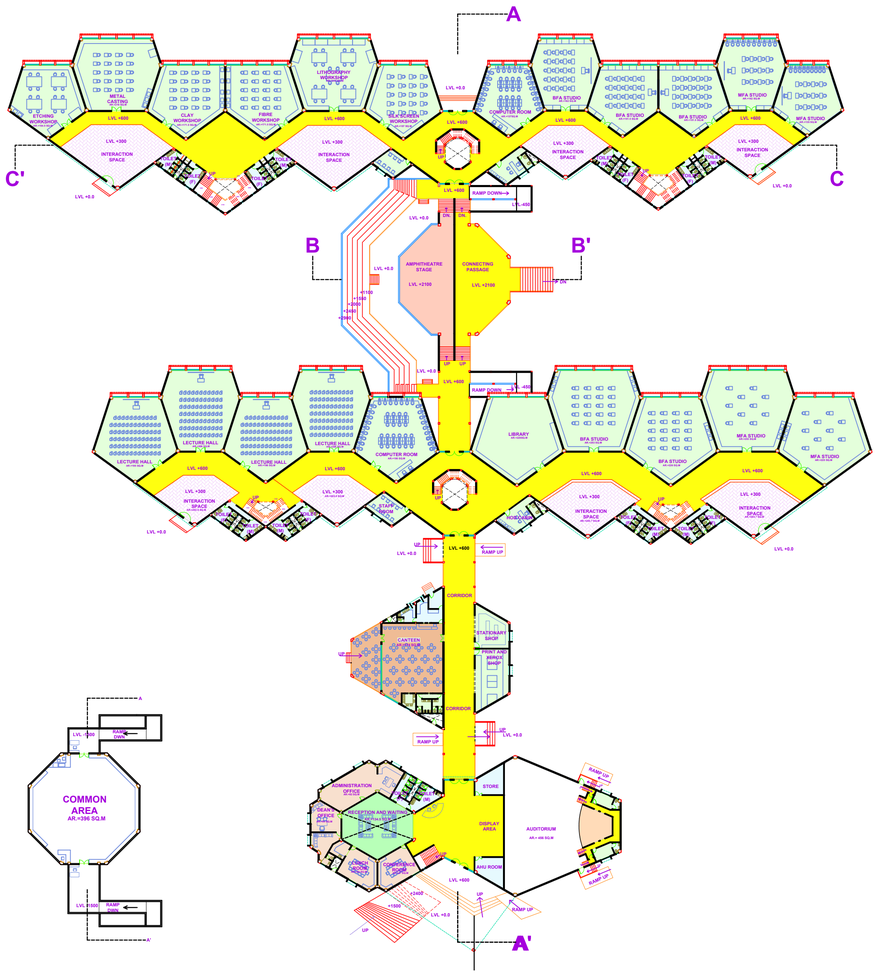




PAINTING STORE WITH SLIDING STEEL MESH FRAMES ON WHICH PAINTINGS CAN BE HUNG

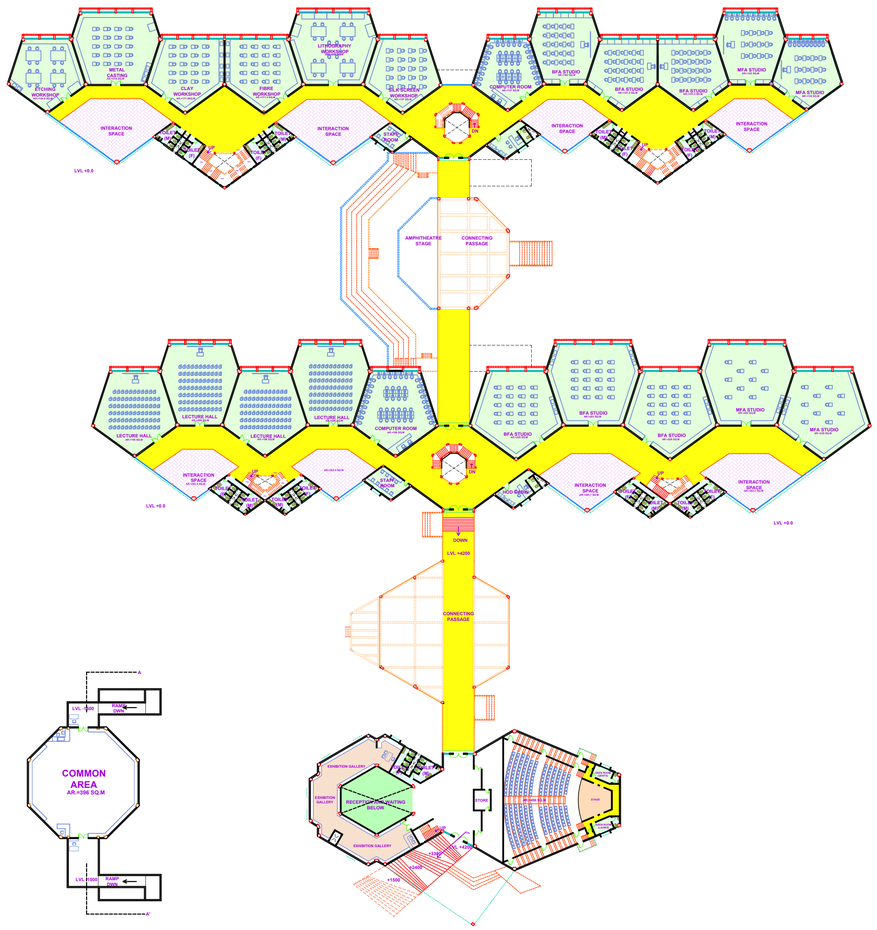
SITE PLAN

THESIS BY : NEHA YADAV	
ROLL NO : 1150101046	
B.ARCH 5TH YEAR	AR (5-3)
BBDU LUCKNOW	



BASEMENT PLAN

GROUND FLOOR PLAN

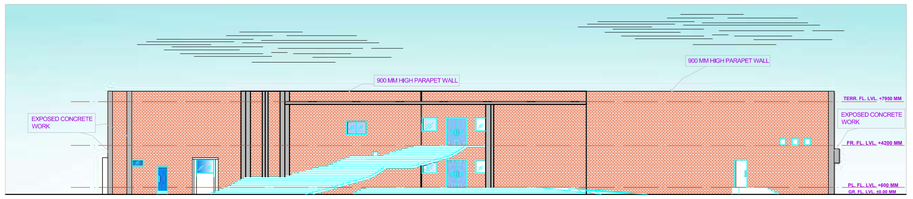


BASEMENT PLAN

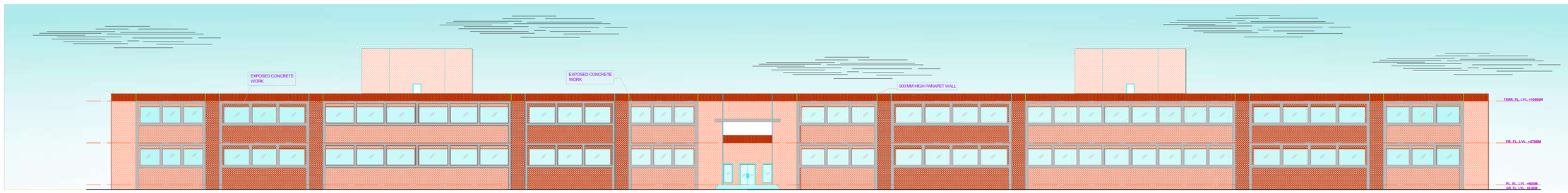
FIRST FLOOR PLAN

FLOOR PLANS

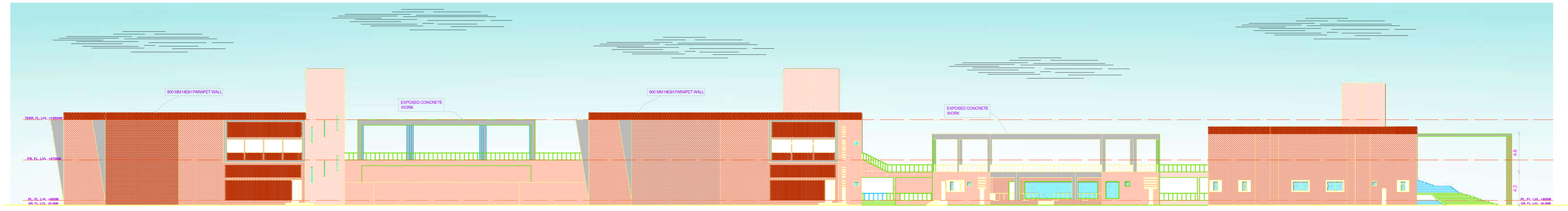
THESIS BY : NEHA YADAV	
ROLL NO : 1150101046	
B.ARCH 5TH YEAR	AR (5-3)
BBDU LUCKNOW	



FRONT ELEVATION



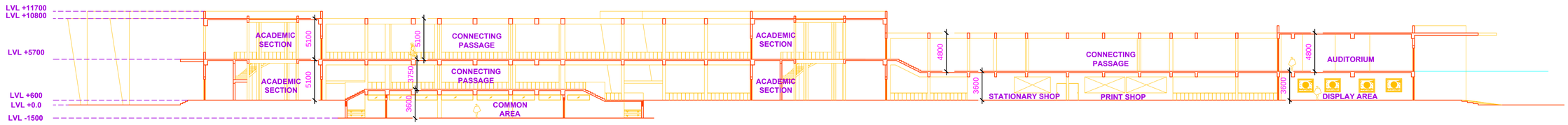
REAR ELEVATION



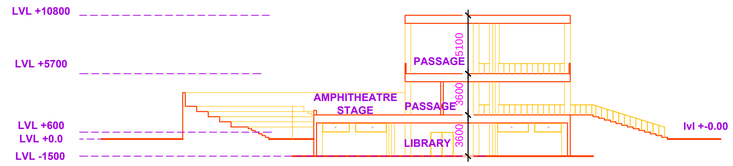
SIDE ELEVATION

ELEVATIONS

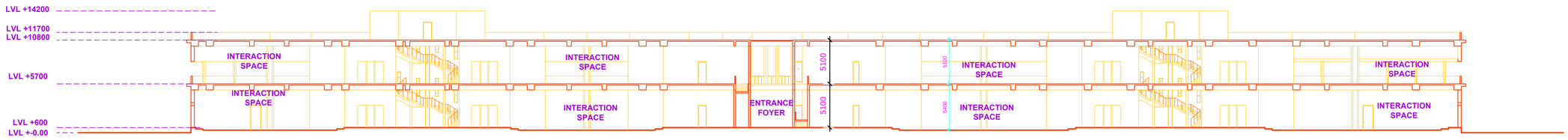
THESIS BY : NEHA YADAV
ROLL NO : 1150101046
B.ARCH 5TH YEAR AR (5-3)
BBDU LUCKNOW



SECTION AA'



SECTION BB'



SECTION CC'

SECTIONS

THESIS BY : NEHA YADAV	
ROLL NO : 1150101046	
B.ARCH 5TH YEAR	AR (5-3)
BBDU LUCKNOW	

LEGEND OF TREES

- NEEM
- MANGO
- PIPAL
- GULMOHAR
- ASHOKA

LEGEND OF SHRUBS

- JASMINE
- HIBISCUS
- CASSIA FISTULA

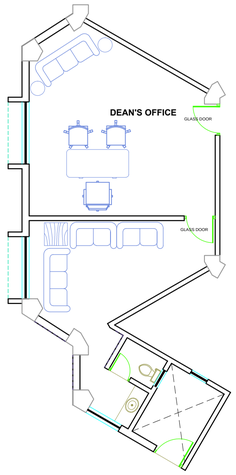
ELECTIVE 1 : LANDSCAPE PLAN

THESIS BY : NEHA YADAV

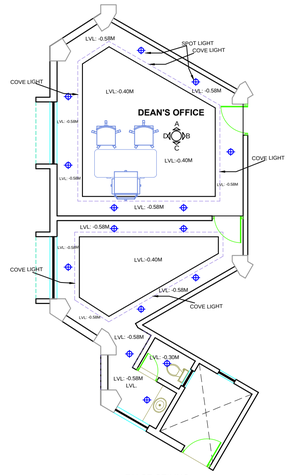
ROLL NO : 1150101046

B.ARCH 5TH YEAR AR (5-3)

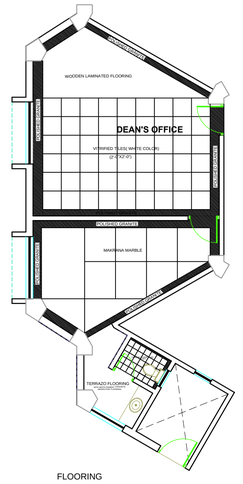
BBDU LUCKNOW



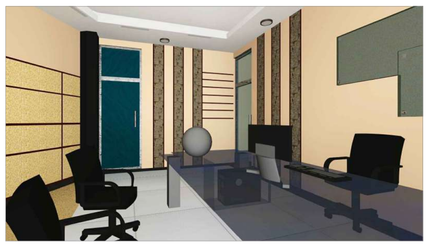
FURNITURE LAYOUT

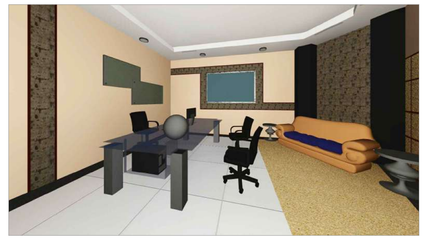


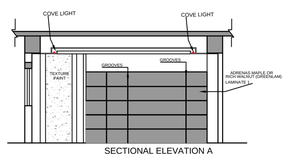
FALSE CEILING



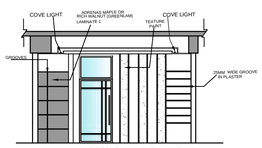
FLOORING



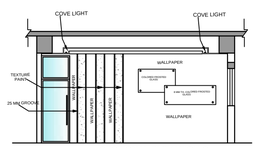




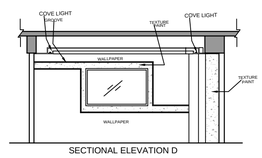
SECTIONAL ELEVATION A



SECTIONAL ELEVATION B



SECTIONAL ELEVATION C



SECTIONAL ELEVATION D

INTERIOR DETAILS OF DEAN'S OFFICE

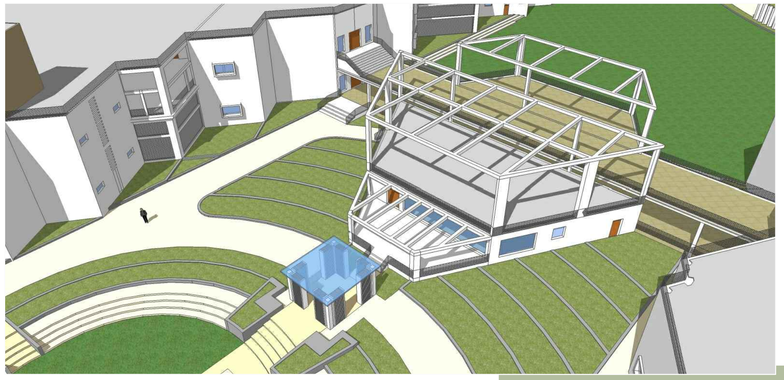
ELECTIVE 2 : INTERIOR

THESIS BY : NEHA YADAV

ROLL NO : 1150101046

B.ARCH 5TH YEAR AR (5-3)

BBDU LUCKNOW



CANTEEN

AMPHITHEATRE

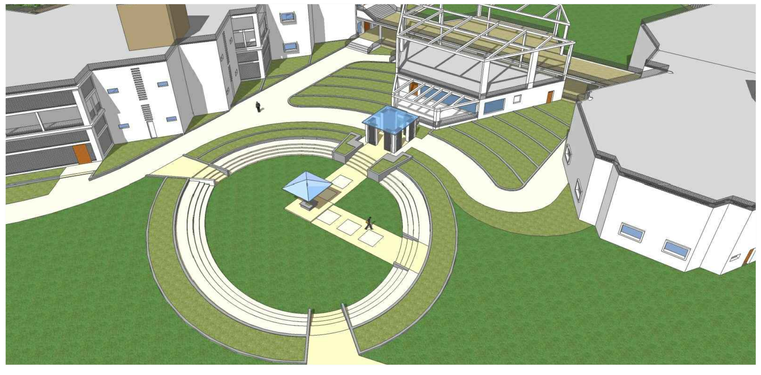
LAWN WITH PAVING

VIEWS

THESIS BY : NEHA YADAV
ROLL NO : 1150101046
B.ARCH 5TH YEAR AR (5-3)
BBDU LUCKNOW

ENTRY

EXIT



OPEN CANTEEN

VIEWS

THESIS BY : NEHA YADAV
ROLL NO : 1150101046
B.ARCH 5TH YEAR AR (5-3)
BBDU LUCKNOW