

THESIS REPORT ON

“INTERPRETATION CENTER : JAIPUR ”

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

BACHELOR OF ARCHITECTURE

BY:

HIMANSHU SHARMA

ROLL NO-1170101013

UNDER THE GUIDANCE OF

AR. MOHIT SACHAN

B.B.D. UNIVERSITY LUCKNOW

SCHOOL OF PLANNING AND ARCHITECTURE

SESSION

2021-2022

SCHOOL OF ARCHITECTURE AND PLANNING

BABU BANARASI DAS UNIVERSITY

LUCKNOW (U.P.)

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

CERTIFICATE

I hereby recommend that the thesis entitled “INTERPRETATION CENTER : JAIPUR” under the supervision, is the bonafide work of the students and can be accepted as partial fulfillment of the requirement for the degree of Bachelor’s degree in architecture, school of Architecture and Planning, BBDU, Lucknow.

Prof. Mohit Kumar Agarwal
Dean of Department

Prof. Sangeeta Sharma
Head of Department

CERTIFICATE

I hereby recommend that the thesis entitled
“INTERPRETATION CENTER : JAIPUR”, prepared by Mr.
HIMANSHU SHARMA under my supervision, is the bonafide
work of the student and can be accepted as a partial
fulfillment for the award of Bachelor Degree in Architecture,
School of Architecture BBDU, Lucknow. **AR. MOHIT SACHAN**
BBDU, Lucknow (THESIS GUIDE)

AR. MOHIT SACHAN
BBDU LUCKNOW
(THESIS GUIDE)

AR. MOHIT KUMAR AGARWAL
(DEAN, Dept. of Architecture)

RECOMMENDATION:

ACCEPTED :

NOT ACCEPTED:

EXAMINER 1

EXAMINER 2

ACKNOWLEDGEMENT

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

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

I would like to thank Ar. Mohit sachan for guiding me for my dissertation I sincerely thank and express my love for my family and friends for their unending motivation, encouragement, and help without which my dissertation would have been incomplete.

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

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

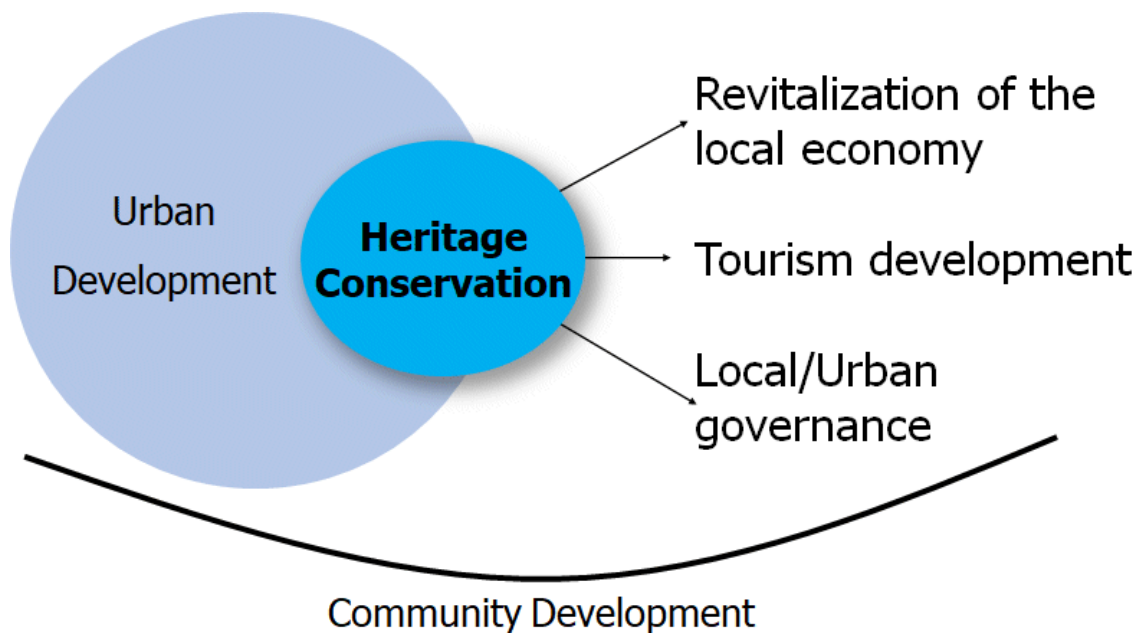
Undertaking - to be produced and signed as:

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

Sign of student:

Date:-

AETHENEUM AT JAIPUR



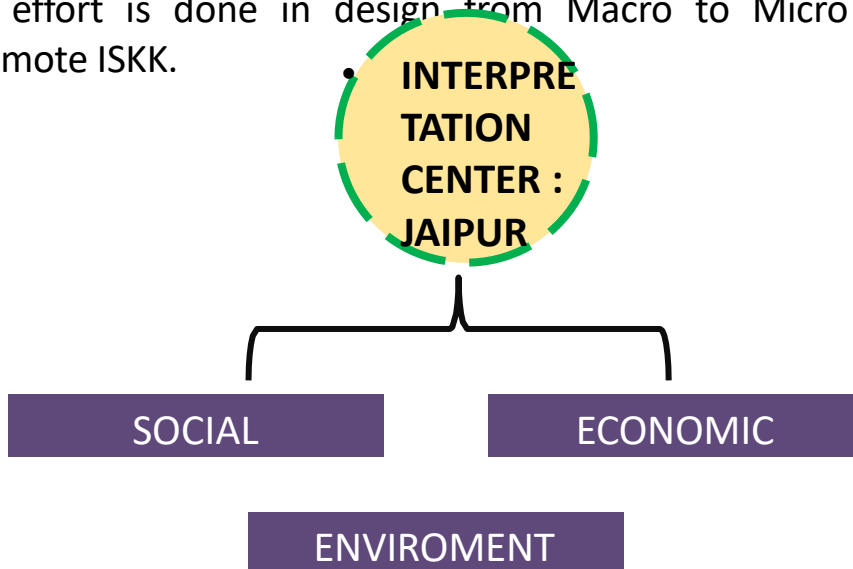
ABSTRACT

The idea behind INTERPRETATION CENTER : JAIPUR is to conserve heritage both tangible and intangible in the form of a building which will give tourists a glimpse of the city of Rajasthan, and to create space where different community people can exhibit their art, culture, food and skills. The project aims to create a place which when visited by tourists can give a glimpse of the city of Jaipur, and also to gather students and artists to impart the skills (intangible heritage) and preserve it for the future.

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

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

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



CONTENTS

1. INTRODUCTION

1.1. About the IJP.....	01	1.2. Historical Background.....	01
1.3. Aims & Objectives.....	01		
1.4. About Culture of JAIPUR.....	02		
1.5. Cultural zones.....	02		
1.6. Scope.....	03		
1.7. Methodology.....	03		

2. SITE ANALYSIS

2.1. About the City.....	03		
2.2. Climatic conditions.....	03		
2.3. Demographics	04		
2.4. About the site.....	04		
2.5. Site analysis.....	04		
2.6. Approaches	05		
2.8. Nearby Utilities	05		
2.9. Site Surroundings.....	06		
2.10. On site condition	06		
2.11. Site Selection.....	07		
2.12. Services.....	09		

3. LITERATURE STUDY

1. DILLI HAAT : NEW DELHI

1. Introduction.....09
2. History.....09
3. Design Techniques.....10
4. Plan & section.....10
5. Area & Concept.....10

2. NATIONAL HANDICRAFT & HANDLOOM MUSEUM : NEW DELHI

- 3.2.1. Introduction.....11
- 3.2.2. History.....11

4. CASE STUDY

1. JAWAHAR KALA KENDRA , JAIPUR ,RAJASTHAN

- 4.1.1. Site Development.....13
2. Relationship of the spaces in the building and circulation pattern.....13
3. Orientation- Light & Ventilation.....13
- 4.1.4. Comfort Condition.....14
- 4.1.5. Services.....14
- 4.1.6. Efficiency of the Building.....15
- 4.1.7. Material and Finishes.....15
- 4.1.8. Inferences.....15

2. VIRASAT-E – KHALSA CHANDIGARH, PUNJAB

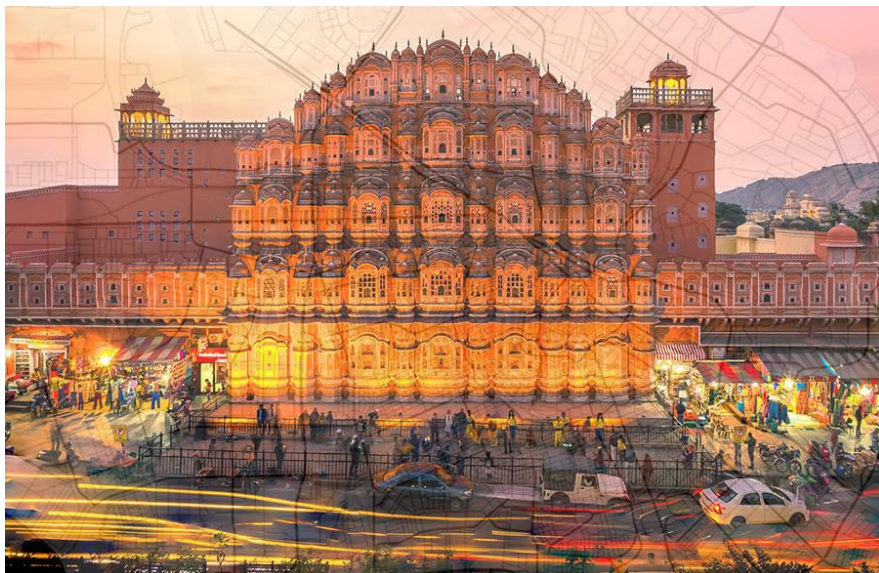
- 4.2.1. Introduction16
- 4.2.2. History.....16
- 4.2.3. Location.....17
- 4.2.4. Circulation.....17
- 4.2.5. Areas.....17

CHAPTER 1

INTRODUCTION

1.)INTRODUCTION AND BACKGROUND

- The city of Jaipur, also known as the Pink city is one of the oldest architecturally beautified city. That were mainly done by the rulers who ruled there.
- The planning principles of city Jaipur holds some importance to every structure and the upcoming structure for the context insertion.
- Jaipur is architecturally and culturally rich with scope of new insertion near the fort like AMER FORT is challenging.
- Personal interest lied down, for Jaipur- its existence – its words – its fare – its earth – its gratitude – its background score.
- Jaipur geographically speaking, could be one of the international concerns or the intersection point through the eyes of Architecture and Architecture establishment.
- Also the site is the nodal junction for the incoming tourist traffic which is along with the National Highway 11C, connecting Delhi – Jaipur, through roadways. Another bisecting road which leads to famous tourist spot : Amer Fort.

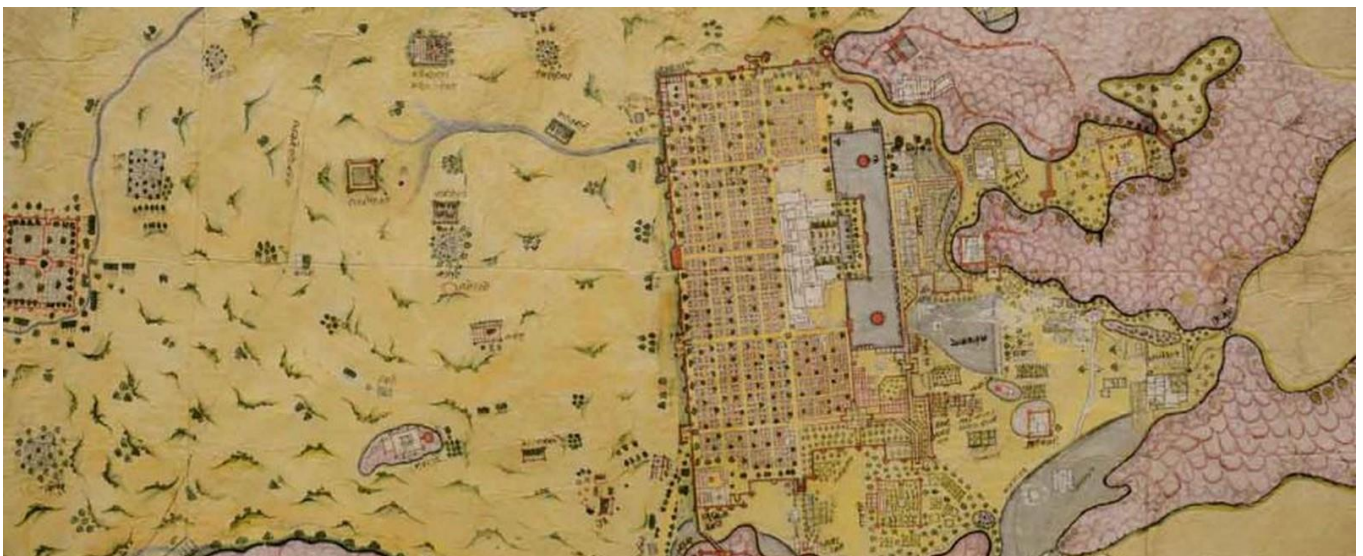


1. ABOUT CULTURE OF JAIPUR

- Jaipur, also known as the 'Pink City' of India, is one of the most historically and culturally prosperous cities of India.
- It has been on the list of UNESCO World Heritage sites since 2019.
- Jaipur's flamboyance, vibrancy, [heritage](#), architecture, and maybe a chance of meeting the residing royal family are an attraction to both national and international visitors.

“Jaipur was not a city of nostalgia or regret. It was clearly an innovative creation, a design for progressive thinking, demonstrating that the past was over with and the future held more splendour at the court and a more refined magnificence in creativity.”

– Aman Nath, (**Jaipur**, The last destination)



4. SCOPE

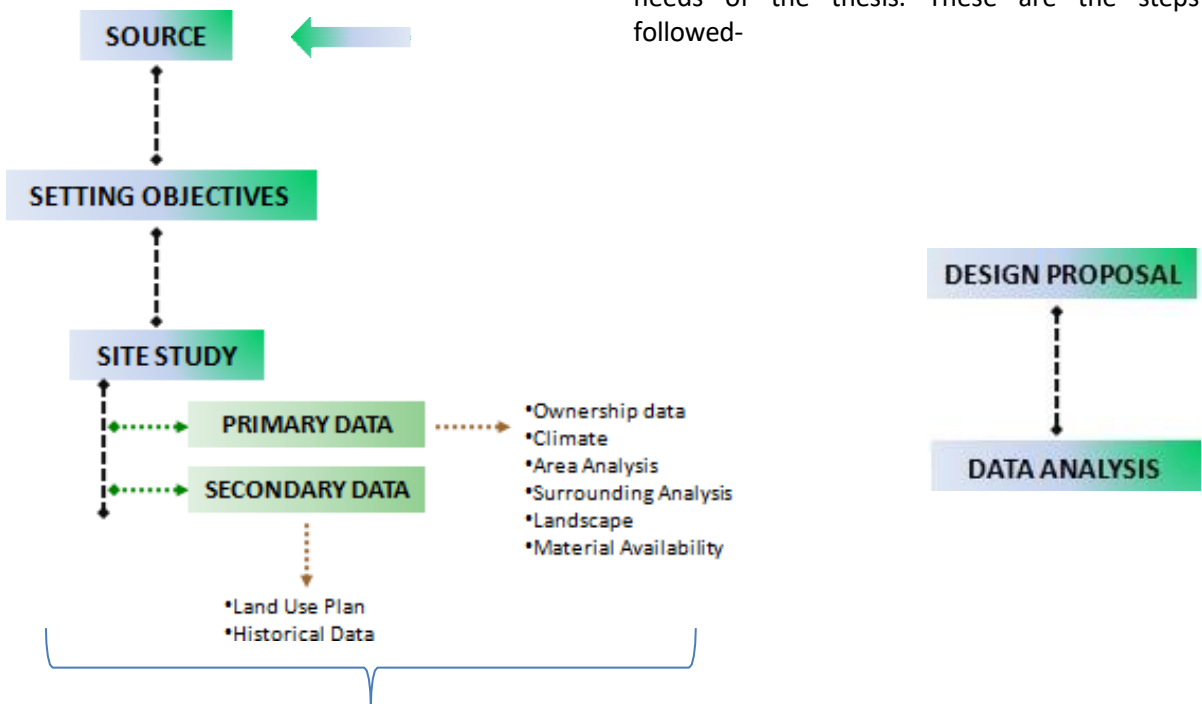
To create a place that is close to JAIPUR Culture.

To conserve , preserve tangible heritage and impart intangible heritage.

To enhance the Economy of that place.

5. METHODOLOGY

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



CHAPTER 2

SITE ANALYSIS

2. SITE ANALYSIS

1. ABOUT THE CITY

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

ABOUT SITE

The site is located in Jaipur, on the national highway to Ranthambore adjacent to jal mahal and at the base of aravali mountain range.

Country - India
 State - Rajasthan
 District - Jaipur
 Government Body – Jaipur Development Authority

AREA

- Total 61890 sqm (15.2 acres)
- Landmark Jal Mahal

2. CLIMATE

Jaipur has a monsoon-influenced [hot semi-arid climate \(Köppen climate classification BSh\)](#) with long, extremely hot summers and short, mild to warm winters. Annual precipitation is over 63 cm, falling mostly in July and August due to monsoon, causing the average temperatures in these two months to be lower compared to drier May and June. During the monsoon, there are frequent, heavy rains and thunderstorms, but flooding is not common. The highest temperature ever recorded was 48.5 °C (119.3 °F), in May. The city's average temperature remains below 20 °C or 68 °F between December and February. These months are mild, dry, and pleasant, sometimes chilly. The lowest temperature ever recorded was -2.2 °C (28.0 °F). Jaipur, like many other major cities of the world, is a significant [urban heat island](#) zone with surrounding rural temperatures occasionally falling below freezing in winters.

Month	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Year
Record high °C (°F)	31.7 (89.1)	36.7 (98.1)	42.8 (109.0)	44.9 (112.8)	48.5 (119.3)	47.2 (117.0)	46.7 (116.1)	41.7 (107.1)	41.7 (107.1)	40.0 (104.0)	36.4 (97.5)	31.5 (88.7)	48.5 (119.3)
Mean maximum °C (°F)	27.2 (81.0)	31.4 (88.5)	37.1 (98.8)	41.9 (107.4)	44.3 (111.7)	43.7 (110.7)	39.4 (102.9)	36.1 (97.0)	37.5 (99.5)	36.9 (98.4)	33.1 (91.6)	28.3 (82.9)	44.8 (112.6)
Average high °C (°F)	22.6 (72.7)	25.7 (78.3)	31.6 (88.9)	37.4 (99.3)	40.7 (105.3)	39.6 (103.3)	34.6 (94.3)	32.7 (90.9)	34.2 (93.6)	33.8 (92.8)	29.3 (84.7)	24.5 (76.1)	32.2 (90.0)
Average low °C (°F)	8.6 (47.5)	11.4 (52.5)	16.8 (62.2)	22.2 (72.0)	26.5 (79.7)	27.7 (81.9)	26.1 (79.0)	24.8 (76.6)	23.6 (74.5)	19.6 (67.3)	14.0 (57.2)	9.5 (49.1)	19.2 (66.6)
Mean minimum °C (°F)	3.8 (38.8)	6.1 (43.0)	11.3 (52.3)	16.7 (62.1)	20.9 (69.6)	22.2 (72.0)	23.1 (73.6)	22.3 (72.1)	20.8 (69.4)	15.2 (59.4)	9.1 (48.4)	4.8 (40.6)	3.5 (38.3)
Record low °C (°F)	-2.2 (28.0)	-2.2 (28.0)	3.3 (37.9)	9.4 (48.9)	15.6 (60.1)	19.1 (66.4)	20.6 (69.1)	18.9 (66.0)	15.0 (59.0)	11.1 (52.0)	3.3 (37.9)	0.0 (32.0)	-2.2 (28.0)
Average rainfall mm (inches)	5.9 (0.23)	9.3 (0.37)	4.5 (0.18)	5.8 (0.23)	18.3 (0.72)	51.4 (2.02)	179.4 (7.06)	190.2 (7.49)	66.6 (2.62)	25.8 (1.02)	3.4 (0.13)	4.2 (0.17)	564.8 (22.24)
Average rainy days	0.6	0.9	0.6	0.8	1.6	3.7	9.3	8.9	4.0	1.3	0.3	0.3	32.4
Average relative humidity (%) (at 17:30 IST)	37	29	21	17	19	33	60	67	50	31	34	39	36
Average ultraviolet index	5	7	9	11	12	12	12	12	10	8	6	5	9

3. ABOUT THE SITE



4. SITE SURROUNDINGS

IMMEDIATE SURROUNDING:
-JAL MAHAL

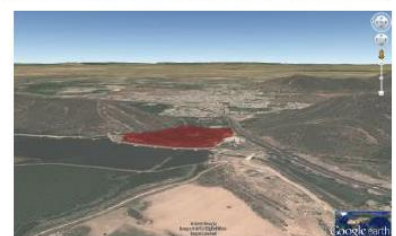
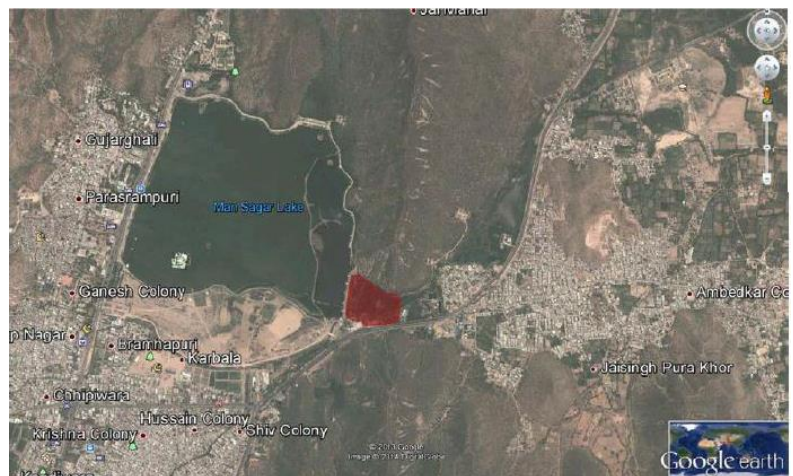
-5 KM FROM JANTAR MANTAR
CITY PALACE , HAWA MAHAL

-At the basin of Aravali basin

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

-ACCESSIBILITY: Directly accessible
from NH 11 C

-DRAINAGE: natural drainage toward
the canal.



CHAPTER 3

LITERATURE STUDY

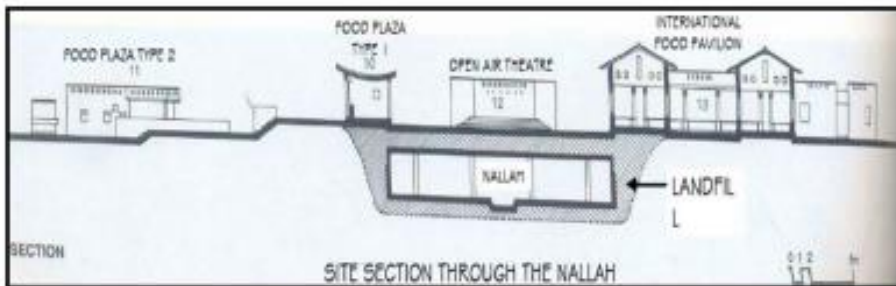
DILLI HAAT : NEW DELHI LITERATURE STUDY



- > **LOCATION:** KIDWAI NAGAR, OPPOSITE INA MARKET, NEW DELHI
- > **DATE OF COMPLETION:** DECEMBER 1993
- > **CLIENT:** DELHI TOURISM & MUNICIPAL CORPORATION OF DELHI
- > **ARCHITECT:** PRADEEP SACHDEVA, DESIGN ASSOCIATES, NEW DELHI
- > **SITE AREA:** 6 ACRES, APPROX. 100M x 300M
- > **BUILT UP AREA:** 3190 SQM
- > **GROUND COVERAGE:** 12%

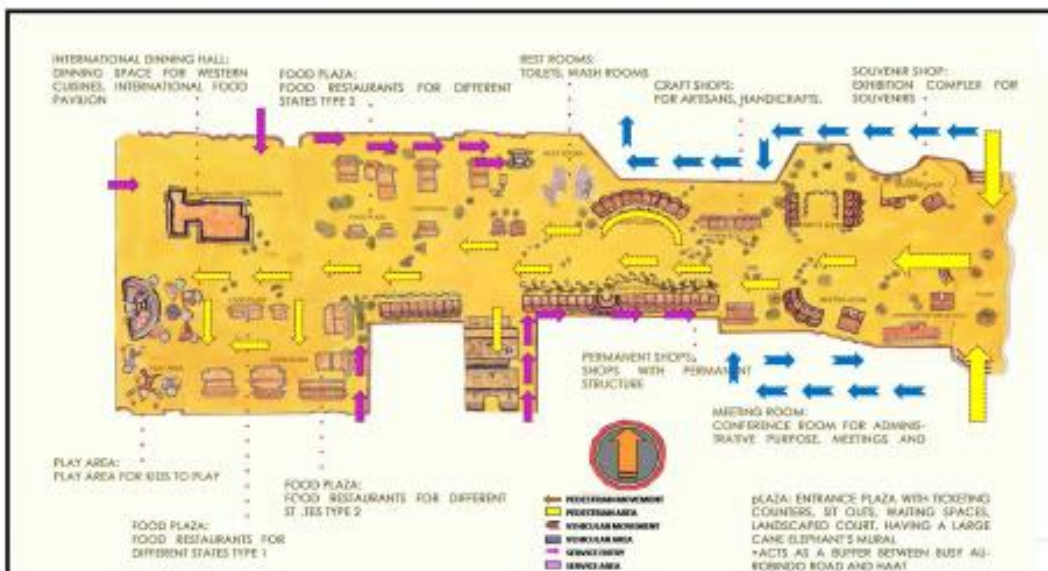
INTRODUCTION:

- DILLI HAAT IS A PROJECT OF DELHI TOURISM & NEW DELHI MUNICIPAL CORPORATION; IT PROVIDES AN AMBIENCE OF A TRADITIONAL VILLAGE MARKET FOR MORE CONTEMPORARY NEEDS. IT PROVIDES A SYNTHESIS OF CRAFT, FOOD AND CULTURAL ACTIVITIES.
- THE 6 ACRES OF LAND ON WHICH THIS SPRAWLING COMPLEX IS SITUATED WAS SALVAGED AS PART OF A RECLAMATION PROJECT AND TRANSFORMED INTO A MAGNIFICENT DREAM PLAZA.
- DILLI HAAT IS NOT JUST A MARKET PLACE; IT HAS BEEN VISUALIZED AS A SHOWPIECE OF TRADITIONAL INDIAN CULTURE- A FORUM WHERE RURAL LIFE AND FOLK ART ARE BROUGHT CLOSER TO AN URBAN CLIENTELE.
- THESE SHOPS CHANGE HANDS EVERY 15 DAYS AND THEREFORE PROVIDE OPPORTUNITY TO THE VISITORS WITH A DIFFERENT SET OF SHOPS PERIODICALLY AND THEREFORE MOTIVATES THEM TO KEEP REVISITING AGAIN AND AGAIN.
- IT PROVIDES ENCOURAGEMENT TO NEEDY ARTISTS & SERVES AS AN OUTLET CENTRE FOR THEM
- A SMALL FOOD COURT WHICH BRINGS A VARIETY OF CUISINES OF DIFFERENT STATES TOGETHER



SITE CONDITIONS:

THE OVER ALL AREA AVAILABLE WAS APPROXIMATELY 100M X 300 M. THE SITE ITSELF POSED UNUSUAL CONSTRAINTS LIKE THE NALLAH RUNNING THROUGH THE ENTIRE LENGTH. THE NALLAH WAS COVERED WITH R.C.C. SLAB BUT IT WAS NOT ALLOWED TO CONSTRUCT ANY STRUCTURE OVER IT AS IT NO T BEEN DESIGNED TO TAKE SUCH LOADS. THIS RESULTED IN PLANNING OF BUILDING TOWARDS THE PERIPHERY. THE TWO SIDES OF THE NALLAH HAD BEEN FILLED UP WITH SOIL, NECESSITATING FOUNDATION AS MUCH AS 8M DEEP.



- CIRCULATION:**
- FROM THE ENTRANCE PLAZA TO THE END OF THE COMPLEX, THE CIRCULATION IS ENTIRELY PEDESTRIAN
 - BY THE USE OF RAMPS & STEP, LOTS OF LEVELS HAVE BEEN CREATED TO DEFINE BUILDINGS MORE DISTINCTLY.
 - CIRCULATION IN FRONT OF SHOPS IS THROUGH A VERANDAH COVERED ARCADE
 - THE SPACES ALSO GET VARIED CHARACTER BECAUSE THE PLAZA CHANGES CHARACTER FROM A LARGE ENTRANCE PLAZA TO AN OBLONG OPEN SPACE.
 - SERVICE ENTRANCE HAS BEEN PROVIDED AT VARIOUS POINTS ON THE PERIPHERY

NATIONAL HANDICRAFT AND HANDLOOM MUSEUM: NEW DELHI LITERATURE STUDY

NATIONAL HANDICRAFTS AND HANDLOOM MUSEUM

Location: Delhi, India
Project Work Status: Completed Projects
Project Duration: 1975 – 1990
Architect: Charles Correa
Site Area: 6 acres
Built up Area: 6800sqm



The National Handicrafts and Handlooms Museum, popularly known as Crafts Museum, Delhi is located at Pragati Maidan, New Delhi. The Delhi Crafts Museum is widely reckoned as one of the largest museums in the country, and it comes under the administration of Ministry of Textiles (India).

The NHHM, Delhi is simply a storehouse and a jubilation of hand-crafted objects. As it is widely believed, India is a land which motivated and values hand-crafted products, and the tradition has extended to a point where the handcrafted products reflect prodigious talent and beauty. The distinctiveness of the National Handicrafts and Handlooms Museum is that it breaks the usual character of a typical museum of exhibiting old or rare objects as this museum has an ability to present hand-



With the exceptional and large set of art objects, the Crafts Museum Delhi is even more special for its marvelously designed buildings by the far-famed Indian architect and urban planner Charles Correa.

AIM:

- The aim of the museum is to serve as a store to house the objects of antiquity as well as a platform for the craftsmen whose hereditary traditions were fading on the face of modern industrialization.
- It not only sustains the age old traditions of crafts of India but also boost up the inventive power of craftsmen.

REASONS FOR SELECTION OF THIS CASE STUDY:

- This project is selected due to the similarity of its context to my topic.
- The entire complex is a blend of built mass and open spaces with an effective circulation.

LOCATION AND ACCESS

The National Handicrafts and Handlooms museum is situated on Pragati Maidan, Bhairon Road, New Delhi-110001. The Crafts Museum Delhi can be easily reached from ISBT (Interstate Bus Terminal), New Delhi by hiring an auto rickshaw or a local bus. Additionally, the museum can easily be reached through Pragati Maidan Delhi Metro Station (Blue Line).

Landmark – Purana Quila (Old Fort) is located just opposite to the museum.

Distance Chart from Important Points to Crafts Museum

- Crafts Museum to ISBT - 6.3 km
- Crafts Museum to Railway Station - 5 km
- Crafts Museum to Indira Gandhi International Airport - 16.7 km
- Crafts Museum to Supreme Court of India - 1.7 km
- Crafts Museum to India Gate - 2.6 km



Entrance to the exhibition area

CONCEPT

- Crafts Museum is organized around a central pathway, revealing a sequence of spaces along the pedestrian spine, going from village to temple to palace, a metaphor for the Indian street.
- Exhibits, such as in the Village Court and the Temple Court, lie along the path in the connected courtyards. Off these courts are particular exhibits such as village crafts, etc. The exhibits may be viewed individually or seen as an unfolding of "events" along the way. The sequence ends with the exit via the roof garden, which forms an amphitheater for folk dances, as well as an open-air display of large terracotta horses and other handicrafts.
- Architect further explores the idea of a puzzle-box and the use of platforms at varying levels to articulate space. The stepping down of the platforms and the actual use of steps to define both functions and edges of spaces echo the old bathing *ghats* of Varanasi or the incomparable Sarkhej in Ahmedabad.

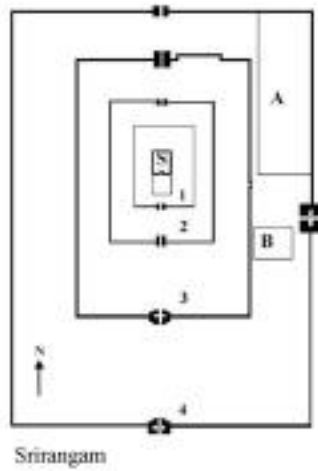
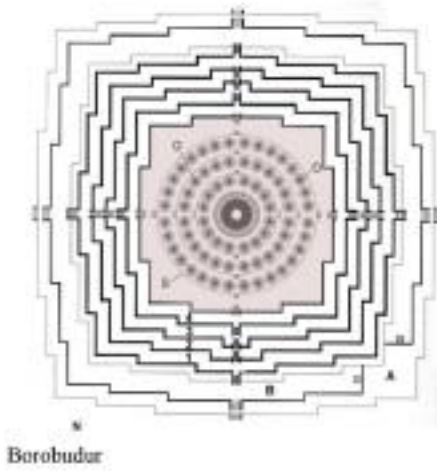


Temple Courtyard



Darbar Courtyard

NATIONAL HANDICRAFT AND HANDLOOM MUSEUM: NEW DELHI LITERATURE STUDY



- Library
- Shop
- Exhibition areas
- Administration

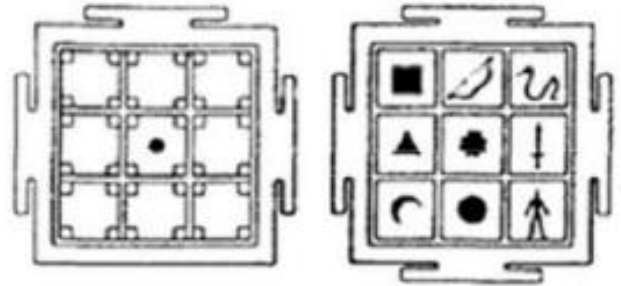
CHAPTER 4

CASE STUDY

JAWAHAR KALA KENDRA : JAIPUR : CASE STUDY

About

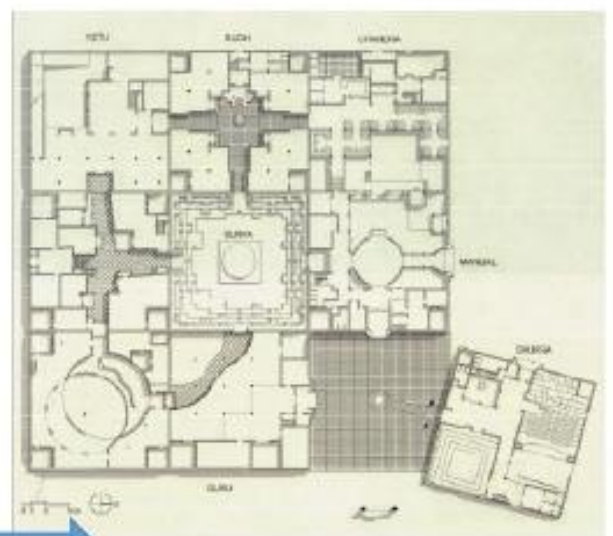
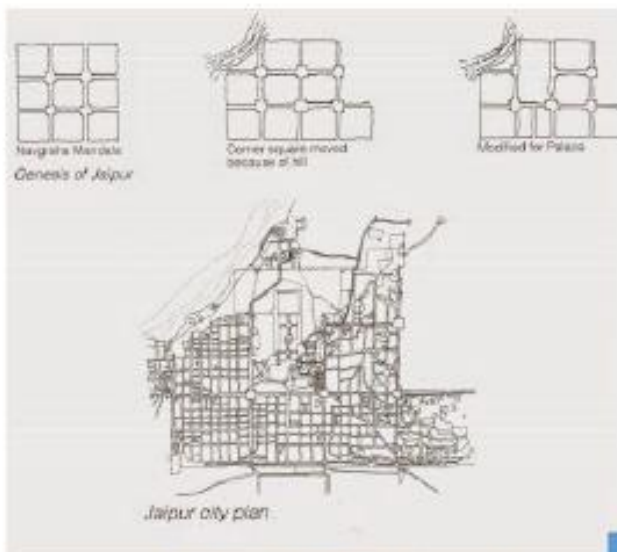
- Jawahar Kala Kendra was launched by the State Government to provide space to the cultural and spiritual values of India and display the rich art and craft heritage. The centre is also a venue for theatrical and musical performances.
- The centre has been made in nine blocks housing museums, one amphitheatre and one closed auditorium, library, arts display rooms, cafeteria, small hostel and Art Studio. It also houses two permanent art galleries and hosts its own theatre festival every year.



Concept

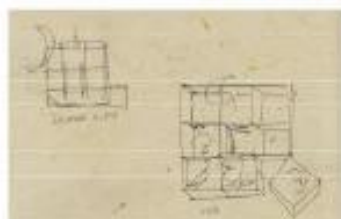
- Jawahar Kala Kendra is an analogue of the original city plan of Jaipur drawn up by the Maharaja, a scholar, mathematician, and astronomer Jai Singh the second in the mid 17th century.
- His city plan, guided by the shilpa shashtas, was based on the ancient Vedic Mandala of nine squares or houses which represents the nine planets – Ketu, Budh, Chandra, Shani, Surya, Mangal, Rahu, Guru, Snukra.

- Due to presence of the hills one of the squares was transposed to the east and two of the squares were amalgamated to house the palace
- Jawahar Kala Kendra was designed by Architect Charles Correa in 1986 and construction completed in 1991.
- Each unit is different from the other with the use of different materials and the presence of each of the planets is expressed by the traditional symbol inlaid in white marble.



FORMATION OF JAIPUR CITY PLAN (NAVGRAHA CONCEPT)

JKK PLAN : INSPIRED BY JAIPUR CITY PLAN



JAIPUR CITY PLAN VS JKK PLAN

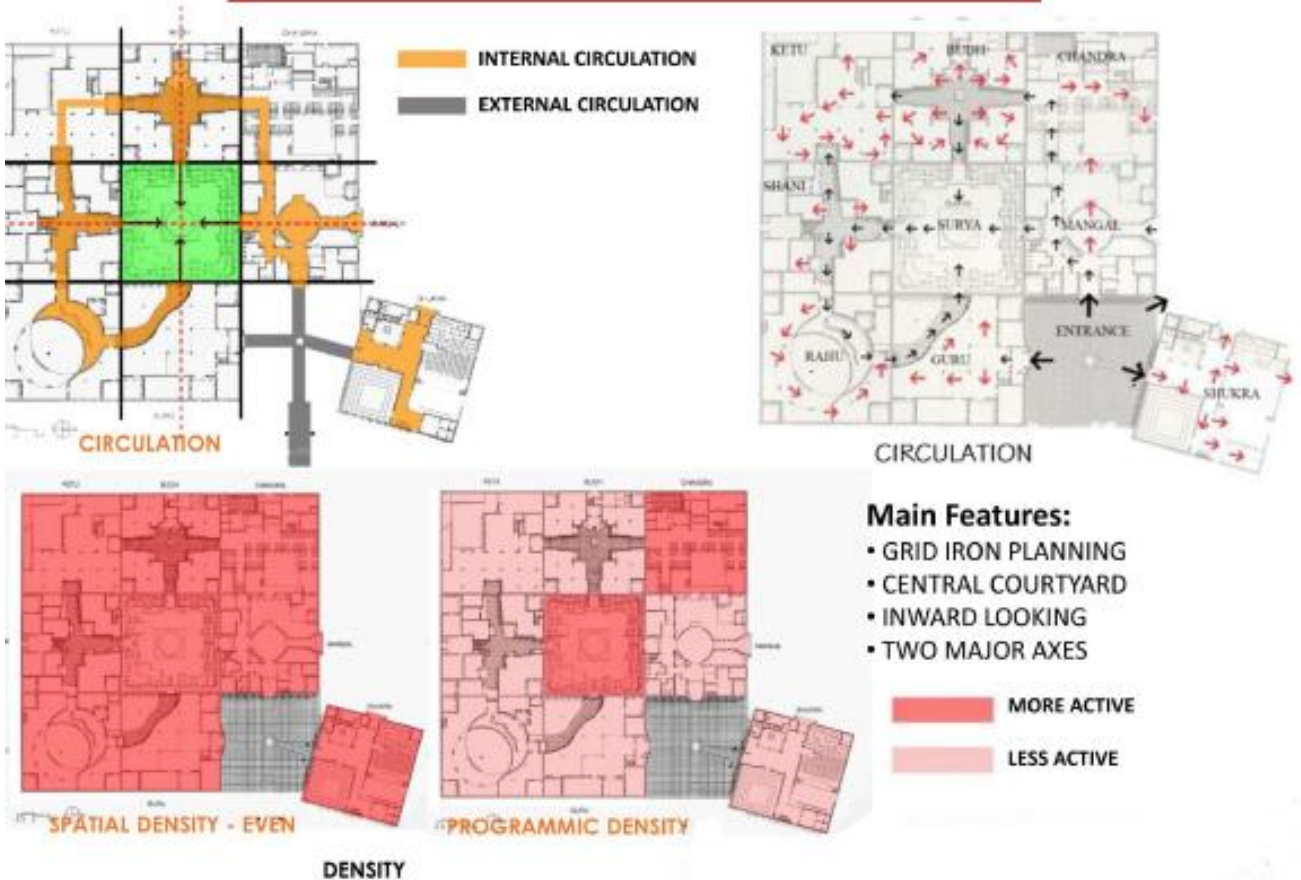


- 30m x 30m x 8m
DIMENSIONS OF ONE BLOCK

- Correa's plan for the kendra invokes directly the original navagraha or nine house mandala.
- One of the squares is pivoted to recall the original city plan and also to create the entrance.



ANALYSIS : CIRCULATION AND DENSITY



VIRASAT-E-KHALSA : CHANDIGARH PUNJAB : CASE STUDY

- Virasat-e-Khalsa and Heritage complex, Rupnagar, Punjab -

Address :

Anandpur Sahib, Rupnagar,
near Chandigarh, Punjab, India



- Location -



Virasat-e-Khalsa,
Anandpur sahib

- Concept -

- The first block has been conceptualized as a boat, which is also the first gallery the visitors enter. It showcases the present culture of Punjab in a panoramic almost 360 degree view.
- The second block is the flower shaped building. Depicting the five virtues – Sat (truth), Santosh (contentment), Daya (compassion), Namrata (humility) and Pyar (love).
- Or the Panj Piaras (the five beloved ones) of Guru Gobind Singh. The five Sikhs (Panj Piaras) – Bhai Daya Singh, Bhai Dharam Singh, Bhai Himmat Singh, Bhai Mukham Singh and Bhai Sahib Singh.
- The third block is a crescent shaped building with petal like projections forming its roof. The rooftops of all petals are covered with special stainless steel sheets, which symbolically reflects the skylight towards the Gurudwara.



CHAPTER 5

NORMS & STANDARDS

5. NORMS AND STANDARDS

1. DETAILS

This includes:

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

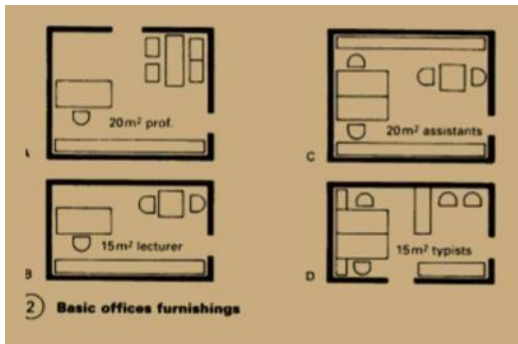


Fig 5.2 : Offices

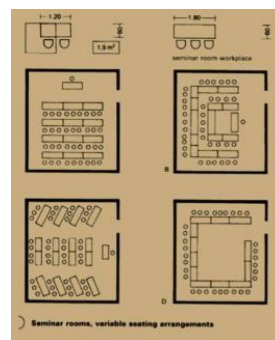


Fig 5.3 : Seminars

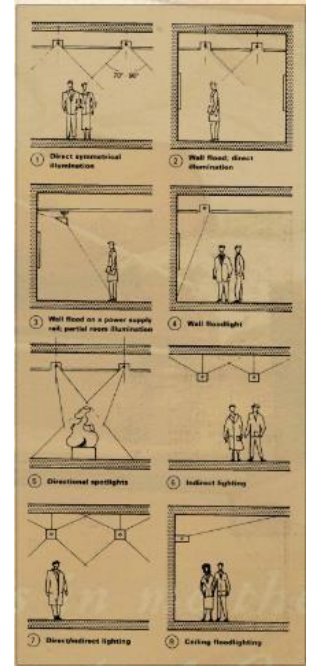


Fig 5.1 : Lighting Detail

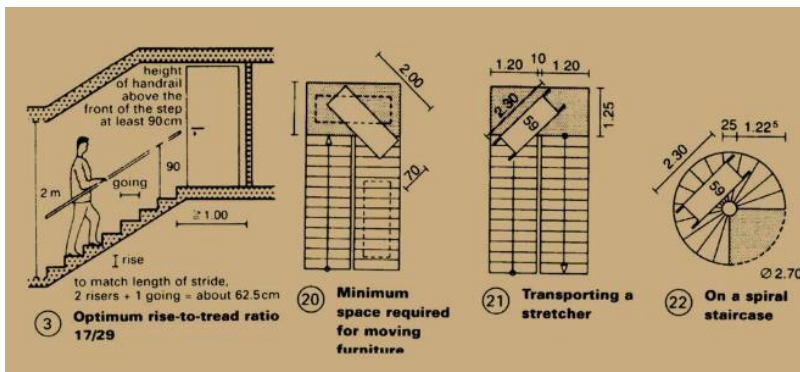
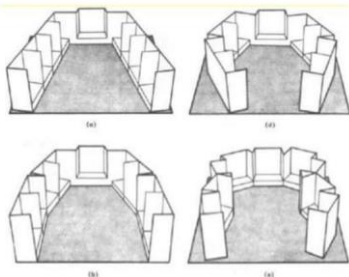


Fig 5.4 : Staircase Detail

ART GALLERY

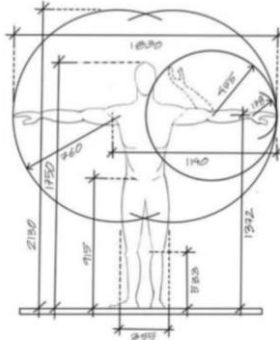
A ROOM OR BUILDING TO DISPLAY OR SALE OF WORKS OF ART



ARRANGEMENTS OF GALLERY

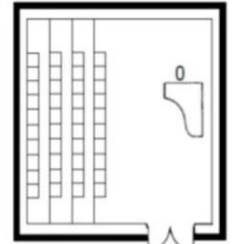
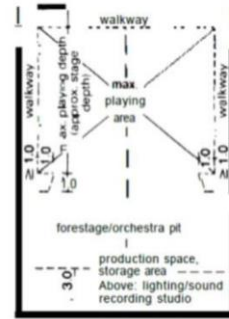
DANCE STUDIO

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

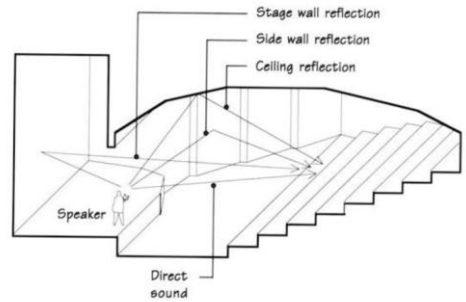


MUSIC STUDIO

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



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

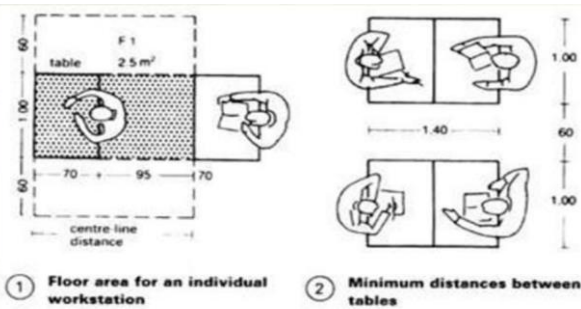


SOUND INSULATION

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

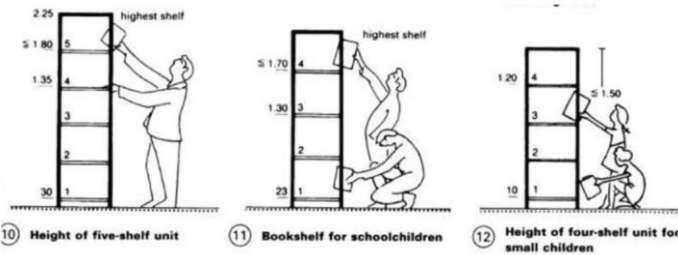
FIRE SAFETY

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



1 Floor area for an individual workstation

2 Minimum distances between tables



10 Height of five-shelf unit

11 Bookshelf for schoolchildren

12 Height of four-shelf unit for small children

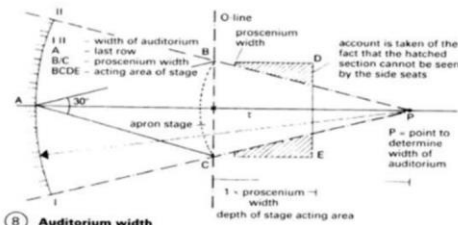
SHELVES DIMENSIONS FOR LIBRARY

AUDITORIUM

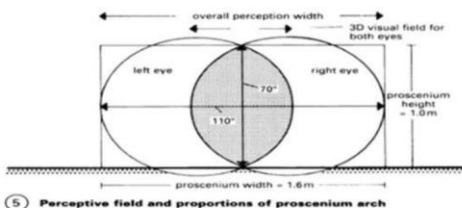
AS ENCLOSURE, COVERED OR OPEN, WHERE PEOPLE CAN ASSEMBLE FOR WATCHING A PERFORMANCE GIVEN ON THE STAGE. AN AUDITORIUM IS A ROOM BUILT TO ENABLE AN AUDIENCE TO HEAR AND WATCH PERFORMANCES.

PROPORTIONS OF AN AUDITORIUM

- HEAD MOVEMENT SHOULD BE ACC, TO FOLLOWING:
- 30 - NO MOVEMENT
 - 60 - SLIGHT EYE MOVEMENT
 - 110 - SLIGHT EYE AND HEAD MOVEMENT.
 - 150 - HEAD MOVEMENT 90 DEGREE.
 - 360 - FULL HEAD AND SHOULDER MOVEMENT.



B Auditorium width



5 Perceptive field and proportions of proscenium arch

CHAPTER 6

DATA ANALYSIS

AREA ANALYSIS

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

PROVISION OF AUDITORIUM

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

PROVISION OF PARKING

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

PROVISION OF LIBRARY

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

PROVISION OF EXHIBITION HALL

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

PROVISION OF RESIDENTIAL BLOCK

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

PROVISION OF ADMIN BLOCK

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

PROVISION OF VISUAL ART GALLERY

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

PROVISION OF RESTAURENT

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

CHAPTER 7

CONCEPT

CONCEPT

CONCEPTUAL SITE PLAN.

A SECTION THROUGH WALL
HOT AIR → COOL AIR.

CREATION OF PLAZA IN OPEN SPACE, TO ENHANCE THE USAGE OF TEMPORARY EXHIBITION SPACE.

VERNACULAR APPROACH TOWARDS DESIGN. USE OF JALNIS, SHAKHARAS AND DEEP RECESSED WINDOWS.

TWO RAMPS HAVE BEEN PROVIDED IN MUSEUM BLOCK TO, GIVE A BROAD FEELING WHICH ENJOYS VIEW OF JAL MAHAL.

USAGE OF RAMPS.

CENTRAL ATRIUM
THIS PORTION CONNECTS ALL THE GALERIES OF MUSEUM.

CONCEPTUAL VIEW OF MUSEUM BLOCK.

DEVELOPMENT ALONG JAL MAHAL.
THESE ARE INTERACTIVE OPEN SPACES, ALONG THE JAL MAHAL SIDE CONNECTED TO REST. SO, PEOPLE CAN ENJOY FOOD.

DESIGN AIM

- PRESERVING ART AND CULTURAL HERITAGE OF JAIPUR.
- THE DESIGN REFLECTS THE HERITAGE OF JAIPUR CITY.
- CONSERVING INTANGIBLE AND TANGIBLE HERITAGE BY IMPARTING SKILLS THROUGH WORKSHOPS
- SELLING ARTS AND CRAFTS CREATED IN WORKSHOP TO SUPPORT MUSEUM.

PRESERVE
 MUSEUM WORKSHOP SHOPS
 CREATE
 EXPLORE

ZONING

THE SITE IS DIVIDED IN THREE.

ZONE - A, ZONE - B, ZONE - C

PUBLIC SEMI-PUBLIC PRIVATE

ZONE 'A'
ZONE - A COMPRISES OF PUBLIC ZONE
NOISY, OPEN AIR THEATRE
CAFE
LANDSCAPE ACTING AS BUFFER

ZONE 'B'
ZONE - B COMPRISES OF SEMI-PUBLIC ZONE.
LESS NOISY, MUSEUM, ADMINISTRATION
ENTRY AND EXIT.

ZONE 'C'
ZONE - C COMPRISES OF PRIVATE ZONE
QUIET, RESTORATION WORKSHOP.
DEVELOPE FOCUS IN USER.

BUFFER SPACES
THESE ARE LANDSCAPE AREAS HELPS IN CREATING THE ZONES ACT AS CONNECTING SPACES

VISITORS PARKING
SERVES AS VISITORS PARKING
LEADS TO TICKETING COUNTER
ALSO CONNECTS TO AUDITORIUM ENTRY

ADMINISTRATIVE PARKING
SOURCES FOR PARKING IN SERV AREA.
SOURCES AS PARKING FOR ADMINISTRATIVE ZONE.

SITE ZONING

OPEN EXHIBITION
 CAFE
 MUSEUM
 WORKSHOP
 SERVICE
 AUDITORIUM
 ADMIN
 ENTRANCE LOBBY
 TOILET
 PARKING
 ENTRY
 PEDESTRIAN ENTRY
 EXIT

CHAPTER 8

DRAWINGS