

Art Interpretation Centre

- reconnect with your creative soul

M. Arch Interior Thesis

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Art Interpretation Centre:

*Role of the Interactive Interior Environment in providing a Recreational
and a disguised Therapeutic experience*

A THESIS REPORT

Submitted by

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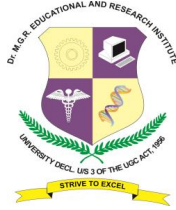


*in partial fulfillment for the award of the degree
of*

M.Arch (Interior Architecture)

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Faculty of Architecture
Dr. M.G.R.
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BONAFIDE CERTIFICATE

Certified that the Critical Research Seminar Report titled “**Art Interpretation Centre: Role of Interactive Interior Environment in providing a recreational and a disguised Therapeutic experience**” is the bonafide work of Harshini.M (*181602101007*), who carried out the research under my supervision. Certified further that to the best of my knowledge the work reported herein does not form part of any other thesis, research or dissertation on the basis of which a degree or award was conferred on an earlier occasion of this or any other candidate.

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Name:

HOD

Dean

DECLARATION

I declare that this report entitled “**Art Interpretation Center**” is completely my work under the guidance of **Prof. Dr. Jayanthi Dhakshinamoorthi** and that it has not formed the basis for the award of any degree, diploma, associate ship or fellowship of any other University or Institution previously. Due acknowledgment have been made wherever anything has been borrowed from other sources.

Signature of Candidate

Harshini M (181602101007)

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CHAPTER 1

1.1 Introduction

Art through Self-Expression is the use of creative arts as a form of a less intense passive therapy focussing primarily on stress management and is a field that has proven to work wonders in many people's lives. Art has an effective potential to physically and mentally develop an individual.

Art in the form of colours, shadows, light, and any other form that stimulates senses have been provided in a public platform for the public to indulge themselves.

With digital forms of art being more attractive and easier to grasp, it serves as an effective medium of representational art.

In a fast-paced world, stress is one of body's significant obstacles in allowing people to brim with positivity.

An easy approach is to bring in the participative art qualities in the interiors of a place. Transformable interiors that change according to the users interaction help achieve a vibrant space.

"Art washes away from the soul the dust of everyday life"

- Pablo Picasso

1.2 Objective

Art with all these benefits has always been looked down at. In recent times, the Artistic interventions are mostly present in urban scenarios and help achieve communal engagement.

Number of People visiting Art related venues are declining, and due to the Bilbao effect, Famous art museums sort to draw attention with their exterior looks rather than what they showcase.

The Purpose of an Art related venue should be inclined as a quiet getaway for contemplation.

- Art related venues are often neglected and have turned into a static site. The Redesign of such interiors will draw users to the space.

1.3 Aim

- To use Participatory art elements in the Interiors of an Art Venue, which will help create a meaningful experience.
- Allowing users to experience art through Participatory Art Interior elements, in contrast to the traditional art museums.

1.4 Need of the study

We are all born with an innate desire to express ourselves. Creative self-expression through various forms of visual arts is clinically proven to relieve stress and keeps one mentally and physically healthy.

There are common misconceptions that art is for the skilled / rich/ artists have to be broken. To remove these misconceptions and to make people aware of the excellent therapeutic qualities of art, there is a need and a possibility to provide a setting that helps people engage, experience, accept and believe that it helps in their wellbeing.

1.5 SCOPE and LIMITATIONS

Participatory art installations as interior environments can be shaped in multiple areas of intervention and helps providing an entirely new dimension to art, when people participate.

Art related venues can provide a setting for art as therapy in disguise which provides opportunities for self-development, spiritual and artistic growth, and social connection.

There are common misconceptions that art is for the skilled / rich/ artists have to be broken. To remove these misconceptions and to make people aware of the excellent therapeutic qualities of art, there is a need and a possibility to provide a setting that helps people engage, experience, accept and believe that it helps in their wellbeing.

1.6 Programs

Replenish

Art as a mental deviation by means of recreation, as a break from the unpleasant or monotonous aspects of daily life.

Permanent Exhibits: Providing Participatory art Installations that reinforce the theme of the art venue (or art museum), these installations will provide an unique experience every time the user visits

Temporary Exhibits: Interiors designed in an open ended manner to allow artists to set up any sort of art installation. These are temporal and undergo seasonal changes.

Collaborate

Community learning of art. And a platform to exhibit the budding talents.

Art workshops: Direct participation techniques, where the visitors will be able to indulge themselves in a guided participatory process.

Souvenir shops: public places need retail or merchandizing to promote the identity of the venue. Providing a participatory interior setting enhances the sale and provides as a branding for the Art Venue.

Create

Co working spaces for artists to create exhibits.

1.7 Site

Chennai, being a metropolitan city has a cross section of population most of whom are consciously or sub consciously indulged in the practice of art, one way or the other. The advantage of its location in terms of its ability to spread awareness through existing social groups and the rich art background that is intertwined with the people, hence allowing the built to intertwine with the urban fabric.

CHAPTER 2 – Arts, an overview

2.1 Introduction

Definition - the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power.

Art is often examined through the interaction of the principles and elements of art. The principles of art include movement, unity, harmony, variety, balance, contrast, proportion and pattern. The elements include texture, form, space, shape, color, value and line. The various interactions between the elements and principles of art help artists to organize sensorially pleasing works of art while also giving viewers a framework within which to analyse and discuss aesthetic ideas.i

2.2 Forms of ART

2.4.2 Abstract art

From the realm of traditional narration and representation, art moved in a direction of contemplation. Artists wanted to convey hidden emotions and meaning through their artworks. Such movements often start as a rebel act, a rebellion against the art trend. One important such movement was the ‘Minimalism’. Minimalism started a rebel against the over-decorative renaissance and gothic styles prevalent during the time.

The artists who advocated minimalism claimed that the noise of over-decoration took away people’s sense of appreciation for nature, and that people should look at nature without the distractions of man-made



decorations. Although the intention was fairly simple, when the artists displayed clean white cubes in an otherwise chaotic exhibition space, people immediately began to wonder what the meaning behind those cubes were. People started moving around the room, looking at the cubes from different angles, trying to make sense of them, trying to interpret, trying to decrypt the message they conveyed. This gave a whole new meaning to art and artists.

The Role in Interiors – Modern take on Art

At the beginning of the XXth century, modernism renounced the mentality, space-making principles and formal vocabulary of historical styles. The decorative arts were no longer an integral part of the design process, but were required, after construction was completed, to fill interior spaces with furniture and self-sufficient works of art. Given that the paper explores the relationship between the arts and architecture as concomitant components of the design process, the various modernist instances of art serving as a conceptual basis for architectural design (such as the neo-plasticist group De Stijl) do not make the object of discussion. By questioning and challenging the aridity of meaning and expression which had become the avatars of late International Style and the more commonplace version of functionalism, Postmodernism triggered a resurgence of ornamentation not only as means of embellishment, but most importantly as carrier and conveyor of meaning. Although seemingly restored, the relationship between architecture and the ornamental arts was a fundamentally new one. In other words, ornamentation – comprising quotes extracted from revoluted historical styles - had transcended its intended use,

2.4.3 Current State of Human Perception and art

We are in a time where our average attention span has had a great fall. We tend to agree (or merely - cannot disagree) that Less is more. An average human in 2017 spends more time looking into digital displays (which includes mobile phones, computers, television etc.) than the time they sleep, i.e. about 8 hours, for work and for entertainment. The 8 hours which people spend in looking at screens,

most people take in a blast of information that comes pouring through the internet, especially social media. People now have the tendency to scroll through pages of data until something eye catching turns up.

The kind of media that people now consume, is largely based on slight variations and play with the elements of design – colour, scale, proportions and the other principles of design. The role of the technique and effort has dissolved, owing to the not so steep learning curve of digital software that aid in media creation and manipulation.

Same goes with photography. With the improvements in technology and the blast of exposure people get through social media, we are at a stage where we have millions who could click extremely good images. This in-turn results in tonnes of images, especially in the virtual world of social media where literally 90% of the population spend time, or at-least visit occasionally.

This blast of visual media content keeps the average human busy in a delusional world, where everything is manipulated to look good. Only those with exceptional thoughts filter through these lumps of content. Then they become a trend and one could expect a blast of similar content trending the internet in a day's time.

The Role in Interiors – Modern take on Art

The forms of art in interior has been shape, space, light, detail, material, etc. According to Ettore Sottsass, the term decoration has become redundant, since “sandblasting a steel plate, painting a door red or choosing teak over bamboo for flooring is already a decorative act... when architecture exists, and if it exists, it is always a magical apparition.”

Using the right combination of technique, material and application, these ornamental skins can be iridescent, holographic, and even display a dynamic sort of chromatism. Moreover, technology has taken decorative art beyond the static, enabling façades to move, breathe, and perform. Façade-wide ornamental art is now kinetic, kaleidoscopic and reactive, either in response to external stimuli (sunlight, temperature, wind pressure or human presence), or according to carefully designed, computer controlled algorithms. In terms of architectural decoration, this is perhaps the most intriguing aspect of contemporary architecture - that technology has become more than a means to transpose artistic concept into reality; it has become art and architecture's equal partner in creating architectural expression, and has even propelled ornamental art into previously unexplored territory.ⁱⁱ

Digital Art:

Methods of making artworks have evolved radically. We live in a digital age, wherein the noticeable number of people with knowledge of computers is greater than the number of people with knowledge in fine arts. Digital manipulation and digital content creation is one of the fastest growing medium of narration. Making things appear right digitally takes less physical effort (in terms of practice and raw talent) in comparison with classic art techniques. According to critics there is a vast number of effortless and meaningless content published under digital art category.¹

With the invention of 3d printers, things changed radically. Artists are now exploring the new possibilities that are much faster and accurate.



Figure 1 Image showing the possibility of 3d printing from a reference image

The efforts of making 3d objects has thus been radically reduced, the machine doing most of the job for us.

2.4.4 Expressive Art – Challenging Cognition and Perception

It's definitely art, and it involves some kind of interaction. Still, the problem with these forms of art that neither belong to historical periods, nor do they involve a clear selection of media, is that their practitioners are sometimes at pains to locate their works within the context of art. As it turns out, ironically, the more art grows and redefines itself, the vaguer its definition becomes. This is what

¹ <https://www.vexels.com/blog/10-of-the-best-digital-artists-in-the-world/>
<https://3dprintingindustry.com/news/vorm-vrij-exploring-freedom-form-comes-dual-clay-struder-45597/>



Figure 2 Anish Kapoor, Bulge

makes people question contemporary art from time to time, especially when it rises above conventional art forms and relies on the audience to follow up. It is precisely this confidence in human response that lies at the core of interactive art.

The purpose of art took a flip. Art became a whole new experience. Artists encoded cryptic messages in abstract forms and viewers decoded it, the way they thought the artist would've meant it to be. Such perceptual reasoning based on anecdotal evidences gave a new life to the art works. Art began to have multiple dimensions and the viewers looked at them in their own way.

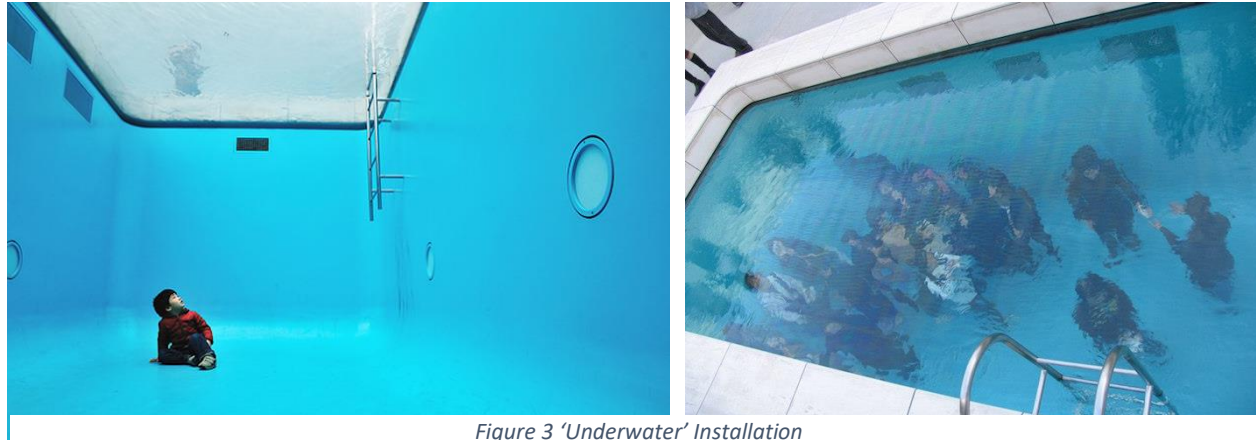


Figure 3 'Underwater' Installation

Artists started working on challenging the cognitive senses of the viewers. Through classical elements like perspectives and proportions among others, they invoked a sense of wonder in the audience. This is partly or wholly due to the cultural shifts and lifestyle changes all over the world. Artists targeted on the 'Shock and Awe' effect for a few decades.

After this movement of ‘Engaging the cognitive senses’ in the audience, Artists looked at ways to engage them as a whole. Artists made participative and interactive artworks that required the audience to be interacting with the concept, in person.



Figure 4 Pin Art Wall

This requirement for the audience to be on-spot opens up avenues that were believed to be disappearing due to the advances in social networking and image sharing. This turns art into an experiential phenomenon with a requirement for a physical platform or space. This experiential artwork is made possible by a combination of technology and innovative concepts. This phenomenon even extends into the realm of temporary art expos like the Burning man.

The most successful participatory works can acknowledge and make space for people’s differences, while also strongly accentuating the commonalities that unite people. By embodying and speaking to the average person’s experience, participatory art shows its value in revealing and facilitating real physical, emotional, and social experiences that reflect a deeper link. The connections and relationships between each aspect of the participatory experience establish the relevance of this artistic practice for a contemporary audience and time period. While there is merit to the criticism that the fun and games of participatory art is often the aspect that is most noticeable, these works are capable of addressing real and changing relationships between the public, their art institutions, and

Table 1 types of art - evolution

their urban environment. In each of the three works discussed, their playfulness serves to attract initial interest and attention that can then be diverted to the deeper commentary being made and the social meanings within the works. Catching the public's attention through playful interactive elements and holding that attention by establishing connections, participation reinvigorates contemporary art's position in society in relation to the general public.

As a result, viewers should be able to engage with the installation, physically moving through and interacting with the space using all of their senses, rather than simply view the work in a detached and distant manner.

Type of art	Characteristic	Purpose	Impact on public
Narrative Art	Painting - Fresco - Wall decor	Story telling - to freeze a moment in history	Communication - understanding events of past - direct message
Decorative Art	Wall décor	Aesthetic, shaping space through aesthetics	Beauty of art as a common conception
Illusionary Abstract art	Abstraction - colours - forms - textures	Expression of emotions - based on artist's perspective & priorities	Attention to detail impacts viewer - Art as contemplation - decryption of the intent behind that art
Digital / Technological means as art	Easier and efficient means to reach out to masses	improvement in technology - easy to reach out through the medium	Easy to grasp - wholesome easy understanding
Expressive art	Art as an experience	Art losing impact - to make people relate	challenges cognitive sense of viewers - attract - shock and awe
Participatory art	to enhance the space - urban or interior level - playful	address public - draw people - reveals emotional physical and social experiences by drawing attention	Communicate information - fun - tend to bring the child back - therapeutic

2.5 John Dewey theories on art ⁱⁱⁱ

Dewey's theory is an attempt to shift the understandings of what is essential and characteristic about the art process from its physical manifestations in the 'expressive object' to the process in its entirety, a process whose fundamental element is no longer the material 'work of art' but rather the development of an 'experience'. Experience is something that personally affects one's life. That is why these theories are so crucial to our social and educational life.

Through the 20th century, Public forms of art was majorly used for political purposes. To let the people know about the happenings or was a record of the present to act as history for tomorrow. Art became a form of communication across nations through graffiti, street installations, street art and other contemporary art movements.

Dewey's concept of an experience should help us understand why he didn't want us to think of art objects as "things" that could be housed in museums. Dewey came to call the physical side of artworks—the canvass, stone, printed notes or words—the "art product," reserving "art work" for the actual "working of the work." He says, "The actual work of art is what the product does in with and in experience"

One of the main reasons Dewey thought art important was that it was able to show that at least in some instances we were able to reorganize the world so as to embody the direct experience of meaning and value that by nature we seek. It thus provides a moral lesson to anyone who says that fatalistic acceptance of our generally alienated and unfulfilled existence is the only wisdom. Of course Dewey's ultimate vision is for a community in which the richest potential for human existence was cultivated, one in which we took upon ourselves the ultimate work of art, our own lives. This is yet one more reason that beginning with the museum conception of art is problematic for aesthetic theory: we are disposed to see art as an escape from life, a "pause that refreshes," instead of the implicitly revolutionary thing that it is, a call to restructure the way things are for the way things ought to be. As a mode of communication, Dewey saw art as achieving the most that we can hope for. Communication is not just transferring information. At its highest it is a way in which people partake of something together at an emotional and intuitive level. It becomes, in Dewey's phrase, "shared experience."

Conclusion

With various forms of art developing on all fronts to feed to the aesthetic hunger of society, people began to enjoy collecting, exhibiting and display.

The experience of art is subconscious. Dewey indicates that theories which isolate art and its appreciation by placing them in a realm of their own, disconnected from other modes of experiencing, are not natural in the subject matter but instead arise because of the peripheral conditions.

2.6 CREATIVE PLACEMAKING

Placemaking is a creation of a built environment that initiates a sense of community, stimulates interaction, and paves way for innovation. It mainly aims at observing, listening to people who live , work and connect in a particular space in order to understand their needs and aspirations for that space and that community as a whole.

“The main idea came up in the 1960’s, and aimed at designing cities that catered to people and not just cars and shopping centres.” – Jane Jacobs

The focus was laid on creating lively neighbourhoods and inviting public spaces.

Creative placemaking is a strategical approach towards giving an identity to a space through art and culture.

It helps shape the physical and social character of a place in order promote enduring social change, improve the physical environment and to spur economic development,

Placemaking and public art serve as powerful tools that welcome people to visit, engage, and enjoy a space in a unique way. Creative placemaking places an emphasis on design which cultivates the social experience in the built environment. Public art adds an element of whimsy and delight, which upon discovery allows people to connect and remember a place in a personal way.

2.7 ART as a Therapy

“Art washes away from the soul the dust of everyday life” - Pablo Picasso

Art has an effective potential to physically and mentally develop an individual.

Art as a therapy is a popular alternative to traditional venting out forms as it requires no talking. It is an effective form of stress buster. In this method, art becomes a medium to help the individual process emotions, reflect on, and share their feelings and thoughts. Art can function therapeutically as well, an idea that is explored in art therapy. While definitions and practices vary, art therapy is generally understood as a form of therapy that uses art media as its primary mode of communication. It is a relatively young discipline, first introduced around the mid-20th century.

Art therapy is a form of expressive therapy, in which clients, facilitated by an art therapist, use the creative process of making art to explore their feelings. Art therapists use the process of self-expression, and the resulting artwork to help clients understand their emotional conflicts, develop social skills, improve self-esteem, manage addictions, reduce anxiety, and restore normal function to their lives.

2.7.1 Art in an Interior / Exterior Setting

Art and its wellbeing can be directly felt through the stimulation of Senses.

The aesthetic component should not be forcefully thrust in architecture, as it does not help the user get a wholesome experience. Mundane office life has plagued the working environment. This day in age employers have made efforts in trying to make the office a more comfortable and productive working environment. Big corporations like Google have resulted in building office spaces



Figure 6 Google Office Interiors



Figure 5 Functional Office interior

essentially comprised of adult playgrounds so that their employees feel appreciated and enjoy their working environment. While this seems great, what about the small businesses that cannot afford to build outlandish spaces? **Designing an environment that engages and stimulates employees leads to a more productive work environment.**

Architects are responsible for shaping and dressing the built environment, and should, therefore, be cognizant and sympathetic to the psychophysiological reactions that occur as products of our environments.

2.7.2 Art as a Participatory Event



Figure 7 The jazz of a helium ball & charcoal – Karina Smigla

The factor of ‘engagement’ makes the end result have an added meaning too. The end result is perceived as a cumulative effort of hundreds and thousands of strangers.

Participatory works address the public audience, aiming to meet people where they are, draw them in and establish a relationship with them. Forming a connection with the average person by finding a common ground, participatory works attempt to communicate

something real about human experiences, the environment, and our own lives and interactions. Each viewer brings something unique to participatory art as a result of his or her widely varied experiences.

Overstimulation

Public art has travelled a long distance from being boxed up in exhibitions to interactive Installations. Overstimulation is a common



Figure 8 Yayoi Kusama's Obliteration Room

phenomenon that can reduce the impact of interactive art encounters.

Sensory overload occurs when one or more of the body's senses experiences over-stimulation from the environment. Too much of art related stimuli will confuse the brain and not provide a therapeutic impact on the user.

Overstimulation leads to absence of concentration or distraction, which can directly affect the physical and mental wellbeing

The eyes an 'endless commodity manufactured to postpone boredom' by Juhani Pallasmaa. We constantly are engaged in visual activity, throughout the entire day until our eyes go to rest. Sight lets us to live in a made-up dream world and we allow ourselves to be used up by it.

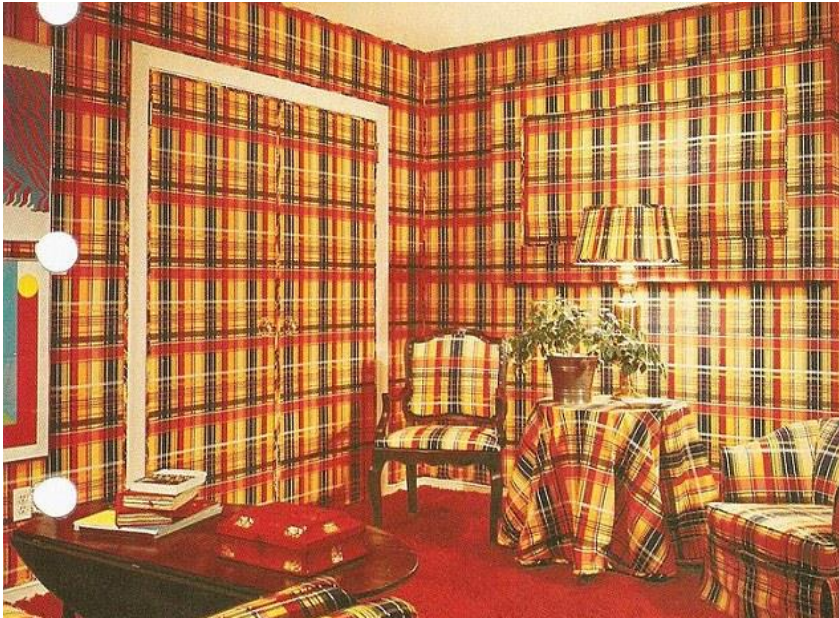


Figure 10 Cluttered visual lines that engages too much visual activity



Figure 9 closely placed lines create a sense of movement in the space

Sounds also have the tendency to confuse and annoy as much as they tend to stimulate and delight. Noise pollution tends to increase aggression and lowers concentration leading to chronic diseases, according to a study of Manhattan school children located in classrooms near above ground rail lines.

By restricting the number of distractions and channelizing the elements that tend to restrict us from experiencing the environment, might help towards an increase in those experiences.

3.4 Conclusion

The era of hiding new and inventive artistic efforts among underground, rebellious movements, is over; it pays now to be participatory. Art is no longer a spectator sport, and the game's only just begun.

Today's art museums are wising up to the benefits of interactivity. Many institutions have adapted to the needs of increasingly web-oriented, digitally-minded visitors who expect instant access and involvement both inside and outside museum walls. Such institutions have begun utilizing iPhone apps and social networking to promote events, online galleries to inform those at home, and touch-screen technology to guide perceptions within exhibitions. The savvier museums are also mastering how to define and regulate issues of conserving, displaying, and owning conceptual works that conflate art and audience.

We understand that participation is a relational or social encounter with artistic production, without any sort of prescribed outcomes. This social or individual process has beneficiary impacts on the user.

CHAPTER 3 Case Study

3.1 Introduction

An increasing number of places are creating interactive spaces through public art, sculptures, installation, fountains and multimedia screen usage to enhance community gathering by attracting people to cluster around in open spaces.

3.2 Typology Case study – Space - Programs

Interpretation centre – a contrast to the museum will be studied to analyse the various programs that could possibly be gelled together.

3.2.1 Jewish Museum, Berlin

3.2.2 Haus der Musik - Music interpretation centre

3.2.3 Dreambuzz art Studio- Café, Bangalore

3.2.4 Windhover Contemplation Centre

3.3 Thematic Case study - Interiors

Study and review of spaces that are designed keeping in mind the different elements of nature and bringing in consciousness/ perception of reality through design, choice of hues, materials and through other elements.

3.3.1 Hide & seek Illusion art centre

3.3.2 Espelho D' Agua Space – Restaurant

3.3.3 Stadel Museum, Germany

3.3.4 Geijoeng Concept Store

3.3.5 Missouri State University – Game Center/ Dake

3.4 Participatory installations/ Interactive art Case study

To review Interactive work produced in a public space which is usually based on “implicitly or explicitly shared meanings between the artist and the community, and consists of actions or works executed on behalf of the community as a whole,” according to a report by Marquette University.

3.4.1 Particles –dream stop – Kochi Biennale 2016 - LIVE

3.4.2 Water Temple – Kochi Biennale 2018 - LIVE

3.4.3 Shadow 3 - Shilpa Gupta 2017 - LIVE

3.4.4 Bloomberg Ice Headquarters, Tokyo

3.4.5 Shine with Pride, Vancouver

3.4.6 Nature Trail – Hospital

3.4.7 Pin Art Wall

3.4.8 Event of Thread – Anne Hamilton

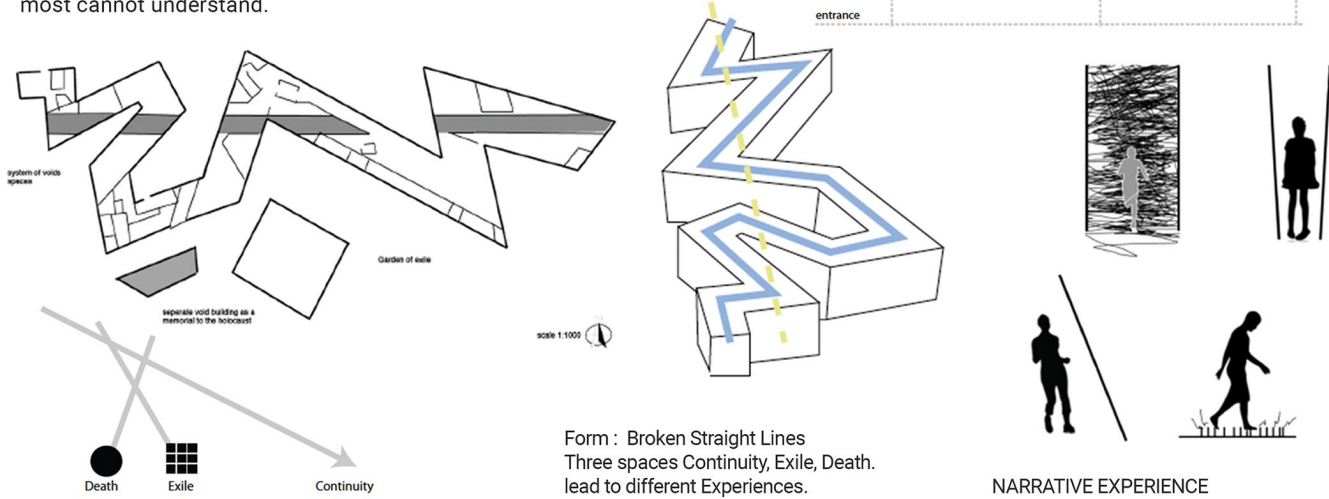
3.4.9 Wall Art – Hands on Installation

3.5 Conclusion -**The Tabulation** shows the stimuli that is triggered by each artistic installation. User participation and the psychological impact of each installation is jotted.

Jewish Museum – SPIRIT OF SPACE | Daniel Libeskind | Berlin

The interior spaces are extremely complex. Libeskind's formulated promenade leads people through galleries, empty spaces, and dead ends.

The building is less of a museum but an experience depicting what most cannot understand.



Unfair Fear Violence Remorse
Exile
Terror
Silence

ANALYSIS OF ELEMENTS IN THE INTERIORS	
Color usage	Monochromatic, Concrete and greys - dullness
Feelings triggered	Isolation, Hope, Disturbed feeling
Spatial	Double height space, Downward Movement, change of axis
Floor	Polished concrete wooden deck for exhibits
Wall	White plastered Reinforced concrete - rustic
Ceiling	Plastered ceiling
Lighting	Natural streaks Underdeck lights & Tracklights
Display	Interior element acts as a display
Elements	light in unusual angles, Sound, echo
Senses triggered	auditory, visual, visual touch



trace of light restores hope

Track Lights that highlight specific exhibits

Silence and violence of jewish Lives

Haus der Musik, Austria

Playful approach to music and musical science offered by a modern, innovative museum. Concerts, installations, and discussions with artists invite visitors to rediscover the power of sound. For small guests, the house offers a children's program.

FLOOR 1

The history of the world famous orchestra is now presented at the site where it all began. Highest audio-visual quality and a festive ambiance allow you to dive in and experience.

FLOOR 2

dedicated to discovering and experiencing sound phenomena. How is sound produced? What are sounds made of and how can they turn into music. Through Interactive exhibits

FLOOR 3

Eduainment experience with surround experience

FLOOR 4

allows you to direct your very own personal music and opera experience.



ANALYSIS OF ELEMENTS IN THE INTERIORS

Color usage	Exhibit driven
Feelings triggered	Interpretation of music - subjective experience
Spatial	Double height space - to hold each exhibit
Floor	Carpet/ rugged - to avoid footstep sound
Wall	Acoustic treated walls
Ceiling	Plain false ceilings
Lighting	Artificial dark lights & Tracklights
Display	Interior becomes the Exhibit
Elements	Sound, Minimalistic Light - to concentrate on sound
Senses triggered	auditory, visual, visual touch

Reverberation patterns

Projection hall - experience concerts

Large instruments - to highlight importance

sound gallery - envelops the listener and place to relax

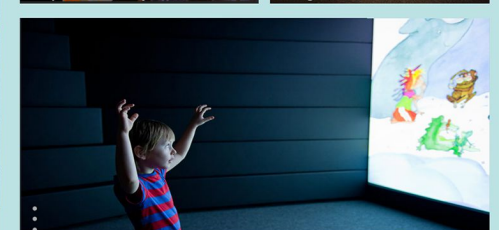
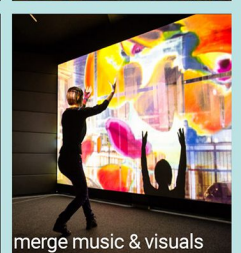
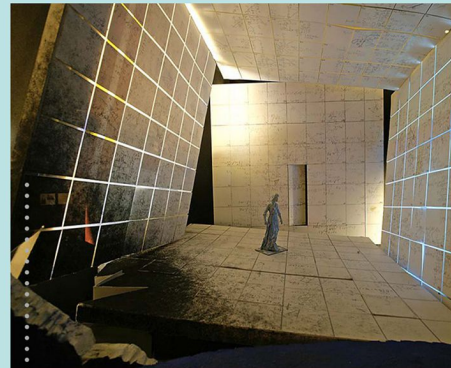
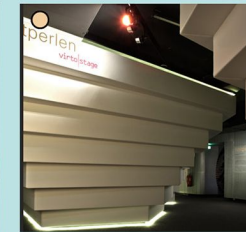
virtolstage is a virtual stage resembling an opera house

visual

auditory

olfactory

touch



Formal exhibits glass boxes - track lights

prenatal sensory rush - the womb experience

Lowlighting - to focus on auditory stigma

Musical adventure trip

Dreambuzz, Bangalore

Convenient, accessible and affordable community working spaces suitable for art students, artists, and even art professionals.

With open houses, workshops and training modules by industry experts, it is the perfect environment to create, network and grow.

IDEOLOGY

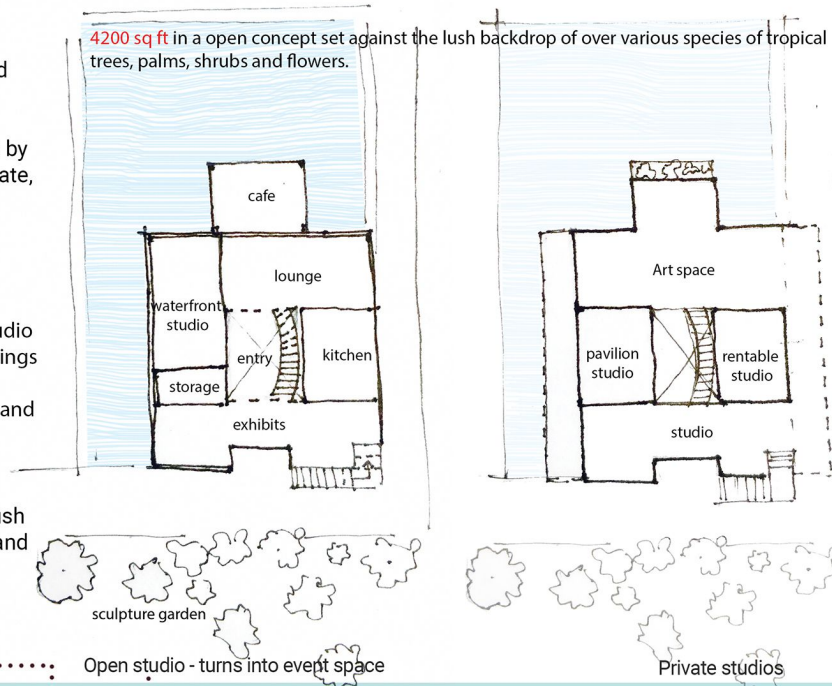
Fun & Structured lessons
Art As A Way Of Expression
Art Generates Creativity &
Fuels Imagination
Experimenting With Art

FACILITIES

Ambient waterfront studio
Storage space for paintings and art tools
Collection of art books and magazines

Naturally lit functional workspace - Looks out into lush green vegetation which gives it a sense of serenity and tranquillity - helps Instill comfort and motivation

4200 sq ft in a open concept set against the lush backdrop of over various species of tropical trees, palms, shrubs and flowers.



ANALYSIS OF ELEMENTS IN THE INTERIORS

Color usage	Whites and beige against green Backdrop
Feelings triggered	contemplation for water while art
Spatial	Double height spaces - exhibit - open to nature
Floor	Polished concrete - wooden deck for workshop
Wall	Partition walls and Glass walls - give connectivity
Ceiling	Pitched roof - with perforations
Lighting	Pendant lights and natural lights
Display	nil
Elements	Water, Light
Senses triggered	Visual, contemplative

Water - natural materials - contemplation

Open studio - turns into event space

Private studios

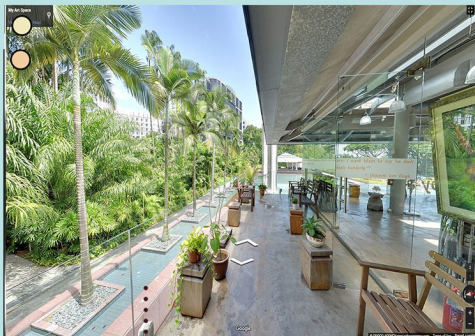
Workshop spaces

visual

auditory

olfactory

touch



View of pavilion

Central art space view

Cafe for artists

Windhover Contemplative Center / Aidlin Darling Design

Multiple spaces and pathways for contemplation and reflection regardless of time of day.

Combining the characteristics of a spiritual sanctuary, an art gallery, and a contemplative garden, the designers have created a unique typology for contemplation and reflection

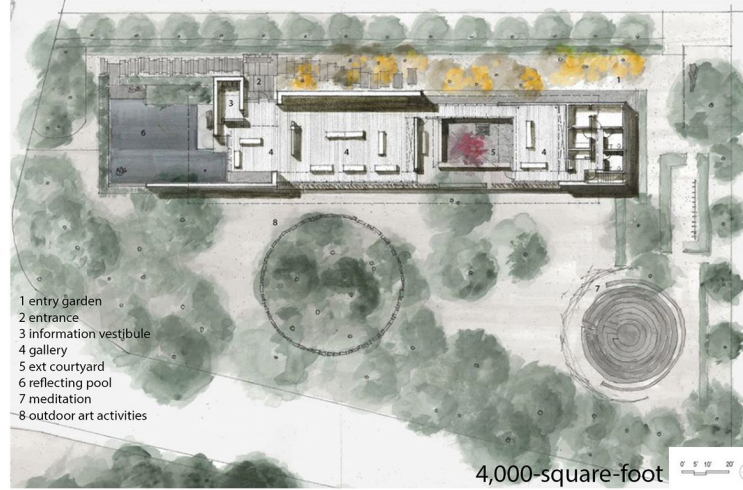
ENTRY : shed the outside world before entering

EXHIBIT : contrasting dark heavy interiors (oak, rammed earth) with the lightness of sunlight that strikes in

EXTERIORS : In conjunction with landscape, water - aid for meditation;
fountains - provide ambient sound,
still reflecting pool - reflect the surrounding trees

NATURE IN THE SPACE

Visual Connection with adjacent Nature.
Presence of Water. Reflection pool - Dynamic & Diffuse Light.
Dark natural materials and building



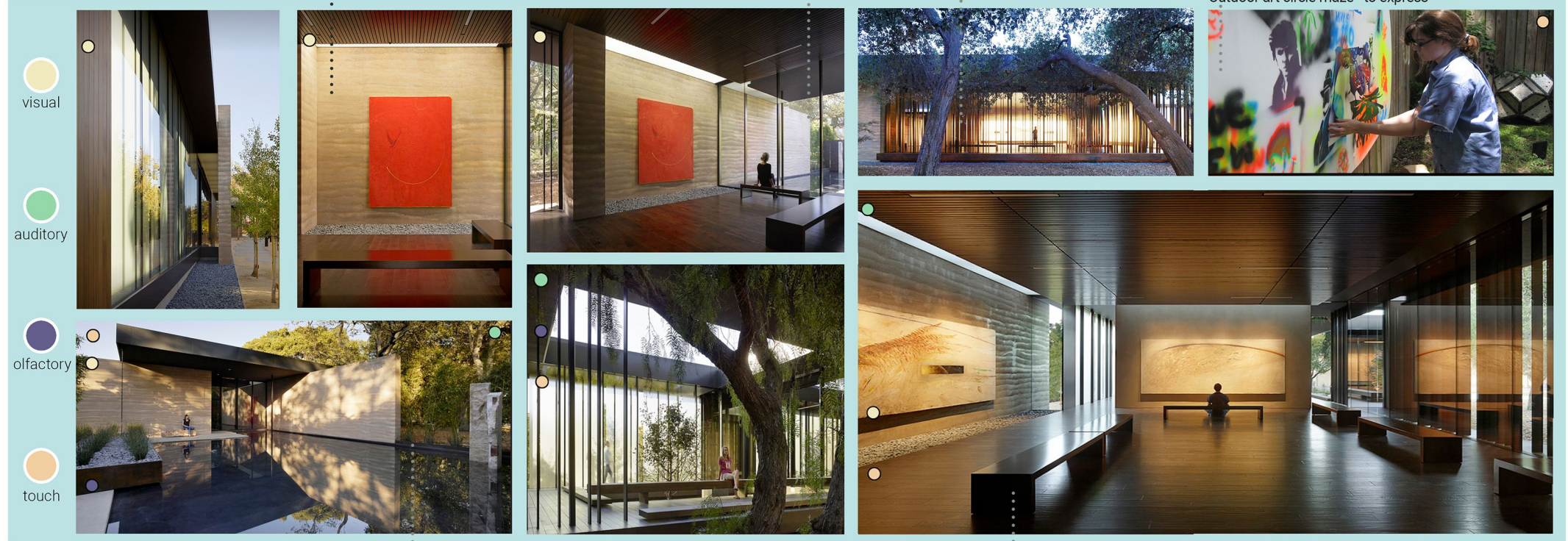
ANALYSIS OF ELEMENTS IN THE INTERIORS	
Color usage	Brown, Beige, contrasting art works
Feelings triggered	Contemplation - openness
Spatial	Double Height spaces - full length spaces
Floor	Wooden Panel flooring
Wall	wooden walls - 3D Plastered walls
Ceiling	Slat ceilings
Lighting	Artificial focuslights & Ample Natural
Display	Large artworks - focus and contemplative
Elements	light, natural elements
Senses triggered	visual, visual touch

Projection hall - experience concerts

Exterior contemplation spaces are integrated

Louvered panels,

Outdoor art circle maze - to express



entry through a long, private garden

line of tall bamboo, allows visitors to shed the outside world before entering

Benches placed - to quietly observe paintings and the adjacent landscape

Hide and Seek, Toronto

"Please Touch the Art." To the delight of all ages, viewers are invited to sit on, walk through, and climb all over the artist's creations. This refreshingly informal approach to taking in artwork inspired many viewers to rethink the way we traditionally observe art.

presentation of art take place in the same space, giving students an opportunity to engage in the creative process and see themselves as artists.

Street inspired materials such as simple plywood and sterling board give the space an edgy, playful and welcoming feel.

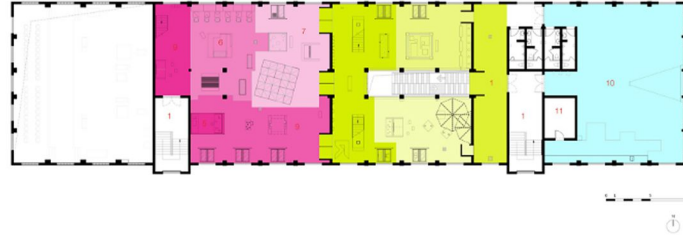
The Beach

The Factory

The Circus

Children are confronted with snack-sized information while playing with different glass-themed installations.

Industrial Workshop converted into Interactive Museum



The colorful museum space is a reused building, that has special air filters to guarantee clean and healthy air during playtime. All materials within the space are chosen with a sustainable outlook, to ensure a better tomorrow for the young visitors that engage with the space. A playground, an art space, a second classroom and an event venue: altogether, the Kids Museum a multifunctional and exciting new experience,

ANALYSIS OF ELEMENTS IN THE INTERIORS

Color usage	POP colours - TRIADIC against Blacks
Feelings triggered	Energetic Experience - Intuition Based
Spatial	Devoted to each Exhibit- color uplifts energy
Floor	Wooden flooring
Wall	Plastered white - with Exhibit Elements
Ceiling	Industrial Finish - exposed ceiling
Lighting	Ambient Troffers & Exhibit spotlights
Display	Wall acts as display element
Elements	Reflection, Transparency, Energy,
Senses triggered	visual, visual touch

Touch Play Discover

Sound absorption
Multimedia Installations

Playful Pavilion

Mezzanine - Look over

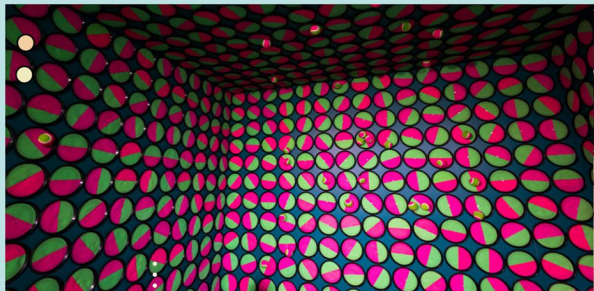
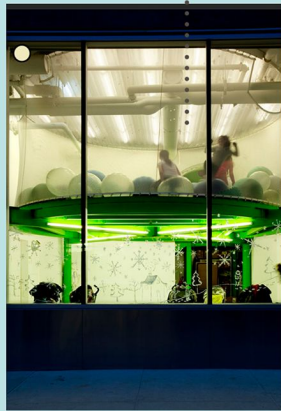
Starry Installation - Space

visual

auditory

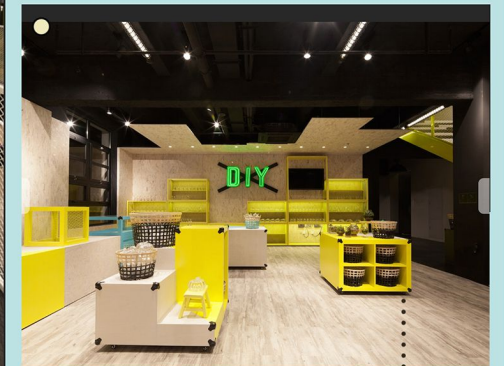
olfactory

touch



pop Colors

Creative Zone - Draw me installations



Sleek Blackened Glass

Diy Souvenir

Illusionary Space

Illusion Staircase

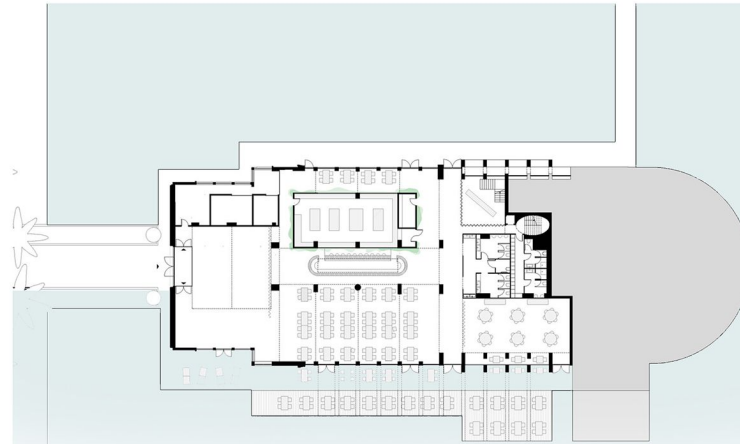
Espelho D' Água Space / DC.AD + Victor Vicente

The Espelho de Água was built to serve as the restaurant/beer hall for the event, with design by António Lino. Modernist style, with the concept of air to provide lightness.

The building is flanked by a large water feature that reaches out to the river to create a sensation of floating. Heavy built with rigorous systems contrasted with airy interiors.

Absence of Visually polluting features, Central zone with large skylight in the centre of the space alludes to the open-air patio.

The interior reveals the structure of the building, giving an idea of the different areas that compose it. Finishings are minimal, with concrete flooring and white surfaces. Lines of lighting work to emphasise the interior drama of the space, while circular lamps on the north and the south facades are a final touch to emphasise



ANALYSIS OF ELEMENTS IN THE INTERIORS

Color usage	White, Beige, Greys
Feelings triggered	Airy, Light Experience - wind Abstraction
Spatial	Double height space - to hold each exhibit
Floor	Polished Concrete - Mild reflective
Wall	Fabric Blinds & Glass & Intel Level Openings
Ceiling	Plain false ceilings - Tensile for outdoor (movement)
Lighting	Spot lights and cove lights
Display	Full length displays
Elements	Air, Lightness
Senses triggered	auditory, visual, visual touch

FAcade that follows patterns

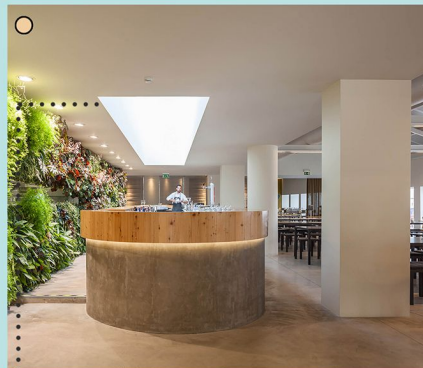
Light airy feeling through geometric spaces

Tensile fabric - lightness - exterior

Reflective tiles on wall

Full length openings

Fabric blinds



furniture with slender white supports - provide lightness



Reflection to provide floating feel

Skylight - contrasted with natural elements

Circular lights

Grey semi polished concrete

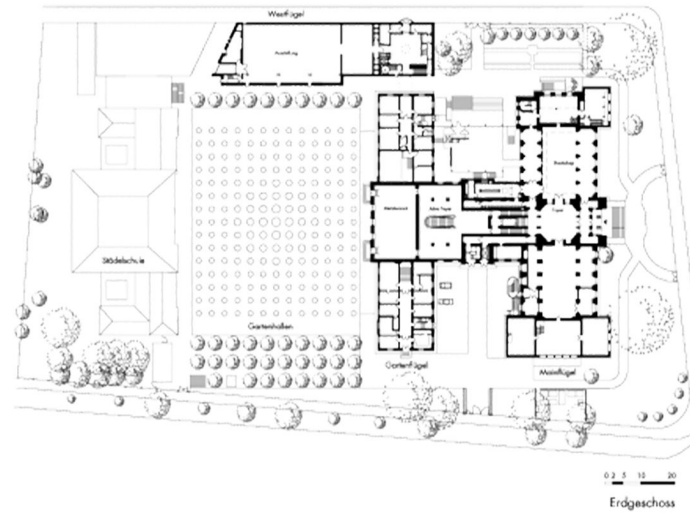


Städel Museum / Schneider + Schumacher | Germany

The outer surface of the doubly-curved roof slab is covered by a total of 195 roof lights, varying in diameter from 1.50 m at the outer edge to 2.50 m at the highest point in the centre.

Daylight entering the exhibition space Städel below can be controlled; either augmented using the integrated LED lighting system or mitigated by shading elements built into the roof light.

The overall concept and technical specification ensure this museum building has a SPONGE - like feeling that sucks in natural light from exterior and provides utmost light and airy feeling inside.



ANALYSIS OF ELEMENTS IN THE INTERIORS	
Color usage	White, Greys
Feelings triggered	Lightness , airiness - contemplative
Spatial	Double height space - to hold each exhibit
Floor	Polished marble flooring
Wall	Plastered walls & arches
Ceiling	Sponge effect - roof lighting holes
Lighting	circular roof light - track lights display
Display	Arch mounted & along walls
Elements	Airy - sponge like.
Senses triggered	visual, visual touch

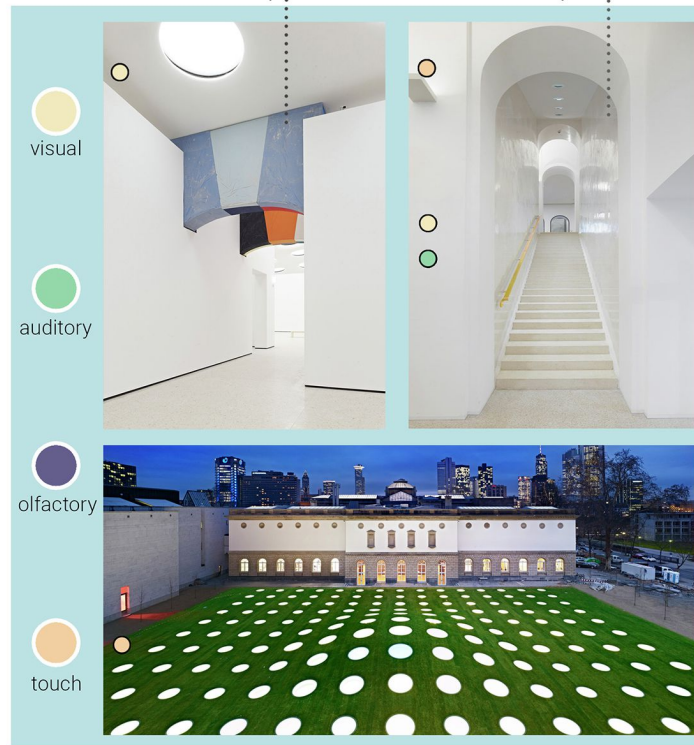


arch mounted on top

Mild reflective wall paint

Reflective wall panel

Track lights - recessed



visual

auditory

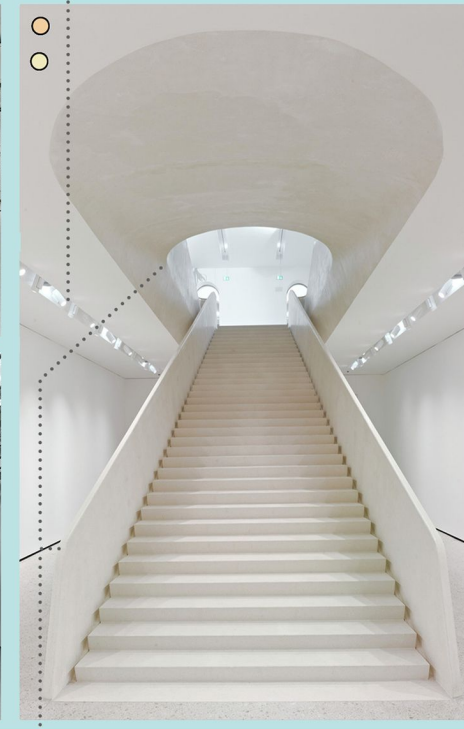
olfactory

touch

Garden on top with punctured holes - urban space



Track - display system- Mesh panels- lightness



Rounded corners - accentuated with whites



Polished PVC seaters

Sponge like feel



Circular lights

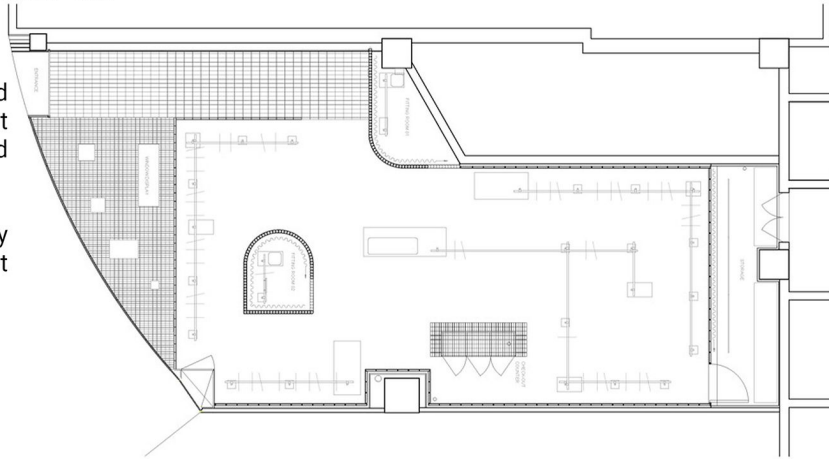
Geijoeng Concept Store / Studio 10

Chinese minimalist womenswear brand recently opened its doors in Coastal City. 120sqm

The interior design explores the interactivity between materials, light transmission, refraction, reflection, and fabric.

Use and layering of reflective, translucent and transparent materials combined with Kvadrat RafSimons's green velour curtain and calibrated artificial lighting,

Aims to create rich spatial hierarchy and ghostly spatial dimensions that coincides with minimalist and euphoric essence



ANALYSIS OF ELEMENTS IN THE INTERIORS	
Color usage	White, Beige , Greys with tinge of GREEN
Feelings triggered	Particles - water - floating - ripples
Spatial	Reflective - makes space look bigger
Floor	greyish-green terrazzo embedded with large dark green and white marble aggregate
Wall	Glass blocks with aluminium
Ceiling	Industrial finish - open services
Lighting	fluorescent tubes- general & Tracklights
Display	hung from acrylic tubes
Elements	Water Particles - float
Senses triggered	visual, visual touch

paved with glass bricks

Distorted effect

hints of green to refract and reflect

acrylic-tube

green marble base



greyish-green paint floors

semi-reflective glass wall, half glass brick wall in the background

creating Glass-ic effect and drama.

Missouri State University – Game Center / Duke | Wells Architecture

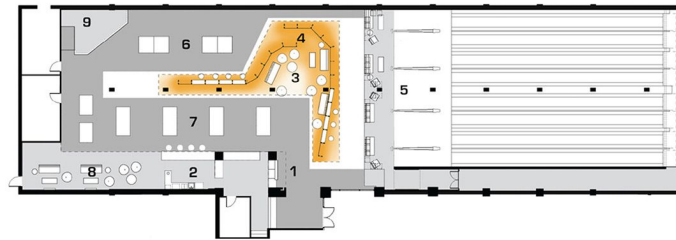
stale space into a youthful lounge atmosphere. Approach used the light partition as a metaphor for the Fiery, amber, energetic FIRE.

Simply reorganizing light created variations in mood to define different areas of the program.

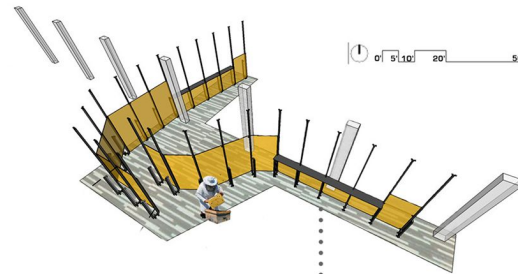
wall partitions work to define space and create privacy while framing views and establishing a dramatic mood through the use of amber light.

Salvaged light fixtures were reorganized and the existing acoustical ceiling grid was left in place, except for a portion removed in wall zone to establish hierarchy in the space.

Steel plate shelves identify places for socialization and frame views through the wall. This dramatic space has re-established itself as a social node on campus.



- legend
- 1 - entry/checkin
- 2 - concessions
- 3 - lounge
- 4 - walls
- 5 - existing bowling lanes
- 6 - ping pong
- 7 - pool tables
- 8 - gaming
- 9 - platform



ANALYSIS OF ELEMENTS IN THE INTERIORS

Color usage	Amber yellow, black, white
Feelings triggered	Warmth, energy, Fiery
Spatial	Moods that accentuate the work pace
Floor	wooden floor - carpeted
Wall	Polycarbonate sheets
Ceiling	Acoustical ceiling grid
Lighting	Fluorescent sill level mounted
Display	Translucent wall partitions
Elements	Warmth, Fire - energetic
Senses triggered	visual, visual touch

Warmth - creates energy

fluorescent tubes

Heirarchy in space

Polycarbonate sheets - translucent



visual



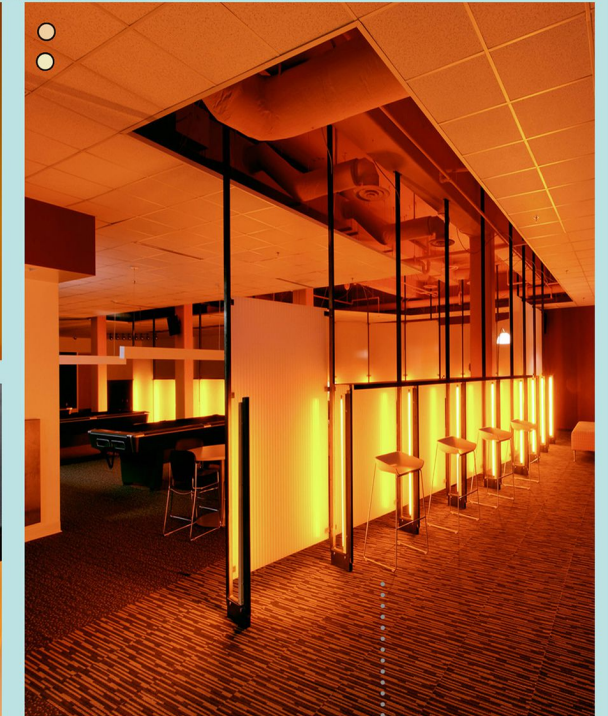
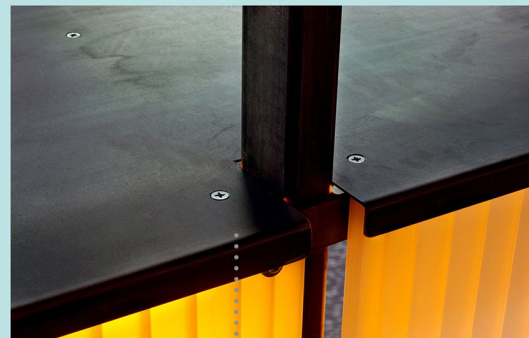
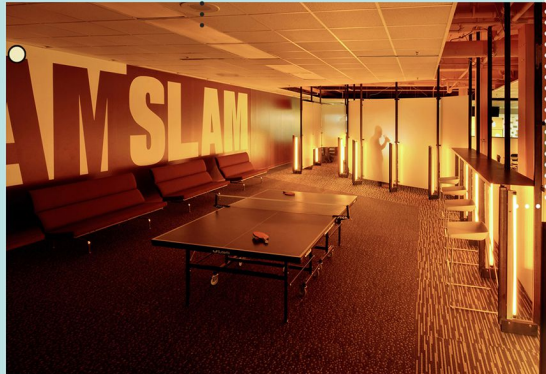
auditory



olfactory



touch



Fluidic - fire

Steel plate shelves and frames

Seaters to look at

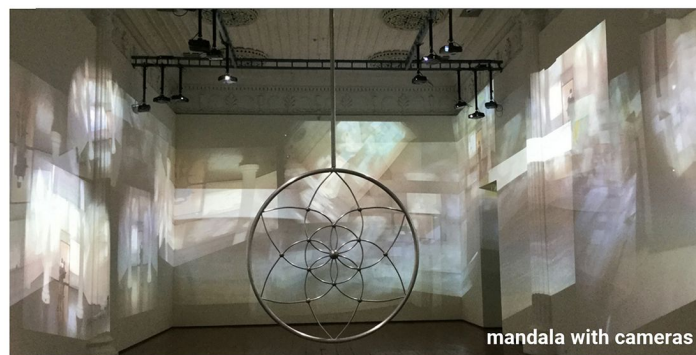
Particles - dream stop Kochi Biennale

Video installation by American artist Gary Hill at Durbar Hall here, at Kochi-Muziris Biennale 2016

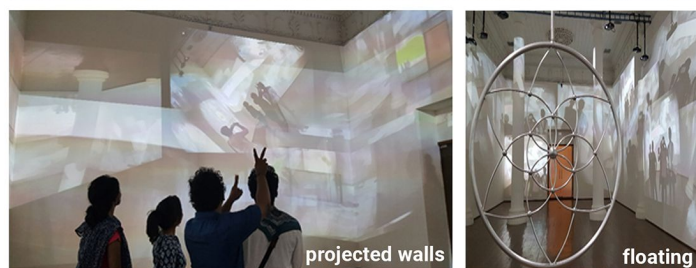
31 spy cams, concealed in a large circular aluminium frame

The mandala is suspended and is free to revolve around its axis. The room has white projection walls which get projected with real-time imagery from the cameras.

As movement reduces, the images turn into particles and disperse away.



mandala with cameras



projected walls

floating



visitors a way to view themselves in multiple dimensions

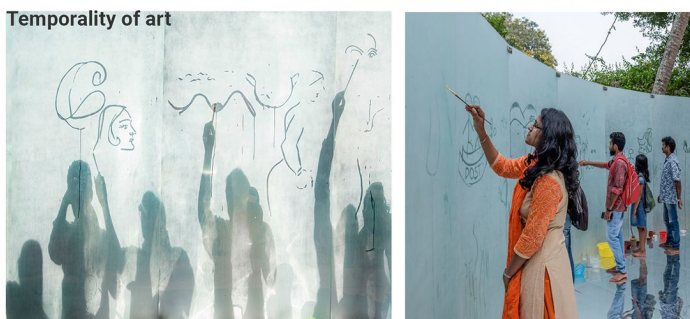


curved Planes - inviting



pots of water

Glass panel flooring



Temporality of art

Paintbrushes in water pots , inviting visitors to paint with water.

With time, each visitor's design fades and disappears, inviting continuous interaction and engagement.

Workspace is set amid greenery and has floors made of acrylic mirrors. - mirrored floors denote the temporariness. The reflection stays only when you are there.

Reflects "inherent impermanence" of the world. "The interactive sculpture allows the same meditation on impermanence in a shared, secular space as a metaphor for the processes of history, lack of communication and alienation that the world is steeped in,"

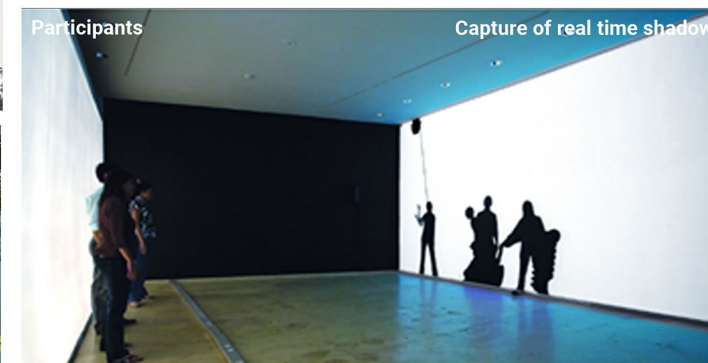
Water Temple – Kochi Biennale 2018 | Song

Shilpa Gupta's 'Shadow 3' (2017) at IAF

Audience get lost in the process of interaction to lose their sense of themselves and become completely intertwined with their bodies engagement with the work and with other viewers.

he Issues at Kashmir Re-imagined as large video projections on a wall of a children with amputated limbs.

Viewers' shadows interfere with the projections, and at a certain moment cause the man's image to dissolve into ant-like moving parts that gradually take over the whole screen.



Participants

Capture of real time shadow



Amputated limbs falling



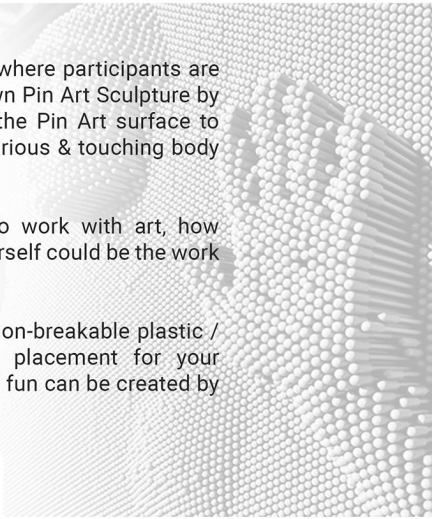
pain of kashmir

Pin art wall

An interactive art piece where participants are invited to create their own Pin Art Sculpture by press their bodies into the Pin Art surface to create all manner of hilarious & touching body portraits.

when one is hesitant to work with art, how would you feel if you yourself could be the work of art itself

there are over 100,000 non-breakable plastic / woden pins in perfect placement for your entertainment. Hours of fun can be created by people of all ages.



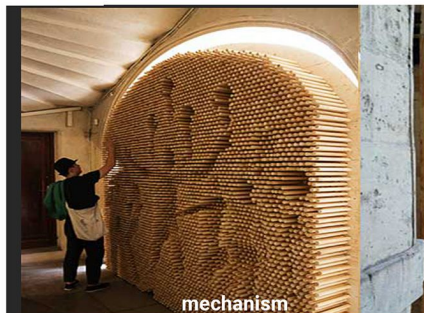
curiosity to go inside



touch and feel mist



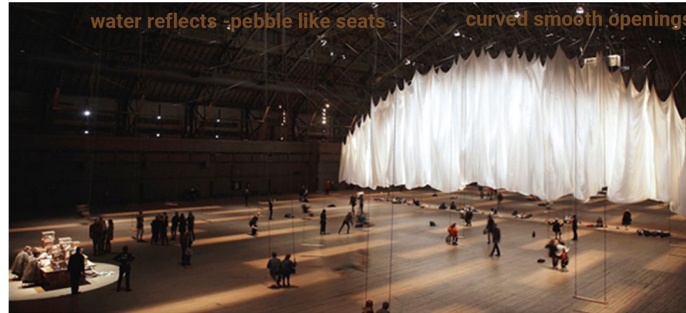
floating cloud like feel



mechanism

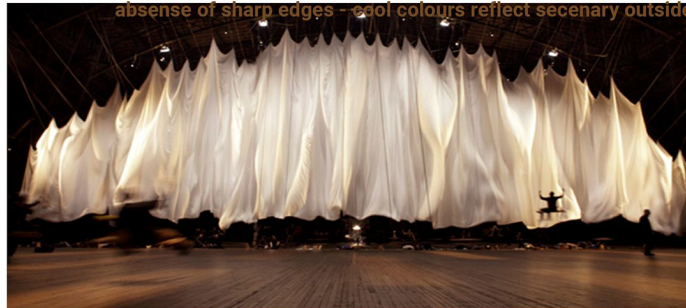


framework



water reflects - pebble like seats

curved smooth openings



absense of sharp edges - cool colours reflect secenary outside



warm and cool lighting



curved lines on floor - organic

Hamilton expands upon a single, simple idea, weaving ropes and pulleys into a grand, kinetic, inspired, multi-layered experience.

The installation features two fields of suspended swings connected via ropes and pulleys to each other and to a massive white curtain that bisects the 55,000-square-foot.

The resultant movement brought on by one swing is enhanced when another visitor engages the corresponding swing on the opposite side.

The Event of a Thread: Anne Hamilton

Hands - on wall art

By rotating the matrix of spheres, users could create unique patterns, signs, messages and images. Many visitors had pre-arranged displays to print on the board, then 'flash mobbed' the space to make their plans a reality.

The new age board with use of Technology :

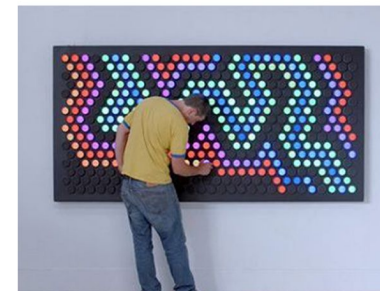
Huge grid of adjustable LEDs for drawing with light. But instead of only a limited selection of individual colors, the Everbright relies on 464 dials that change in hue as you twist them, offering almost unlimited color possibilities when creating designs.



lighting - changing color



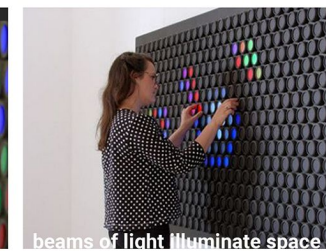
ing wall



monochromatic



wooden slat ceiling



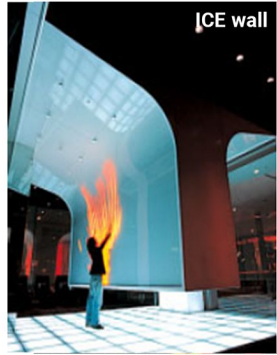
beams of light illuminate space

Bloomberg ice, Tokyo | Klein dytham

A 'smart' info-lounge planted within this busy urban space (high ride headquarters).

To create something unique and playful that had never before existed in this kind of working environment, instead of a cybercafé or, a more isolated gallery environment.

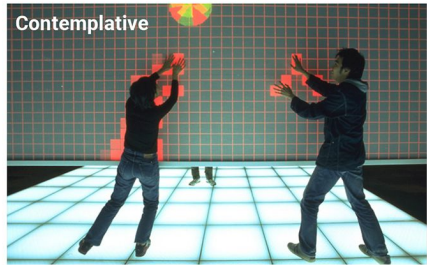
ICE the infrared sensors behind the 5.0m x 3.5m glass wall detect your presence and you begin to interact with the data. The sensors detect you from about 500mm away.



ICE wall



Acts as a vent out installation



Contemplative



branding element



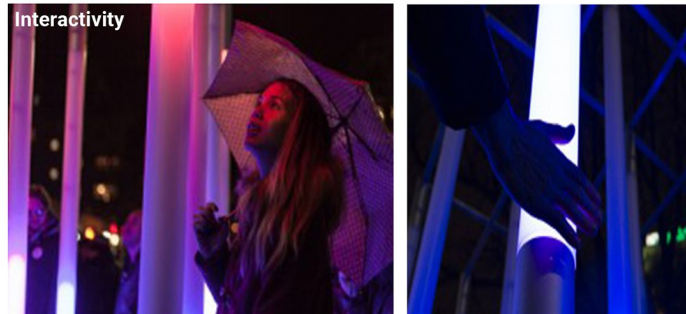
Scratch out work tensions



Communal gathering



Pavilion - encourage movement



Interactivity

Nature Trail - Hospital | Jason Bruges

Designed to distract children from what awaits, the installation is formed from 70 LED panels integrated behind graphic wallpaper.

Motion sensors detect the presence of visitors and patients, activating the screens to display silhouettes.

The images are animated using integrated LED panels – 70 LED panels using a total of 72 000 LEDs have been installed. These are embedded into the wall at varying heights in order to be accessible at different eye levels.



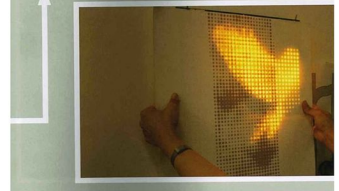
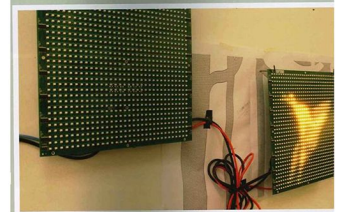
Induces joy



LED panel



Technical aspects



Interactive lighting installation as a beacon and brings people together to play, during hibernating times of Vancouver.

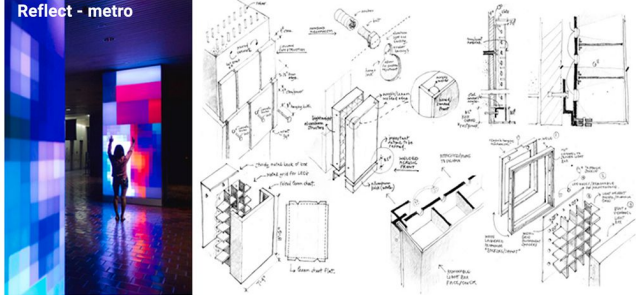
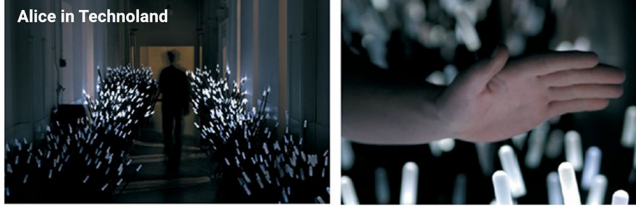
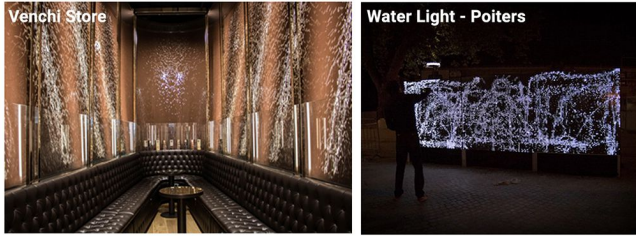
Array of 16 acrylic 10'-tall tubes, each with hundreds of responsive LED lights.

The more people that move around the tubes and touch them, the more elaborate and lively the display becomes.

Community come together to create endless combinations of vibrant light patterns.

Shine with Pride, Vancouver

Participatory Art Elements



	Name of Installation	Type of Art (form) Involved	Level of Intervention	Scale of Participation	Technology or Art involved	Aim of Installation	Impact on people
Literature study	Shine, Vancouver	Light	Urban level	Urban intervention attracted various levels of public	16 acrylic 10'-tall tubes, each with hundreds of responsive LED lights.	To bring out people of Hibernation	encouraged people to play together and also allowed them to experience the effect of their many hands
	Nature Trial	Light	Hospital Interior - Corridor	Kids and hospital users	70 led panels behind graphic wallpaper - Motion Sensors	calming and engaging route to surgery	Distraction Artwork -
	Klei Dytham Architecture - Bloomberg head quarters	Projection Light Display - Sound	Office Interior - Wall	Office Users	Sensors convert Movement and touch to optical and acoustic signals	giving 4 Play options	Fire ice and vigorous elements help provide a relaxing feel
	Event of Thread - Ann Hamilton	Movement of Fabric - That Flows Creating Dreamy effects	Newyork City Park Avenue - exhibition space	All age groups - Swings were an attraction	White Silk cloth - rope and pulley system	To Create Dynamism in Space - Immersive Installation	Therapy through Enthusiasm
Case Study	Shadow 3 - Shilpa Gupta	Projection Light Shadow Display	Pune, art Biennale	Event Visitors	Motion Sensor camera, Projection display	Portray the hardship of people in the Kashmir war	Affected people personally -Interactive Video Projection
	Water Temple at Kochi-Muziris Biennale 2018 - SondDung	Water Art	Building level	Visitors of the Biennale - All Age groups were addressed. No need to know art	create their own art with water on Glass Panels	move water brushes along the translucent wall- to give a relaxed soothing feel	Temporality - dries up - gives confidence - to bring the child back - watching was also beautiful experience
	Particles, Science Museum	Projection Light Display	Science museum - Installation	museum visitors	Multiple Projections	Different take on relationship between the technologically mediated space & people	silhouettes of observing visitors - in form of glowing particles
Elements study	Bruum Ruum, Barcelona	Light	Public Space - Urban Intervention	Public Users	Sensors capture Sound - and lighting elements change colour in response	Social light and Sound Interaction - public square is for the people	Engaging Public Space - encourages people to talk
	OH! Vancouver City Skyline	Senors and lighting	Urban Level	General Public Users	Sensors that detect touch	Illuminates the Vancouver Building depending on place of touch,	Sense of ownership inn the Space
	Venchi Chocolate store	Touch and Smell	Retail Interiors	Shop Visitors - Diners	Water fountain detail in Chocolate	Branding and Making Place attractive like Chocolate factory	Senses were Triggered thru Aroma - Made people indulge and buy More
	Reflect	Projection Light Display	Urban level - Metro Station	Transit Users	Led Light Panels capture realtime movement and emit Pixelated image	illuminates the dynamism of the lobby space	encourages a sense of discovery in the visitors

CHAPTER 4 Literature & Standards

4.1 Interpretation Centre

To have a complete Understanding of the process and programs through an Interpretation Centre.

4.2 Display Requirements

The various types of Display Systems that can be used to enhance the participatory exhibits and the technology involved

4.3 Lighting Requirements

Lighting systems that help illuminate the display, without any sort of glare that will hinder the participation.

INTERPRETATION CENTER

Museum Exhibits : they full of "information" but not translation of the topics in terms that the visitors can understand or relate to?

TRADITIONAL INSTITUTION



Authority is content provider

Interpretive exhibit : makes its topic "come to life" active visitor involvement relevance to the everyday life

PARTICIPATORY INSTITUTION



Authority is platform provider

TYPES OF INTERPRETIVE EXHIBITS

TYPE 1 exhibit

The visitor is active, exhibit moves or has motion and the visitors moves or does something



TYPE 2a exhibit

The visitor can do something but the exhibit is inert, such as a hands on touch table or touching an animal skin.



TYPE 2b exhibit

The visitor is passive (just looks) while the exhibit does all of the work, such as watching a video, watching a live animal

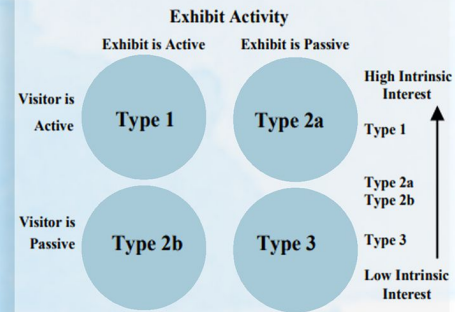


TYPE 3 exhibit

The visitor just looks (passive) and the exhibit is passive (does nothing) - looking at collections in cases/ flat work graphics



Exhibit Classification Matrix



Interactiveness & Exhibit Load

Highest "load" are the interactive ones
Low load exhibits are the more passive ones

100% enthusiasm, interest, and excitement when they first enter

Energy Drop

Time Span : 45 minutes and then provide refreshment

Research has shown that people are more interested in dynamic, animated, changing stimuli than in inert flatwork (USDA Design Office Research Report - ca 1996).

FLOW THROUGH SPACES -The Process

Attraction Power

Something that grabs attention

Holding Power

they are provoked or curious about it enough to stay.
Should be interesting

Engagement Power

enough curiosity raised, visitor tends to follow through, do the hands on activity, etc

Understanding

Tends to occur subconsciously

Outcomes

Learning/ Behavioural/ Emotional

Participation does five things best:

- Deliver personal relevance
- Celebrate and network diverse voices
- Deliver dynamic content
- Encourage interpersonal dialogue
- Support collaborative + creative practice

Five techniques for participatory engagement

- Be personal - subjective
- Scaffold the experience / side trip
- Design for thoughtful response
- Offer multiple engagement points
- Connect to known frameworks





DIGITAL DISPLAY SYSTEMS

Configurable, modular, and option-rich products to satisfy unique requirements. Hijacking users with the help of digital displays that grab attention and provide an holistic immersive Environment.

LCD VIDEO WALLS



LCD video walls encompass a wide range of different sizes, resolutions. Mosaic video walls allows designers to mix-and-match different LCD display tile sizes (22" and 55").

Backlit, Bezel Width 0.44mm even Systems in 2x2, 3x3 or 4x4 config.

LED VIDEO WALLS



seamless images, scalability to any size or shape, Outdoor LED wall - lightweight display is suitable for hanging and free-standing installations Available in 3.9, 5.2 and 7.8mm pixel pitches. Durable displays available from 43" to 100"

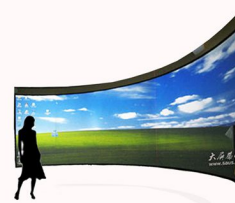
Touch Screen Displays



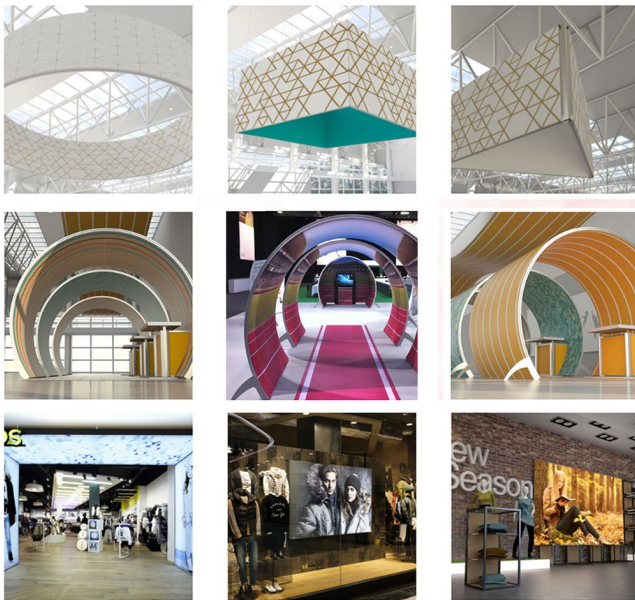
Combines a 75", 86" or 98" multi-touch experience with stunning 4K image clarity.

Delivers a high-performance, interactive experience with 32 simultaneous touch points for single or multi-user environments. Thin, lightweight, anti-static material applied directly to the LED video wall

Curved Display Walls



1.7mm ultra narrow bezel, high quality, practical, good vision effect. Can be achieved through panels. Panel Size: 55" Flexible structure design, easy installation, extensible, 178deg wide viewing angle



LARGE FORMAT Fabric Displays

Ceiling-hung Fabric Displays

The ultimate awareness-raising display at exhibitions and events, ceiling-hung TFS displays can be manufactured in custom shapes and sizes with double-sided graphics.

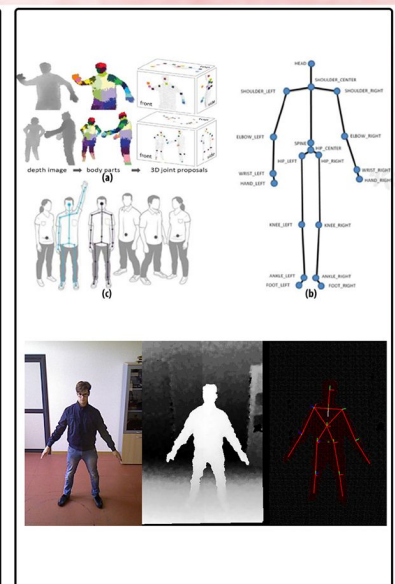
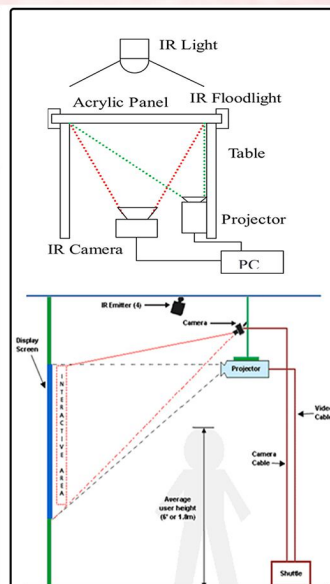
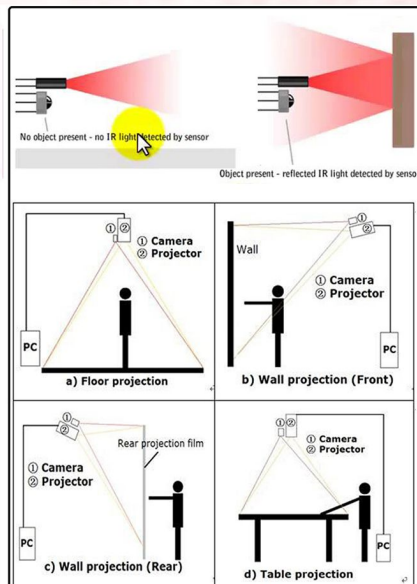
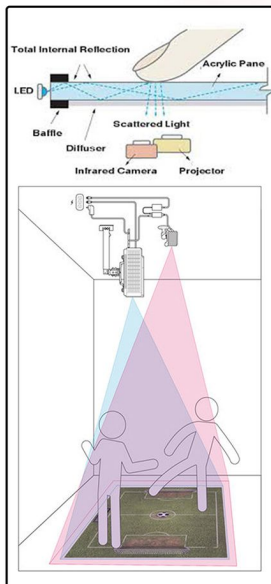
Illuminated Format Fabric Displays

LED illumination can be integrated within tension fabric display - backlit (ideal for wall-mounted displays), side-fire (ideal for flatpack free-standing displays) edge-lit (for smaller photographic quality displays)

Curved Large Format Fabric Displays

Vertical and horizontal curved tension fabric systems bring a new dimension to your displays. Create archways, discreet meeting areas, and ceiling hung banners, all with double sided graphics to maximise your branding at events and in retail spaces.

MOTION SENSORS & DETECTORS



STANDARDS IN A GALLERY SPACE

WINDOWS AND DOORS

Windows and doors should be of suitable size for lighting the rooms.
 Strong and able to be securely closed.
 Non conductive of heat and dust from outside.
 There should be no doors inside the exhibition except where a part of the building requires to permanently cut-off for functional reasons. Floor plans for the location of

FLOORS

Generally floors should be darker then the walls with a reflecting capacity less than 30%
 Flooring should be durable and maintenance should be low.

EXHIBITION ITEMS

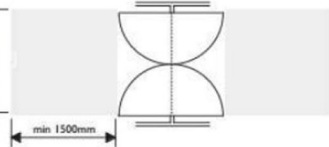
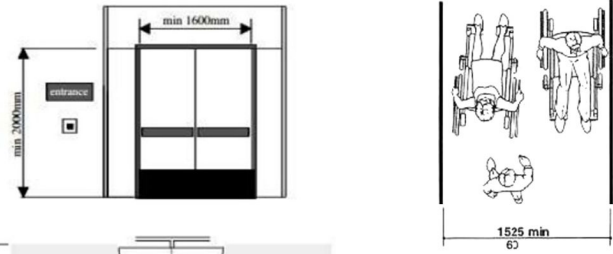
Items in exhibitions must be visually accessible to people.
 A male adult who uses a wheelchair has an average eye level of between 1090mm (1.09 m) and 1295mm (1.29 m) above the finished floor.
 Objects placed above 1015mm (1.0 m) will be seen only from below by most seated and short viewers.

CIRCULATION

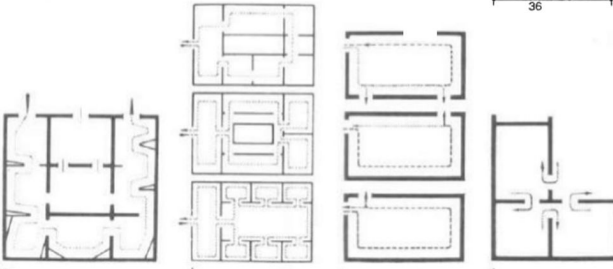
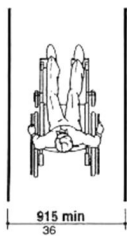
The circulation route must be clearly defined, well lighted, and easy to follow.
 Provide sufficient lighting on circulation routes.
 Provide nonverbal way finding assistance along the circulation route.
 Visually define the walls, floors, and pedestals.
 Design areas so that floor surfaces at and around accessible seating areas are level, stable, firm, and slip-resistant.
 Provide more than one exit from an exhibition.

CIRCULATION ROUTE

The circulation route must be well lighted , clearly defined , and east to follow.
 The circulation route must be at least 915 mm (0.91 m) wide for one- way traffic .
 For two-way routes, the minimum width is 1525 mm (1.5 m) .
 It is recommended that even one-way traffic routes be a minimum of 1525 mm (1.5 m) to allow wheelchair users to stop to look at cases without blocking the route.



Single door - min 800mm wide, preferably 1200mm. Double door min 1600mm



Spatial Layouts

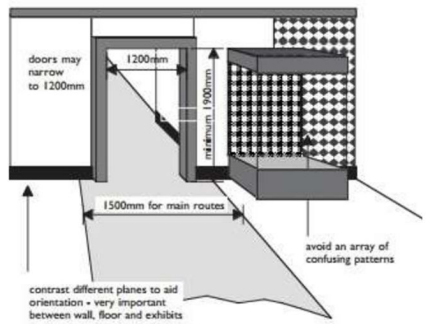
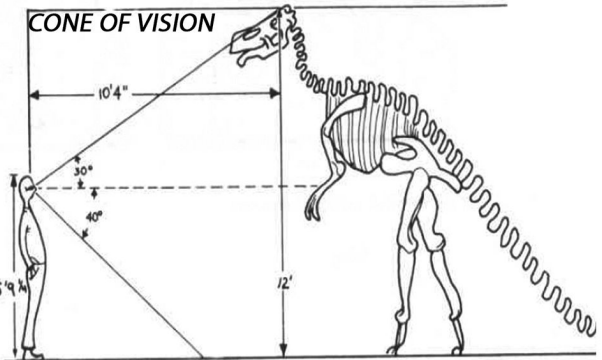
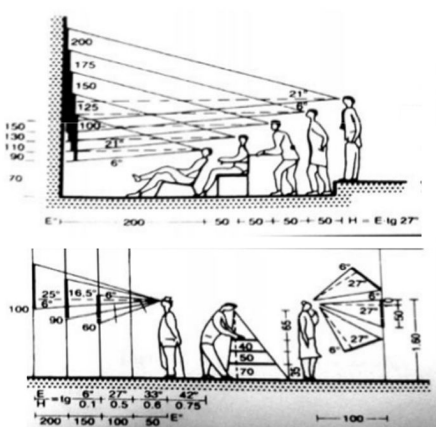
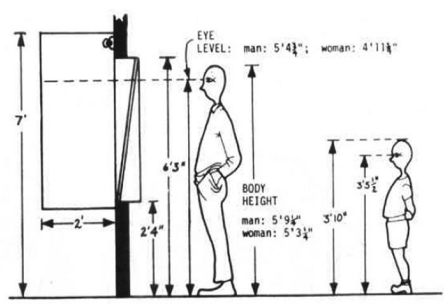


Exhibit Layout



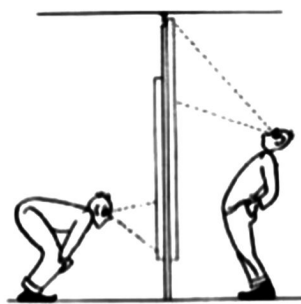
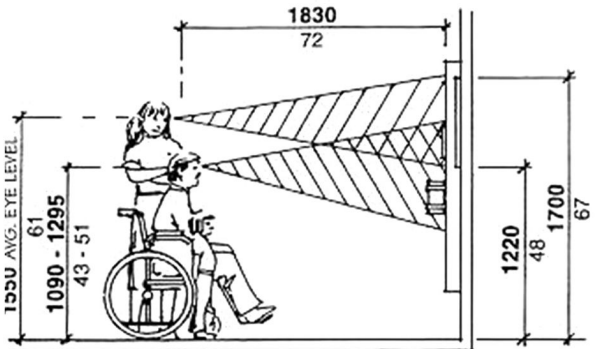
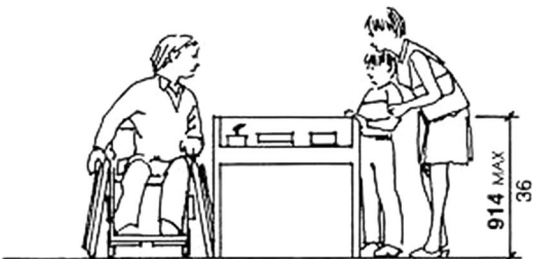
FURNITURE AND DISPLAY UNITS



HEIGHT OF DISPLAY

AVERAGE VIEWING SIGHTLINE

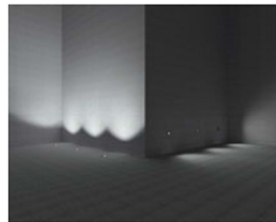
Difficulties while Viewing



Understanding lighting in exhibit spaces

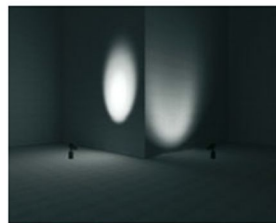
Lighting systems used in exhibition rooms are:

- luminous ceilings with opal glass enclosure (diffuse light) or satinised and textured glass (diffuse/directional),
- indirect luminaires (diffuse),
- cove luminaires (diffuse),
- wallwashers (directional or diffuse/directional),
- spot lamps.



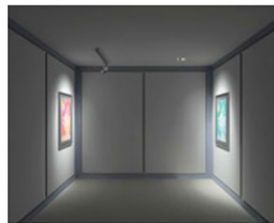
Fibre-optic lighting system for display cabinets: the light guides are inside curved tubes. An optical connector at the end of the fibre/tube distributes the light.

Recessed floor floods (left) for illumination and accentuating light, and orientation luminaires for recessed wall mounting (right)



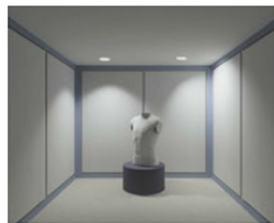
Miniature LED luminaire, installed here in the ceiling of a display cabinet for showcase lighting

Projectors for illumination, with reflectors for spotlighting (left) and floodlighting (right) beam spread



Spots for power track (left) and swivel-mounted recessed downlight with spotlighting characteristics (right); power track is also suitable for recessed ceiling mounting.

Cove luminaire with a housing that forms the coving (left), and light from a coving formed by architectural elements (right).



Downlights with symmetrical beam spread (left) and asymmetrical

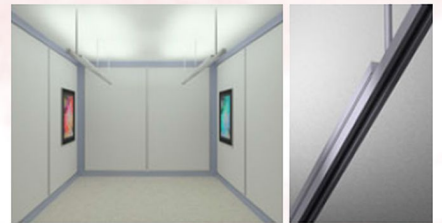
Lighting channels with clear (left) and opal (right) enclosure



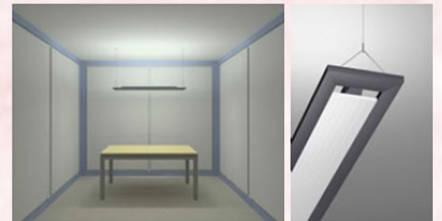
Recessed wallwashers with asymmetrical beam spread, the one on the right with a specular "kick reflector" for also directing light onto the edge of the ceiling.



Luminous ceiling



Indirect luminaire with fluorescent lamps for power track, operated by a power track phase in the ceiling guide



Light for working: pendant luminaire for tubular fluorescent lamp with direct/indirect light distribution

Reflectance

The colour, pattern and reflectance of ceiling, walls and floor affect the visual impact of the exhibits and the atmosphere of the room.

How bright or dark walls and ceiling can be kept – i.e. how high their reflectance should be – depends crucially on the design intention. It is not possible to make a general recommendation.

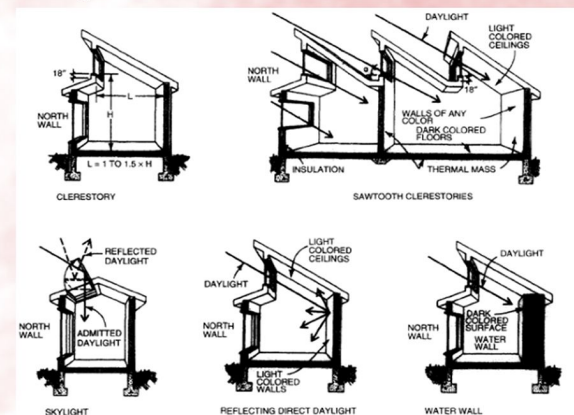
Corridors foyers



Corridor lighting provides guidance for visitors and makes their route safe.

Minimum illuminance: 100 lux

Daylighting



CHAPTER 5 – Art Interpretation centre

5.1 Site Surrounding and Details

5.2 Master plan and Views

5.3 Concept and Moodboard

5.4 Entrance Block - Illusion

5.5 Exhibit block 1 - Airy

5.6 Exhibit block 1 - Droplet

5.7 Artist Co-working block – Fiery Fire

5.8 Souvenir Shop – Illusion

5.9 Restaurant

5.10 Art Gallery

5.11 Temporary Pop up structure

SITE SURROUNDING



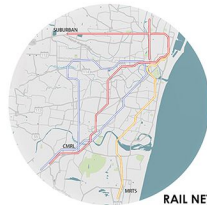
LAND USE



SITE SELECTION: Criteria

- Space that encourages artistic interventions
- Flexible to cater to various programmers
- Accessibility
- Established activity node in the city
- Diverse user groups

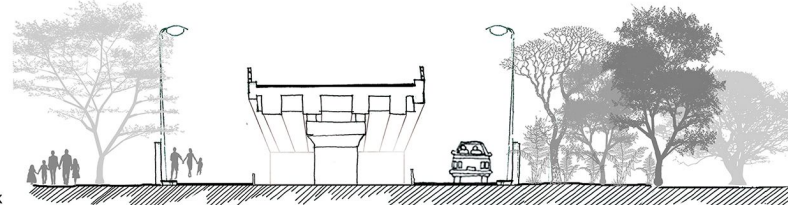
- HERITAGE
- TRANSIT HUB
- FLOATING POPULATION



RAIL NETWORK



ROAD NETWORK



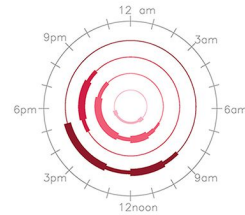
Pantheon Road section

Getting its Name From the Museum theatre, the Pantheon, the flyover eclipses the spotlight the museum complex could get.

EGMORE IS A GOLD MINE - S. MUTHAIAH
egmore has a lot of heritage structures that are completely overshadowed. the Museum complex houses two such significant structures, The Museum Theatre and the The National Art gallery which ought to be appreciated and celebrated by the local public as well

EGMORE THAT HOUSED ZOOLOGICAL PARKS AND GARDEN HOUSES HAS SEEN A STARK DECLINE ONLY IN THE OPEN SPACES.

PANTHEON Road



- Staff / Curators
- library users
- Theatre Audience
- Museum Visitors



USER GROUP Analysis

MOVEMENT mapping

"Illusion is essential to art, but also that art is an essential resource of truth."

ELEMENTS OF PHYSICAL REALITY MERGED WITH THE PERCEPTION OF ART PROVIDE A NEW DIMENSION



ART AS AN IMMERSIVE EXPERIENCE the Concept

CONCEPT : Consciousness of Reality takes place through the Elements of Physical Reality (Surroundings and their dimensions) Nature and its Senses.

Our perception of reality is a generation of sensations caused by our minds, and the sense that they make of the inputs to the brain, be they aural, visual, tactile, taste or smell.

It is very easy to distort this perception, through altering these well known elements or through the loss of one of the senses.



Results - Perception of art

ART AS EXPERIENCE

JOHN DEWEY THEORIES

Difference between - ordinary "walking around" and something he called "an experience."

ART AS AN EXPERIENCE:
Evokes particular emotion,
Connection,
Completedness,
In-depth Understanding.

JOHN DEWEY

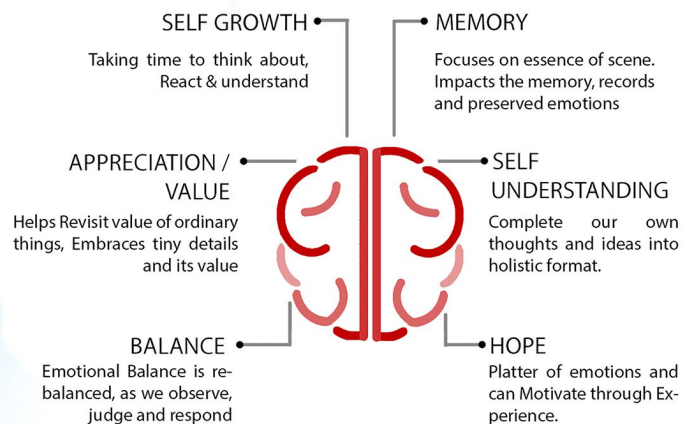
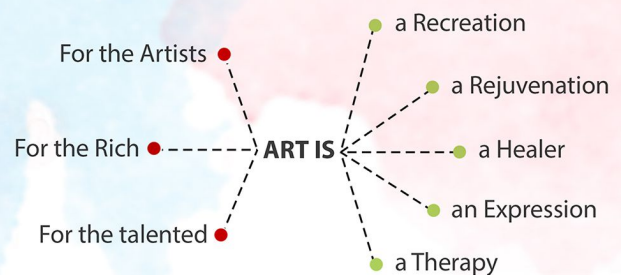
QUESTIONING PERCEPTION OF REALITY

Perception in art stands for a complex relation between visual stimuli and a personal understanding of them. It is a theoretical postulate not only aims to clarify the understanding of artworks but provides platform for individual opinions and evaluations.

Works of art represent a rich source of ideas through a SENSORY & AESTHETIC EXPERIENCE and gives a new understanding about how the world appears to us.

MISCONCEPTIONS

REALITY



During childhood, happiest moments were probably spent throwing paint around, building forts, or attempting to form a band



For children, using IMAGINATION is a key part of everyday life.

Express YOURSELF

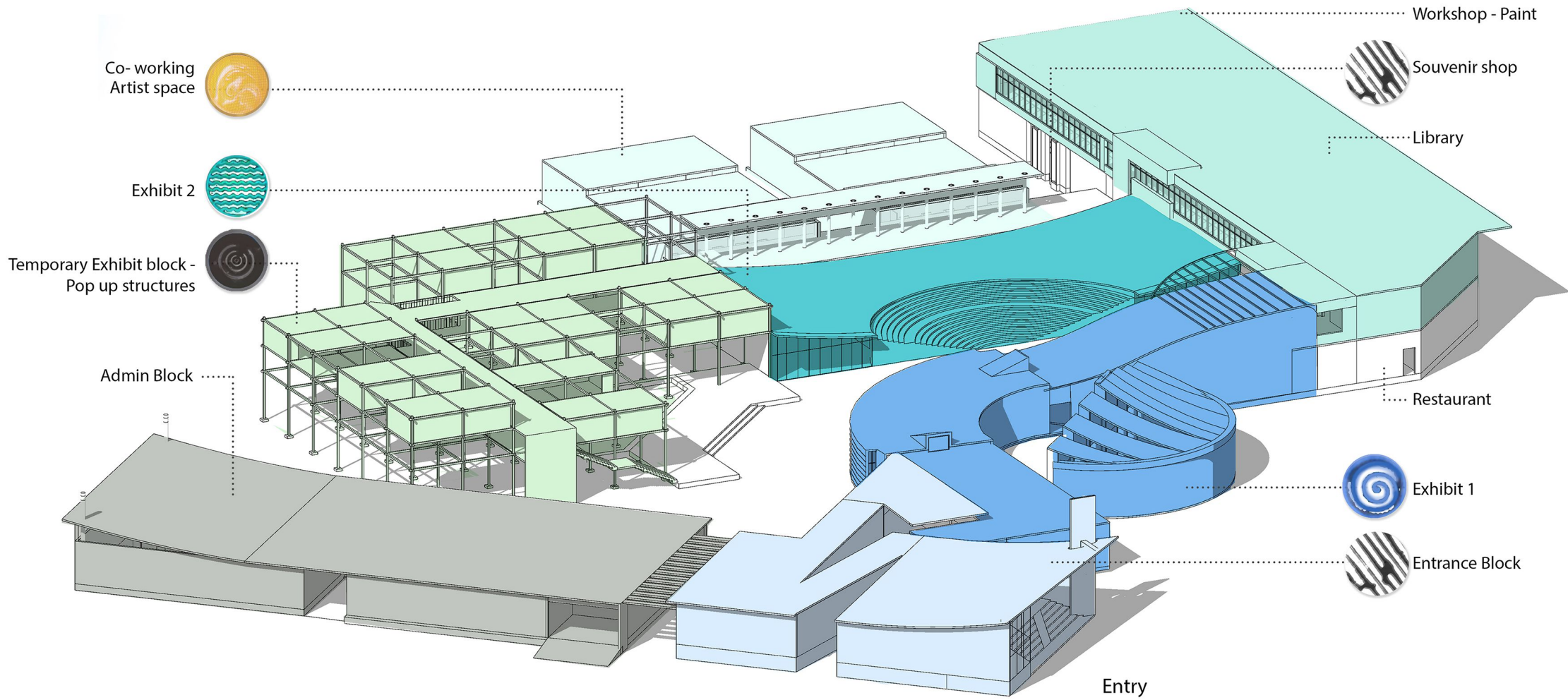


Carrying out creative activities also helps RELAX and DE-STRESS

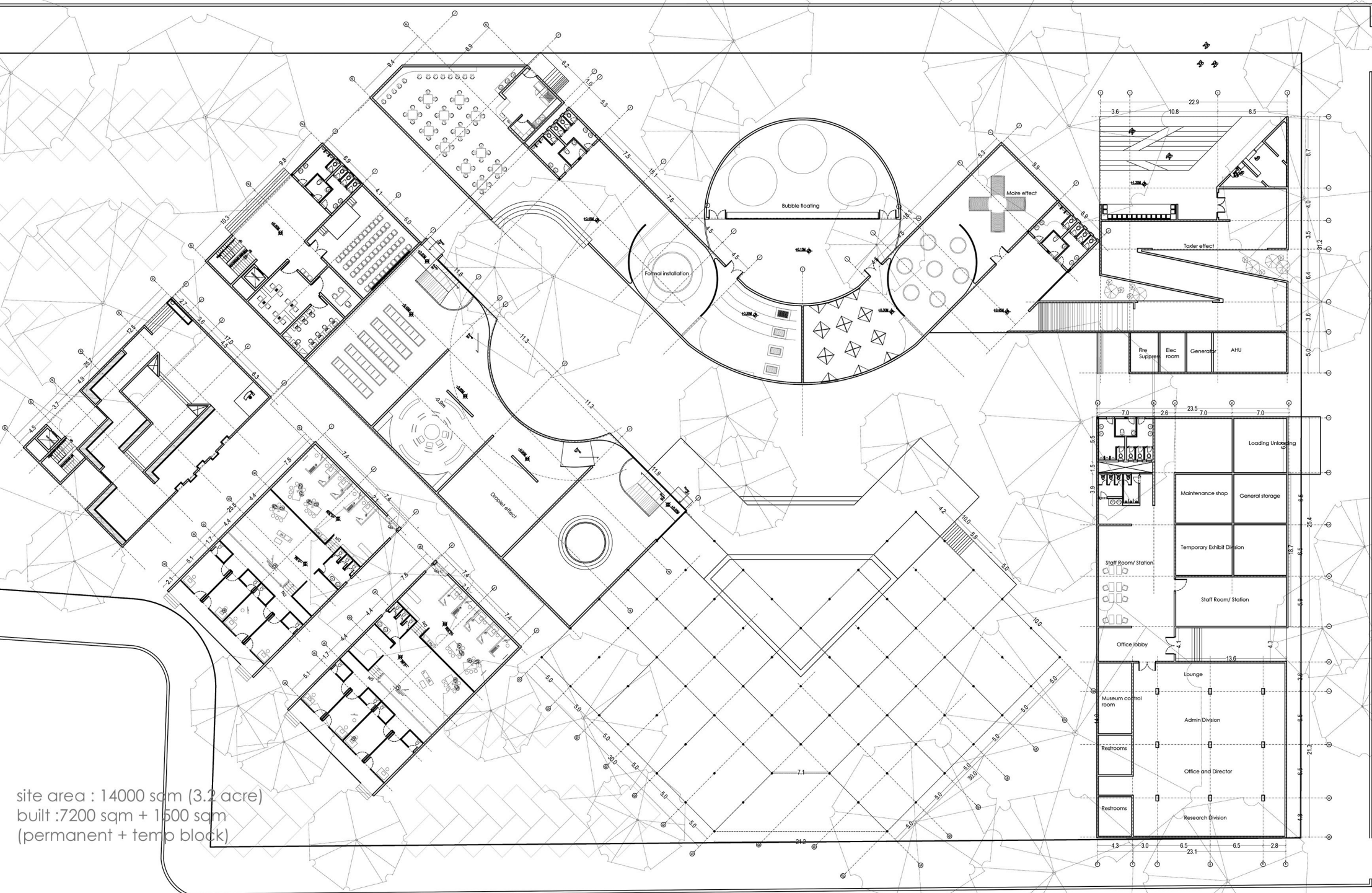
FLOW with it

ART for everyone ?

One needs to ENGAGE, EXPERIENCE, ACCEPT and BELIEVE that it makes us better people and join.



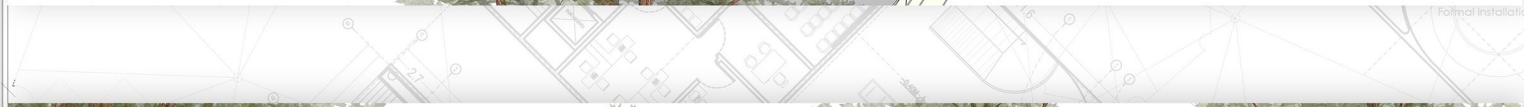
CONCEPTUAL ZONING Master Plan



site area : 14000 sqm (3.2 acre)
 built :7200 sqm + 1500 sqm
 (permanent + temp block)



Site View



Entrance block



Central arena

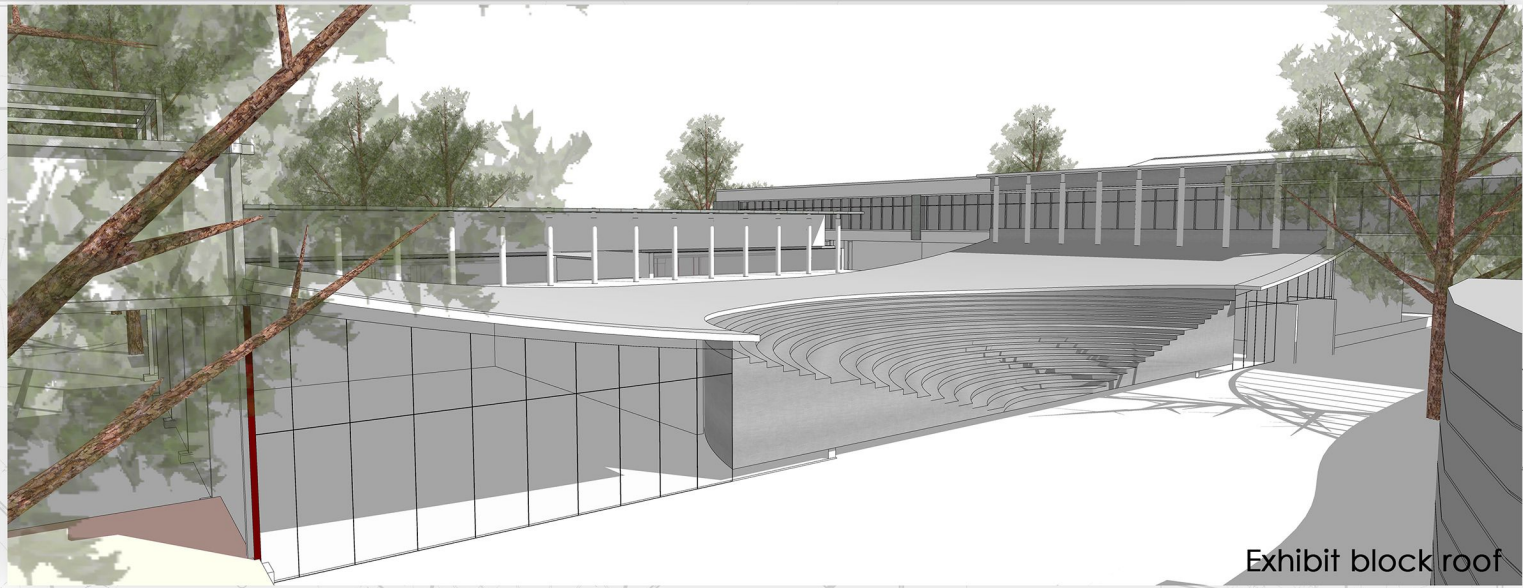
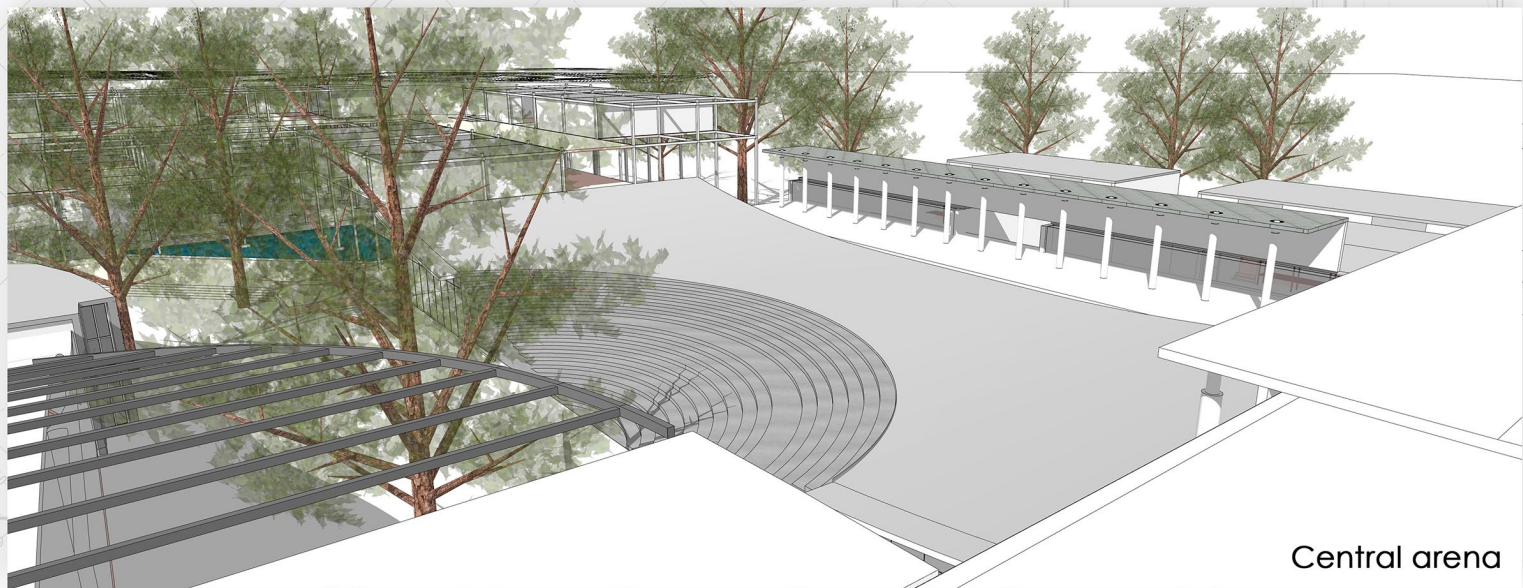


Exhibit block roof



Temporary exhibit



Central arena

ENTRANCE BLOCK

Concept : ILLUSION

To break out from the Reality - and step into an illusionary world



COLOUR PALLETTE



Light and shadow play

Ceiling mirror play

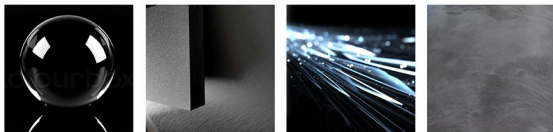
To getting lost in the space - illusionary False ceiling

Illusionary entrances

Interactive walls to attract public

MATERIAL PALLETTE

Entrance Bay



F.Ceiling - Checkered Luminaire ceiling
 Wall - PVC black
 Accent - Light streaks
 Floor - Resin PU

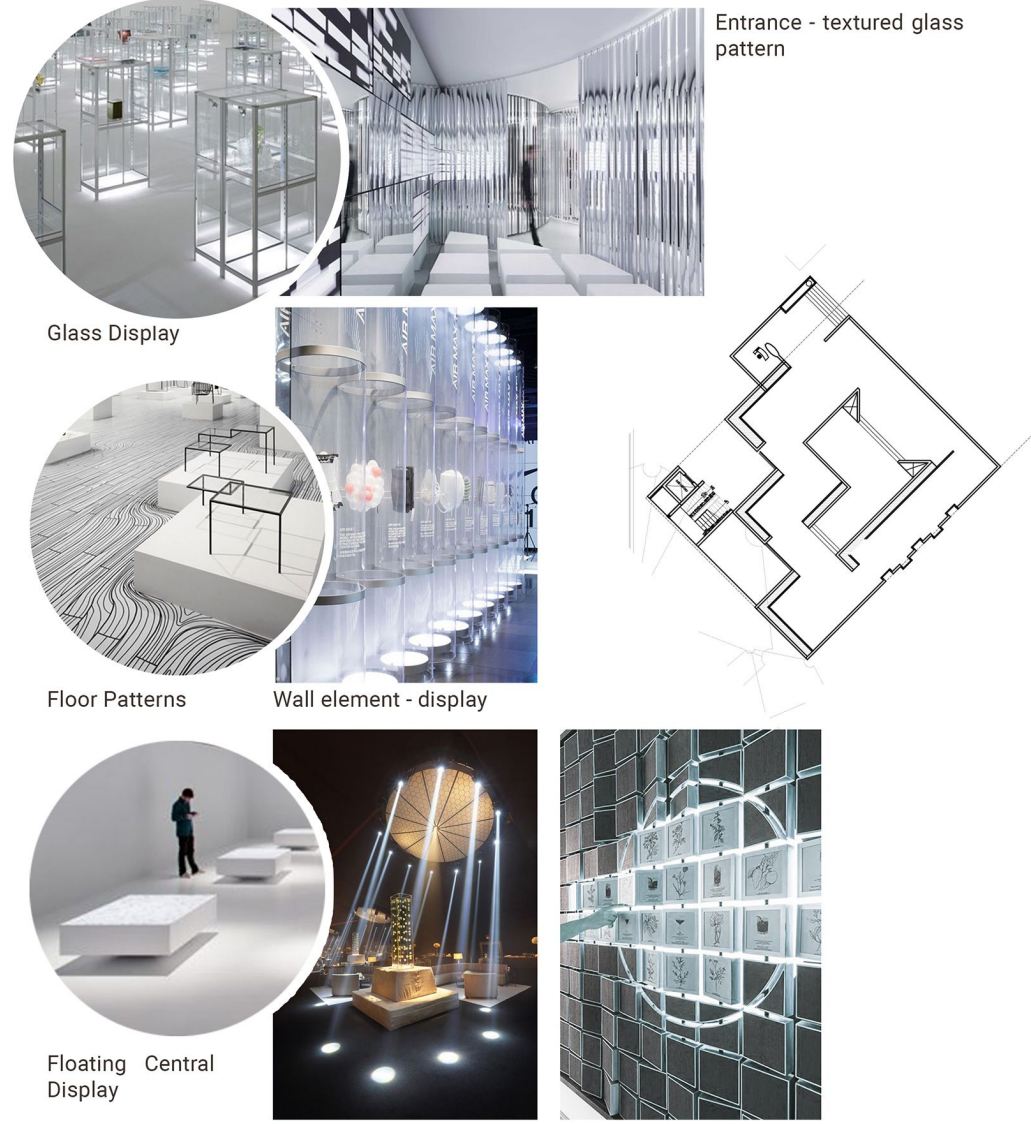
SOUVENIR SHOP

Concept : ILLUSION and trippy

To continue to Remember the experience had - taking back



COLOUR PALLETTE



Entrance - textured glass pattern

Glass Display

Floor Patterns

Wall element - display

Floating Central Display

Spot lighting

Rotating - interactive wall

MATERIAL PALLETTE

Ambient materials



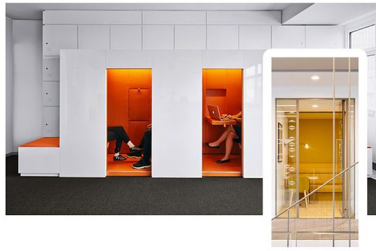
F.Ceiling - Plain plastered
 Wall - PVC black / rotatable boxes
 Accent - glass bricks
 Floor - Granite

ARTIST Co working BLOCK

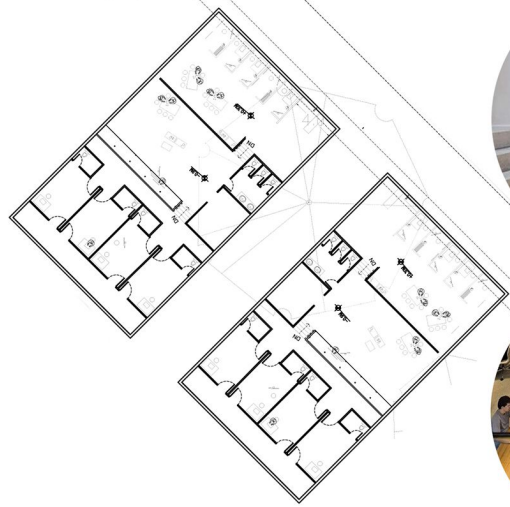
Concept : ENERGY
Thriving Work Environment for Passionate set of Art Workers



co working space - informal



Private work pods



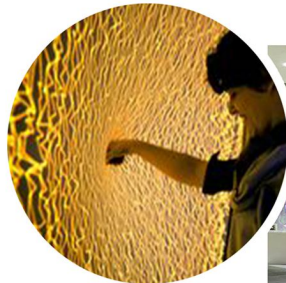
Relaxation zones



Public View from Deck



Private work rooms



Accent walls - stress reducing

MATERIAL PALLETTE

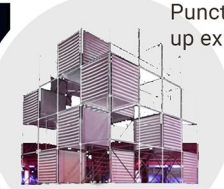
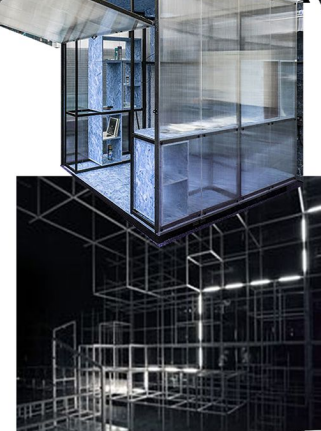
Entrance Bay



F.Ceiling - Louvered
Wall - PVC yellow
Accent - Tinted glass
Floor - wooden vinyl

TEMPORARY Exhibit - POP Up structure

Concept : STARY SPACE
Space like feel with minute light holes - stars to provide galaxy feel



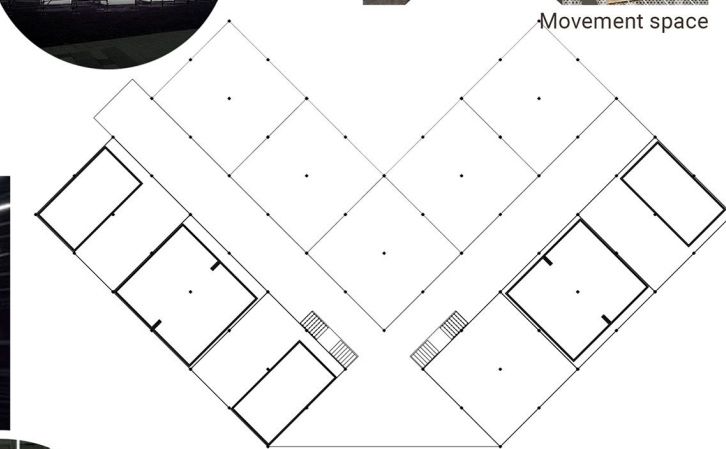
Punctured - Pop up exhibits



white boxed amid starry sky



Movement space



Led Lights along scaffolding



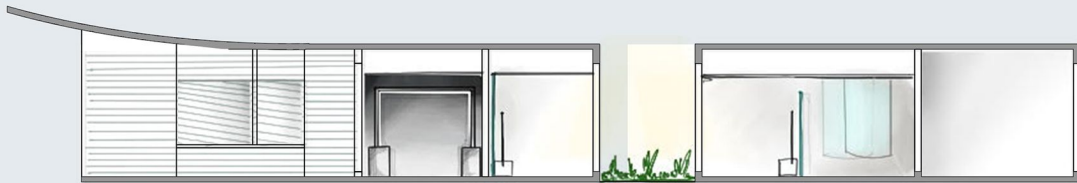
Play Space beneath

MATERIAL PALLETTE

Scaffolding - POP up exhibits

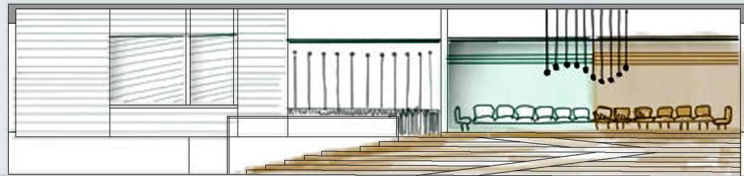


Protection - Transparent PVC
Wall - chipboard box
Support - Metal channel - scaffolding
Accent - Led light scaffolding



Entrance

Maze Exhibit



Entrance elevation

Entrance Block

Exhibit Block 1

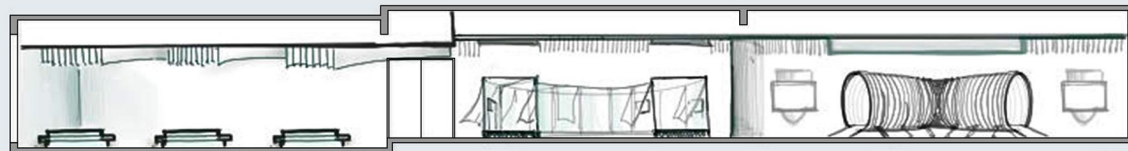


Exhibit 1 Section



Suspended LED track Downlight



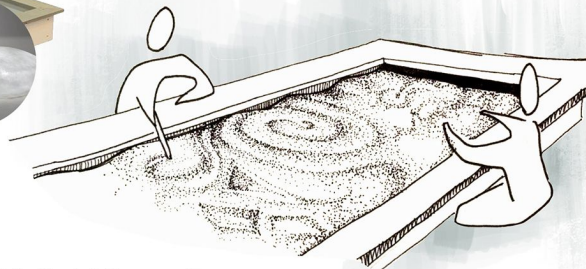
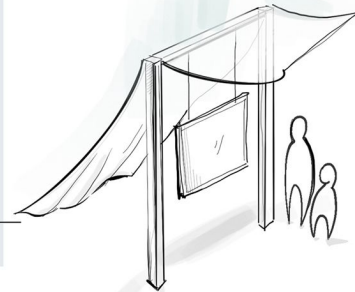
B/W strip PVC Ceiling Panel



Curved Polycarbonate Sheets

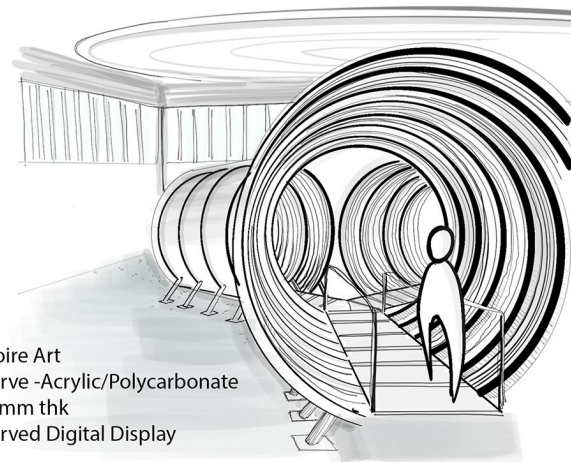


Suspending pictures using wire Ceiling to Floor

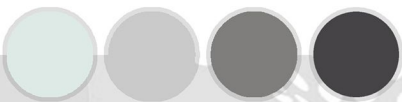
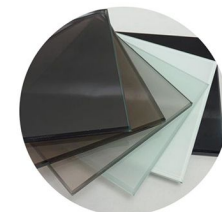


White Undulations on Floor
Sand Pits - with Smooth Corian Finish

Pebbles- TEMPORAL Zen Art



Moire Art
Curve -Acrylic/Polycarbonate
10mm thk
Curved Digital Display



Formal Installation -
Air pods

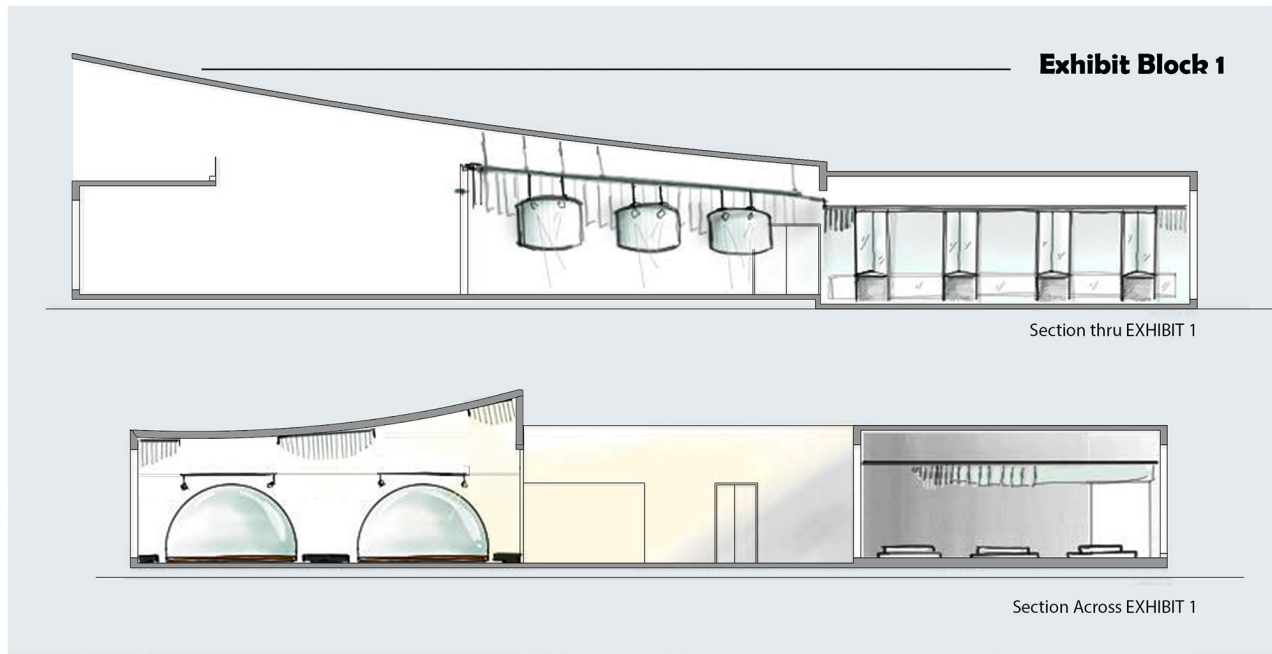
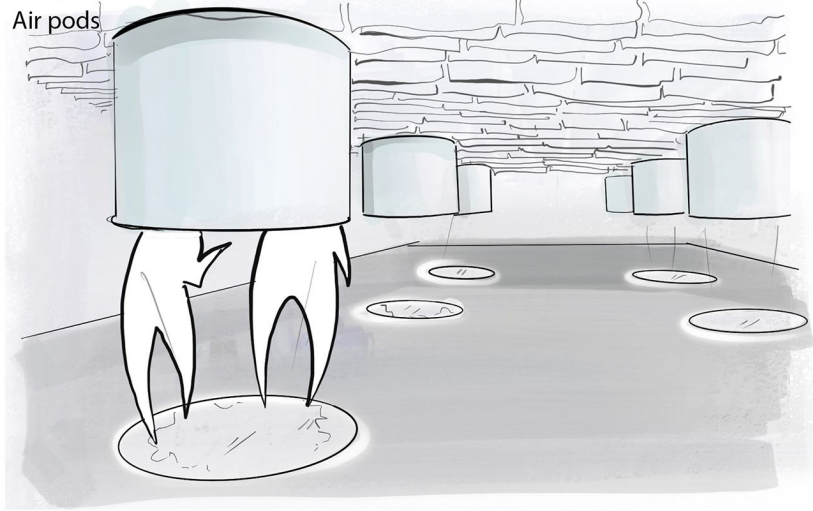


Exhibit Block 1

Section thru EXHIBIT 1

Section Across EXHIBIT 1

Baffle ceiling
Fabric - starched
Gypsum Board Ceiling



LED strip lights in Aluminium Casing - directional
Adjustable Downlights 20W, 4000k white light ; Dim 228 x 28
Track Lights - 6000k 6 w - LED panel light



Floor Display

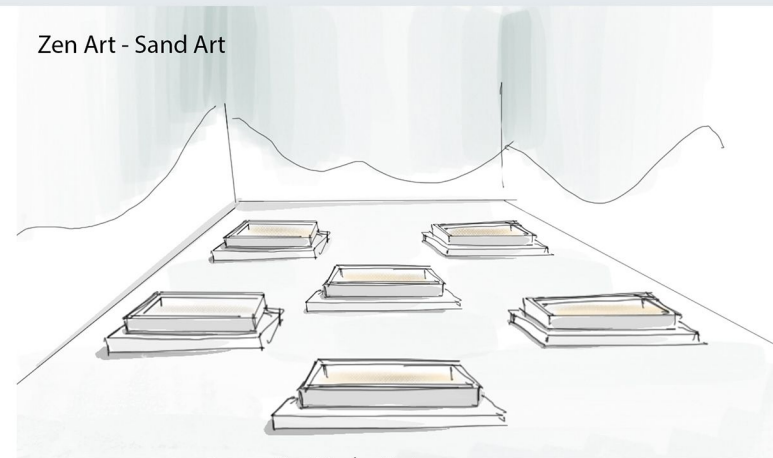
Corian Finish -
Pod system

Bubble inflatable Installation



pvc - Inflatable Bubble -
Mounted on White
Decked flooring

Zen Art - Sand Art



Kaleidoscopic Art - Mandala



Brushed Aluminium
FormWork - Polished
Double sided Mirror

Reflective False
ceiling

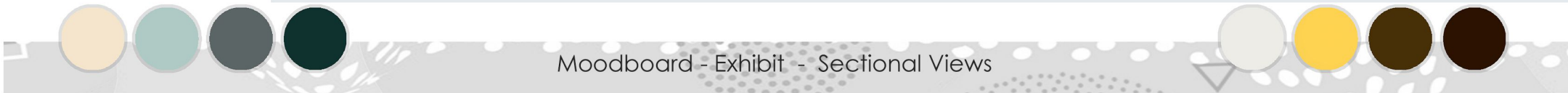
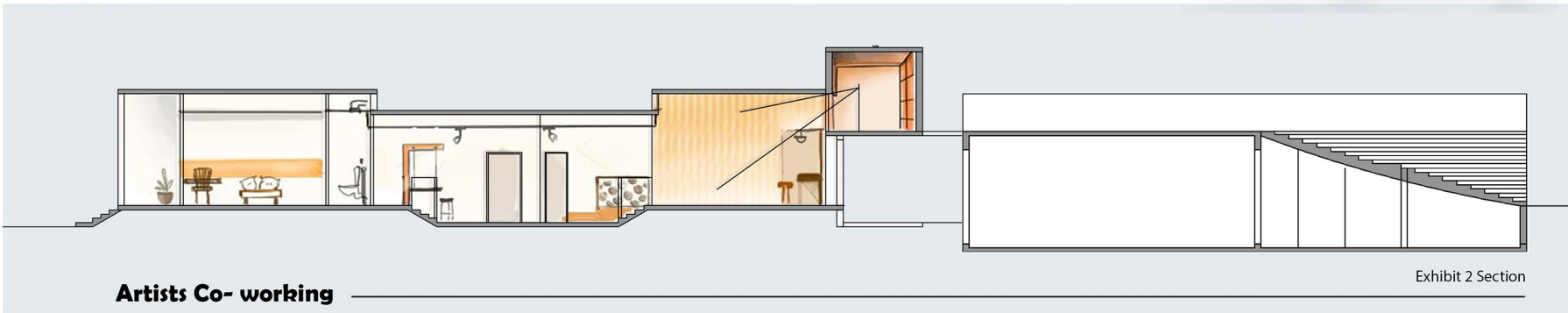
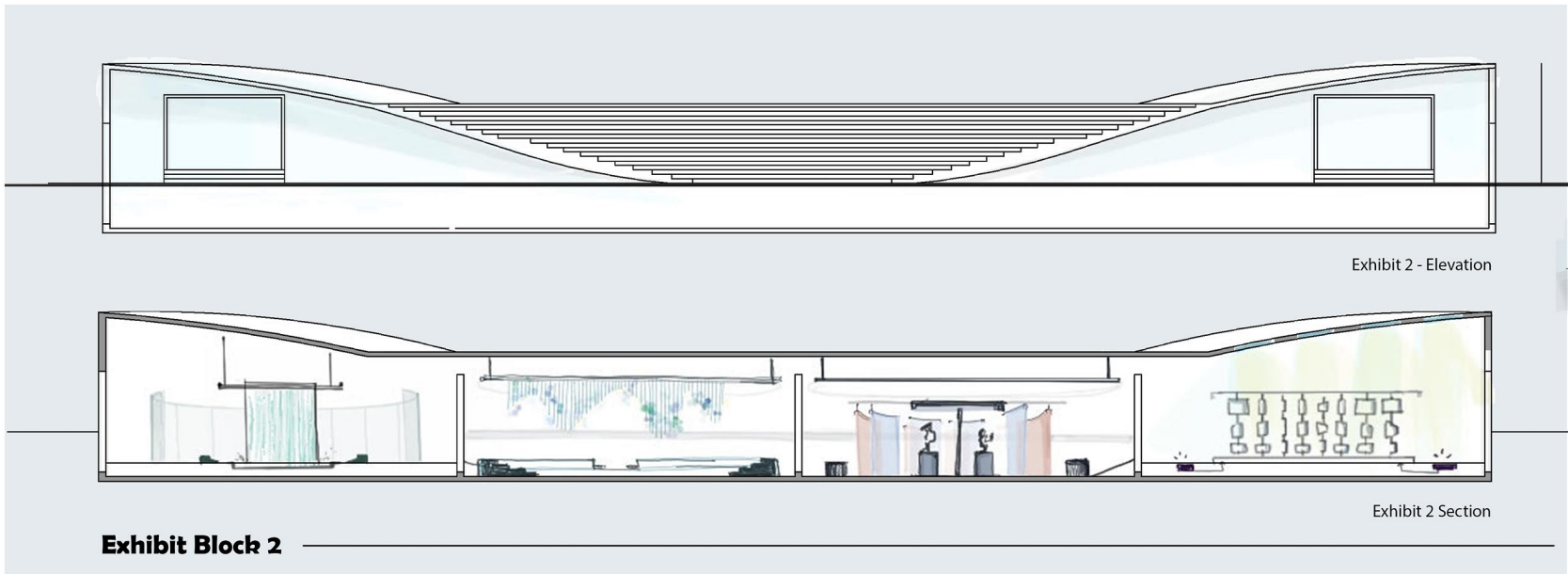
Innovative Display Systems

Accent Wall Displays

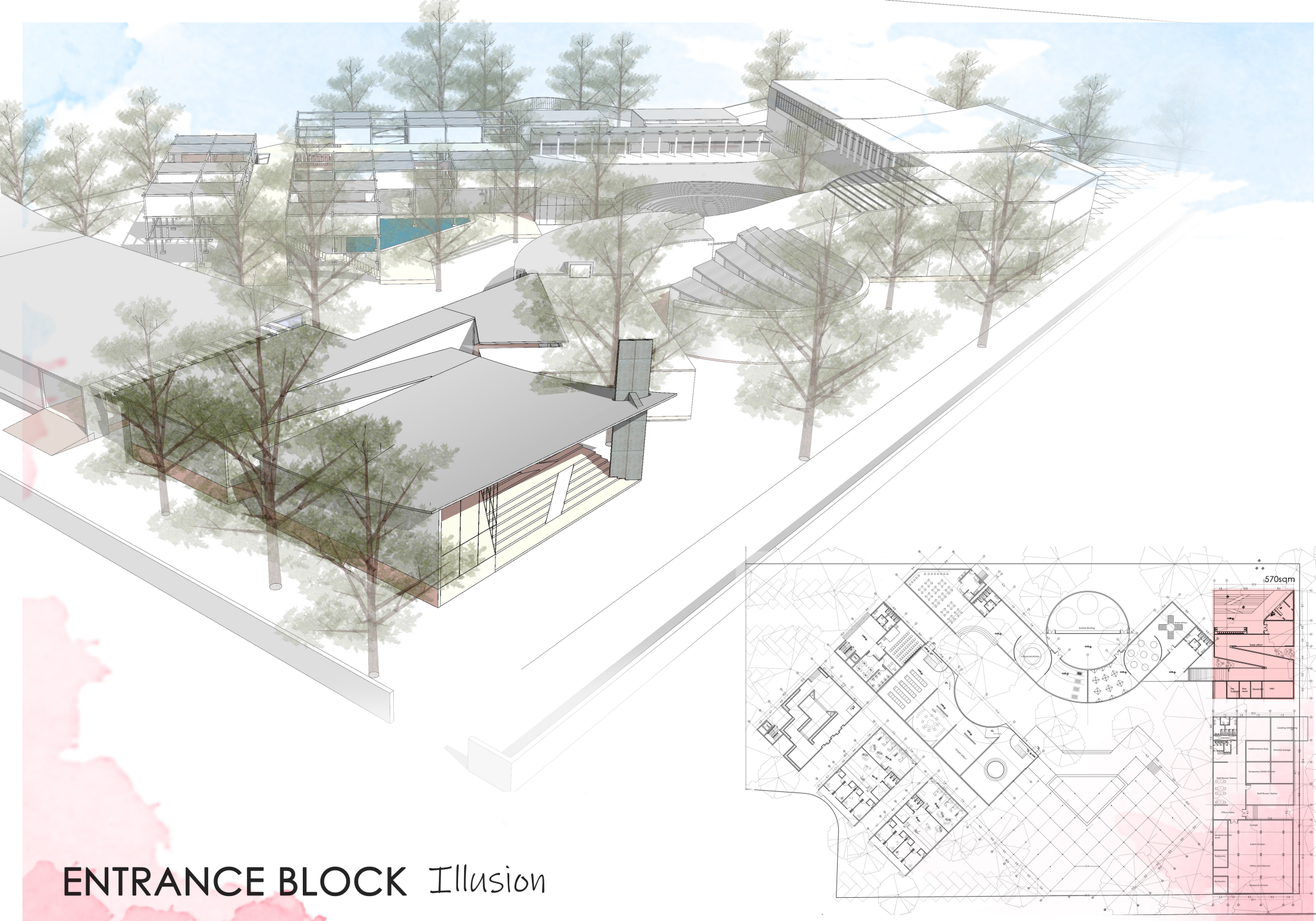


Track Ceiling
Spots
50w Dimmable &
Adjustable

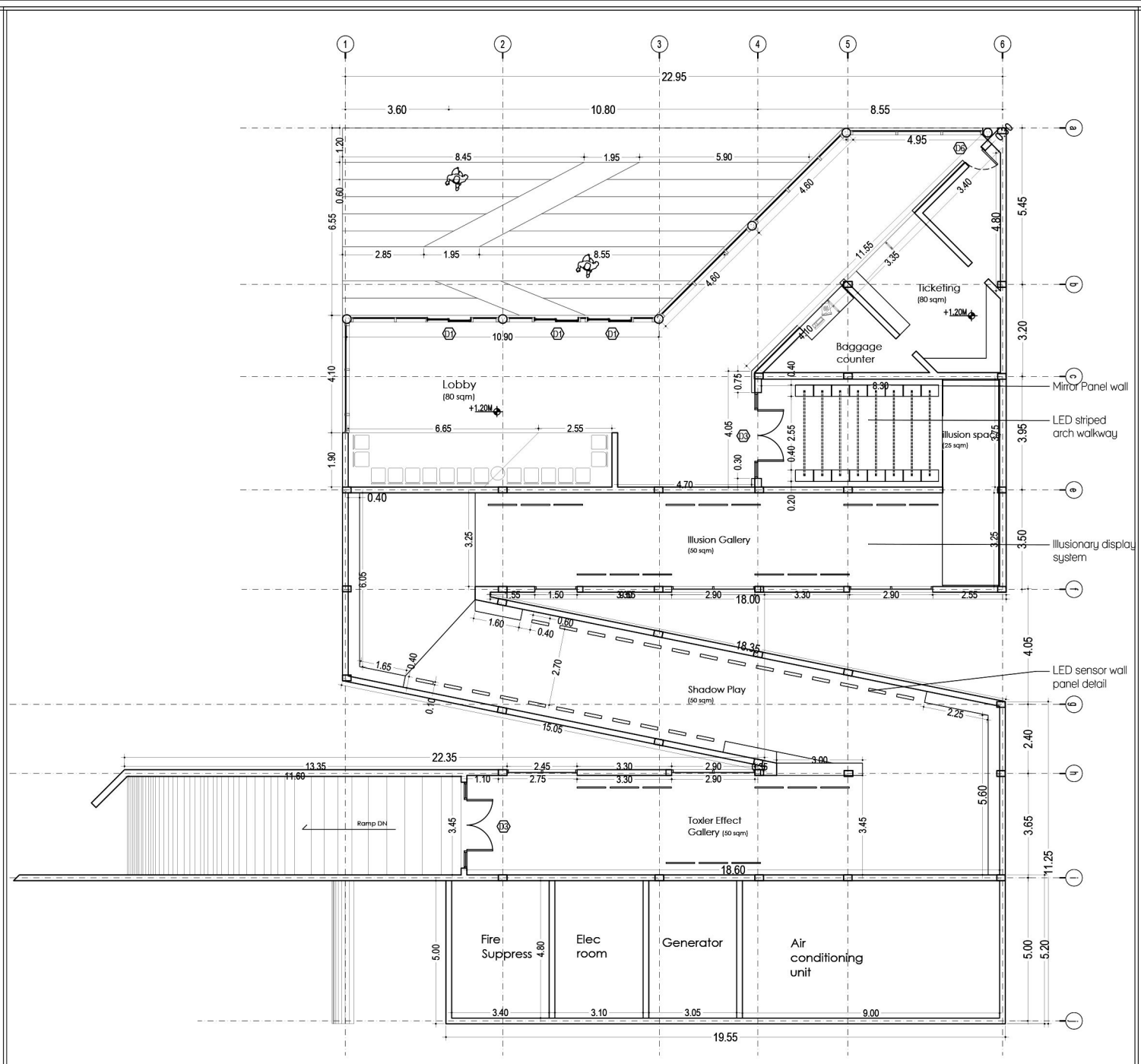








ENTRANCE BLOCK Illusion

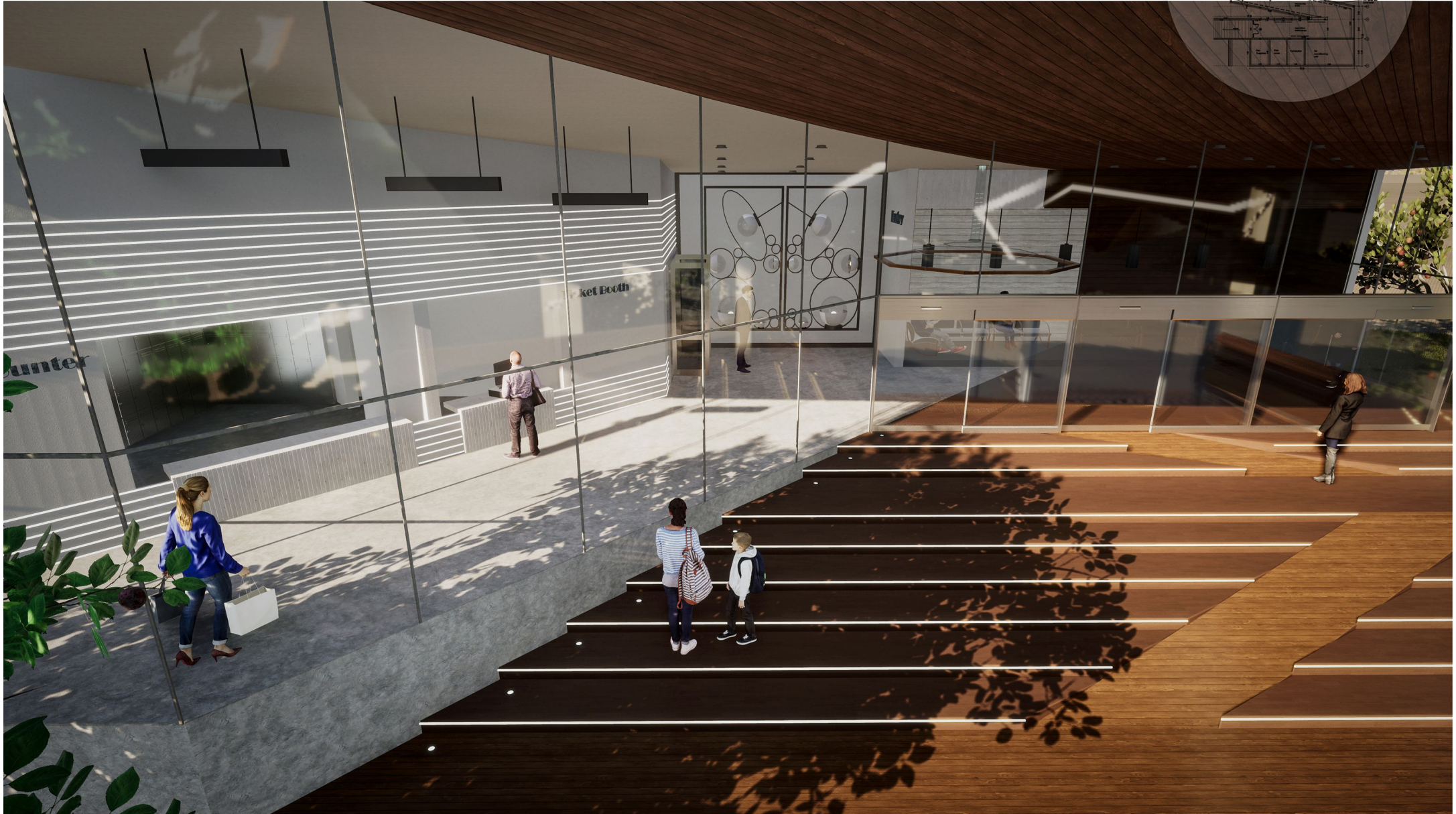
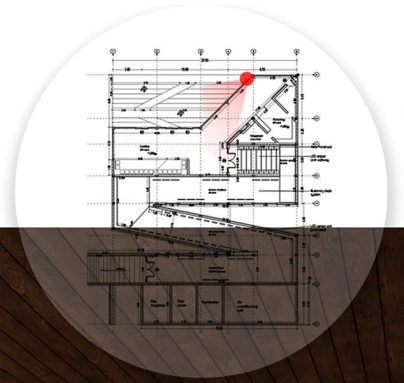


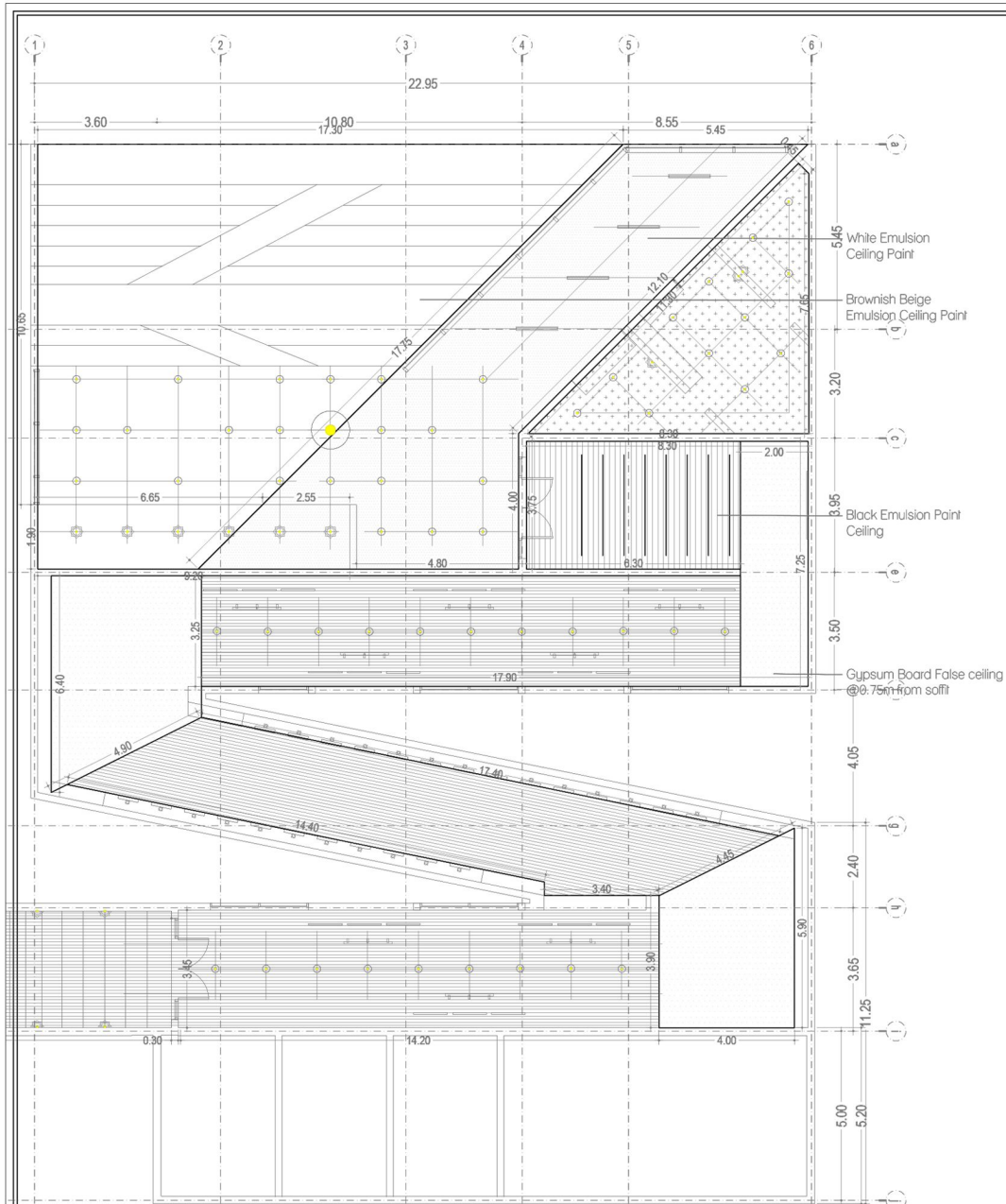
FLOOR PLAN

Entrance Block Entrance View

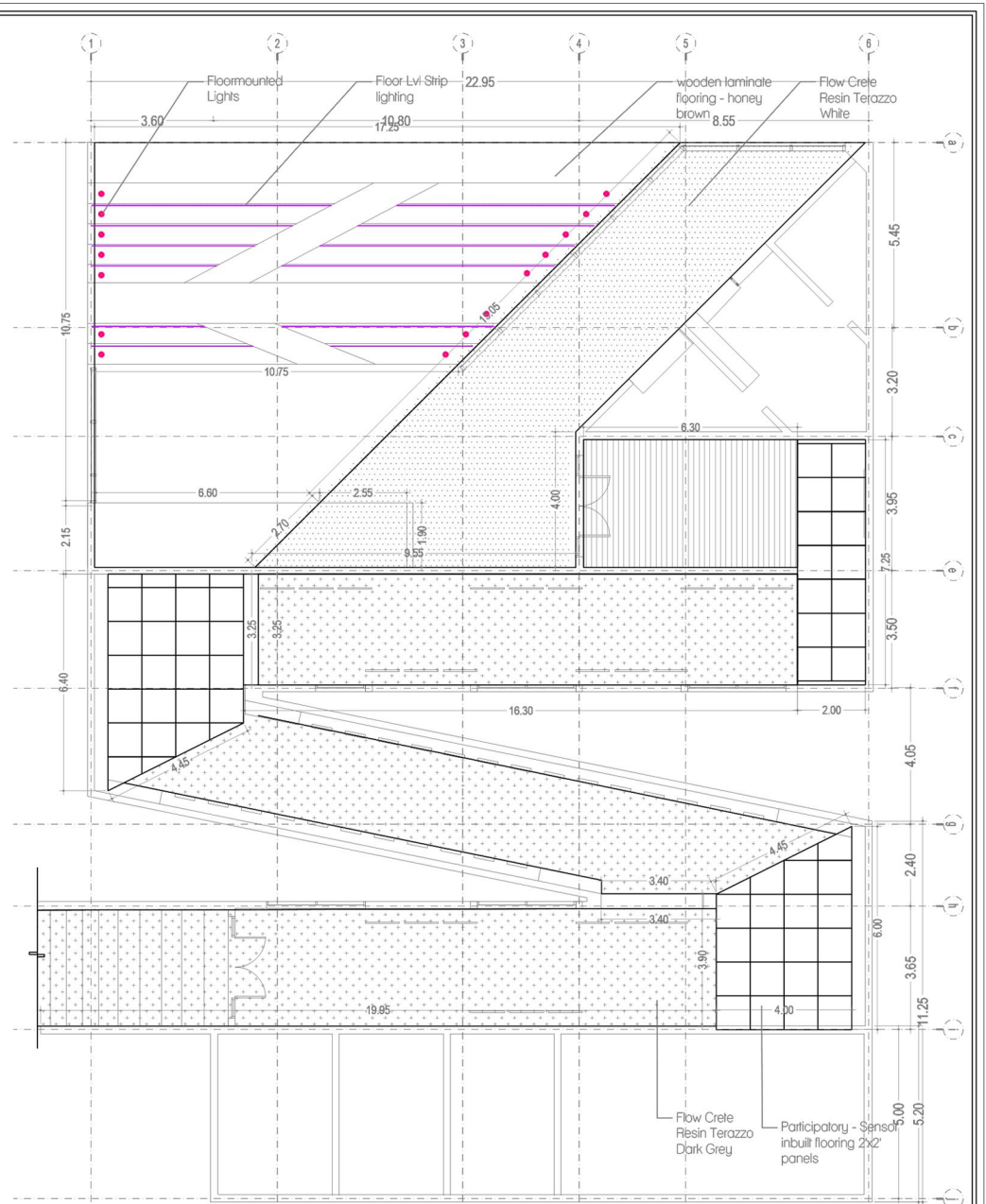


Entrance Block Entrance View

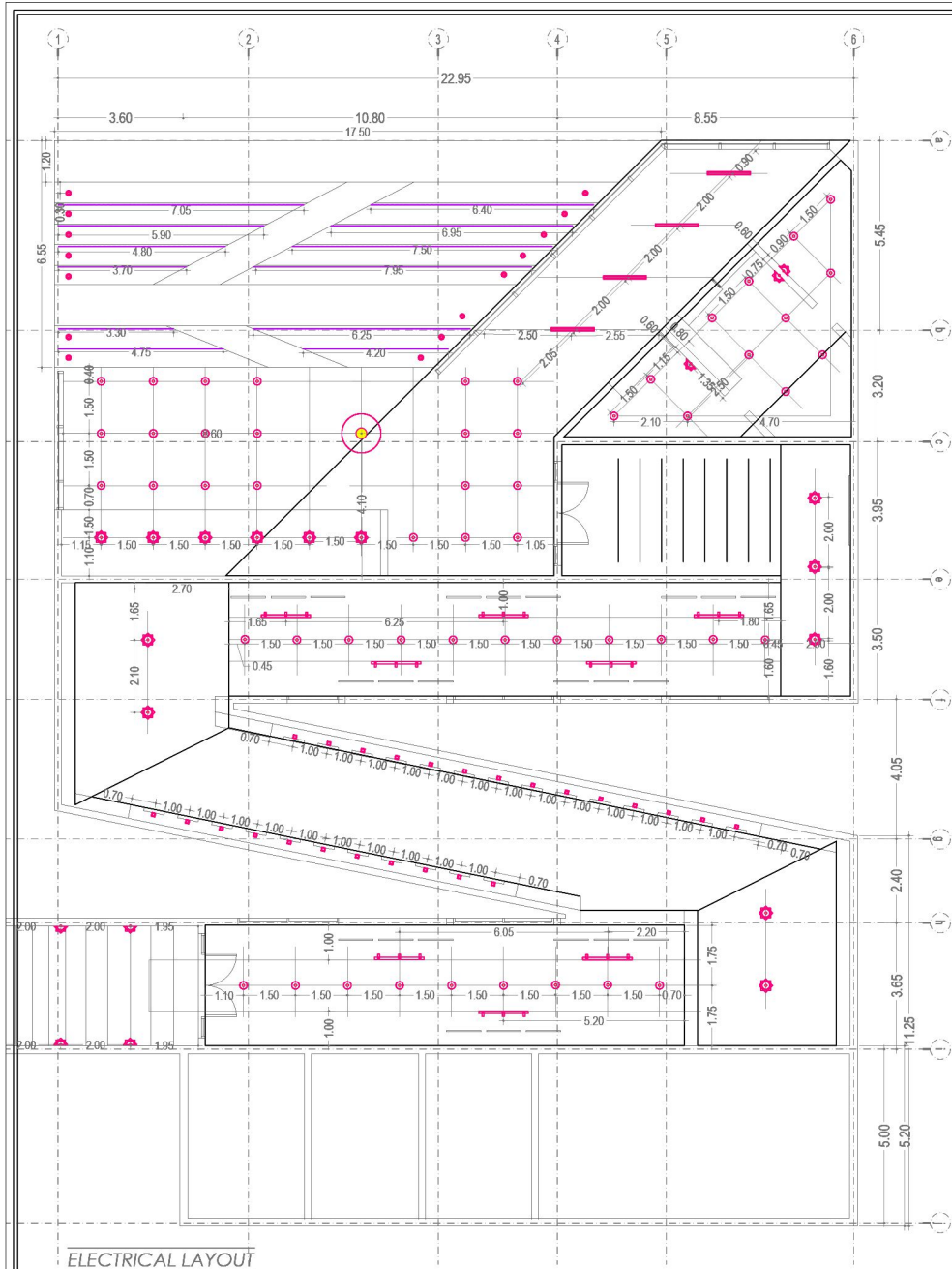




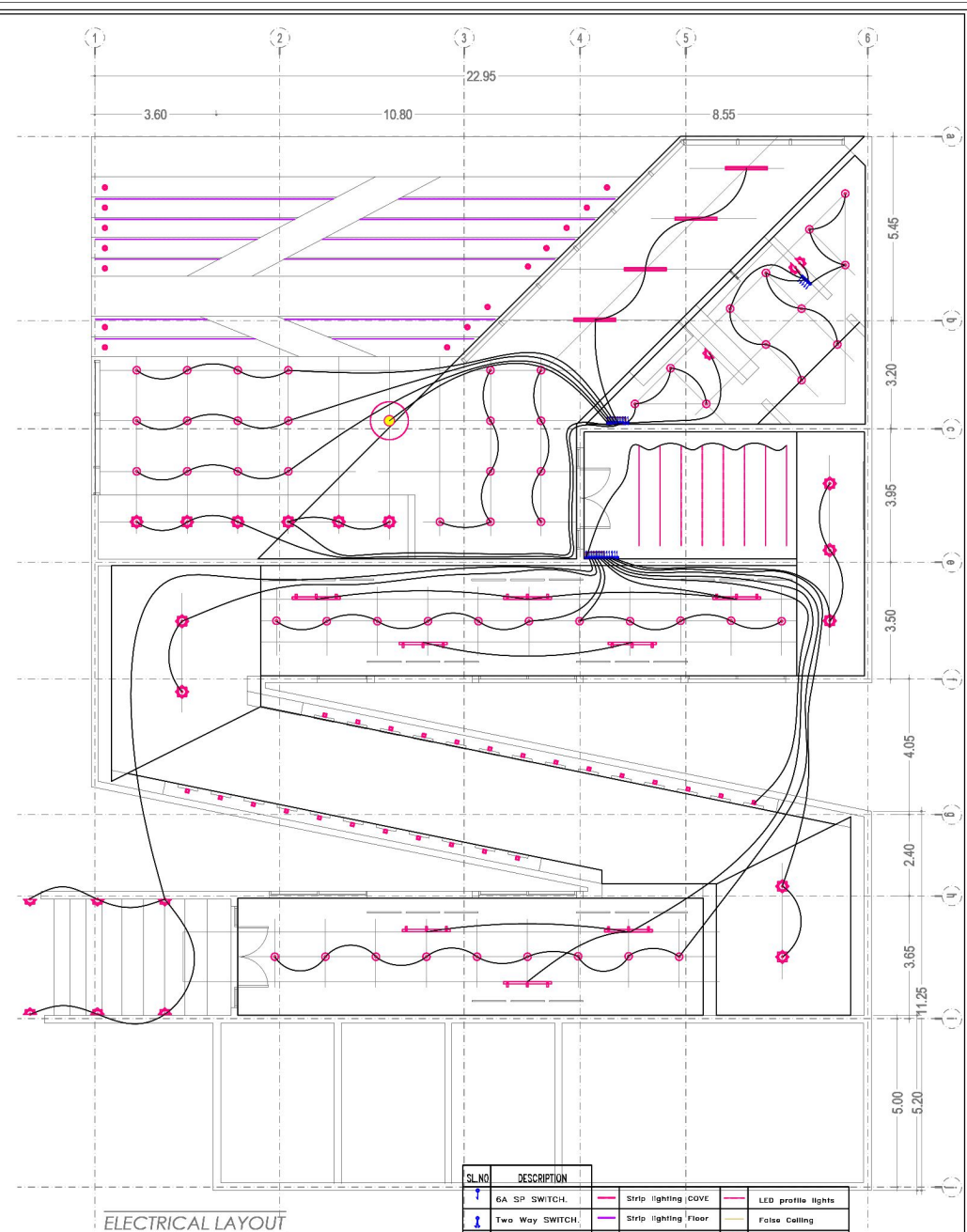
- White Emulsion Ceiling Paint
- Brownish Beige Emulsion Ceiling Paint
- Black Emulsion Ceiling Paint
- Gypsum Board False ceiling @0.75m from soffit
- Ceiling paint - brown - 148m²
- Ceiling Paint - bluish white - 89 m²
- Laminate glass Ceiling - black - 25m²
- White plaster gypsum board - 33m²
- PVC laminated gypsum board panel - black - 56m²
- PVC laminated gypsum board panel - Dark grey - 125m²



- wooden laminate flooring - flat polished - 178m²
- concrete Resin - shell blue - 86 m²
- Mosaic grey - Porcelain tile - 56m²
- floorcrete Resin - Matte black - 23m²
- White mosaic - polished black pattern inlay - 125m²
- Cell flooring panel - 56m²

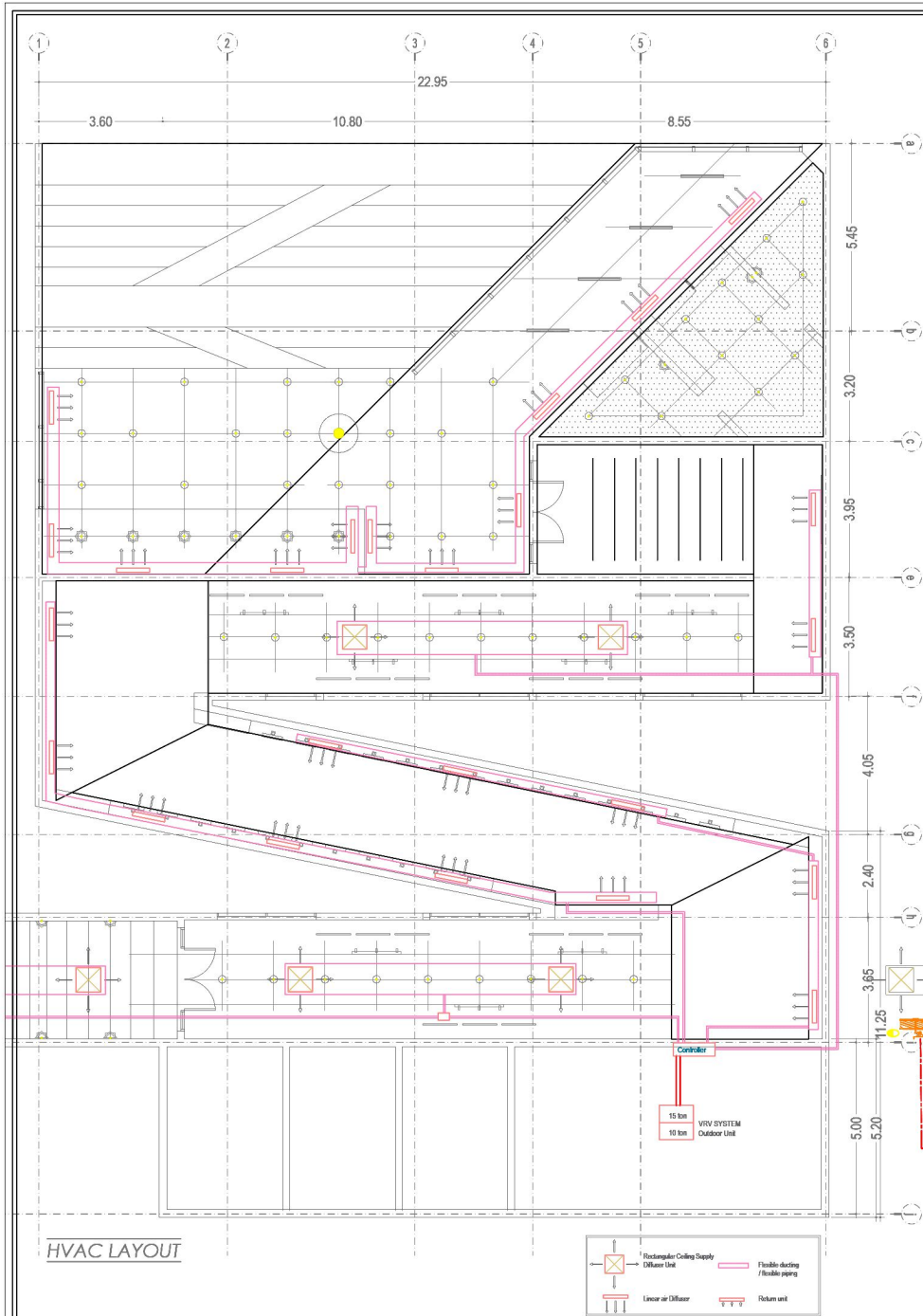


ELECTRICAL LAYOUT

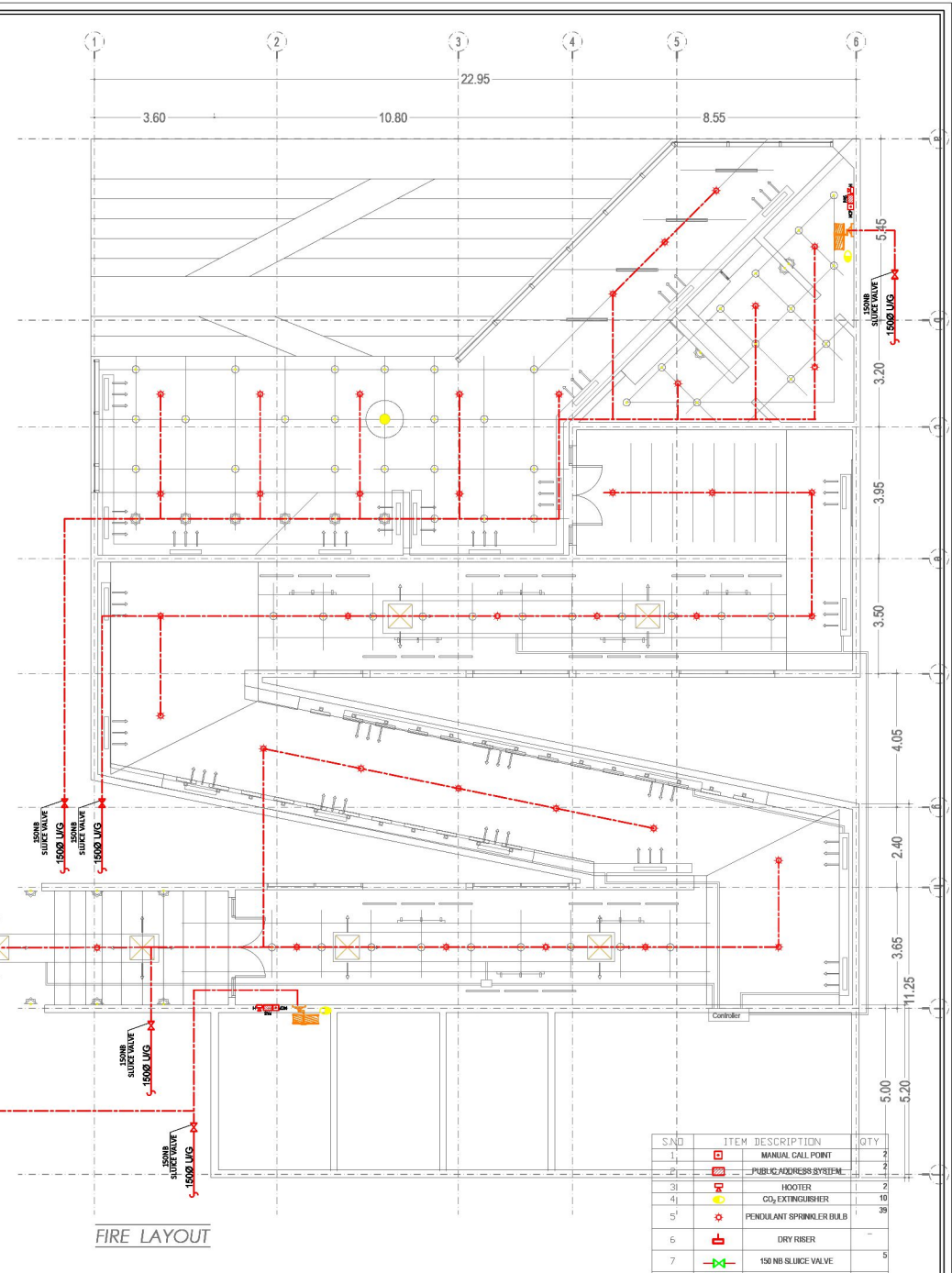


ELECTRICAL LAYOUT

SL NO	DESCRIPTION
6A SP SWITCH	Strip lighting COVE
Two Way SWITCH	Strip lighting Floor
WALL LIGHT POINT	CEILING Downlight
track lights	CEILING Pendant
Profile LED 36w	Floor recessed
	LED profile lights
	False Ceiling
	6A SWITCHED SOCKET
	Chandelier
	Track Lights



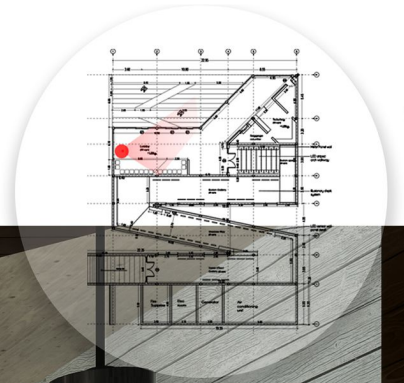
HVAC LAYOUT



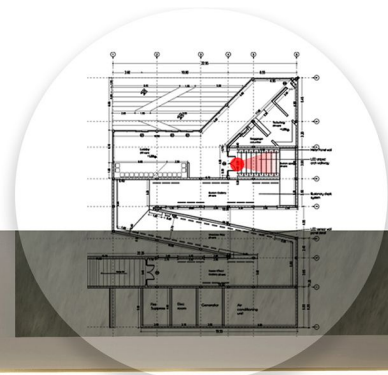
FIRE LAYOUT

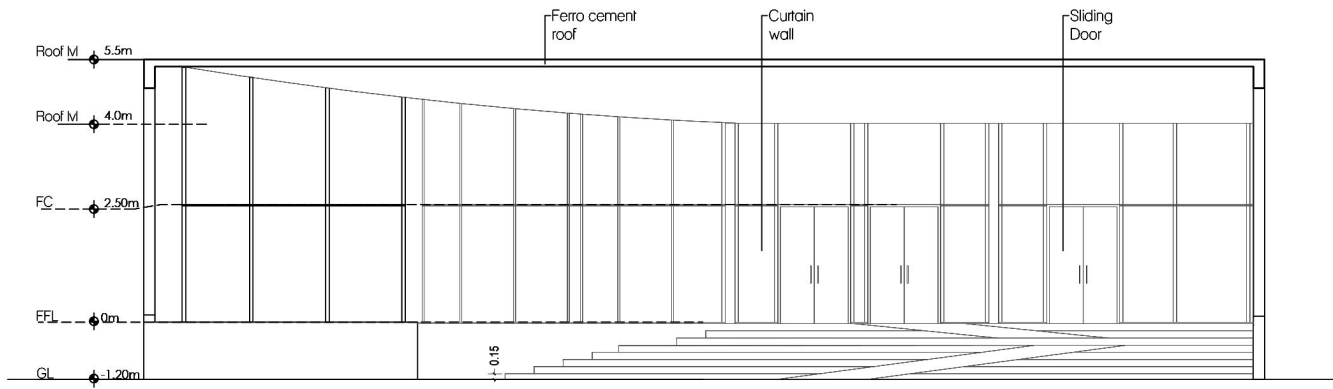
S.NO	ITEM DESCRIPTION	QTY
1	MANUAL CALL POINT	2
2	PUBLIC ADDRESS SYSTEM	1
3	HOOTER	2
4	CO2 EXTINGUISHER	10
5	PENDULANT SPRINKLER BULB	36
6	DRY RISER	1
7	150 NB SLUICE VALVE	5
8	150B HYDRANT LINE	

Entrance Block Lobby view

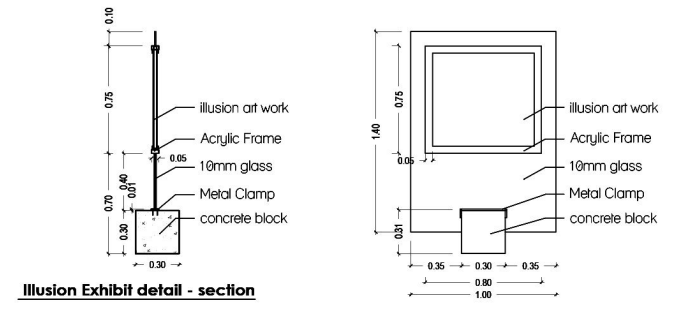


Entrance Block Illusion Block

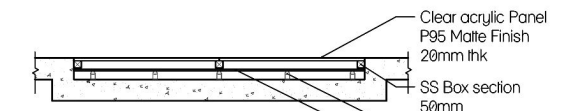




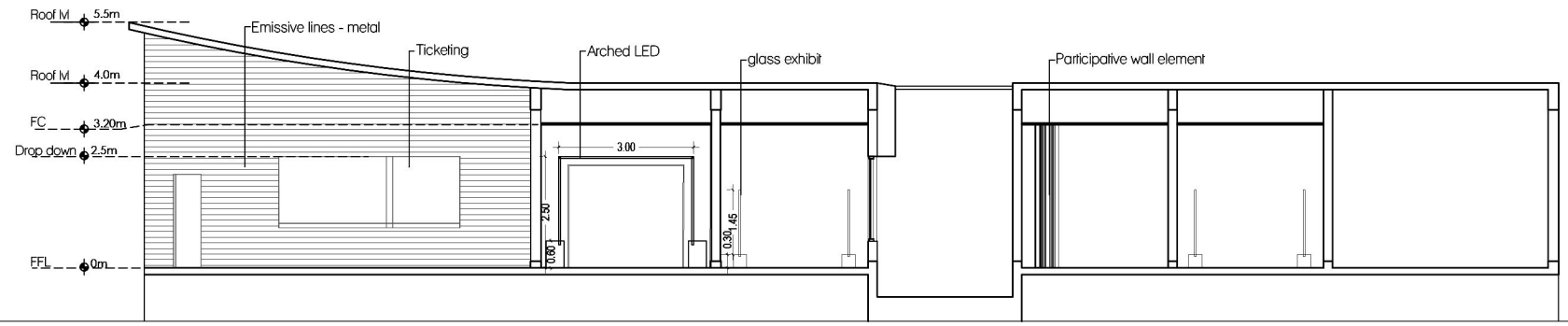
FRONT ELEVATION



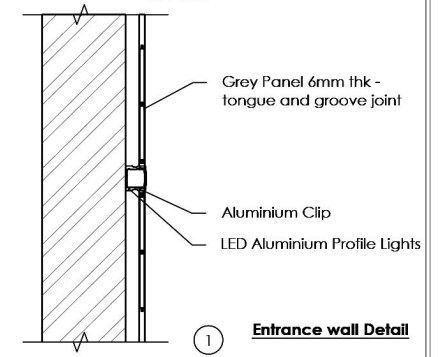
Illusion Exhibit detail - section



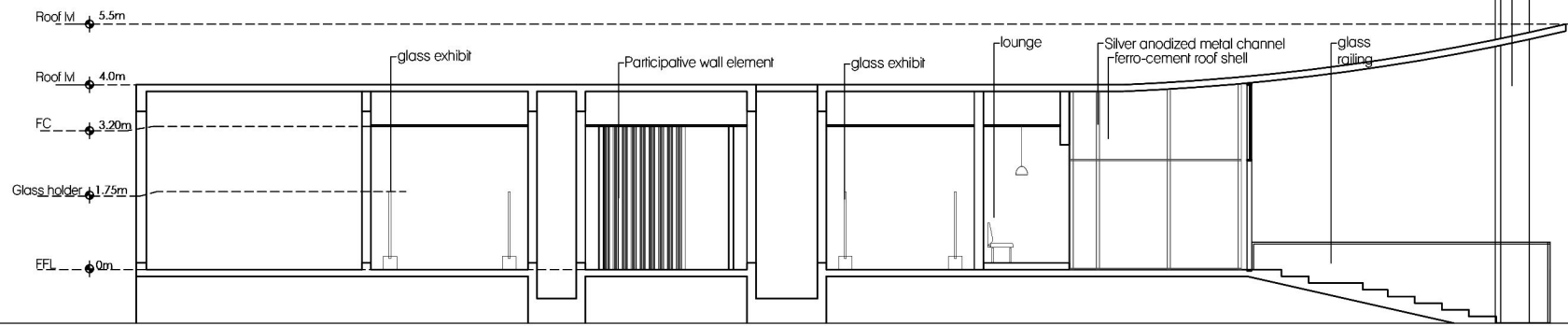
Participative flooring Detail



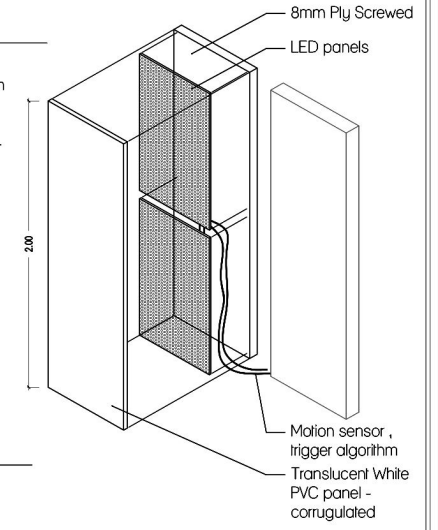
SECTION A



Entrance wall Detail

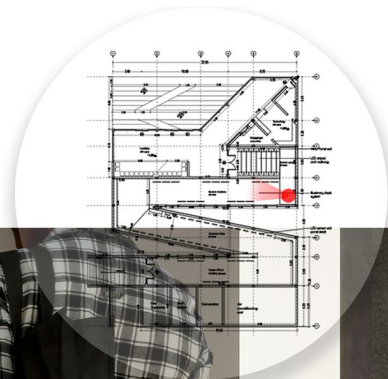


SECTION B

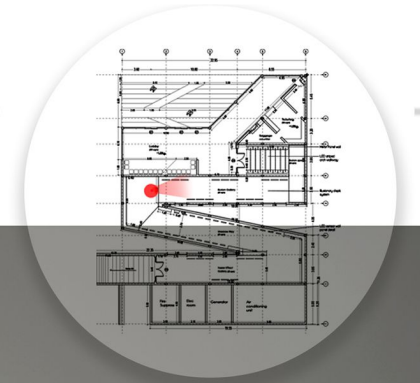


Participative wall Detail

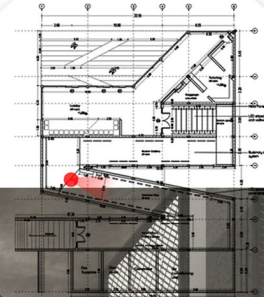
Entrance Block Illusion Block



Entrance Block Illusion Block



— Entrance Block Participatory wall —



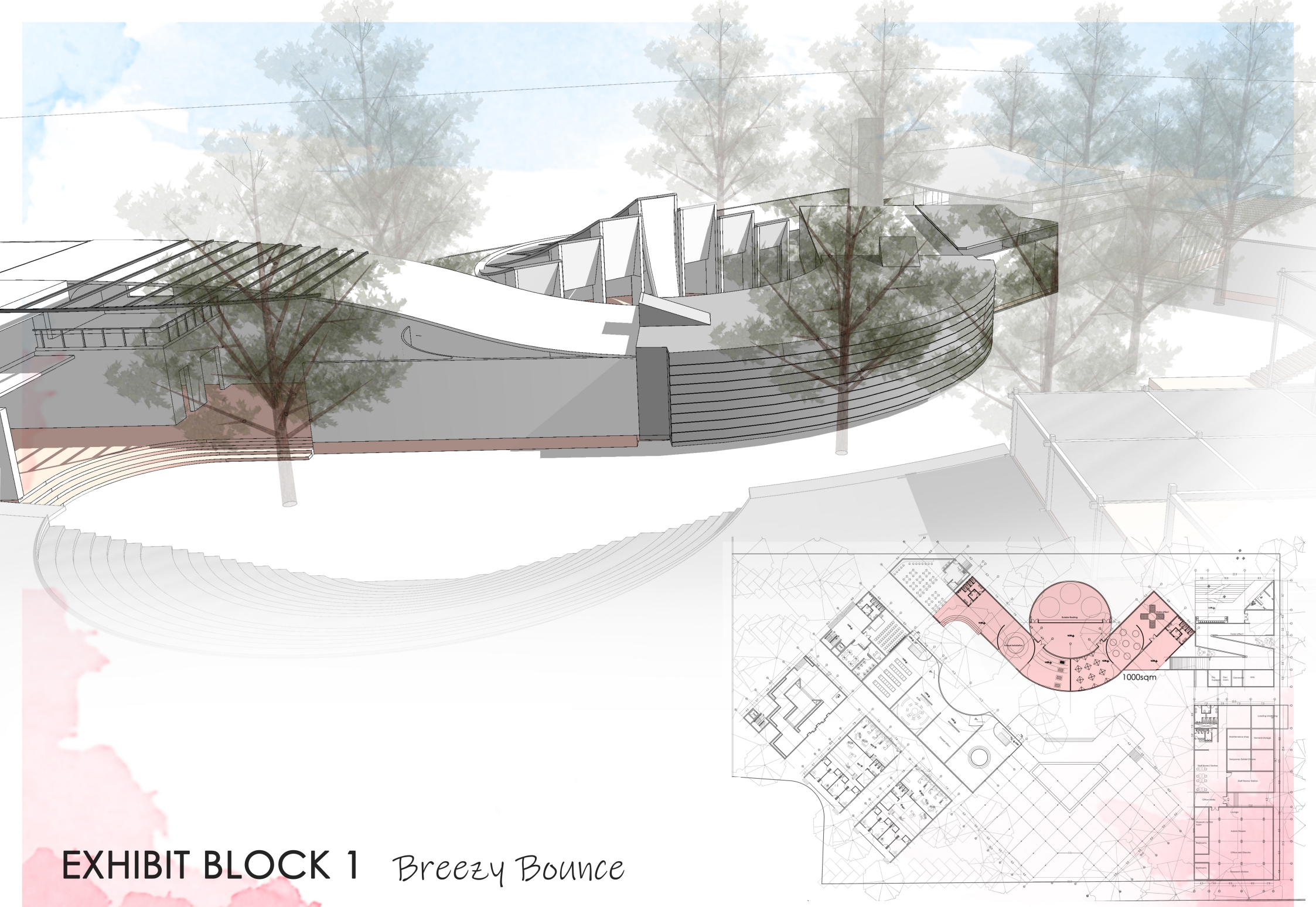
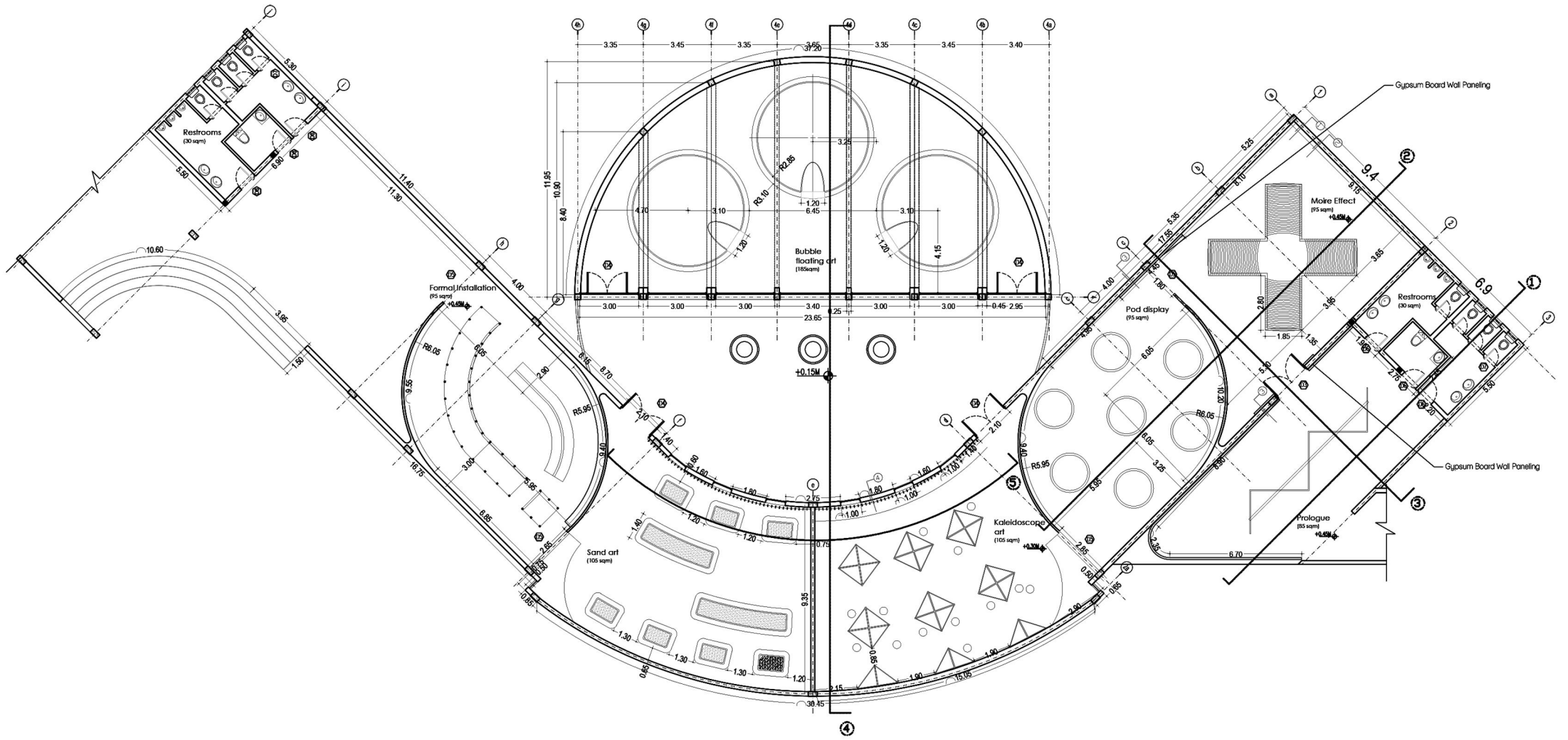


EXHIBIT BLOCK 1 *Breezy Bounce*



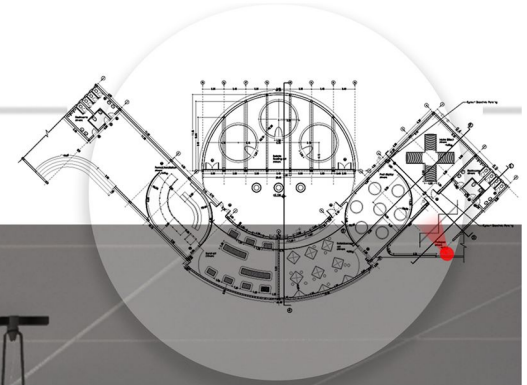
01 EXHIBIT BLOCK 1

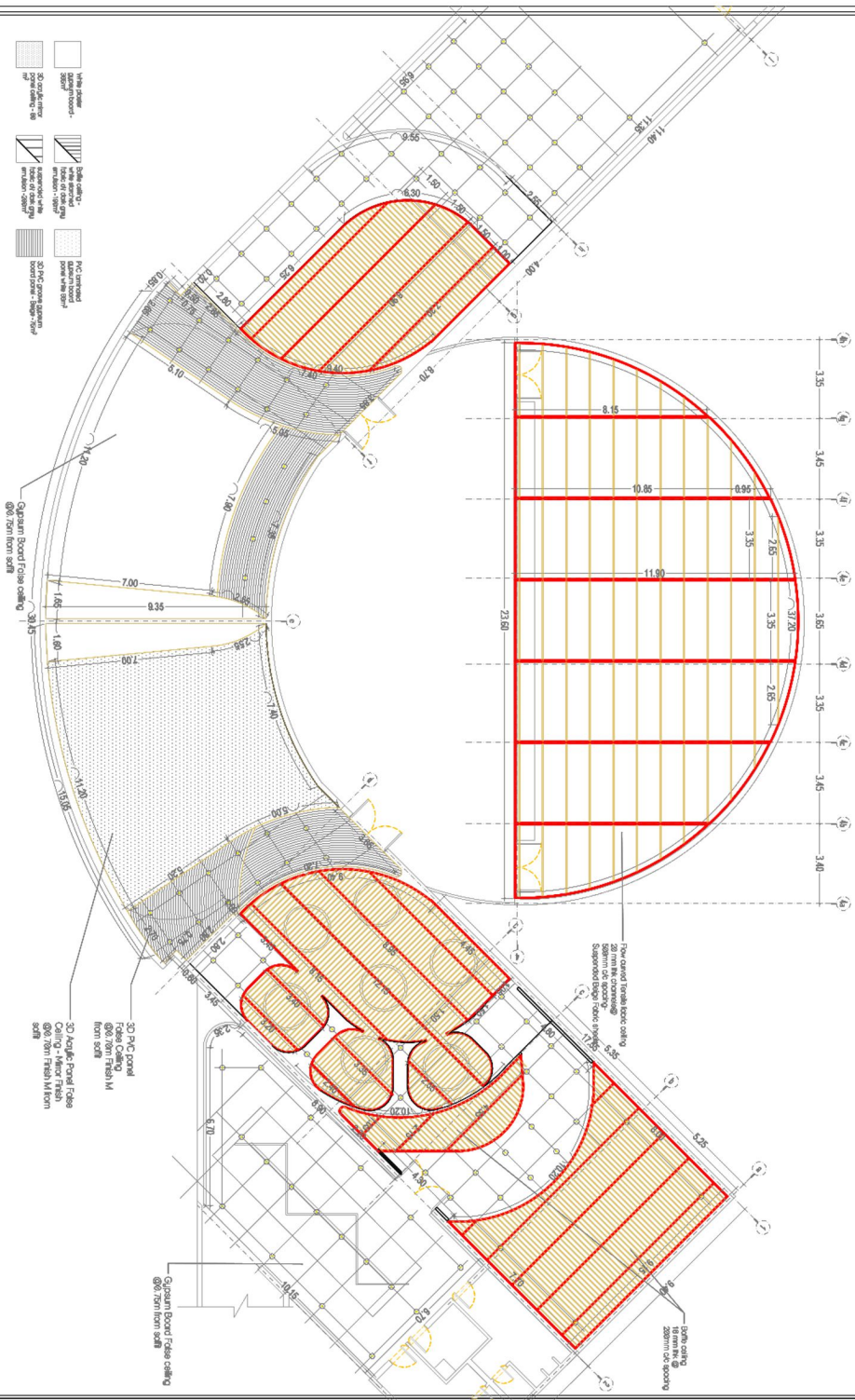
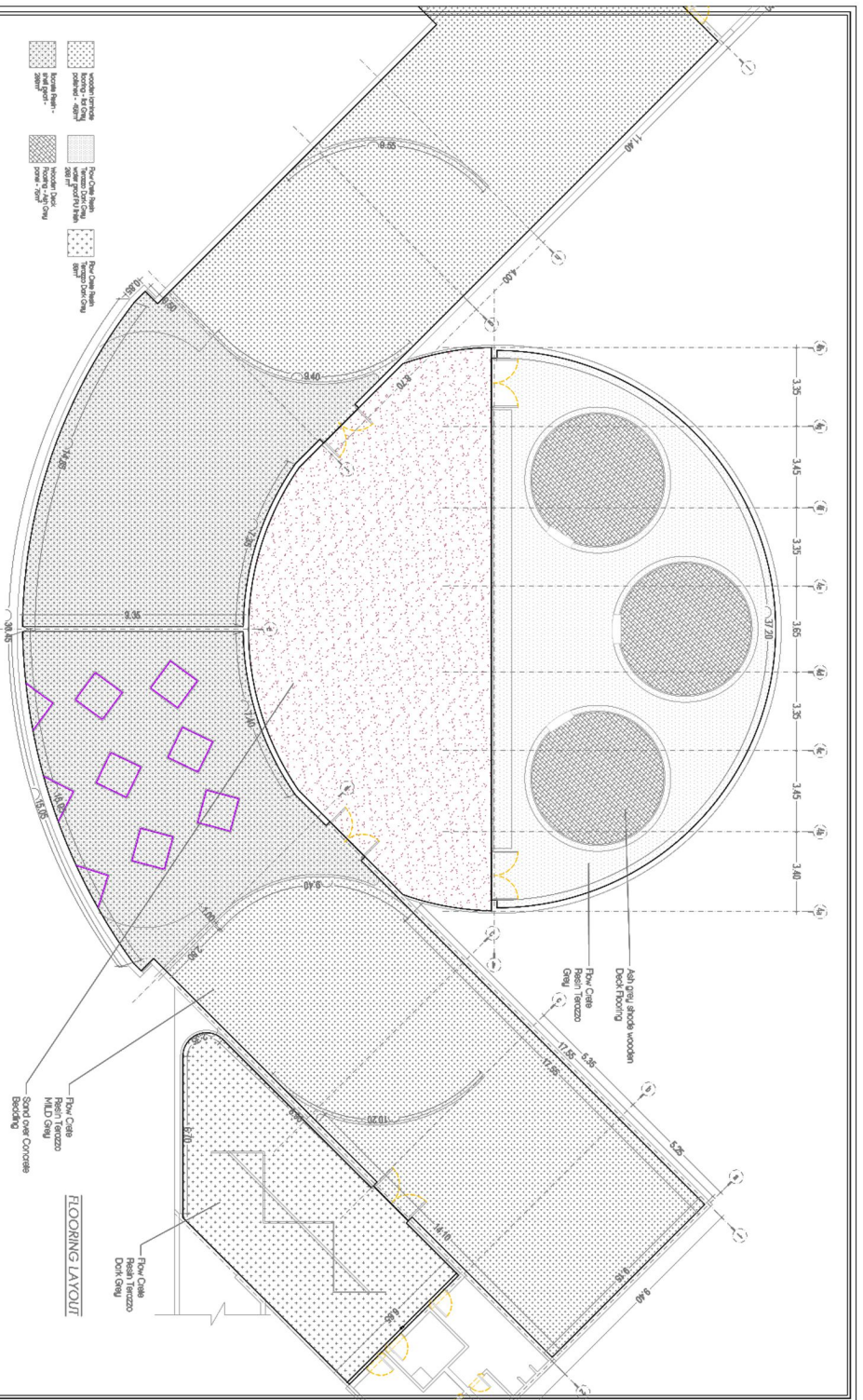
ART INTERPRETATION CENTER
LAYOUTS - FLOOR PLAN

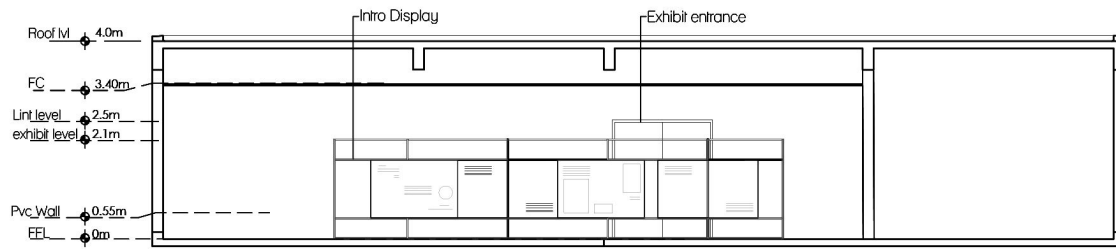
scale 1:150
 all dimensions in meters

Harshini M 181602101007
 M.Arch THESIS - INTERIOR Sem 4

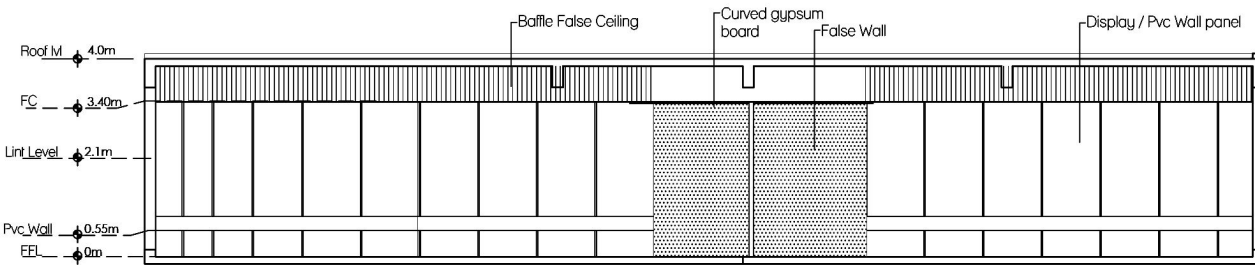
Exhibit 1 Entrance prologue



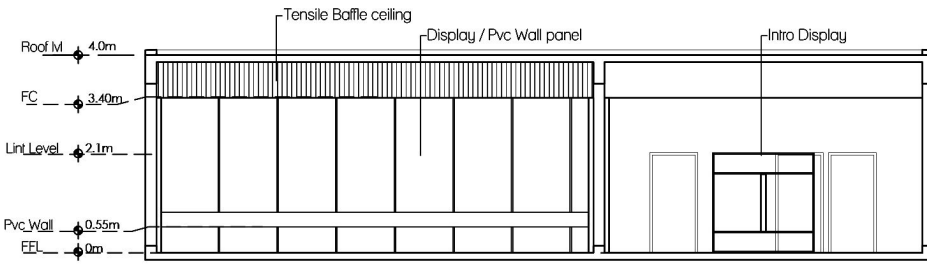




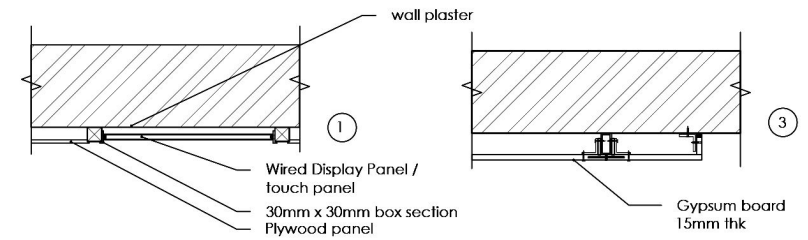
SECTION A



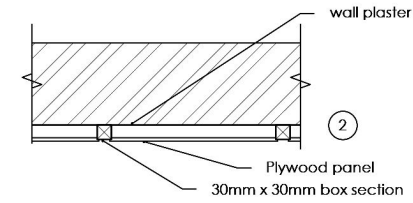
SECTION B



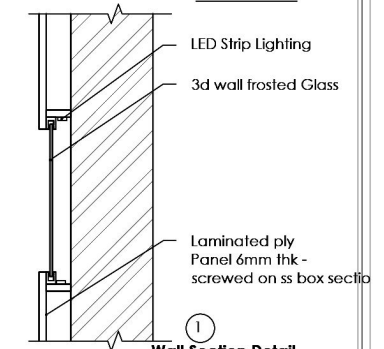
SECTION C



Wall Detail 1

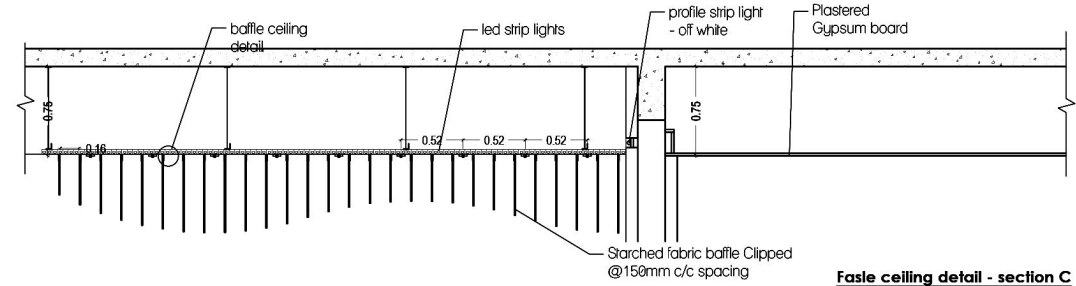


Wall Detail 2

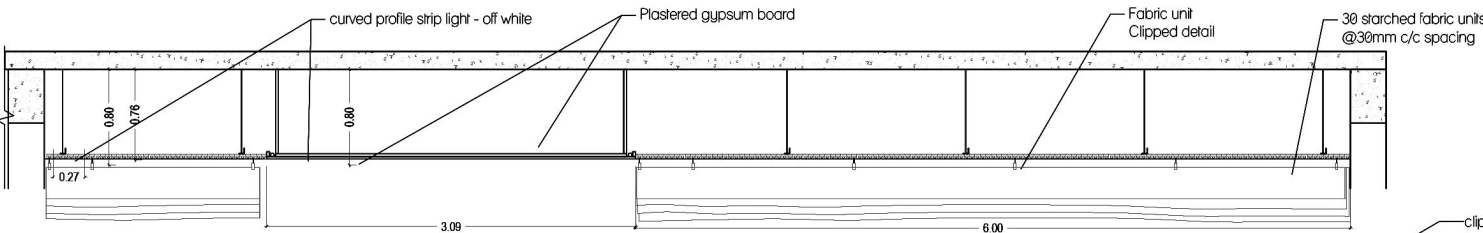


Wall Detail 3

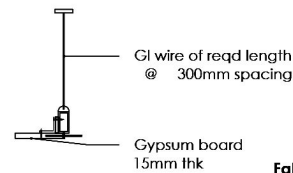
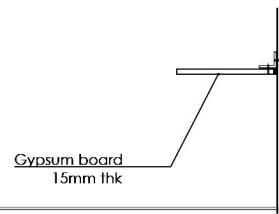
Wall Section Detail



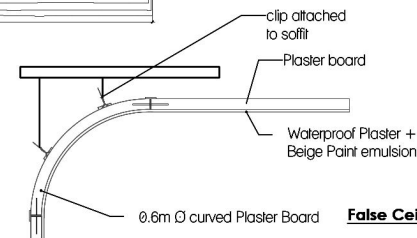
False ceiling detail - section C



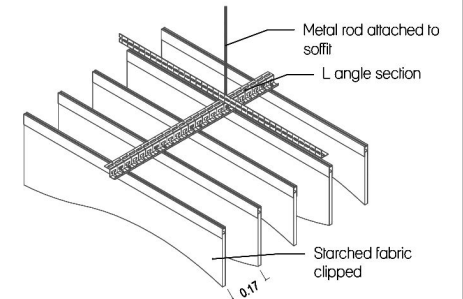
False ceiling detail - section B



False Ceiling Joinery

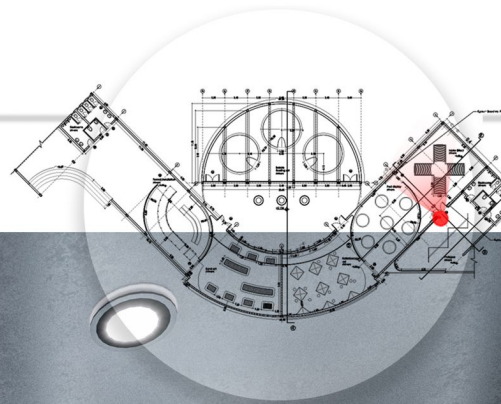


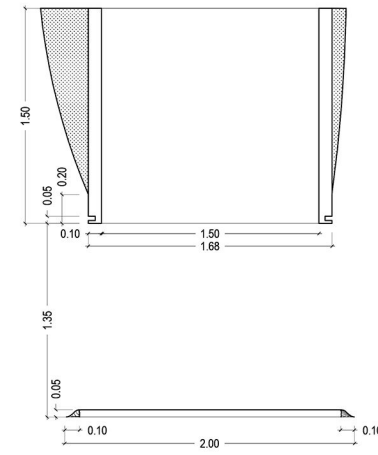
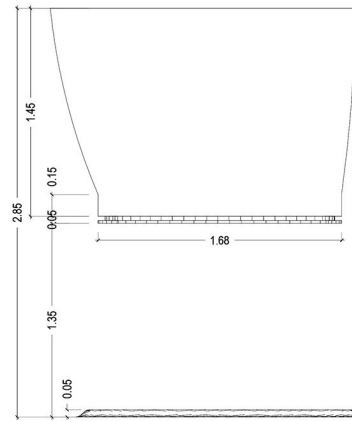
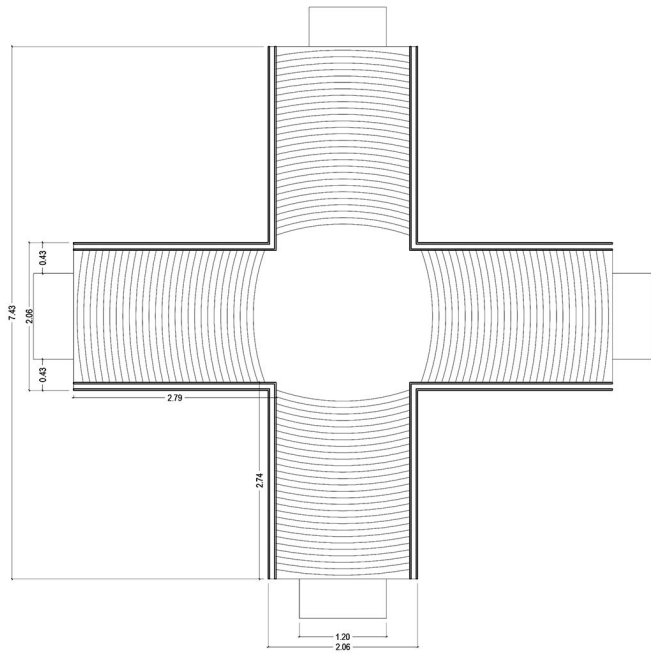
False Ceiling Joinery



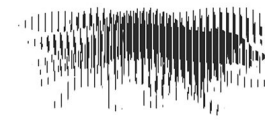
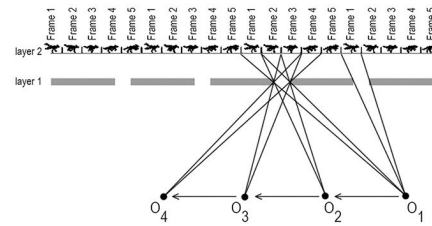
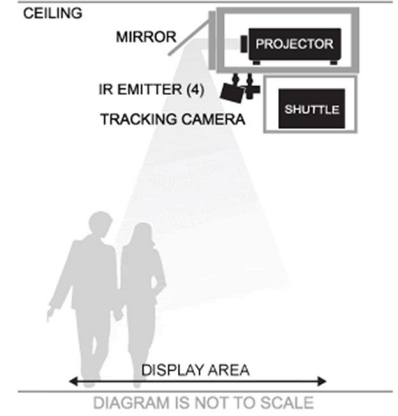
Baffle Ceiling detail

— Exhibit 1 *Moire Pattern walk-in*

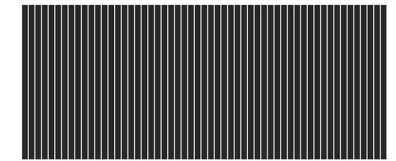




Heads-in Installation - Section - Elevation

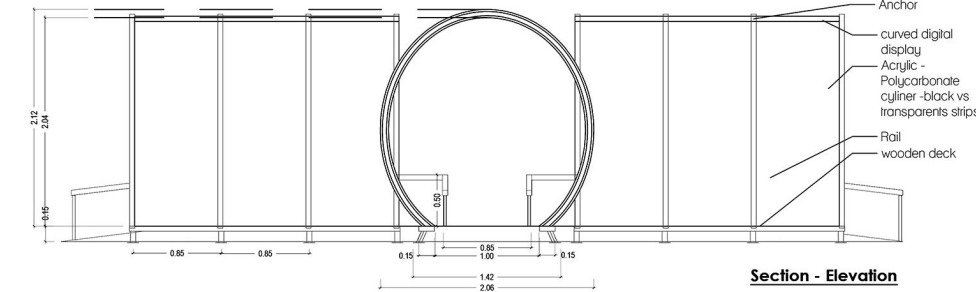
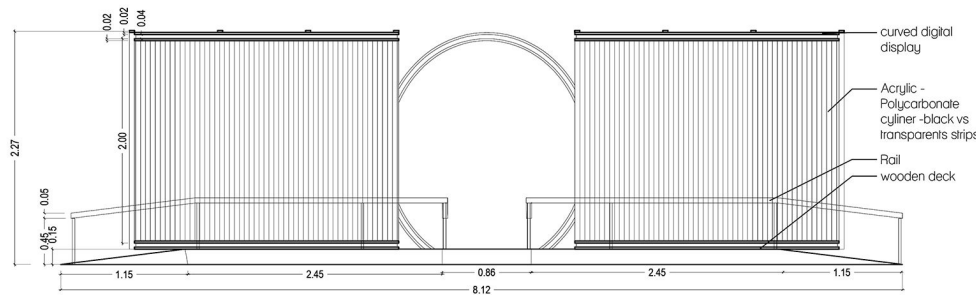
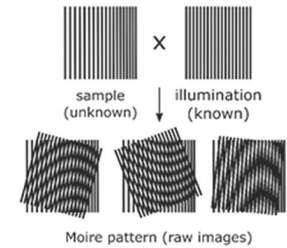


Inner Imager - Display Board



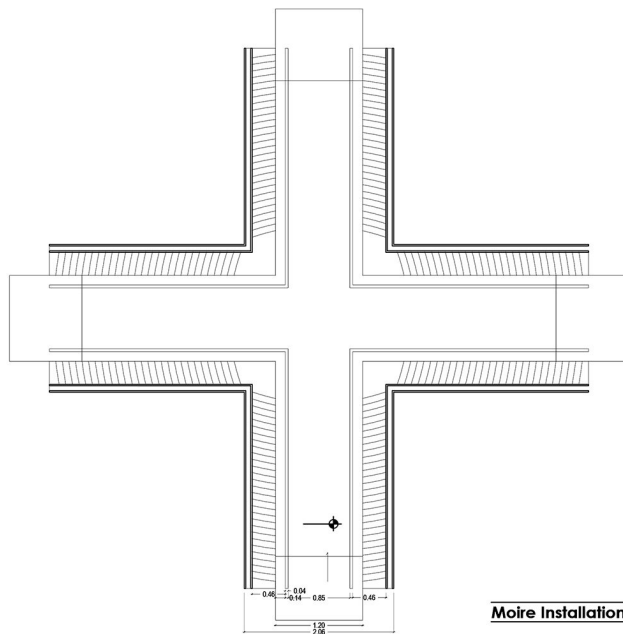
Outer Frame

<https://www.spiedigitallibrary.org/journals/optical-engineering/volume-57/issue-03/030803/Moiré-effect-in-displays-a-tutorial/10.1117/1.OE.57.3.030803.full?SSO=1>



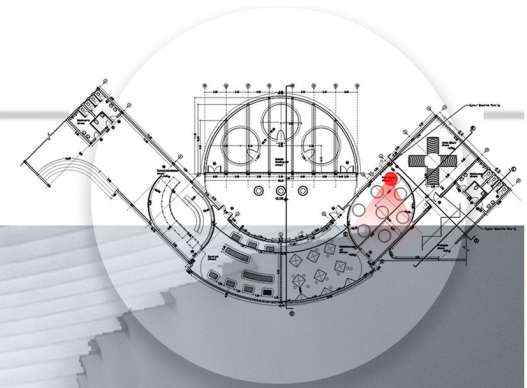
Section - Elevation

Fountain - detail



Moiré Installation
Plan

Exhibit 1 Tunnel Formal display



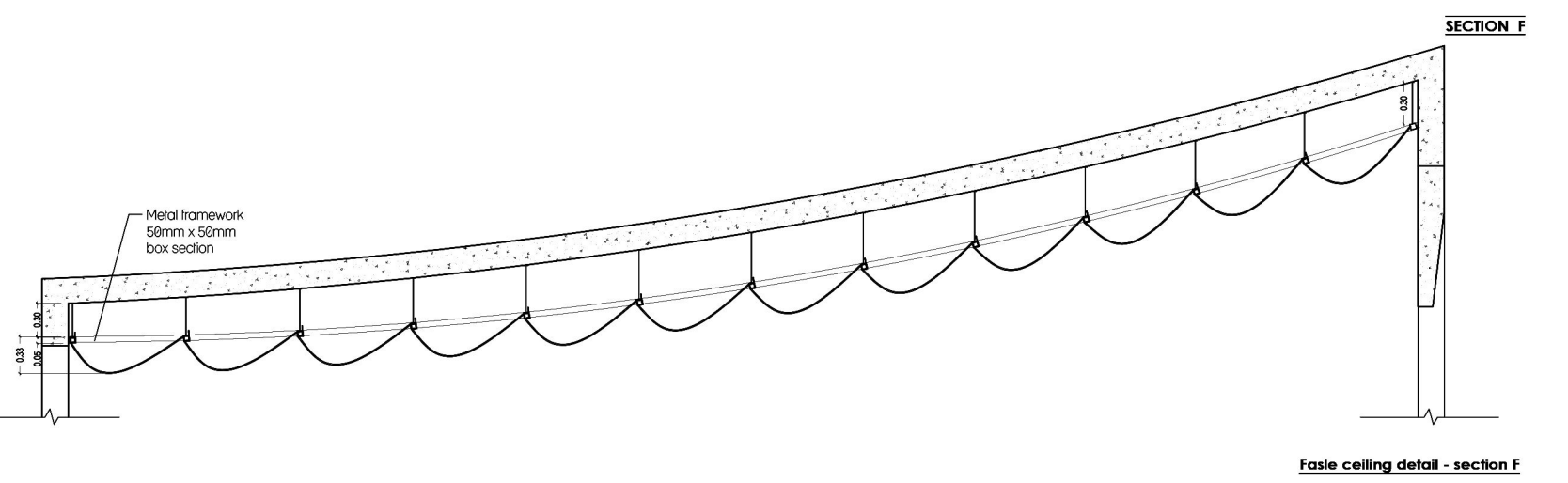
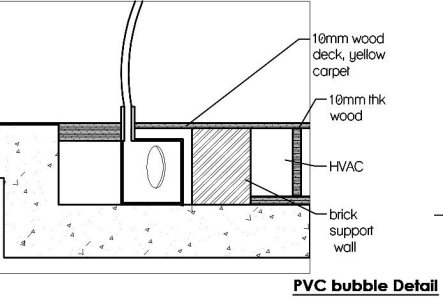
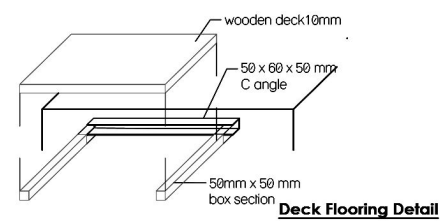
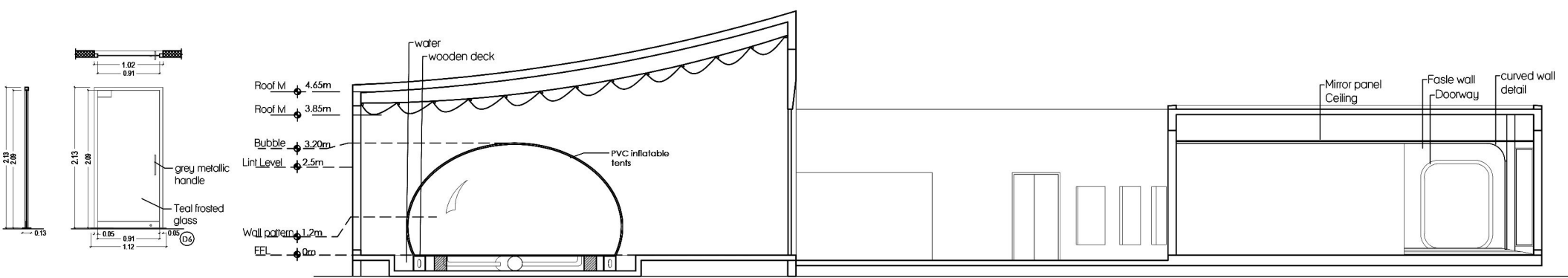
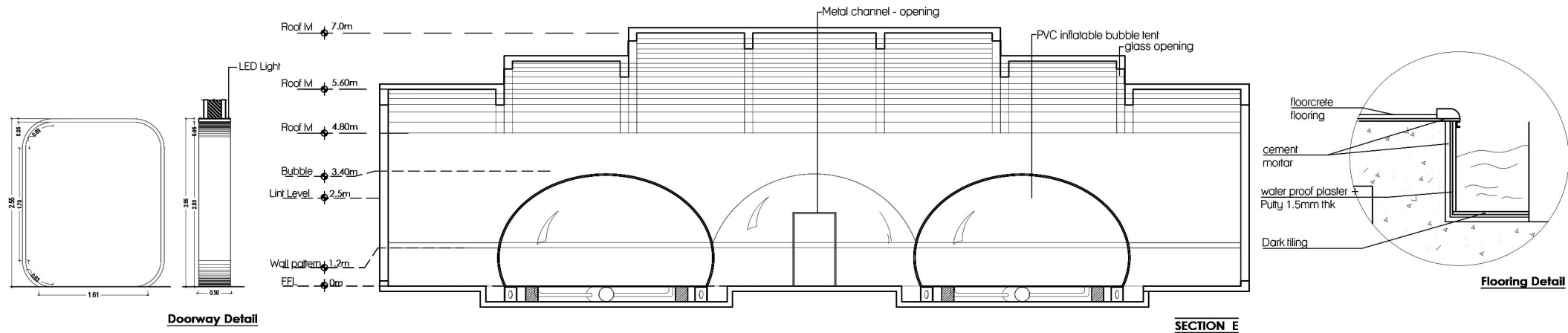
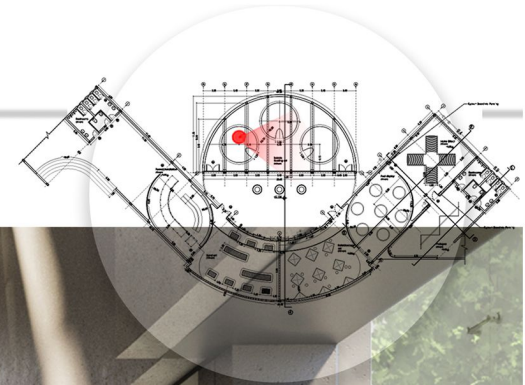
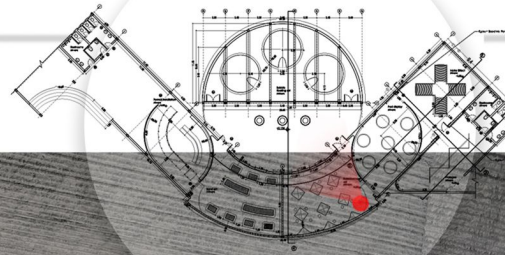
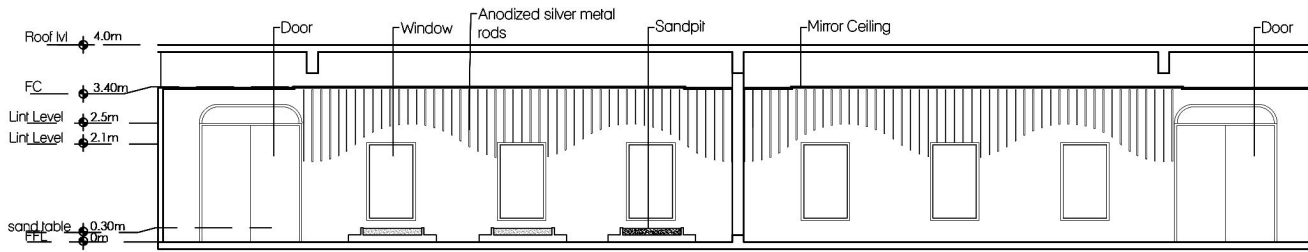


Exhibit 1 Floating Bubble art

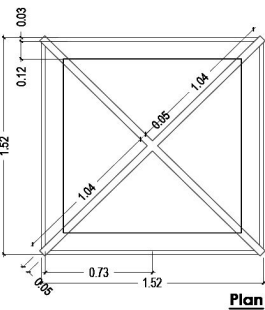
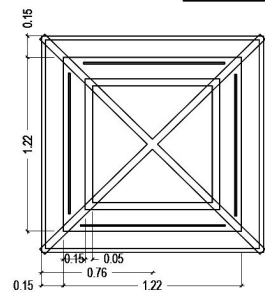


— Exhibit 1 *Kaleidoscopic Art*

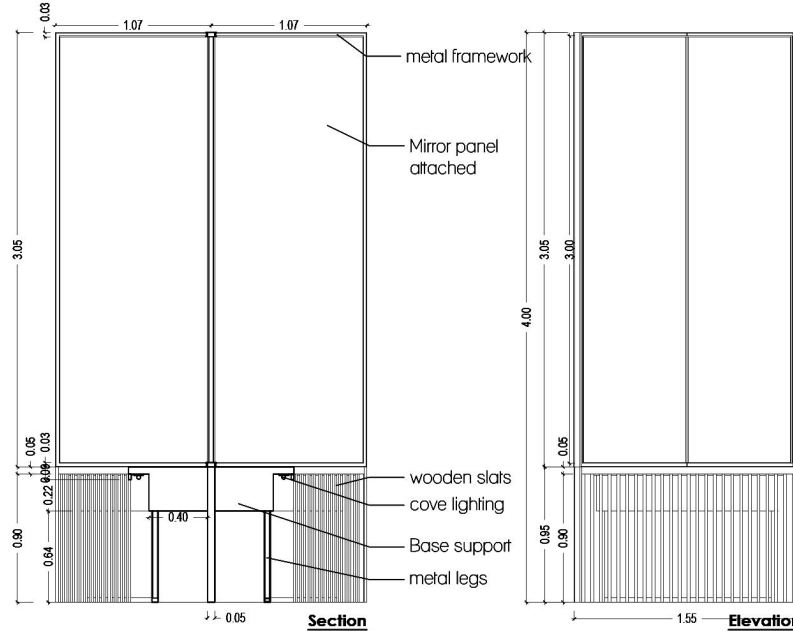




SECTION D

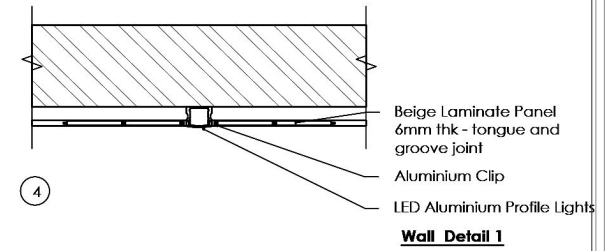


Plan

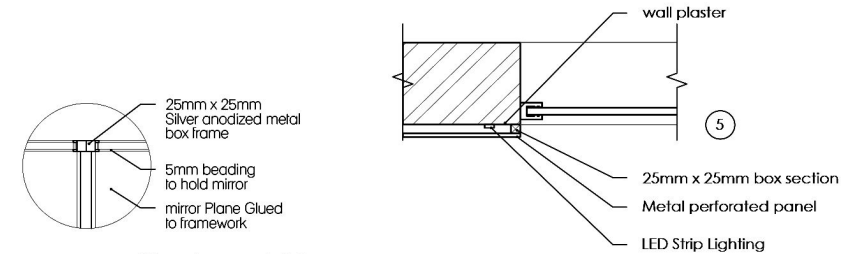


Section

Elevation



Wall Detail 1



Wall Detail 5

Mirror Framework Joinery

DOOR SCHEDULE

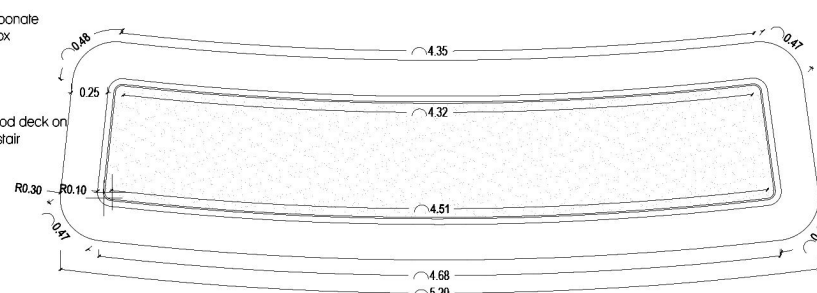
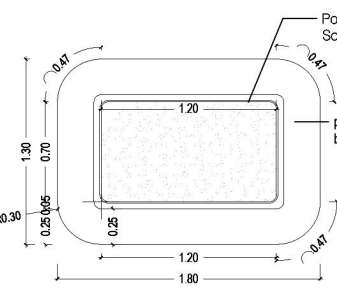
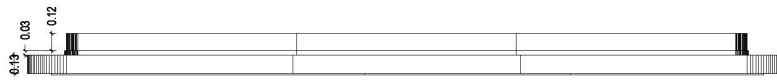
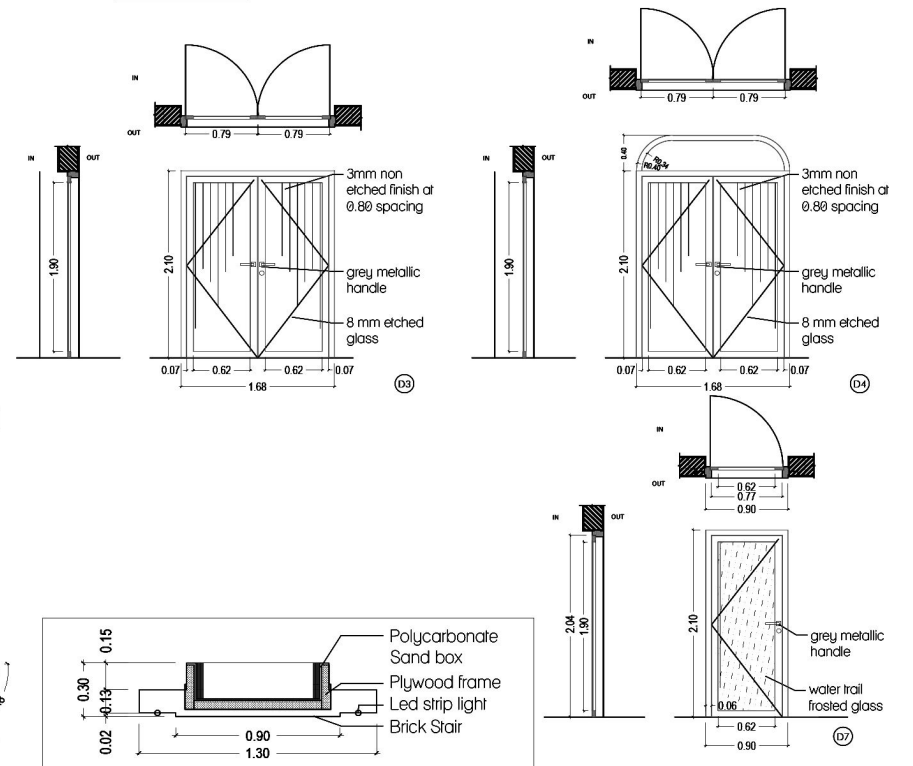
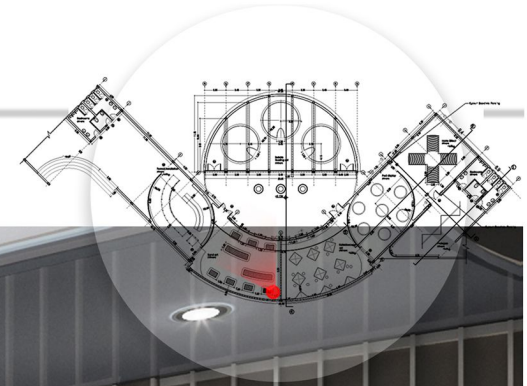
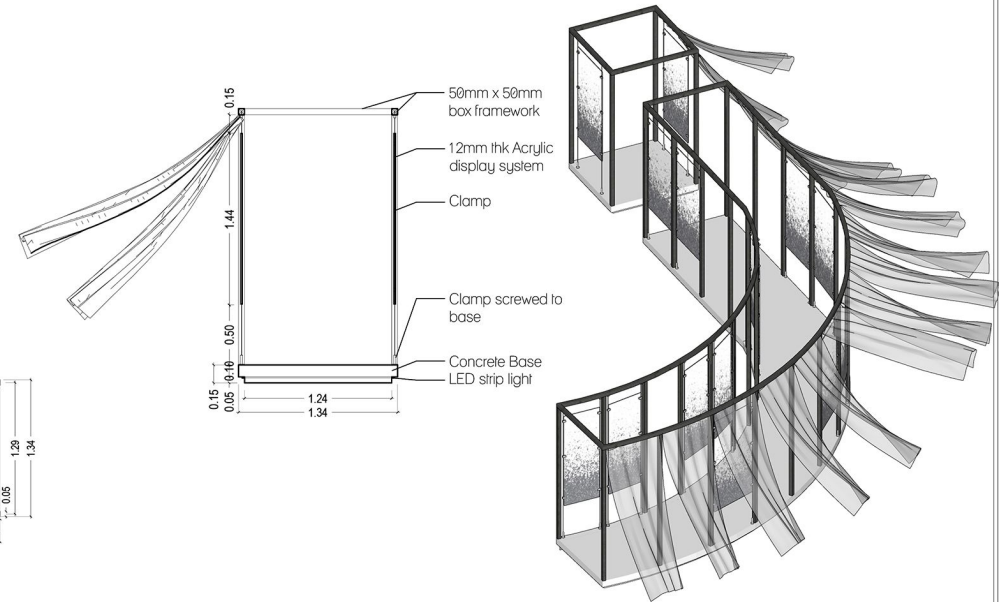
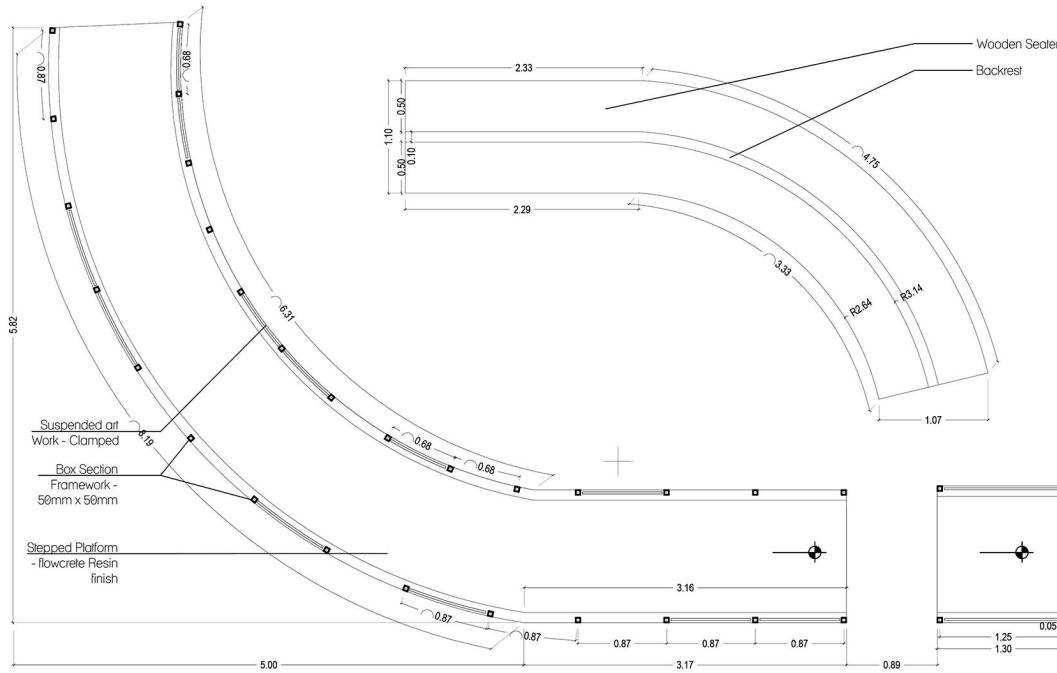
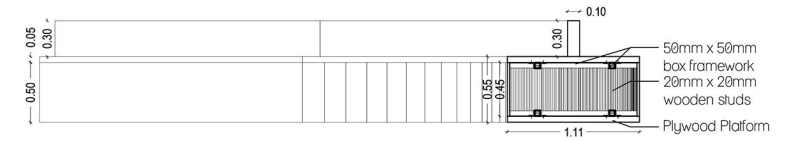
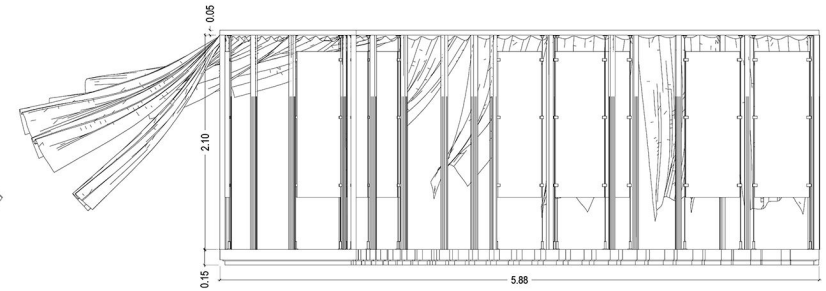
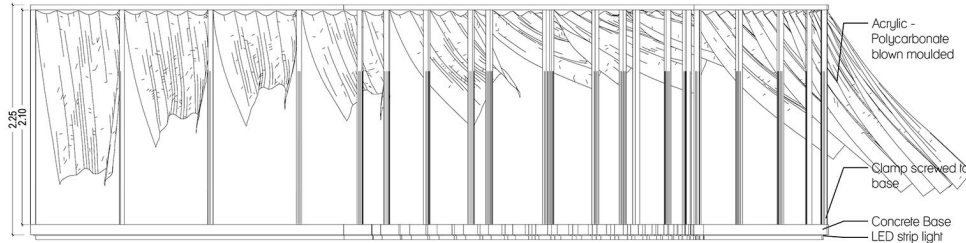
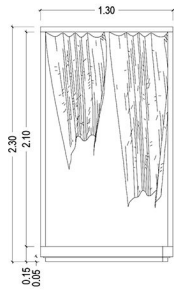
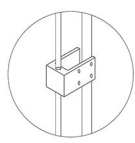
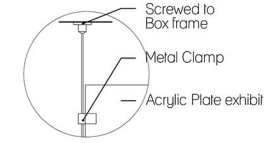
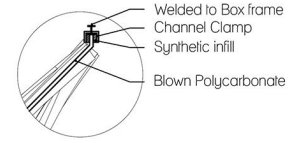
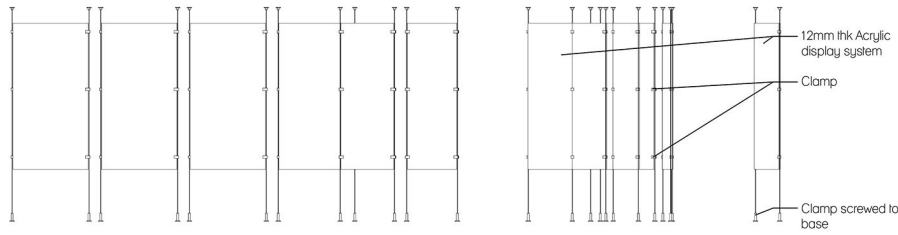
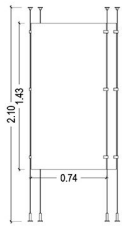
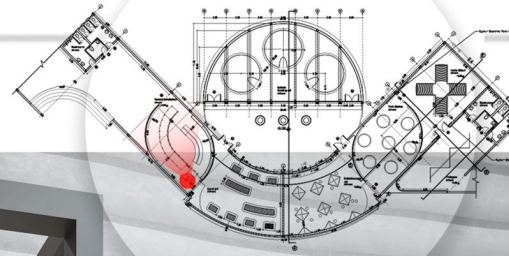


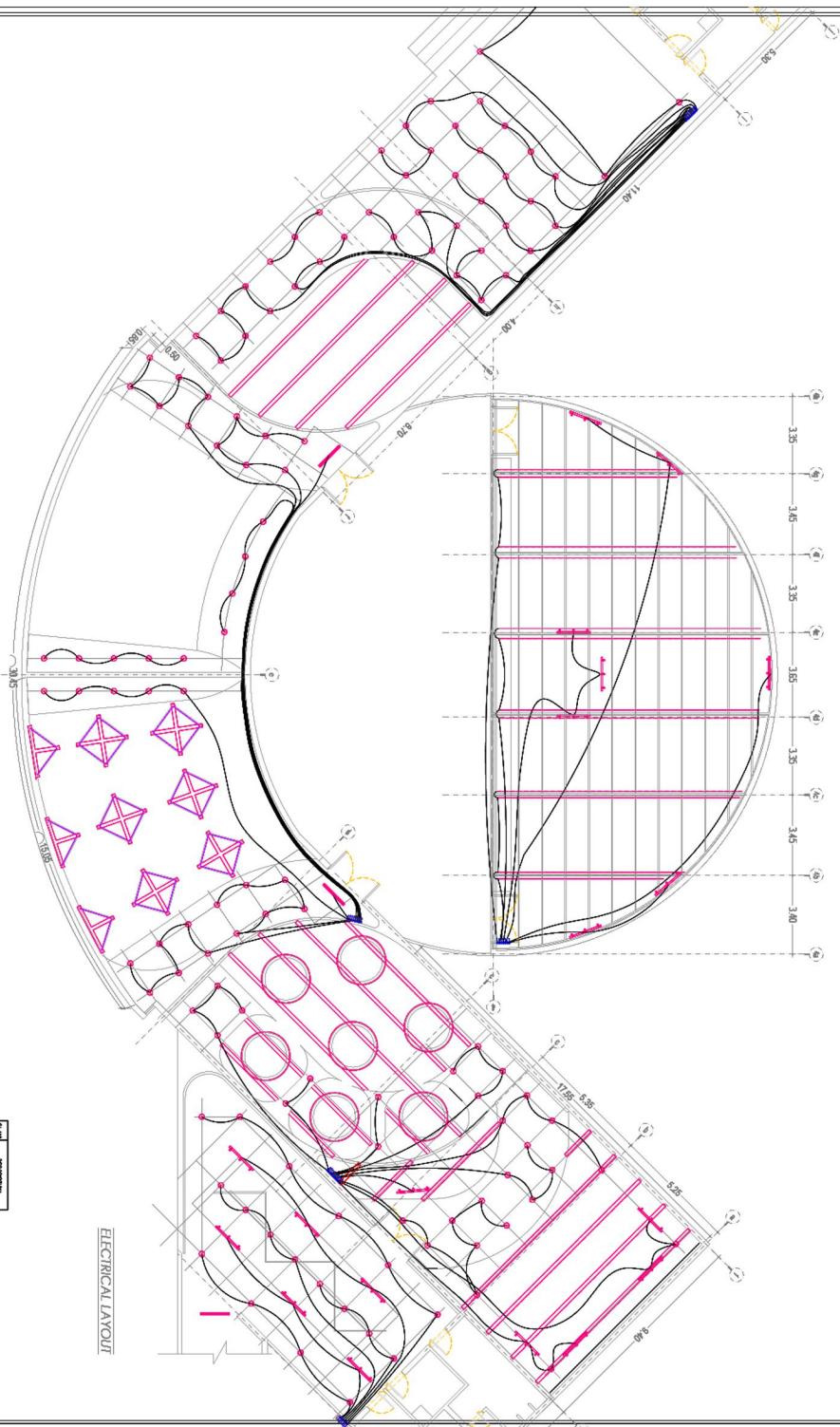
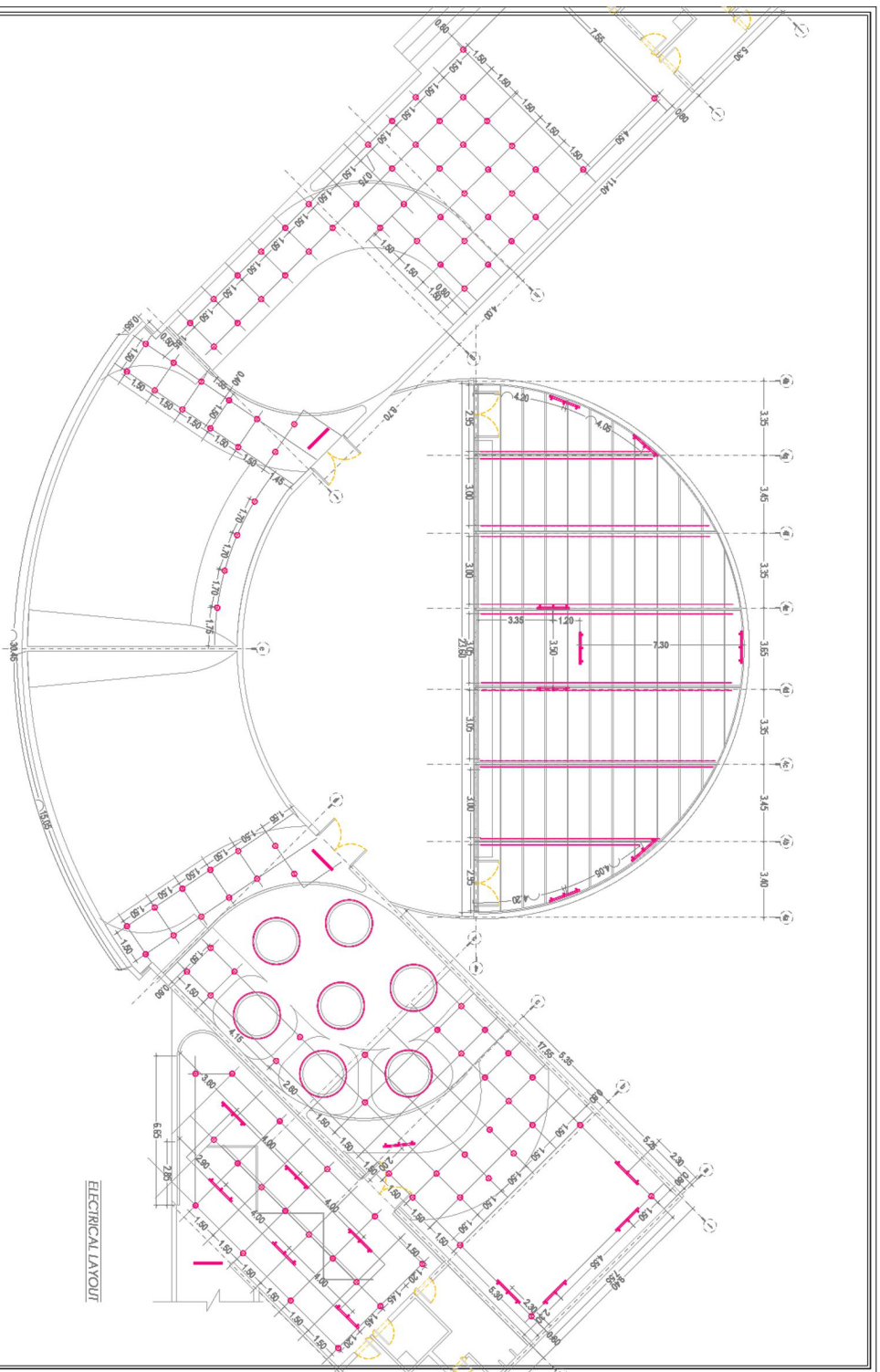
Exhibit 1 *Zen Sand art*



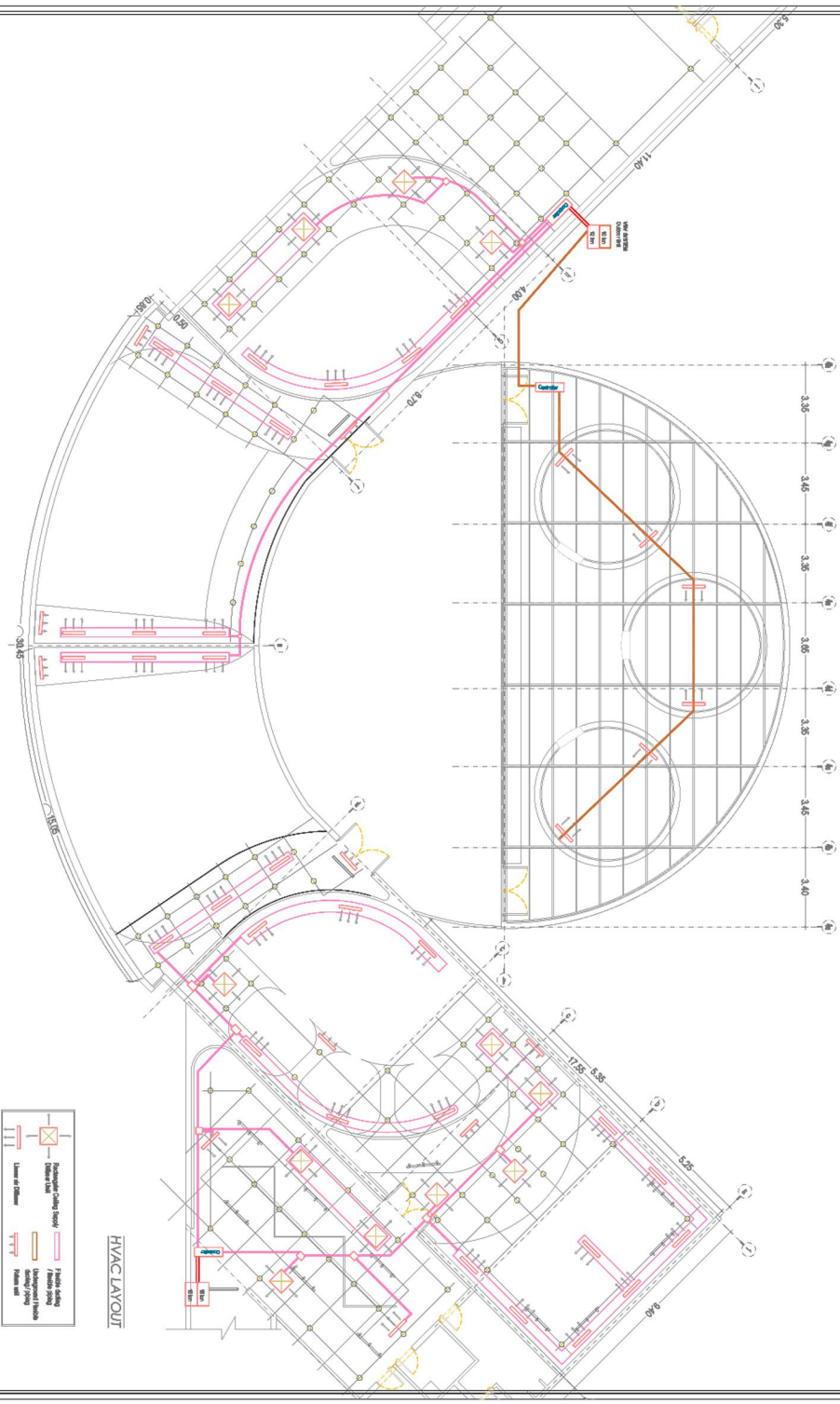
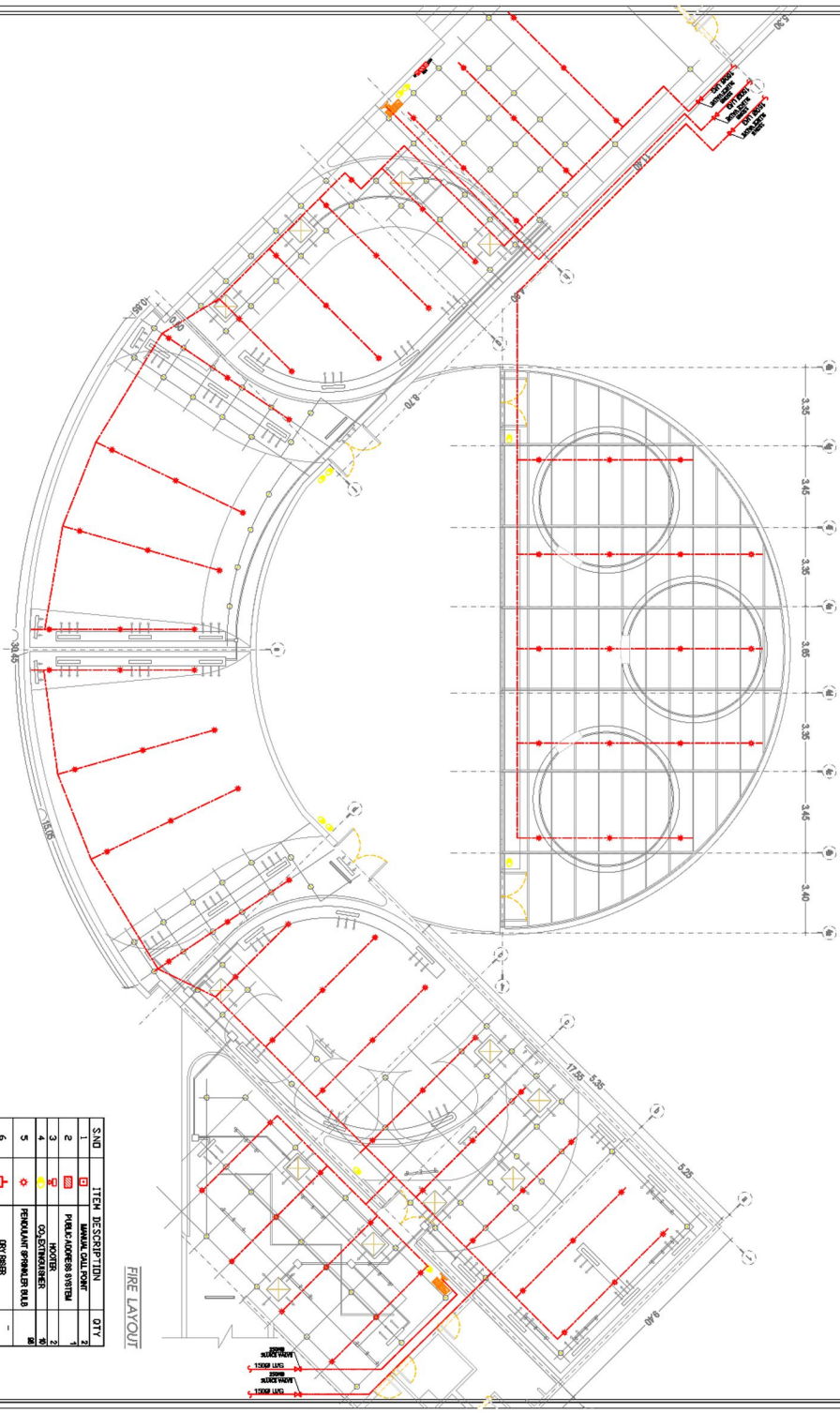


— Exhibit 1 *Windy Contemplation*





SYMBOL	DESCRIPTION	TYPE
(Symbol: Square with 'A')	LA 2P SWITCH	2 Pole Switching Device
(Symbol: Square with 'B')	Two Pole SWITCH	2 Pole Switching Device
(Symbol: Square with 'C')	WALL LIGHT POINT	Lighting Fixture
(Symbol: Square with 'D')	WALL SWITCH	Switching Device
(Symbol: Square with 'E')	WALL LED STRIP	Lighting Fixture
(Symbol: Square with 'F')	2 Pole SWITCH	2 Pole Switching Device
(Symbol: Square with 'G')	2 Pole SWITCH	2 Pole Switching Device
(Symbol: Square with 'H')	2 Pole SWITCH	2 Pole Switching Device
(Symbol: Square with 'I')	2 Pole SWITCH	2 Pole Switching Device
(Symbol: Square with 'J')	2 Pole SWITCH	2 Pole Switching Device
(Symbol: Square with 'K')	2 Pole SWITCH	2 Pole Switching Device
(Symbol: Square with 'L')	2 Pole SWITCH	2 Pole Switching Device
(Symbol: Square with 'M')	2 Pole SWITCH	2 Pole Switching Device
(Symbol: Square with 'N')	2 Pole SWITCH	2 Pole Switching Device
(Symbol: Square with 'O')	2 Pole SWITCH	2 Pole Switching Device
(Symbol: Square with 'P')	2 Pole SWITCH	2 Pole Switching Device
(Symbol: Square with 'Q')	2 Pole SWITCH	2 Pole Switching Device
(Symbol: Square with 'R')	2 Pole SWITCH	2 Pole Switching Device
(Symbol: Square with 'S')	2 Pole SWITCH	2 Pole Switching Device
(Symbol: Square with 'T')	2 Pole SWITCH	2 Pole Switching Device
(Symbol: Square with 'U')	2 Pole SWITCH	2 Pole Switching Device
(Symbol: Square with 'V')	2 Pole SWITCH	2 Pole Switching Device
(Symbol: Square with 'W')	2 Pole SWITCH	2 Pole Switching Device
(Symbol: Square with 'X')	2 Pole SWITCH	2 Pole Switching Device
(Symbol: Square with 'Y')	2 Pole SWITCH	2 Pole Switching Device
(Symbol: Square with 'Z')	2 Pole SWITCH	2 Pole Switching Device



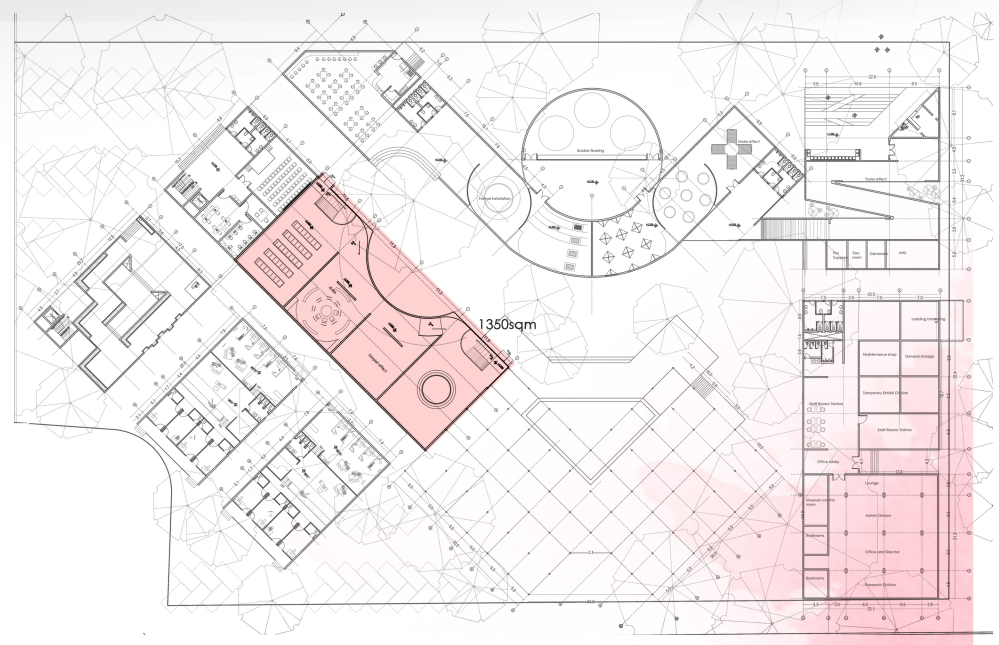
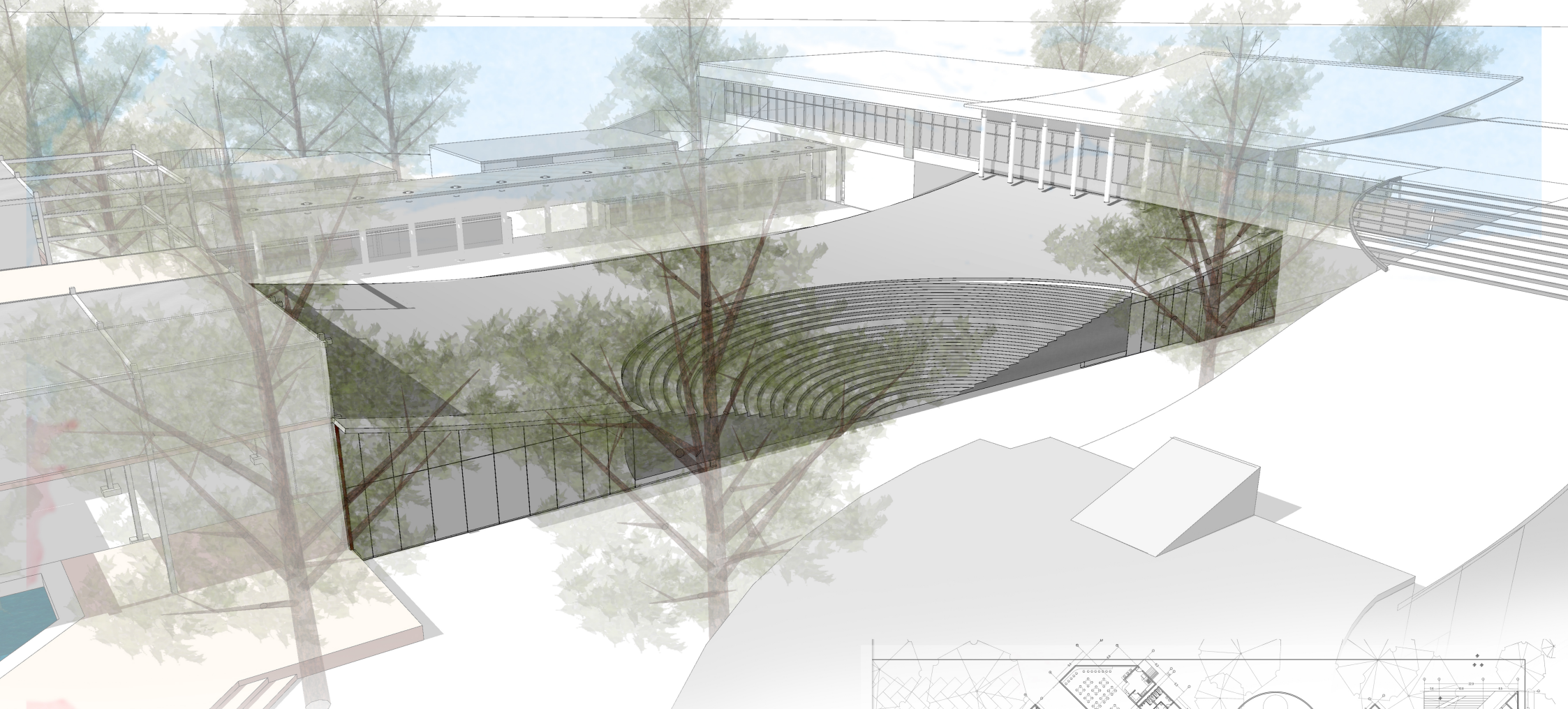
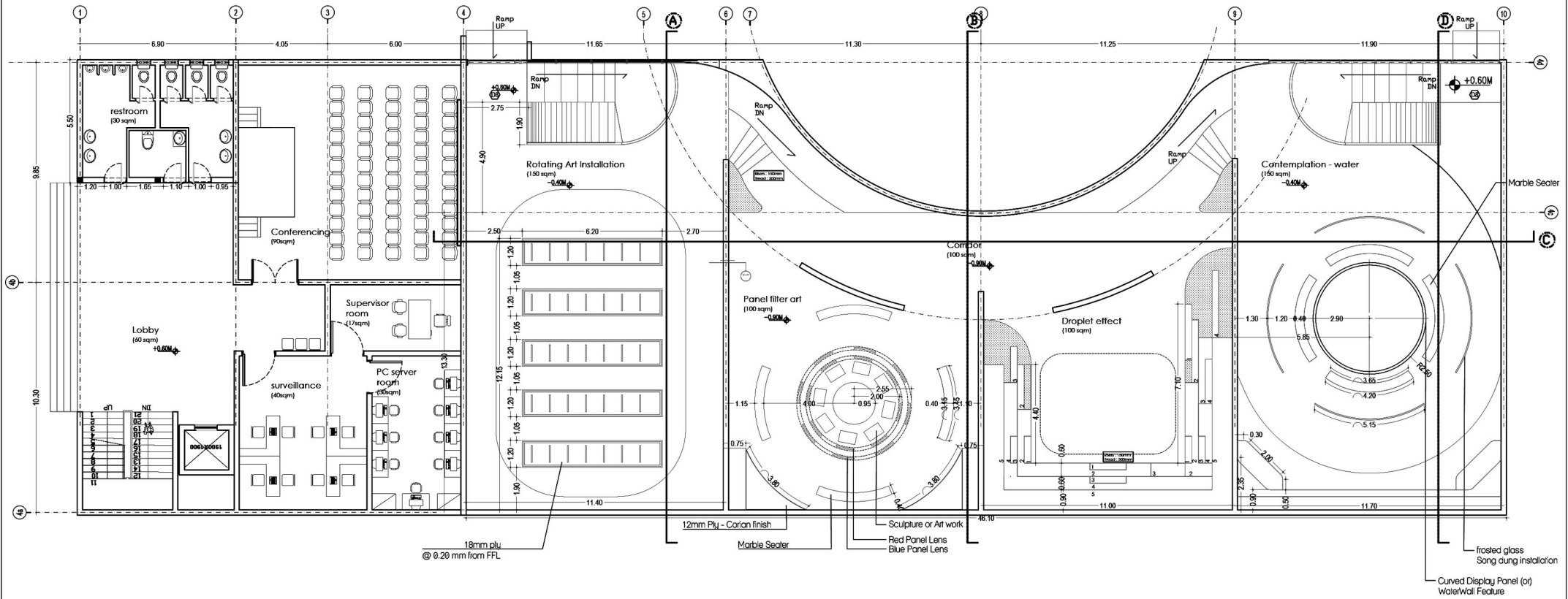
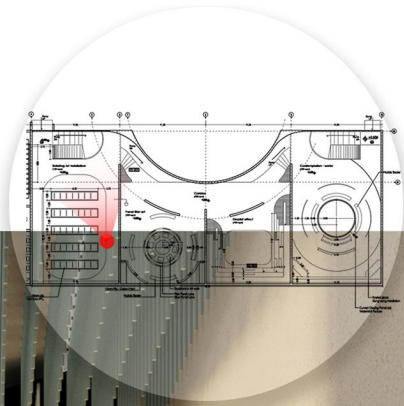


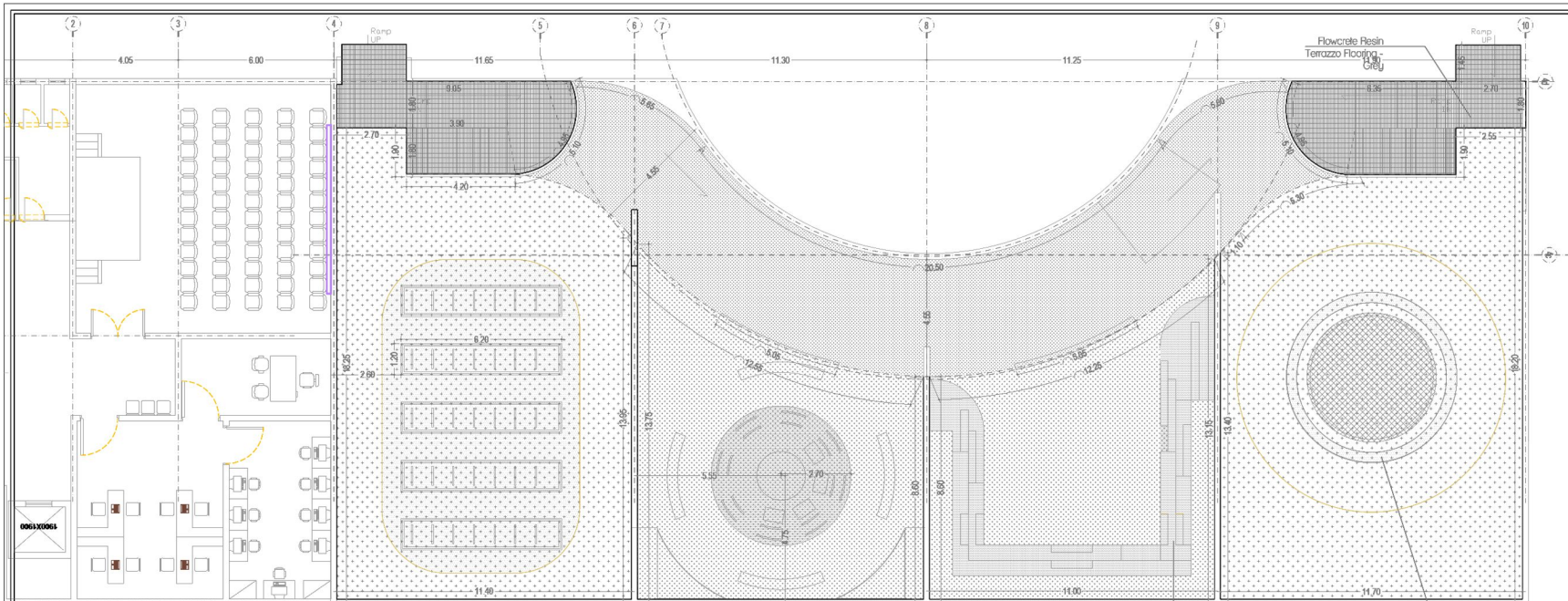
EXHIBIT BLOCK 2 *Splash Drop*



FLOOR PLAN

Exhibit 2 Rotating Frame



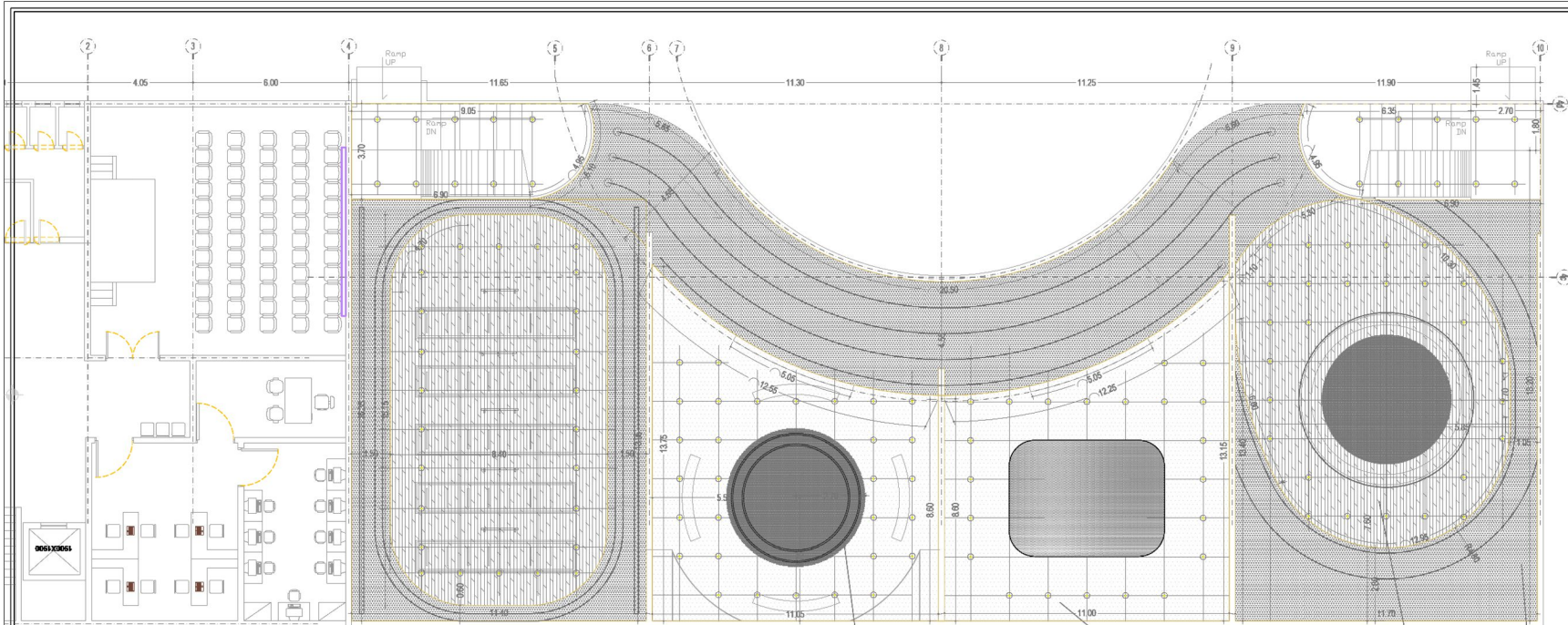


FLOORING LAYOUT

- wooden laminate flooring grey - fir polished - 48m²
- Flowcrete Resin Terrazzo Flooring - Prussian Grey - 258 m²
- Wooden Deck polished Flooring design - 125m²
- 3D acrylic Mirror panelling floor - 39m²
- low crese Resin-light grey - 215 m²
- low crese Resin-dark grey - 198 m²
- wooden laminate flooring oak - fir polished - 86m²
- Grey matting bathroom - 33m²

Ash grey Wooden Deck polished Flooring

Flowcrete Resin Terrazzo Flooring - Prussian Grey



FALSE CEILING LAYOUT

- Ceiling paint-dark grey - 600m²
- Metallic grooved panel beige white - 238 m²
- Suspended rods - white - 328 m²
- PVC laminated gypsum board panel black - 58m²
- White plaster gypsum board - 238 m²
- drop led ceiling - 28m²

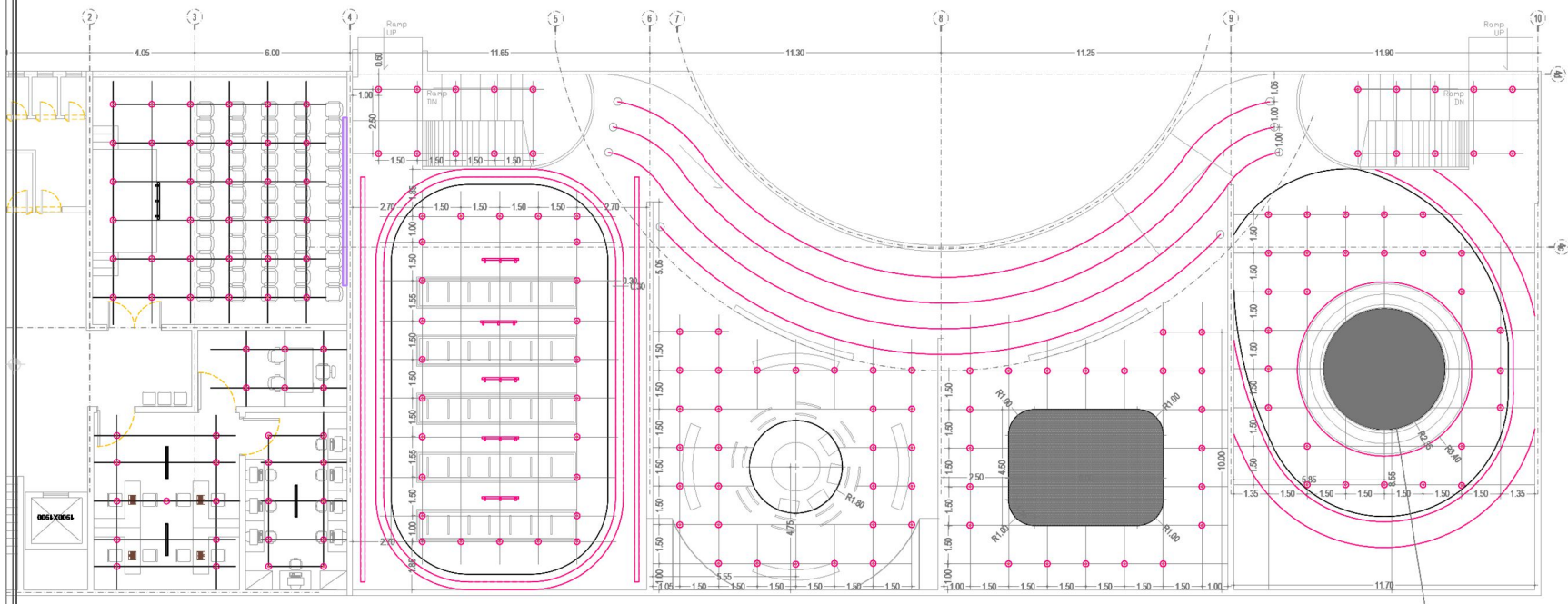
28mm Channel

Gypsum Board False ceiling @0.75m from soffit

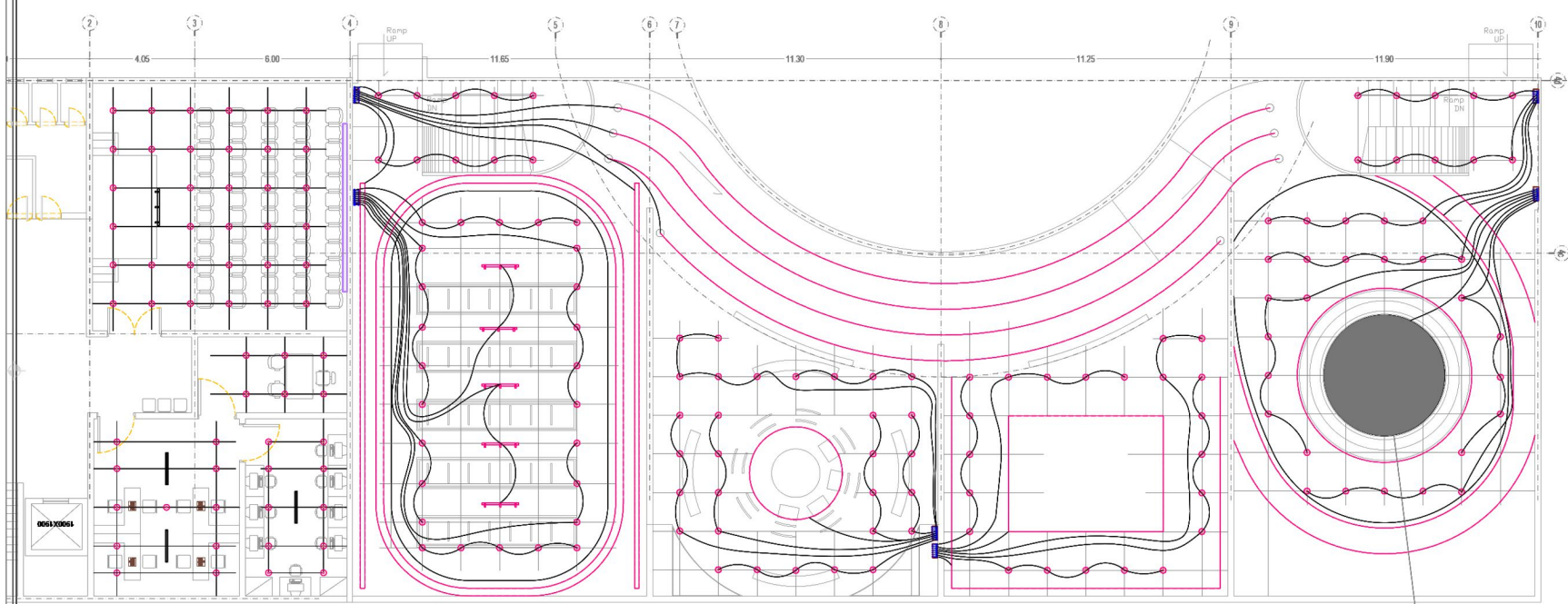
0.15mmØ rods suspended from Soffit

Perforated White Metal Panels @0.85 m from soffit Along Roof Profile

suspended from Soffit
Perforated White Metal Panels
@0.85 m from soffit
Along Roof Profile

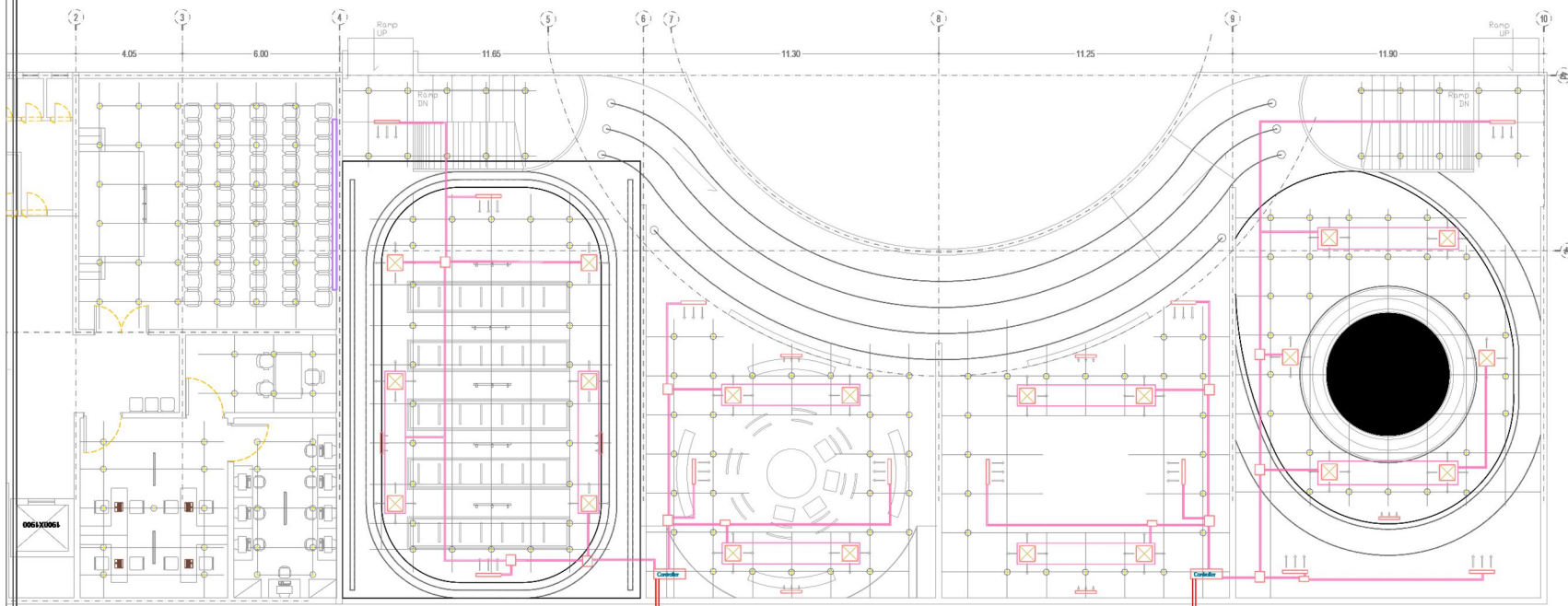


ELECTRICAL LAYOUT

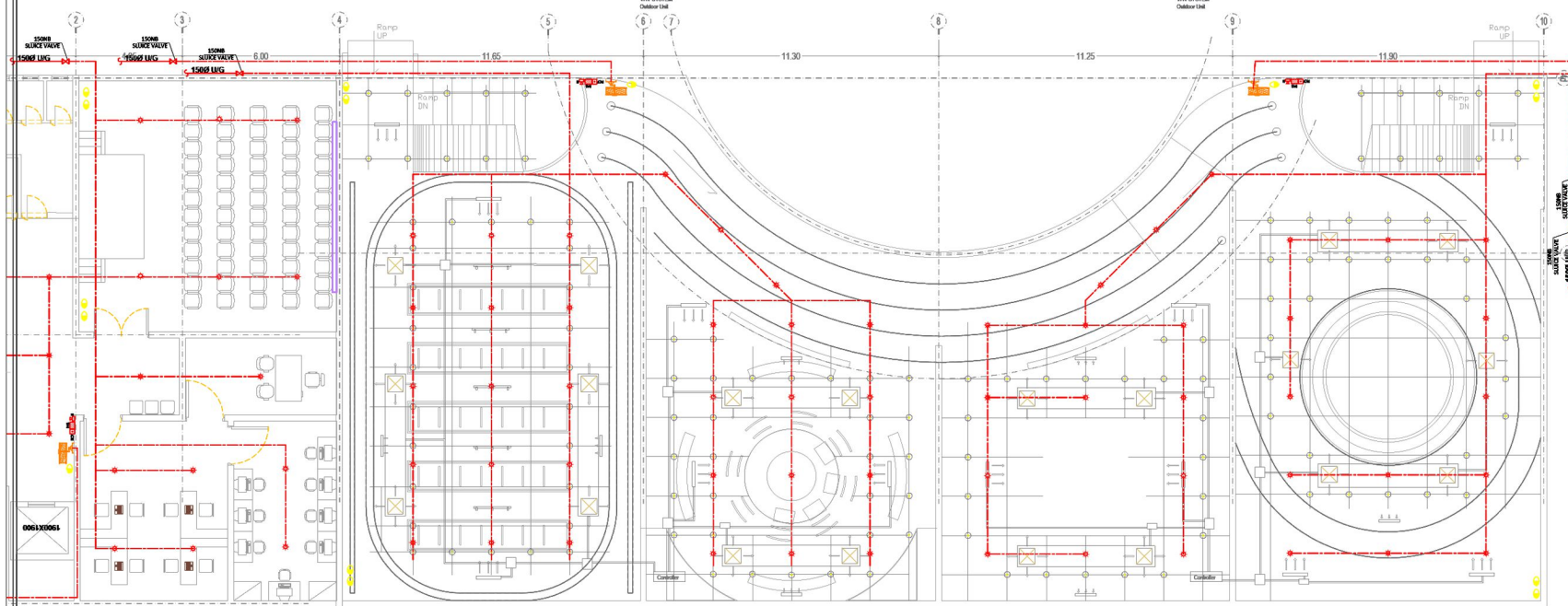


ELECTRICAL LAYOUT

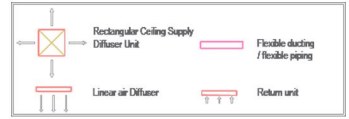
SLNO	DESCRIPTION
1	6A SP SWITCH
2	Two Way SWITCH
3	WALL LIGHT POINT
4	trunk lights
5	Profile LED 36w
6	Strip lighting COVE
7	Strip lighting Floor
8	CEILING Downlight
9	CEILING Pendant
10	Floor recessed
11	LED profile lights
12	Falce Ceiling
13	6A SWITCHED SOCKET
14	Chandelier
15	Trunk Lights



HVAC LAYOUT

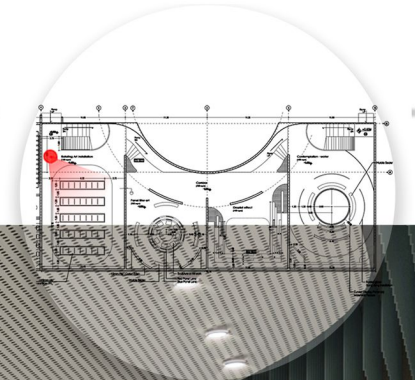


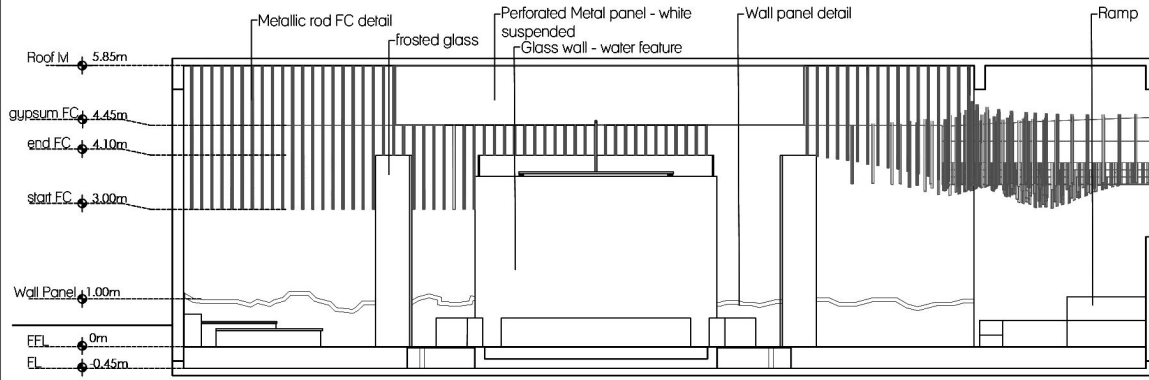
FIRE LAYOUT



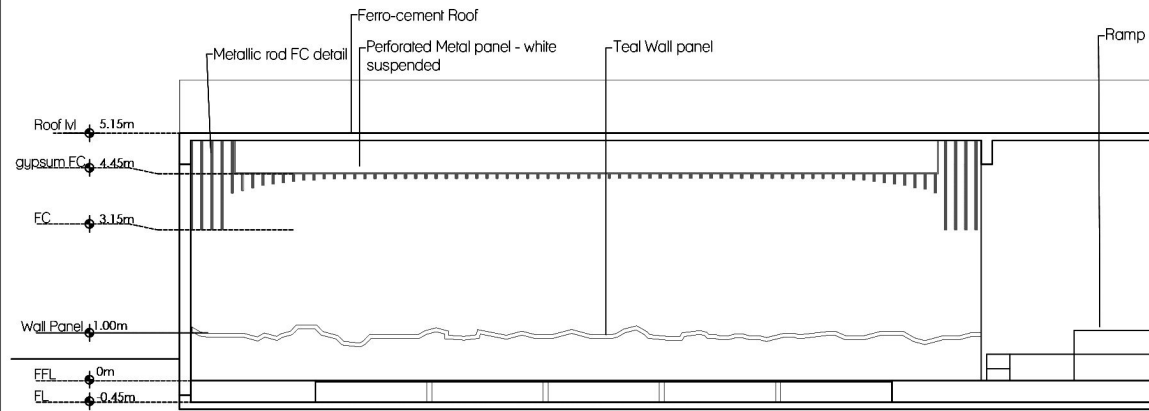
S/NO	ITEM	DESCRIPTION	QTY
1	□	MANUAL CALL POINT	2
2	□	PUBLIC ADDRESS SYSTEM	1
3	□	FIRE EXTINGUISHER	2
4	●	CO ₂ EXTINGUISHER	6
5	●	PENDULANT SPRINKLER BULB	54
6	□	DRY RISER	1
7	□	150 MM SIZE VALVE	9
8	—	1500 HYDRANT LINE	

Exhibit 2 *Revolving Exhibit*

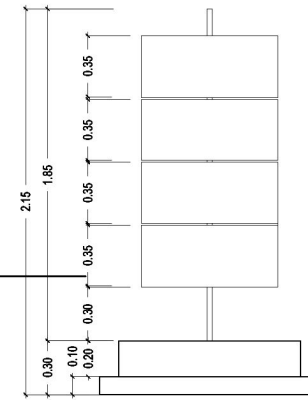




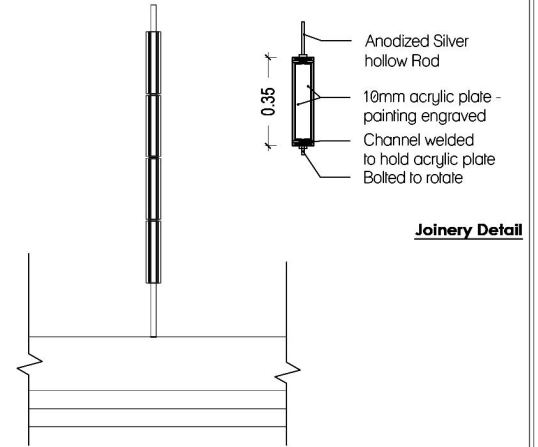
SECTION C



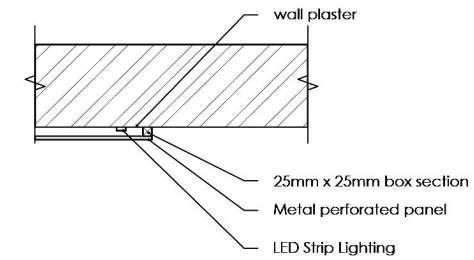
SECTION A



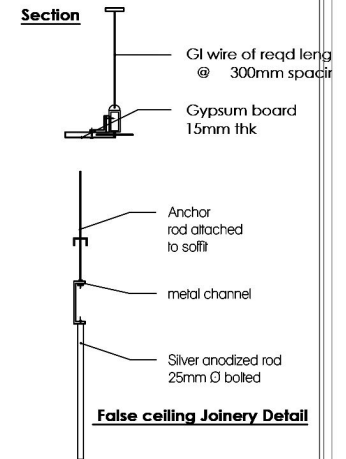
**REVOLVE ART
Elevation**



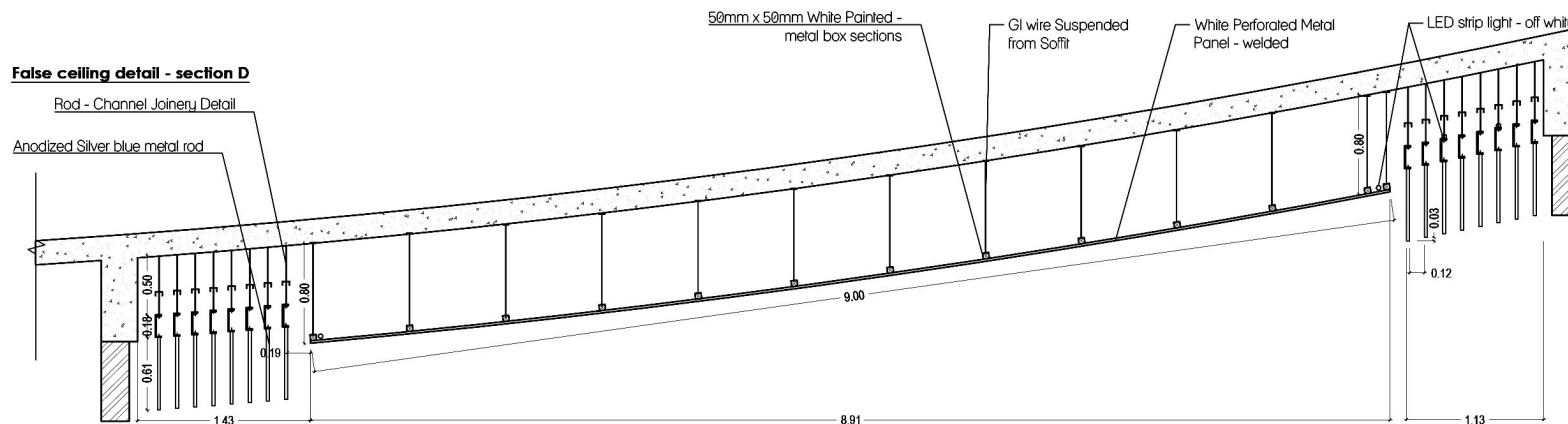
Joinery Detail



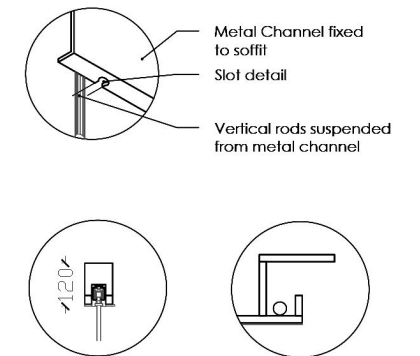
Wall Joinery Detail



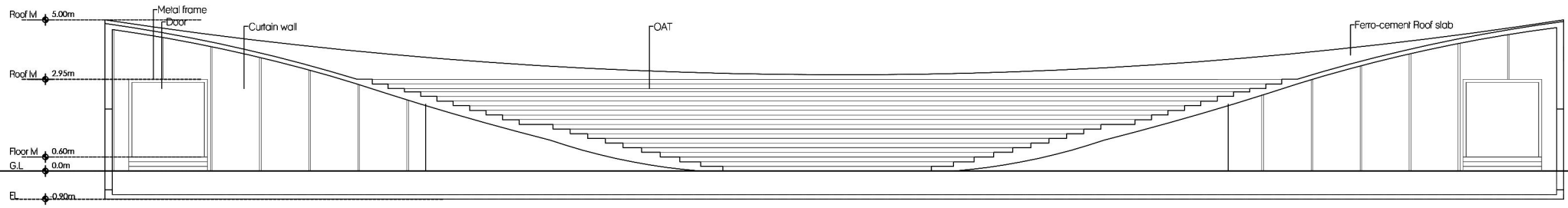
False ceiling Joinery Detail



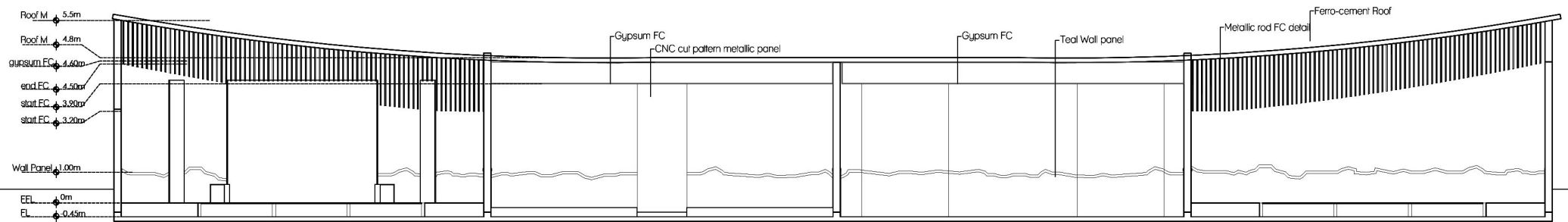
False ceiling detail - section D



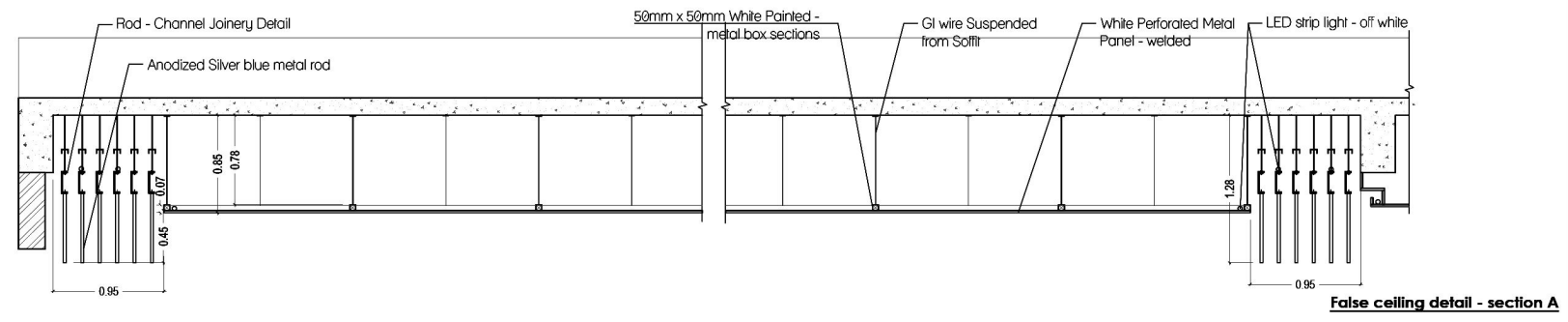
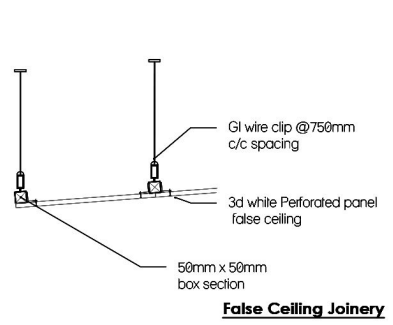
False Ceiling fixing detail



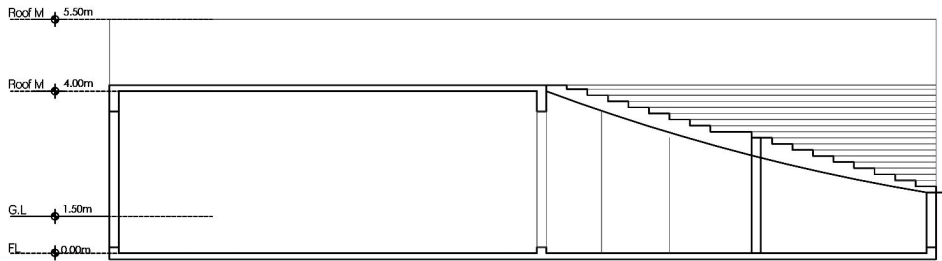
ELEVATION



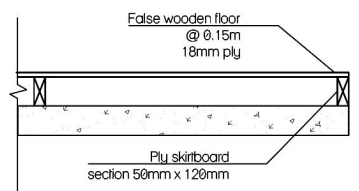
SECTION D



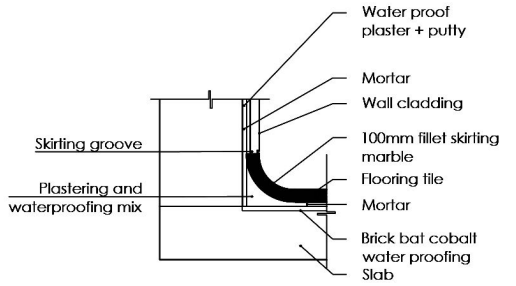
False ceiling detail - section A



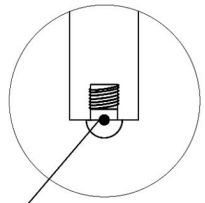
SECTION C



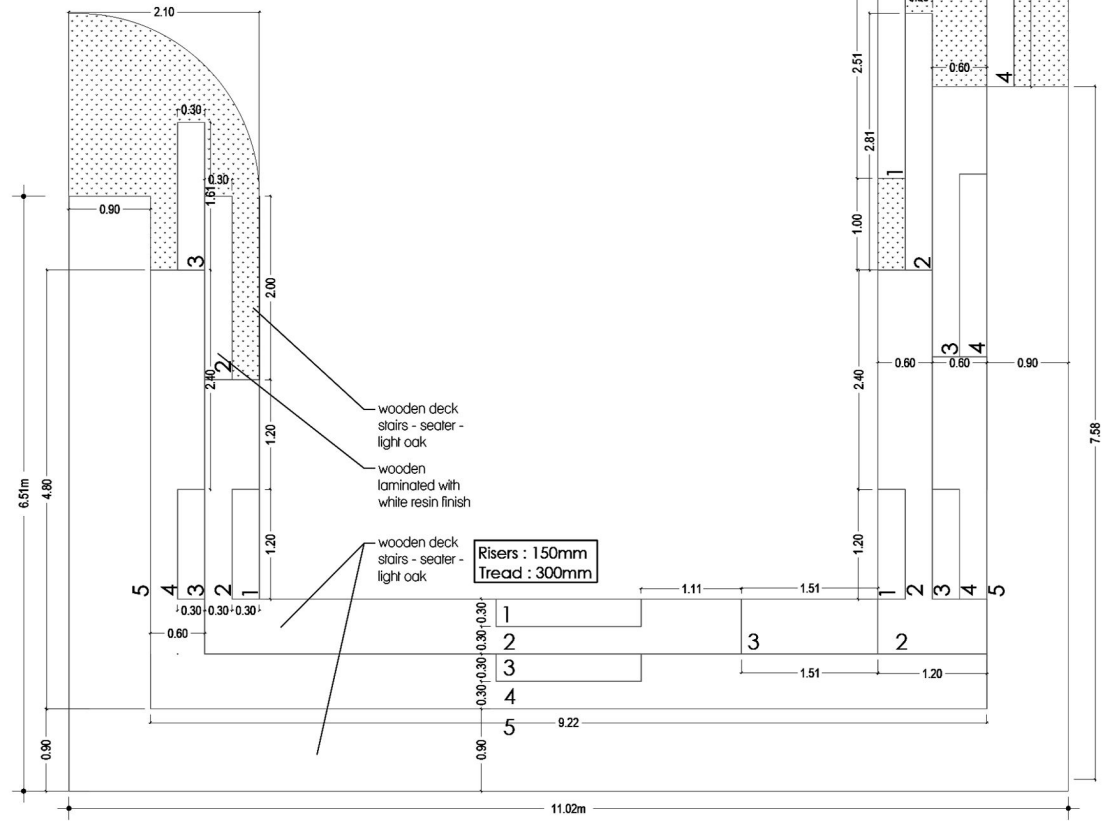
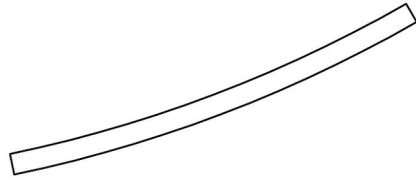
Wooden flooring



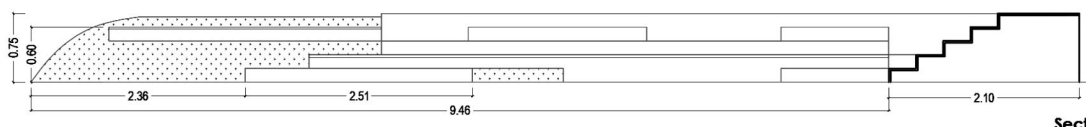
Skirting detail



Recessed Downlight



**STEPPED WELL SEATER
Plan**



Section
Scale 1:100
Detail sections 1:50
Details 1:20
Fixing detail 1:10

all dimensions in meters



Exhibit 2 Droplet exhibit

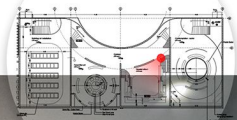


Exhibit 2 *Corridor space*

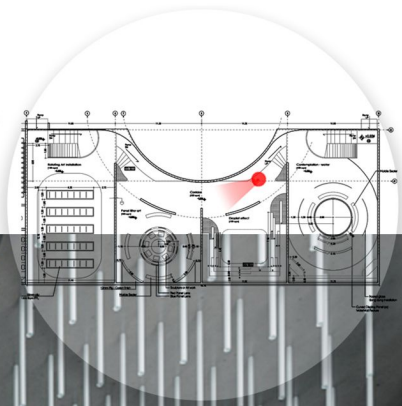
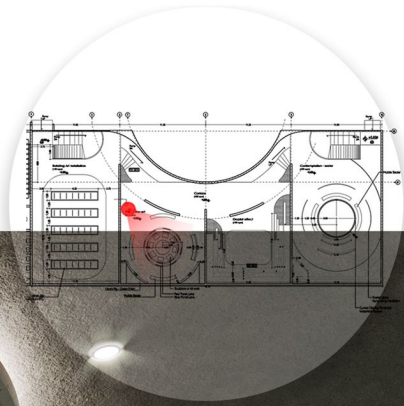
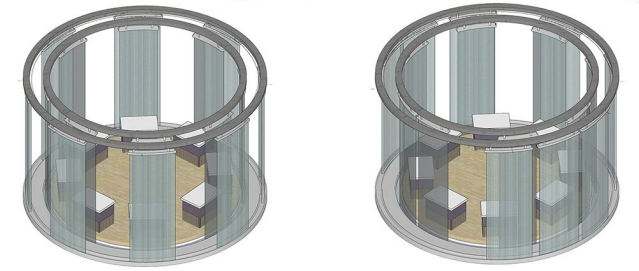
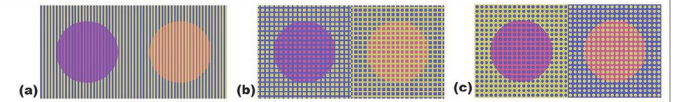
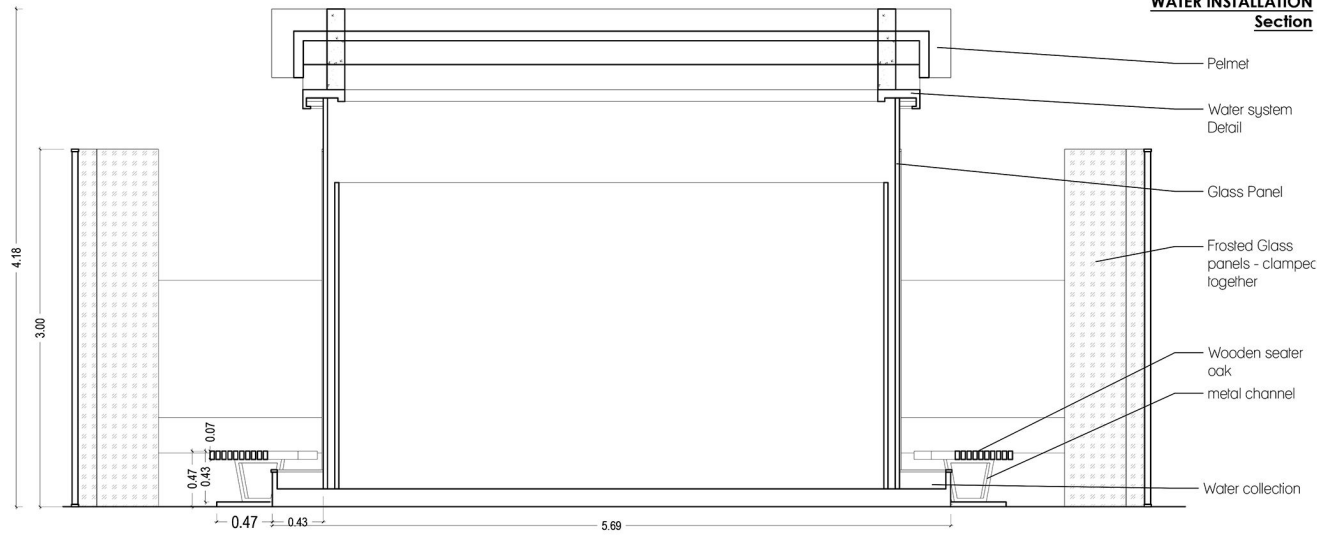


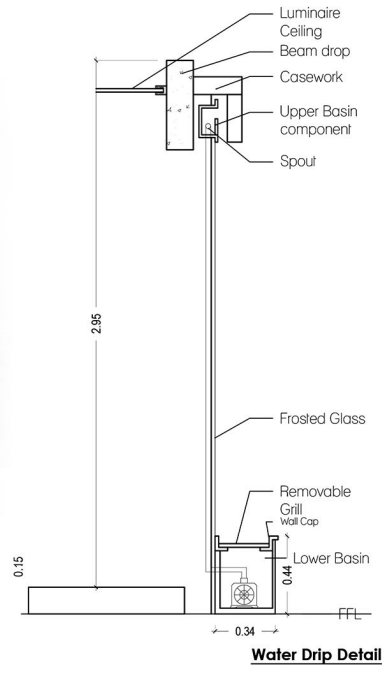
Exhibit 2 *Filter sculpture*



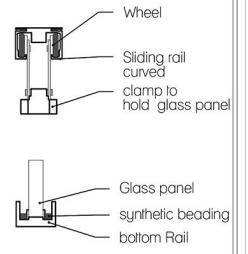
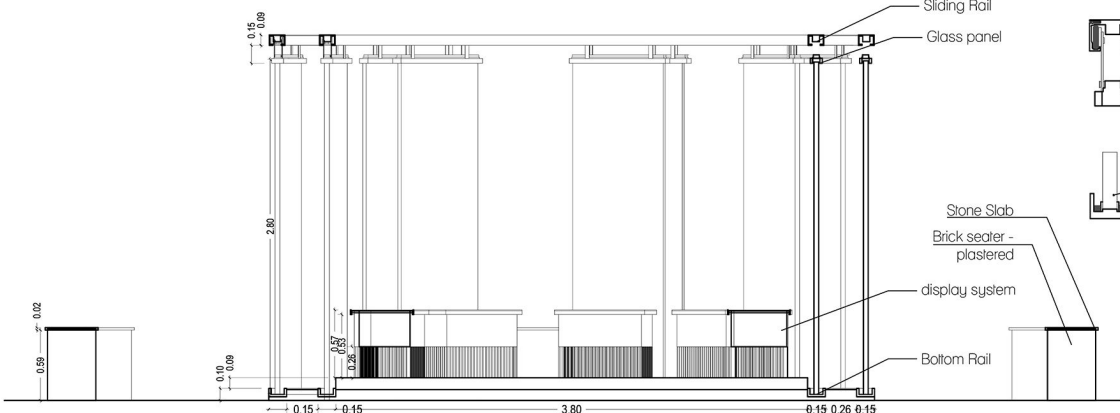
WATER INSTALLATION Section



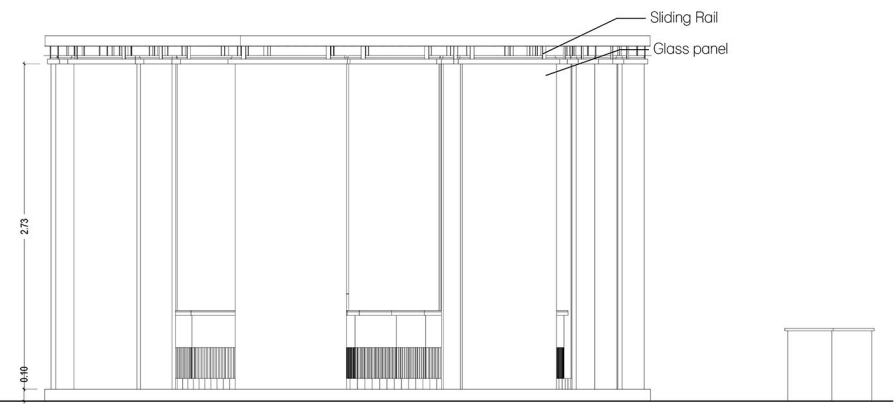
WATER ART - SongDung's Water temple Installation inspired



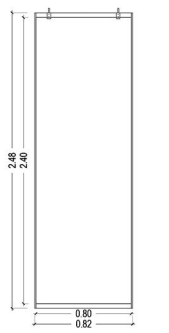
Water Drip Detail



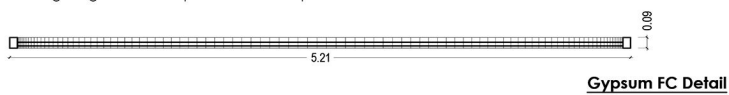
Roller Detail



SCULPTURE ART Section



Elevation



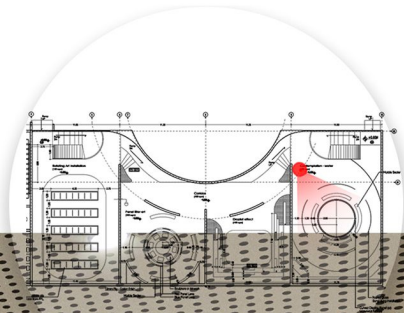
Gypsum FC Detail

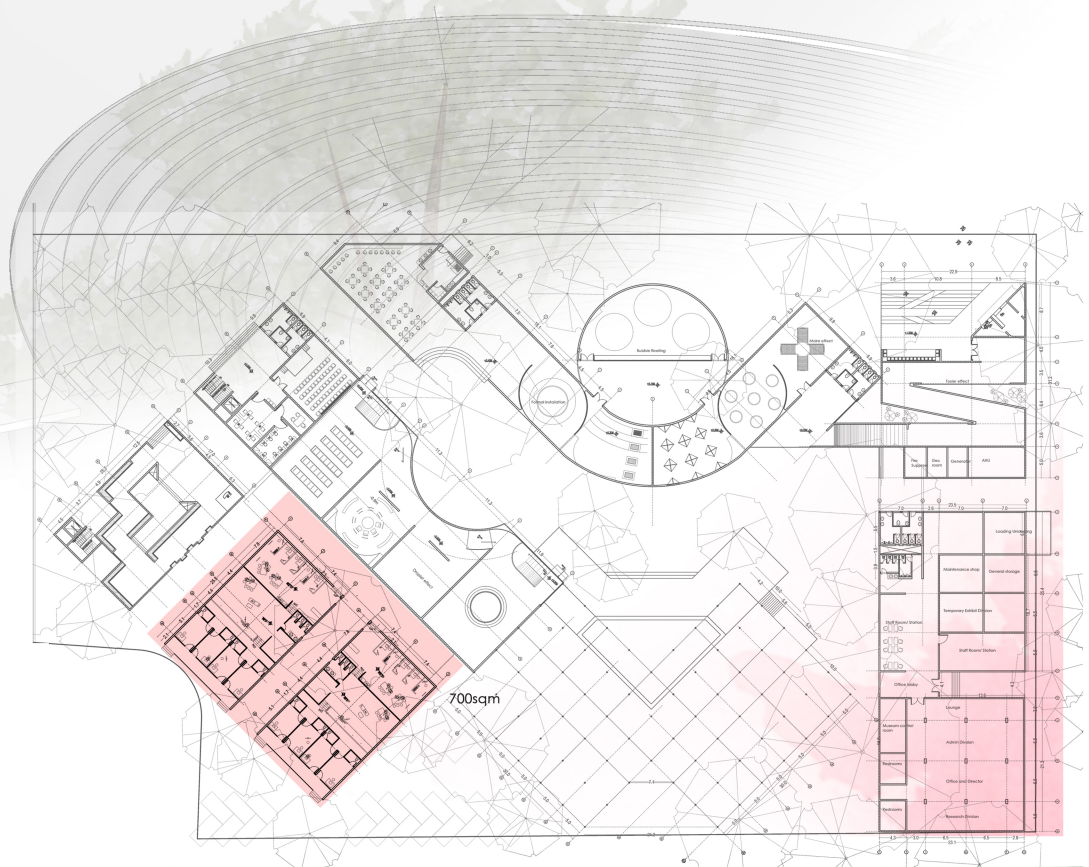
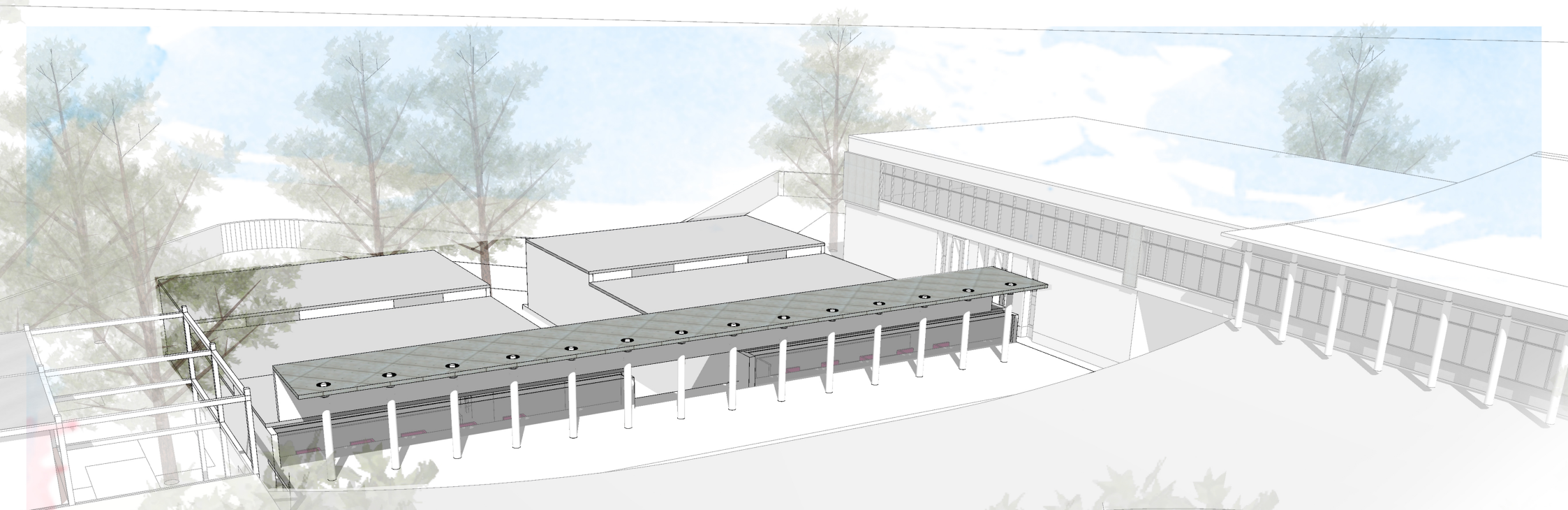
ART INTERPRETATION CENTER
LAYOUTS - details

Scale 1:100
Detail sections 1:50
Details 1:20
Fining detail 1:10
all dimensions in meters

Harshini M 181602101007
M.Arch Interior THESIS Sem 4

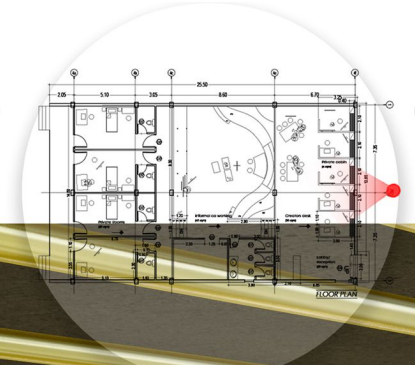
Exhibit 2 Droplet exhibit

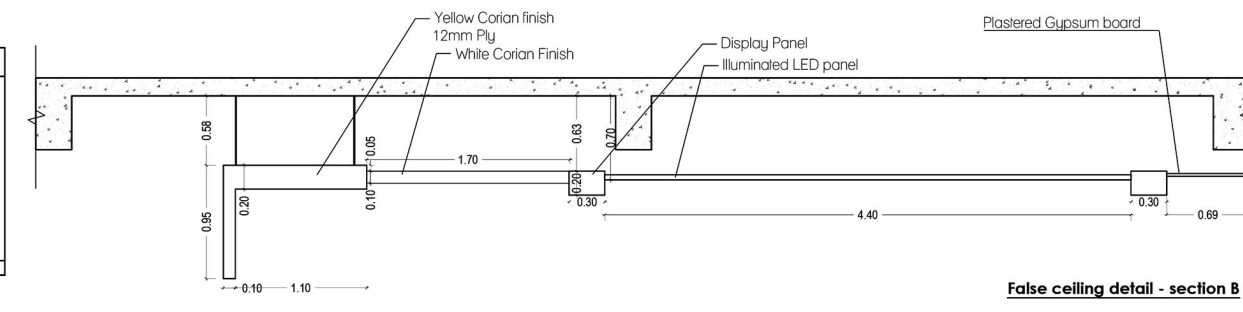
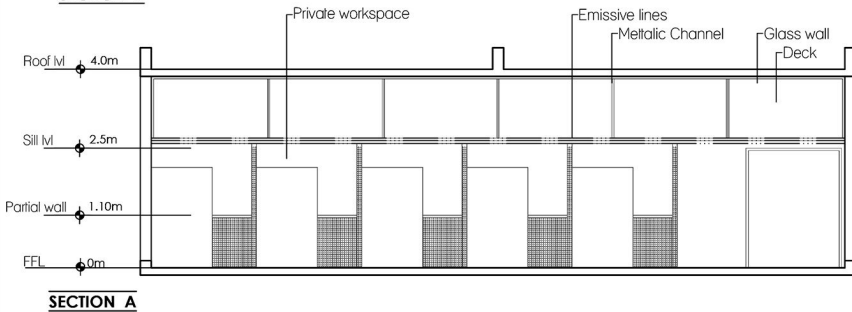
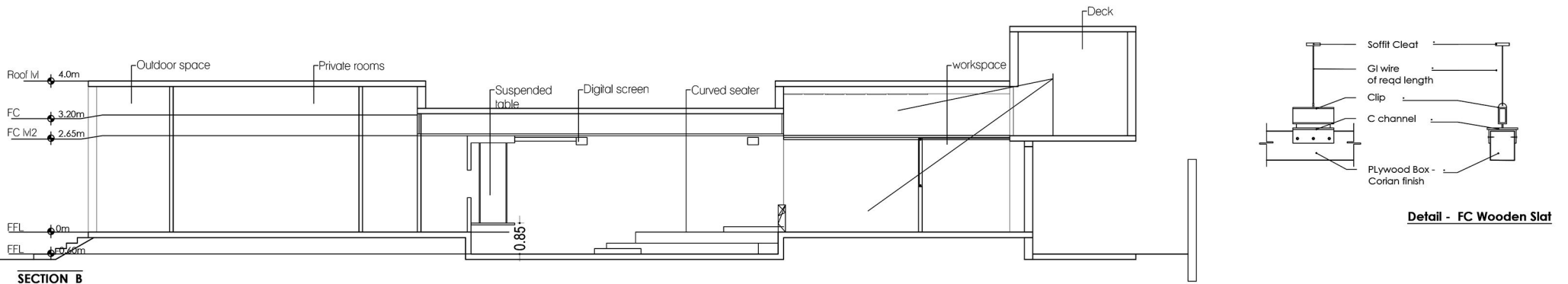
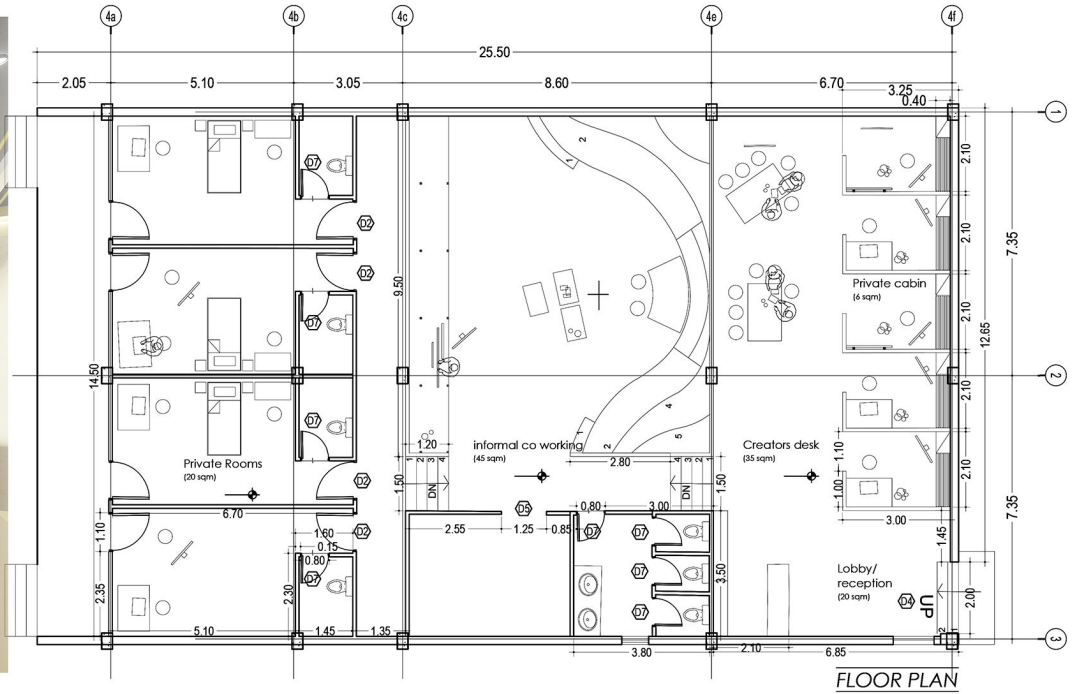


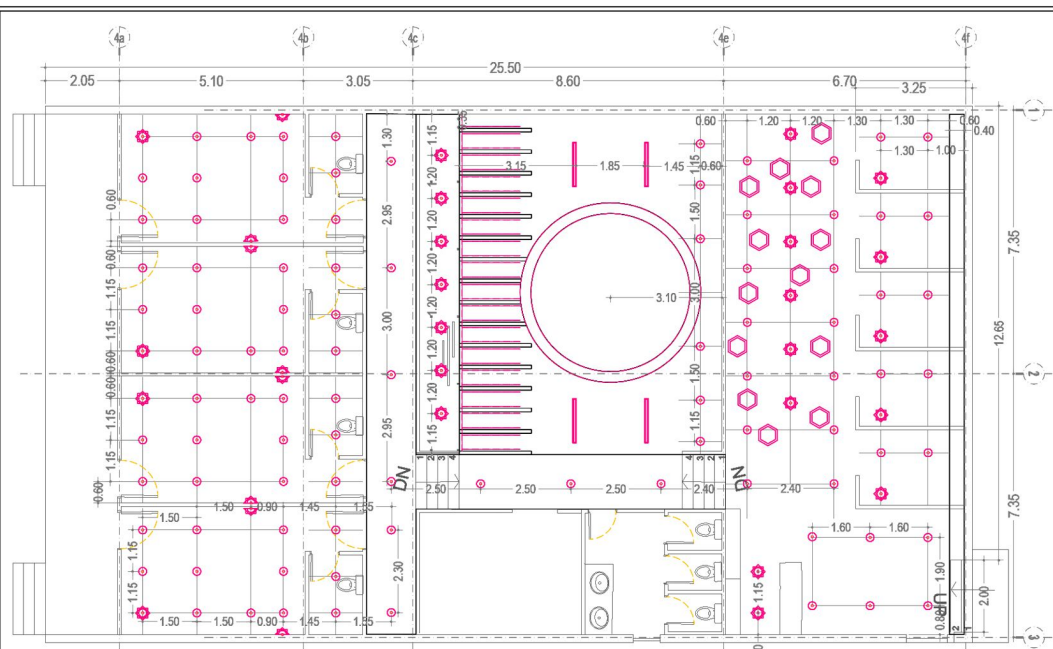


ARTISTS' COWORKING *Fiery Fire*

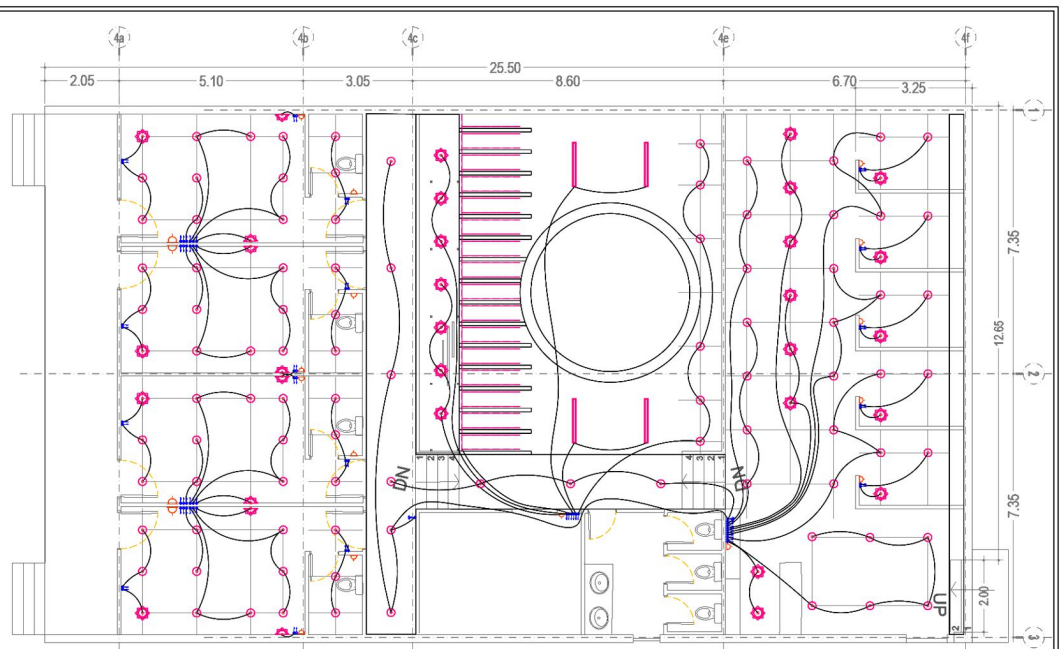
Coworking Zone Public View - Deck



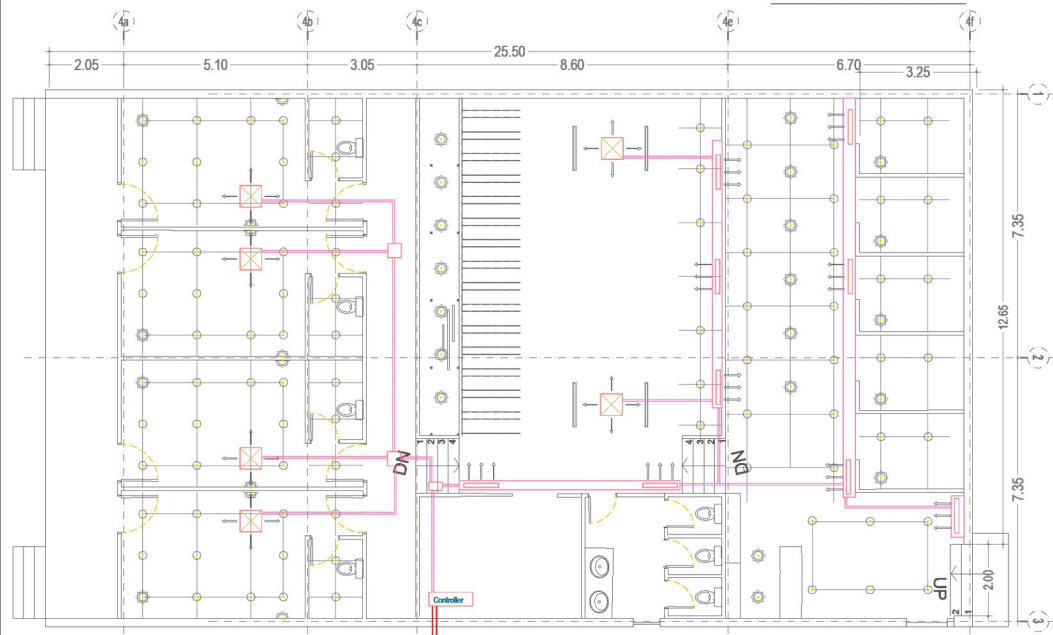




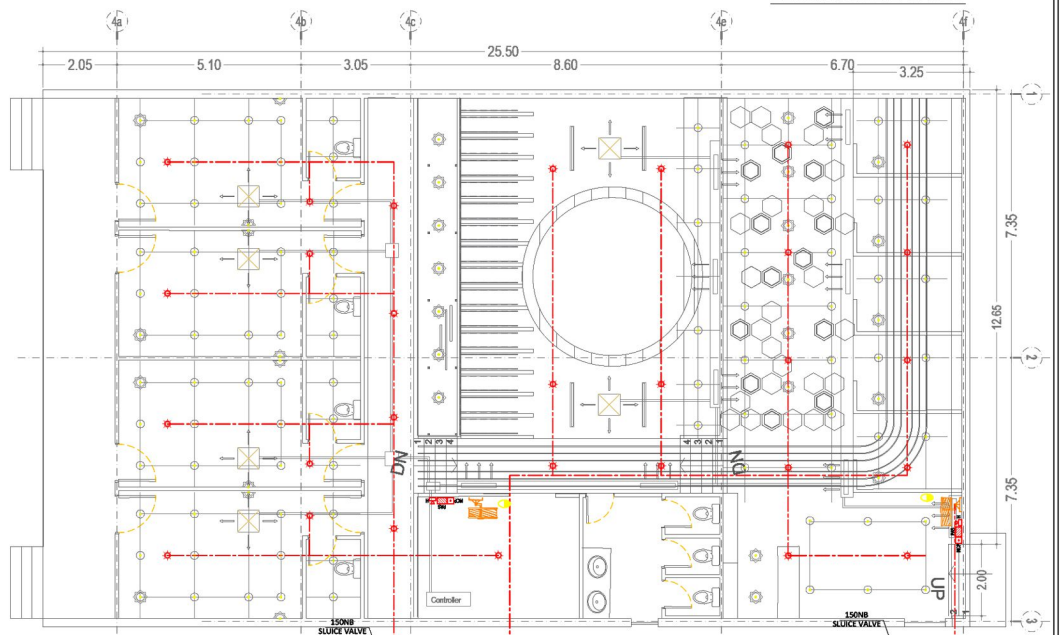
ELECTRICAL LAYOUT



ELECTRICAL LAYOUT



HVAC LAYOUT



FIRE LAYOUT

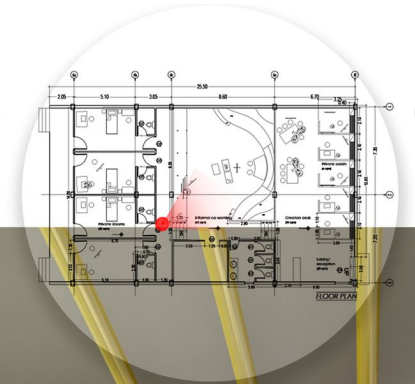
SLNO	DESCRIPTION	SYMBOL	SLNO	DESCRIPTION	SYMBOL
1	EA. OF SWITCH	[Symbol]	1	Rectangular Ceiling Supply Diffuser Unit	[Symbol]
2	Two Way SWITCH	[Symbol]	2	Linear air Diffuser	[Symbol]
3	WALL LIGHT POINT	[Symbol]	3	Return unit	[Symbol]
4	Track Light	[Symbol]	4	Flexible ducting / flexible piping	[Symbol]
5	Profile LED strip	[Symbol]	5	LED profile lights	[Symbol]
6	Track LED strip	[Symbol]	6	Fiber Cutting	[Symbol]
7	Track lighting cove	[Symbol]	7	AA SWITCHED SOCKET	[Symbol]
8	Track lighting floor	[Symbol]	8	Chamber	[Symbol]
9	Track lighting downlight	[Symbol]	9	Track Light	[Symbol]
10	Track lighting recessed	[Symbol]	10	Track Light	[Symbol]

ART INTERPRETATION CENTER
ARTISTSCOWORKING BLOCK

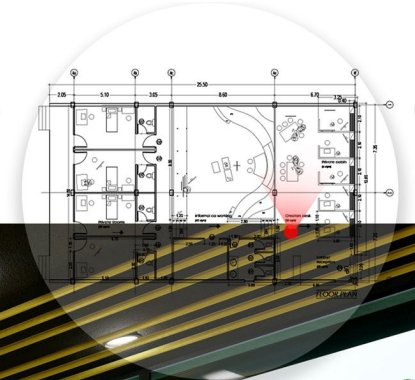
scale 1:100
all dimensions in meters

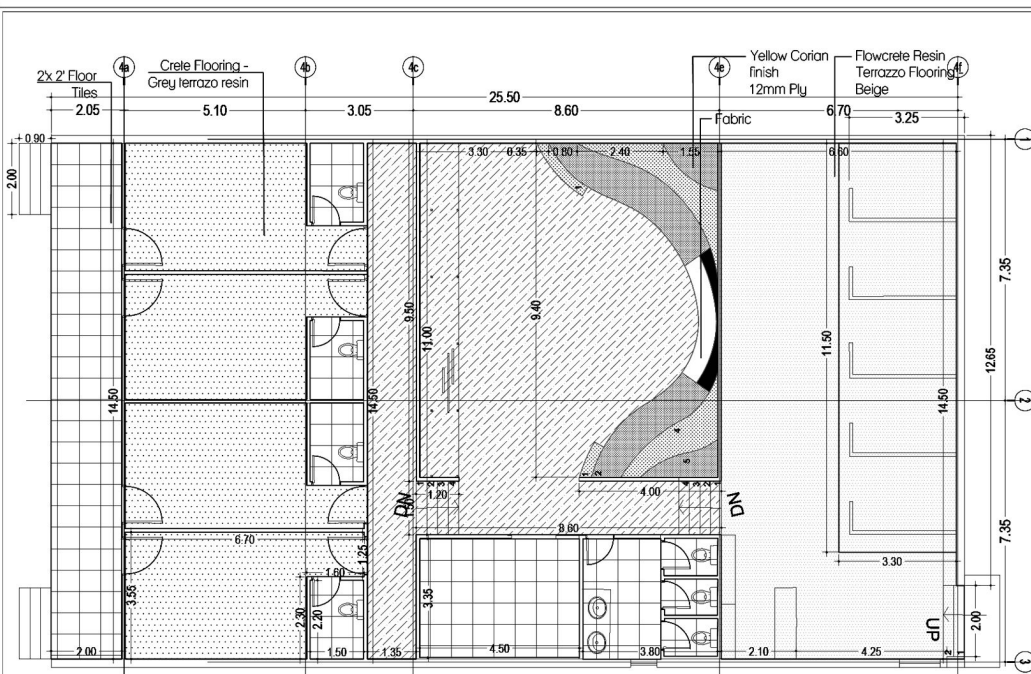
Harshini M 181602101007
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Coworking Zone Discussion zone



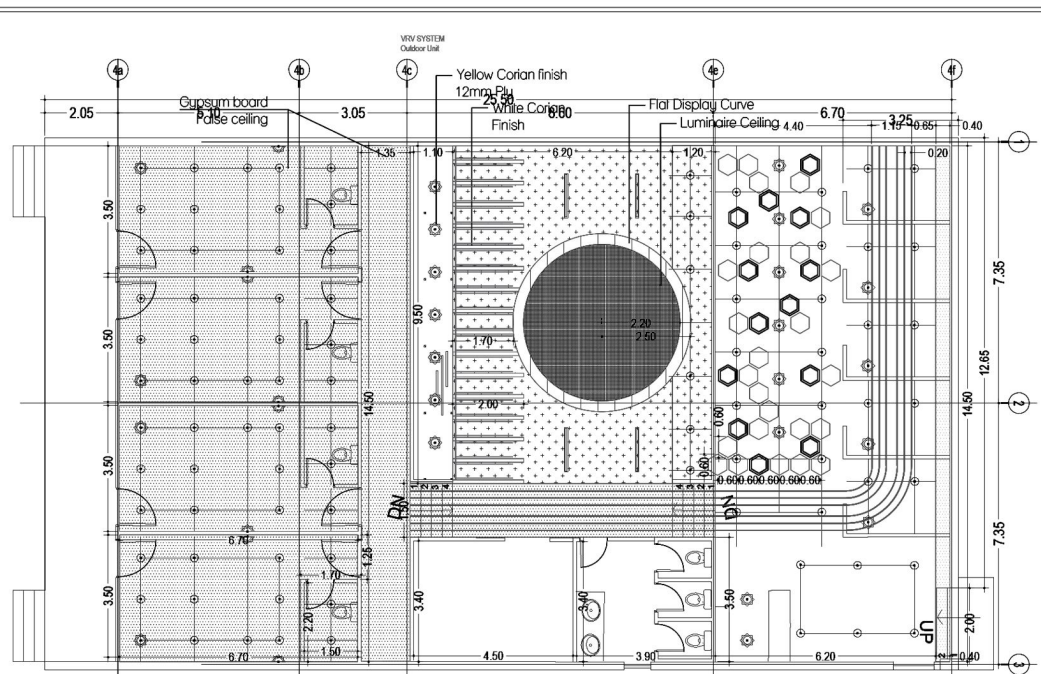
Coworking Zone Private pods | Work





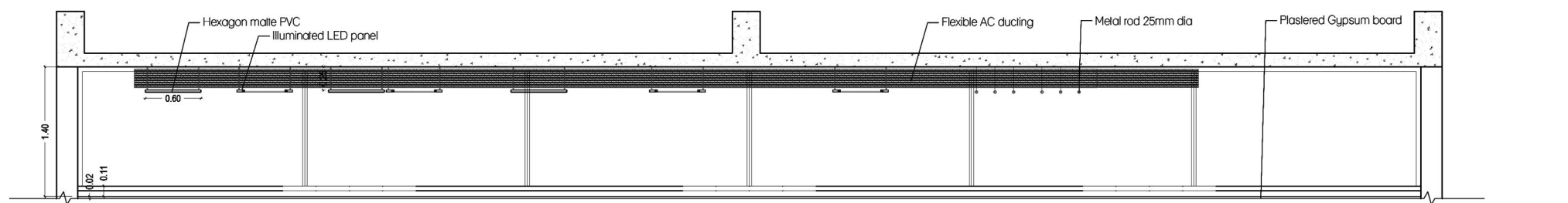
Flooring LAYOUT

- tiled board - 5m²
- Vinyl mocha Wooden floor - 98m²
- Flow crete resin grey - 98m² terrazzo
- wooden Deck sealing - 30 m²
- Flow crete resin beige - 98m² terrazzo
- Grey mate tiling bathroom - 68m²

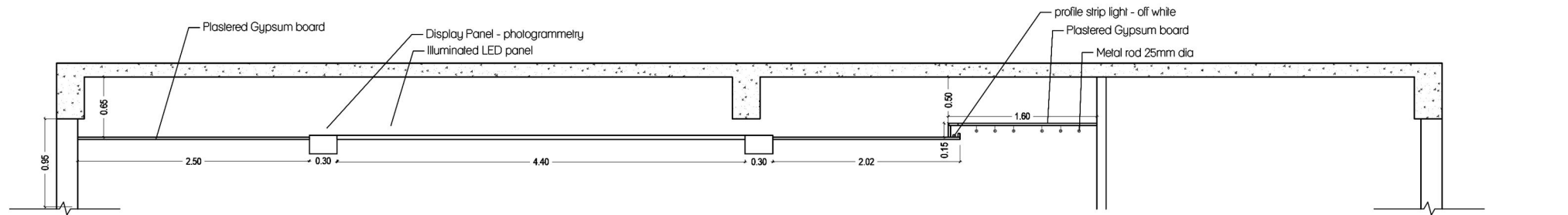


False ceiling LAYOUT

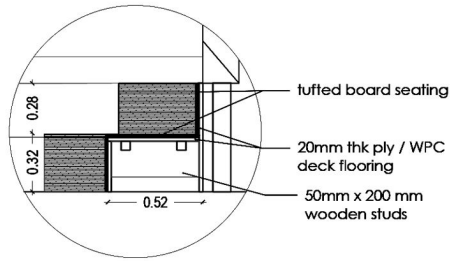
- PVC laminated gypsum board panel white mate 125m²
- White plaster gypsum board - 38m²
- Plastered ceiling - black - 100 m²
- ceiling Paint - Grey - 80 m²



False ceiling detail - section A



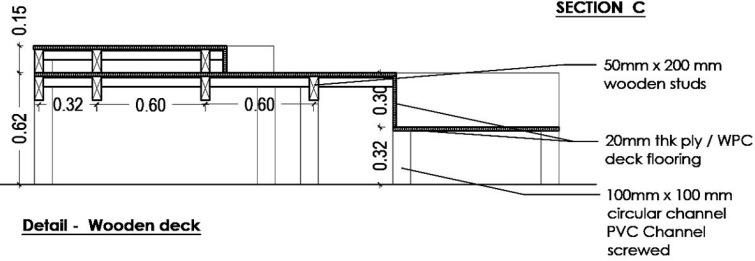
False ceiling detail - section B



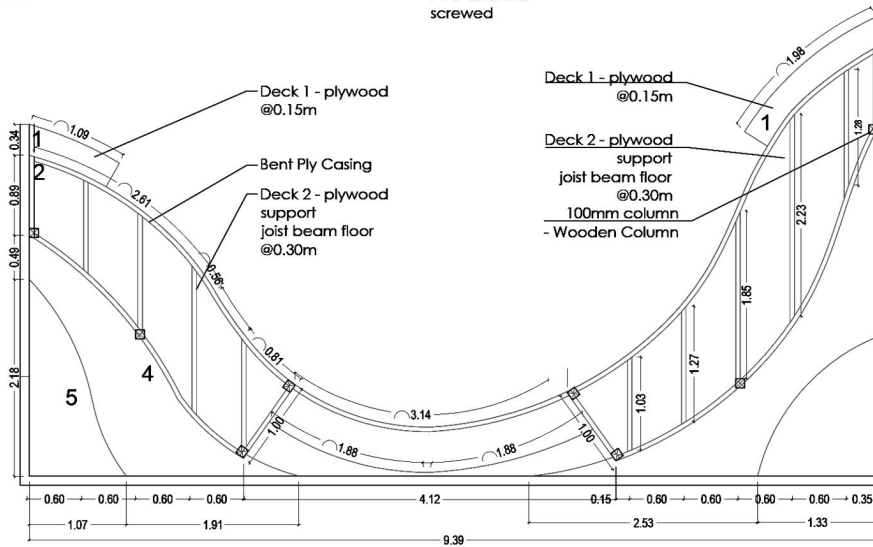
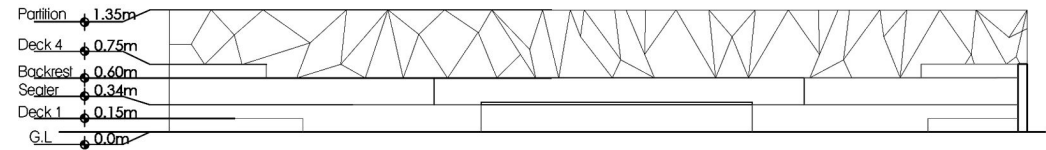
Detail - tufted board



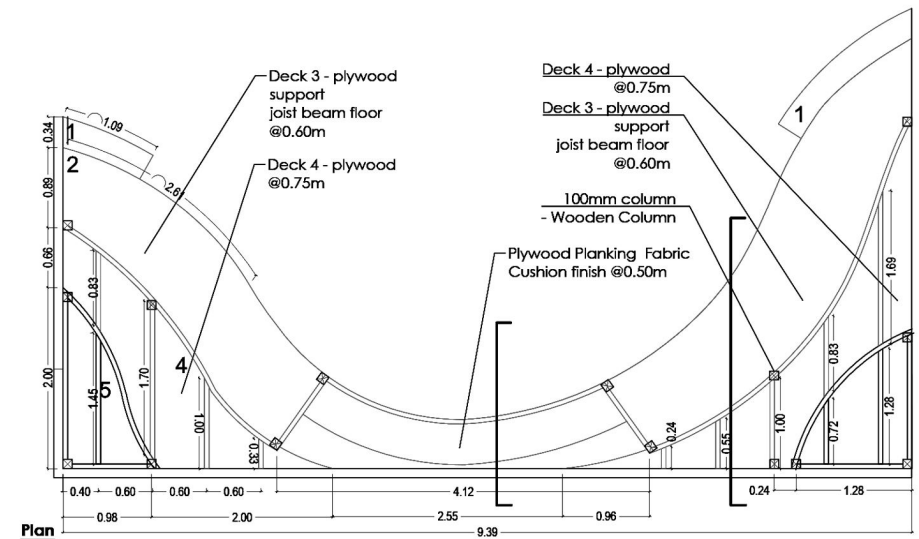
SECTION C



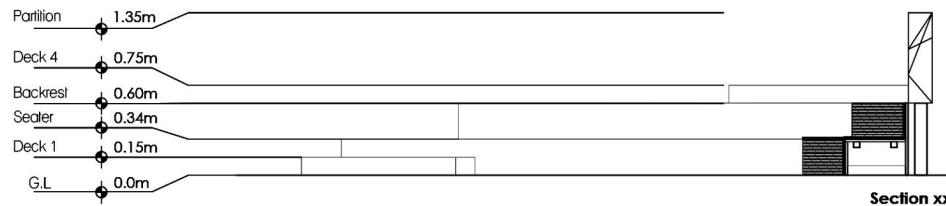
Detail - Wooden deck



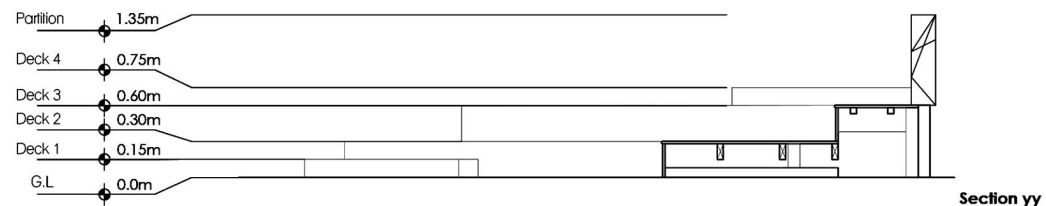
WOODEN DECK DETAIL Plan



Plan

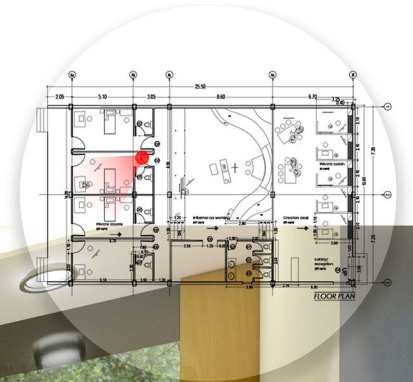


Section xx

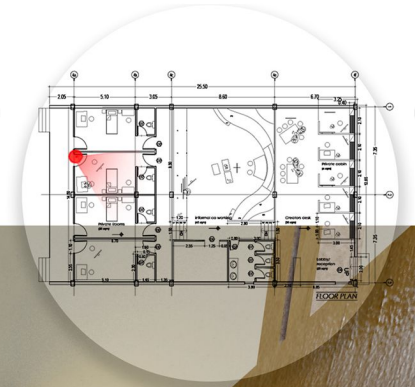


Section yy

Coworking Zone Artists Stay room

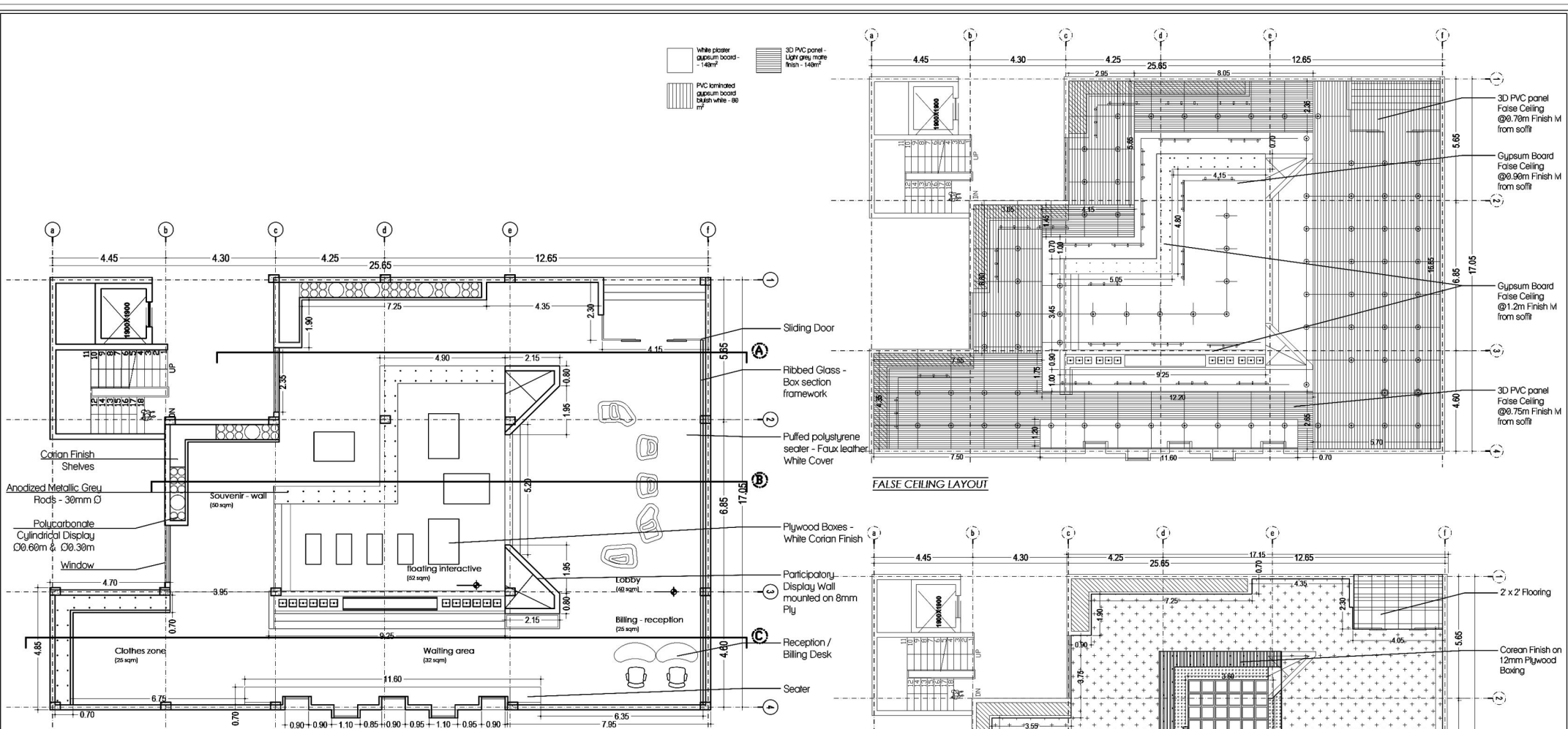


Coworking Zone Artists Stay room

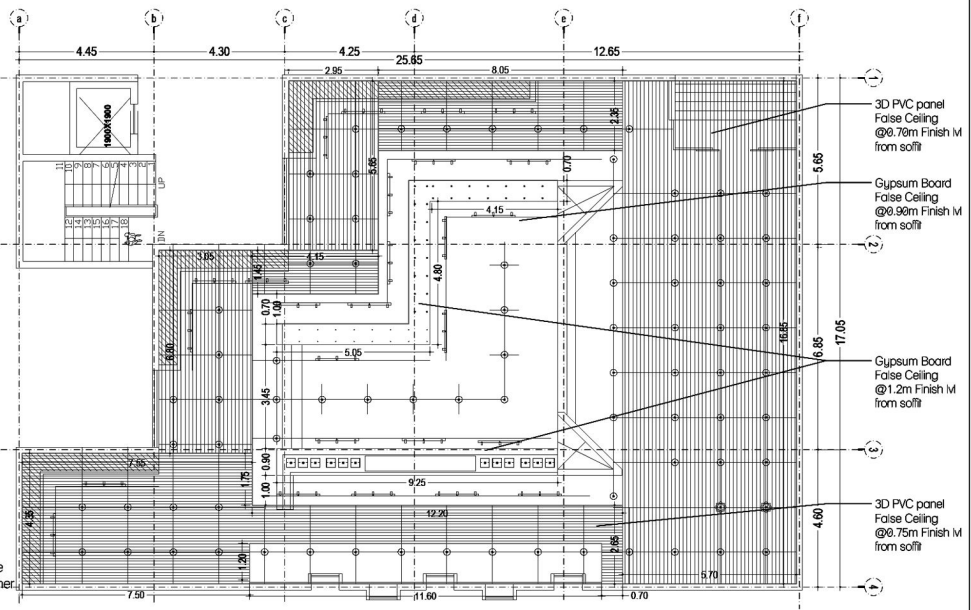




SOUVENIR SHOP *Illusion - Memoir'*



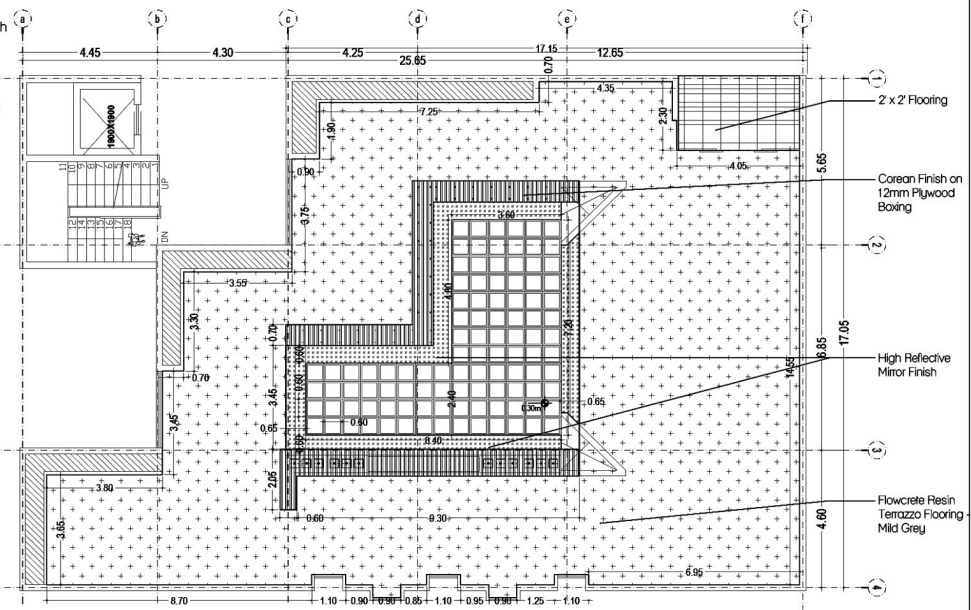
- White plaster gypsum board - 148m²
- PVC laminated gypsum board blush white - 86 m²
- 3D PVC panel - Light grey marble finish - 148m²



FALSE CEILING LAYOUT

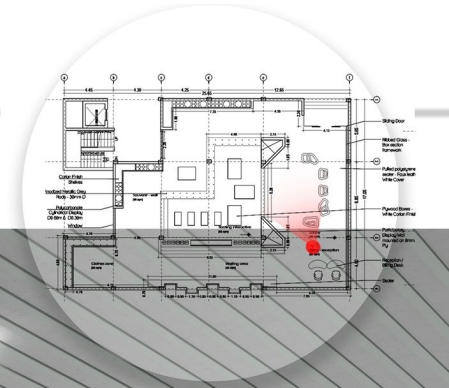
FLOOR PLAN

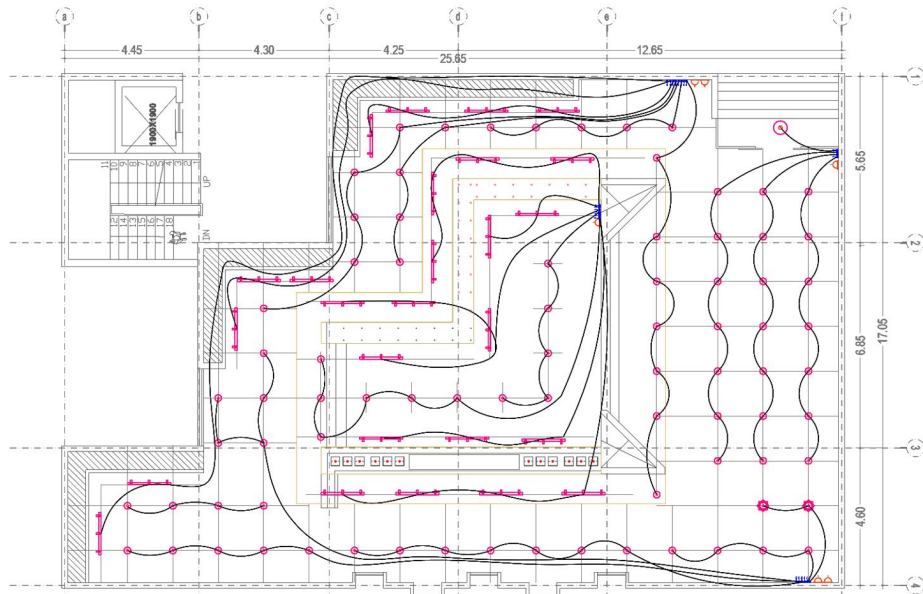
- Corian Finish - plywood - 23m²
- Laminated wooden flooring - 46m²
- Flawcrete Resin Terrazzo Flooring - white - 188m²
- Cell flooring panel - 56m²



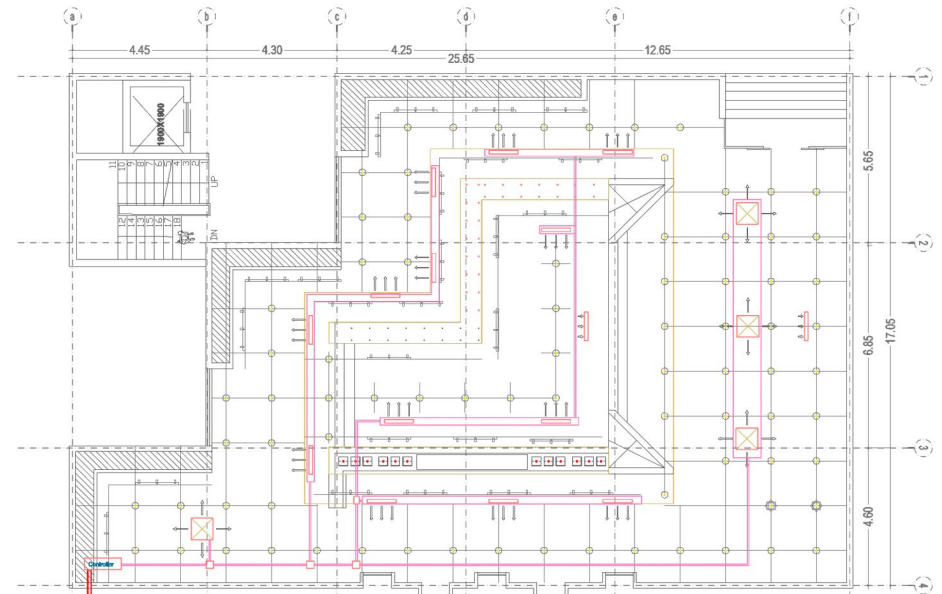
FLOORING LAYOUT

Souvenir shop *Memoir'*

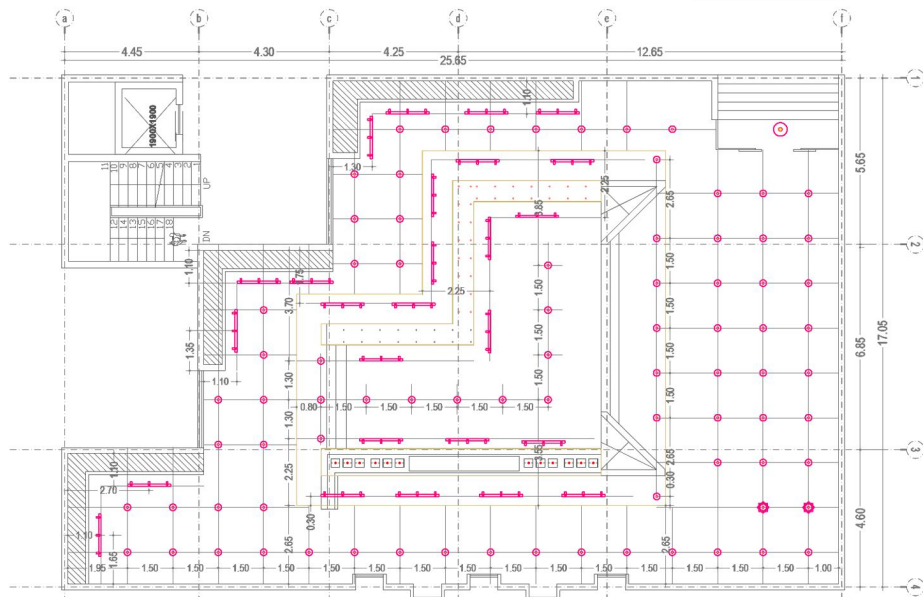




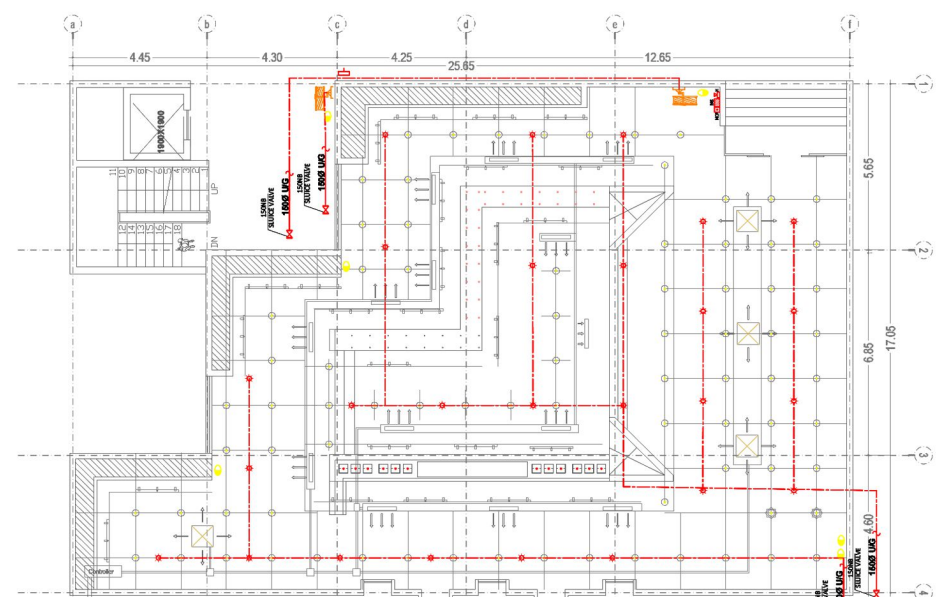
ELECTRICAL LAYOUT



HVAC LAYOUT



ELECTRICAL LAYOUT



FIRE LAYOUT

SLNO	DESCRIPTION	SYMBOL	DESCRIPTION	SYMBOL	DESCRIPTION
1	8A SP SWITCH	[Symbol]	Strip lighting COVE	[Symbol]	LED profile lights
2	Two Way SWITCH	[Symbol]	Strip lighting Floor	[Symbol]	False Ceiling
3	WALL LIGHT POINT	[Symbol]	DELINO Downlight	[Symbol]	8A SWITCHED SOCKET
4	Track lights	[Symbol]	DELINO Pendant	[Symbol]	Chandelier
5	Profile LED 36w	[Symbol]	Floor recessed	[Symbol]	Track Lights
		[Symbol]	Rectangular Ceiling Supply Diffuser Unit	[Symbol]	Flexible ducting / Flexible piping
		[Symbol]	Linear air Diffuser	[Symbol]	Return unit

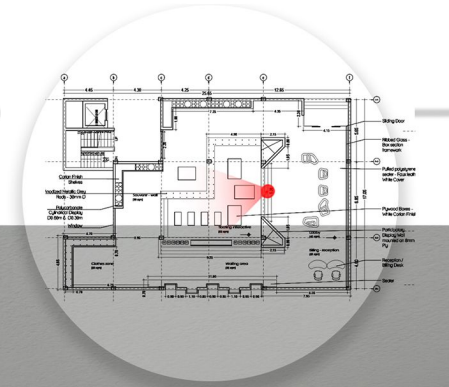
ART INTERPRETATION CENTER
SOUVENIR SHOP

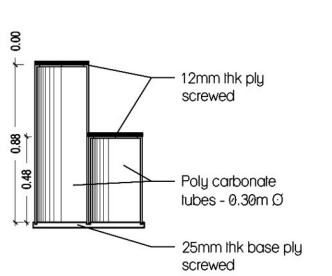
S.NO	ITEM	DESCRIPTION	QTY
1	[Symbol]	MANUAL CALL POINT	1
2	[Symbol]	PUBLIC ADDRESS SYSTEM	1
3	[Symbol]	HOOKER	1
4	[Symbol]	CO2 EXTINGUISHER	1
5	[Symbol]	PENDANT SPRINKLER HEAD	2
6	[Symbol]	DRY RISER	1
7	[Symbol]	150 NB SLUCE VALVE	1
8	[Symbol]	150NB HYDRANT LINE	1

scale 1:100
all dimensions in meters

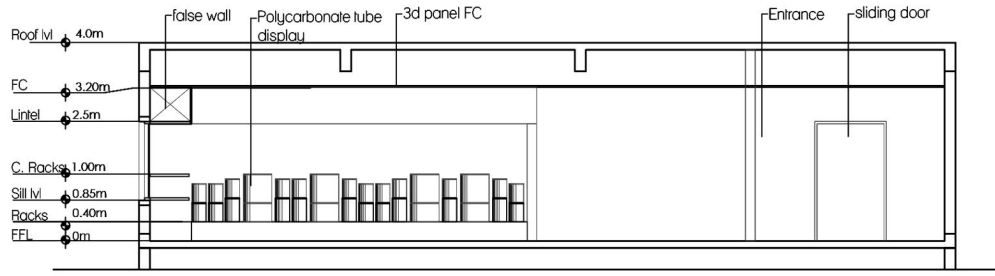
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Souvenir shop *Memoir'*

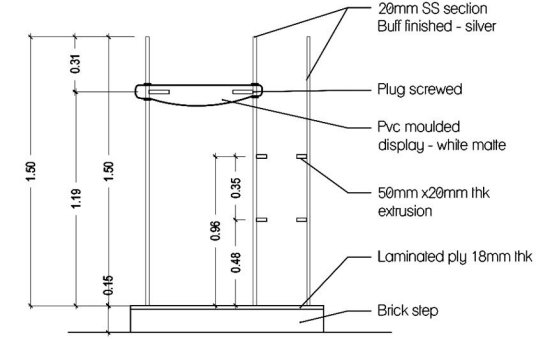




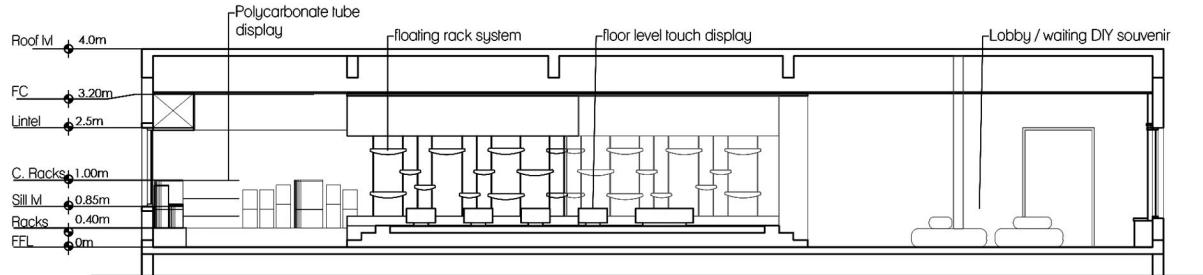
Tubular display Detail



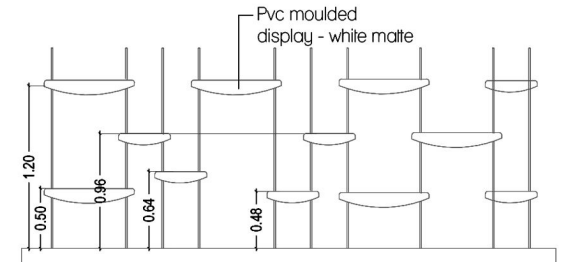
SECTION A



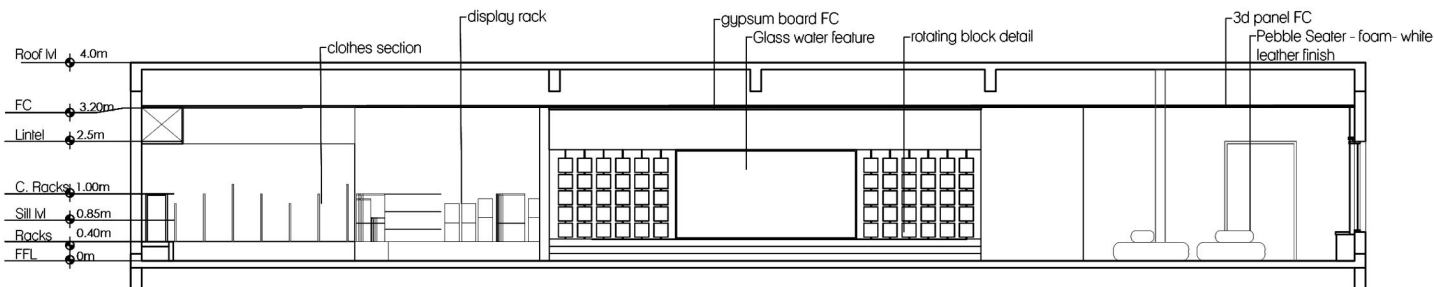
Floating Rack Detail



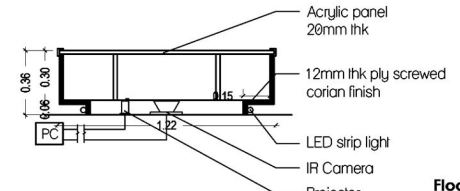
SECTION B



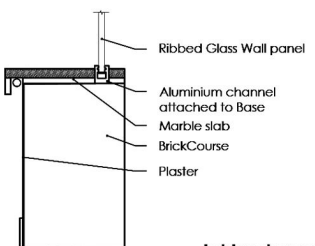
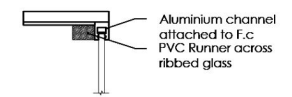
Floating Rack - Elevation



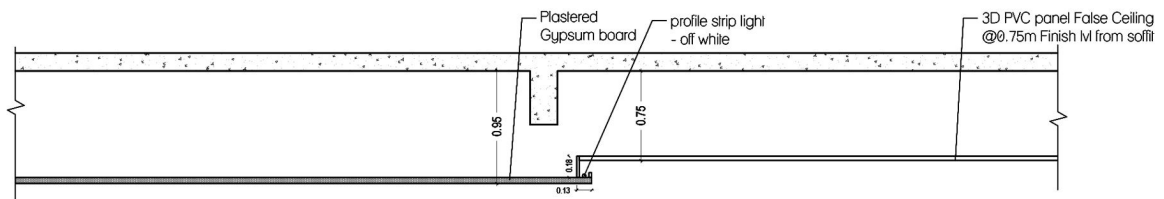
SECTION C



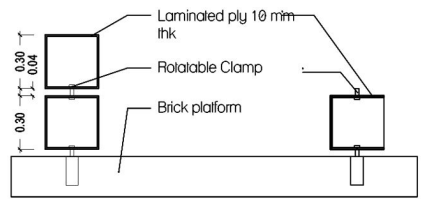
Floor display



Lobby glass wall

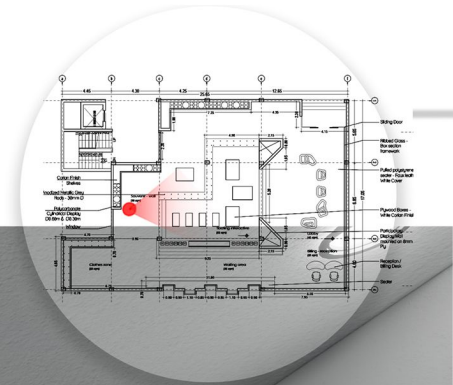


False ceiling detail - section C

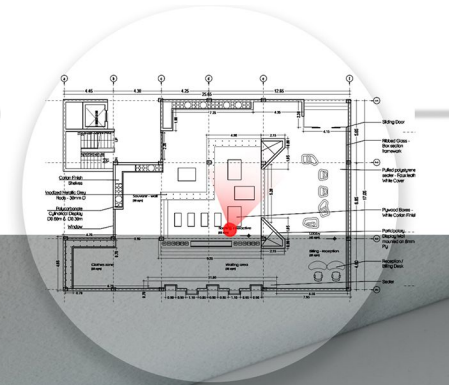


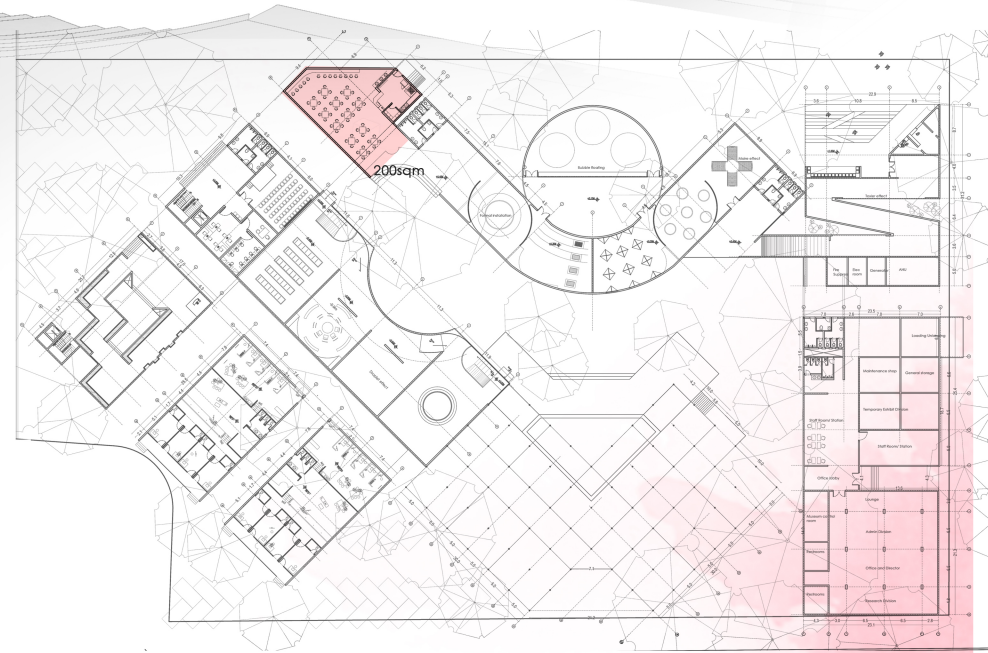
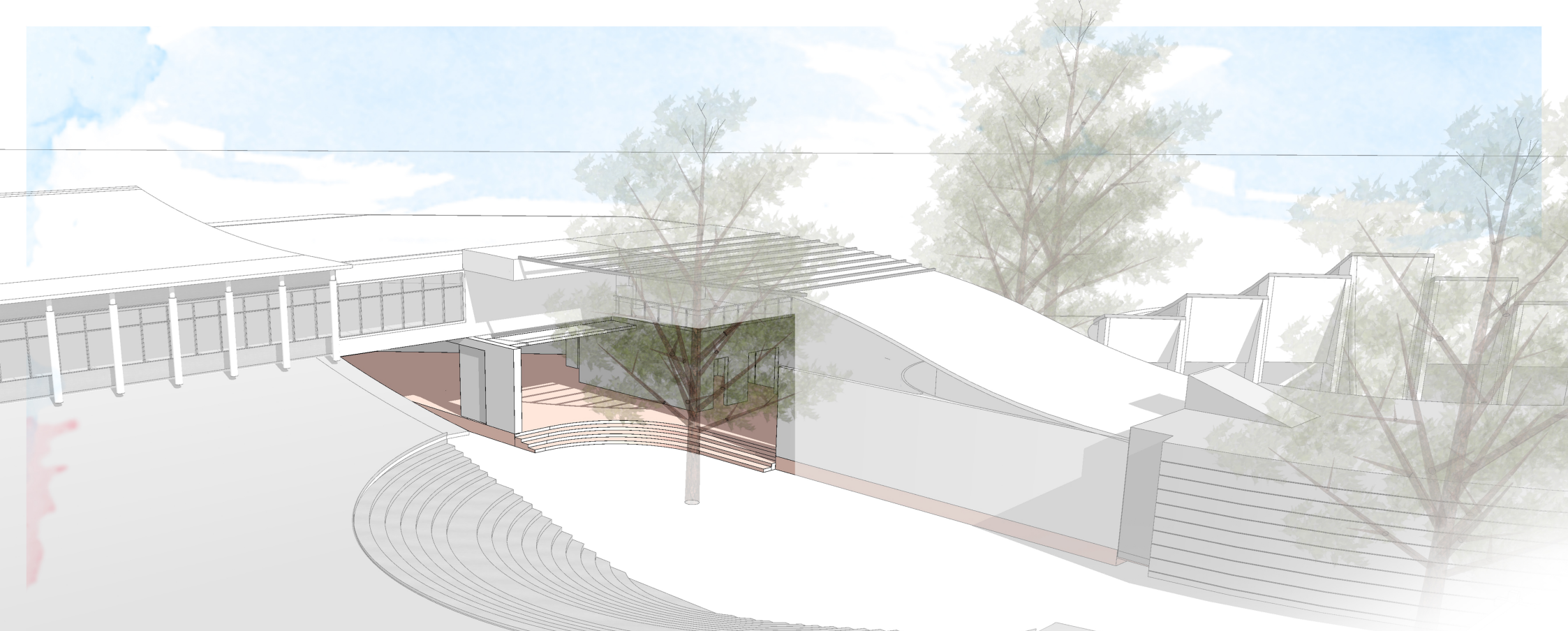
Rotating box Detail

Souvenir shop *Memoir'*



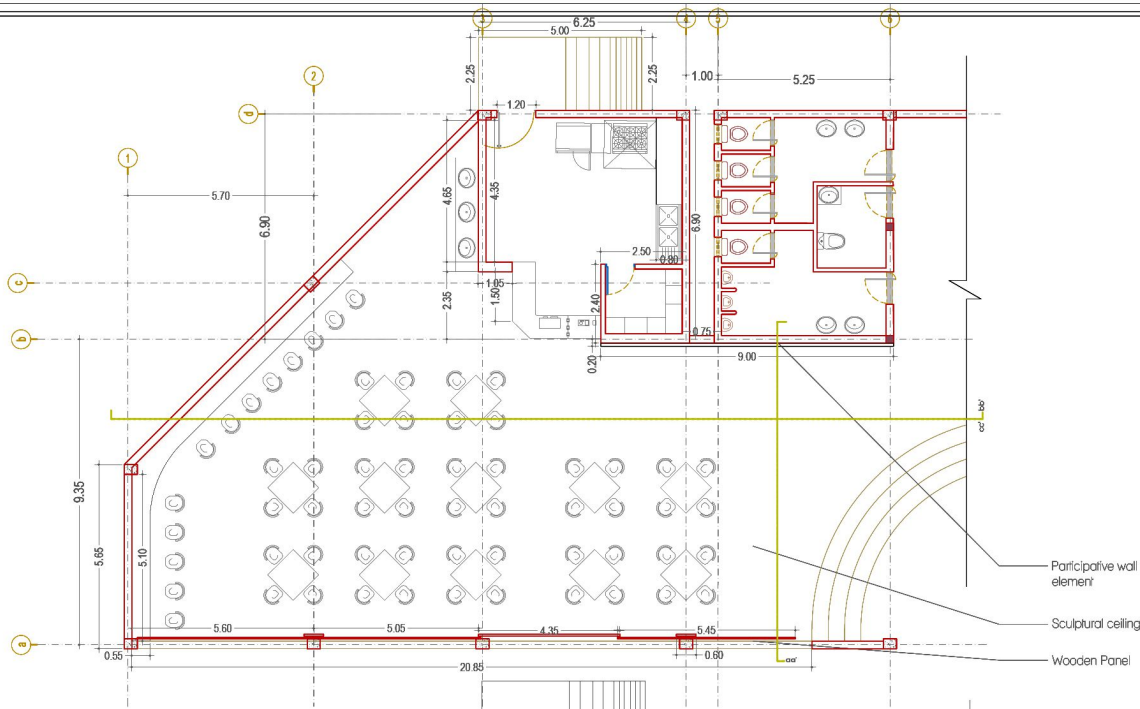
Souvenir shop *Memoir'*



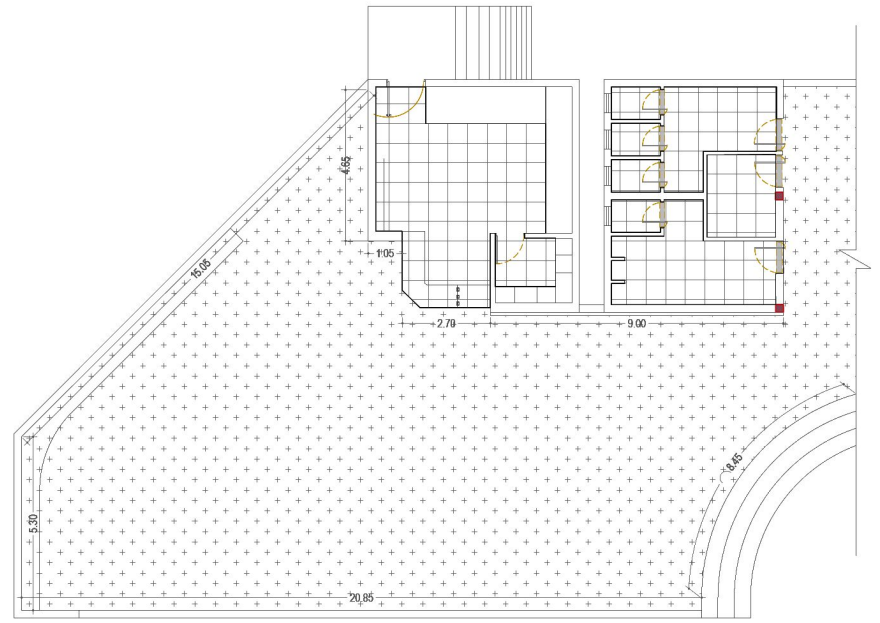


CAFE/ EATERY

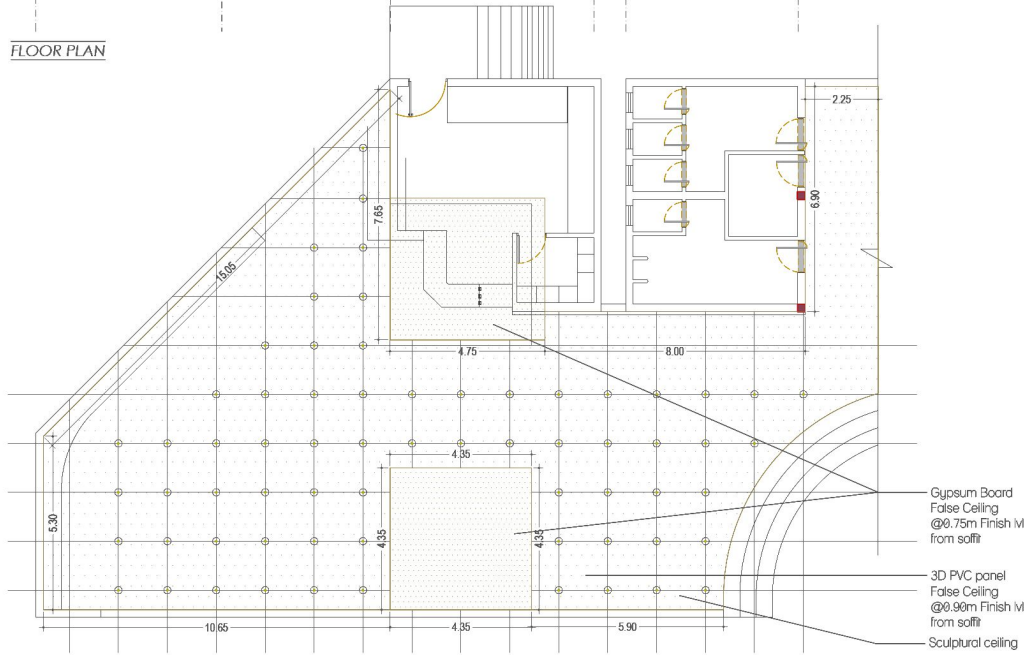
Landscapes



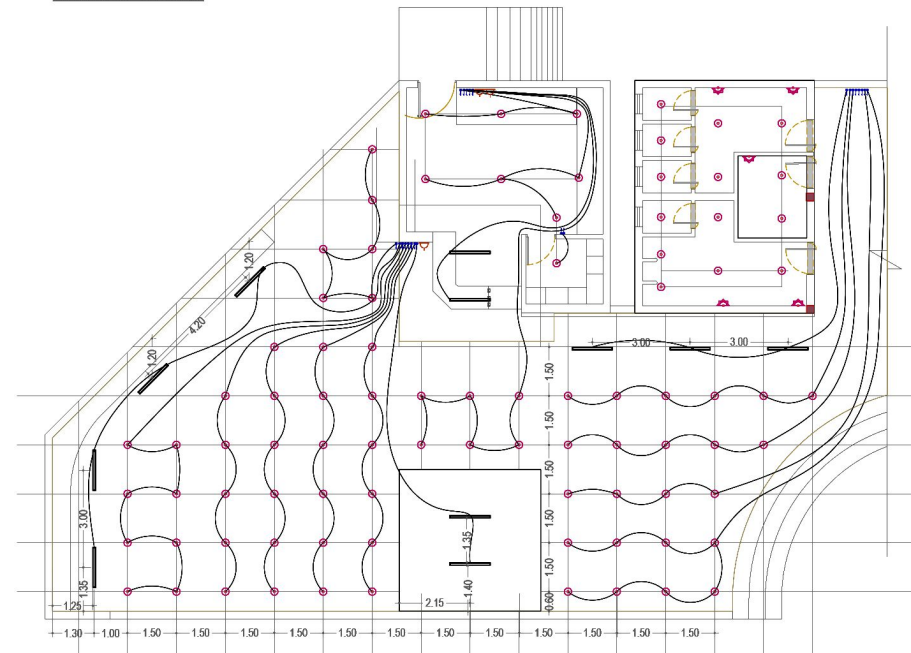
FLOOR PLAN



FLOORING LAYOUT

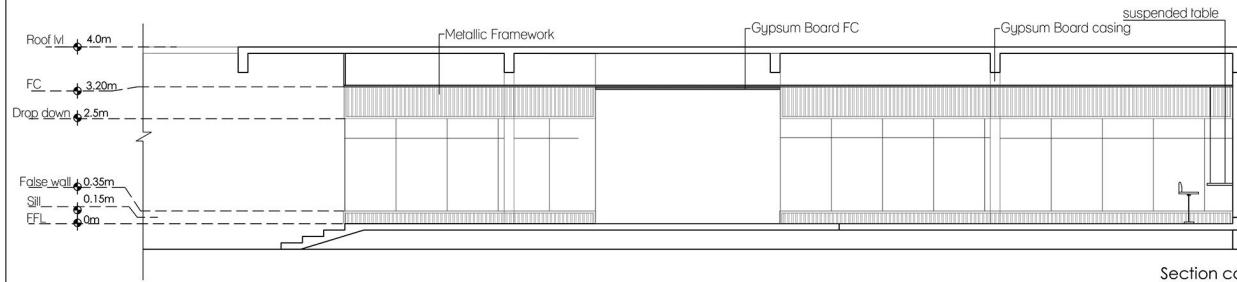


FALSE CEILING LAYOUT

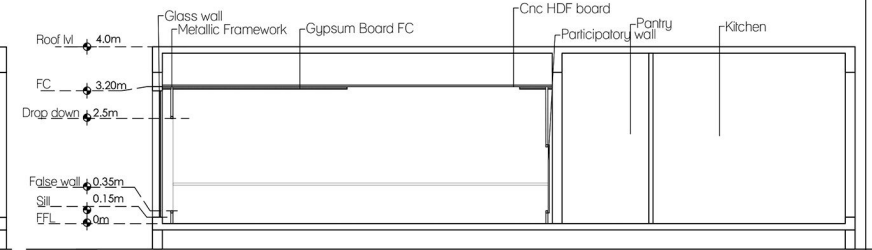


ELECTRICAL LAYOUT

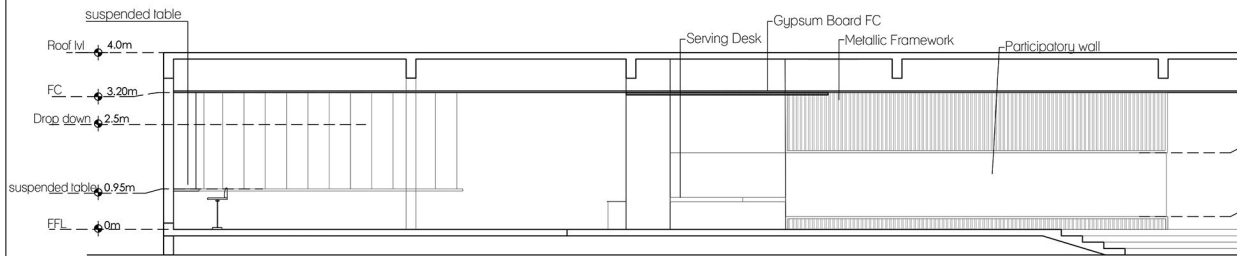
SL.NO	DESCRIPTION
1	BA SP SWITCH
2	Two Way SWITCH
3	WALL LIGHT POINT
4	track lights
5	Profile LED 35w
6	Strip lighting COVE
7	Strip lighting Floor
8	CEILING Downlight
9	CEILING Pendant
10	Floor recessed
11	LED profile lights
12	False Ceiling
13	6A SWITCHED SOCKET
14	Chandelier
15	Track Lights



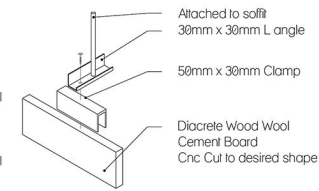
Section cc'



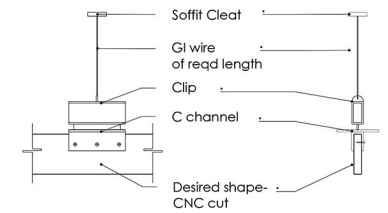
Section ad'

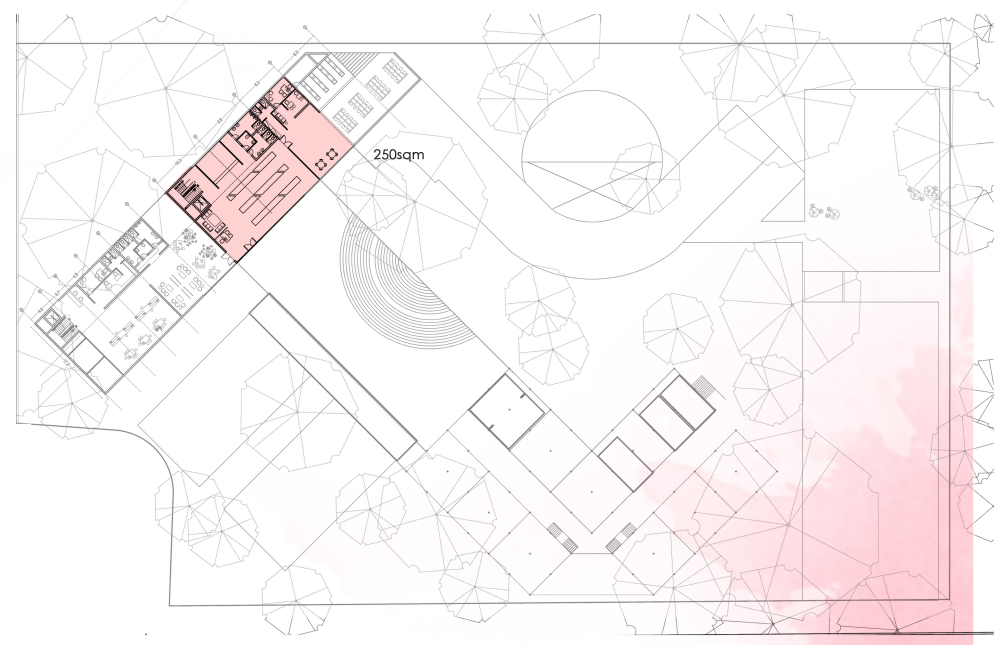
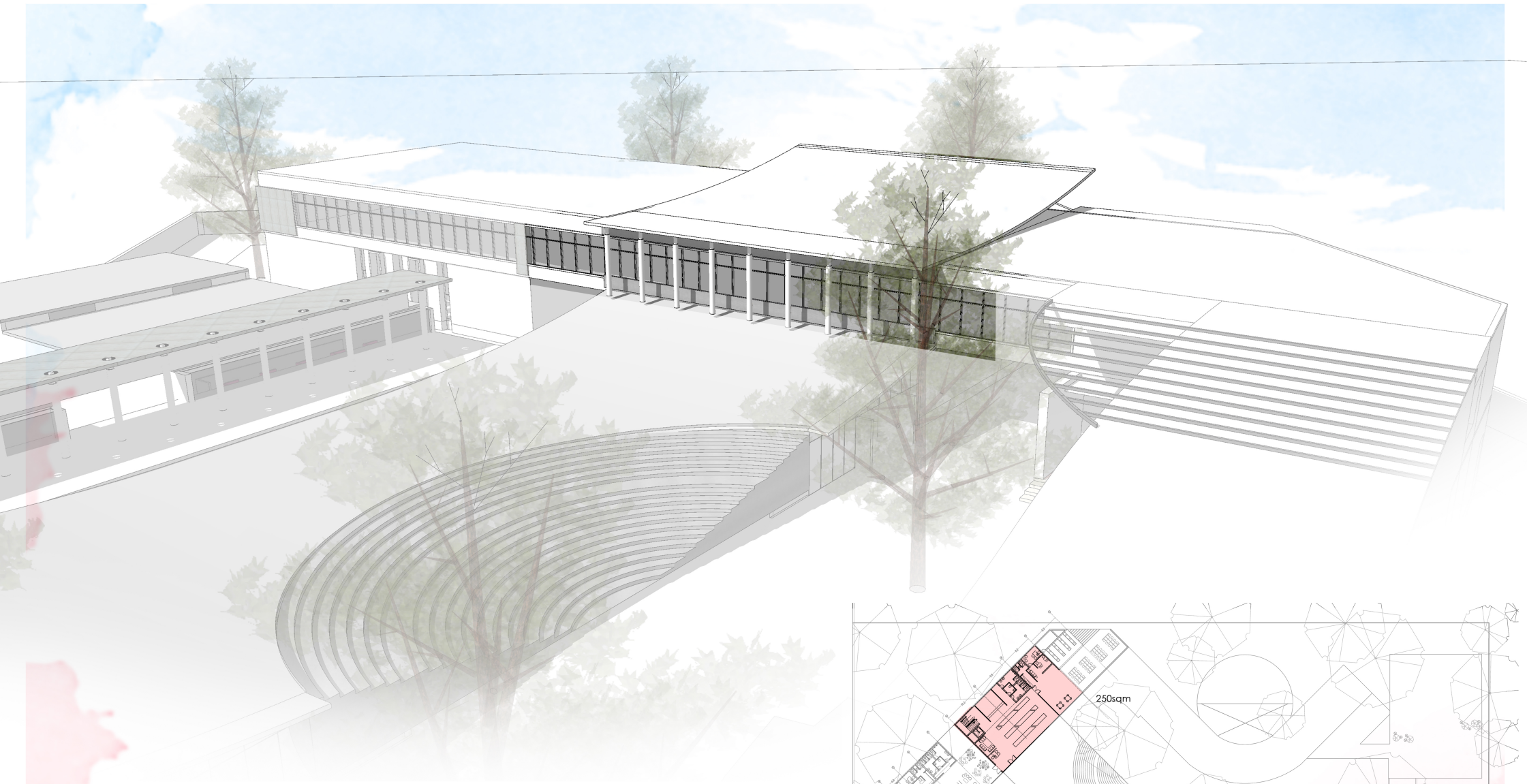


Section bb'

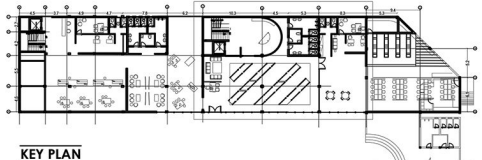


False Ceiling fixing

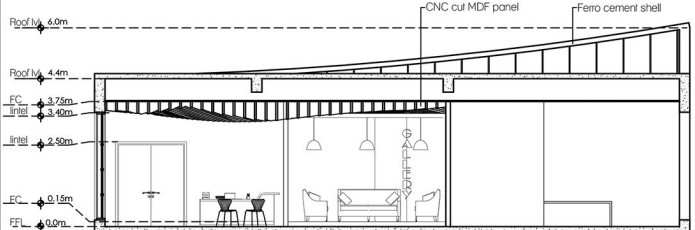




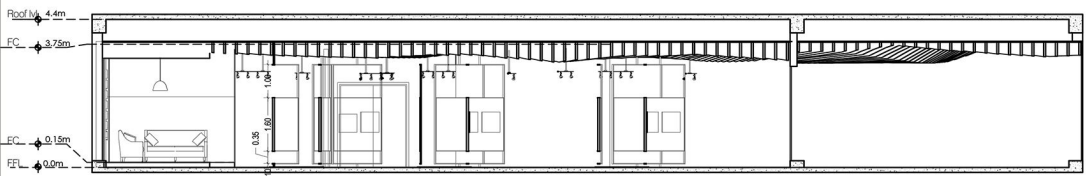
ART GALLERY Landscapes



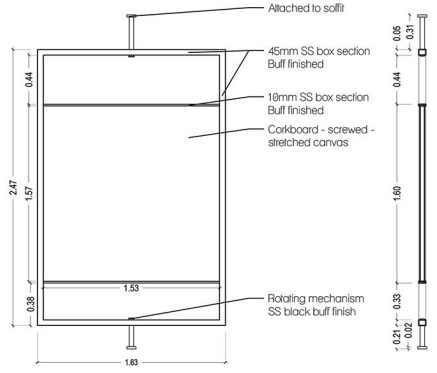
KEY PLAN



Section 1

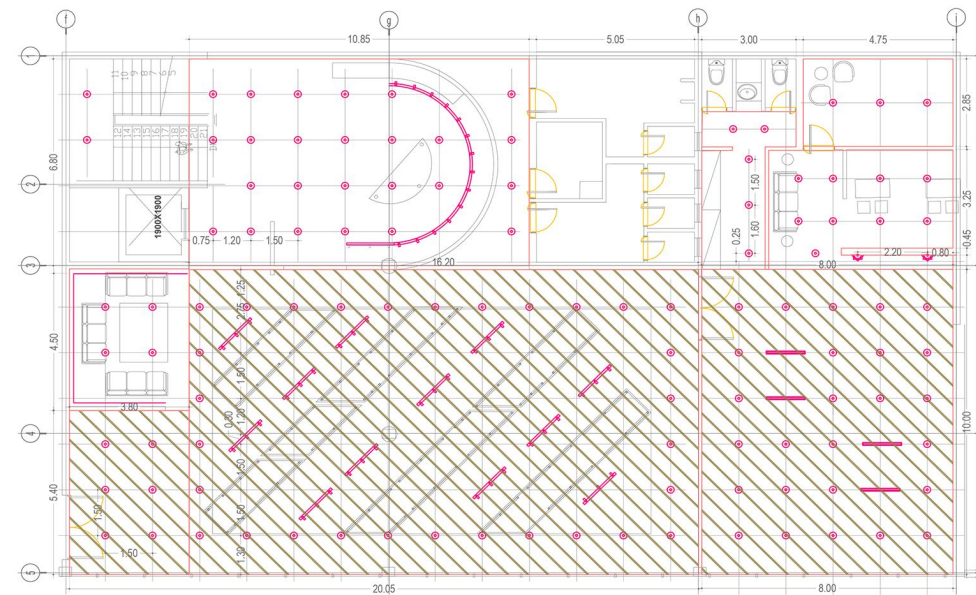


Section 2

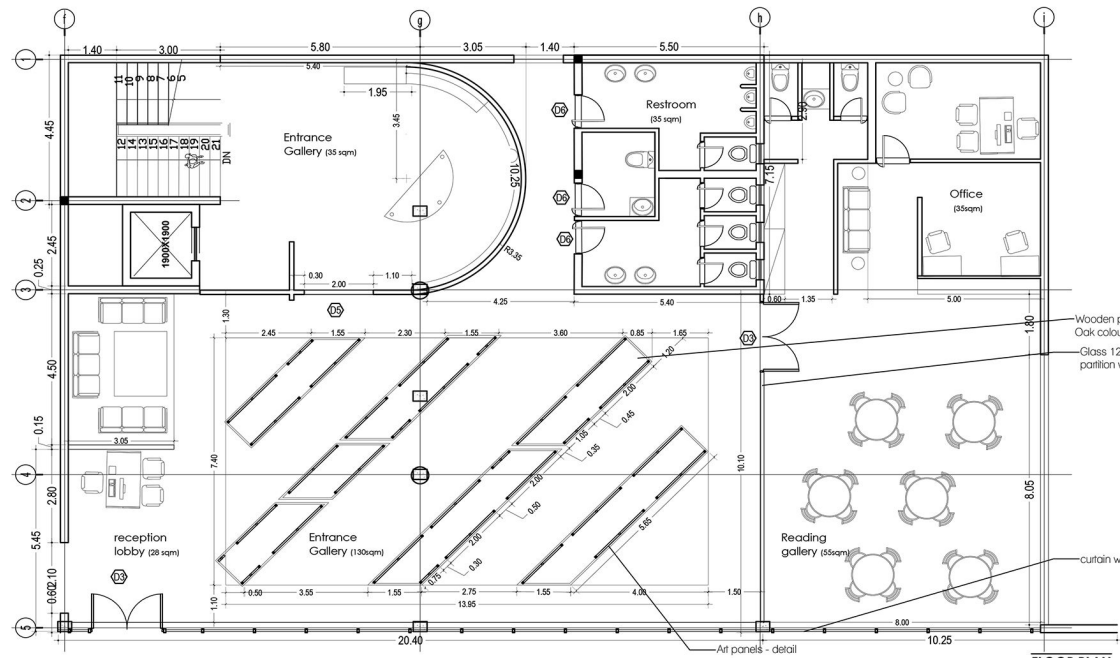


Detail - Gallery display

SYMBOL	DESCRIPTION	SYMBOL	DESCRIPTION	SYMBOL	DESCRIPTION
KA	1P SWITCH	DRP	DRP lighting cover	LED	LED point lights
2W	2W SWITCH	DRP	DRP lighting fiber	FC	False Ceiling
WL	WALL LIGHT POINT	CD	CEILING DOWNLIGHT	AS	AS SWITCHED SOCKET
ML	Moss lights	CP	CEILING PARANAIL	CH	Chandelier
PS	Profile LED 36w	FR	Fiber recessed	TL	Track Lights



FALSE CEILING LAYOUT



FLOOR PLAN

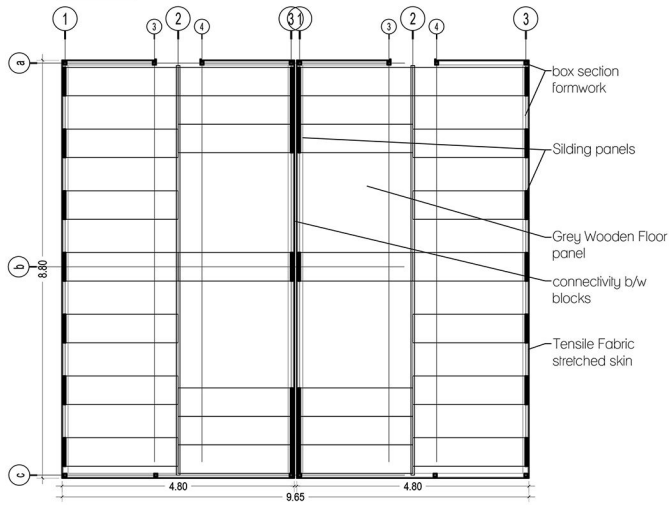




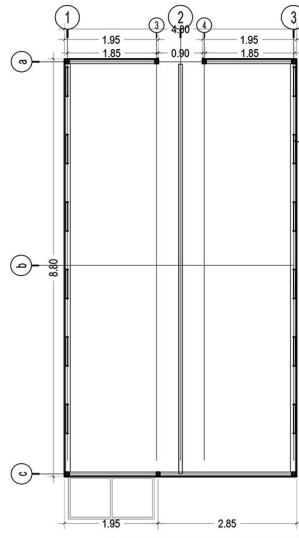
TEMPORARY GALLERY POP UP

35sqm each

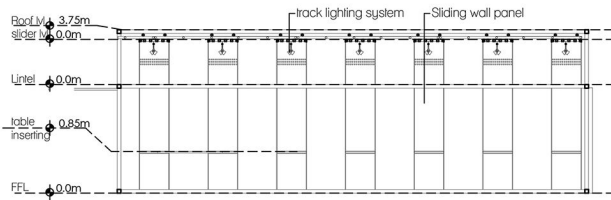
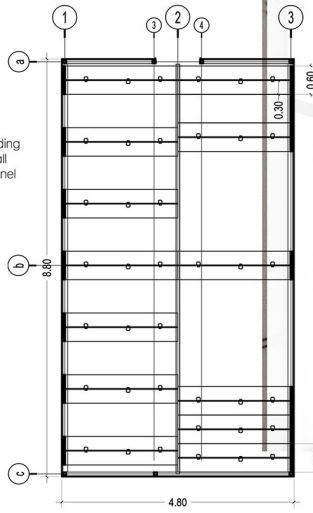
Floor Plan



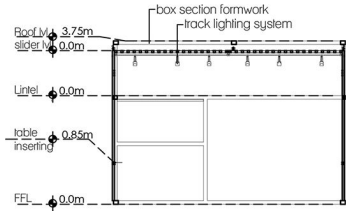
Floor Plan - Single



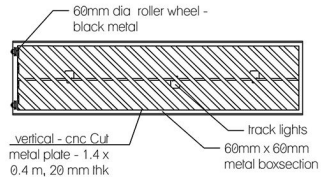
Lightingsystem Layout



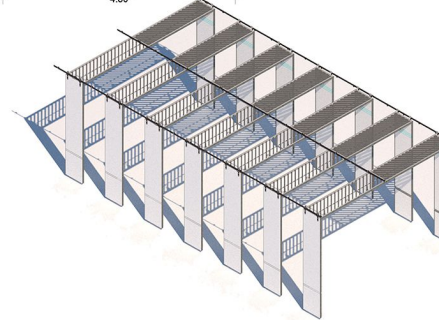
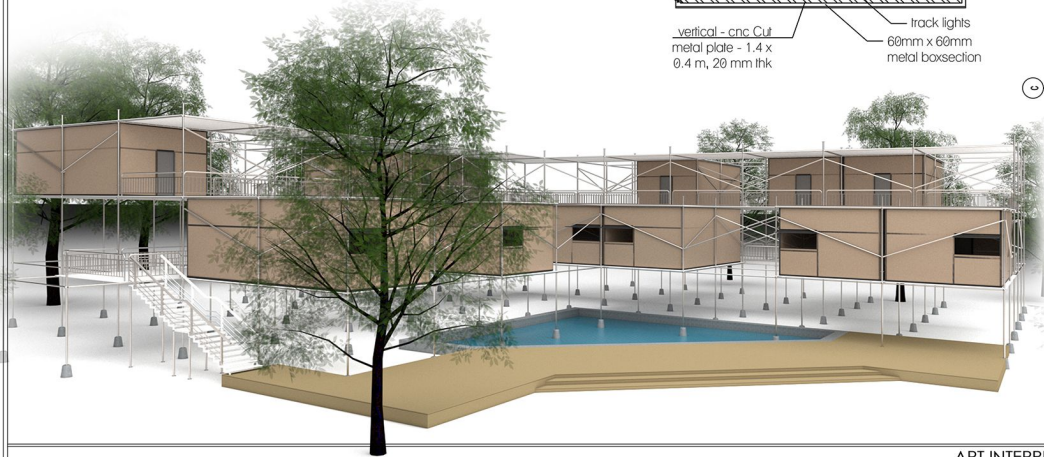
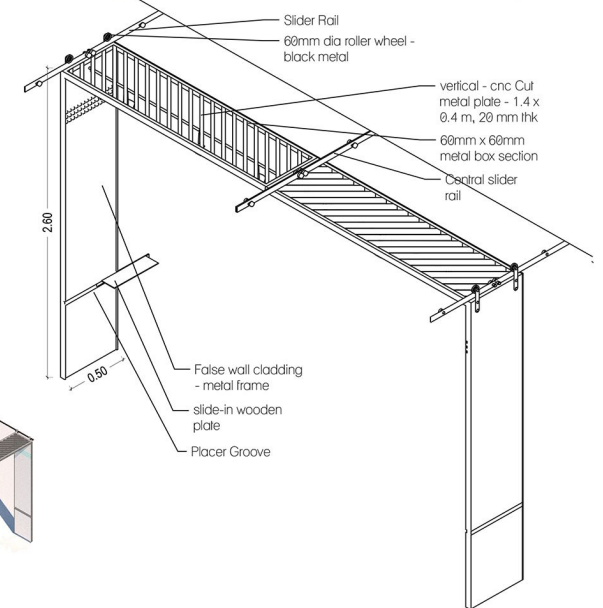
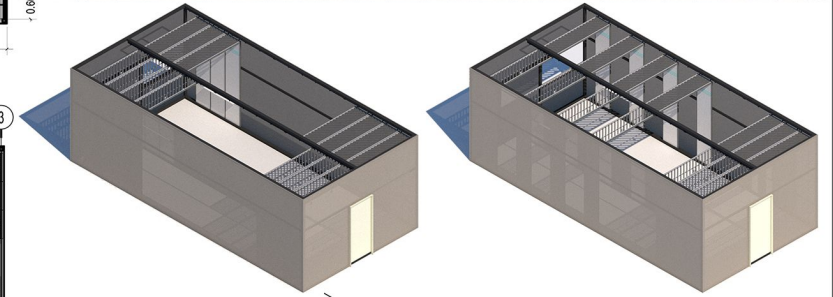
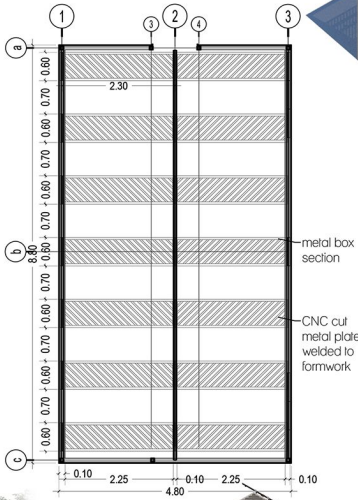
SECTION A



SECTION B



Ceiling panel layout



CHAPTER 6- Conclusion

6.1 Conclusion

Art has an effective potential to physically and mentally develop an individual. Art in the form of colours, shadows, light, and any other form that stimulates senses have been provided in a public platform for the public to indulge themselves.

We are in a time where our average attention span has had a great fall. Digital forms of art have been more attractive and easier to grasp by the general public.

Participatory (or) Interactive Digital variants are programmed to provide holistic outcomes that are eye-catching and hence provide inner satisfaction

- In today's fast paced world, the digital forms and the technology involved to create art should also be taken into consideration along with traditional forms of fine art. The balance can aid in providing efficient participatory art interior environments.

One way that art related venues are responding to a declining audience is through the inclusion of participatory or collaborative experiences within the space. This trend reflects an overall cultural shift towards collaborative practices in the development and sharing of content.

In the case of Art venues, they have changed through the time. Visitors have different expectations about Art museums. The roles of museums as educational institutions have been changed. Furthermore, these art related venues offer potential for life review, non-verbal expression, choice-making, and inspire reflections upon the past and present.

Participatory interior setting in an Art related Venue can help draw visitors and provide recreation and entertainment. So interior spaces of museums should facilitate the establishing of a pleasant environment to satisfy visitors. One of important way in attracting visitors in museums today is design of interior spaces of museums

6.2 Specification & estimation

5	Wall work						
	Wooden wall panelling	oak and ash grey	55		590	37 multiwal pvc	21,800
	Natural Stone Veneer Dark Atlantic Grey - 15mm thk slate	Hammered finish	125		1345	65	87,400
	<i>a. Curtain wall system - aluminium channels - 12mm thk toughened glass</i>	Glass and ash grey mullion	115		1237	500	6,18,500
	<i>b.MAKING , FIXING AND POLISHING OF DOORS</i>			4		5500	22,000
	<i>... Door frames, shutters with all accessories as per given drawing and specs</i>						
	<i>c.MAKING , FIXING AND POLISHING OF WINDOWS</i>			5		3500	17,500
	<i>... Window frames, shutters, grill, toughened glass with all accessories as per given drawing and spec(with material) -</i>						

6	ACCESSORIES						
a	CNC cut Metal Panel - welded to metal box section 50mm x 50mm	Silver anodized finish	10m	6pc		300	18,000
	Corian finish boxes	Reflective black finish		6pc		900	5,400
b	bent Metallic Installation	dark gray powder paint finish		2		1000	2000
c	Filler slab Cement Mould	Exposed concrete finish		24pc		500	12,000
	Glass panel held by metal clamp	clear glass, bronze finish fitting	1.4sqm/pc	24pc	15	300	4500
d	CNC cut participative panel 8mmthk	grey ss metal frame powder coated	1.8sqm/pc	25pc	20	90	1,800

7	LIGHTING WORK - EMMISIVE						
a	wall Mounted emmissive grooves	Offwhite LED emmissive	100m			30/m	3,000
b	Central Chandelier	Offwhite LED Lights		1		6000	6000
c	Track Lights	Yellow LED Lights		8		1500	12,000
d	Downlights 15w	White Metal - offwhite		50		350	17,500
e	suspended lights	Black Metal - offwhite		4		1500	6000
f	Pendant Lights	Black Metal - White		13		450	5,850

8	FIXTURES						
	<i>Participative Wall Panel</i>	digital LED panel -	45		480	5500	3,00,000
	<i>Participative Floor Panel</i>	Motion sensor floor Panel 750rs - 2x2'	56		600	190	1,14,000

32,12,600

S.NO	DESCRIPTION	Finish	QUANTITY(sqm)	NO.s	sqft/ft	PRICE/ sqft or m	TOTAL COST (Rs)
EXHIBIT BLOCK 1							
1	FLOORING WORK						
	a. PREPARATION AND CEMENT FINISH Smooth FOR FLOCRETE TERRAZO:	Crete Resin - Mild Grey - reflective finish with PE finish	450		4800	70	3,36,000
	b. PREPARATION AND CEMENT FINISH Smooth FOR FLOCRETE TERRAZO:	Crete Resin - shell pearl reflective finish with PE finish	200		2150	95	1,99,500
	c. PREPARATION CEMENT Bedding : Small grained sand	Sand	150		1600	120/cubft	15000
	d. PREPARATION CEMENT FINISH SMOOTH FOR RESIN FLOORING: Anti slip (water)	Dark GREY Resin Crete Reflective Flooring with PE finish	200		2150	70	1,50,000
	e. PREPARATION FOR WOOD Deck FLOORING with adhesive:	Ash grey wooden deck flooring	75		800	250	2,00,000
	f. PREPARATION FOR WOOD LAMINATE FLOORING with adhesive: ... 15 mm thick cement finish flooring for wooden floor.	Square or Flate grooved - Deep Grey - wax polished	80		861	55	47,355
2	CEILING WORK						
	a. Preparation of ceiling slab : 1 coat primer, 2 coats putty, 2nd coats primer, 2 coats asian emulsion	Dark elephant grey matte finish	750		8070	20	1,61,400
3	FALSE CEILING WORK						
	a Gypsum Board false Ceiling + Plastered + putty + 2 coats emulsion	gypsum finish - beige colour	365		3900	80	3,12,000
	b Baffle ceiling - 15mm thk starched fabric 300 mm ht	Beige translucent fabric	190		2045	300	6,13,500
	c suspended white fabric	Beige translucent fabric	200		2150	200	4,30,000
	d 3d Pvc Ceiling Panel - 150mm thk	Blue Grey - Matte reflective	100		1070	90	90,000
	e 3d Pvc Ceiling Panel - 150mm thk	Light Beige - Grooved/ line pattern	75		800	350	2,80,000
	f 3d Pvc Mirror Panel - 150mm thk	Bevelled reflective	80		860	160	1,37,600
	g 3d Pvc Ceiling Panel - 150mm thk	Brown - Reflective PVC panel	66		710	120	85,200
4	WALL						
	a. PAINTING WORK As per drawing and specification	Plastered White, ceramic white finish	465		5005	20	1,00,000
	b. PAINTING WORK As per drawing and specification	Plastered Dark blue ceramic finish	506		5500	20	1,10,000
5	Wall work						
	PVC display wall panelling	white and ash grey mullion	184			40	7,360
	3d PVC panelling	Blue Grey - Matte reflective	184			40	7,360
	Rounded rectangle Door ways - Bent Ply -	White Laminate Finish	4	6	43	125	5,375
	b. MAKING , FIXING AND POLISHING OF DOORS			5		5500	27,500
	... Door frames, shutters with all accessories as per given drawing and specs						
	c. MAKING , FIXING AND POLISHING OF WINDOWS			14		3500	50,000

	... Window frames, shutters, grill, toughened glass with all accessories as per given drawing and spec(with material) -						
6	ACCESSORIES						
a	CNC cut Metal Panel - welded to metal box section 50mm x 50mm	Silver anodized finish	55		550	300	1,65,000
b	bent Ply Installation 6mm thk	Corian Finish - emmisse tip	6/pc	7	371	125	46,300
c	Wooden Slat - Mirror mounted frame	Exposed concrete finish				40	
d	PVC BUBBLE	clear finish		3		7000	21,000
	Emmisse strip coloumn - Caustic Display			18		30/m	540
e	Sand pit - polycarbonate moulded	Ceramic white finish		10		5000	5,000
f	bent Metallic Installation MS	dark gray powder paint finish		30		250	7,500
	Blown polycarbonate	Clear - smoggy white finish				35	
	Suspended rods	dark gray powder paint finish					
	Miscellaneous						10,00,000

7	LIGHTING WORK - EMMISIVE						
a	wall Mounted emmisse grooves	Offwhite LED emmisse		165m		30/m	4,900
b	Track Lights	Yellow LED Lights		20		1500	30,000
c	Downlights	White Metal - offwhite		115		350	40,250
d	suspended lights	Black Metal - offwhite		6		1500	9000
e	Pendant Lights	Black Metal - White				450	

8	FIXTURES						
	Participative MOIRE curved	digital LED panel -	54		580	45	26,100
	Mirror Floor Display		18		200	500	1,00,000

47,10,740

S.NO	DESCRIPTION	Finish	QUANTITY(sqm)	NO.s	sqft/ft	PRICE/ sqft or m	TOTAL COST (Rs)
EXHIBIT BLOCK 2							
1	FLOORING WORK						
	a. PREPARATION AND CEMENT FINISH Smooth FOR FLOCRETE TERRAZO:	Crete Resin - Prussian grey - reflective finish with PE finish	215		2300	90	2,07,000
	PREPARATION AND CEMENT FINISH Smooth FOR FLOCRETE TERRAZO:	Crete Resin - light Grey - reflective finish with PE finish	310		3330	90	2,99,700
	b. PREPARATION CEMENT FINISH Grooved Marble flooring: White Marble Tile for Flooring, Thickness: 18-20 mm	White polished Finish	25		270	500	1,35,000
	c. PREPARATION FOR WOOD Deck FLOORING with adhesive:	beige wooden deck flooring deep oak	125		1345	350	4,70,750
	Wooden deck with Mirror flooring	Reflective	20		215	25	5,300
	d. PREPARATION FOR WOOD LAMINATE FLOORING with adhesive: ... 15 mm thick cement finish flooring for wooden floor.	deep ochre	80		860	55	47,300

2	CEILING WORK						
	<i>a.Preparation of ceiling slab : 1 coat primer, 2 coats putty, 2nd coats primer, 2 coats asian emulsion</i>	Dark elephant grey matte finish	600		6450	20	1,29,000
3	FALSE CEILING WORK						
	<i>a Gypsum Board false Ceiling + Plastered + putty + 2 coats emulsion</i>	gypsum finish - beige colour	50		540	80	43,200
	<i>b 3d Pvc Ceiling Panel - 150mm thk</i>	Grey - Matte reflective	50		540	95	51,000
	<i>c Aluminum Metal Ceiling Perforated Metal Panel Galvanised, Coated, Film Coated, Embossed, Color Coated. 50mm x 50mm box section formwork</i>	White silver , matte finish	80		860	180	1,54,000
	<i>d white powder painted mettalic Silver rods suspended ceiling</i>	metallic white - Grooved/ line pattern	320		3400	60 +15 /kg	1,00,000
4	WALL						
	<i>a. PAINTING WORK As per drawing and specification</i>	Plastered Teal blue, ceramic ultima finish	295		3175	20	63,500
	<i>b.filleled Marble Skirting - marble wall tile</i>	White marble	110		1184	225	2,66,400
	<i>c. Resin strip tile - Teal ss transition strip</i>	Accent strip metallic finish	90			500	45,000
5	Wall work						
	<i>a. Curtain wall system - aluminium channels - 12mm thk toughened glass</i>	Glass and ash grey mullion	280		3000	500	15,00,000
	b.MAKING , FIXING AND POLISHING OF DOORS			2		5500	11,000
	<i>... Door frames, shutters with all accessories as per given drawing and specs</i>						
6	ACCESSORIES						
	<i>a Transparent acrylic plate 5mm thk</i>	Clear - etched with ink	0.25	140	2.6	120	312
	<i>Metallic rod - mounted on plywood box</i>	matte Teal paint	1.7m	35		60/kg or 6' length	2100
	<i>b Patterned glass Panels</i>		2	8	20	700	14000
	<i>Stone seater</i>	Hammered finish		4		3000	12,000
	<i>Aluminum Roller/ slider channel</i>	dark gray powder paint finish	27m		88'	250	22,000
	<i>c Wooden Deck Staircase - Composites Wooden Deck</i>	Oak shade, polished	55		590	350	2,00,000
	<i>White Grass turf</i>	clear glass, bronze finish fitting	175		1880	40	75,000
	<i>d Wooden seater</i>	grey metal frame		4		6000	24,000
	<i>Water Feature - Glass fountain</i>	Adagio waterfeature		4		75000	3,00,000
	<i>e Miscellaneous accessories</i>						10,00,000
7	LIGHTING WORK - EMMISIVE						
	<i>a Ply Mounted emmisse grooves</i>	Offwhite LED emmisse	122m			30/m	3660
	<i>b Droplet ceiling</i>	Offwhite LED Lights	26		280	1000	2,80,000
	<i>c Track Lights</i>	Yellow LED Lights		11		1500	15,000

d	Downlights	White Metal - offwhite		125		350	43,750
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55,19,972

S.NO	DESCRIPTION	Finish	QUANTITY(sq.m)	NO.s	sqft/ft	PRICE/ sqft or m	TOTAL COST (Rs)
SOUVENIR BLOCK							
1	FLOORING WORK						
	a. PREPARATION AND CEMENT FINISH Smooth FOR FLOCRETE TERRAZO:	Crete Resin - light Grey - reflective finish with PE finish	200		2150	70	1,50,500
	b.PREPARATION FOR WOOD Deck FLOORING with adhesive:	White PVC laminate	45		480	350	1,68,000
2	CEILING WORK						
	a.Preparation of ceiling slab - plastered		Sq.Ft				
3	FALSE CEILING WORK						
a	<i>Gypsum Board false Ceiling + Plastered + putty + 2 coats emulsion</i>	gypsum finish - beige colour	140		1500	80	1,20,000
b	<i>3d Pvc Ceiling Panel - 150mm thk</i>	Light Grey - Grooved/ line pattern	80		861	95	81,795
c	<i>3d Pvc Ceiling Panel - 150mm thk</i>	blue grey - metallic finish pattern	140		1500	95	1,42,000
4	WALL						
	b. PAINTING WORK As per drawing and specification	Plastered dark aqua, ceramic ultima finish	65		700	20	14,000
	a. PAINTING WORK As per drawing and specification	Ceramic white - ultima finish	215		2300	20	46,000
	c. Stone cladd wall natural stone 6 Inch X 12 Inch	Dark grey Rough finish	65		700	150	1,05,000
5	Wall work						
	a. Glass wall sysytem	Glass and ash grey mullion	50		530	500	2,50,000
	b.MAKING , FIXING AND POLISHING OF DOORS			1		5500	5500
	<i>... Door frames, shutters with all accessories as per given drawing and specs</i>						
	c.MAKING , FIXING AND POLISHING OF WINDOWS			8		3500	28,000
	<i>... Window frames, shutters, grill, toughened glass with all accessories as per given drawing and spec(with material) -</i>						
6	ACCESSORIES						
a	PVC Blown furniture	clear white		6		4000	24,000
b	Metallic rod - mounted on plywood box 15mm dia	matte silver powder paint		40		200	8000
	Moulded Polycarbonate display	White smoky		43 pc		450	19,350
c	Plywood Boxes	Laminate Finish	25		260	200	54,000
d	Polcarbonate Tubes - drawn Mold 50mm thk	Clear transparent matte finish		27pc		300	8,100
e	PVC Moulded seater	White smoky	10		204	300	61,200

<i>f</i>	Floating glass display 15mm thk	Transparent - blue tinted	9		90	350	15,000
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7	LIGHTING WORK - EMMISIVE						
<i>a</i>	Ply Mounted emmisse grooves	Offwhite LED emmisse	63m			30/m	1,890
<i>b</i>	Chandler	White Metal - offwhite		1		4000	4000
<i>c</i>	Track Lights	Yellow LED Lights		20		1500	30,000
<i>d</i>	Downlights	White Metal - offwhite		75		350	26,250
<i>e</i>	Pendant Lights	Yellow LED Lights		3		450	1,350

8	FIXTURES						
	<i>Participative Projectory</i>	Interactive projection	5			55,000	3,00,000
	<i>Participative Floor Panel</i>	Motion sensor Cell floor Panel	56		600	190	1,00,000

17,63,935

S.NO	DESCRIPTION	Finish	QUANTITY(sqm)	NO.s	sqft/ft	PRICE/ sqft or m	TOTAL COST (Rs)
ARTIST COWORKING BLOCK							
1	FLOORING WORK						
	<i>a. PREPARATION AND CEMENT FINISH Smooth FOR FLOCRETE TERRAZO:</i>	Crete Resin - light Grey - reflective finish with PE finish	180		1900	90	1,71,000
	<i>b. PREPARATION FOR WOOD LAMINATE FLOORING with adhesive: ... 15 mm thick cement finish flooring for wooden floor.</i>	Dark birchewood - wine brown	90		960	55	52,000
	<i>c. PREPARATION FOR WOOD Deck FLOORING with adhesive:</i>	White PVC laminate - oak wooden matte finish	30		322	350	1,12,000
2	CEILING WORK						
	<i>a. Preparation of ceiling slab</i>		100		1070	20	21,400
3	FALSE CEILING WORK						
	<i>a Gypsum Board false Ceiling + Plastered + putty + 2 coats emulsion</i>	gypsum finish - beige colour	30		322	20	6,640
	<i>b 3d PVC laminated ceiling Gypsum panel</i>	Whitte Matte	125		1345	90	1,21,000
	<i>c 3d Pvc Ceiling Panel - 150mm thk</i>	Beige	80		860	90	77,400
4	WALL						
	<i>a. PAINTING WORK As per drawing and specification</i>	Plastered spring yellow, ceramic ultima finish	100		1070	20	21,400
	<i>b. PAINTING WORK As per drawing and specification</i>	Ceramic white - ultima finish	332.5		3550	20	71,000
5	Wall work						
	<i>a. Glass wall sysytem</i>	Glass and ash grey mullion	20		215	500	1,07,000

b.MAKING , FIXING AND POLISHING OF DOORS				10		5500	55,000
... Door frames, shutters with all accessories as per given drawing and specs							
c.MAKING , FIXING AND POLISHING OF WINDOWS				4		3500	14,000
... Window frames, shutters, grill, toughened glass with all accessories as per given drawing and spec(with material) -							

6	ACCESSORIES						
a	CNC CUT panels on box section frame	bronze metallic finish		4		500	2000
b	Gypsum Board Pods	Yellow Stucco finish		5		50	250
	PVC wall - box section framework	White smoky				200	1000
c	Plywood work desk	Yellow matte Laminate Finish	40		500	200	1,00,000
d	Pipeline GI	Yellow powder paint	22m	6 x	432'	70/kg	4,350
e	Tufted board hexagons	Yellow fabric panels	.25 x	30	2.6	100	7800
e	Drop ceiling - circle	Yellow matte Laminate Finish	15		160	250	40,000

7	LIGHTING WORK - EMMISIVE						
a	Ply Mounted emmisse grooves	Offwhite LED emmisse	240m			30/m	7200
b	suspended luminaires	Offwhite LED Lights		4		1500	6000
c	emmisse panels	Yellow LED Lights		13		500	6,500
d	Downlights	White Metal - offwhite		84		350	29,400
e	Pendant Lights	Black Metal		17		450	7,650

8	FIXTURES						
	Participative display ceiling mounted	Interactive projection	15			5500	42,500

10,84,490

S.NO	DESCRIPTION	Finish	QUANTITY(sqm)	NO.s	sqft/ft	PRICE/ sqft or m	TOTAL COST (Rs)
TOILETS							
1	Flooring: Antiskid Bathroom ceramic Tiles	Grey anti slip wear resistant	33		355	50	17,750
2	Ceramic bathroom wall tiles 5mm thk	Matte antislip, Cream colour	110		1180	50	59,000
3	FRP False ceiling - waterproof 12mm thk	Beige,	33		355	120	42,600
4	Doors - FRP	matte beige		7		1600/pc	11,200
5	Downlights	White Metal - offwhite		14		350	4,900
6	Wash			4		1500	6000
7	Closet	BEdge		7		4500	31,500
				9			1,72,950

12,00,000

S.NO	DESCRIPTION	Finish	QUANTITY(sqm)	NO.s	sqft/ft	PRICE/ sqft or m	TOTAL COST (Rs)
RESTAURANT							
1	Flooring Flocrete Resin Terrazo 15mm thk	Beige, Glossy finish	200		2152	55	1,18,350

2	Wallpaper luxury oil effect 0.5mm thk	Printed matte, waterproof	60		640	120	76,800
3	GI louvers wall panel	White- Electrlyte painted	37.5		403	1200/sqm or 275	44,000
4	CNC cut roof baffles - wood polymer composite	Ash grey	40		430	430	1,84,900
5	Participatory wall	4mm pixel	8			5500	35,000
6	suspended luminaires	Offwhite LED Lights		11		1500	16,500
7	Downlights	White Metal - offwhite		60		350	21,000
8	Tables	deep walnut Wood laminate finish		12		2000	24,000
9	Dining chairs	metal - teal cushions		48		1200	72,000
10	Bar stools	metal - teal cushions		12		1500	18000
							6,10,550

S.NO	DESCRIPTION	Finish	QUANTITY(sqm)	NO.s	sqft/ft	PRICE/ sqft or m	TOTAL COST (Rs)
POP Up structure							
1	Pop up Box	Tensile fabric on Ms sections		1		38,000	38,000
2	Track Lights	Yellow LED Lights		14		1500	21,000
3	GI louvers wall panel	White- Electrlyte painted	5.4	14	812	1200/sqm or 275	90,720
				20			1,49,720

29,94,400

GRAND TOTAL							2,10,96,687
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note : labour installation charges not included

MEP services are not considered

Participatory Digital Panels could vary depending on brand & availability

further addition of detail in estimation (specification and item) may increase 10% more

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