



**THESIS REPORT ON
TRIBAL MUSEUM, LUCKNOW
UTTAR PRADESH**

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

BY
BACHELOR OF ARCHITECTURE
(SIMPI SINGH) (1180101027)

THESIS GUIDE
(PROFF. KESHAV KUMAR)

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UNIVERSITY**

LUCKNOW.

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

CERTIFICATE

I hereby recommend that the thesis entitled“-Tribal Museum Lucknow,Uttar Pradesh 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.

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Recommendation Accepted
 Not Accepted

External Examiner

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TRIBAL MUSEUM

INTRODUCTION -

A museum is a place where everyone, with or without qualification can enter and be inspired by the stories of our past and present.

Museum is an institution that cares for a collection of artifacts and other objects of artistic, cultural, historical or scientific importance. Many public museums make these items available for public viewing through exhibits that may be permanent or temporary. Architecture of any museum tells its own story through circulation, density, lighting, backgrounds, arrangement and labels.

BACKGROUND AND HISTORY -

The Tharu tribals are the people living in the Terai lowlands, amidst the Shivaliks or lower Himalayas, generally in the southern part of Nepal and northern part of India. The tribes are known for their love of nature and are worshippers of Theravada Buddhism.

The Tharu people are **an indigenous ethnic group who has lived in the lowlands of Nepal for centuries**. As per CBS 2011, the Tharu population of Nepal was censused at 1,737,470 people. The Terai region was covered by a thick malarial jungle that kept away outsiders and guaranteed the Tharus freedom.

CULTURE OF THE THARU TRIBES-

Tharus live in houses, outer walls of which are made completely out of clay, mud, dung and grass. They have colorful and printed verandahs. The designs are generally based on traditional learning and occasionally on modern aspects. They consider themselves as the people of the forest as they have been residing there for years. They grow rice, wheat, mustard, corn, vegetables, fruits and lentils near their houses for survival reasons.

NEED OF THE TOPIC -

The Tribal Museum can provide the inspiration for our understanding and appreciation of Tribes' legacy in terms of history as well as contemporary reality. This museum will become a center for knowledge for everyone visiting it. It will become an icon that people want to see when they visit the city of Lucknow. It will become an inclusive public place for people from all backgrounds to gather and talk about the set of rules and which was in place long ago. It will become a place of education for aspiring historians, and everyone visiting it.

AIMS AND OBJECTIVES -

This is an ancient legend, and the result of its thinking and endeavor provide us with some of the most lasting examples of Tribes' culture. It is to bridge this gap in understanding between the age and modern society and that is why Tribal Museum is needed. The place will empower our legacy, and understanding of Tribes' heritage on a broader level.

SCOPE -

Tribal museum can provide the matrix for motivation and inspiration to emerge from a deep understanding of the history of Tribes' heritage and its relevance and place in contemporary conditions.

Museum Planning is an opportunity to describe a new museum's vision, the visitor experience and an organizational plan for a new institute. Space integration is the most important part of museum planning and it's the main scope of work which can be exhibited through circulation pattern and zoning on sheets.

Natural and artificial lighting is one of the most important aspects of museum planning that should be implemented deeply with studying the effects and design aspects of it in the museum.

LIMITATIONS -

The project will be design oriented and detailing of structural elements with landscaping.

REQUIREMENTS OF PROJECT-

- a. Entry / Exit
- b. Storage for exhibits from Tribal life
- c. Conservation area
- d. Administration
- e. Auditorium
- f. Library
- g. Research center
- h. Teaching Hall
- i. Multipurpose hall
- j. Restaurant
- k. Museum (gallery / OAT)
- l. Parking

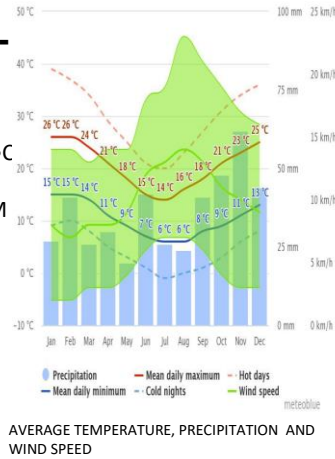
TRIBAL MUSEUM

BUILDING BYE LAWS :

- LAND USE : PUBLIC BUILDING (PAGE 03/176)
- BYE LAWS : LUCKNOW DEVELOPMENT AUTHORITY
- F.A.R. : 1.5
- GROUND COVERAGE : 35% (PAGE 32/176)
- SET BACK : FRONT – 15M, OTHER SIDE – 09M (PAGE 39/176)

CLIMATE ANALYSIS -

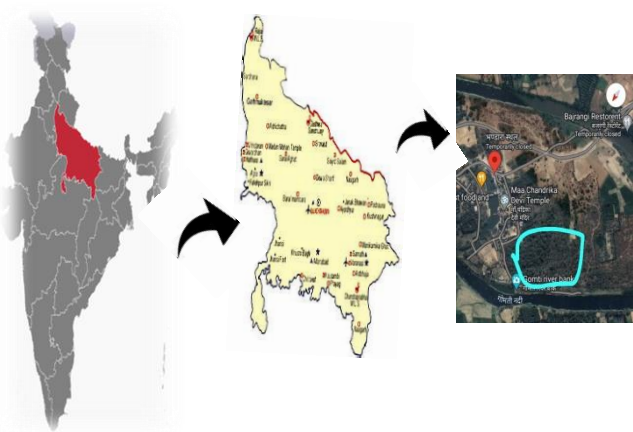
MACRO-CLIMATE: COMPOSITE
 AVERAGE TEMPERATURE: 25.1°C
 MAXIMUM TEMPERATURE: 40.0°C
 MINIMUM TEMPERATURE: 7.5°C
 ANNUAL PRECIPITATION: 999 MM
 PREVAILING
 WIND DIRECTION: 12KM/H EAST-
 WEST



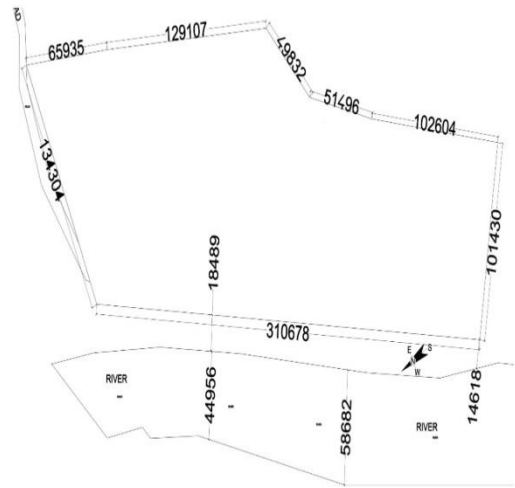
SITE DETAILS -

Tribal Museum to be established on 10.2 acres near Gomti river, on the Chandrika Devi Mandir Marg .

- 37.9 km away from Alambagh bus stand.
- 36.6 km away from Lucknow Railway Junction.
- 44.2 km away from Chaudhary Charan Singh International Airport .



Total AREA : 10.2 ACRES (41,175.24 SQ.M)
 SHAPE : IRREGULAR HEXAGON
 ORIENTATION : NW-SE
 SOIL : SANDY SOIL



SITE

DIMENSION

NATURAL FACTORS -

INDEGINIOUS VEGETATION -

The natural vegetation consist of trees, herbs, shrubs.

The most common tress are Neem , Sheesham , Wild shrubs , Etc .



WILD SHRUBS

NEEM

SHEESHAM



TRIBAL MUSEUM

SOIL TYPE -

The proposed site has alluvial soil with some undifferentiated soil. The alluvial soil is formed due to the Gomti river deposition over the long period of time. The soil particles have a mixture of both coarse and fine sandy soil. The soil has abundant amount of silt contained in it. The soil bearing capacity 215KN/m square .



LANDMARK NEAR SITE -



FARM HOUSE



GOMTI RIVER



NURSARY

EXISTING SERVICES AROUND SITE -



ELECTRICITY SUPPLY



6M WIDE ROAD



SEWERAGE



OVERHEAD TANK



S.W.O.T ANALYSIS -

STRENGTH -

Situated near state capital, and city of Lucknow Plenty of land for easy aquisition .

WEAKNESS -

The shape of the site is not uniform and hence design process will be challenging.
Gomti river bank is under developed.

OPPORTUNITIES -

Encourage local art and culture and mark its presence on the globe .

Encourage tourism, Vocal for Local.
Invite artefacts from other countries
Introduction of multicousine food and culture .

THREATS -

Lack of skyline in neighbourhood.
Lack of literate environment.

TOPOGRAPHY OF THE LAND -

In addition to **Lucknow**, Gola Gokaran Nath, Misrikh, Neemsar, Lakhimpur Kheri, Sultanpur Kerakat and Jaunpur, Zafarabad are the most prominent of the 20 towns in the river's catchment basin. The river cuts the Sultanpur district and Jaunpur in half, becoming wider in the city.

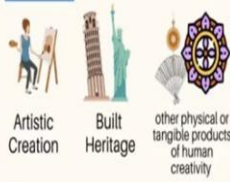
CONCEPT



Tangible Cultural Heritage

It refers to physical artefacts produced, maintained and transmitted intergenerationally in a society.

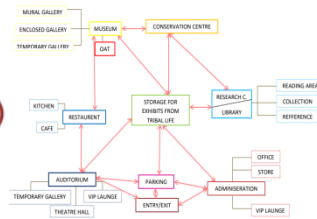
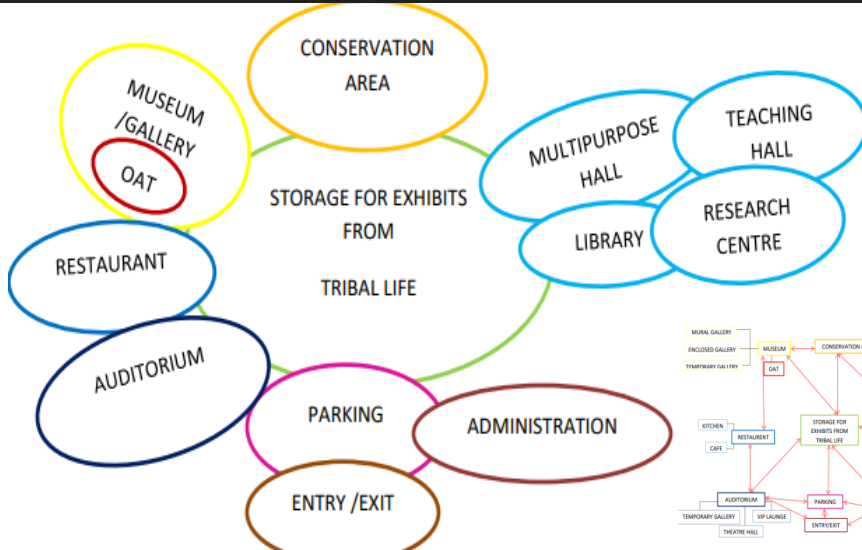
It includes:



Intangible Cultural Heritage

It indicates 'the practices, representations, expressions, knowledge, skills - as well as the instruments, objects, artefacts and cultural spaces associated therewith - that communities, groups and, in some cases, individuals recognize as part of their Cultural Heritage.

It includes:



Sr. No.	SPACE	No. of units	Area (sqmt)
1.	Entrance		
	Entrance lobby		100
	Reception	1	20
	Back office	1	12
2.	Administration		
	Staff office	5	60
	Director general's chamber	1	20
	Curator office	1	12
	Meeting room	1	40
	Staff rest room	1	40
	Security room	1	20
	Server room	1	20
	Staff toilet	1	10
	Store	1	40
Pantry	1	40	
3.	Workshop		
	Wood workshop	1	400
	Metal workshop	1	400
	Terracotta workshop	1	400
	Store	4	160
	Exhibition gallery		
4.	North zone gallery	1	400
	East zone gallery	1	400
	South zone gallery	1	400
	West zone gallery	1	400
	Photography gallery	1	200
	Sports gallery	1	200
Reserve collection	1	100	

5.	Library		120
	Office	1	12
	Cyber room	1	12
6.	Auditorium		240
	Projection room	1	20
	Green room	1	40
	Toilet (M/F)	5/5	25
7.	Amenities		
	Canteen	1	200
	Museum shop	1	100
	Seminar hall	1	200
	Dormitory	5	50
	Store	5	100
	Housekeeping centre	1	20
	High tension control room	1	200
	HVAC room	1	200
	Parking		300
9.	Open spaces		
	Courtyard	5	400
	Central amphitheatre		1000
10.	Open air theatre		400
	Transition area (30% of total built up area)		2370
11.			
	Total area		10286

TRIBAL MUSEUM

M CASE STUDY - 1

TRIBAL MUSEUM BHOPAL MADHYA PRADESH

ABOUT THE PROJECT-

Location – Bhopal, Madhya Pradesh, India
 Architect: - Revathi Kamath and design Studio
 Client – Adivasi boli Vikas Academy ,Bhopal
 Zoning: - Socio-Cultural and institutional
 Climate: - Hot & Dry Climate
 Topography: Sloping
 Area- 7 acres

INTRODUCTION -

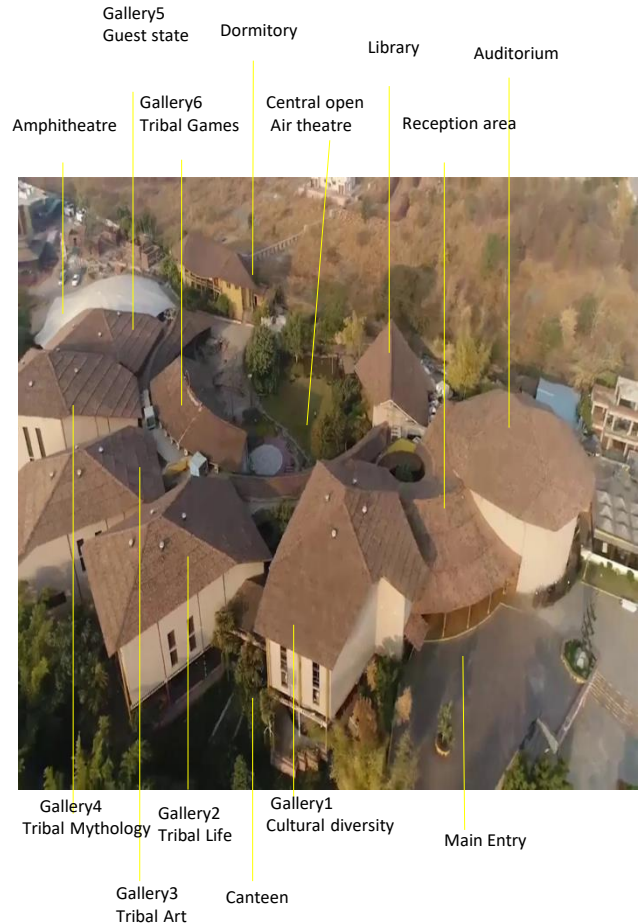


MP tribal museum is constructed on Shyamala hill is situated in city of lakes Bhopal . Museum is surrounded by buildings of great importance the state museum of Bhopal and Indira Gandhi Sangrahalaya .

There are 46 scheduled tribe in Madhya Pradesh. some of which are **Gond, Bhil, Baiga, Korku , Bhariya , Halba, Kaul, Mariya and Sahariya**.The museum of Tribal heritage at Bhopal is thus a reflection of art , culture, myth and habitation of major tribal groups found in Madhya Pradesh .

DESIGN FEATURE -

The sprawling campus is divided in to 6 colorful galleries showing the diversity of the seven tribes of the state . The lifestyle, folklores, social customs and rituals of the seven indigenous tribes of Madhya Pradesh.

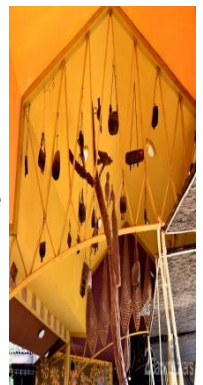


The program is designed in such a way that it involves the tribal community and provides them a platform to evolve and express. To providing them a opportunity to connect with the urban world.

GALLERY - There are 6 galleries each of Area 300 sq mts.

GALLERY 1 -

The gallery showcases **cultural diversity of the state**. The gallery has been arranged so that all-encompassing culture of Madhya Pradesh emerges before visitors automatically. A huge tree is shown in the midst of map of Madhya Pradesh. Below the map, geographical presence of all major tribal clans of Madhya Pradesh has been displayed through significant symbols.



TRIBAL MUSEUM

GALLERY 2-

Tribal lifestyle has been displayed in this gallery. Here a huge food grain container has been re-constructed. Information about diverse aspects of tribal life has been given through ultramodern methods. Changes witnessed intribal dwellings during last 5 to 7 decades have also been displayed.



GALLERY 3 -

This is **tribal aesthetics** gallery where cosmetics have been displayed apart from phases of tribal life, rituals, festive songs pertaining to festivals and auspicious occasions etc. There is a marriage canopy in the midst of the gallery. Effort has been made to personify events pertaining to seasons and agriculture, ballets, attires and elegance.



GALLERY 4 -

This gallery has been presented like a **tribal spiritual (DevLok)**. It has been decorated with twinkling stars and constellations. Apart from deities of state's Gods and Goddesses, Lingo Devki Gudi and Madiya Kham etc. of Bastar have also been displayed in it. Other exhibits include Malwi Mata ki Gudi, Sheetla Mata ka Sthan, Ghotul, Karmaseni tree and a street in which potter, waterman, blacksmith, gold smith's houses and tools have been displayed.



GALLERY 5 -

Under the initiative of setting up a **gallery for guest state**, first of all life of tribal communities of Chhattisgarh state is being depicted in this gallery. That is why the corridor leading from Devlok to the gallery has been converted into courtyard and corridor adjoining it to the rajwar tribe of sargu jain chhattisgarh. Rajwar dwelling style of bamboo and clay lattices and way of coating is highly.



GALLERY 6 -

The story of how games originated exhibits traditional games, especially the ones played by children.

WORKSHOP AREA-

The workshops are places arranged at the lower floor so that more amount of space can be used for the workers as well as to exhibit their work.



OPEN AIR THEATER-

Amphitheater is provided at the center of the space, where tribal people showcase their folk style of dance, music are performed.

TRIBAL MUSEUM



Orientation view of the building



Open air theatre

DORMITORY-

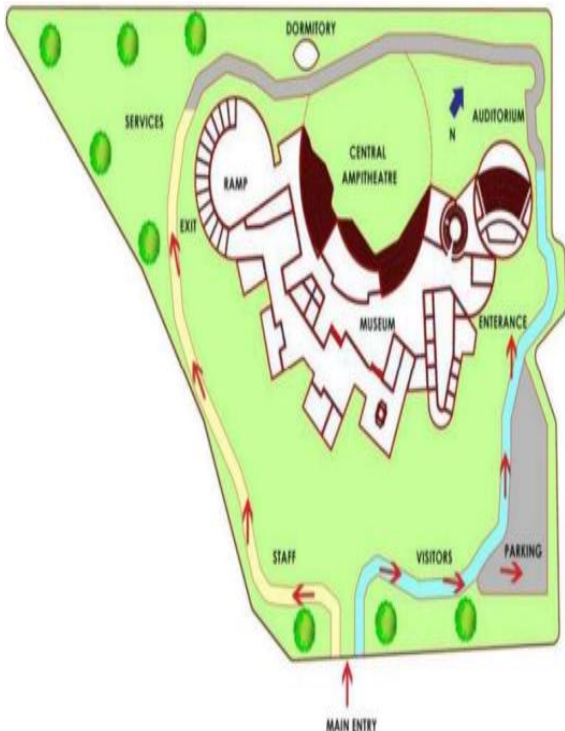
Dormitory is provided for the tribal artisan who conducts workshops.



LIBRARY - Providing vast knowledge of tribes around the world.

SITE PLAN -

The Museum is built on a site of Seven acres. The program is designed in such a way that it involves the tribal community and provides them a platform to evolve and express and to providing them an opportunity to connect with the urban world and also to generate economy by sealing their products and conducting workshops. The staff and the visitor area have been segregated and main entrance.



ARCHITECTURAL DI



Galleries are organized as a journey with intervals in-between, to provide the viewers a sense of transition

UPPER FLOOR PLAN



The workshops are arranged around the spaces such that the workers can use max .out door spaces

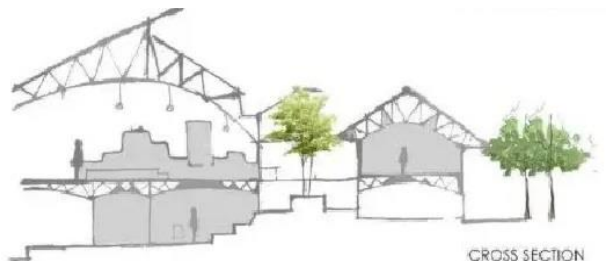
LOWER FLOOR PLAN

SECTIONAL ELEVATIONS-

The museum elevations have been beautifully depicted through tribal paintings and carvings related to tribal life .



Sectional elevation of galleries



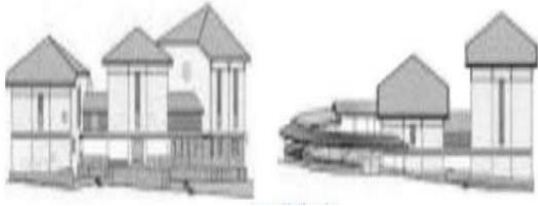
Section of Galleries

CROSS SECTION

TRIBAL MUSEUM

ELEVATIONS-

For the exterior, walls are painted with mud and murals done with oil colours, and gave a character of tribal housing pattern



Elevation of tribal museum

DESIGN ANALYSIS-



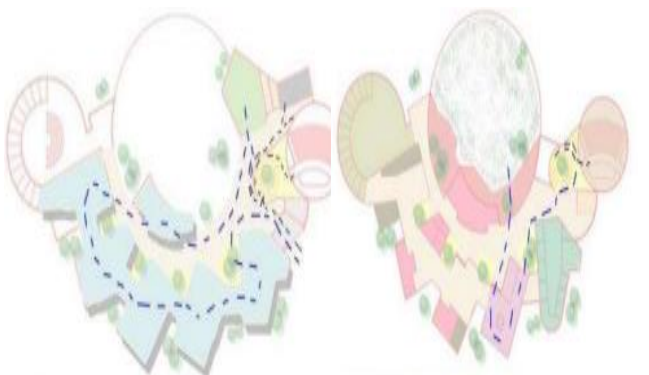
Upper floor plan

Lower floor plan

LEGENDS-

Reception area and kios	Corridor	Workshops
Galleries	Courtyard	Store room
Library	Auditorium	Amphitheatre
Toilets	Admin area	Central open
Seminar hall	Canteen	Air theatre

USER ACTIVITY-

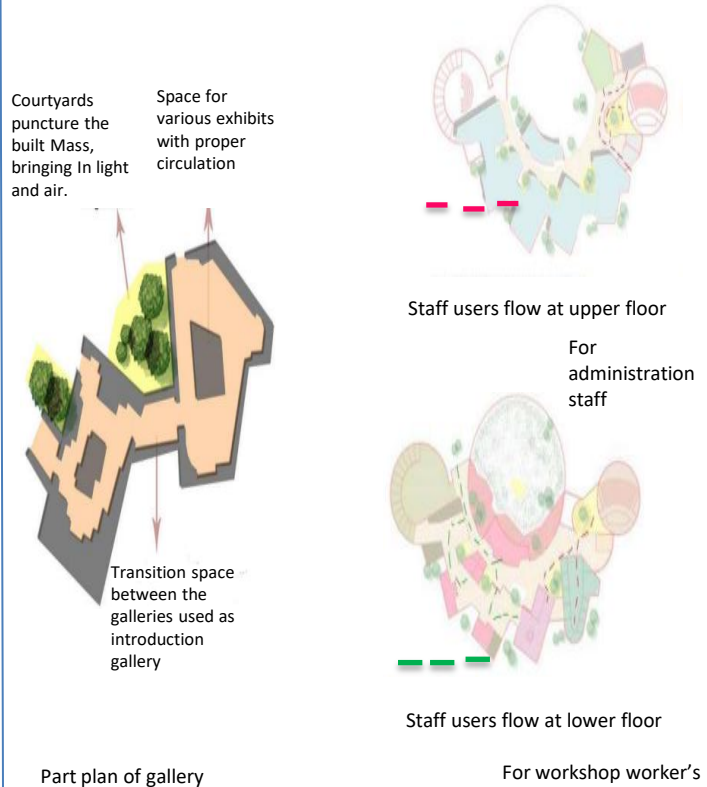


Visitor's flow at upper floor

Visitor's flow at lower floor

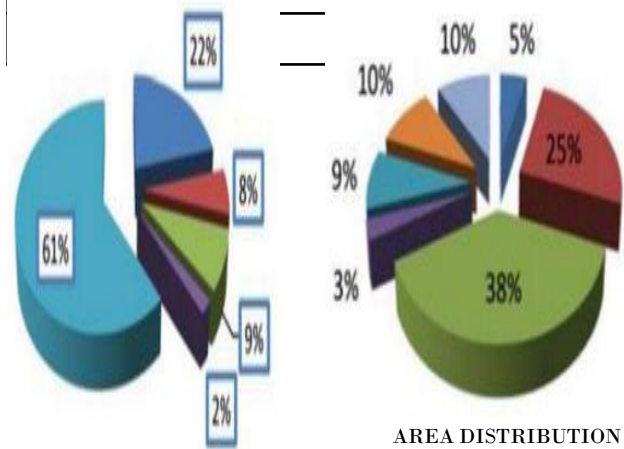
— For museum — For auditorium

USER	ACTIVITY	SPACE
VISITOR	VISUAL EXPERIENCE	North zone gallery
		East zone gallery
		South zone gallery
		West zone gallery
		Photography gallery
		Sports gallery
		Auditorium
	Shopping	Museum shop
	Reading & Knowledge	Library
		Seminar room
	Parking	Parking area
	Sanitations	Toilets
	Beverage & food	Canteen



TRIBAL MUSEUM

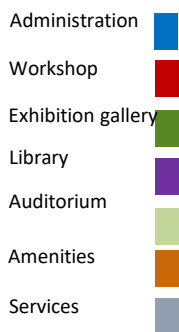
USER	ACTIVITY	SPACE
Administration Staff	Official work	Officers
		Staff rest room
	Services	Maintenance
Janitor room		
Store room		
	Meeting	Seminar hall
	Beverage & food	Pantry
	Sanitation	Toilets
	Restoration	Workshop



SITE DISTRIBUTION -



AREA DISTRIBUTION -



AREA PROGRAM-

Sr. No.	SPACE	No. of units	Area (sqm t)	
1.	Entrance			
	Entrance lobby		100	
	Reception	1	20	
	Back office	1	12	
	Administration			
2.	Staff office	5	60	
	Director general's chamber	1	20	
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	South zone gallery	1	400	
	West zone gallery	1	400	
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	Sports gallery	1	200	
	Reserve collection	1	100	

TRIBAL MUSEUM

5.	Library		120
	Office	1	12
	Cyber room	1	12
6.	Auditorium		240
	Projection room	1	20
	Green room	1	40
7.	Amenities		
	Canteen	1	200
	Museum shop	1	100
	Seminar hall	1	200
	Dormitory	5	50
	Toilet (M/F)	5/5	25
8.	Services		
	Maintenance	1	50
	Janitor room	1	20
	Store	5	100
	Housekeeping centre	1	20
	High tension control room	1	200
	HVAC room	1	200
9.	Parking		300
10.	Open spaces		
	Courtyard	5	400
	Central amphitheatre		1000
	Open air theatre		400
11.	Transition area (30% of total built up area)		2370
4.Architectural Style-			
	Total area		10286

The building of the museum is entirely done by modern construction.

The utilization of traditional materials as fabrication is finished afterwards.

Also, the space being provided at levels in correspondence with existing terrain.



Modern construction with vernacular style

7.Landscape

The landscape is designed to collect and store rain water, to be used for both cooling and irrigating the green roof and gardens.

Artificial landscape is used in this museum that connects to the nature.

Artificial pond is also provided.



Landscape and water body

8.Material

The walls use both local stone left exposed and brick plaster skin and dust plaster on the within.

The roofs are fabricated from half round tiles, gal volume sheets and concrete with a topping of grass and groundcover.



Vernacular style

CONCLUSION-

- 1.This museum is the finest example for the tribal museum in India.
- 2.The best thing about the museum is that it is not typical museum where Artifacts are just displayed, one can touch and feel the materials and sculptures.
- 3.It has beautiful amalgamation of traditional art and architecture with modern architecture.
- 4.As there are no rare things in display, so there was no requirement of conservation lab, so the warehouse is provided for restoration of displays and sculptures.
- 5.In every space the culture of tribe is reflected.
- 6.Building has been designed according to the topography of the site.
- 7.Spaces have been integrated according to the user need and activities.

CASE STUDY NATIONAL CRAFT MUSEUM ,NEW DELHI

ABOUT THE PROJECT-

Architect – Charles Correa
Client -Trade fair authority of India.
Plot Area – 6 acres,
Built up Area – 6800 sq m
Location – Near Purana Quilla on the Bh air on Road.
 Just opposite Pragati Maidan
Date of Completion – 199 0.
Footfall :4000 visitors annually

INTRODUCTION -

.The Crafts Museum displays various objects from different parts of India. Showcase India's rich tradition of handicrafts. Some of the most rare and lovely pieces of art and craft that have been carefully and selectively collected from all over the country can be found here .

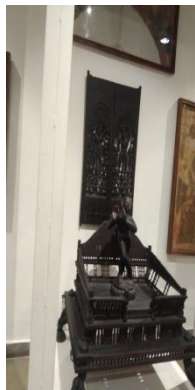


AIM -

The aim of the museum is to serve as a store to house the objects of antiquity as well as a platform for the craftsman whose hereditary traditions were fading on the face of modern industrialization .

CONCEPT -

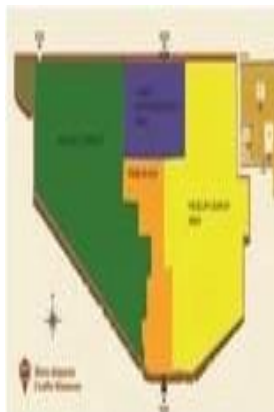
The craft museum follows the concept of ancient temple which were structured around open to sky courtyards concept is of great relevance to the architecture in an warm climate .



FACILITY PROVIDED -

UNITS	AREA IN SQM.
ADMINISTRATION	50
SHOP	40
BUTA SCULPTURES	60
FOLK AND TRIBAL ART	100
VILLAGE COURT	60
TEMPLE COURT	140
CULTIC OBJECT	125
COURTLY CRAFT	500
DARBAR COURT	60
TEMPRARY EXBHITION	130
LIBRARY	110
RESERVE COLLECTION	100
CONSERVATION LAB	50
AMPHITHEATRE	140
CRAFT DEMONSTRATION	2000
VILLAGE COMPLEX	3000

SITE PLANNING-



The museum is placed near the main entrance and comprises of display galleries, store and library.

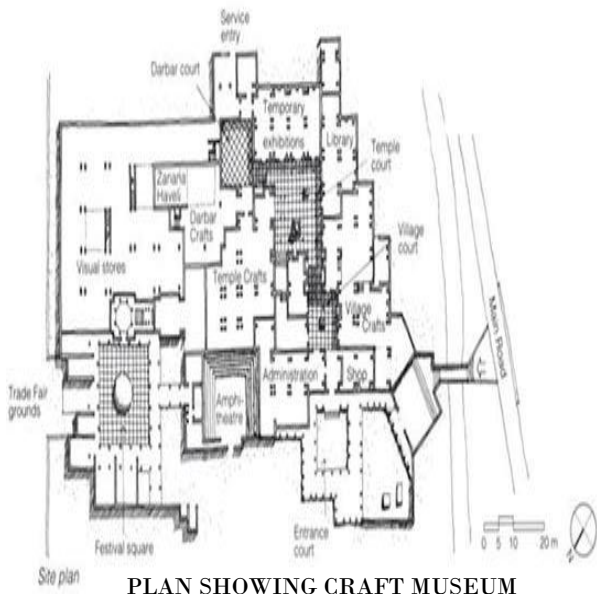
The village comprises of traditional buts of different parts of India organized around pedestrian courts.

Modular planning is adopted with modules arranged around central courtyards .Entry to the various display areas are via these courtyards

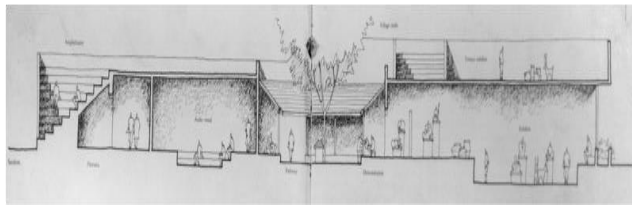
Craft museum is divided in to 3 main parts

1. Display gallery & store
2. Craft demonstration area
3. Village complex

TRIBAL MUSEUM

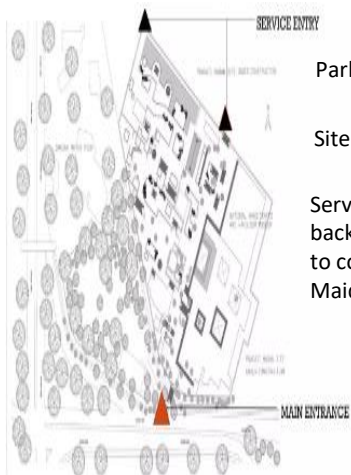


PLAN SHOWING CRAFT MUSEUM



SECTION

SITE AND SURROUNDING-



Parking is not available.

Site can be accessed by a single road

Service entries are from the back but not used currently due to construction in Pragati Maidan .

CIRCULATION PLAN-



- Entirely Pedestrian
- A clean axis leading to craft demonstration area and haat, areas are clearly segregated .Service road runs at the periphery of the site.
- 2Service entires at the back.

LANDSCAPING PLAN-

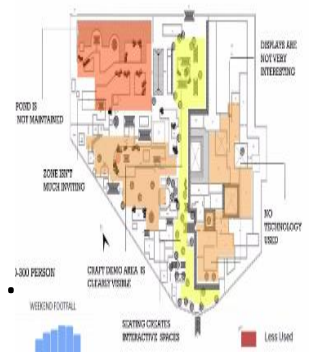


- Brick on edge paving creates a rural characteristics
- Courtyards in the museum complex brings daylighting and ventilation and provides visual interest .
- Seating around trees helps to create a place for interaction.

USED OF SPACE -

USER GROUPS:

- Craftsman
- Professional
- Students of craft and handicraft discipline.
- Tourist with local people and family



ACTIVITY BASED MAPPING-



TRIBAL MUSEUM

LIBRARY-

The crafts Museum reference library has around 10,000 volumes in the area of arts and crafts with 35 seating capacity, including many classics and rare books, and is open to the public .Books are available for reference on site and may not leave the premises.



DEMONSTRATION AREA-

The demonstration program provides visitors an opportunity to see the craft creation unfold before them. The architect has brought about the rustic in the complex by use of mud and plastered walls, bricks paved flooring and by getting the structured built in their respective authentic style. The open walls within and outside the building is prominently outlined by terracotta tile roofs giving it a rustic embience . Each months the museum invites around 50 crafts person, except monsoon period of three months when only 10 crafts persons, to be in residence, to demonstrate their skills and sell their wares.



DISPLAY AREA-

INTERIOR DISPLAY-

The permanent collection is displayed in glass cabinets, shelves & niches. Temporary collection of textiles is displayed on moveable frames .

FOLK AND TRIBAL ART GALLERY-

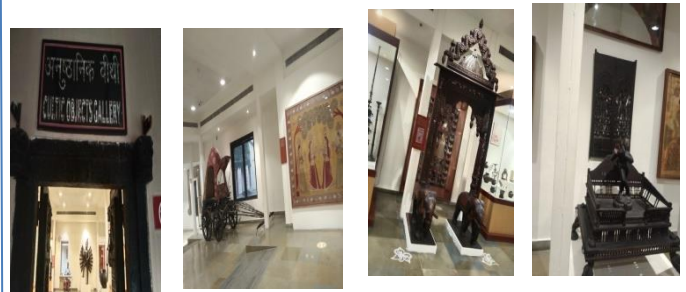
Objects from diverse folk and tribal traditions from across the country, with a unique collection of the craft including Bhuta sculptures .

This gallery is the permanent gallery .



CULTIC OBJECTS GALLERY-

This gallery is the permanent gallery. A gallery dedicated to organizing exhibitions .



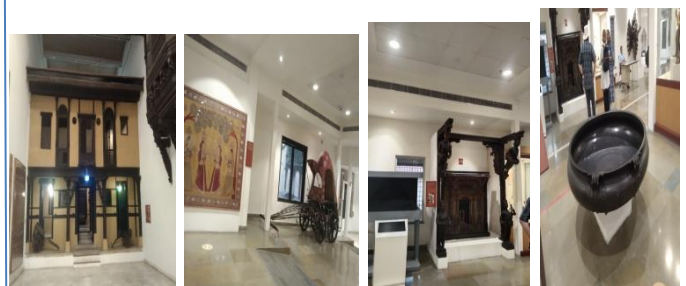
CULTIC GALLERY-

A selection of cultic objects from different traditions . This gallery is the temporary gallery .



TEXTILES GALLERY-

A substantial collection of Indian textiles, displaying a range of handwoven and handcrafted techniques .



COURTLY CRAFT GALLERY-

A variety of objects that were made for the nobility .

TRIBAL MUSEUM

EXTERIOR DISPLAY-

The exterior walls have used to display folk art of different regions .
Terracotta sculptures have been used as landscaping elements .



WORKSHOPS -

The craft museum conducts creative workshops in which the students are attached to a particular craftsmen from whom he learns the basic techniques of the craft .
Mud plaster huts with thatched roofs act as workshops for the craft persons and the brick paved floors and stepped platform act as open air studios for the children .
The museum creates an ideal environment for interactive and creatively .
The crafts museum has on display part of its permanent collection in its galleries of Bhuta sculpture gallery , Tribal and folk art , ritual craft gallery, courtly craft and textile gallery, painting .



STRUCTURE, MATERIAL AND CONSTRUCTION TECHNIQUES -

Brick is the main material used in walls as well as pathways .
Walls are plastered with mud and cow dung plaster .
Bamboo is used as purlins and rafters in roofing and as screens to separate one area from another .
Supported on wooden truss, the roof is covered with Mangalore tiles .



INFERENCES -

POSITIVE POINTS -

- Segregation of areas via strong axis, yet creating visual and physical connection .
- Universal accessibility by ramps wherever change of levels .
- In the village complex, a number of small interactive spaces are provided .
- Courtyards in the museum provide daylighting and ventilation .
- The architectural character of folk art of India is shown brilliantly in material and color palette .
- Attention to details in paving patterns.
- Similar spaces like workshops, craft demonstration area haat and residence are placed in close proximity, are easily visible and are closed in the services .

NEGATIVE POINTS -

- Pond and few part of village complex is completely segregated and no one visits it .
- Display in galleries lack interesting feature and modern day technology .
- No parking space is provided .

CONCLUSION -

- The craft museum has stated a good example by preserving and conserving .the tradition or art and culture in a modern way
- The skill full art, the lost tradition must be preserved as they are our identity, we need not go out and search for our identity if it is preserved .
- The craft museum serves and preserves the spirit of art , making awareness .The thoughtful space planning, the human scale, the tribal and rural display all gives a sense of belonging .

THE MUSEUM OF AFRICAN CULTURE

WAS FOUNDED BY OSCAR MOKEME AND ART ALESHIRE AUGUST 8, 1998 IN PORTLAND MAINE.

IT IS THE ONLY INSTITUTION IN NORTHERN NEW ENGLAND DEVOTED EXCLUSIVELY TO SUB-SAHARAN AFRICAN ARTS AND CULTURE.

THERE ARE OVER 1,500 PIECES IN THE COLLECTION OF THE MUSEUM, RANGING FROM LARGE-SCALE, ELABORATELY CARVED WOODEN MASKS TO SMALLER SCALE FIGURES, CAST COPPER ALLOY (BRONZE) FIGURES, TEXTILES, UTILITARIAN OBJECTS, CERAMIC, BONE, IVORY AND COMPOSITE OBJECTS.



THE MUSEUM OF INTERNATIONAL FOLK ART

THE MUSEUM OF INTERNATIONAL FOLK ART IS A STATE-RUN INSTITUTION IN SANTA FE, NEW MEXICO, UNITED STATES.

IT IS ONE OF MANY CULTURAL INSTITUTIONS OPERATED BY THE NEW MEXICO DEPARTMENT OF CULTURAL AFFAIRS.

ESTABLISHED- 1953 REDEVELOP 2009

TYPE - FOLK ART

