

INTERIOR DESIGN THESIS PORTFOLIO

CONTEMPORARY ART MUSEUM

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PREFACE

This portfolio represents the culmination of the BSc Interior Design course, which provides students with a wide range of knowledge and skills in the field of interior design. The thesis project serves as an opportunity for students to engage in individual research and methodology while developing the ability to handle projects independently. The areas of study and research covered include commercial spaces, corporate interiors, exhibit designs, media studios, hotels, entertainment spaces, educational spaces, hospital interiors, conservation, landscape in interiors, transportation hubs, digital models, and residential spaces, all related to their specializations. This portfolio showcases the creativity, skill, and dedication of Design students, and serves as a testament to the value of the program in preparing students for successful careers in the field of interior design.



An art museum or art gallery is a building or space for the display of art, usually from the museum's own collection. It might be in public or private ownership and may be accessible to all or have restrictions in place. Although primarily concerned with visual art, art museums are often used as a venue for other cultural exchanges and artistic activities, such as lectures, performance arts, music concerts, or poetry readings. Art museums also frequently host themed temporary exhibitions, which often include items on loan from other collections.

An art museum is also a building or institution dedicated to the collection, preservation, exhibition, and interpretation of art.



Museums can house a wide range of artworks, including paintings, sculptures, decorative arts, photographs, and more. They may focus on a specific historical period, culture, or medium, or they may have a more general collection. Art museums also often host educational programs, lectures, and special exhibitions.

DIFFERENT SPACES IN AN ART MUSEUM

- | | |
|---------------------------|----------------------|
| 1. Public Display Area | 11. Event Space |
| 2. Staff room | 12. Public restroom |
| 3. Storage Area | 13. Teaching Room |
| 4. Conservation Room | 14. Sculpture Garden |
| 5. Packing/Unpacking Area | |
| 6. Sales/Shop | |
| 7. Loading/Unloading Area | |
| 8. Workshop | |
| 9. Cafeteria | |
| 10. Lobby | |



Public Display Areas



Public display areas in an art museum refer to the galleries or exhibition spaces where artworks are displayed for visitors to view. These spaces are typically well-lit and designed to showcase the art in the best possible way. They may include temporary or permanent exhibitions, as well as special exhibitions that are on loan from other museums or private collections.

Storage for Exhibits



Storage for exhibits in an art museum refers to the spaces where artworks are kept when they are not on display. These areas are typically kept at a controlled temperature and humidity to ensure the preservation of the artworks. They may include climate-controlled vaults, storage rooms, or offsite facilities.

Staff Room Facilities



A staff room in an art museum is a designated space for the museum's employees to work, rest, and hold meetings. It is typically not open to the public and is used for administrative and behind-the-scenes activities. It may include amenities such as desks, computers, and break areas for the staff.

Loading/Unloading Area



A loading or unloading area in an art museum refers to the space where artworks are brought in and out of the museum. This area is typically located near the loading dock or loading bay and is equipped with specialized equipment and tools to handle and transport the artworks safely.

Cafe



A café in an art museum is a food service area, typically located within the museum, that provides visitors with a place to rest and enjoy a meal or a snack. They can range from a small coffee cart to a full-service restaurant, depending on the size and resources of the museum.

Workshop Areas



A workshop area in a museum is a designated space where visitors can engage in hands-on art-making activities. These workshops are typically led by museum educators or artists and are designed to provide visitors with an opportunity to learn about art techniques and mediums, as well as to create their own artworks.



SAGAWA ART MUSEUM , JAPAN



JIANGSU PROVINCIAL ART MUSEUM , CHINA

Sculpture Garden



A sculpture garden in an art museum is an outdoor area that features sculptures and other works of art on display. These gardens can take many different forms, from a simple collection of sculptures in a park-like setting, to a more elaborate design featuring winding paths, gardens, fountains and other landscaping elements.

Lobby/Reception



The lobby or reception area of an art museum is the main entrance and first point of contact for visitors. It serves as a gathering place and a central hub for information and orientation. The lobby may include a ticket counter, gift shop, and information desk. It also serves as a transition space between the museum's exterior and interior spaces.

Conservation Area



A conservation area in an art museum refers to the space where artworks are cleaned, restored, and conserved to ensure their preservation for future generations. This area is typically staffed by trained conservators who have expertise in the materials and techniques used to create the artworks.

Event Spaces



Event spaces in an art museum can refer to areas within the museum that are used for special events, such as receptions, fundraisers, lectures, and performances. These spaces may include galleries, auditoriums, and other areas that can accommodate large groups of people.

Packing/Unpacking Area



The packing and unpacking area in an art museum is a designated space where artworks are safely loaded and unloaded from vehicles, and prepared for installation or storage. This area is typically located near the loading dock or receiving area and is equipped with specialized equipments.

Public Restrooms



Public restrooms in an art museum are facilities that provide visitors with access to toilets and sinks. They are typically located in convenient, easily accessible areas throughout the museum. They are also equipped with baby changing stations and handicap accessible stalls.

MUSEUM DESIGNING GUIDELINES

Navigation

The entrance of the museum should provide a clear indication of the layout of the building, proposed circulation and facilities available to the visitor. This will ensure the visitor is able to access the collections, and the other museum services available. Circulation through the museum may take a linear form, where there is a clear beginning, middle or end. Circulation could also be a loop, where the visitor is led through the collections and finishes back at the beginning. Other options include core and satellites, where there are more central areas with small display rooms branching off from them. In some cases there will be a combination of all of the above.

Security

Security is an essential component in every building, but the level of security in museums is exceptionally higher. Many factors have to be considered, but ultimately the safety of the guests, staff, and the collection needs to be a paramount design consideration. The security manager can reduce the entry and exit points in the museum to closely monitor foot traffic. A considerable amount of security personnel will suffice during the day, but security must be heightened at night. They also need to set up a checkpoint and bag inspection unit at the entrance

Interactive Display

Technological breakthroughs in visualization can significantly improve the building's learning and ambiance. Many galleries enforce a strict no-touch policy, but they can install video screens that could show the history or fundamental facts of a particular art piece or artifact. Several mediums can help museums bring back to life, including:

- Video and Sound
- Static objects
- Interactive computer
- Reconstruction
- Theatre
- Tactile objects
- Animatronics
- Non-touch interactives
- Laser Projection

The goal of interactive displays in an art museum is to provide visitors with a more engaging and immersive experience, and to enhance their understanding and appreciation of the art on display.

Sustainability

Due to preservation efforts, most museum designs disregard energy efficiency. However, due to the growing adversity of global warming, new design concepts are being implemented that focus on sustainability.

Here are some tips for building healthy and sustainable management in every museum:

1. Reduce energy consumption
2. Employ the use of environmental management systems
3. Promote cultural production
4. Raise public awareness regarding ecological responsibility
5. Advocate reusing and recycling of materials

Most displays need to be placed away from direct sunlight. The architect can divert the idea of natural lighting in other building areas.

Lighting

Lighting in an art museum plays an important role in how visitors experience and appreciate the works of art on display. Proper lighting can enhance the visual impact of a work of art and help to reveal its details and textures. It can also create a sense of atmosphere or mood within a gallery or exhibition.

Accessibility

It is important that the museum is accessible to all and this should be taken into consideration throughout the design process to ensure access. The building must be able to accommodate people with any kind of disability. This can fall into three different areas.

1. Approach and Entrance

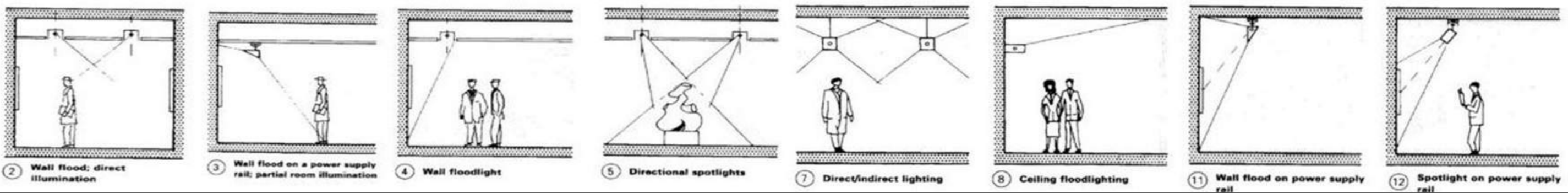
Users must be able to approach and enter the building safely and easily. If the building is an existing historic building with restrictions to access, it could be worth considering an alteration to the main point of entry to allow for everyone to access the building in a more convenient location.

2. Circulation

All visitors should be able to circulate through the building using the same routes, with or without a disability. Ideally, lifts should be near to main stair access to allow everyone to experience the same flow through the spaces. Disabled facilities should be available on every floor to allow easy access.

3. Staff

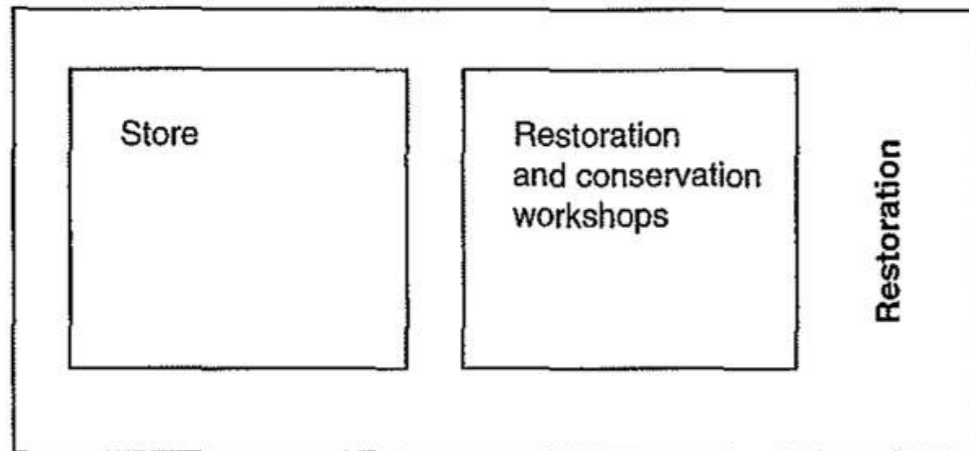
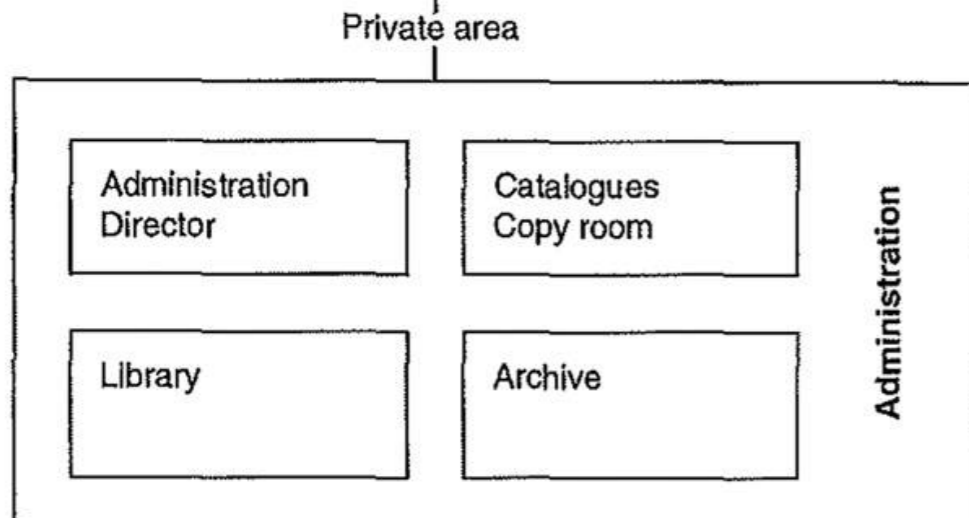
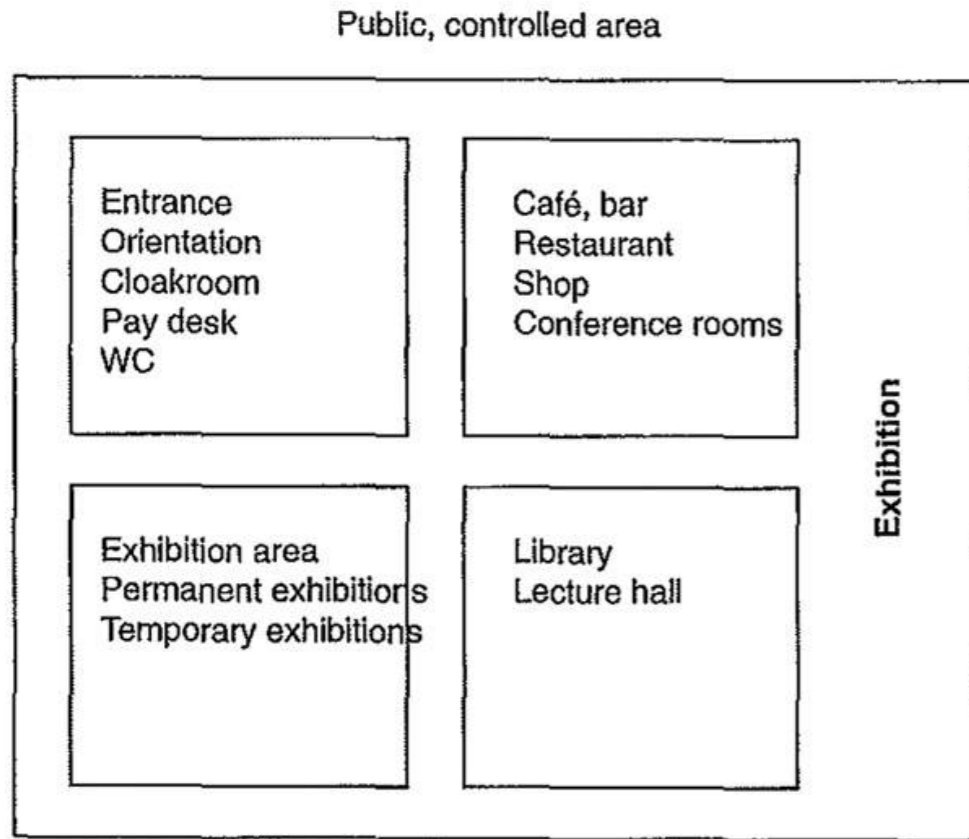
All other areas not open to the public should be easily accessible for a wheelchair user, with suitable facilities on the office level.



Display Room Layouts

Display concept	Spatial arrangement
oriented on display items	open plan → 1
systematically oriented	main and side rooms (core and satellites) → 2
thematically oriented	linear chaining → 3, round tour → 6
complex oriented	labyrinth → 4, complex → 5

The size and height of the display and store rooms depend on the dimensions of the works and the extent of the collection, but the minimum height is 4 m

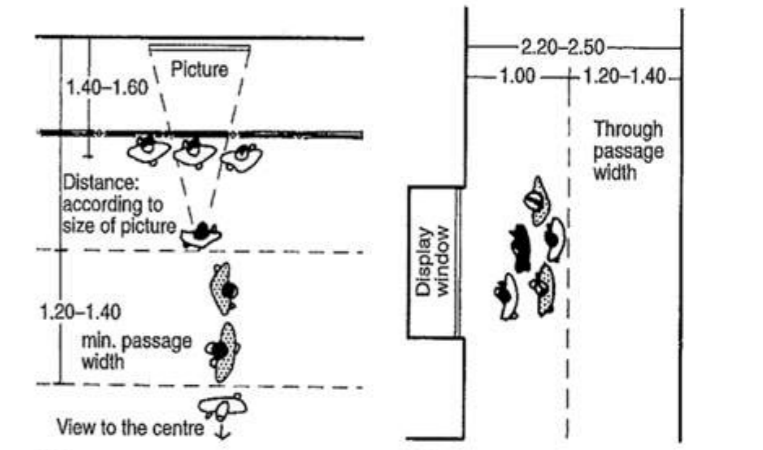
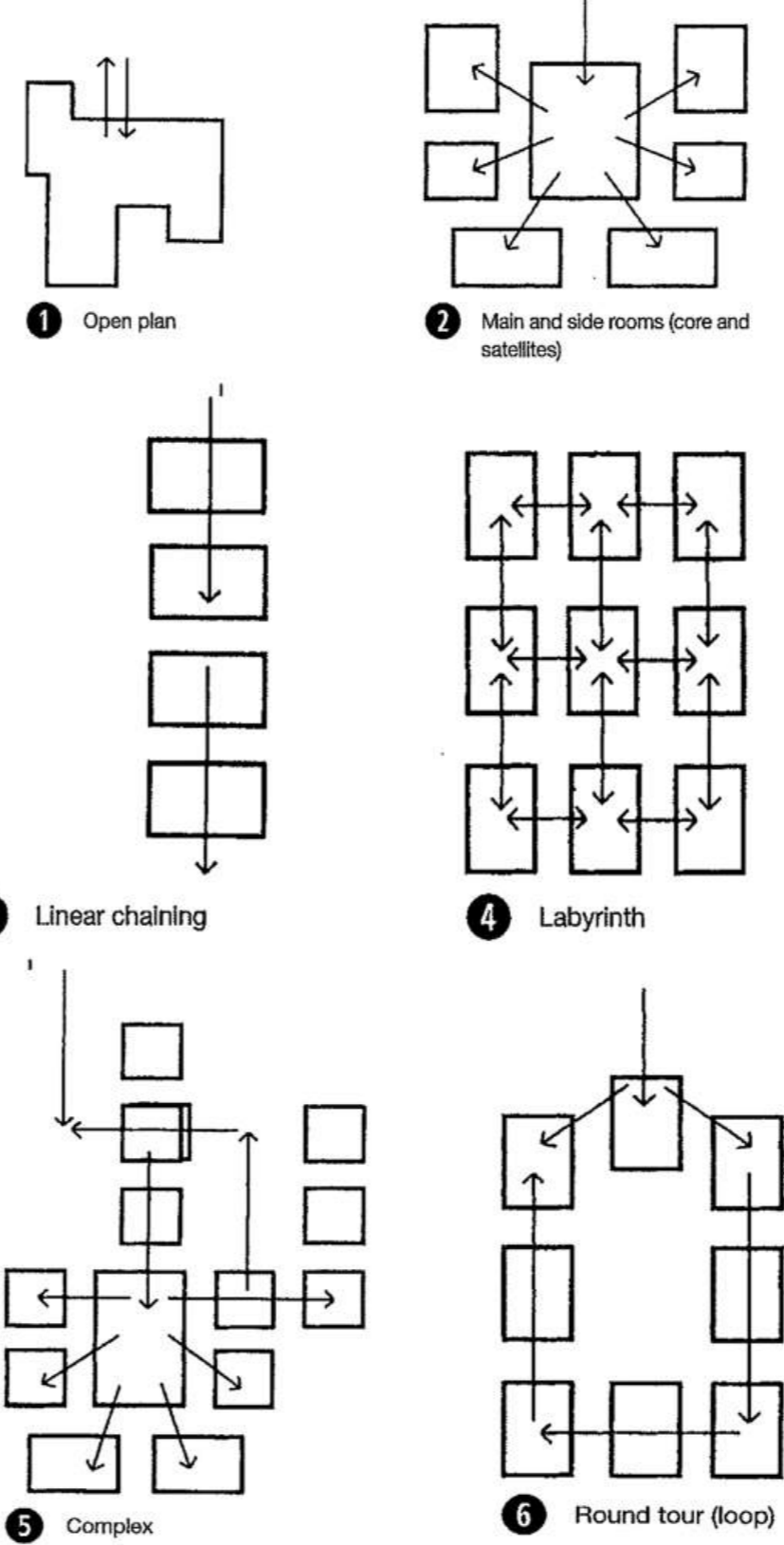


1 Functional scheme

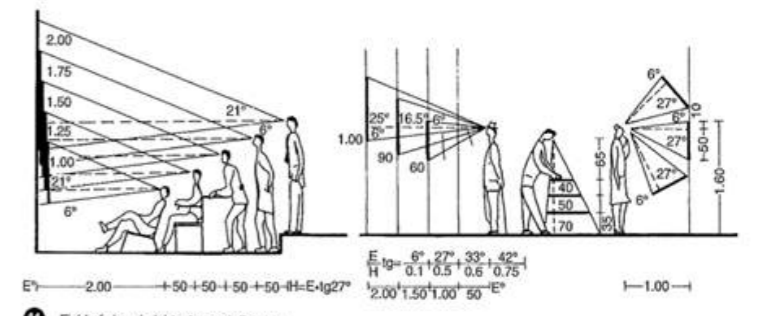
Visitors' entrance

Delivery of works of art

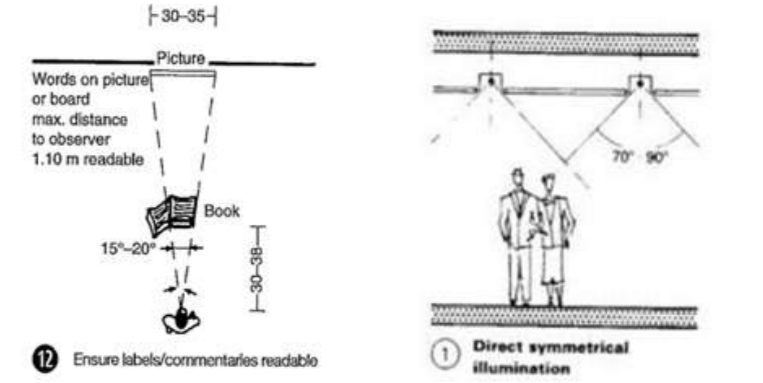
Delivery of works of art



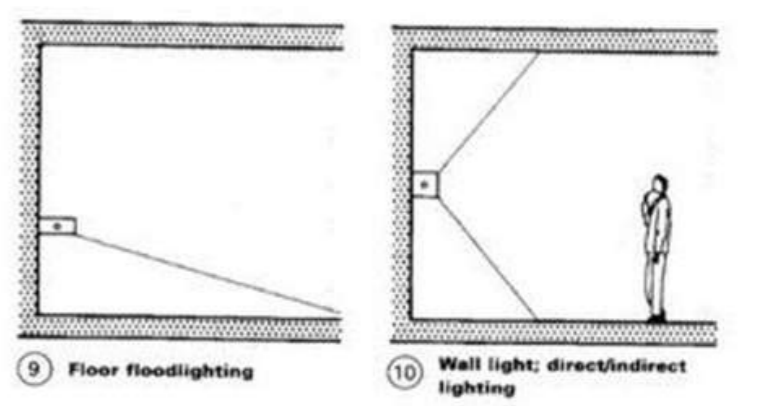
9 Pictures on the wall: viewing and traffic 10 Space in front of display cabinet



11 Field of view: height, size and distance



12 Ensure labels/commentaries readable 1 Direct symmetrical illumination



9 Floor floodlighting 10 Wall light: direct/indirect lighting

Room climate in the store and the display areas

The ideal temperatures in the store and the display areas are 15-18°C in the winter and 20-22°C in the summer.

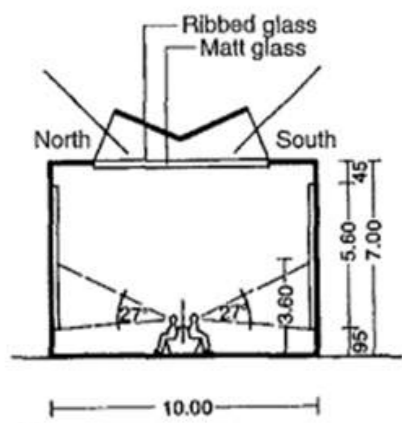
Except as noted, in the summer 26°C should not be exceeded. Stores should not therefore be located in uninsulated attics, for example. Because the reproduction of insects is very limited under 15°C, above all for science and ethnography collections a temperature of 12-13°C is optimal. Photo and film material is relatively chemically unstable and the material should therefore be stored cool and dry at temperatures under 16°C (ideally at approx. 5°C). The relative humidity in the store and the display areas depends on the displayed and stored materials: the optimal values are for wood 55-60% canvases 50-55%, paper 45-50% and metals, max. 40%.

It is important to avoid short-term variations in relative humidity:

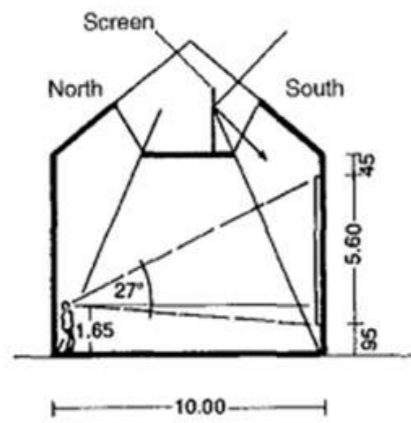
The variation within one hour should not exceed 2.5%, or not more than 5% in one day.

Seasonal variations should not be more than +5% in summer or -5% in winter.

The changing flow of visitors in museums leads to continuous variation in the climatic parameters.



6 Well-lit display room according to Boston tests



7 Uniformly lit gallery with light according to S. Hurst Seager

Lighting

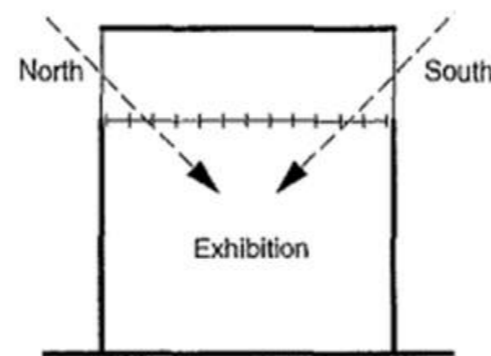
There should be no direct daylight falling on museum objects as this could cause damage. Therefore display rooms should be provided with flexible lighting systems: no permanently built-in lights, no fixed wall and ceiling lights. Guidelines for lighting:

- Very sensitive display objects: 50-80 lx
- Sensitive display objects: 100-150 lx
- Less sensitive display objects: 150-300 lx

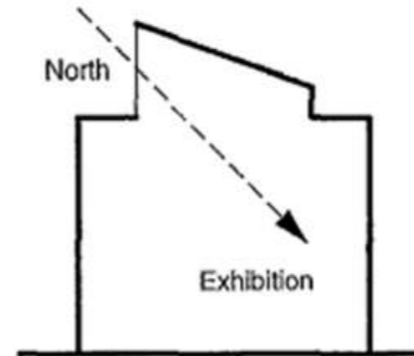
UV radiation must not be exceeded 25 W/m².

It must be possible to completely darken all display rooms. In public rooms where no items are displayed, e.g. entrance area, cafe, library, a greater amount of daylight is desirable. The lighting calculations for museums are highly theoretical: the quality of lighting is decisive.

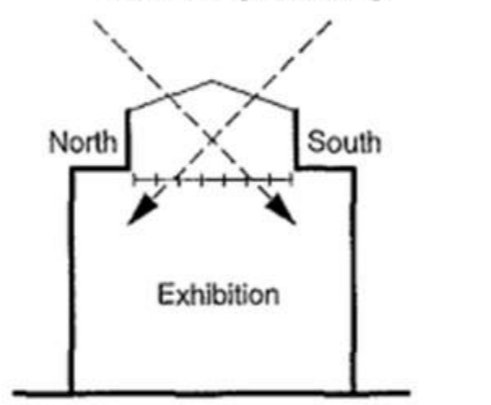
American tests can be more informative.



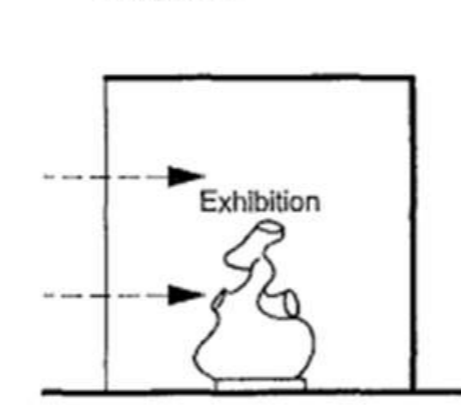
2 Indirect lighting filtered through suspended glass ceiling



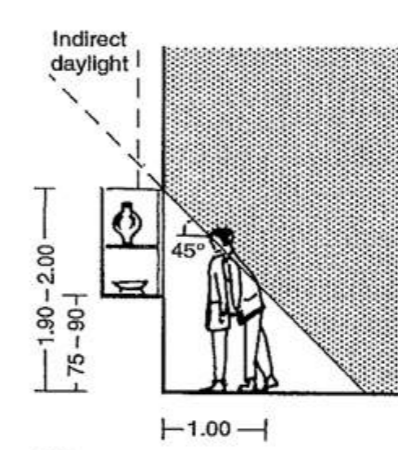
3 Lighting of display from rooflight facing north



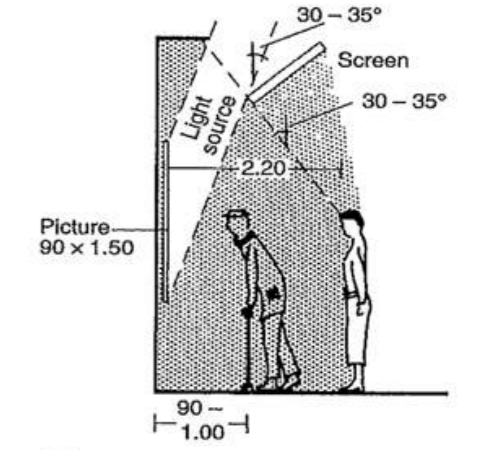
4 Indirect lighting filtered through suspended glass ceiling



5 Side lighting from north



7 Light and shadow in display cabinets

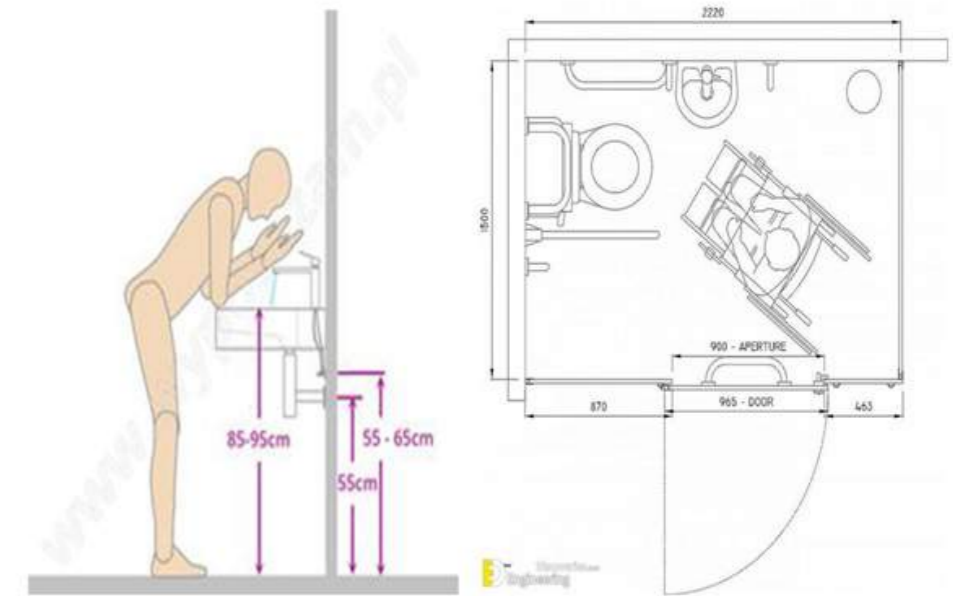


8 Distance and light

Bathroom designing guides for public restroom

Usage: The number of people expected to use the restroom will influence the number of fixtures required. According to the International Association of Plumbing and Mechanical Officials (IAPMO), the minimum number of fixtures required in a public restroom is one toilet for every 30 females and one toilet and one urinal for every 60 males.

Space: The available space for the restroom will impact the design. The layout must be optimized to accommodate the required fixtures while still providing enough space for users to move comfortably. The Americans with Disabilities Act (ADA) also mandates that public restrooms must be accessible to people with disabilities, which may require additional space and special fixtures.



1. NATIONAL MUSEUM OF MODERN AND CONTEMPORARY ART [SEOUL - SOUTH KOREA]

The Museum of Modern and Contemporary Art in Seoul, also known as the MMCA, is a museum located in South Korea that is dedicated to showcasing modern and contemporary art from around the world. The museum has several branches, including the National Museum of Modern and Contemporary Art, Gwacheon, National Museum of Modern and Contemporary Art, Deoksugung, and National Museum of Modern and Contemporary Art, Seoul. The museum's collection includes works by both Korean and international artists, and it also hosts temporary exhibitions and events throughout the year. The MMCA is considered to be one of the most important cultural institutions in South Korea



The Museum of Modern and Contemporary Art in Seoul (MMCA) features a unique and striking architectural design that reflects its mission to showcase modern and contemporary art. The MMCA's design approach is characterized by its use of clean lines, minimalistic forms, and an emphasis on natural light.

The National Museum of Modern and Contemporary Art, Gwacheon, which is one of the main branches of MMCA, was designed by the architect Min Hyun-sik, who was inspired by the idea of a "museum in the park."

The building is characterized by its large, open spaces and its use of natural light, which floods the galleries through a series of skylights. The building is also designed to blend seamlessly with the surrounding park, with large windows that provide views of the surrounding landscape.



ARCHITECT

AR. Jean Nouvel

Jean Nouvel is a French architect known for his minimalist and contemporary approach to design. Nouvel is known for his minimalist and contemporary approach to design, which is characterized by its use of clean lines, minimalistic forms, and an emphasis on natural light. He has designed many well-known buildings around the world, including the Arab World Institute in Paris, the Torre Agbar in Barcelona, and the Philharmonie Luxembourg. In South Korea, he designed the National Museum of Modern and Contemporary Art, Seoul, which is considered one of the most iconic building in the country. Nouvel's work is known for its focus on context, both in terms of its relationship to the surrounding environment and its cultural and historical context.

He is also interested in the integration of new technologies in his designs, and has used a variety of innovative materials and construction techniques in his buildings.



SPACE AND ZONING

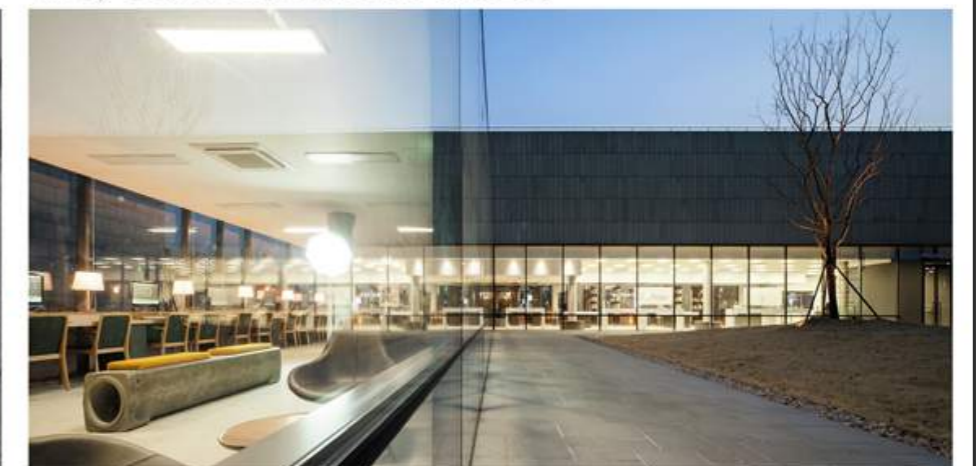
The museum features a distinctive angular design with a series of irregularly shaped floors that create a dynamic and striking form. The use of natural light is also an important aspect of the design, with large windows that flood the galleries with natural light.

The MMCA Seoul building is divided into several zones, with each zone serving a specific purpose.

The Exhibition zone: The upper floors of the building are dedicated to the exhibition spaces, where the museum's collection of modern and contemporary art is displayed. The galleries are designed to provide an ideal environment for displaying art, with ample natural light and flexible space that can be adapted to suit different types of exhibitions.

The Education zone: The MMCA Seoul includes education facilities such as classrooms, lecture halls, and a library. These spaces are designed to provide visitors with the opportunity to learn more about the art on display and to participate in educational programs.

The Public zone: The lower floors of the building contain various facilities that are open to the public, such as a café, a shop, and a library. These spaces are designed to provide visitors with a comfortable and welcoming environment where they can relax and socialize.



The Service zone: The service zone includes facilities such as the conservation and restoration workshops, storage, and administration offices.

Overall, the MMCA Seoul building is designed to be a welcoming and accessible place for visitors, with its variety of spaces and services that support the main function of the museum which is to display art and educate visitors.

CIRCULATION

The main entrance of the building is located on the ground floor, and from there visitors can access the different zones of the building. The upper floors of the building are dedicated to the exhibition spaces, where the museum's collection of modern and contemporary art is displayed. The galleries are arranged in a way that encourages visitors to move through the space and experience the art in a variety of ways.

The education zone and the **public zone** are located on the lower floors of the building. The education zone includes classrooms, lecture halls, and a library, while the public zone includes a café, a shop, and a library. These spaces are designed to provide visitors with a comfortable and welcoming environment where they can relax and socialize. The circulation is designed to be intuitive and easy to navigate, with clear signage and information provided throughout the building.

The building's layout also allows for flexibility, so that it can accommodate different types of exhibitions and events. Elevators and escalators are provided to allow visitors to move between the different floors of the building.

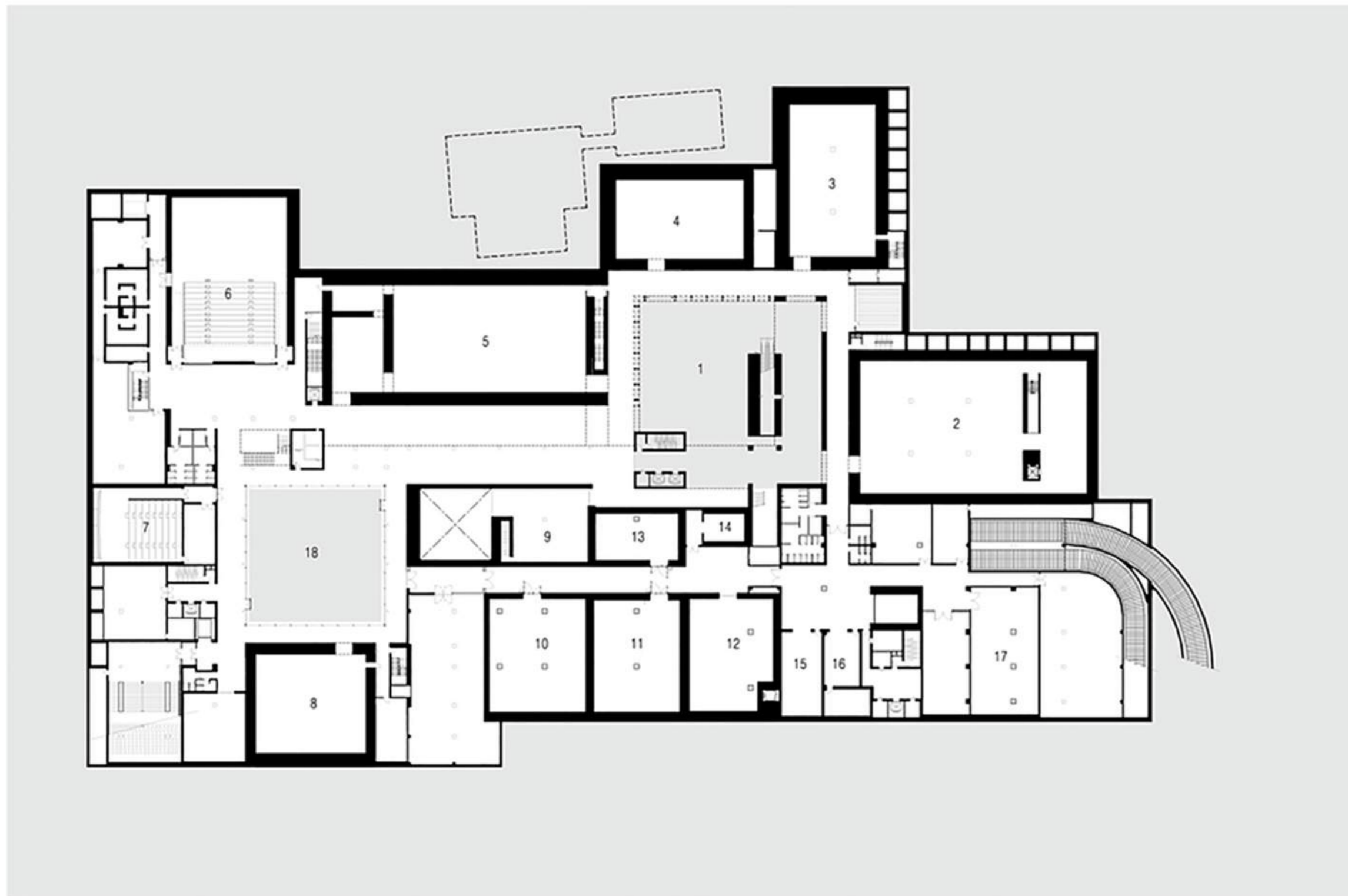
The service zone, which includes facilities such as conservation and restoration workshops, storage, and administration offices, is located in the basement and not accessible for the visitors.

DESIGN CONCEPT

The design concept of the National Museum of Modern and Contemporary Art, Seoul (MMCA Seoul) is based on the idea of creating a museum that is open and accessible to the public, while at the same time providing a suitable environment for displaying art. The building's overall design concept is to break away from the traditional museum design that is closed, introverted and exclusive, it is instead open, transparent and inclusive. The building is meant to be a welcoming and accessible place for visitors, with its variety of spaces and services that support the main function of the museum which is to display art and educate visitors. The building's design also reflects the idea of a "museum in the city," by creating a connection between the museum and the surrounding urban environment.

Additionally, the MMCA Seoul building is designed to be energy-efficient, using natural light and ventilation, and incorporating a green roof, which helps to reduce the building's environmental impact.

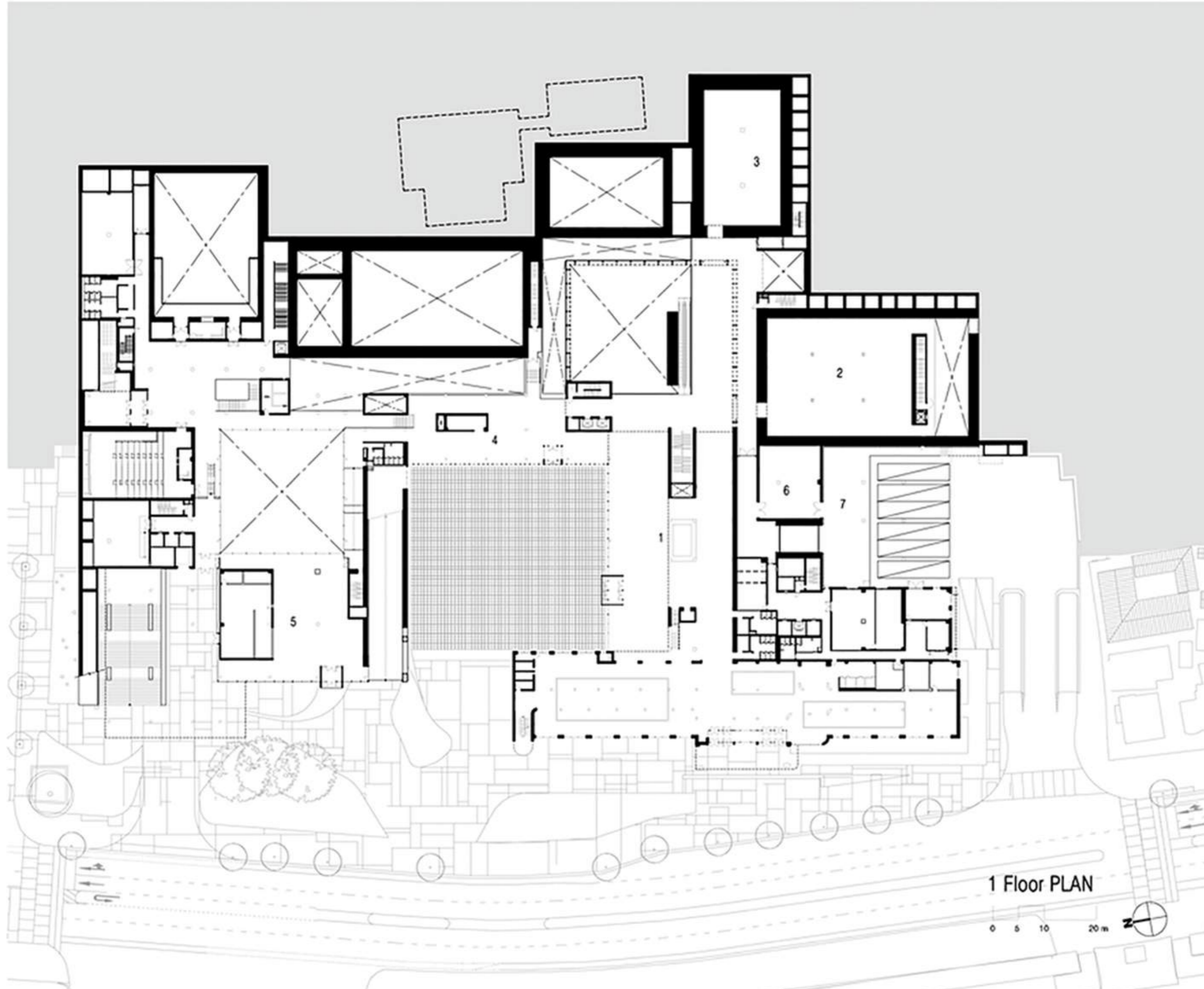




- 1 INFO BOX
- 2 Exhibition-3
- 3 Exhibition-4
- 4 Exhibition-5
- 5 Exhibition-6
- 6 Multipurpose hall
- 7 Theater
- 8 Project Gallery
- 9 Exhibition-7
- 10 Storage (Picture)
- 11 Storage (Sculpt)
- 12 Storage (Crate)
- 13 Condition Check Sp.
- 14 Storage (Film)
- 15 Photo Romm
- 16 New conservation la
- 17 Supply room
- 18 EXHIBITION OPEN S

B1 Floor PLAN

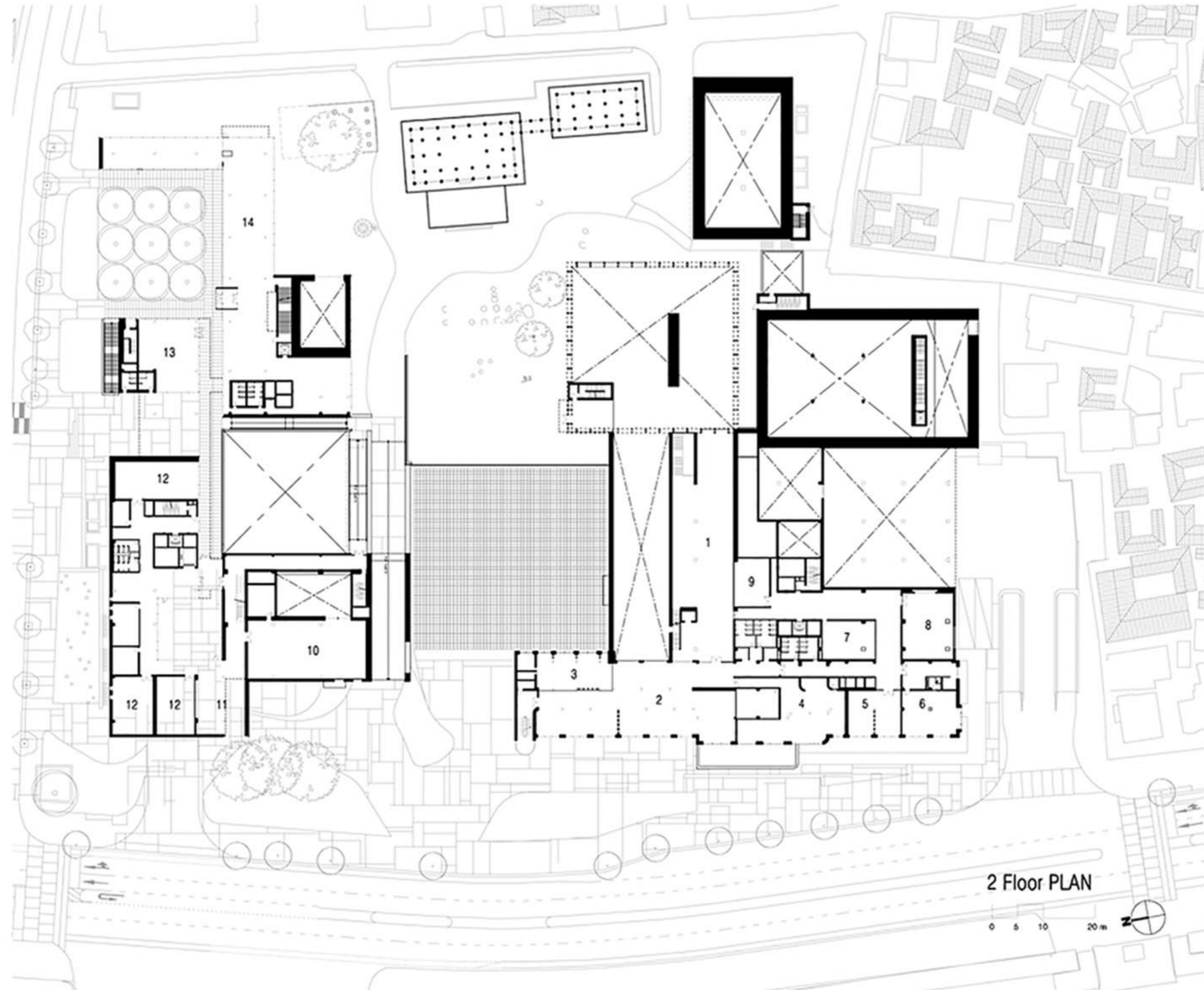




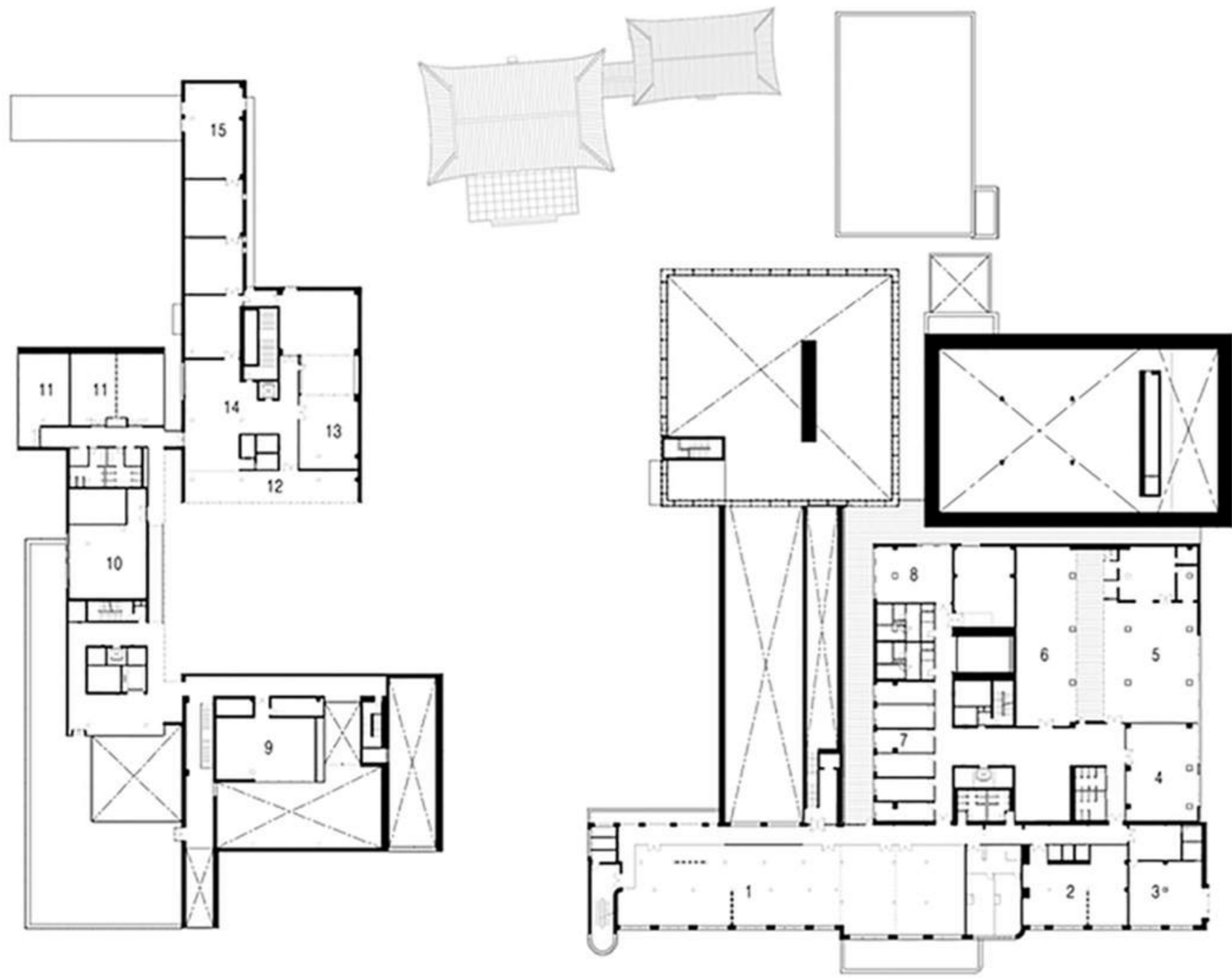
- 1 Robby
- 2 Exhibition-1
- 3 Exhibition-2
- 4 Cafeteria
- 5 Food Court
- 6 Crate room
- 7 Cargo Handling Area

1 Floor PLAN

0 5 10 20m



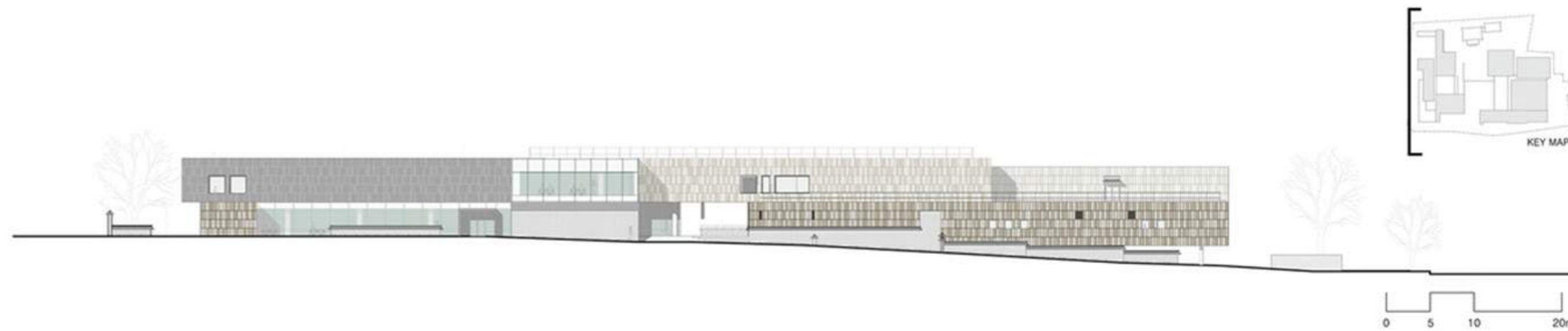
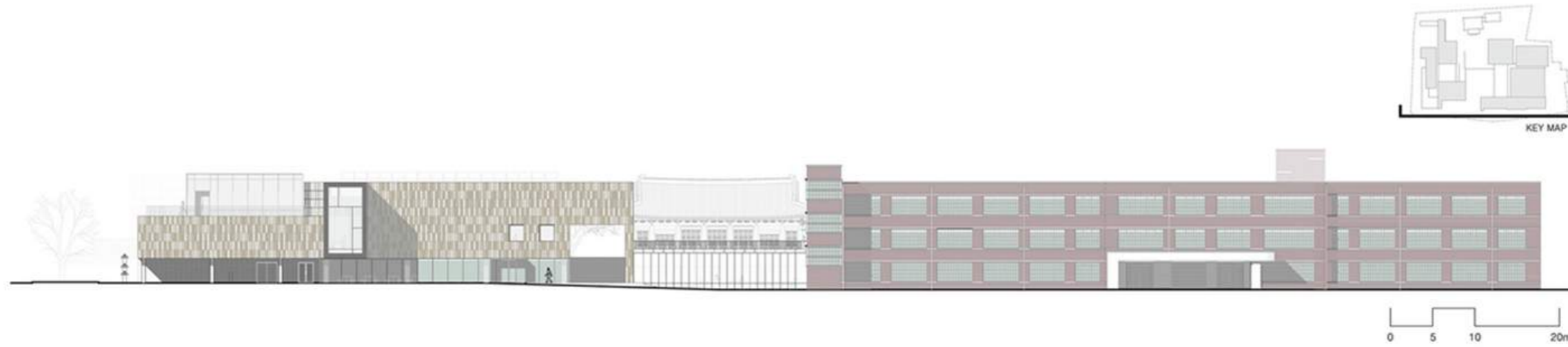
- 1 Special Exhibition
- 2 Restaurant
- 3 Kitchen
- 4 VIP Lounge
- 5 Office
- 6 Director's Office
- 7 Supply room
- 8 International Meeting
- 9 Paper Room
- 10 Workshop Gallery
- 11 Staff Lounge
- 12 Lecture Room
- 13 Digital Book Cafe
- 14 Reading Room

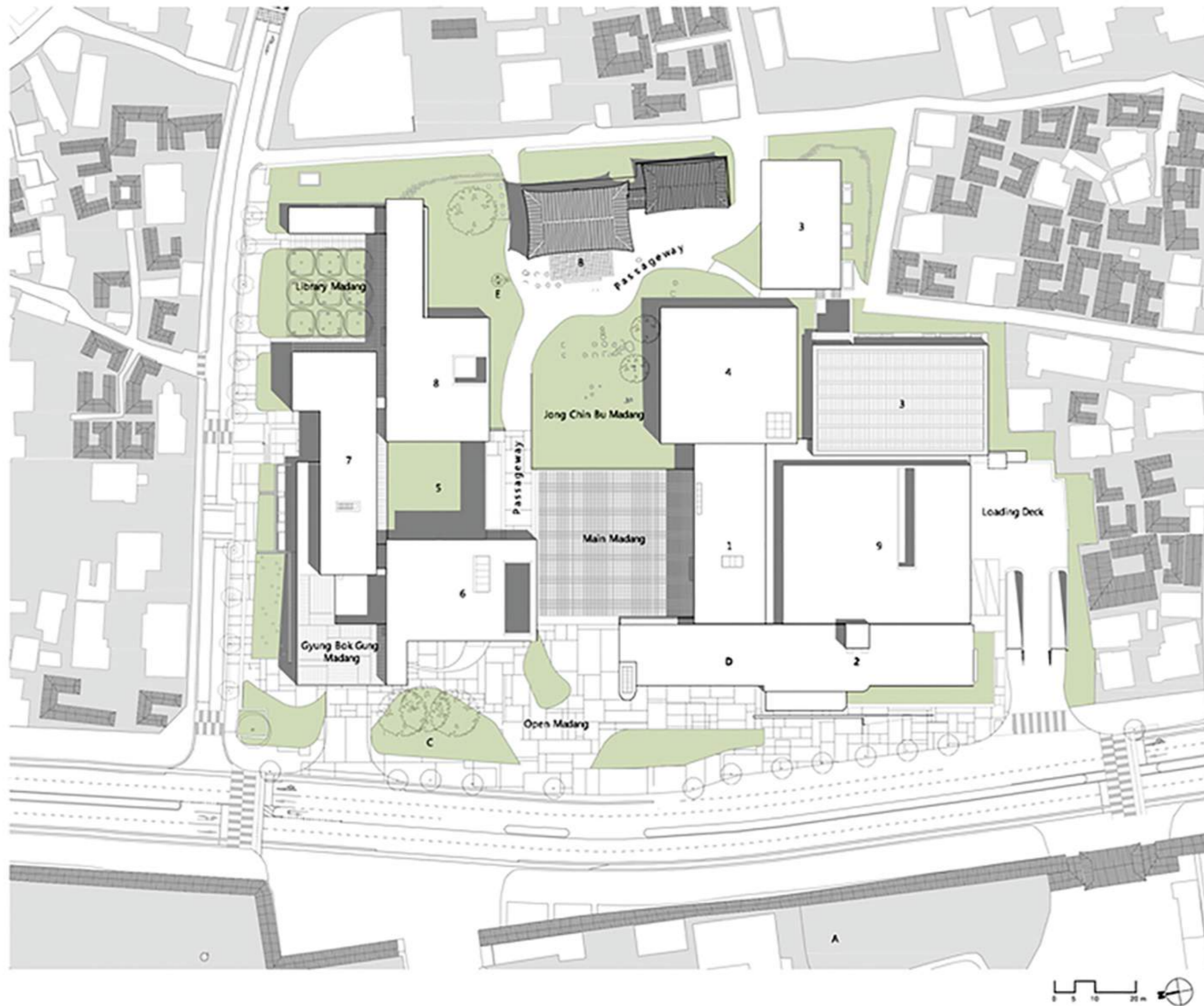


- 1 Office-1
- 2 Office-2
- 3 Meeting Room
- 4 Spare Room
- 5 Staff Cafeteria
- 6 Laboratory
- 7 Locker Room
- 8 Staff Support Room
- 9 Workshop Gallery
- 10 Membership Lounge
- 11 Seminar Room
- 12 Reading Room
- 13 Closed Reading Room
- 14 Archive Hall
- 15 Archive

3 Floor PLAN







- A Gyeong Bok Gung
- B Jong Chin Bu Traditional Buildings
- C 200 Years Old Trees
- D Old Defense Security Command
- E Old Well

- 1 Lobby
- 2 Museum Shop
- 3 Exhibition
- 4 Info Box
- 5 Exhibition Box
- 6 Workshop
- 7 Education
- 8 Library Archive
- 9 Administration

2. MAXXI ROME
[NATIONAL MUSEUM OF 21ST CENTURY ARTS]

MAXXI (Museo nazionale delle arti del XXI secolo) is a national museum of contemporary art in Rome, Italy. It was designed by the Iraqi-British architect Zaha Hadid and was opened in 2010. The museum features a large collection of modern and contemporary art, architecture, and design, including works by Italian and international artists. The museum's unique design includes fluid lines, open spaces, and the use of natural light to create a visually dynamic experience. MAXXI is a hub for cultural and artistic activity, hosting exhibitions, events, and educational programs.



ARCHITECT

AR. Zaha Hadid

Zaha Hadid was an Iraqi-British architect and urban designer who was widely regarded as one of the leading figures in the field of architecture. Born in Baghdad in 1950, she studied architecture in London and later established her own practice, Zaha Hadid Architects.

Hadid was known for her innovative and avant-garde designs, which often featured sweeping curves, unconventional forms, and a futuristic aesthetic.



She was the first woman to receive the Pritzker Architecture Prize, the highest honor in architecture, in 2004. Hadid passed away in 2016, but her impact on architecture and design continues to inspire new generations of designers.

SPACE AND ZONING

MAXXI, the National Museum of 21st Century Arts in Rome, is designed with a unique concept of space and zoning that breaks away from traditional museum design. The museum features a fluid, interconnected series of spaces that allow for a seamless transition from one area to another. This open and flexible design allows for multiple uses of the space and encourages visitors to explore the museum in new and creative ways.



By breaking away from traditional museum design, MAXXI offers a unique and immersive experience for visitors, making it a leading example of innovative museum design.



The museum is divided into two main zones: the museum area and the archives area. The museum area contains exhibitions and events spaces, while the archives area houses collections and research facilities. The exhibitions spaces are designed with large open areas and high ceilings, allowing for maximum flexibility in displaying artworks. The use of natural light and an abundance of open space create a visually dynamic experience for visitors.



DESIGN CONCEPT

One of the key elements of the design concept is the use of open spaces and fluid lines. The museum features a series of interconnected spaces that allow for a seamless transition from one area to another, encouraging visitors to explore and engage with the exhibitions in a more organic and intuitive way.

The use of natural light and an abundance of open space also creates a visually dynamic experience for visitors.



CIRCULATION

The circulation inside MAXXI, the National Museum of 21st Century Arts in Rome, is designed to be flexible and intuitive, allowing visitors to easily navigate the exhibitions and engage with the art in a dynamic way. The museum's open spaces and fluid lines create a seamless connection between the different exhibitions and events spaces, encouraging visitors to explore the museum in a more organic and intuitive way.

The circulation inside MAXXI is divided into two main zones: the museum area and the archives area. In the museum area, visitors can follow a variety of paths and paths that lead through the exhibitions spaces, with each path offering a unique experience and perspective on the art. The archives area is designed for research and study, with specialized spaces for consulting the collections and accessing the museum's archives.



Another key aspect of the design concept is the emphasis on the relationship between the building and its environment. The museum is designed to blend with its surroundings, with its curved lines and flowing forms reflecting the natural shapes and forms found in the surrounding landscape. The use of materials such as glass and concrete also creates a connection between the interior and exterior of the museum.

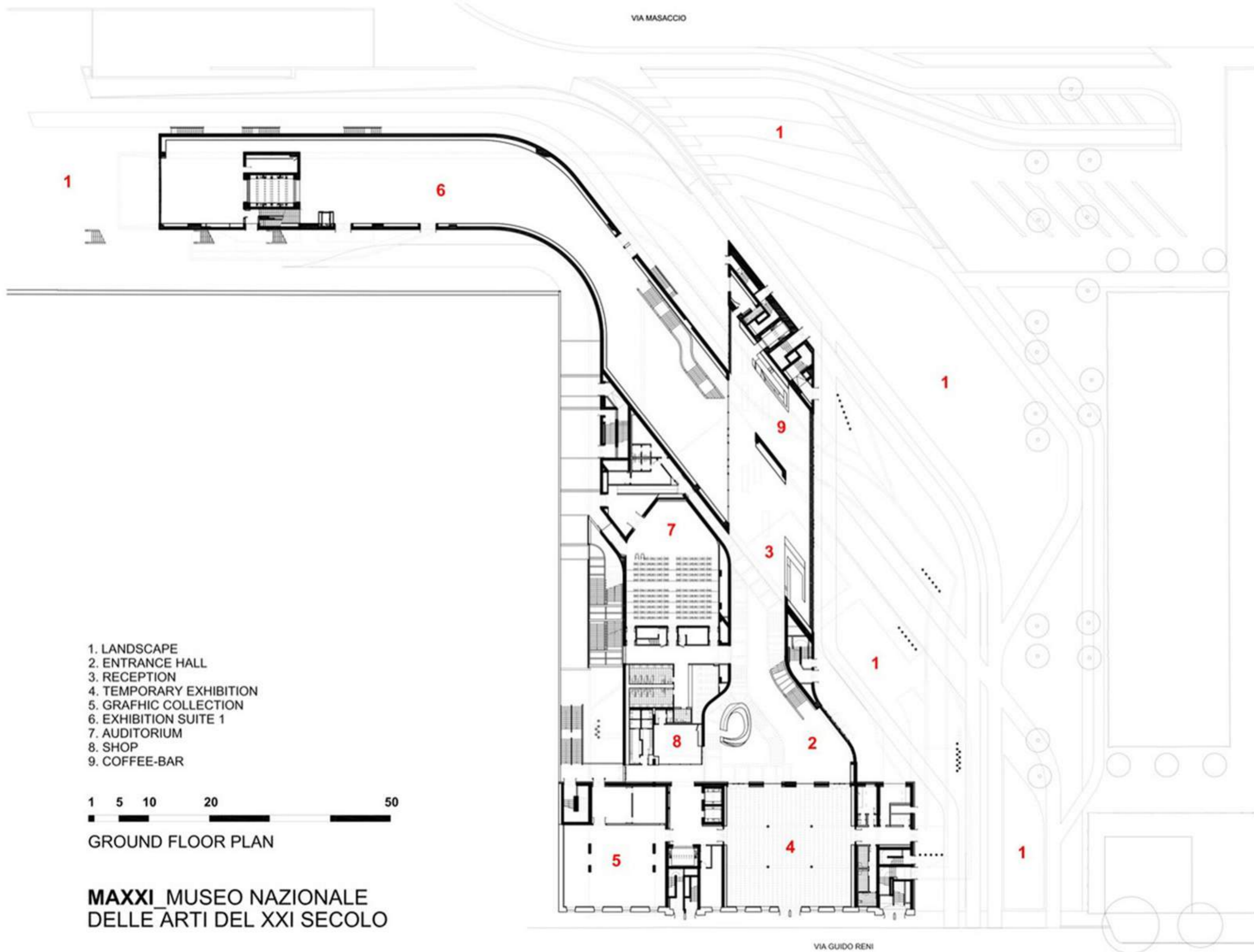
The design concept aims to create a seamless connection between art, architecture, and design, blurring the boundaries between them and encouraging visitors to explore their interrelationships.



In addition to the main circulation paths, the museum also features a variety of smaller, more intimate spaces for visitors to explore and engage with the art. These spaces, such as galleries and reading rooms, offer a more focused and intimate experience for visitors, allowing them to engage more deeply with the exhibitions and collections.

The circulation inside MAXXI is designed to be flexible and dynamic, allowing visitors to explore the exhibitions and collections in their own way and at their own pace. The museum's innovative design encourages visitors to engage with the art and architecture in new and creative ways, making it a leading example of innovative museum design.



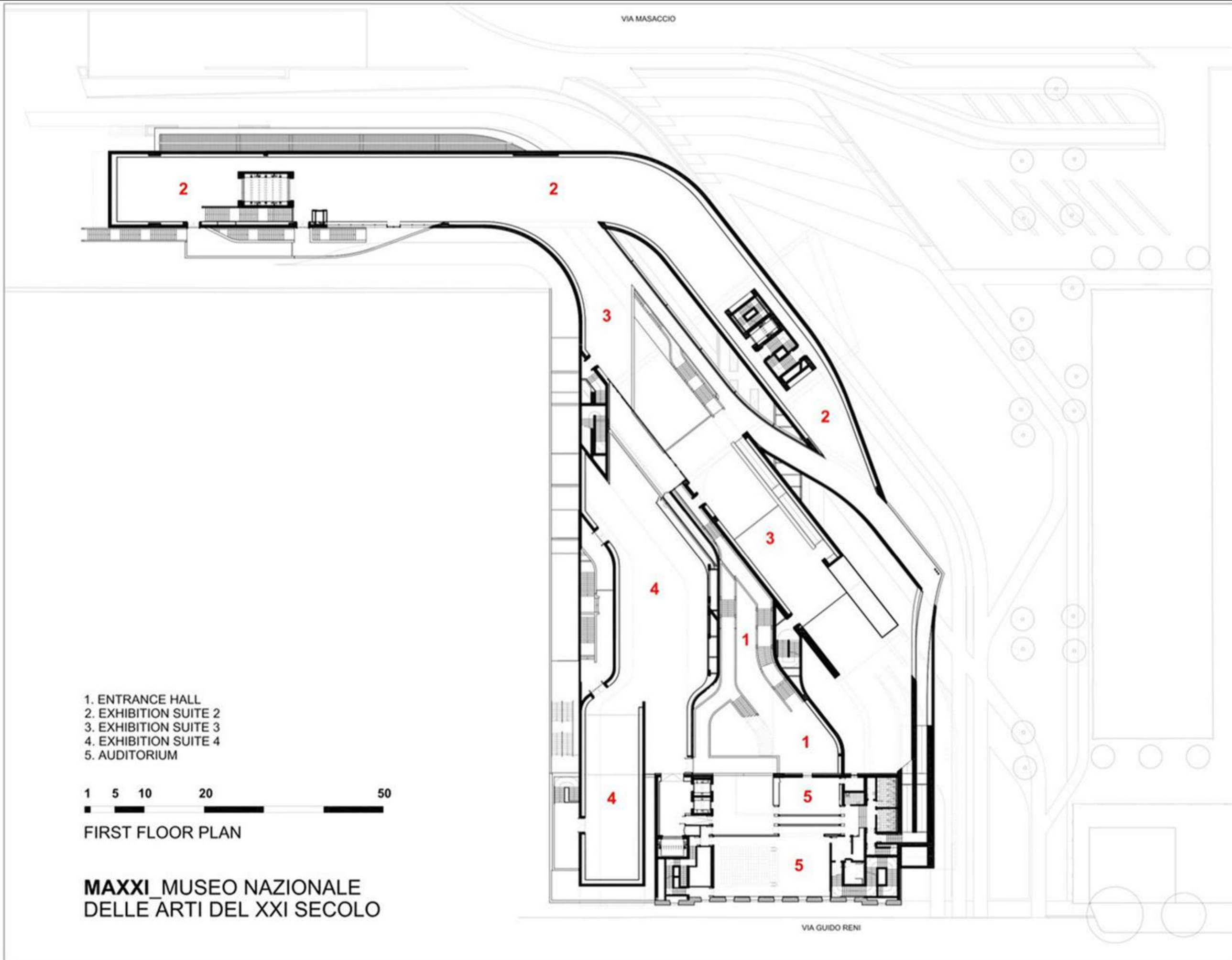


- 1. LANDSCAPE
- 2. ENTRANCE HALL
- 3. RECEPTION
- 4. TEMPORARY EXHIBITION
- 5. GRAPHIC COLLECTION
- 6. EXHIBITION SUITE 1
- 7. AUDITORIUM
- 8. SHOP
- 9. COFFEE-BAR



GROUND FLOOR PLAN

MAXXI MUSEO NAZIONALE DELLE ARTI DEL XXI SECOLO

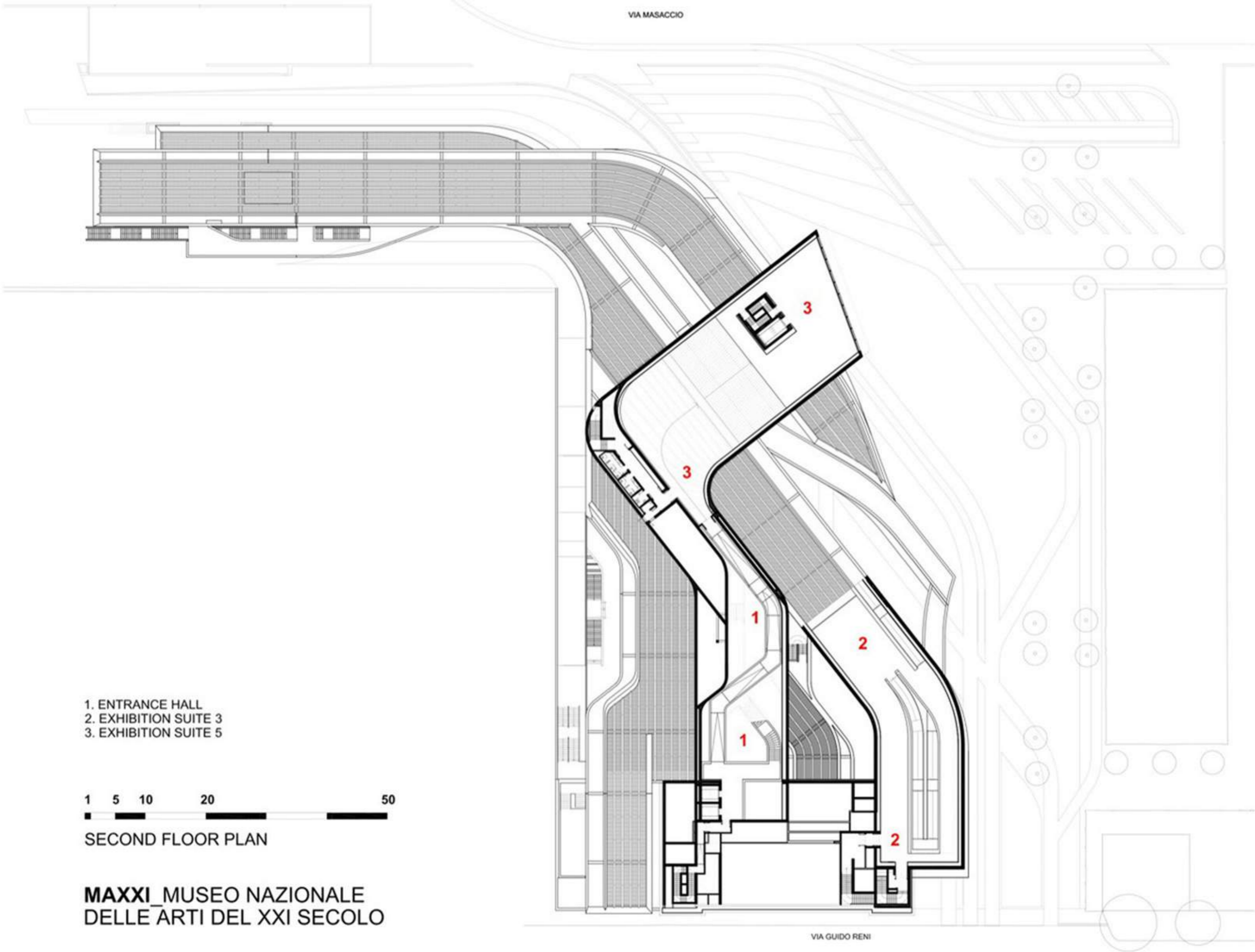


- 1. ENTRANCE HALL
- 2. EXHIBITION SUITE 2
- 3. EXHIBITION SUITE 3
- 4. EXHIBITION SUITE 4
- 5. AUDITORIUM



FIRST FLOOR PLAN

MAXXI_MUSEO NAZIONALE DELLE ARTI DEL XXI SECOLO



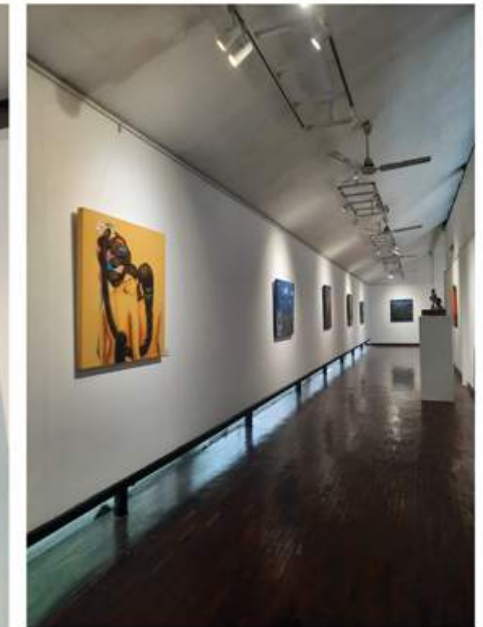
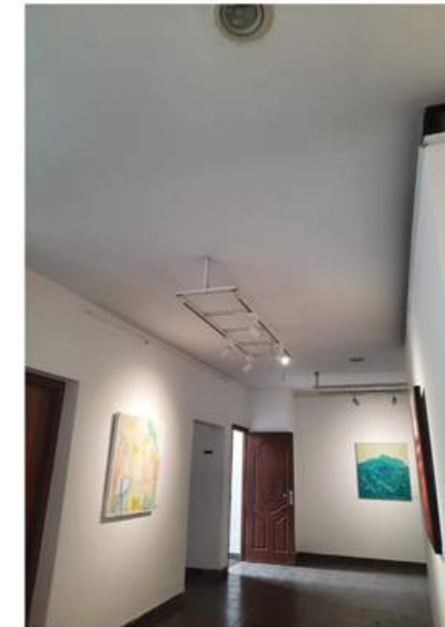
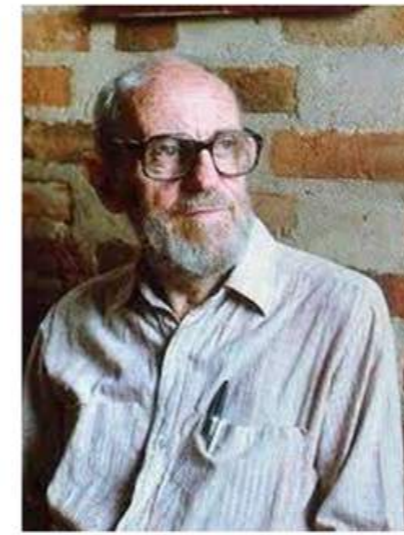
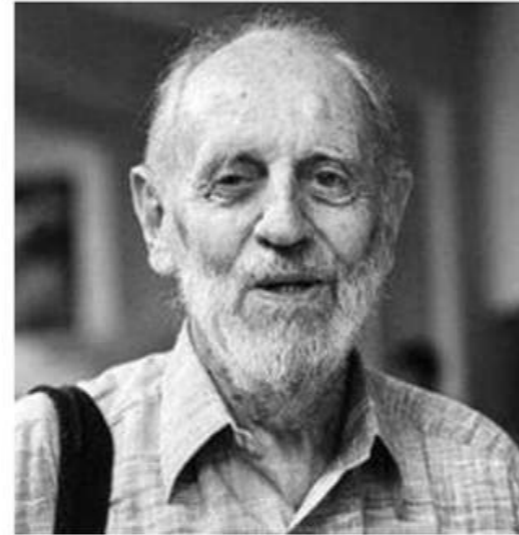
- 1. ENTRANCE HALL
- 2. EXHIBITION SUITE 3
- 3. EXHIBITION SUITE 5



SECOND FLOOR PLAN

MAXXI MUSEO NAZIONALE
DELLE ARTI DEL XXI SECOLO

LALITHAKALA ACADEMY [CALICUT-INDIA]



ARCHITECT

AR. Laurie Baker

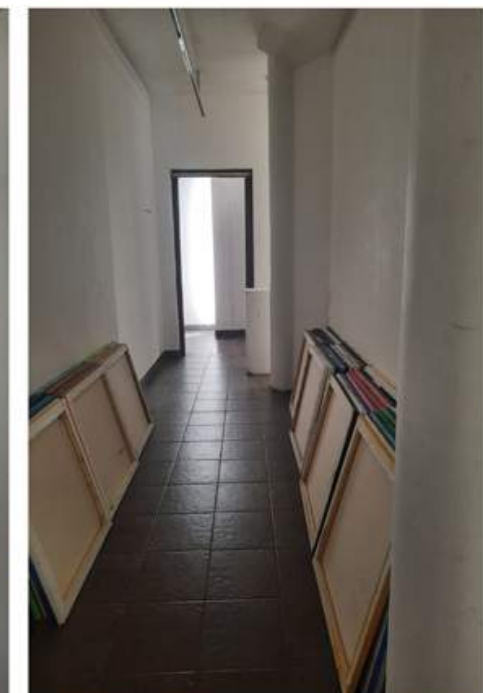
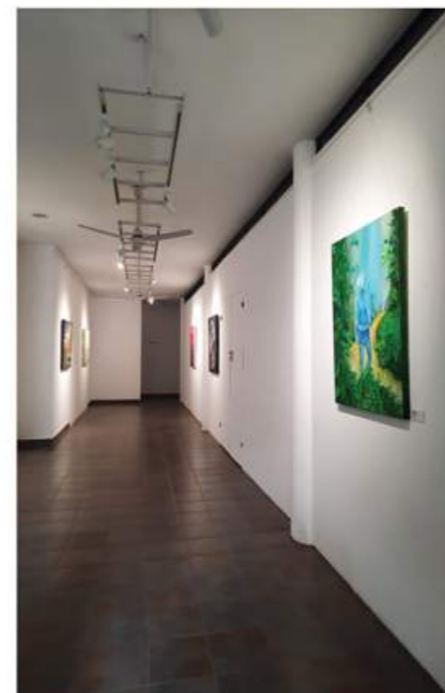
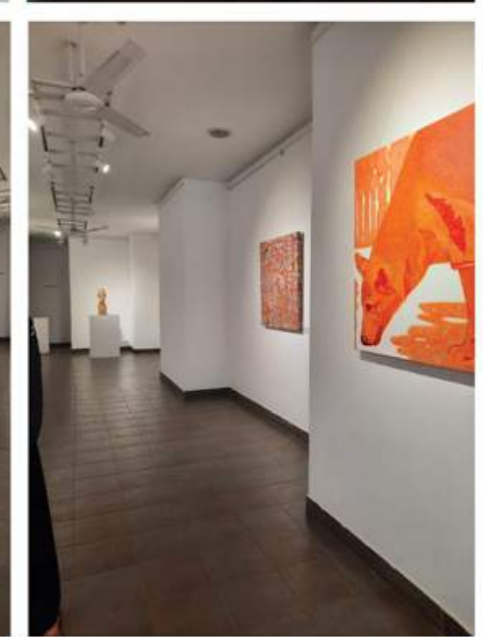
Laurie Baker was an English-Indian architect and activist known for his sustainable and cost-effective approach to architecture. He was a pioneer in using locally available materials and traditional construction techniques in his designs, and was a strong advocate for environmental conservation and social justice.

He received numerous awards for his contributions to architecture and his efforts to improve the living conditions of low-income communities in India.

Baker passed away in 2007, but his legacy continues to influence architects and designers in India and around the world.

Some of the notable works by Laurie Baker includes:

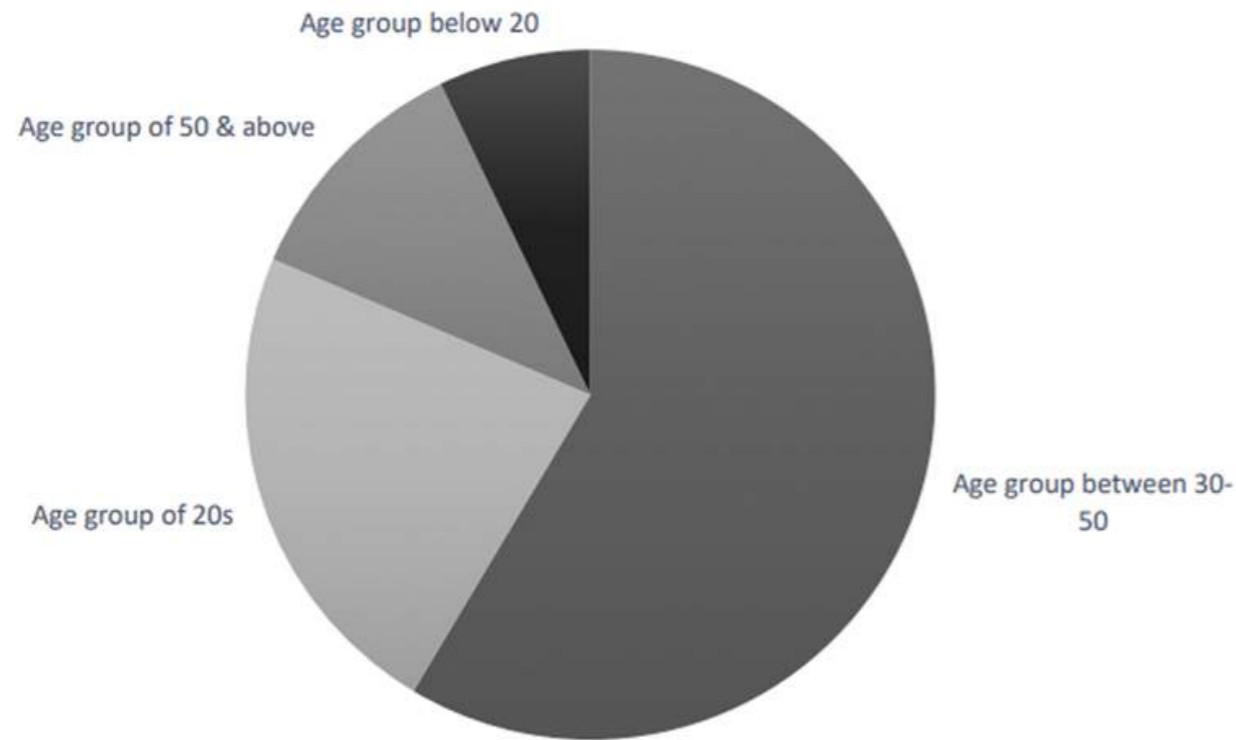
- Indian Coffee House.
- Center for Development studies.
- PWD Rest house.
- Gandhi Ashram.
- Christ Church.



USER ANALYSIS

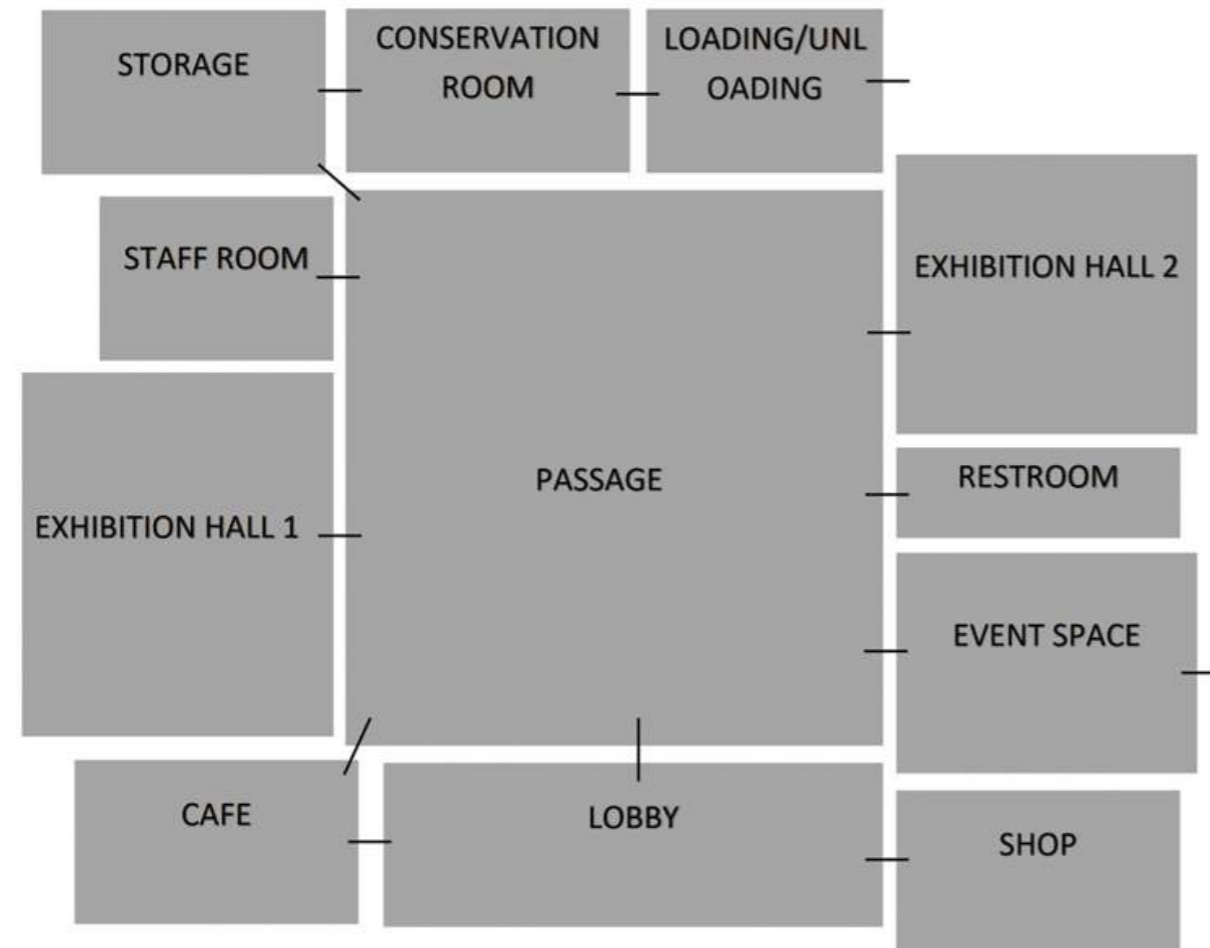
AREA DISTRIBUTION

PUBLIC



S.NO	SPACES	NO. OF PEOPLE	TOTAL AREA
1.	LOBBY		1000 sq. ft.
2.	EXHIBITION HALL 01	15	1500 sq. ft.
3.	EXHIBITION HALL 02	15	1500 sq. ft.
4.	CAFE	20	300 sq. ft.
5.	EVENT SPACE	32	700 sq. ft.
6.	SHOP	15	200 sq. ft.
7.	WORKSHOP AREA	10	500 sq. ft.
8.	STORAGE AREA		700 sq. ft.
9.	CONSERVATION ROOM		400 sq. ft.
10.	LOADING/UNLOADING AREA		300 sq. ft.
11.	STAFF ROOM	15	200 sq. ft.
12.	PUBLIC RESTROOM	55	250 sq. ft.

ZONING



The Contemporary Minimalist Art Museum aims to create a space that showcases contemporary minimalist art in all its forms. The museum will be a place for visitors to explore and experience the beauty of minimalism, and to learn about the different techniques and styles used by contemporary minimalist artists. The museum will also provide a platform for emerging minimalist artists to showcase their work and gain exposure in the art world.



Location:

The museum will be located in a central area of the city, with easy access to public transportation. The building will be a modern, minimalist structure that reflects the style and ethos of the museum.

Layout and Design:

The museum's layout and design will be minimalist, with clean lines and simple shapes. The interior will be a spacious, open floor plan with white walls and polished concrete floors. The museum will have large windows that allow natural light to flood the space, creating a bright and airy atmosphere.

Exhibition Spaces:

The museum will have several exhibition spaces, each designed to showcase different styles and techniques of contemporary minimalist art.

Events and Education:

The museum will host a variety of events and educational programs, including lectures, workshops, and artist talks. These programs will be designed to provide visitors with a deeper understanding of contemporary minimalist art and the techniques used by minimalist artists.

Color Palette :

The mainly used colors include neutral and soothing colors which gives a pleasant and warm welcome inside the museum.



interlude
CONTEMPORARY ART MUSEUM



interlude
CONTEMPORARY ART MUSEUM



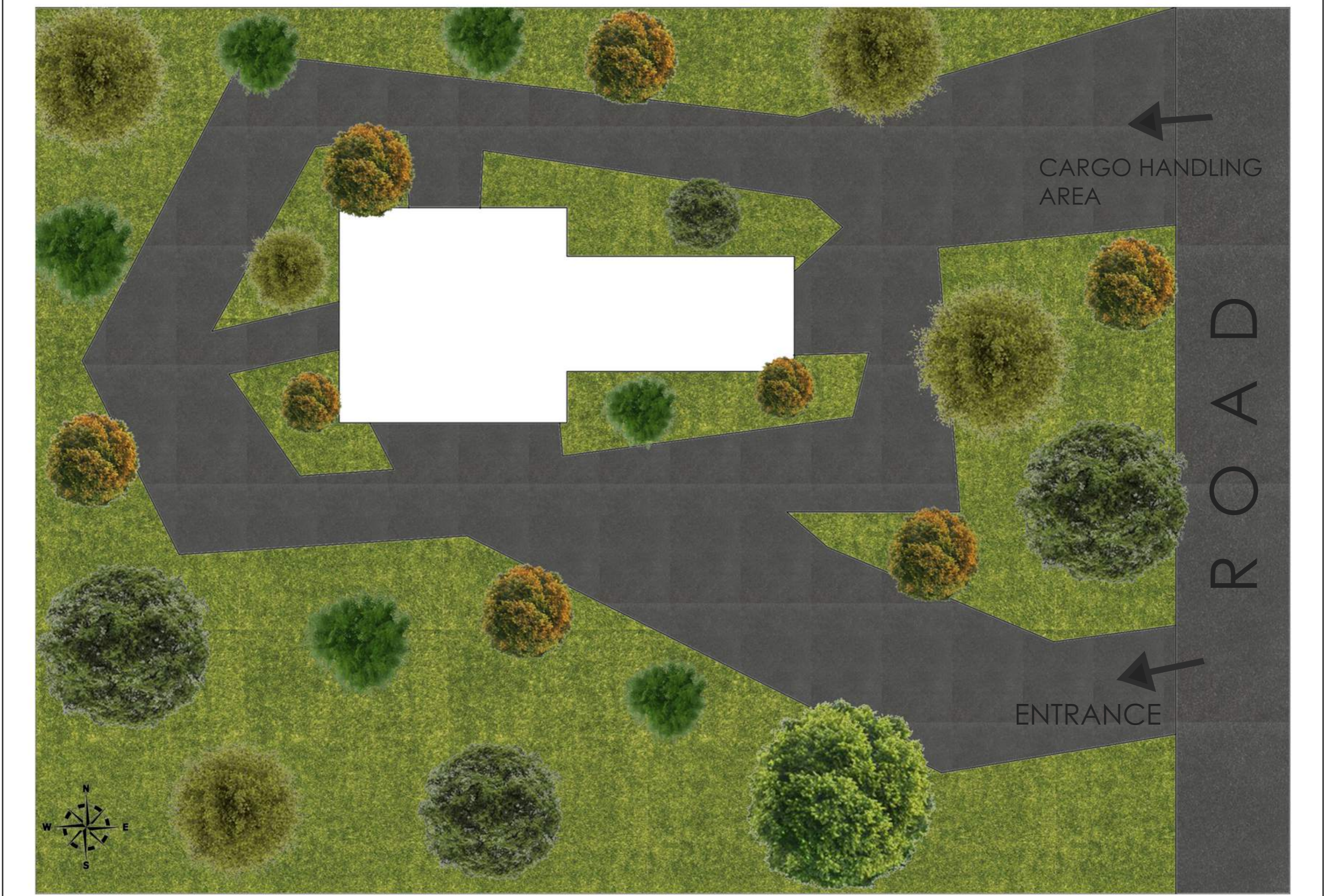
The term **INTERLUDE** means an Intervening period of time; an interval.

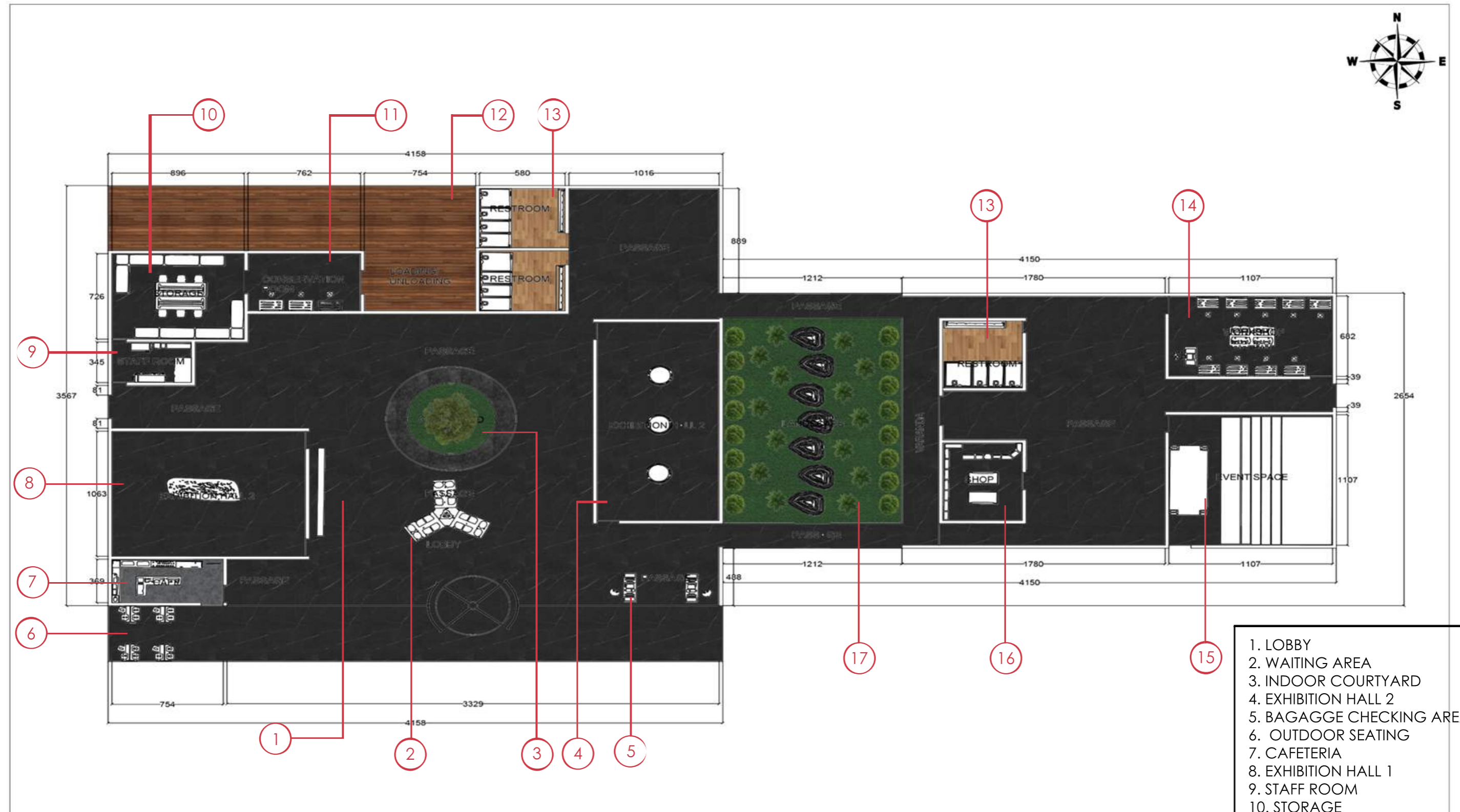
The meaning can be well interlinked to the concept of the museum.

The word mark logo is made by using "Allison Script".

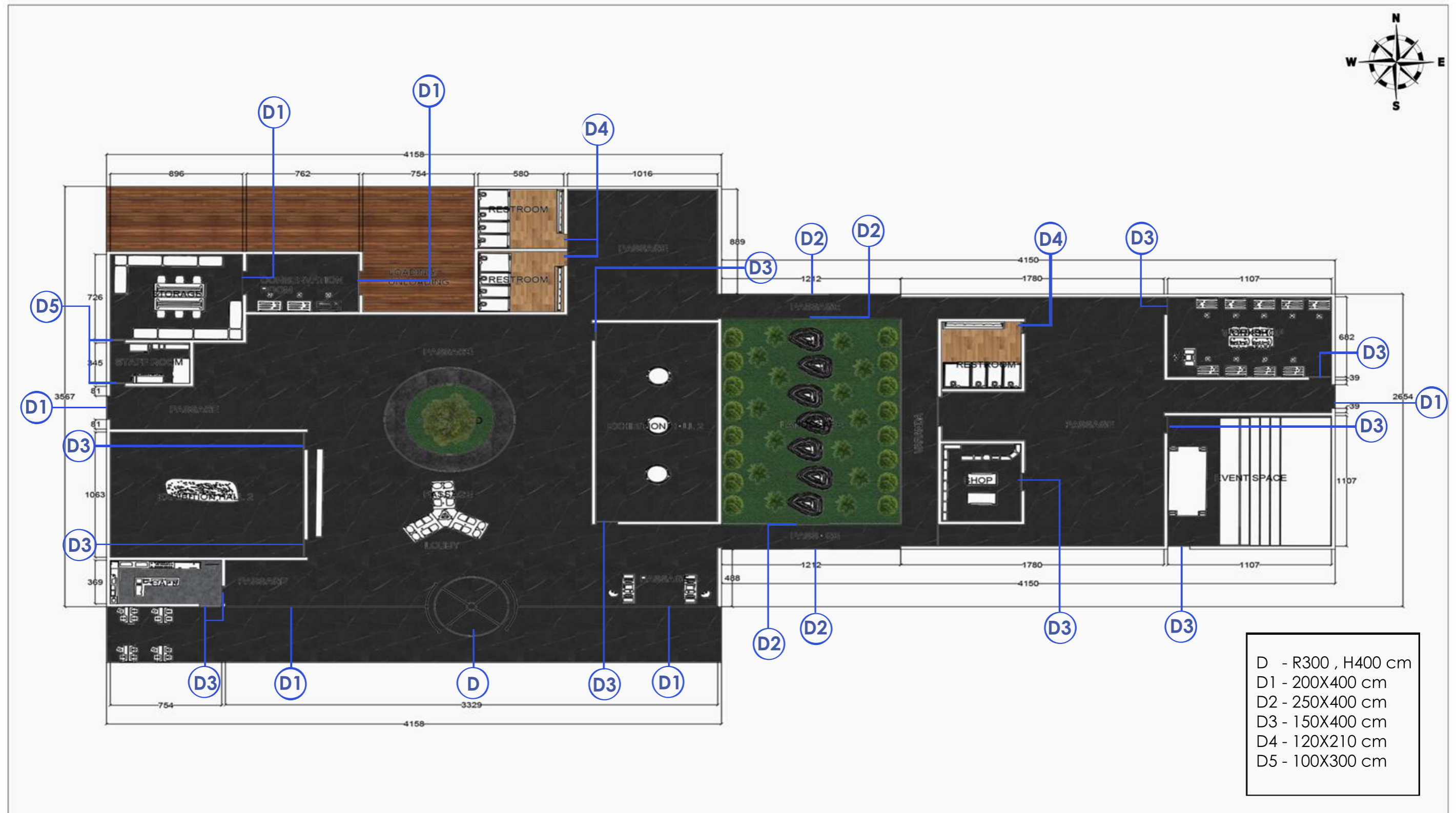
Mainly a palette of three colors are used - navy blue, black, white.

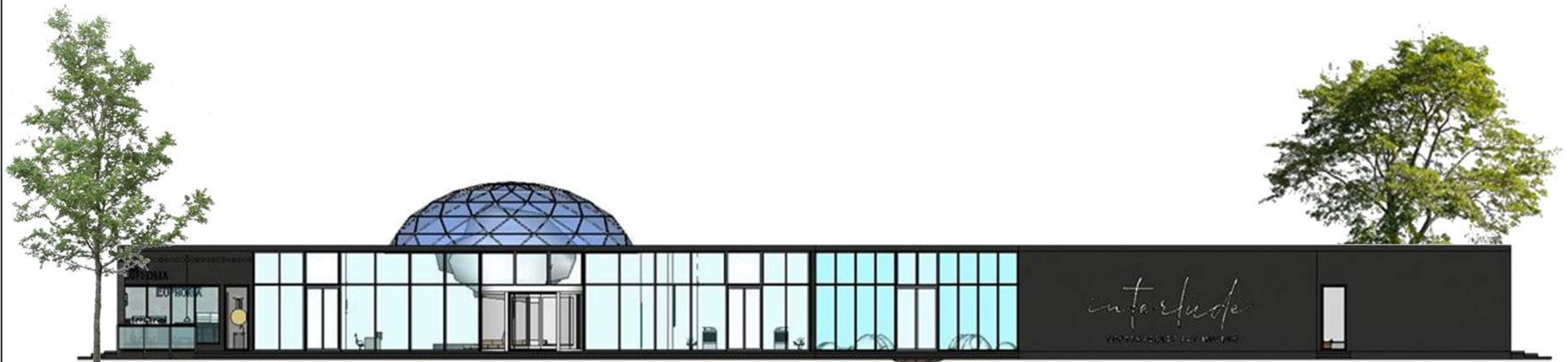
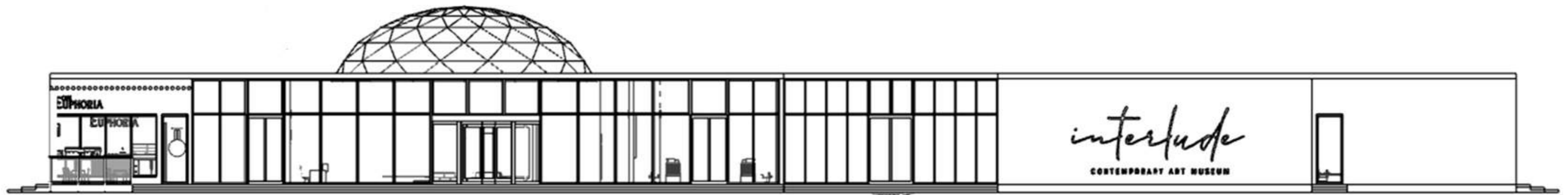


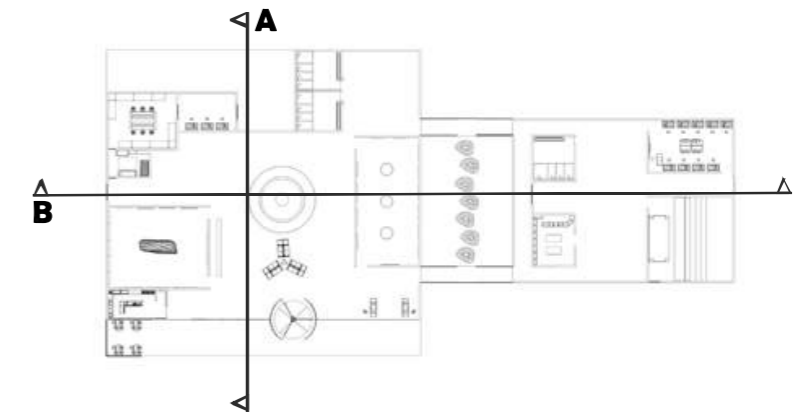




- 1. LOBBY
- 2. WAITING AREA
- 3. INDOOR COURTYARD
- 4. EXHIBITION HALL 2
- 5. BAGAGGE CHECKING AREA
- 6. OUTDOOR SEATING
- 7. CAFETERIA
- 8. EXHIBITION HALL 1
- 9. STAFF ROOM
- 10. STORAGE
- 11. CONSERVATION ROOM
- 12. LOADING/UNLOADING DECK
- 13. RESTROOM
- 14. WORKSHOP AREA
- 15. EVENT SPACE
- 16. SHOP
- 17. OUTDOOR COURTYARD



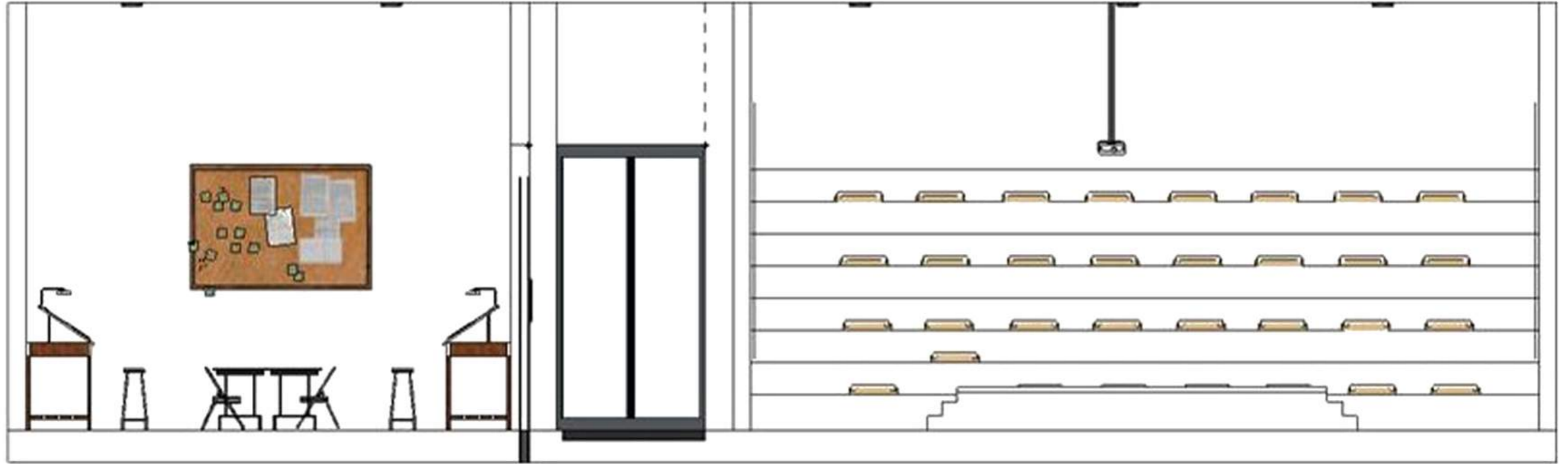
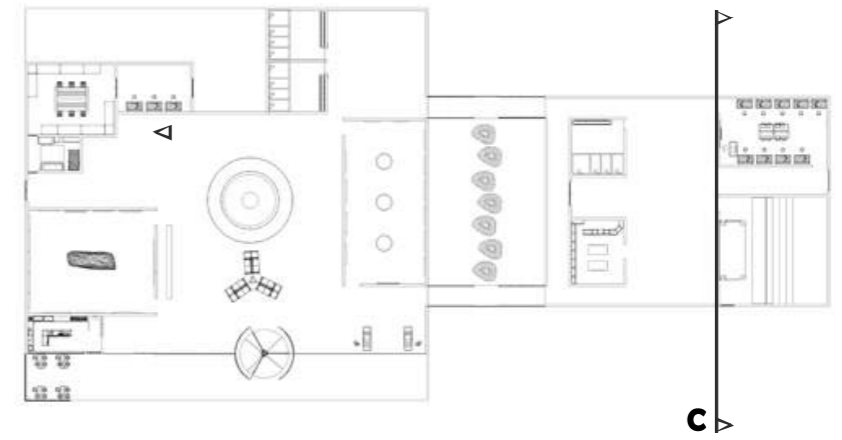




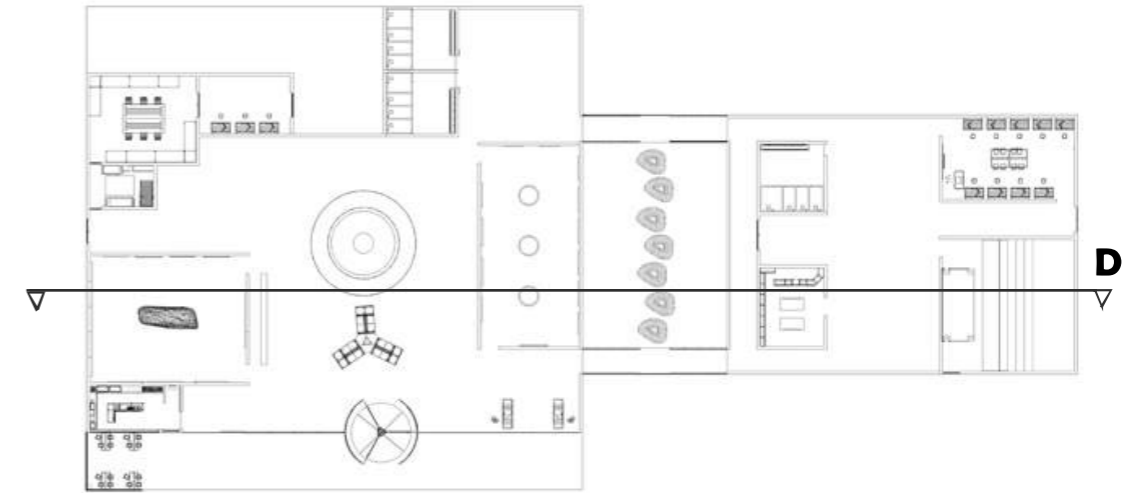
ELEVATION A



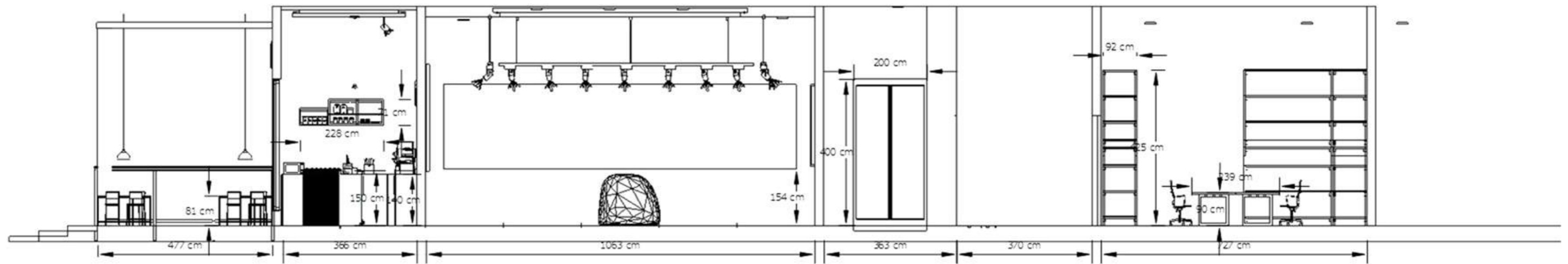
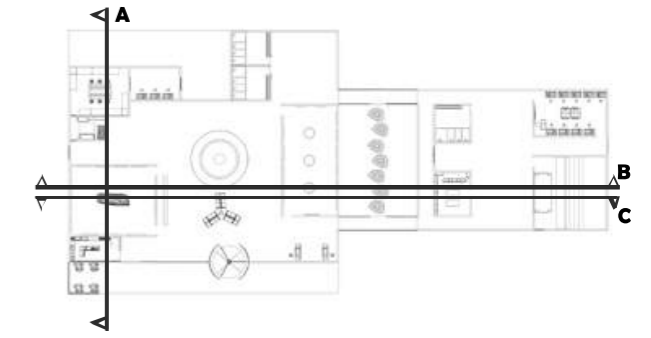
ELEVATION B



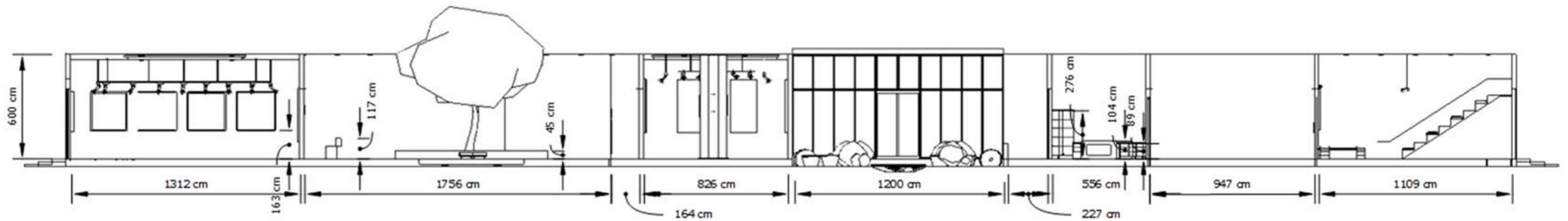
ELEVATION C



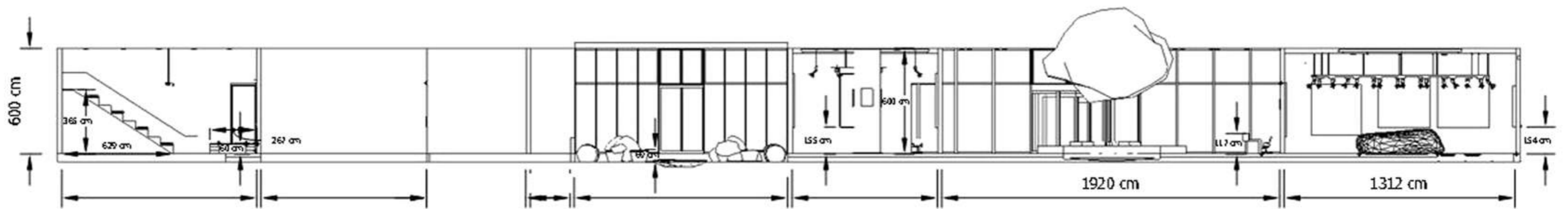
ELEVATION D



ELEVATION A



ELEVATION B



ELEVATION C



Concrete tiles

Transparent glass

Ceramic tile
matte finish

Plywood with 3mm
veneer [black]

Plywood with 3mm
veneer



Leather

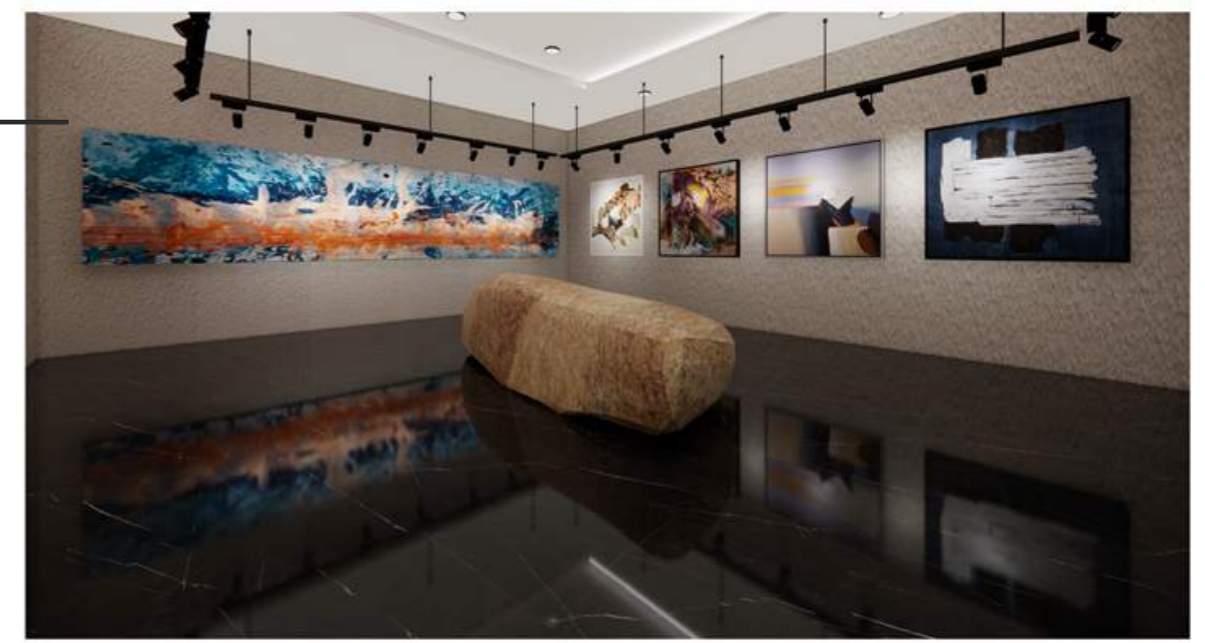
Paint

Black marble



Textured paint

Plywood with 3mm
veneer



AMBIENT LIGHTING

Ambient lighting provides overall illumination and is meant to create a general and uniform lighting level. It's the first layer of lighting and sets the tone of a space. That's why it's typically soft or diffuse, and often dimmable to



TRACK LIGHTING

Track lighting is a type of lighting fixture that has individual lights along a track, also called a bar or rail. The lights, known as track heads or track lighting fixtures, slide along the track. Adjust them to fit the angle and position you need.



DECORATIVE LIGHTING

A light fixture that is decorative in nature or design. The term 'decorative lighting' covers all the traditional kinds of light fittings. (floor lights, pendants, chandeliers, etc) and



LIGHTING IN THE MUSEUM

Track lighting is provided to highlight the paintings. ceiling lights are provided. ambient lighting is also provided.



