

SEEING THE UNSEEN

The expression of architecture

By
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A REPORT


Submitted in partial fulfilment of the requirements for the
Degree of Bachelor of Architecture.



University of Mumbai

2023

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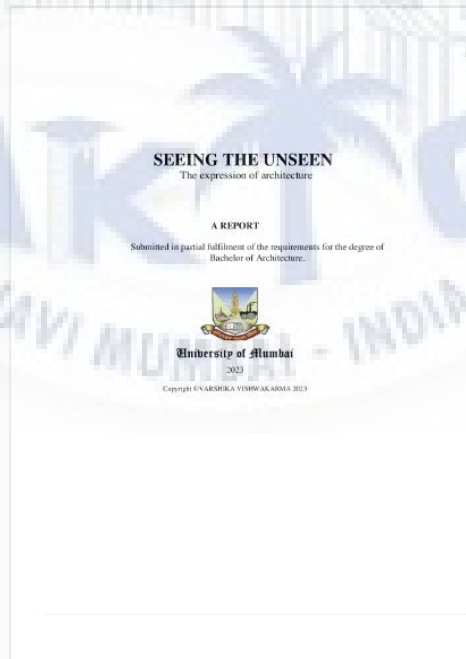


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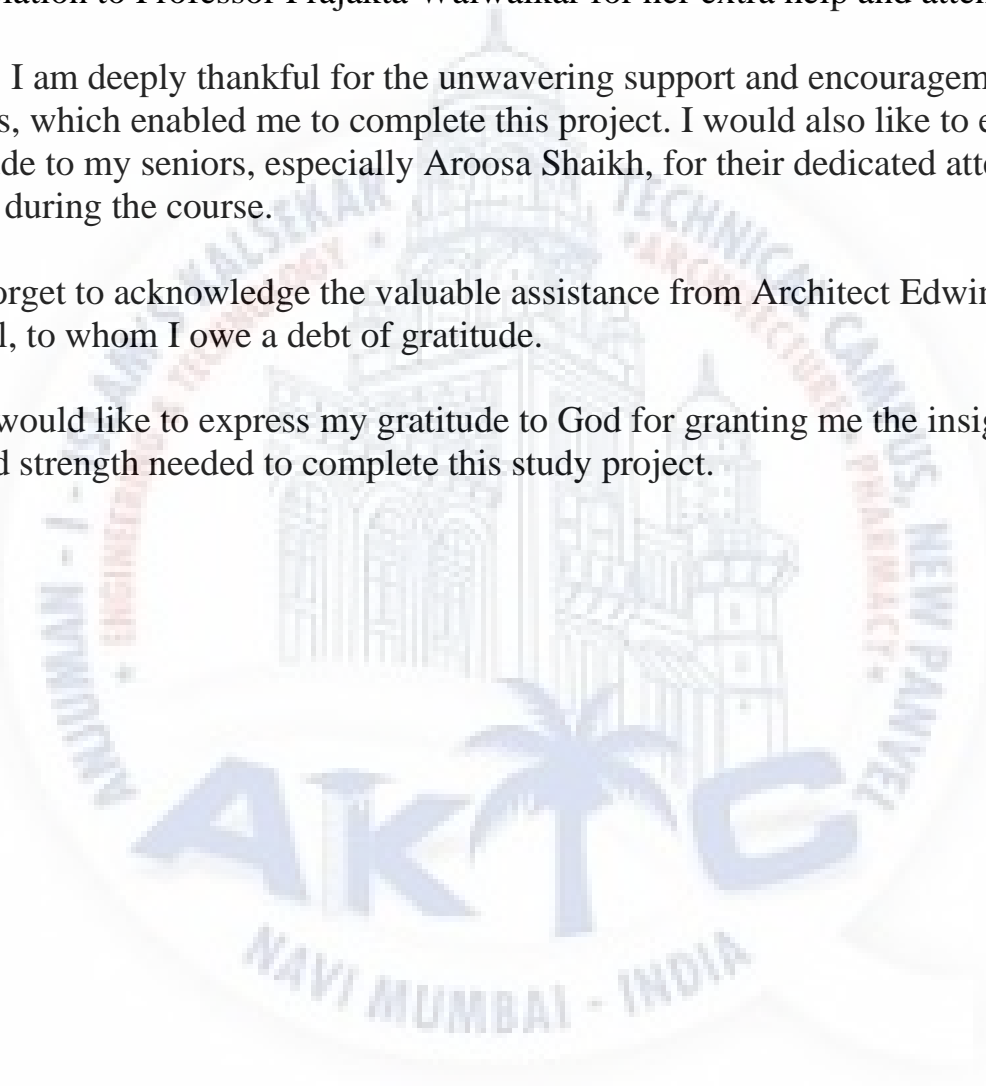
My thesis would be incomplete without mentioning the individuals who made it possible. I want to thank Professor Kamlesh Gade, my guide, for his invaluable assistance. Throughout the project, he has generously shared his knowledge and time.

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ABSTRACT

This thesis examines the ever-changing relationship, between architecture and human emotions. It delves into how architectural design impacts. It is influenced by our emotional experiences. The study begins by exploring the foundations of emotions and their crucial role in our lives. It then shifts its focus to architecture investigating how elements like space, form, lighting, colour and scalcolour evoke and shape a range of emotions in individuals.

To unravel this connection the research combines studies with analyses of architectural projects and user feedback. These methods provide insights into applications of design principles that aim to elicit specific emotional responses. Additionally, the study identifies the nuanced needs and considerations that one should address when striving to create spaces.

The findings emphasise the importance of integrating design in architectural contexts. The research underscores the significance of recognizing cultural differences in reactions while also adapting design strategies to cater to diverse emotional needs. Culture plays an important role in the development of any nation. It represents a set of shared attitudes, values, goals and practices. Culture and creativity manifest themselves in almost all economic, social and other activities. A country as diverse as India's many cultures serves as a representation of the country. The "Intangible Cultural Heritage" (ICH) of humanity, which includes songs, music, dance, theatre, folk customs, performing arts, rites and rituals, paintings, and texts, is arguably best represented in India.

'Cultural space is a space or community which has its own culture!'

Furthermore, it offers a framework, for architects, designers and stakeholders to incorporate considerations into their design processes.

Keywords: architecture, human emotions, emotional expression, cultural space



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INTRODUCTION

More than just putting bricks and mortar in place, architecture is a reflection of the human condition and can arouse a variety of emotions. The constructed environment has a profound impact on our emotions and general well-being, whether it is the majestic magnificence of a cathedral or the snug security and comfort offered by a well-designed home. Architecture and emotions have a dynamic link that is becoming more and more important in psychology and design. To better understand how the built environment affects our emotions, moods, and actions, this architectural thesis will investigate the relationship between architecture and our emotional experiences.

(By Rachel and Stephen Kaplan)

What aspect of space design affects our state of mind? In what ways do architectural features elicit reactions? The answers to these queries have fascinated academics, psychologists, and architects alike. Although the link between architecture and emotions has long been known, a growing corpus of study has recently shed light on the subtleties of this interaction. **(By Rachel and Stephen Kaplan)**

This thesis is predicated on the idea that realizing and making use of this link has the power to change our living spaces, workplaces, and public places into emotionally satisfying locations. Many research projects in the domains of psychology, neurology, and environmental design have shed light on how architectural features like light, shape, colour, and spatial arrangements affect human health. The cornerstone of this thesis is formed by these discoveries.

We will consult a range of research studies that have illuminated the connection between emotions and architecture during this investigation. We will also examine works that have made good use of this link. These case studies will eloquently illustrate the enormous power of design in influencing our emotions, from the austere simplicity of a Zen Garden to the energizing modernity of an urban setting.



RESEARCH QUESTION

- Why do different structures give different experiences?
- Do the different experiences give us an understanding of the space?
- Can a space and emotion be related?
- How to understand human behaviour towards the built environment?



BACKGROUND STUDY



Fig no: 1 mind (“Protect Your Brain from Stress.” Harvard Health, February 15, 2021)

What comes to mind when I use the term "emotion"? You undoubtedly consider the many emotional states that you may encounter in a typical day, such as joy, sorrow, rage, and enthusiasm. Alternatively, perhaps you had in mind a chart along these lines, with distinct faces representing a range of emotions. These are excellent illustrations of emotions, but what exactly are they? How are they to be defined? Can one learn emotions? Do they hold for all cultures?

All of these are fascinating topics that people have been considering throughout human history.

Emotions, according to philosophers like Plato, Aristotle, and Descartes, are a particular form of subjective experience. They belong to a different class of emotions from taste and touch, for example.

Towards the end of the 1800s, physiologist Carl Lange and psychologist William James started to question this theory.



How does space guide us?

Use of Space

Space is not only defined by walls and doors but also by the behaviors of the organisms occupying the space.

-David Stea

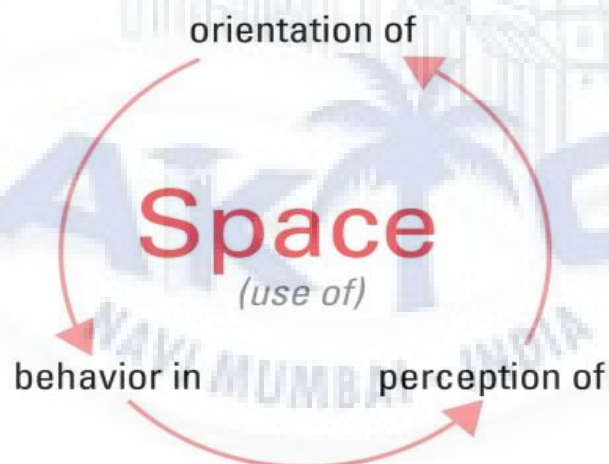
When multiple people are using space there are three important variables:

The people involved (*their physical & mental state*)

The nature of the interactions (*purpose of being*)

The physical setting (*which is effected by the people and in turn will effect people*)

sourced from: Stea, David. "Space, Territory and Human Movements." *Environmental Psychology* Ed. H. Proshansky, W. Ittelson, L. Rivlin. New York: Holt, Rinehart and Winston, 1970



The hypothesis presented by Stea is "if you change the characteristics of the given space you will change the behavior conversely if you change the behavior within the space the perception of individual territories will change."



AIM: -

The structure delivers a different form of experience which provokes the event's emotions.

OBJECTIVES:-

- **To study and analyze the spatial understanding of a structure.**
- **Analyzing the different experiences in different structures.**
- **The relationship between space and emotions**
- **The different factors and parameters affecting the behaviour of the space for certain experiences.**

SCOPE:-

The scope of the research is to understand the relationship between the idea of space-making and how the perception of the user changes with different spaces

LIMITATION:-

As the individual user has their self-memory and subjective experience with a particular space or any object, the research is the bridge to creating certain experiences and objective reality.





SEEING THE UNSEEN

"Nihilistic architecture

Disengages and isolates the body and instead of attempting to reconstruct the cultural order, it makes a reading of collective significance impossible."

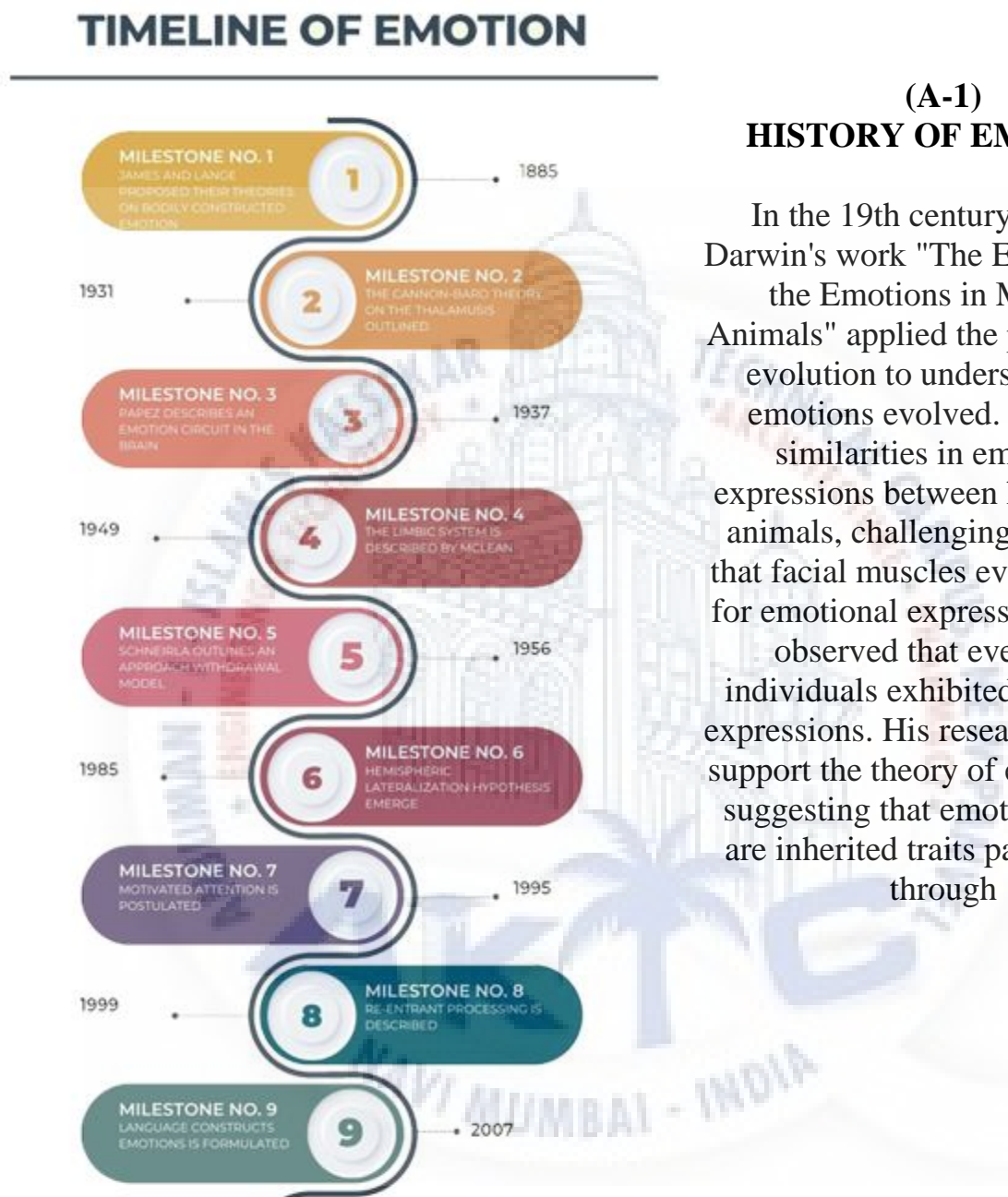
'The current industrial mass production of visual imagery tends to alienate vision from emotional involvement and identification...'

-Juhani Pallasmaa, Eyes of the skin



5. SUBJECTIVE EXPERIENCE

7.1 SOCIAL AND EMOTIONAL INTELLIGENCE



(A-1) HISTORY OF EMOTION

In the 19th century, Charles Darwin's work "The Expression of the Emotions in Man and Animals" applied the principles of evolution to understand how emotions evolved. He found similarities in emotional expressions between humans and animals, challenging the notion that facial muscles evolved solely for emotional expression. Darwin observed that even blind individuals exhibited emotional expressions. His research aimed to support the theory of evolution by suggesting that emotional states are inherited traits passed down through

Fig no: 2 (evolution of emotion)



Our perceptions and reactions to the world profoundly influence our self-perception and the overall quality of our lives.

"Emotions are complex psychological states that involve a combination of subjective experiences, physiological responses, and expressive behaviours. They are triggered by various stimuli or situations and can encompass a wide range of feelings, including happiness, sadness, anger, fear, and more. Emotions play a fundamental role in human experience, influencing thought processes, decision-making, and social interactions."

(BY – JUHANI PALASMA)



- Understanding psychology involves exploring the reasons, behind people's reactions to stimuli and the impact of those emotions on our physical and cognitive states. While delving into psychology can be complex researchers have made progress in comprehending the components of our emotions and their profound influence, on our behaviours and physiological responses.
- Sometimes feelings and moods are confused with emotions. They are not identical. Per the American Psychological Association, emotions encompass a response that involves sensations, bodily reactions and outward behaviours. Emotions are responses to situations or events that hold meaning for you. An emotional encounter can be broken down into three components; your state, the physiological changes, in your body and how you express those feelings outwardly.
- Human beings experience feelings as a result of encounters like how we recognize hunger or pain. Our emotions give rise to feelings, which can be influenced by memories, beliefs and various other factors. According to the American Psychological Association (APA) moods are defined as "states that are typically of a low intensity." Moods differ from emotions in that they don't have a trigger and can emerge without any cause. For instance, while an insult can make us feel angry we can also experience a sense of anger without any reason



Psychologists have been studying emotions for a long time. There are interpretations of the theory. They generally classify emotions, into positive and negative categories. One of the known psychologists Dr. Plutchik created the Plutchik's model of emotions which includes eight primary emotions; anger, fear, joy, trust, anticipation, surprise, sadness and disgust (see Figure 1).

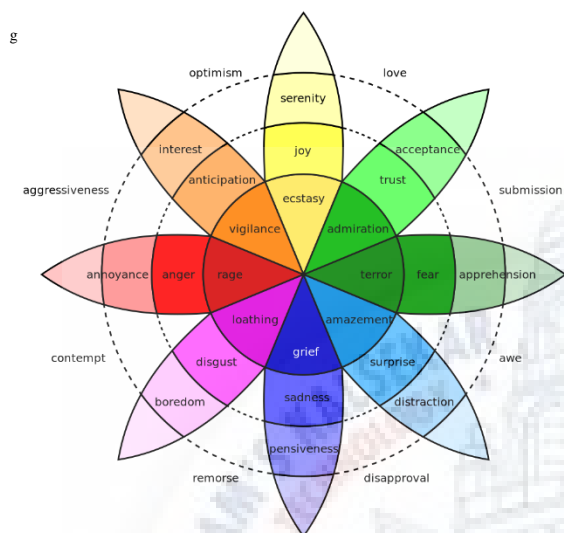


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Plutchik's model of emotions

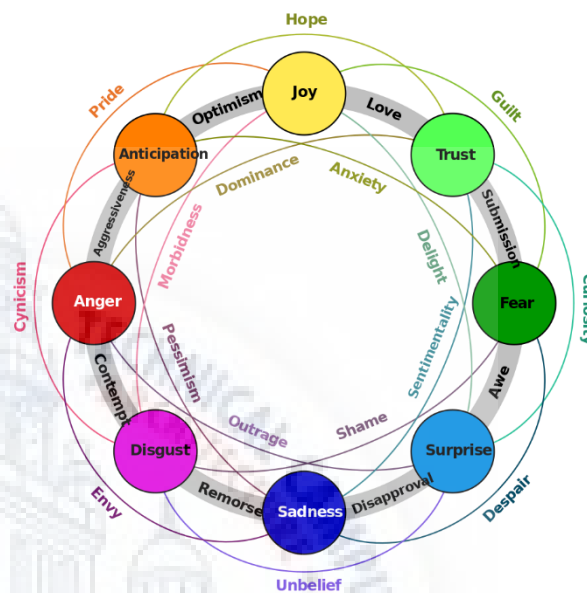


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https://commons.wikimedia.org/wiki/File:Plutchik_Dyads_fr.svg

Emotions encompass interpretations.

According to the Oxford Dictionary (2019), they are a response derived from one's mood and circumstances. Taking a perspective emotions, as described by Friedman (2010) are intricate states of feelings that lead to physiological changes, impacting thoughts and behaviors. Another recent definition, by Davidoff (2018) characterizes emotions as expressed through functions like expressions increased heart rate and behavioral cues such as aggression or crying. All these definitions concur that emotions have an influence on behaviour and are incredibly intricate. The complexity arises from factors like environment and genetics making it challenging to explain, how emotions form (Davidoff, 2018).



(A-2) TYPES OF EMOTIONS

Fig no: 5 types of emotion

The Six Basic Emotions of Paul Ekman

Paul Ekman, a psychologist, developed a classification scheme to find feelings that people experience everywhere. The head, eyes, and facial muscles are all evaluated by the facial action coding system or FACS. Ekman postulated that there are six fundamental emotions based on FACS

- Happiness
- Sadness
- Fear
- Anger
- Disgust
- Surprise

Researchers, from the Institute of **Neuroscience** and Psychology at the **University of Glasgow**, have identified four emotions building upon Ekman's work. Their study focused on body language and facial expressions that go beyond influences.



Based on their findings certain emotions activate muscles and can be considered interconnected. For instance, disgust and anger exhibit comparable wrinkled noses, while fear and surprise result in raised eyebrows. The distinctions between disgust and anger as fear and surprise are believed to have evolved later for social purposes rather, than mere survival.

Therefore universal basic emotion includes:

Happiness, Sadness, Anger, Fear

Although there are theories regarding emotions psychologist Paul Eckman's Facial Action Coding System (FACS) is widely recognized as the most accepted. So let's delve into six emotions that are universally experienced by individuals regardless of their backgrounds.

- **Happiness.**



fig no: 6 Happiness by calmerry.com

Happiness encompasses more, than experiencing moods. It entails an emotion characterized by feelings of joy, contentment, satisfaction, gratification and overall well-being. Happiness revolves around embracing life and making the most out of it

There exist definitions of happiness that fall into three categories;

- Short-term happiness; Refers to your experiences triggered by temporary stimuli.
- Medium-term happiness; reflecting a sense of being and a feeling that your lie is fulfilling.
- Long-term happiness; involving an approach, to flourishing as a being.



- **Sadness**

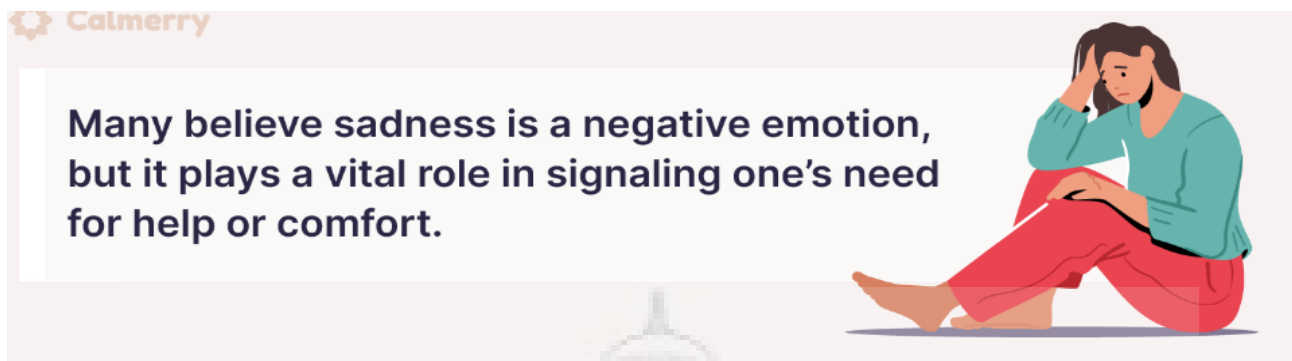


Fig no 7 Sadness by calmerriy.com

Sadness is a state that involves feelings of disinterest, hopelessness, grief, disappointment and a low mood. While some may perceive sadness as an emotion it serves a purpose, in signalling the need for help or comfort. It's common for everyone to experience sadness at times. If you find yourself feeling down for periods it could indicate the presence of depression.

Identifying sadness on someone's face can often be seen through cues. These include the corners of the eyebrows angling downward drooping eyelids looking downward more frequently and lips turning downwards.

- **Fear**

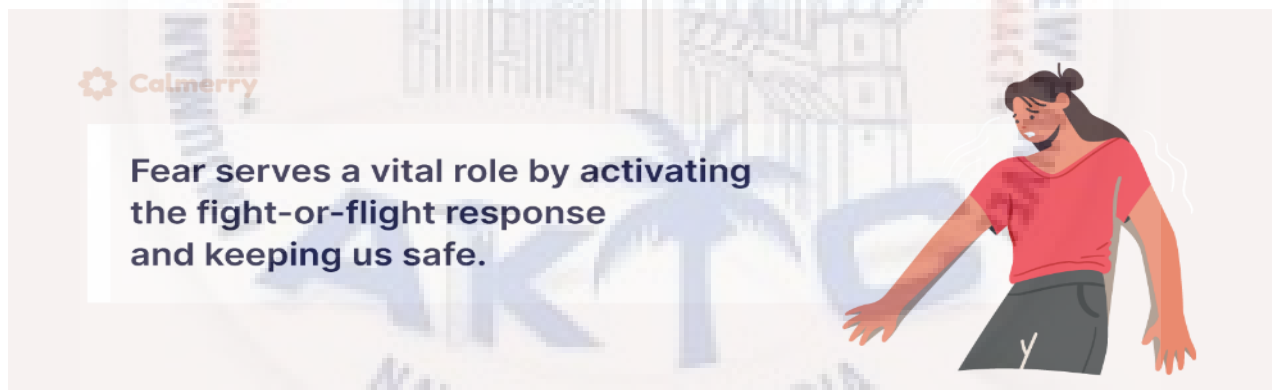


Fig no: 8, fear by calmerriy.com

Fear arises when we perceive a potential threat or danger. Despite being categorized as an emotion it plays a role, in triggering our fight or flight response and ensuring our safety.

The facial expression associated with fear can sometimes be mistaken, for surprise. In instances individuals may raise their eyebrows lift their eyelids retract their chin and tense their lips. Moreover, emitting a pitched scream can serve as a manifestation of this emotional state.



- **Disgust.**

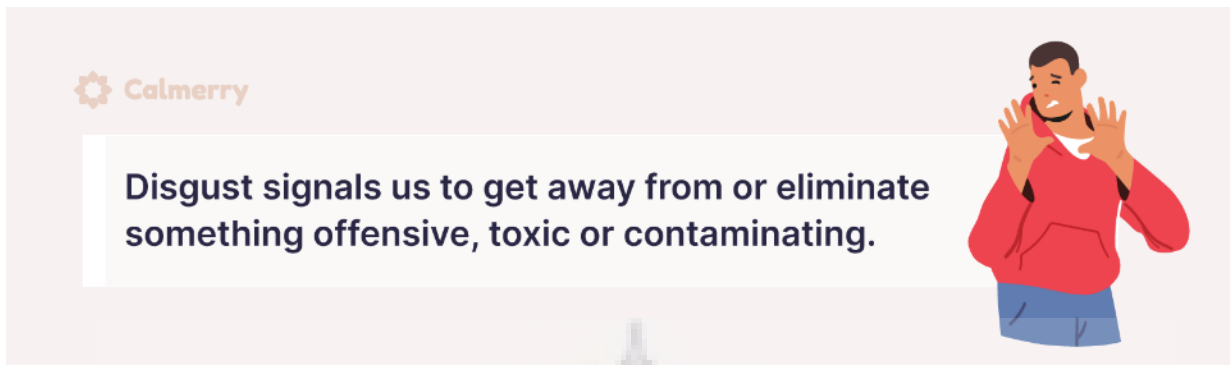


Fig no: 9 Disgust by calmerry.com

Disgust is an emotion that emerges when we encounter something through our senses of sight, smell or taste. Scientists propose that this emotional response has evolved as a defence mechanism, against potentially deadly substances found in food. Disgust can be triggered by stimuli such as blood, infection, poor hygiene practices, decay and death. The recognizable indication of disgust is the wrinkling of the nose. Another physical sign can include raising the lip to form a sneer. Additionally, displays of disgust may manifest through reactions, like retching or vomiting.

- **Anger.**

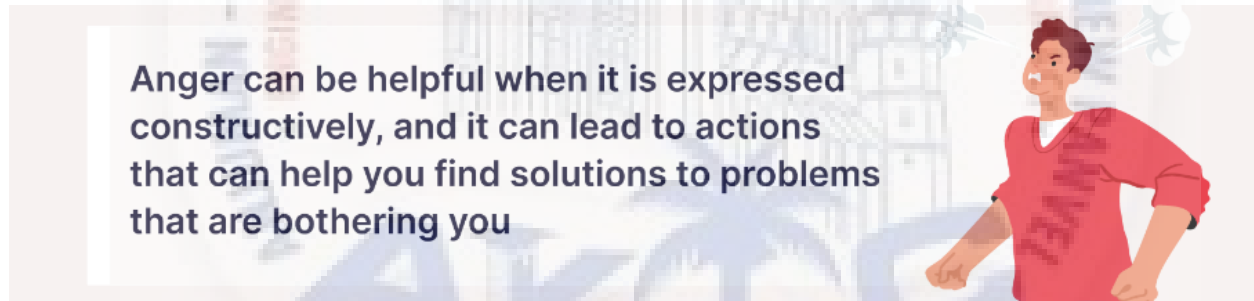


Fig no: 10 Anger by calmerry.com

Anger is a feeling that is defined by annoyance, dissatisfaction, and hostility. It can be brought on by several things, including stress, unfulfilled demands, money difficulties, or interpersonal disputes. It might be a normal reaction to the body's fight-or-flight response, which pushes us to defend ourselves and face danger. Anger, when controlled constructively, can inspire activities to resolve underlying problems. However, unchecked rage can spiral out of control and become destructive actions toward oneself and others, such as abuse, violence, or hostility, when it is communicated inappropriately.



- **Surprise**

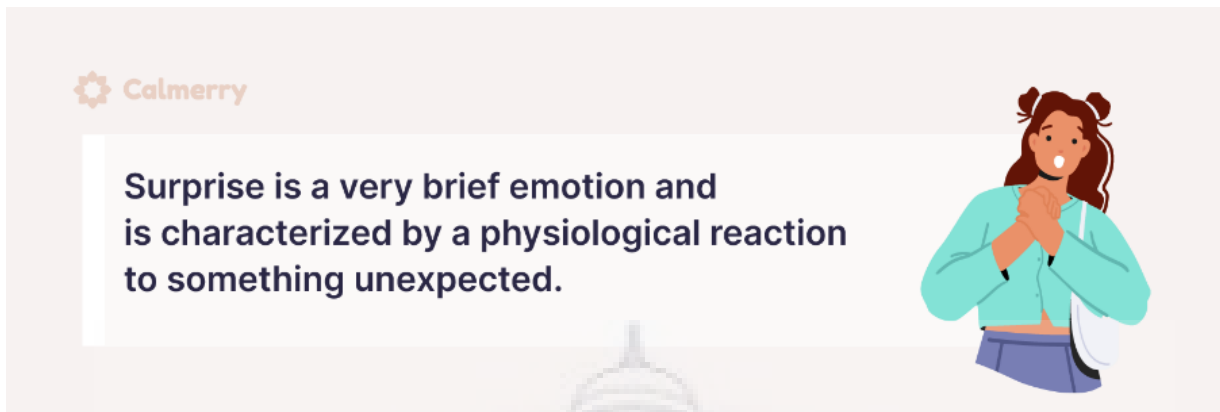


Fig no: 11 Surprise by calmerry.com

Surprise is an emotion that arises when something unexpected occurs leading to a response. It can be experienced in ways, such, as positive, neutral or negative. May even elicit a fight or flight reaction.

(Calmerry, 2023)

(A-3) COMPONENTS OF EMOTION

In the book "Discovering Psychology" by **Don Huckleberry** and **Sandra E. Huckleberry**, the concept of emotions is presented as multifaceted psychological states encompassing three distinct components:

- A subjective personal experience
- A physiological reaction, and
- A behavioural or expressive response.

Furthermore, scholars have endeavoured to categorize and characterize a wide range of emotional states while exploring the underlying nature of emotions. It is crucial to acknowledge that these explanations and understandings of emotions have evolved.

(Hockenbury, 2010)

The three components that make up emotions: are the subjective experience, the physiological response, and the behavioral response.



- **Subjective Experience**

While there are certain fundamental, universally recognized emotions that people from all backgrounds can share, the way we experience these emotions can be highly subjective.

(Vas, 2023)



Fig no: 12 Subjective Experience by wordpress.com

Momentous life events, like beginning a new job, can cause a range of feelings, such as happiness, anxiety, and uncertainty. Similar to this, life events like getting married or having children can cause a variety of emotions, often all at once or in sequence, including happiness, anxiety, and dread. Our emotional lives are enhanced by these diverse and complicated emotional experiences because they give our sentiments more nuance and complexity. (Kendra Cherry 2022).

A subjective viewpoint is not grounded on truth or facts, but rather in emotions and wishes. Subjective writing is created by drawing on the author's personal experiences and perspectives about life and people. Unless the writer is altering facts and trying to hide the reality of a situation, this typically isn't a problem.



- **Physiological Response**

Autonomic reactions were the primary focus of early studies on the physiology of emotions. However current research has moved its focus to comprehending the brain's function in emotional processes. The role of the amygdala, a portion of the limbic system, in the world of emotions, particularly about fear, has been specifically highlighted by brain imaging research.

(Calmerry, 2023)



Fig no: 13 Psychological Response by calmerry.com
(Calmerry, 2023)

A tiny, almond-shaped structure called the amygdala is involved in many motivational states, including hunger and thirst, as well as actions and emotional experiences. According to brain imaging studies, the amygdala becomes noticeably active when people are exposed to threatening imagery. Furthermore, research has shown that harm to the amygdala can impede the fear response, highlighting the crucial function it plays in determining our emotional experiences. (Gu et al., 2019)



- If you've ever experienced the strong physiological reactions that frequently accompany emotions, such as your stomach churning with nervousness or your heart racing with dread, you've had that experience. The sympathetic nervous system, which is a part of the autonomic nervous system, is mostly responsible for controlling these physical reactions.
- The autonomic nerve system controls automatic body processes including digestion and blood circulation. The sympathetic nervous system is in charge of coordinating the body's fight-or-flight responses within this system.
- The fight-or-flight reaction prepares your body to either meet challenges head-on or flee quickly when they present themselves. (Gu et al., 2019)

Behavioural Response

The last component—and most likely the one you are most familiar with—is the actual expression of emotion. We spend a great deal of energy attempting to interpret the feelings that those around us are expressing. These facial expressions are important components of our overall body language, and our ability to interpret them correctly is associated with emotional intelligence, according to psychologists.

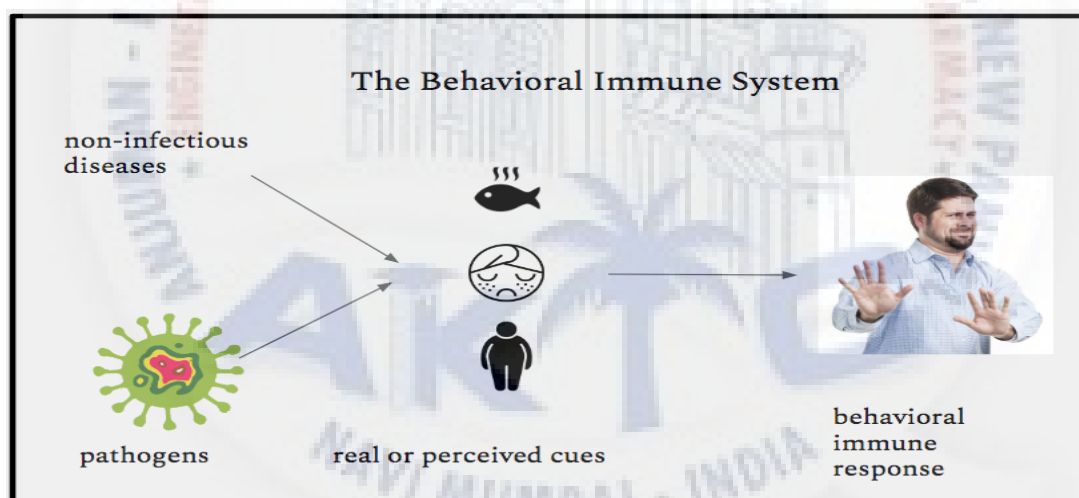


Fig no: 14 Behavioral Response by calmerry.com

The expression and interpretation of emotions are also influenced by sociocultural norms. For instance, studies have shown that Western cultures often place a premium on and encourage high-arousal emotions like fear, excitement, and distress. In contrast, Eastern cultures typically prioritize and favour low-arousal emotions such as calmness, serenity, and peace. (Kendra Cherry2022).



(A-4) DIFFERENT STUDIES ON EMOTIONS

1. SOCIAL PSYCHOLOGY OF EMOTIONS

Behavioural Study on Emotion Towards a City Dimension

Among the important steps needed to address the previously mentioned analysis method is a literature review that illustrates the geometrical, behavioural, emotional, and cognitive mapping dimensions in city planning, as well as the proposed "EmoBeL" analysis approach with the theoretical base relation.

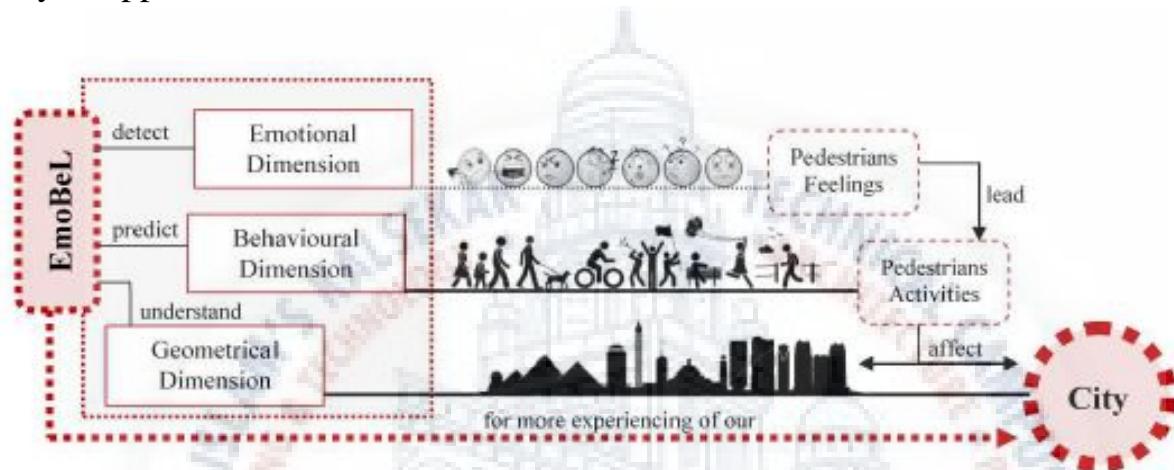


Fig no : 15 By Semantic Scholar

Different responses of emotion.

Emotional expression involves a range of facial expressions, like smiles and grimaces, influenced by personality and social norms, especially in the context of love. These expressions vary due to social and cultural factors. Studies emphasize the importance of these behaviours in well-being and conveying emotions to others.

Emotions go beyond mental states, as they trigger physiological and behavioral responses, impacting our health and disposition. A study in the Journal of Abnormal Psychology revealed that suppressing emotions, positive or negative, increased heart rates in emotionally charged situations.



2. NEUROSCIENCE STUDY ON EMOTION

Frequency of usage modifies the strength of the neural networks in our brain, creating potent "neural highways" that mold our default emotions and personalities. The good news is that we can change these connections because of a phenomenon known as neuroplasticity.

It's important to recognize that animals do experience emotions, although the definition of "emotion" varies. Studying animal emotions involves examining processes like desire and arousal.

Communication between brain regions involved in emotions can be complex. For instance, the mammal brain can trigger anxiety and fear to discourage exploration in humans.

The Neuroscience of Emotion THE LIMBIC SYSTEM

1. Control mechanism in the brain for the body's attack, defence and retreat function.
2. Known as the "fight-or-flight" response - works with ANS
3. When parts of the limbic system are electrically stimulated, dramatic changes in emotions are produced
4. The amygdala processes unconscious and conscious emotional messages \

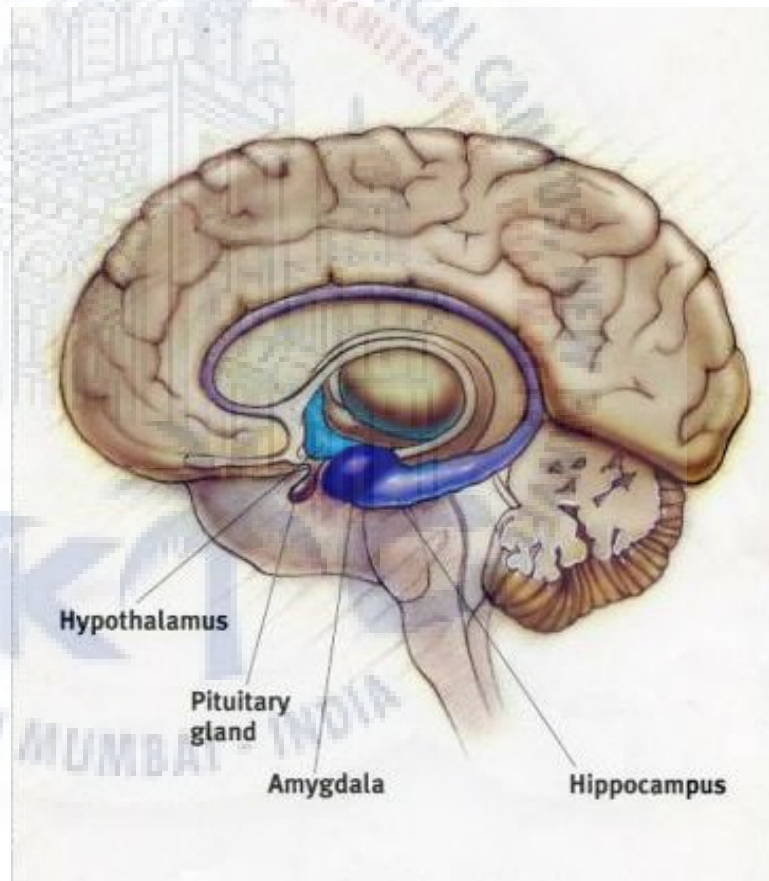


Fig no : 16 By RhsmPsychology



The Emotional Reticular Formation in Neuroscience

- Recognize emotional responses, such as anger and fear;
- Collaborates with the thalamus and amygdala to watch for new information.

The reticular formation is what initiates automatic physiological arousal when a threat is perceived. As a result, it could quicken the heartbeat, tighten the muscles, and cause sweating and/or dry mouth.

(Adolph's & Anderson, 2018 CHAPTER -5).

The link between the neurological functions of the brain and the experience and expression of emotions is examined in neuropsychological studies of emotions. These investigations into the relationships between mental processes and emotional reactions can shed important light on the neurological underpinnings of emotion.

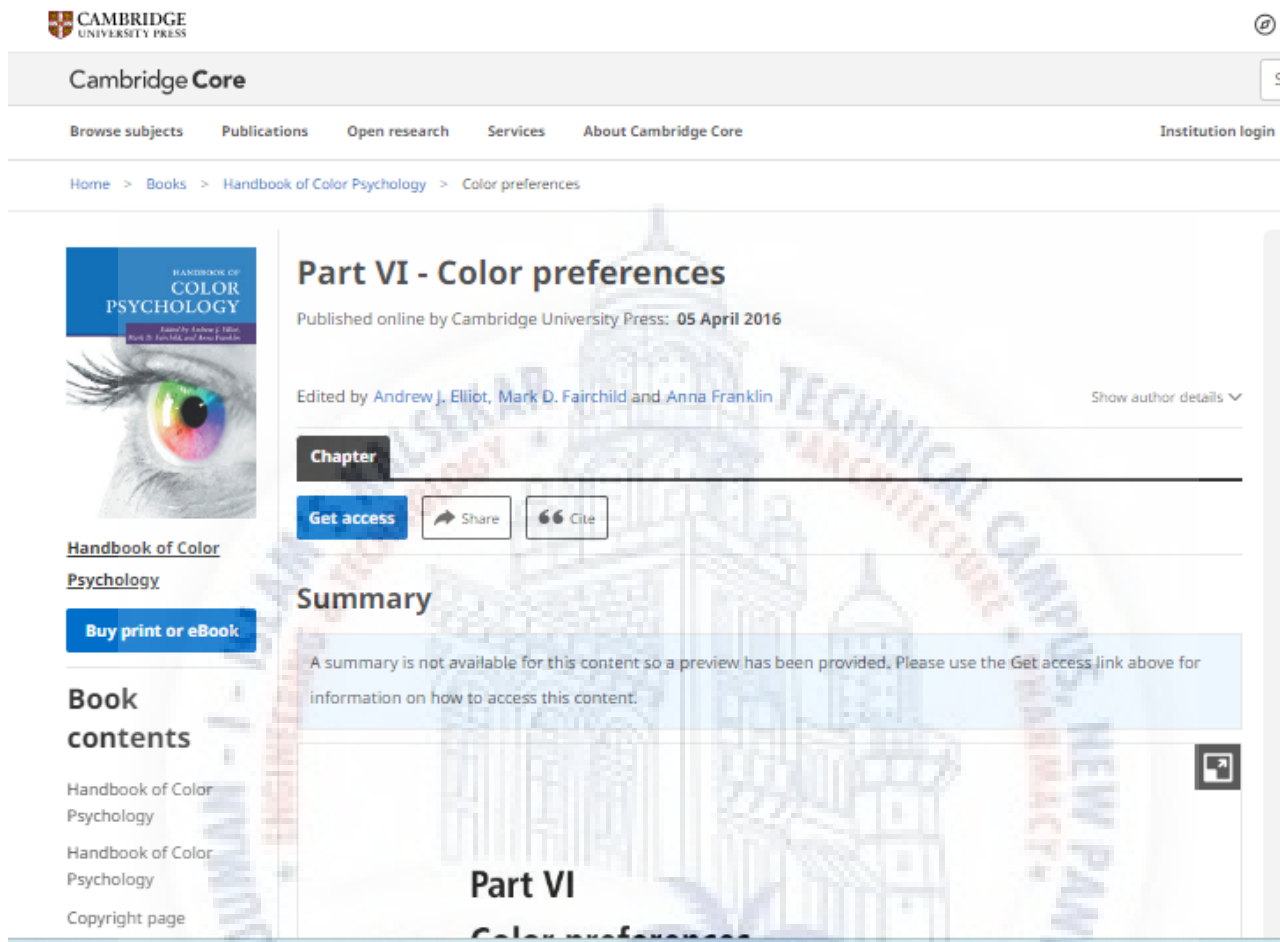
"Emotions are the colors of the soul." - William H. Johnson

According to this proverb, emotions are a vital and vibrant part of the human experience, adding to the variety and richness of our inner selves. It highlights the notion that feelings are a crucial aspect of who we are and gives the context and significance of our experience.

(Zahina, 2012)



- **Palmer, S. E., & Schloss, K. B. (2010). "An ecological valence theory of human colour preference." Proceedings of the National Academy of Sciences.**



The screenshot shows the Cambridge Core website interface. At the top, the Cambridge University Press logo is visible. The main navigation bar includes 'Cambridge Core', 'Browse subjects', 'Publications', 'Open research', 'Services', 'About Cambridge Core', and 'Institution login'. The breadcrumb trail reads 'Home > Books > Handbook of Color Psychology > Color preferences'. The main content area features a book cover for 'Handbook of Color Psychology' with a colorful eye illustration. The title 'Part VI - Color preferences' is prominently displayed, along with the publication date '05 April 2016' and editors 'Andrew J. Elliot, Mark D. Fairchild and Anna Franklin'. A 'Chapter' label is present, and there are buttons for 'Get access', 'Share', and 'Cite'. A 'Summary' section is visible, but it contains a message: 'A summary is not available for this content so a preview has been provided. Please use the Get access link above for information on how to access this content.' Below this, the title 'Part VI Color preferences' is repeated.

"The study titled 'An ecological valence theory of colour preference' authored by Stephen E. Palmer and Karen B. Schloss presents a theory regarding colour preference, among humans. According to their research, it is not aesthetics or cultural influences that determine color preferences but emotional and psychological responses tied to our environment. The authors propose that our preferences for colours are influenced by the negative emotions they evoke, as well as their ecological and evolutionary significance. Essentially humans tend to favour colours associated with objects and scenes that have historically been beneficial or crucial, for our survival. This theory offers an understanding of why individuals possess specific color preferences highlighting the role played by evolutionary and ecological factors.



- CULTURAL STUDY OF EMOTION

Cultural differences in emotional expression are evident through variations in display norms, which dictate how emotions are controlled in line with cultural expectations. A study involving Japanese and American volunteers found that, regardless of socioeconomic background, both groups displayed similar facial responses of grimacing and disgust when exposed to graphic and disturbing images. This highlights that certain emotional expressions can transcend Cultural boundaries.

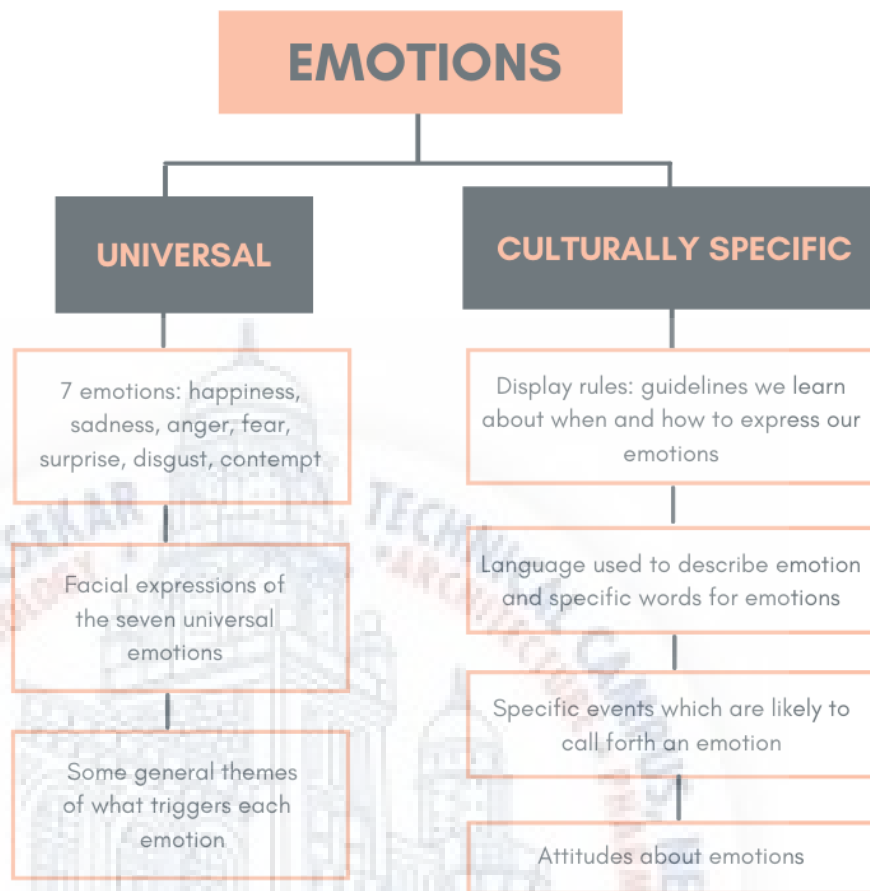


Fig no: 17 By Palmer

Cultures vary in how they express emotions, often following "display rules" that dictate who can express what emotions to whom and when. Furthermore, specific situations that trigger emotions may differ between cultures, such as different reactions to certain foods. Even within the same society, variations in emotional expression and responses can be observed



Cultural influence emotion

Cultural Variations in Emotional Expression in India

What is the influence of Culture on your Emotional Expression?

Do you know what is Cross Cultural psychology?



Fig no : 18 By DhairyaDa

If this is true, it's a powerful example of how cultural differences may impact our emotions. The emotions are universal (they are there whenever sorrow is experienced), but it seems that cultural factors determine whether or not the individual ever makes the connection between the feelings and the event. Less dramatically, our feelings are also impacted by the other cultural differences I have mentioned, which include the language we use to explain emotions, the information we receive about an event that triggers an emotion, display norms, and attitudes about emotions.





Deepali Dahikamble · Jun 28 · 2 min read

Cultural Variations in Emotional Expression in India

Have you ever considered how culture can influence how you express your emotions and feelings? Well, that's what cross-cultural psychology is all about!

Cross-cultural psychology is a fascinating field that explores how culture affects human behavior, thinking, and emotions. It acknowledges that individuals are not isolated from their cultural contexts but are deeply influenced by the cultural norms, values, and practices of the societies they belong to.

Now, let's talk about cultural variations in emotional expression in India. Imagine that emotions in India are like different flavors of ice cream. Some prefer classic, straightforward expressions, like a scoop of vanilla happiness or chocolate sadness. But there are also exotic flavors, like mango surprise or saffron serenity, that gives a unique twist to emotional expression. It's like a colorful manual that guides you on when to show your emotions openly and when to keep them hidden. Cultural traditions, beliefs, and even Bollywood movies all have their say in this emotional symphony.

Here are some aspects to consider when examining cultural variations in emotional expression in India:

1. Cultural Influence on Emotional Display: In India, cultural norms and values significantly shape how people express their emotions. Joy, sadness, anger, and fear can be expressed in various ways, either openly or subtly, depending on the cultural context. For example, expressions of joy during festivals can be vibrant and enthusiastic, while displays of sadness may involve silent tears and mournful melodies.

Cross-cultural psychology examines how culture influences human behaviour and emotions. In India, cultural norms shape emotional expression, resulting in a diverse emotional landscape. Gender roles and Bollywood also impact how emotions are expressed. Rituals and festivals unite communities through shared emotional experiences. Emotions in India are as varied as ice cream flavours, adding depth to the cultural experience. (By Deepali Dahikamble)



7.2) COLOUR PSYCHOLOGY

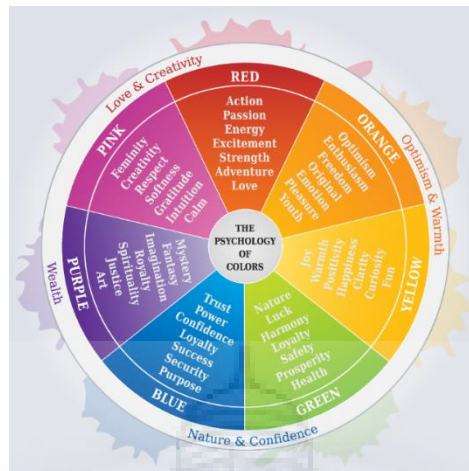


Fig no: 19 Pullsmiththeory.com

“Maria Costantino, a lecturer at the London College of Fashion, told Harper's Bazaar that "colour" is closely associated with emotions." We use phrases like "feeling blue," "seeing red," "green with envy," and "in the pink" as a result.”

There is a connection between colours and emotions. You may have chosen to wear red to instil fear in opponents (a tactic often used by athletes), or perhaps you painted a room in a soft shade of blue to create a sense of peace. Maybe during your teenage years, you dyed your hair black to evoke feelings of gloomy existentialism and inner turmoil, or simply to provoke a reaction from your parents. There's even a term, "dopamine dressing," used to describe the uplifting effects of wearing specific colours on one's mood. But it's not always clear-cut how different hues affect us (see what we did there?). Our psychology, biological conditioning, and cultural background all play a role in this.

Understanding colour theory, symbolism, and psychology is necessary for designers and brand owners to engage with their audience effectively. The colour of a product may influence people's initial judgments by up to 90%, and choosing the incorrect hue might have unintentional consequences. For example, white may be used to represent freshness in a culture where it is associated with death.



COLOUR MATTERS!

So before we look at how certain colors might be used to evoke specific emotions, let's take a look at how numerous color families affect our emotions.

- **WARM COLOURS AND COOL COLOUR**

The brightness, hue, tint, and undertone of colour all influence how we respond to it. There's a little but noticeable difference between earth red and fiery red, am I correct?

WARMS COLOURS- Red, orange, and yellow are warm hues.

Warm colors like red, orange, and yellow are said to evoke feelings of passion, enthusiasm, optimism, and energy. Red flowers may lift your spirits, while yellow-coloured sunshine may make you feel better.

Warm colors give you energy as well. They can alert you to danger or force you to act, much like the color of warning tape, stop signs, or the anxious looks of upset travelers. Red can really increase your appetite, which is why fast-food chains like it. (Team, 2012)

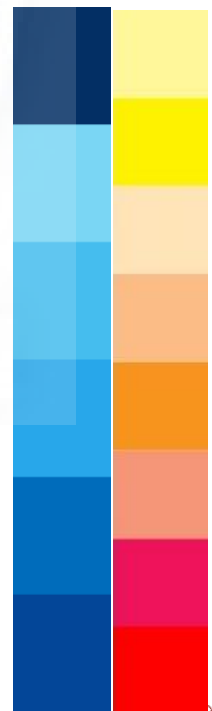
WARMS COLOURS

Do you want to stimulate people's minds or pique their appetites? Yellow or orange are two hues you could choose to use. These hues are frequently connected to food and may make you feel a little hungry. Have you ever questioned why such a large number of establishments employ these hues? Now you see why individuals still claimed to be hungry after watching the movie Supersize Me.

COOL COLOUR

Green, blue, and purple are examples of cool colors.

Cool hues like purple, blue, and green can be calming, quieting, soothing, nurturing, or even melancholy (see the "baby blues," blues music, or Picasso's Blue Period). Businesses that promote security, health, or beauty usually find them appealing.. (Team, 2012)



- **PHYCOLOGICAL OF COOL COLOUR**

Have to be imaginative?

Want assistance activating those brain synapses?

Utilize purple if you can. **Purple makes use of both red and blue to create a pleasing harmony between stimulus and peace that is meant to foster creativity.** According to legend, **light purple creates a calm environment that eases tension.** These may make beautiful colours for a house or office.

You might think about **utilizing blue or green.** Typically, people associate these **cool hues with relaxation.** Green is thought to be **less taxing on your eye muscles because the eye concentrates it directly on the retina, according to some scientific reasoning.** (Team, 2012)

HOW COLOURS ARE USED TO PROVOKE EMOTIONS.



Fig no : 20 Color Grada

Emotions and colours are inextricably linked. Imagine yourself outside, in the sunshine, near a lake that is blue and under a clear sky. The grass is a vibrant green colour. What does it do to you? Possibly more at ease and inspired.

What if the lake went black, the grass turned purple, and the sky turned instantly red? We predict that the sensation wouldn't be as soothing! The associations we make between colour and emotion are all acquired through time through learning and development. An essential aspect of color psychology involves recognizing how culture influences our perceptions of colours.

Starting from a young age, children begin to form associations with colours based on their surroundings, cultural influences, and educational experiences. For instance, if you were to inquire about the colour of a duck a child in North America, would probably respond with "yellow," often having acquired this knowledge from picture books or cultural exposure. (LOOKA 2022)



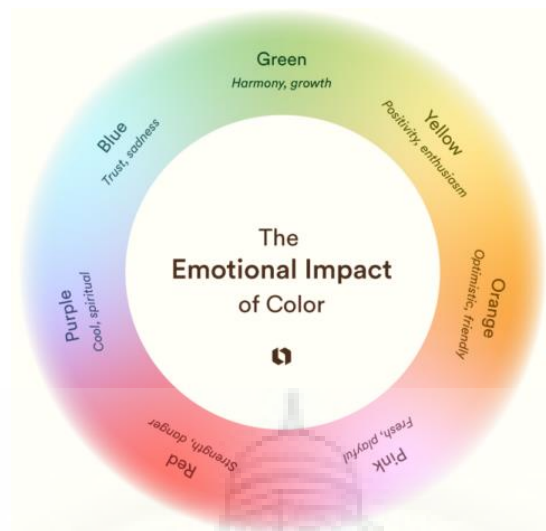


Fig no : 21 Loka Color Wheel

THE IMPACT OF COLOURS

\Color can even have an impact on performance. Students' performance was hampered when they saw the colour red before taking an exam, according to researchers at the Universities of Rochester and Munich.

Red ink is commonly used to indicate mistakes on school papers; hence the color is connected to errors and failures in the classroom. In their studies, even the slightest red flash caused test takers to perform poorly. The researchers concluded that colour might evoke unfavourable feelings even when they are unaware of it.

D. COMPARISON OF COLOURS AND HOW THE WORK WITH EMOTIONS



1. GREEN (make people feel fresh and uplifted)

Green was discovered to be the most well-liked option for promoting sentiments of optimism, life, and expansion. French, Spanish, and Portuguese survey participants specifically used the term "hope" in their responses.

The colour green is frequently employed in the financial sector because, after all, what consumers desire is positive growth! The colour of money in the US is green; this has been the case since the 1800s. Northern Trust, H&R Block, and TD Bank Group have all benefited from these connections to green.

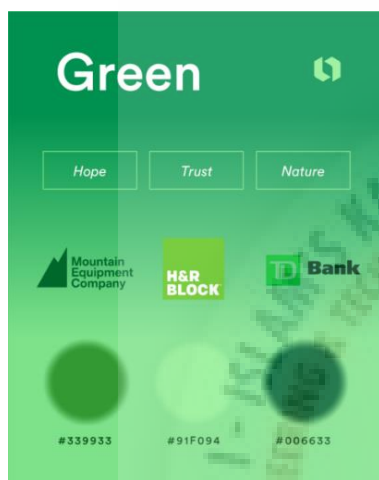


Fig no : 22 Loka Color Psychology

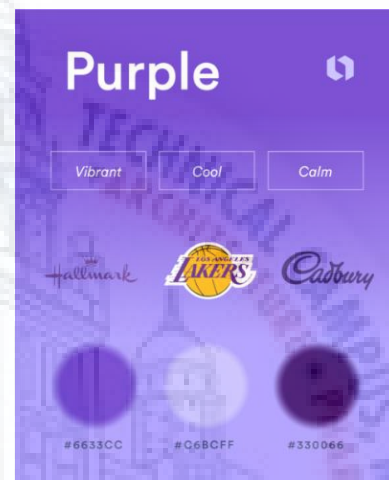


Fig no : 23 Loka Color Psychology

Examples of these colors:

GREEN

It is not surprising that 28% of respondents connected greenery—think parks, trees, and other outside areas—with nature. Because of this, a large number of outdoor and environmental businesses, such as MEC, The Nature Conservancy, and the Rainforest Alliance, include green into their branding.

This color, which ranges from neon to dark green, is a somewhat reliable choice for eliciting positive psychological effects in people.

PURPLE

One of those beautiful colors that can evoke so many different feelings is purple. Depending on the hue used, purple can have a warm or cold visual impact. There is a lot to the color psychology of purple. Due to its high cost of creation, purple used to be highly sought after. Dark purples are so typically associated with royalty and wealth. Light purple was also linked to "calm," according to respondents from Slovenia, the United Arab Emirates, and Australia. most frequently used when describing purple.



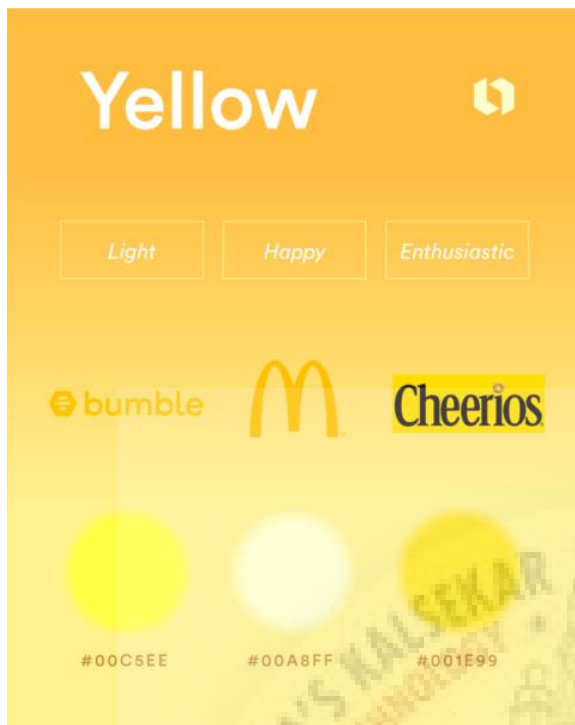


Fig no : 24 Loka Color Psychology

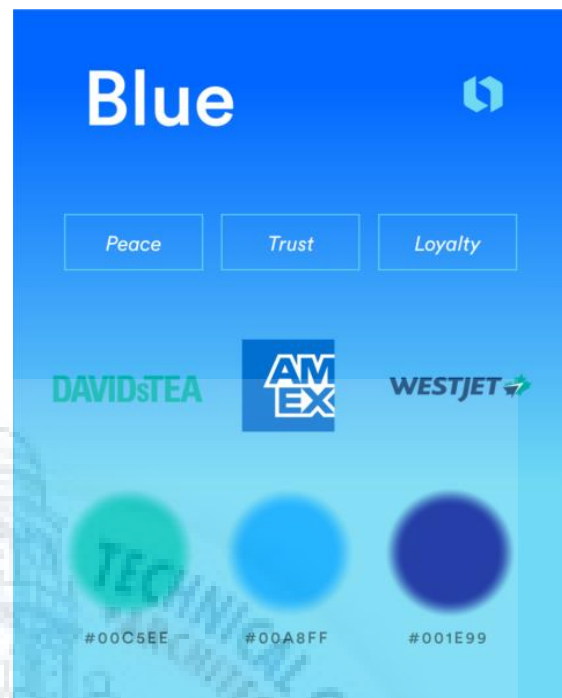


Fig no : 25 Loka Color Psychology

YELLOW

It certainly comes as no surprise that... drum roll please... yellow is the color most often linked with happiness. The terms "happy," "bright," "sunshine," and "light" were used by respondents.

4. BLUE

In order to promote emotions of immediate enjoyment, several food companies—including McDonald's, Cheerios, Burger King, Denny's, Lay's, and Subways—use the color yellow in their branding. The dating app Bumble has a memorable logo that advertises that happiness is only a swipe away.

BLUE

Blue was a good choice when it came to feelings of loyalty and trust. Blue is closely linked to the legal, financial, and medical domains. Several companies use blue in their logos to evoke confidence, including PayPal and BlueCross.

Because yellow conjures up images of sunshine and smiling faces, it frequently helps individuals feel happier. It is full of energy and flamboyance. Picking too much yellow for your design should be done cautiously because it reflects a lot of light and can get a bit weary for the eyes.



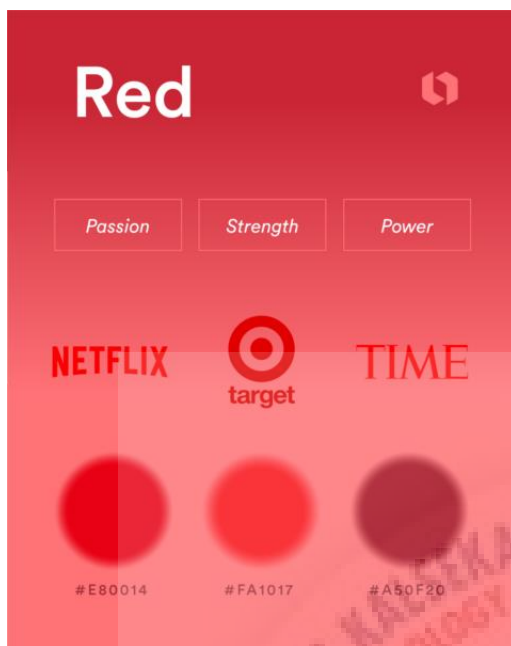


Fig no : 26 Loka Color Psychology

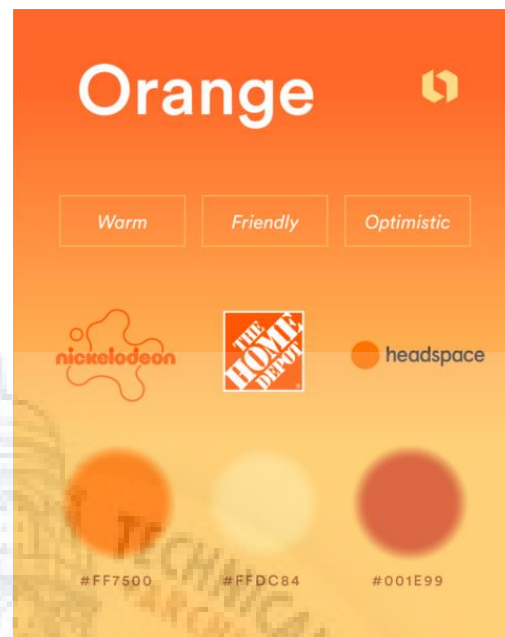


Fig no : 27 Loka Color Psychology

RED

If you wear red, you get excited and energized. It is frequently associated with passion, love, fury, and danger since there is a thin line between hatred and love. Being associated with luck and happiness in China and other East Asian nations, red is the color of the Lunar New Year.

ORANGE

Orange is an active attention-grabber, like red, but isn't as dominating. It's welcoming and bright, and a popular choice for marketers pushing their audience to take action—like “buy this product!” or “sign up for this newsletter!”—but in a pleasant, friendly manner.

Orange is a hue that evokes warmth. This is probably owing to a widespread link between the color orange and the element fire.

The main focus of color psychology is how color influences the mental and emotional well-being of sighted people in all spheres of life. Color psychology has several highly customized elements in addition to more traditional and empirically based ones. Keep in mind that different cultures will perceive things differently and interpret meaning in different ways.

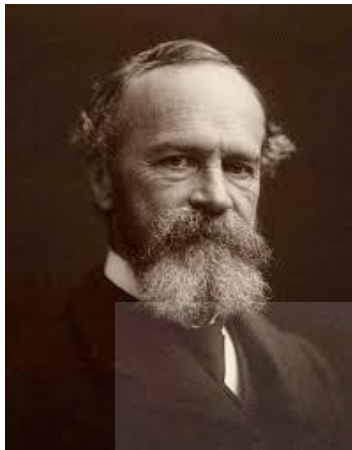


Color psychology applied to everyday life

- Are you aware that your environment might affect your feelings and state of mind? Have you ever noticed that some locations aggravate you more than others? or that some locations are particularly tranquil and calming? Well, there's a strong likelihood that those places' color schemes are in play.
- Color is often connected to a person's feelings in art therapy. Additionally, colour may affect how someone feels physically or mentally. For instance, research has shown that for some individuals, gazing at the colour red elevated their pulse rates, which subsequently caused their bodies to release more adrenaline into their bloodstream. Learn more about the effects of light and color on our bodies and how therapy works color.
- In addition to the two fundamental groupings of warm and cool colors, there are commonly noticed psychological effects of color. Warm colors like red, yellow, and orange may evoke a variety of emotions, such as coziness and warmth as well as hostility and rage. Cool colors like purple, blue, and green may inspire feelings of sorrow as well as tranquillity.
- Color psychology ideas may be used in daily life as well. For instance, maybe you want to repaint your walls or redecorate your home or room using a new colour scheme. You may wish to think about some of these ideas on colours and how they could impact your mood and feelings



7.3) THEORIES OF EMOTION



1. James-Lange Theory

The James-Lange Theory, introduced by William James and Carl Lange in the 1880s, suggests that people experience emotions because they become aware of their body's physiological reactions to external events. In other words, they feel sad because they cry and happy because they smile, attributing emotions to physiological responses. This theory challenges the traditional understanding of emotions and proposes a connection between physiological conditions and emotional experiences.

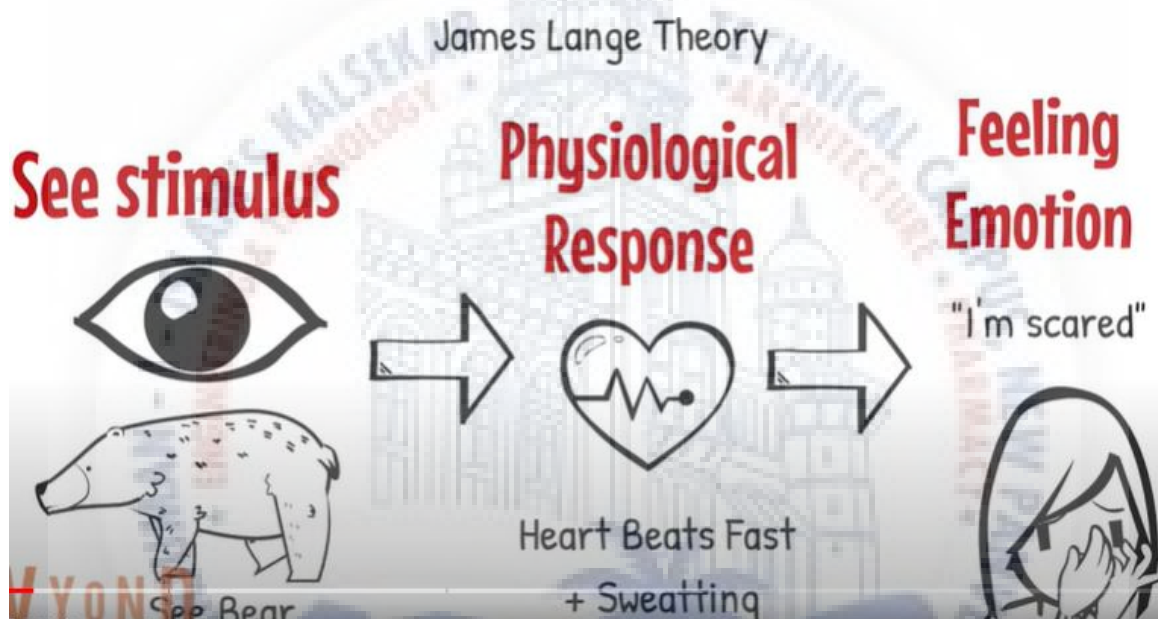


Fig no: 28 By PROFESSOR DAVE Youtube

In the 1880s, William James and Carl Lange proposed the James-Lange Theory of emotion. This theory suggests that people experience emotions based on their awareness of their body's physiological responses to external events. In other words, our physiological reactions trigger our emotional experiences. For example, we feel sad because we cry and happy because we smile, according to this theory. It emphasizes the connection between physiological conditions and emotional experiences

Criticisms

1. Oversimplified views that neglect the role of cognitive process in emotions.
2. Fails to explain complex emotions that can't be explained solely by physiological responses.
3. Limited evidence to support the theory.





2 . Theory of Cannon and Bard

Walter Cannon, a physiologist, disagreed with the James-Lange idea and offered three key arguments against it.

Walter Cannon and Philip Bard put up the Cannon-Bard Theory in the 1920s, which states that feelings and bodily reactions happen simultaneously and independently.

In other words, although our feelings and physical responses are independent, they occur simultaneously.

When someone has just finished running, for example, they may get physically stimulated without becoming emotionally aroused. (In this case, heartbeat does not indicate dread.) Physiological reactions, which take too long to take place, do not give rise to emotional experiences, which happen very rapidly. For example, if a person is alone in a dark alley, a startling sound usually sends them into a state of panic, with the physical "symptoms" of dread usually following.

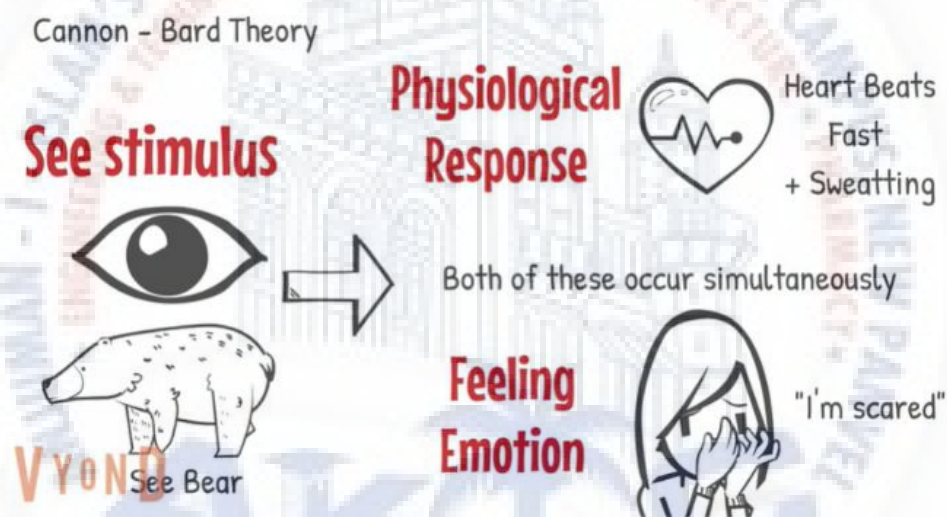


Fig no : 29 By PROFESSOR DAVE Youtube

Cannon Bard Theory:

- **Overemphasis on the Thalamus:** Critics argue that the Cannon-Bard theory places too much focus on the thalamus as a central player in emotions, while potentially overlooking the contributions of other brain regions, leading to an oversimplified view of emotional processes (Roxo et al., 2011).
- **Complexity of Emotional Processes:** More recent research indicates that the emotional experience involves a more intricate and multifaceted process than what the Cannon-Bard theory initially proposed.

The Cannon-Bard Theory's fundamental assumption that physical reactions do not precede emotions has faced challenges. Research has demonstrated that instructing individuals to make specific facial expressions can affect their emotional experiences, casting doubt on the theory's clear separation of physiological responses





3. Schachter-Singer Two-Factor Theory

Two-Factor Schachter-Singer Theory: The cognitive appraisal theory, another name for this cognitive theory of emotion, contends that our ideas are what cause our feelings.

A cognitive theory of emotion is exemplified by the Schachter-Singer hypothesis, often known as the two-factor theory of emotion. This theory states that physiological arousal occurs first, and then the individual has to identify the source of the arousal and classify it as an emotion. An emotion is the result of cognitive interpretation and labelling that comes after a physiological response to a stimulus.

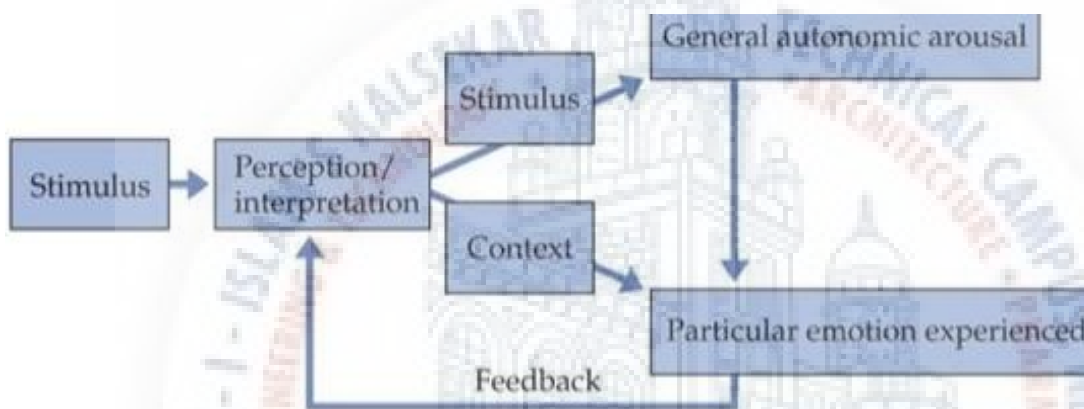


Fig no : 30 By Mastery

Stanley Schachter and Jerome Singer planned to continue this trend by suggesting that cognitive variables affect the various emotional, mood, and feeling states. They used descriptions of physiologically based theories of emotion like the James-Lange theory and the Cannon-Bard theory to conclude that the wide range of physiological or instinctual patterns don't correspond to the wide range of emotional states that people experience. In 1962, Schachter and Singer formally presented the concept.

- According to this hypothesis, logic significantly impacts how we perceive emotions. According to the Schachter-Singer theory, we look for an explanation whenever an event raises our physiological arousal. The label emotion follows that event
- For instance, let's say you're sitting by yourself in the darkroom when all of a sudden you hear breathing sounds behind you. Your heartbeat picks up, and you start to tremble. You know that these physical responses are a result of the fact that you are alone in the darkroom when you notice them. You believe that you might also be in danger, and terror is what you are experiencing. (Sujan, 2023)



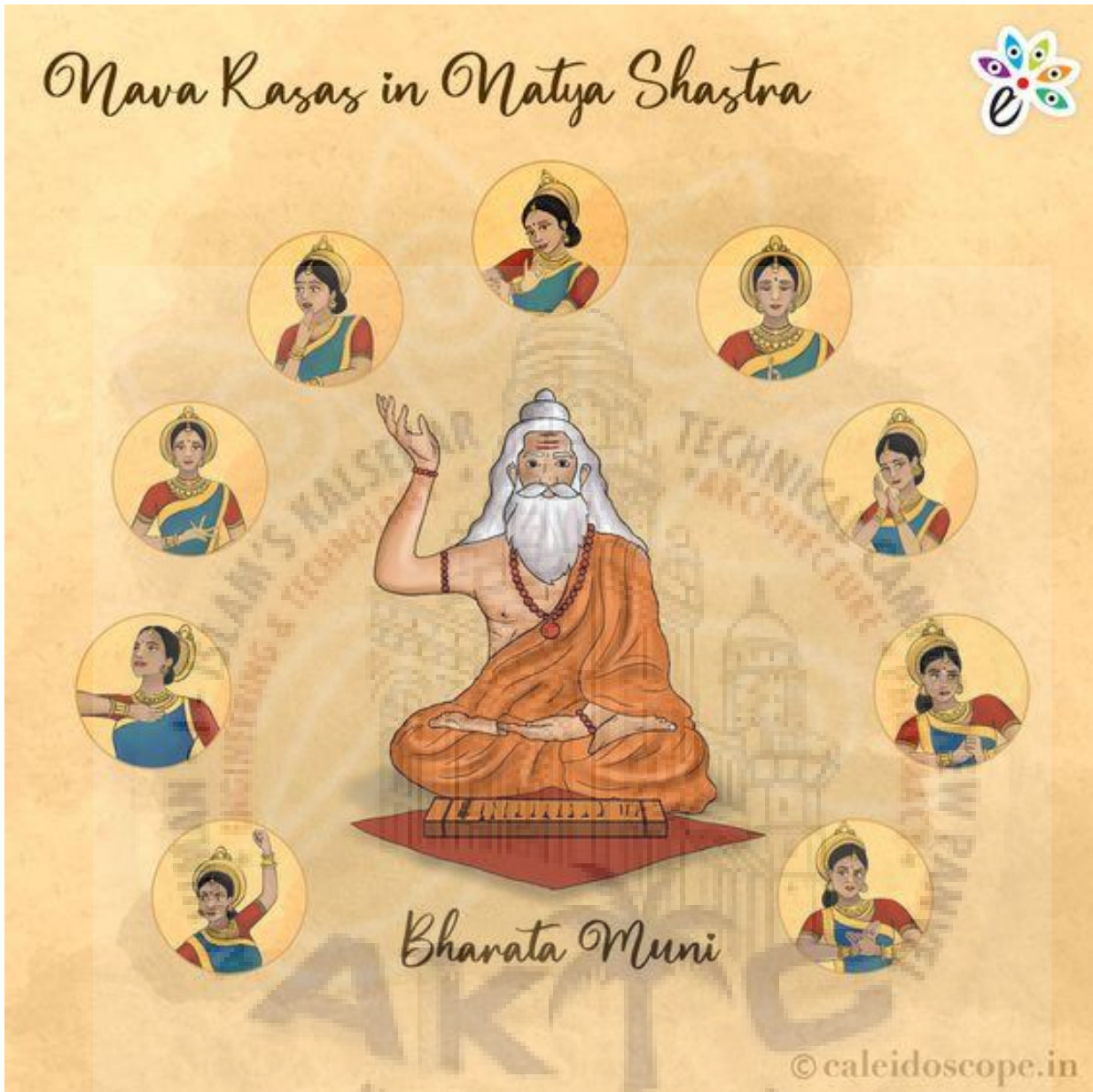


Fig no : 31 By kaleidoscope. in

THE NAVARASA THEORY OF EMOTION



THE NAVARASA THEORY OF EMOTION








The emotional classification scheme in India, specifically regarding emotions, finds its roots in the "Natyashasthra," a historic Indian manuscript on the performing arts that dates back to the second century AD or possibly even earlier (refer to page LXXXVI of Natyashasthra, Ghosh, 1951). Within the pages of the 'Natyasastrha' (p. 102: Natyasastrha, Ghosh, 1951), one can find discussions on 'sentiments' or 'Rasa's' that arise from the convergence of certain 'dominant states' (sthayi Bhava), 'transitory states' (yabhicari Bhava), and 'temperamental stages' (sattvika Bhava) of emotions. This Rasa theory, which still holds significant usage in traditional Indian performing arts, categorizes these emotions into eight Rasa's or feelings, namely Bhayanaka (heroic), Srinagar (erotic), Hasya (comical), Karun (pathetic), and Raudra (angry).



Fig no : 32 By kaleidoscope. in



1 EXPLANATION OF NINE RASA WITH COLOUR, EMOTION

	KARUNA RASA	THE COMPASSIONATE	SADNESS, PATHOS	CONCERN, CONSIDERATE, SORROW, MISERY, GRIEF	LIGHT GREY, (WHITE, BACKGROUND 1, 15%)
	SHRINGARA RASA	THE EROTIC	LOVE, FONDNESS, YEARNING, TENDERNESS	PASSION, ENCHANTMENT, INFATUATION, ADULTION, IDOLATRY, NARCISSISM, BEWITCHMENT, SEDUCTION, ENRAPTURE	PURPLE, (PURPLE, ACCENT 4)
	VEERA RASA	THE HEROIC	VALOUR	COURAGE, BRAVERY, GALLANTRY	LIGHT GREEN, (OLIVE GREEN, ACCENT 3, LIGHTER 80%)
	HASYA RASA	THE COMIC	LAUGHTER, HUMOUR	WIT, HILARITY	WHITE (WHITE, BACKGROUND 1)
	BHAYANKARA RASA	THE TERRIFYING	FEAR	INCONFIDENCE, ANXIETY, APPREHENSION, INTIMIDATION	BLACK (BLACK, TEST 1)
	BIBHATSA RASA	THE DISGUSTING	AVERSION	DISLIKE, LOATHING, REPUGNANCE	BLUE (BLUE)
	ADBHUTA RASA	THE AWESOME	SURPRISE	DISCLOSURE, BLOW, ASTONISHMENT	YELLOW (YELLOW)
	RAURA RASA	THE WRATHFUL	ANGER, VENGEANCE, ARROGANCE	FURY, TEMPER, IRE, FRENZY	RED (RED)
	SHANTI RASA	THE PEACEFUL	CALM	SERENE, QUIET, TRANQUIL, COMPOSED	WHITE

NAVARASA

Table no .1, Natyashashtra, book



2 HISTORY OF NAVARASA

A notable contribution of Indian culture to the fields of art and literature is the idea of rasas (emotions).

The concept of Navarasa was brought to the globe by India, and it had a significant impact on almost all kinds of traditional art in Indian culture. Rasa's often come in nine different varieties and are referred to as a whole as Navarasa.

The concept of Navarasa was brought to the globe by India, and it had a significant impact on almost all kinds of traditional art in Indian culture. Rasa's often come in nine different varieties and are referred to as a whole as Navarasa.

In his work *Natyasastra*, Bharata Muni postulated Navarasa (nine emotions). Nine emotions are said to originate in people as a reaction to their circumstances, according to *Natyashastra*. According to *Natyashastra*, each rasa has a particular hue and ruling god.

All nine of these emotions have been assigned colours in *Natyasastra* that represent each rasa, each of the nine emotions. Fearful people have a dark aura, while furious people have a red aura. Green (Srinagar), White (Hasya), Grey (Karuna), Red (Roudra), Orange (Veera), Black (Bhayanaka), Blue (Bheebhatsya), Yellow (Adbutha), and White (Shantha) are the nine hues that represent each emotion.

The *Natya Shastra*, attributed to Bharatamuni, is a seminal text in Indian history and culture, particularly in the realm of performing arts. Its value and significance in Indian history can be summarized as follows:

Preservation of Ancient Knowledge: The *Natya Shastra* is an ancient text that dates back to around the 2nd century BCE to the 2nd century CE. It is one of the earliest extant treatises on performing arts and provides valuable insights into the artistic and cultural practices of ancient India.

Foundational Text for the Arts: This text serves as the foundational work for classical Indian performing arts, including dance, music, and drama. It outlines the principles and aesthetics governing these art forms and has been a guide for artists and practitioners for centuries.

Theory and Practice: The *Natya Shastra* not only provides theoretical knowledge but also practical guidelines for the performance of various art forms. It offers detailed instructions on everything from dance poses to the construction of musical instruments, making it a comprehensive resource for artists.



Concept of Rasa: Bharatamuni introduced the concept of "Rasa" (emotional essence) in the Natya Shastra, which has had a profound influence on Indian aesthetics and literary theory. The idea of Rasa is central to understanding the emotional impact of artistic performances.

Aesthetic Principles: The text expounds on the nine Rasas (emotions), the use of Abhinaya (expression), and the concept of Bhava (emotional states) in artistic expression. These principles continue to shape the aesthetics of Indian art.

Historical and Cultural Insights: The Natya Shastra provides historical and cultural insights into ancient India. It reflects the social, religious, and artistic practices of the time, offering a window into the rich cultural heritage of the Indian subcontinent.

Continuity of Tradition: The Natya Shastra has played a crucial role in preserving and transmitting traditional performing arts from one generation to the next. It ensures the continuity and authenticity of classical Indian arts.

Influence on Other Arts: The principles and ideas presented in the Natya Shastra have not been limited to theatre and dance but have also had an impact on Indian music, sculpture, and painting. It has influenced various art forms and their interplay.

Cultural Identity: The text is a testament to India's cultural identity and the importance of the arts in its history. It emphasizes the connection between art and spirituality, which is a defining feature of Indian culture.

Global Influence: The Natya Shastra has also attracted attention and admiration beyond India's borders. It has contributed to a global understanding of Indian performing arts and culture.

In summary, the Natya Shastra is a valuable and enduring work that has not only shaped the performing arts of India but has also contributed to a deeper understanding of India's cultural, artistic, and philosophical traditions. It continues to be a source of inspiration and guidance for artists, scholars, and enthusiasts of Indian classical arts.



3 CONCEPT OF NAVARASA BY BHARATMUNI

The concept of Navarasa, often attributed to Bharatamuni, an ancient Indian sage and the author of the Natya Shastra, is a foundational element in Indian performing arts, particularly in classical dance and traditional theatre. Navarasa refers to the "Nine Emotions" or "Nine Sentiments," and it plays a central role in the aesthetics and emotional expression of Indian art forms. The Navarasa concept involves the exploration and depiction of a range of human emotions through facial expressions, body language, and artistic elements.

The nine fundamental emotions or rasas in the Navarasa are:

Shringara (Love): This is the sentiment of love, attraction, and romantic or erotic feelings. It is often associated with the colour light green and is depicted through facial expressions and gestures that convey romantic love.

Hasya (Laughter): Hasya represents humour, joy, and comedy. It is associated with the colour white and is depicted through laughter, cheerful facial expressions, and playful actions.

Karuna (Compassion): Karuna portrays the emotions of compassion, empathy, and sorrow. It is often associated with the colour grey and is expressed through mournful or sympathetic facial expressions and gestures.

Raudra (Anger): Raudra signifies anger, fury, and wrath. It is associated with the colour red and is depicted through fierce expressions, aggressive postures, and fiery movements.

Veera (Courage): Veera represents valour, heroism, and bravery. It is often associated with the colour orange and is expressed through bold and courageous gestures and expressions.

Bhayanaka (Fear): Bhayanaka conveys the emotions of fear, horror, and terror. It is associated with the colour blue and is depicted through fearful expressions, wide eyes, and trembling movements.

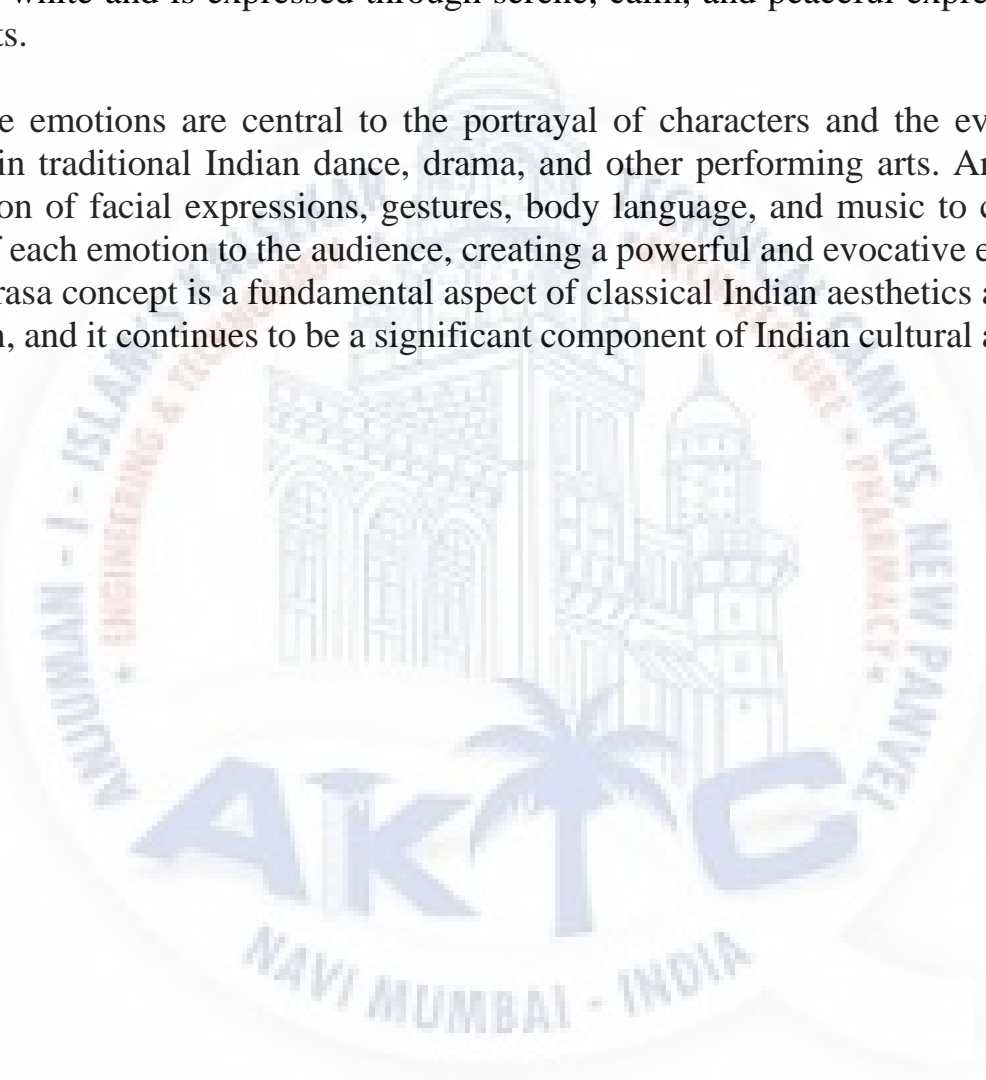
Bibhatsa (Disgust): Bibhatsa represents the sentiment of disgust, revulsion, and loathing. It is associated with the colour yellow and is expressed through expressions of repulsion and aversion.



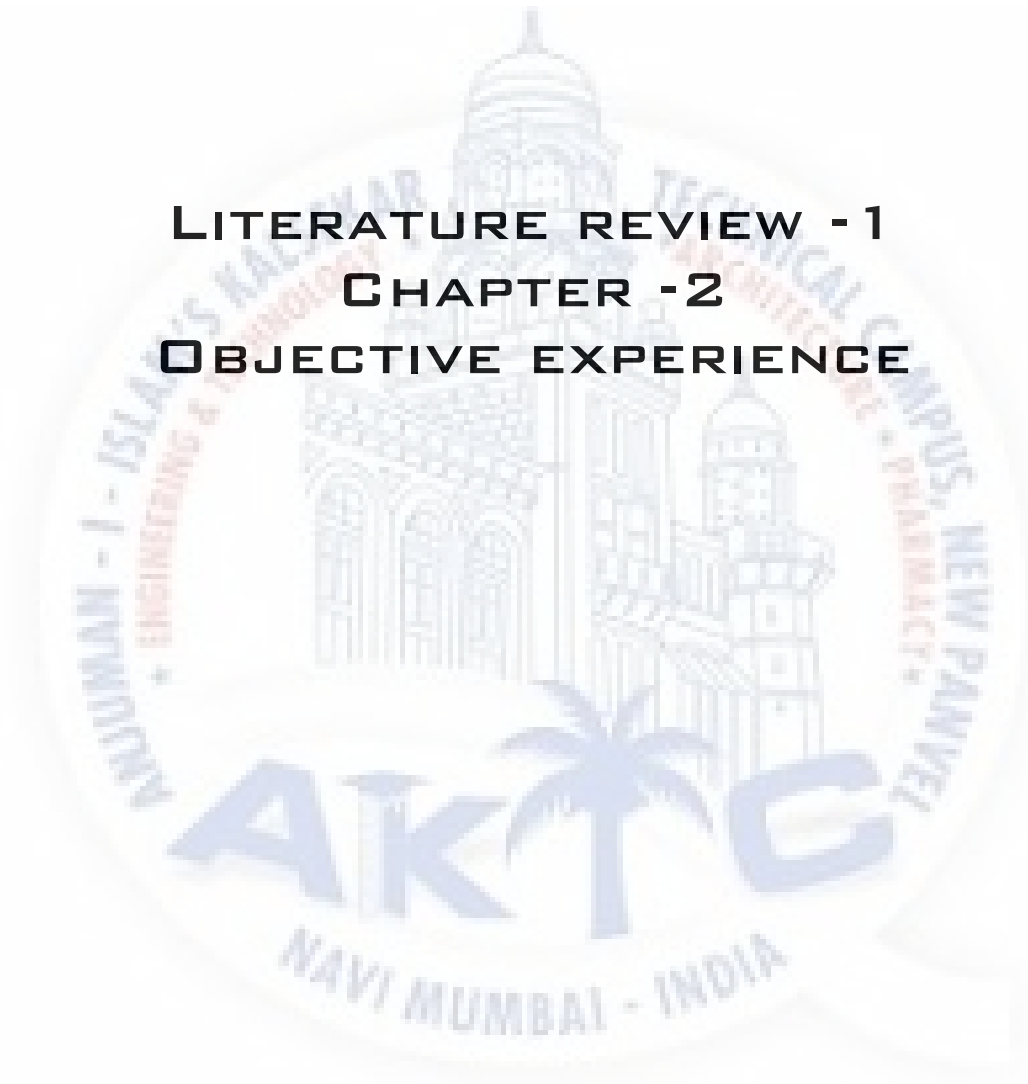
Adbhuta (Wonder or Surprise): Adbhuta represents wonder, amazement, and surprise. It is often associated with the colour purple and is depicted through expressions of astonishment and amazement.

Shanta (Peace): Shanta signifies serenity, tranquillity, and peace. It is associated with the colour white and is expressed through serene, calm, and peaceful expressions and movements.

These nine emotions are central to the portrayal of characters and the evocation of emotions in traditional Indian dance, drama, and other performing arts. Artists use a combination of facial expressions, gestures, body language, and music to convey the essence of each emotion to the audience, creating a powerful and evocative experience. The Navarasa concept is a fundamental aspect of classical Indian aesthetics and artistic expression, and it continues to be a significant component of Indian cultural and artistic traditions.



LITERATURE REVIEW -1
CHAPTER -2
OBJECTIVE EXPERIENCE



1. Perception of the built environment

The five primary senses that are part of our body allow us to observe the outside world, and they also help with cognition by sending perceived information to the brain. Regarding perceptions of the built environment, Rapaport asserted that "the visual sensory experience can only be obtained by the act of perception," meaning that "the elements need to be interpreted before they can be organized into schemas and evaluated."

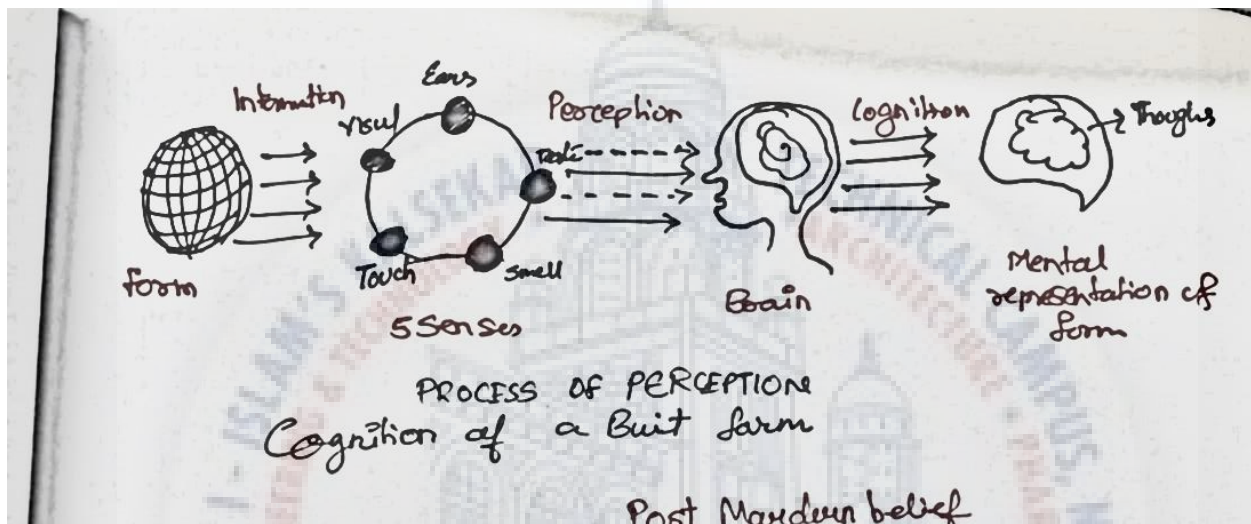


Fig no : 33 By Perception of the built environment

As a result, it became clear how important perception is to the idea of urban design. In this sense, Tuan's concept of "experience" is quite similar. In Tuan's experience, the senses—perception, sensation, and conception—create a person who speaks of humanity's consciousness cycle.

According to Rapaport, the physical environment has significance for observers and shapes how people perceive the quality of existence. The first is that environmental data is obtained, gathered, and controlled by humans, who subsequently analyze the data by your choices. Rapaport's environmental perception process consists of three basic phases:

- a) Perception
- b) Cognition
- c) Assessment.

This study highlights how perception, preferences, and cultural variations influence how observable elements are arranged, with architectural design being crucial to cognitive processes. Schemas are structured mental clusters formed by experiences, information, and cultural symbols that influence people's perceptions and memories. According to Eysenck, schemas—which have their roots in Kant's philosophy—are crucial for



comprehending the outside world. Rapaport emphasizes how crucial the conceptual and cognitive underpinnings are to human understanding. These frameworks are greatly influenced by culture, which passes on habits across generations and molds the responses and actions of the group. As children grow up in particular cultural contexts, their local way of life has a significant impact on the schemas they form.

2. Perception of the Architectural Aesthetics:

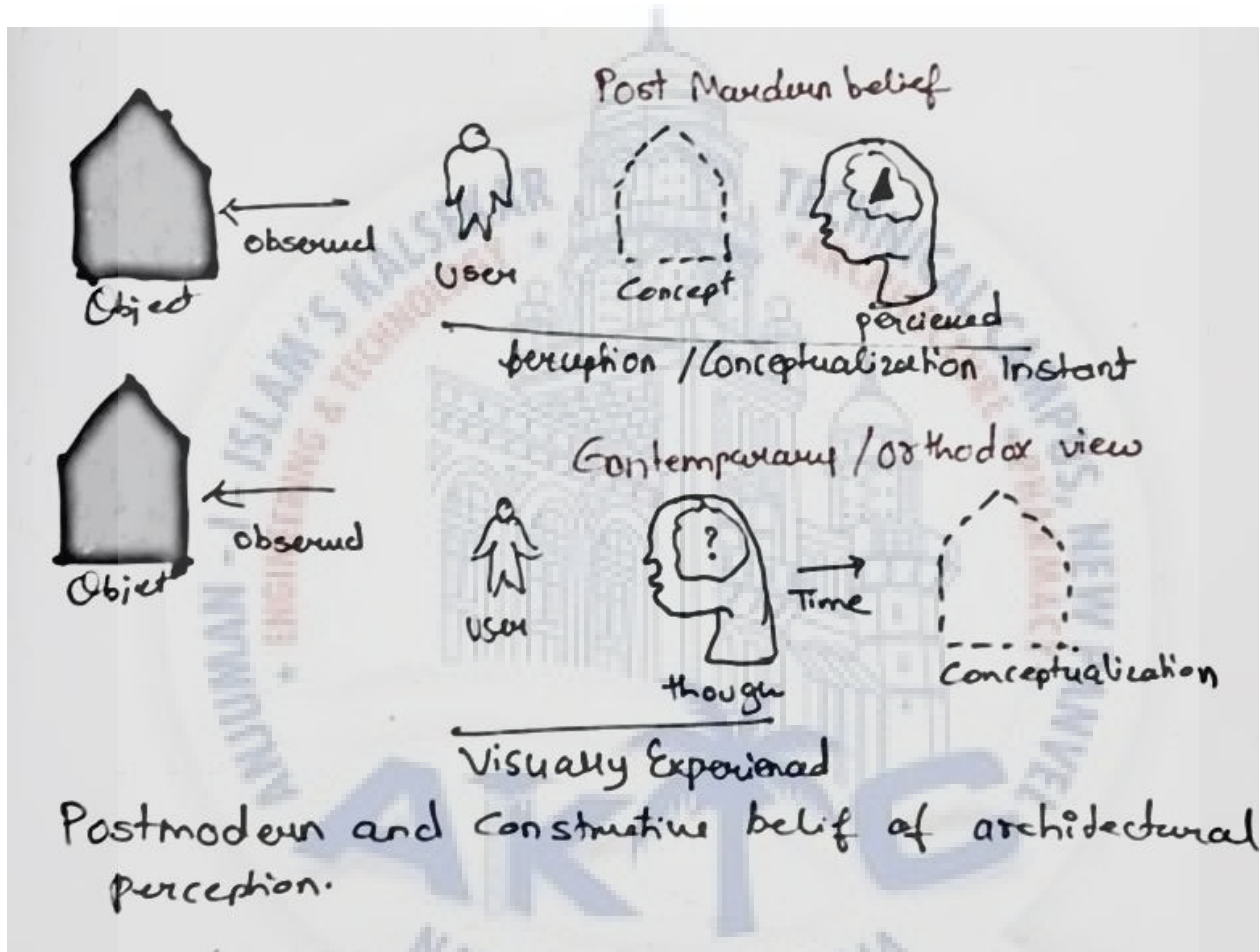


Fig no: 34 By Perception of the Architectural Aesthetics



1. Scruton's View on Architecture:

Scruton asserts that understanding architectural experiences is closely linked to understanding the fundamental processes of perception.

He emphasizes that perception is a prerequisite for any architectural experience.

Contrary to conventional wisdom, Scruton believes that the distinctiveness of architecture lies in the enjoyment it offers, not solely in the act of perception.

Scruton's architectural aesthetics and pleasure are guided by his conception of the object, which includes function and form.

2. Architecture's Multifaceted Nature:

Architecture is depicted as a complex amalgamation of various elements, including shapes, colors, textures, materials, technology, details, and more. These elements are skillfully organized to create spaces, volumes, and masses, each laden with symbols, meanings, and functions.

3. Modern or Orthodox View:

In contrast, the modern or orthodox view, supported by philosophers and psychologists, posits that belief and language are not synonymous. It emphasizes that perception precedes thought and conceptualization.

4. Process of Perceiving Space:

Scruton highlights the crucial distinction between the processes of perceiving space, which encompass perception, thought, and conceptualization.

5. Role of Symbolism in Postmodern Architecture:

Postmodernist architects employ symbolism to confer meaning and significance upon their architectural principles.

Scruton's perspective underscores the intricate relationship between perception, architectural elements, aesthetics, and the pleasure derived from architecture, challenging traditional viewpoints in architectural theory.



(C) People and Built Environment

People focus their attention on things (including constructed forms) in three fundamentally distinct ways, according to Parsons and Shills. When it comes to the definition and interpretation of objects as well as functional connections, persons differ at the cognitive level. People react to items with their enthusiasm, happiness, and significance while they are in the cachectic stage.

People establish criteria at the evaluative level in order to assign their actions to the objects.

For example, even when it is risky to live in a perceiver, a structure should nonetheless provide aesthetic satisfaction. The catechistic mentality has an impact on those who have an intuitive perception of such a structure. As a result, every setting is assessed. People's views and attitudes influence their responses to architectural forms, whether they be favourable or bad. For instance, a lot of onlookers who can find their inexpensive will have a certain structure or ambience; what they search for relies on their intentions and emotions.

3. ELEMENTS OF ARCHITECTURE & PRINCIPALS OF DESIGN.

The visual components are covered in this chapter along with how to use those using architectural examples. This chapter's study of Gothic Revival-style structures at Yale University (New Haven, Connecticut) is enhanced by the work of Black architect Julian Abele, who practices at Duke University (Durham, North Carolina). In terms of style, Abele's creations are also related to Portland City Hall's Renaissance revival design and Michael Graves's Portland Building, which is a postmodern interpretation of Classical architecture that is covered in the first part of this chapter.

1. Scale & Proportion
2. Balance
3. Light
4. Color
5. Line
6. Texture
7. Ornament
8. Rhythm





Fig no : 35 scale and preparation

1. SCALE AND PROPORTION

A building's scale is defined by how big it is in respect to its surroundings and other things, such as the human body. If you are in a room right now, consider the ceiling height in relation to your height. What about the entryway that you entered the room through? Scale refers to how big a building seems in relation to other buildings when seen from the outside. It is advisable to consider the landscape and its overall relationship to the structure. The connection between an object's many sections is described by proportion, which is somewhat different from scale. Take into account how the components of a structure relate to on

Another while determining its proportions. To further understand size and proportion, let's take a look at Michael Graves' Portland Municipal Building, often known as The Portland Building.

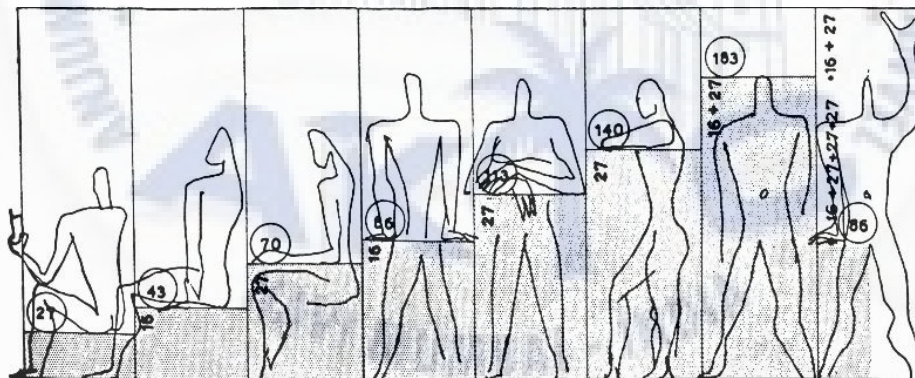


Fig no: 36 anatomies by Le Corbusier

Proportion is the relationship of one part to another or to the whole, often expressed as a ratio. In nature, different species exhibit natural proportions, like a human head being roughly 1/8 of a person's height. In architecture, the "right" proportions are based on mathematical ratios and geometric shapes found in nature, aiming to create visual harmony. Classical Greek and Roman architecture emphasized adhering to these prescribed proportions, believing it would harmonize their designs with universal, divine truths.



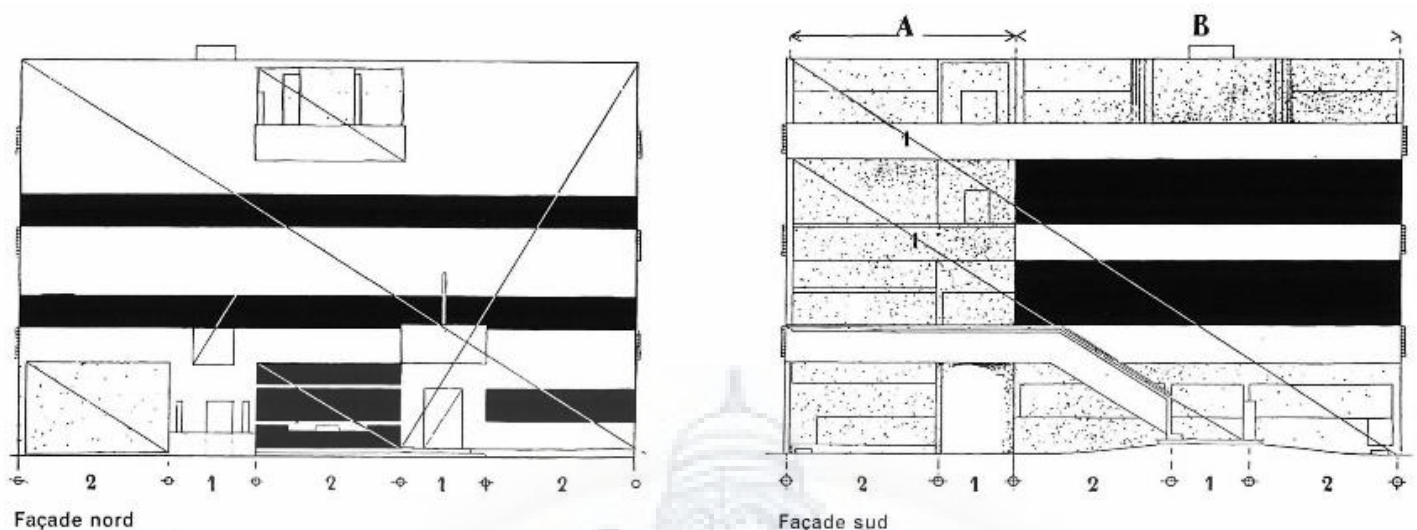


Fig no: 37 anatomy by Le Corbusier

Proportion and scale are essential in architectural design for achieving visual harmony. Proportion involves adjusting the size of building elements to create a unified and balanced look. Scale, a more challenging aspect, requires envisioning how the building will feel once constructed. When both proportion and scale are mastered, they can result in a timeless and beautiful structure.

- **BALANCE**

Design elements have visual weight, but real-world objects have physical weight. Every element has a unique "weight" determined by how much attention it attracts; large elements are heavier and small elements are lighter. (Delaney, 2023)

Making sure the two sides of the focal point of your design are equally weighted is the key to creating visual balance. Like a seesaw, if one side has too much weight, the entire thing will become unstable.

By finding this balance, you may prevent the viewer from feeling that your design is overly chaotic while yet creating visual harmony. There are three primary types of this crucial component of visual composition:



Symmetrical balance

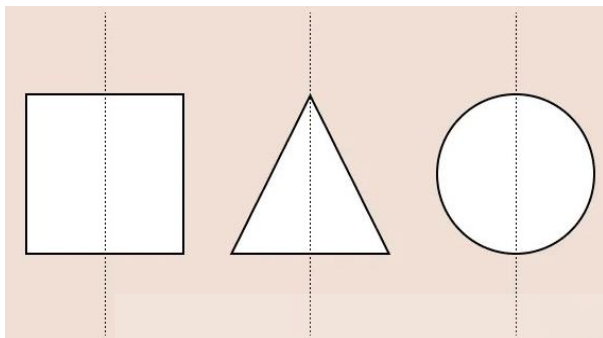


Fig no: 38 balance, Delaney

Asymmetrical balance

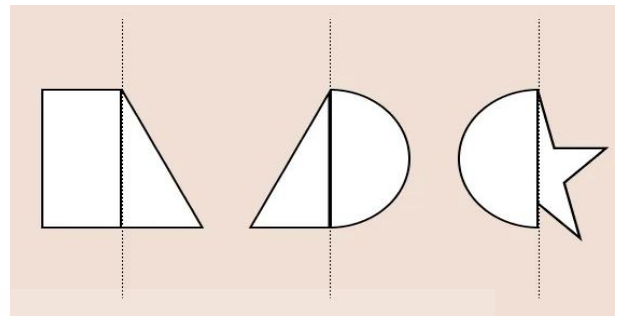


Fig no: 39 balance, Delaney

An imaginary vertical (or occasionally horizontal) line is used in symmetrical design to split a design in half around a core element. To produce symmetry, components with equal visual weight are balanced on both sides of the axis. Two types of symmetrical balancing exist: translational symmetry, in which the same elements or shape are reproduced on both sides of the design, and reflective symmetry, in which the two halves are identical mirror images.

Different weight components are used in asymmetrical compositions, with lighter components on one side and visually prominent elements on the other. This creates a unique yet balanced effect, similar to a seesaw with 100 kg of feathers on one end and a 100 kg weight on the other. Symmetrical designs may seem more static and predictable, whereas asymmetrical designs frequently improve visual attractiveness by giving them a dynamic character



2. LIGHT



Fig no : 40 By Light compass

(Srilekha, 2023)

- An essential component of architecture, light has the power to elevate or detract from a room. This is the reason it's crucial:
- Mood and Atmosphere: Different moods and atmospheres can be produced in a space by using light. While dark, artificial light can create a snug, intimate environment, bright, natural light can make a room feel open and expansive.
- Functionality: A space cannot be functional without light. Lighting is a tool used by architects to make a room safe and well-lit for its intended usage.
- Emphasis: Lighting can highlight particular elements or sections of a room. A focal point can be made in a space by, for instance, shining a spotlight on an architectural element or a piece of artwork.

(Srilekha, 2023)



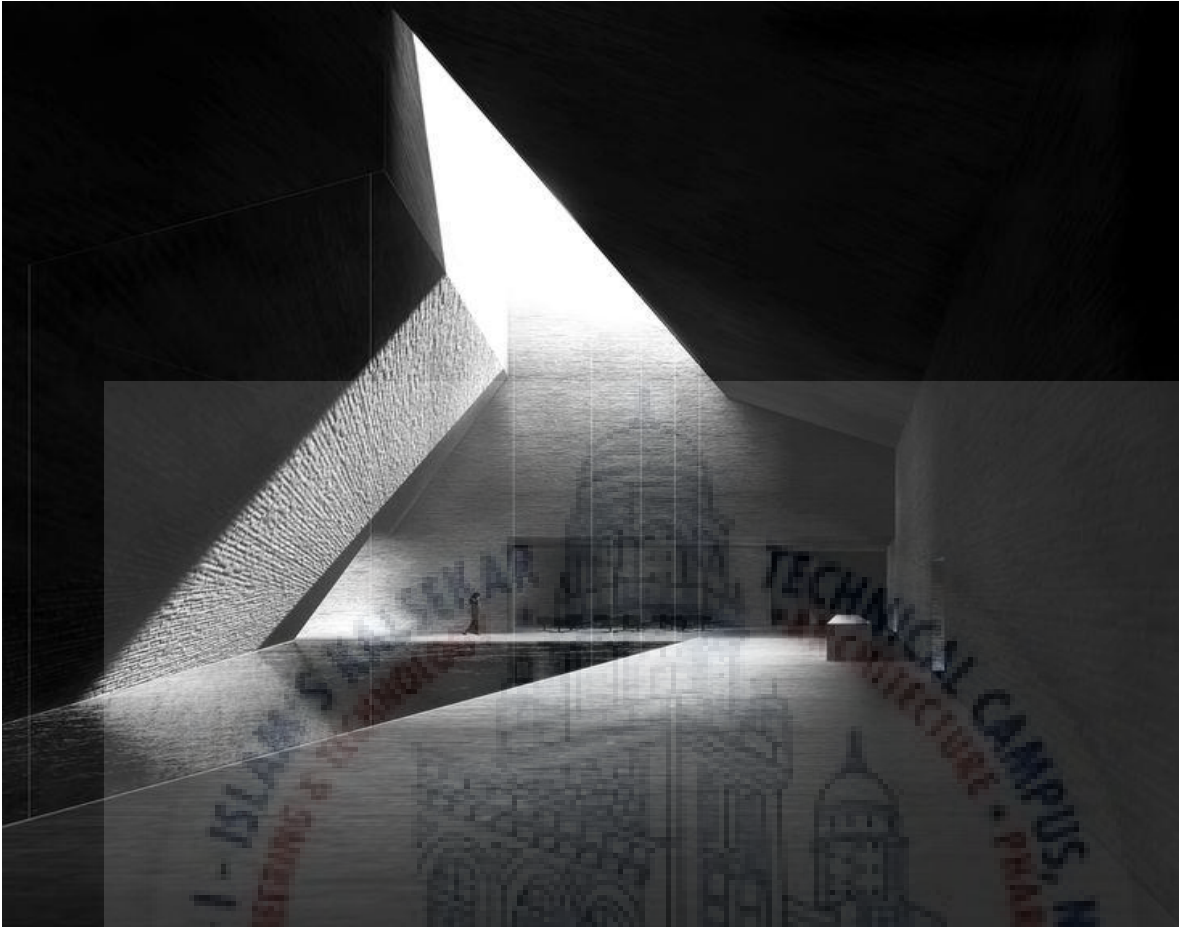


Fig no :41 Light compass

Natural light (Franklin, 2022)

- Think about these suggestions to optimize natural light in your own house:
- Windows: To let the most natural light into your home, make sure your windows are clear and spotless.
- Mirrors: Arrange mirrors so that they reflect light from the environment and give the impression that the area is bigger and brighter.
- Light-colored Walls: To reflect natural light and brighten your room, choose light-colored paint or wallpaper for your walls.
- Installing skylights in places of your home that require additional natural light is a good idea if at all possible.
- Window Treatments: To let in natural light, go for sheer or light-colored window treatments.

(Srilekha, 2023)



3. COLOUR

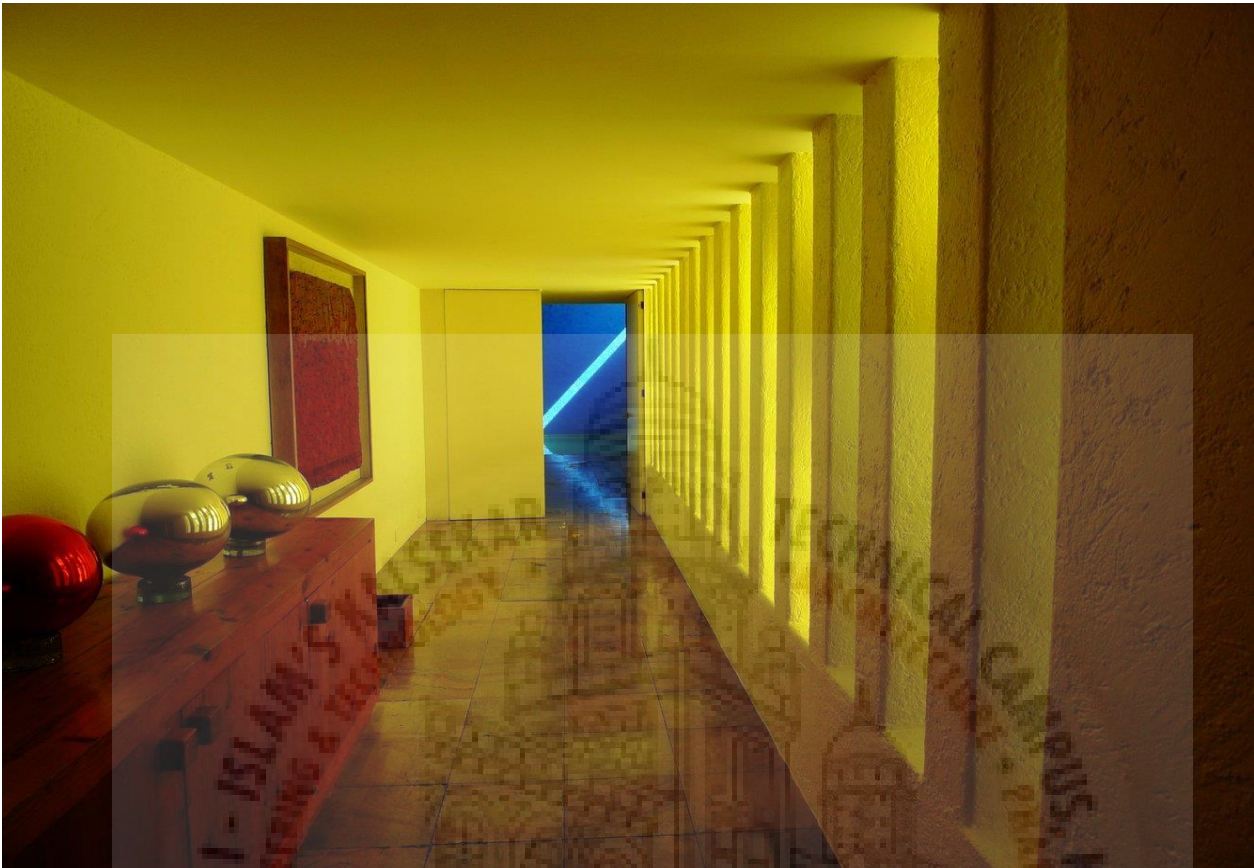


Fig no : 42 By Light compass

In architecture, colors are essential because they influence both our conscious and subconscious reactions to constructed environments. They affect our psycho-spatial interaction since they are an intrinsic component of our environment. When applied to architectural surfaces, colors have an impact on how people interact with a space. According to Israel Pedrosa, vivid perceptions are the result of subtle variations in light that are either refracted or reflected by various materials. The term "color" in architecture generally refers to those hues that elicit chromatic experiences, which helps us better appreciate the importance of color in building. (Pereira, 2018)



4. LINE

In architecture, lines can be used explicitly or implicitly. Lines can be employed to suggest movement and to guide the viewer's gaze throughout the composition of the structure. Horizontal lines and compositions organized horizontally are generally calming. A vertical skyscraper is an example of how vertical lines may convey power and height. Curved and diagonal lines are commonly used to convey motion and energy.



Fig no : 43 lines in forms By Light compass



5. TEXTURE

THE PHYSICAL OR VISUAL QUALITIES OF A SURFACE AS PERCEIVED BY THE USER.



Fig no : 44 understanding of texture by Ms. Mack's

Texture refers to the surface quality of an object, indicating whether it appears smooth and polished or rough and gritty. Texture can be categorized into two types: tactile (haptic) and visual (optical). Tactile texture is the kind that can be felt by touch, while visual texture is observed but cannot be physically felt. Visual texture can be created through patterns, such as the texture of a wooden door handle or a metal stair railing that conveys a tactile sensation. (2019 Ms. Mack's)



6. ORNAMENT

Ornament in architecture refers to the decorative components that elevate a structure's visual appeal. There are several uses for ornamentation in architectural design. As seen by the gargoyles that adorn Gothic cathedrals and serve as rain spouts, it can also serve a useful purpose. However, ornamentation can also be simply cosmetic, as demonstrated by the Portland Building's blue-green festoon, which enhances appearance without having any practical use. Ornament can also be used to draw attention to and identify particular architectural elements, such as doorways. For example, the Duke University Chapel, designed by Julian Abele, uses ornamental elements to draw attention to the entryway and enhance its aesthetic appeal.



Fig no : 45 understanding of texture by Ms. Mack's



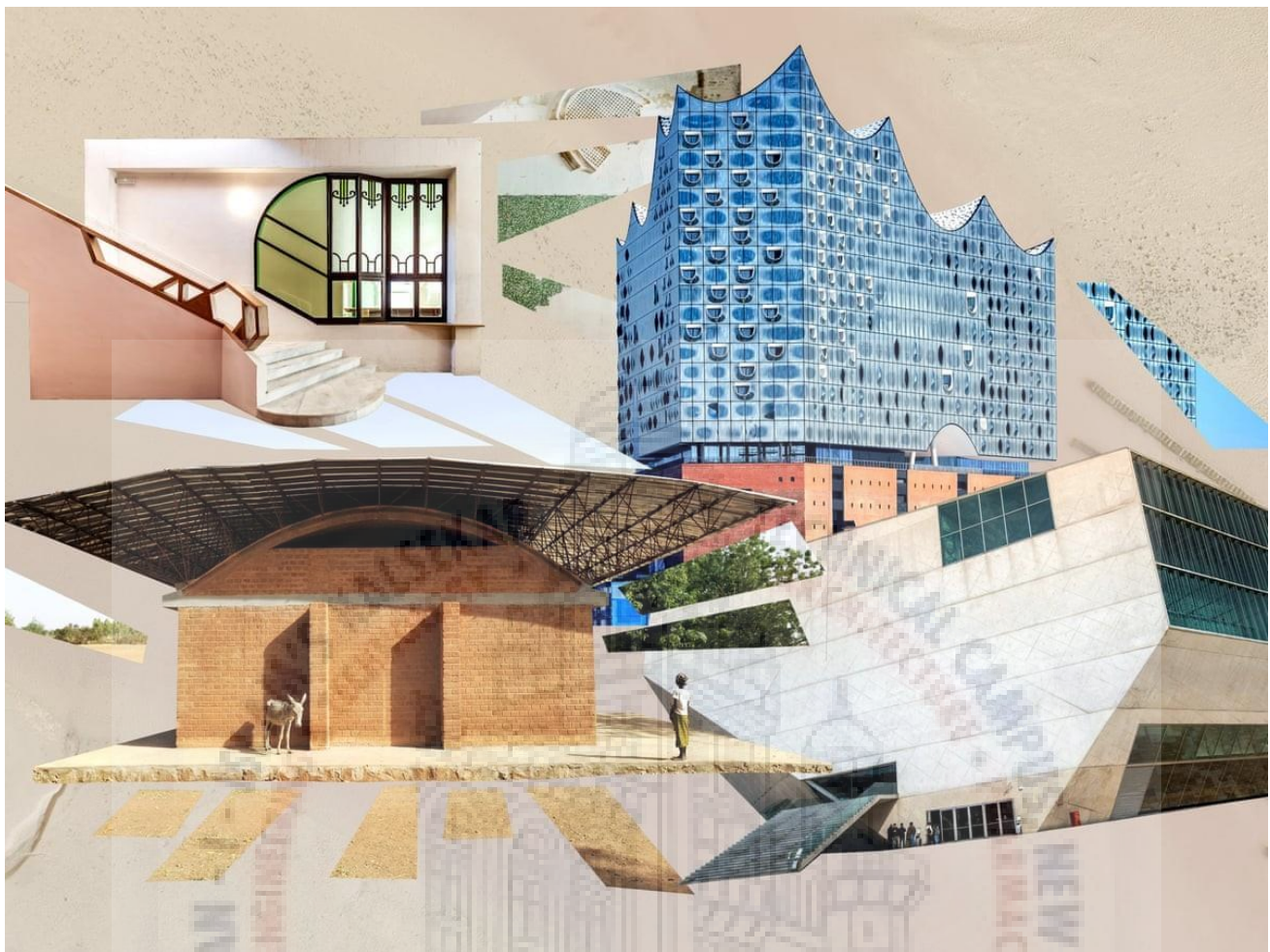


Fig no : 46 Understanding of texture by Ms. Mack's

Based on how they express themselves, they are split into three categories, which are as follows:

Imitative Ornament: This ornamentation's forceful symbolic representation uses geometric patterns, shapes, and even the material itself to reveal the precise meanings of the structure.

Applied Ornament: These embellishments reduced the significance of the structure's symbolic allusion to simply ornamental elements.

The notion of structural ornaments was developed in the middle of the 20th century, and it is based on the fundamental idea that a building's form, nature, or material can all have significance for it.



7. RHYTHM

THE REPETITION OF MOVEMENT TO CREATE A GESTURE.

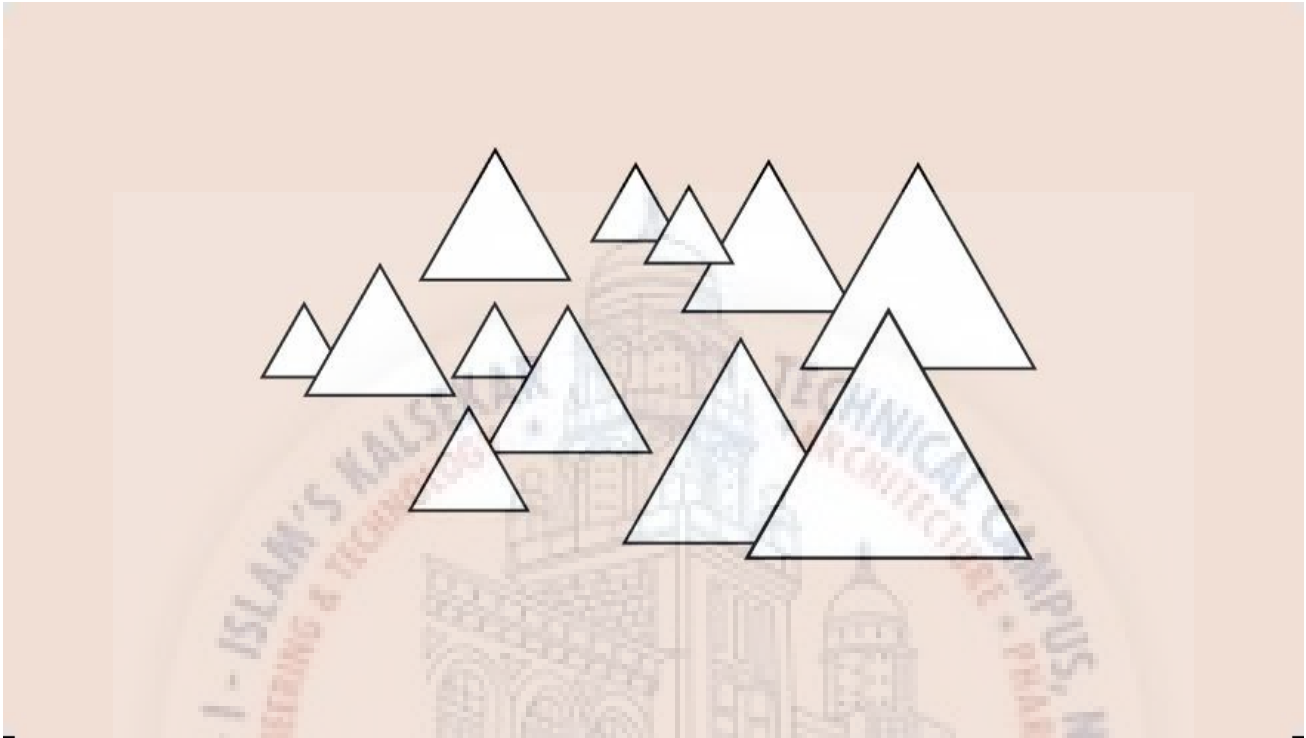


Fig no : 47 understanding of rethym by Delaney

You can leave your dance shoes at home, so don't worry. In the realm of design, hip movement has little bearing on rhythm. It's all about creating a sense of movement and action in your composition.

Repeating lines, forms, colors, and other aspects is how designers generate rhythm. This creates patterns, creates a path for our eyes to follow, and gives the design a sense of flow. There are several varieties of rhythm:

Repetition of pieces without a set interval is known as random rhythm.

When the components are dispersed at regular intervals and have comparable lengths and sizes, there is a regular rhythm.

Flowing rhythm: Organically spaced natural patterns, such as the stripes on a tiger or a bouquet of flowers in a garden.



The logo of AIKTC (Asian Institute of Knowledge and Technology) is a circular emblem. It features a central illustration of a classical building with a dome and columns. The text around the circle includes "ASIAN INSTITUTE OF KNOWLEDGE & TECHNOLOGY" at the top, "TECHNICAL CAMPUS NEW PANVEL" on the right, "NAVI MUMBAI - INDIA" at the bottom, and "AIKTC" in large letters across the middle. There are also smaller inscriptions in Marathi: "आजुमान - 1 - मनामना" on the left and "इंजिनियरिंग & टेक्नॉलॉजी" below it.

LITERATURE REVIEW - 1
CHAPTER - 1
SUBJECTIVE EXPERIENCE



JEWISH MUSEUM





Fig no: 48 Jewish museum, issuu

PROJECT: JEWISH MUSEUM

ARCHITECT: DANIEL LIBESKIND



- **Back Ground Study of Jewish Museum**

Daniel Libeskind uses metaphor, fragmentation, vacuum, and disorientation to convey the dislocation and disassociation of the Jewish people in Germany, in addition to the Jewish Museum Berlin, which was finished in 1999.

Since finishing his studies in the 1970s, Polish-American architect Daniel Libeskind has been in practice. The majority of his works are centred on Europe and, more recently, the United States; many of them deal with Jewish history and culture. ("Daniel Libeskind" 2014).

- **Philosophy**

Libeskind believes in architecture as a form of communication:

**"For me, a building is a medium to tell a story. It's not only about itself"
"Architectural space, as i see it, has to be part of the story it's
Trying to communicate. It's not just a container to be filled, it's part of the
symbolism of the
Building. And the symbol transports you beyond the material reality and, in
architecture,
Toward that which language itself cannot fully articulate"**

(Quoted In Libeskind & Goldberger, 2008).



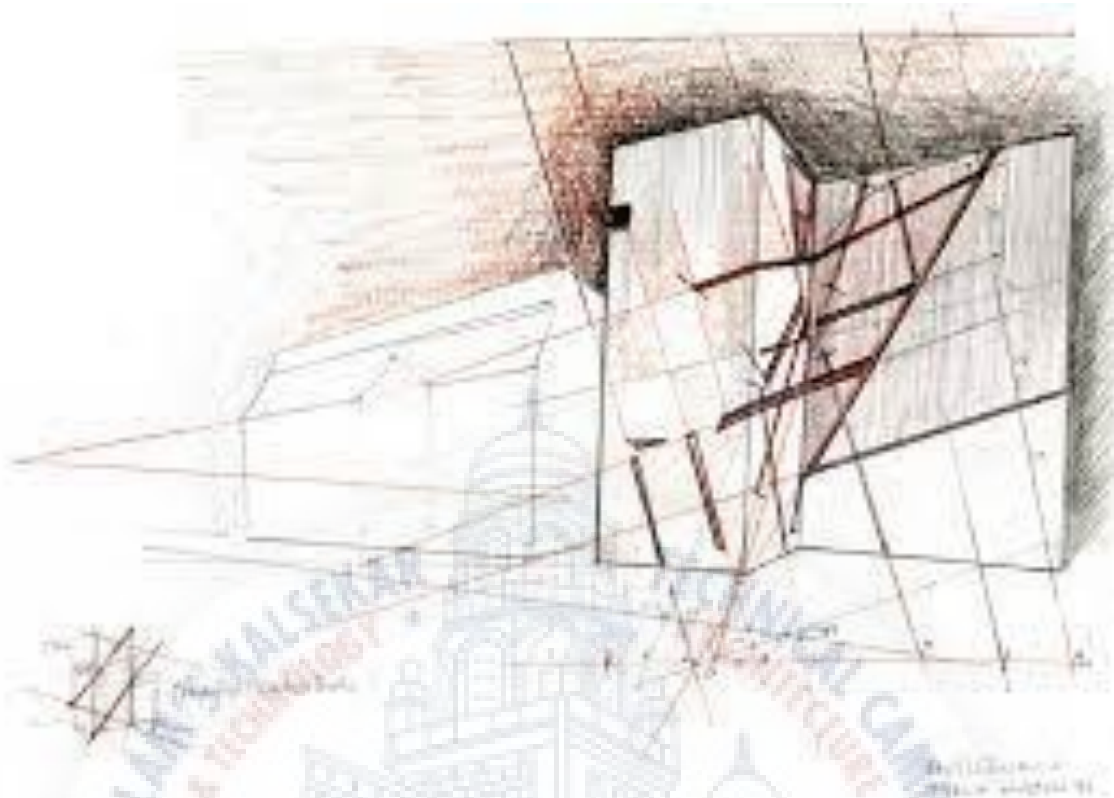


Fig no: 49 Jewish museum, issuu

Daniel Libeskind's Design Plans: "Between the Lines"

In 1989, the design "Between the Lines" by architect Daniel Libeskind emerged victorious in the competition for the "Extension of the Berlin Museum with a Jewish Museum Department." It was the first time one of his designs had been put into practice.

"I Have Called The Project 'Between The Lines,' Even Though Its Official Name Is The Jewish Museum,' Because In My Opinion, It's About Two Lines Of Thinking Organization.



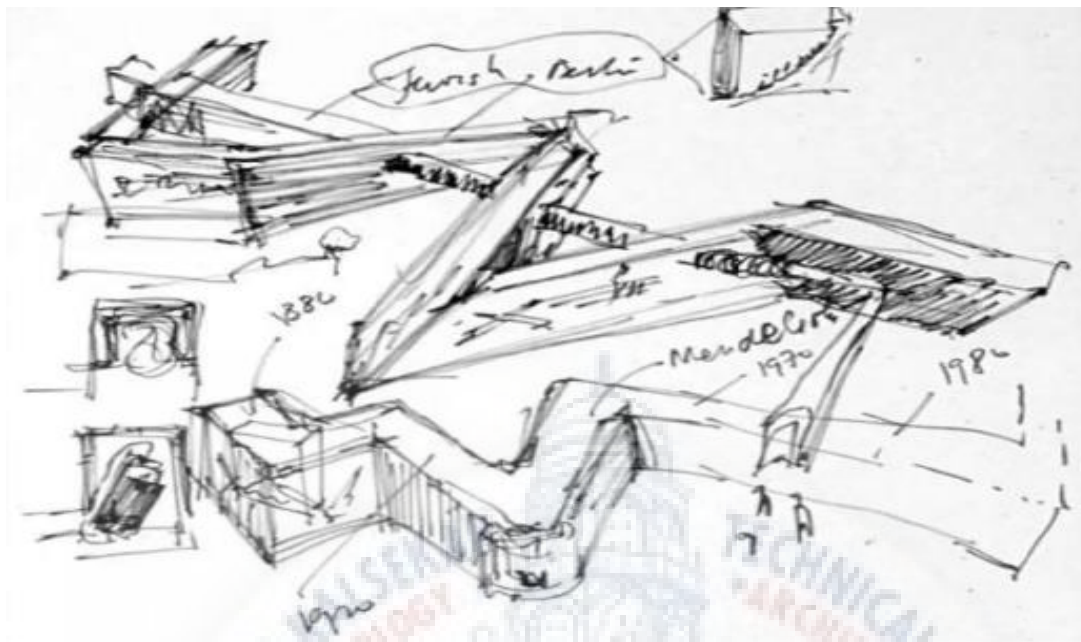


Figure 13

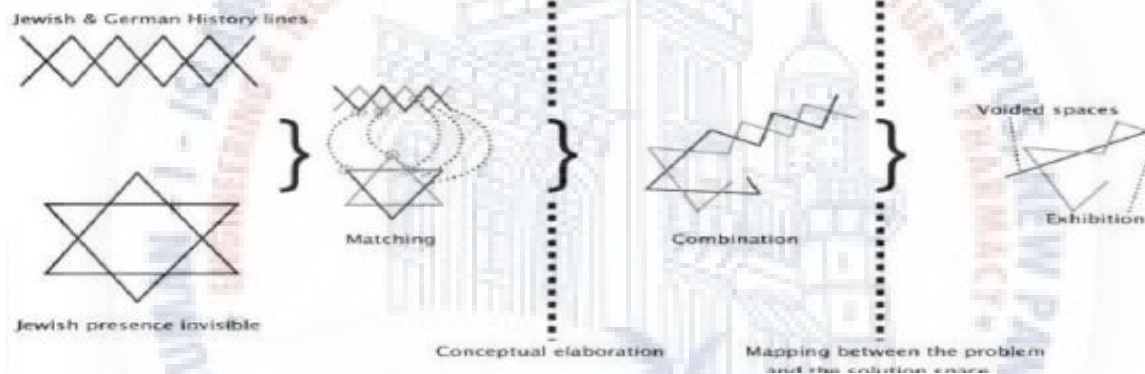


Fig no : 50 Jewish museum ,issuu

● CONCEPT

1. The structure's overall shape resembles a warped Star of David, with a continuous "void" spanning the length of it.
2. Packed with metaphor and symbolism, the structure reflects the three ✓ aforementioned facets of Jewish history through fragmentation, emptiness, and confusion.
3. STAR stands for Jewish history and culture in Berlin over the ages and its disappearance in the current metropolis; ZIG-ZAG LINE symbolizes the crimes committed against Jewish people.



- DESIGN EVOLUTION

Many Trajectories between Two Points (AB), Signifying the Unique Biographical Trajectories Of Berlin Citizens, Which Libeskind Calls "Histories"



Fig no : 51 Jewish museum ,issuu

Libeskind Zigzag in Berlin

The remarkable DE constructivism-style building that houses the new Jewish Museum in Berlin is mostly covered in titanium-covered zinc, which will oxidize and turn bluish over time.

The museum rises from a base that is often damaged and spirals in a zigzag pattern. It is only reachable by an underground tunnel from the baroque wing of the Berlin Museum.

The intersection of tunnels underneath the museum.

- FAÇADE
- THE AXES
- HOLOCAUST TOWER
- VOID
- THE GARDEN OF EXILE
- NEW GLASS-ROOFED COURTYARD





Fig no: 52 Jewish museum ,issuu

FACADE

The split of the space, which is not visible to the spectator through windows (mostly thin slits), is done according to a specific matrix.

Daniel Libeskind created a "irrational and invisible matrix" of untreated titanium and zinc by charting the addresses of notable German and Jewish inhabitants on a map of Berlin before to World War II and connecting the spots.

The intersection of the three underground axes represents the relationship between the three realities of Jewish life in Germany.



THE AXES: CONTINUITY EMIGRATION AND HOLOCAUST

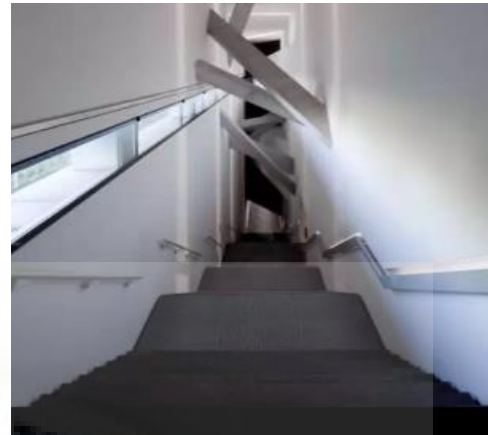
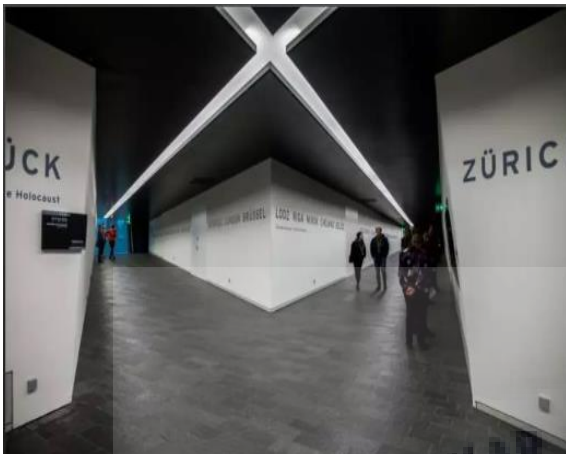


Fig no : 53 Jewish museum ,issuu

HOLOCAUST

EMIGRATIO

CONTINUITY

The longest axis is known as the "Axis of Continuity." It links the main staircase that ascends to the display floors with the Old Building.

As Berlin's history continues, the Axis of Continuity

**The "Axis of Emigration" leads outside to daylight and the Garden of Exile
A heavy door must be opened before the crucial step into the garden can be taken.**

**The "Axis of the Holocaust" is a dead end
It becomes ever narrower and darker and ends at the Holocaust Tower.**

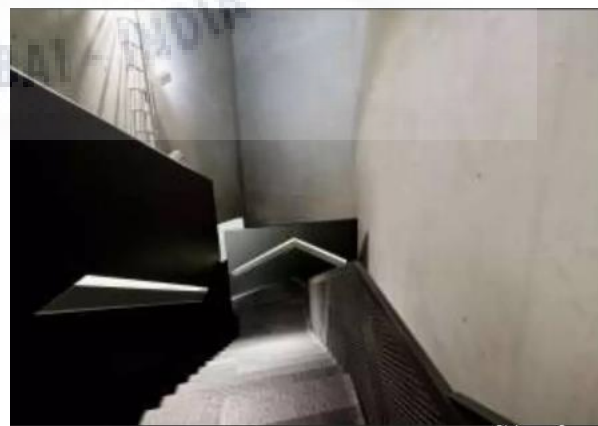
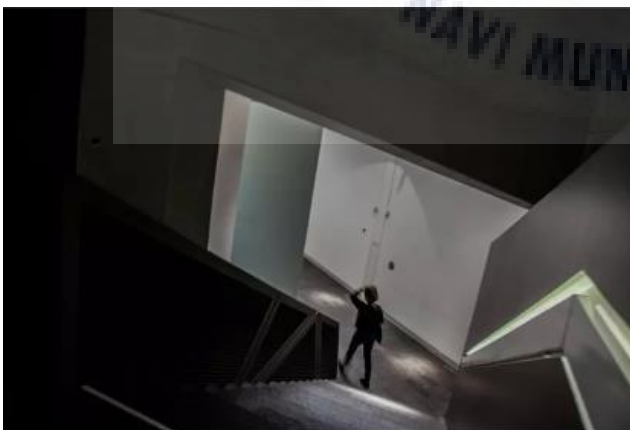


Fig no : 54 Jewish museum, issuu



HOLOCAUST TOWER



Fig no: 55 Jewish museum, issuu

It is much above the earth, lit by a single, narrow slit. The sounds of the outer world are heard.

The 24-meter-tall concrete structure lacks insulation and heating.

Tower honors the many Jews who were murdered in large numbers.

Numerous holes made of concrete penetrate the structure.

"Why should it provide solace? We shouldn't be content in this world, you know. I mean, seeing the current situation," he continued.

The Rafael Roth Gallery, an art space with rotating exhibitions, is located where the three roads converge.



VOID



Fig no: 56 Jewish museum, issuu

"That which can never be exhibited when it comes to Jewish Berlin history: humanity reduced to ashes" is what the Museum's Voids alludes to. The New Building is traversed vertically by five vast Voids. Separated from the rest of the structure, they have bare concrete walls, lack artificial lighting, and are neither heated nor cooled. (*Jewish* 2017)



SECTIONS

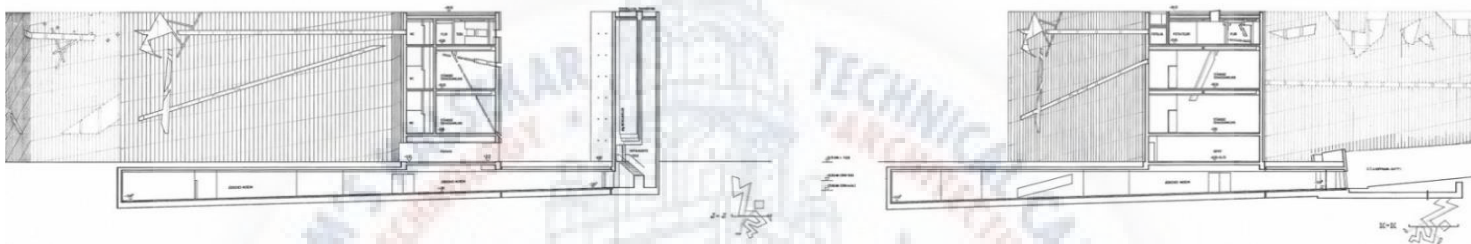
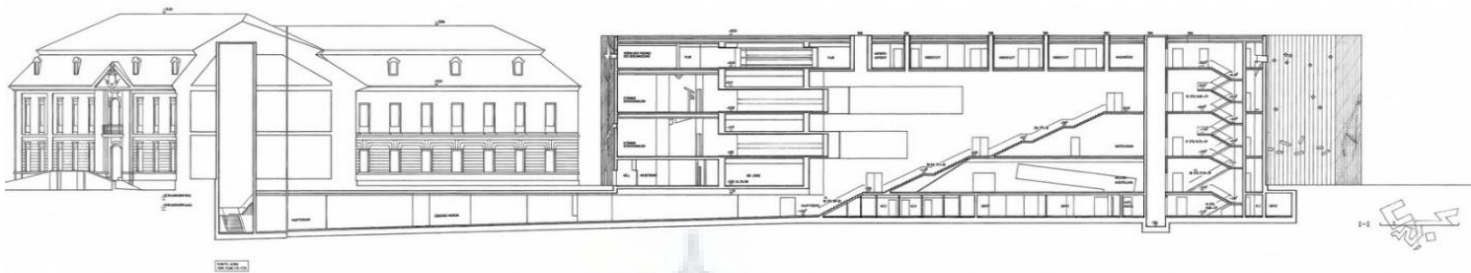
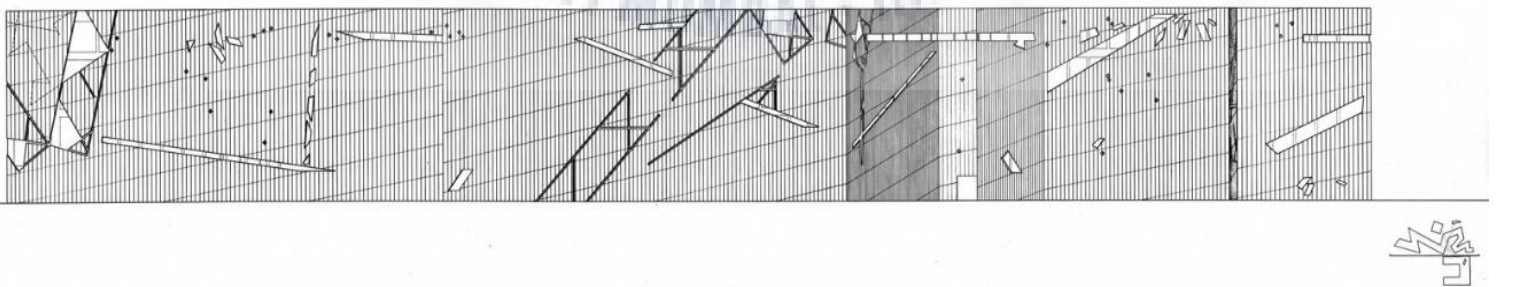
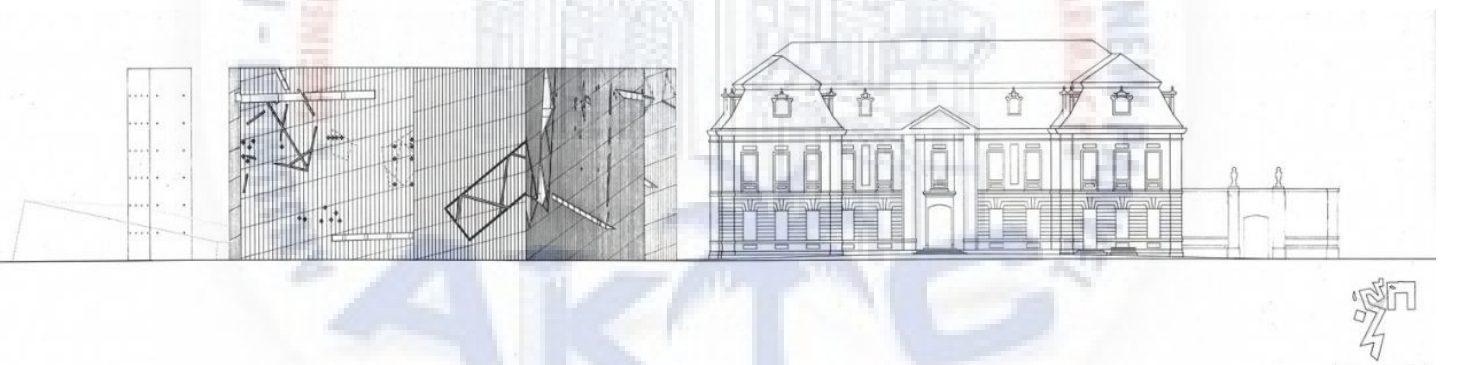
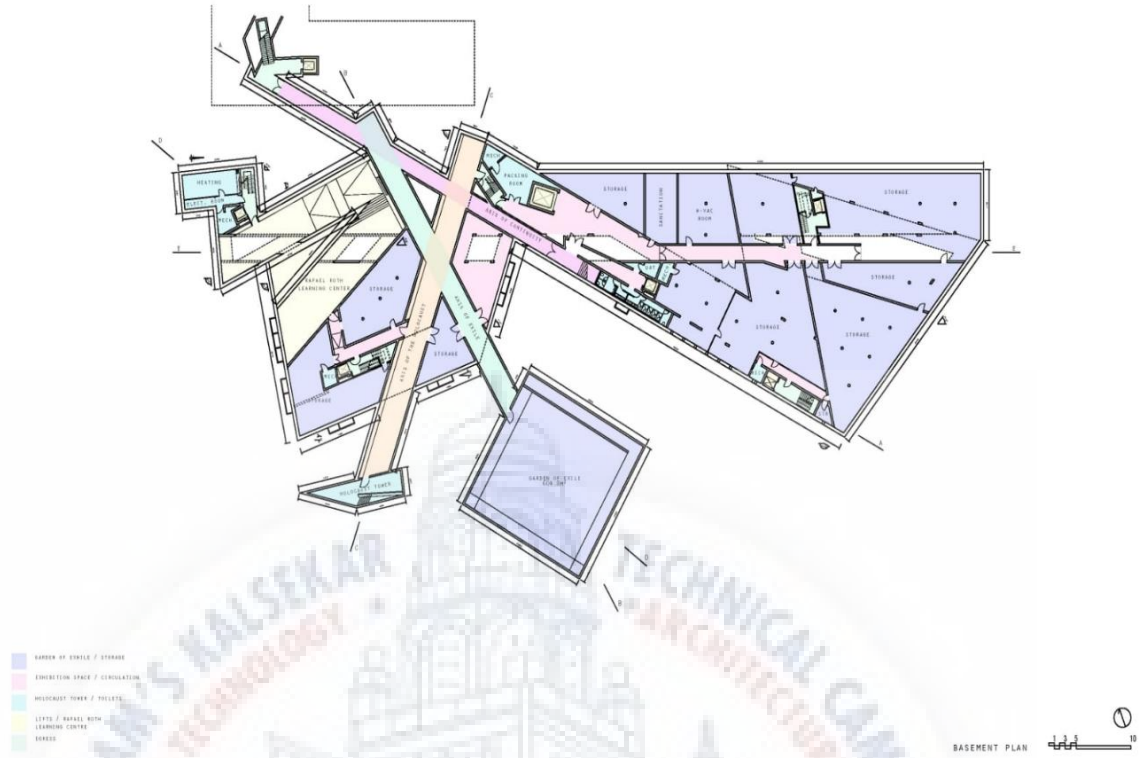
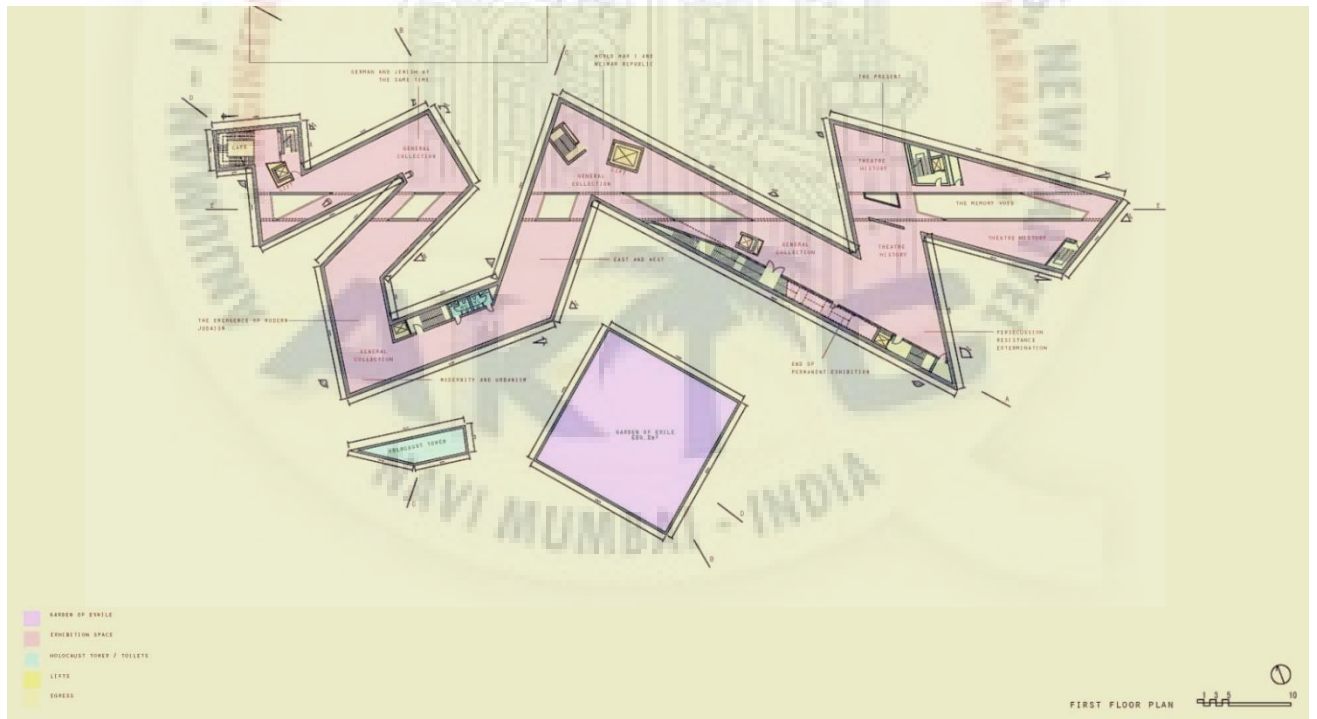


Fig no: 57,58,59,60 Jewish museum, issuu





BASEMENT PLANS



FIRST FLOOR PLANS

Fig no: 61,62 Jewish museum ,issuu



FIRST FLOOR AREA

- STORAGE -630SQM
- DELIVARY -925SSQM
- STAFF TOILET -8SQM
- SWCURITY OFFICE -125SQM
- VOIDE -430SQM
- EXHIBITION AREA-235SQM
- TEMPORARY STORAGE-235SQM
- TEMPORARY EXHI BITION-400SQM

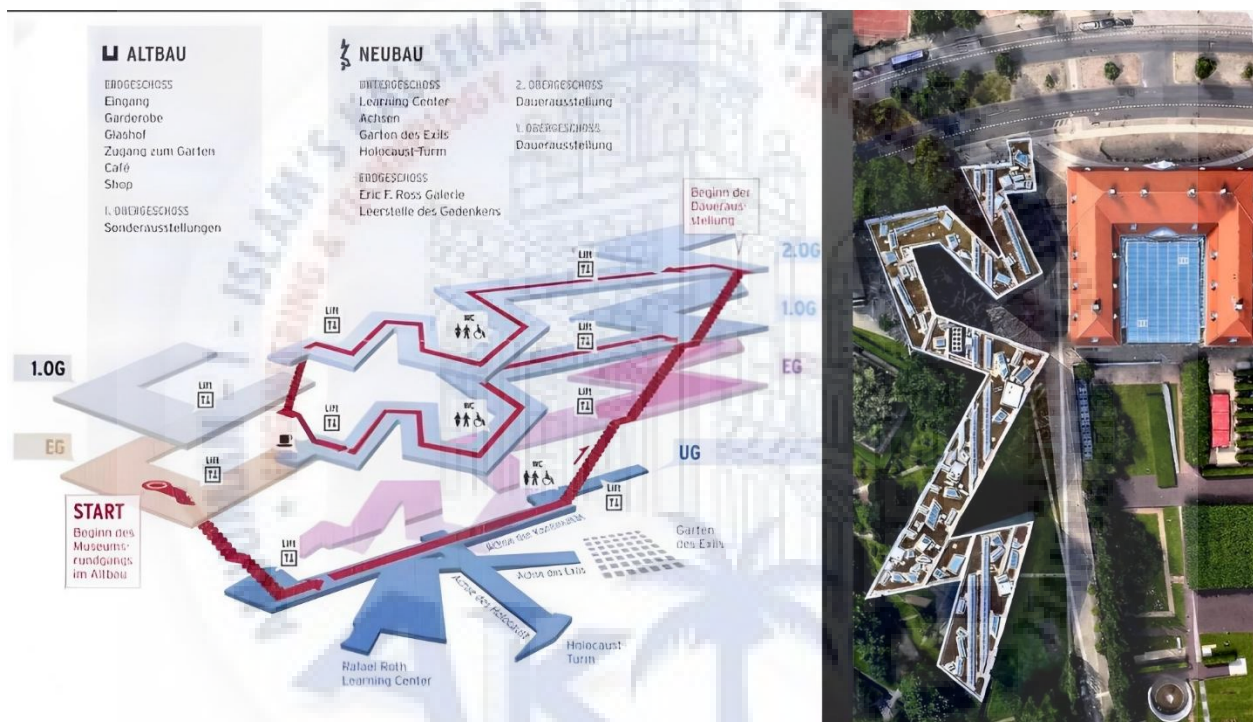






Fig no : 63 Jewish museum ,issuu

ACCESSIBILITY OF THE FULL STRUCTURE



Comparative table Table no .2 Analysis of case study through Navarasa

<p>The Garden of Exile and Emigration at the Jewish Museum Berlin, with its tiled concrete columns and greenery, symbolizes Jewish resilience and renewal in the face of historical adversity, offering a message of hope and happiness</p> 	<p>As a sombre reminder of the inhumanity of the Holocaust, the Holocaust Tower at the Jewish Museum Berlin arouses intense emotion and repulsion. Its design is meant to evoke feelings of loneliness and misery.</p> 	<p>NONE</p>	<p>NONE</p>	<p>The Jewish Museum Berlin's "Voids" exhibit, located inside the Memory Void, honours the strength and resiliency of Jewish people by displaying historical artefacts in the face of hardship.</p> 	<p>NONE</p>	<p>Underlying notes of a race give sense of excitement; the next frame is the kind of surprise.</p> 	<p>NONE</p>	<p>NONE</p>		
<p>NAVARASA</p>										
<p>JEWISH MUSEUM</p>										
		<p>HASYA (LAUGHTER/ HAPPINESS)</p>	<p>BHIBHATSA (DISGUST)</p>	<p>SHRINGARA (LOVE)</p>	<p>RUDRA (ANGER)</p>	<p>VEERA (COURAGE)</p>	<p>BHAYANAKHA (FEAR)</p>	<p>ADBHUTAHA (SURPRISE)</p>	<p>KARUNA (COMPASSION)</p>	<p>SHANTA (PEACE)</p>





MATRI MANDIR AUROVILLE



MATRI MANDIR

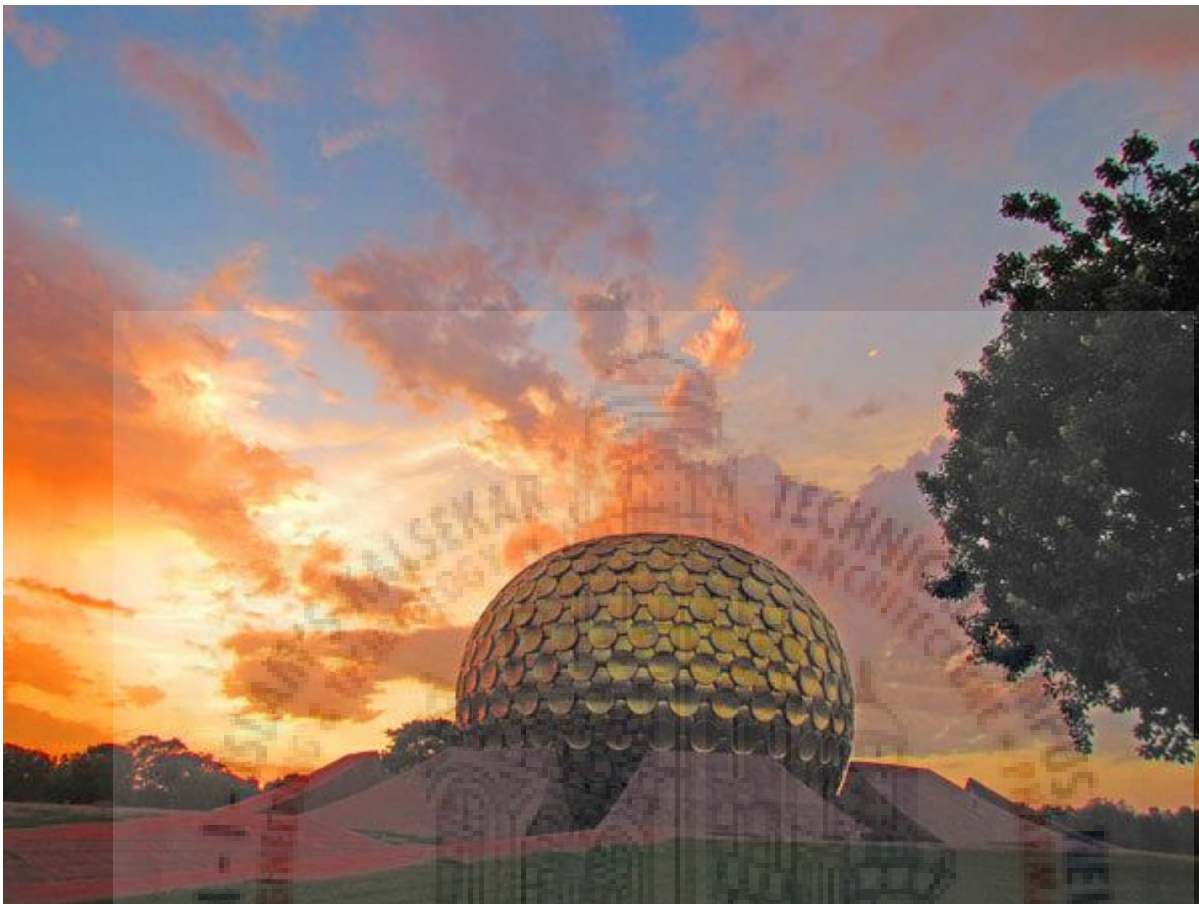


Fig no : 64 ,matri mandir ,issuu

In the 1930s, the Mother first became aware of the concept of Auroville, an ideal society devoted to an experiment in human unification. In the mid-1960s, She received a recommendation from the Sri Aurobindo Society in Pondicherry that a city similar to this one should be founded. After that, the plan was submitted to the Indian government, who gave it their blessing and took it before the UNESCO General Assembly. In 1966, the project received full endorsement from UNESCO after being deemed crucial for the future of mankind by a majority vote.

Why Auroville?

Auroville aims to bring people together through diversity. As of right now, Auroville is acknowledged as the first and only continuously sanctioned experiment in human unity and consciousness transformation that is also focused on sustainable living and the needs of future generations of people on a social, cultural, environmental, and spiritual level.



The Crystal Globe

On the original layout that Mother had created for the focal point of the chamber, a circle measuring 70 centimetres was drawn. In July of 1983, the German firms Schott in Mainz and Zeiss in Oberkochen came under investigation. These businesses proposed the Bohr Kron 7 crystal type, which is optically flawless glass.

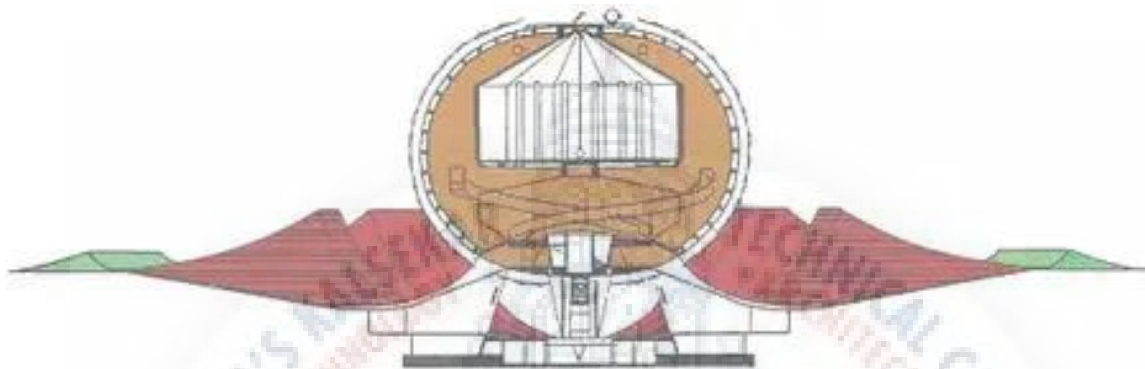


Fig no : 65,matri mandir ,issuu

Schott informed Zeiss in a letter dated May 12, 1987, that the cast was completed and the form was cooling. Upon visiting Zeiss two months later, it became evident that this casting was the second attempt, with the previous one failing for unexplained reasons.

Evolutionary Principle

"Temple of the Mother" is how the word "Matrimandir" is translated. The teachings of Sri Aurobindo state that the concept of the "Mother" refers to the Universal Mother, the great evolutionary, conscious, and intelligent principle of Life, which aims to assist humanity in transcending its current limitations and into the sacramental consciousness, the next stage of its evolutionary journey.

The Matrimandir, the "soul of the city," is situated in the Centre of Auroville in a large open space dubbed "Peace," from which the future township will extend outward. Even though a lot of the neighbourhood is still under development, there is a calm and charged atmosphere. The location is magnificent.



Ezoic

The Matrimandir, an incomplete structure that resembles a big golden disk growing out of the ground, symbolizes the emergence of a new consciousness seeking expression. Many monitor its slow and steady march towards completion.

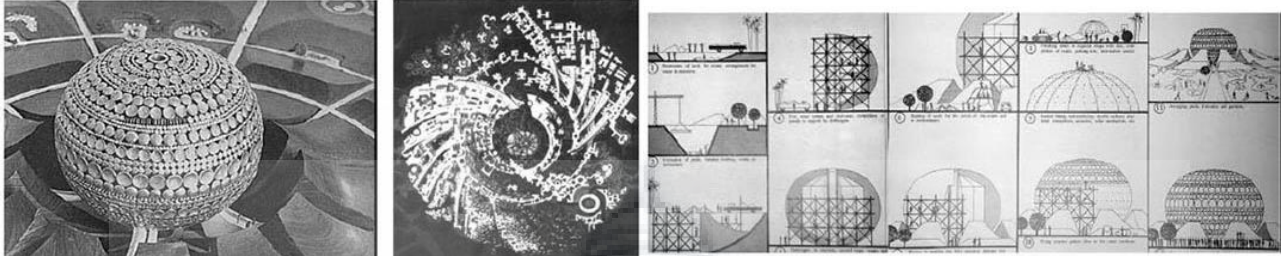


Fig no : 66,67,matri mandir ,issuu

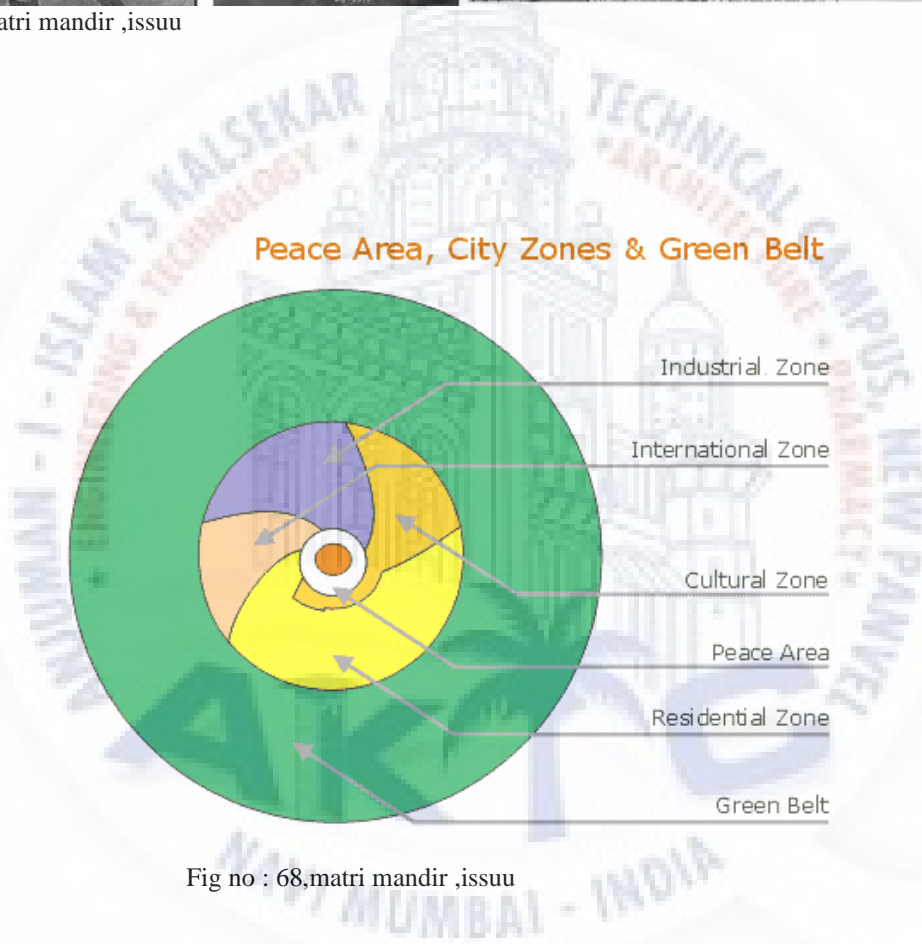


Fig no : 68,matri mandir ,issuu

Symbolism

The Matrimandir wants to be the image of the Universal Mother according to Sri Aurobindo's teaching.

Inner Chamber





Fig no : 69, matri mandir, arch daily

White marble walls and white carpets adorn the expansive Inner Chamber located on the highest level of the structure. A ray of electronically directed sunlight falls on a pristine crystal-glass globe in the Centre through a hole at the top of the sphere. The Inner Chamber and the four piers supporting the Matrimandir structure are positioned at the four major compass points.

The petals and the symbol of the mother

The names and colors of the "petals" in the Mother's emblem correspond to the meditation chambers housed within the twelve stone-clad "petals" around the Matrimandir:





Fig no : 70,matri mandir, arch daily

South Pillar, Maheshwari

Her serene wideness, comprehending knowledge, tranquil benignity, limitless compassion, sovereign majesty, exceeding grandeur, and all-ruling splendour are some of her traits.

The North Pillar, Mahakali

Another is a representation of her incredible strength and alluring desire, her warrior spirit, her strong will, her reckless speed, and her ability to rock the world.

Mahalakshmi Staircase (East)

A third possesses a profound secret of beauty, harmony, and superb rhythm, as well as a compelling attraction, alluring elegance, and complex and subtle richness that make her vibrant, attractive, and stunning.



Maha Saraswati, or the West Column

The fourth is gifted with her intimate and profound capacity for careful, flawless work, silent and exact quality in everything.

These are Colors of Meditation Rooms

The above-specified names and hues have been merged into the sequence of the meditation chambers which are being finished within each of the twelve petals around the building in the following order:



Sincerity: pale blue
Calm, deep blue
Fairness – blue-violet
Gratitude - a deep violet
Virtue - crimson-violet
Bravery in red
Orange-red progress
Occupancy: orange
Aspiration: yellow-orange
Tenacity—light yellow
Thank you - light green
Gratitude – rich green

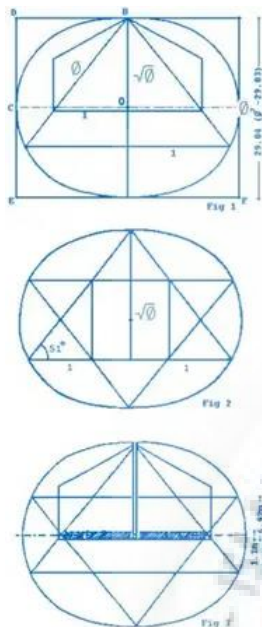
Fig no : 71, matri mandir, arch daily

(The Humility space is in the first petal while travelling from the south axis to the east axis.)revered geometry. What distinguishes the inner chamber as unique in terms of "architecture"?



Ezoic

Ten years after Mother first revealed her vision of the inner chamber, it was coincidentally found that the cross section of the great pyramid completely encompassed the measurements of the golden part.



Additionally, it was discovered that the sign of Sri Aurobindo exactly matched the shape of the shalagram, which is the form of the matrimandir (fig. 2). According to Hindu cosmology, a shalagram is an ancient symbol that represents "the egg of Brahman," from whence the universe originated. Put otherwise, the shalagram has two triangles that have the same measurements as the Great Pyramid.

The location of the king's chamber, or one-third of the great pyramid's height, is where the energy field is located. The energy field will concentrate in a ring of around 110 cm if we project this onto the two triangles inside the shalagram. This band will be located precisely where people are going to sit—in the inner chamber.

Fig no : 72, matri mandir, arch daily

The Grounds

The structure is surrounded by twelve gardens, which come to a head around it in the enormous petal crown where the Matrimandir rises. During her 1969 speech, the Mother mentioned that the gardens needed to be of such high calibre and beauty that anybody who visited would be able to feel the worth of each one firsthand.

The location of the King's Chamber, one-third of the Great Pyramid's height, is where the energy field is located. The energy field will be concentrated in a band of around 110 centimetres if we project this onto the two triangles inside the Shalagram. This band is scheduled to perform in the Inner Chamber, directly where the chairs are.



Garden Names

1. Existence
2. Consciousness
3. Bliss
4. Light
5. Life
6. Power
7. Wealth
8. Utility
9. Progress
10. Youth
11. Harmony
12. Perfection

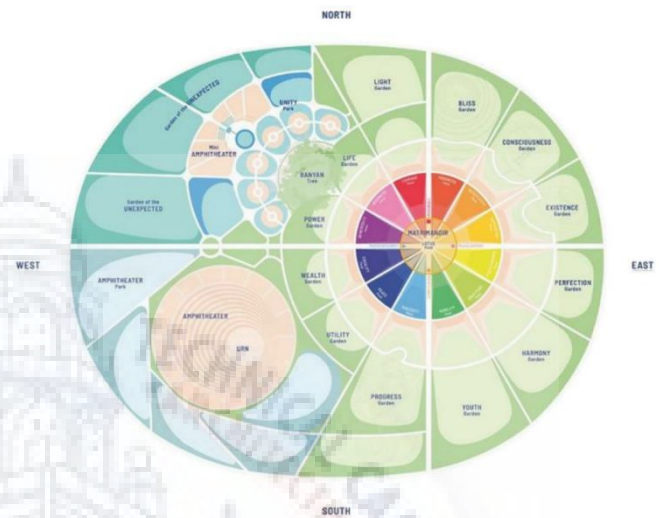
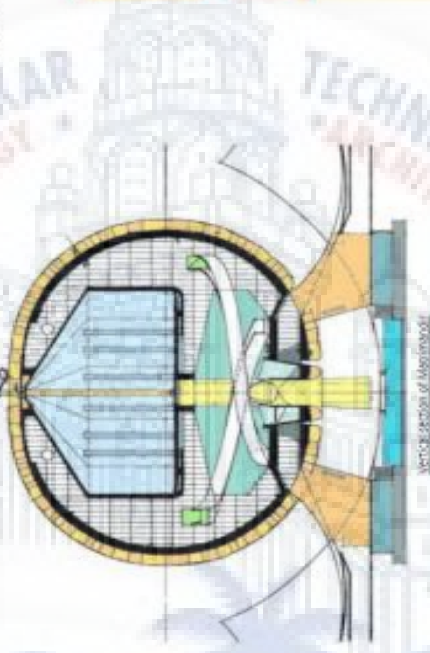
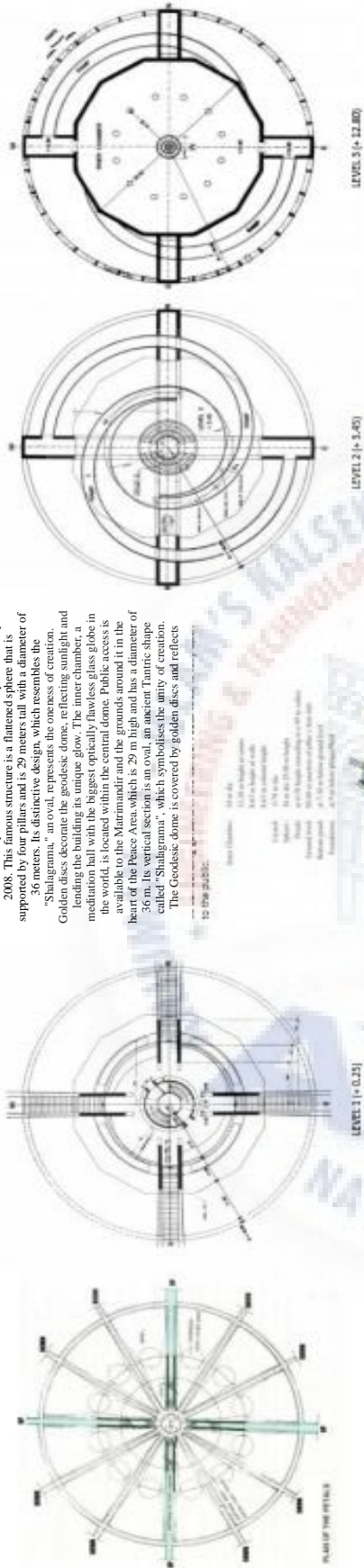


Fig no : 73,matri mandir, arch daily

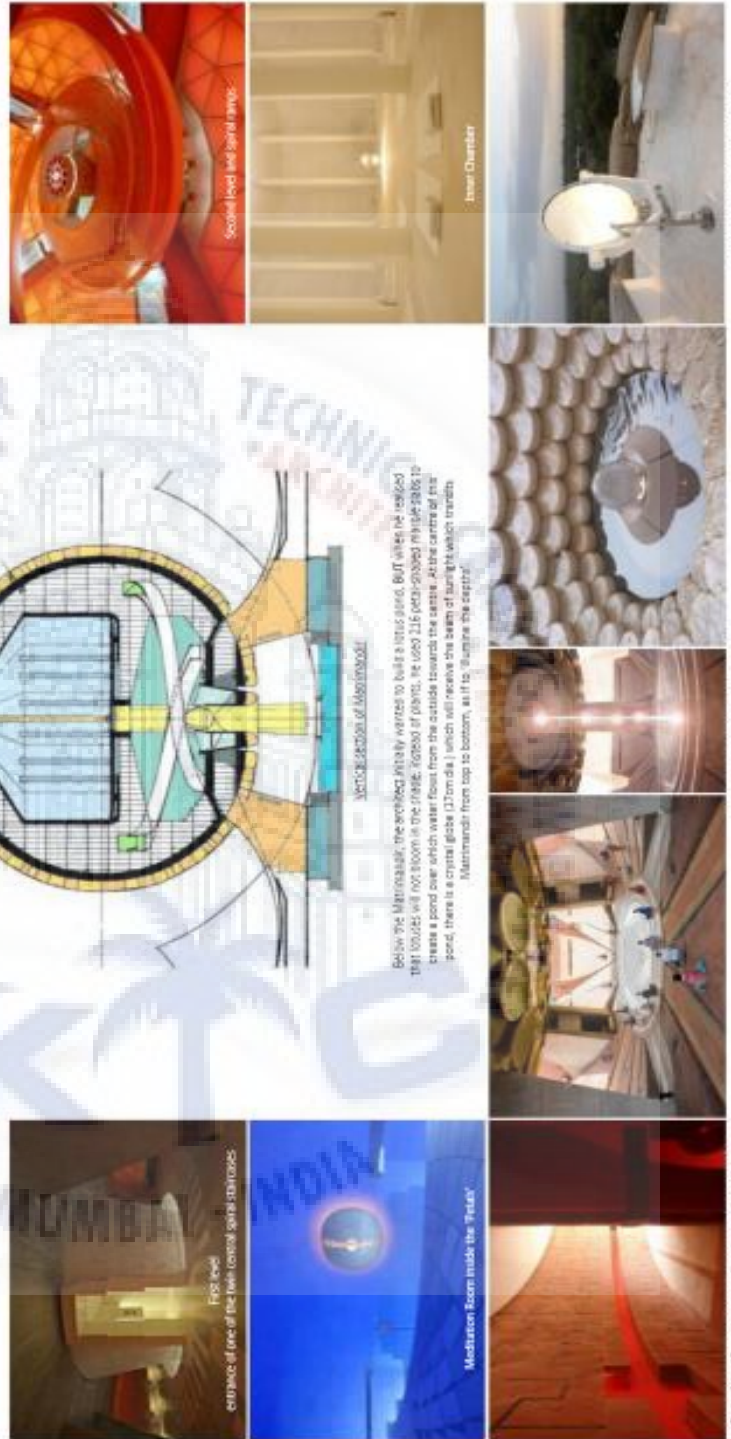
- **BUILDING TYPE** – Meditation center
- **BUILDING USE** – Public building
- **ARCHITECT** – Mirra Alfassa
- **LOCATION** – Auroville, Pondicherry, Tamil Nadu
- **YEAR OF CONSTRUCTION** - 1971



The Mother's 93rd birthday, February 21, 1971, marked the laying of the foundation stone for the magnificent Matrimandir, which took 37 years to construct and was completed in May 2008. This famous structure is a flattened sphere that is supported by four pillars and is 29 meters tall with a diameter of 36 meters. Its distinctive design, which resembles the "Shaligrama", an oval, represents the oneness of creation. Golden discs decorate the geodesic dome, reflecting sunlight and lending the building its unique glow. The inner chamber, a meditation hall with the biggest optically flawless glass globe in the world, is located within the central dome. Public access is available to the Matrimandir and the grounds around it in the heart of the Peace Area, which is 29 m high and has a diameter of 36 meters. The Matrimandir is an ornate ancient Indian shrine called "Shaligrama", which symbolizes the unity of creation. The Geodesic dome is covered by golden discs, and reflects



Below the Matrimandir, the architect initially wanted to build a lotus pond, but when he realized that lotuses will not bloom in the arid, rocky region of Pondicherry, he used 216 pet-shaped white plates to create a pond over which water flows from the outside towards the centre. At the centre of the pond, there is a crystal globe (12m dia.) which will receive the beam of sunlight which travels Matrimandir from top to bottom, as if to 'illuminate the centre'.



The primary load-bearing elements of the super structure are four pairs of sickle-shaped piers, each measuring 38 meters in length. The Mother gave these piers their names, Mahakali, Maheshwari, Mahalakshmi, and Mahasaraswati, which stand for power, knowledge, harmony, and perfection. (Matri Mandi, 1999)

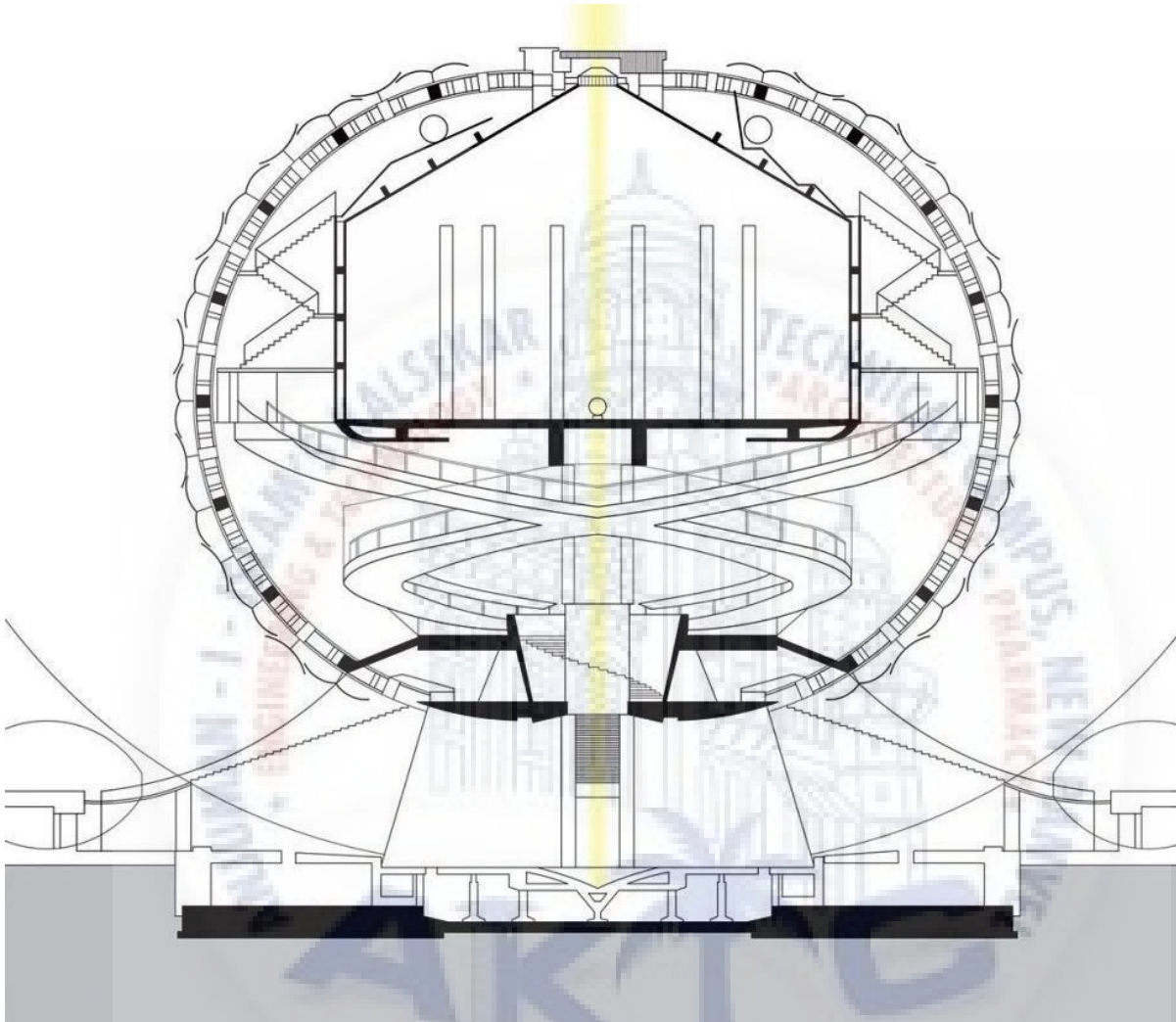
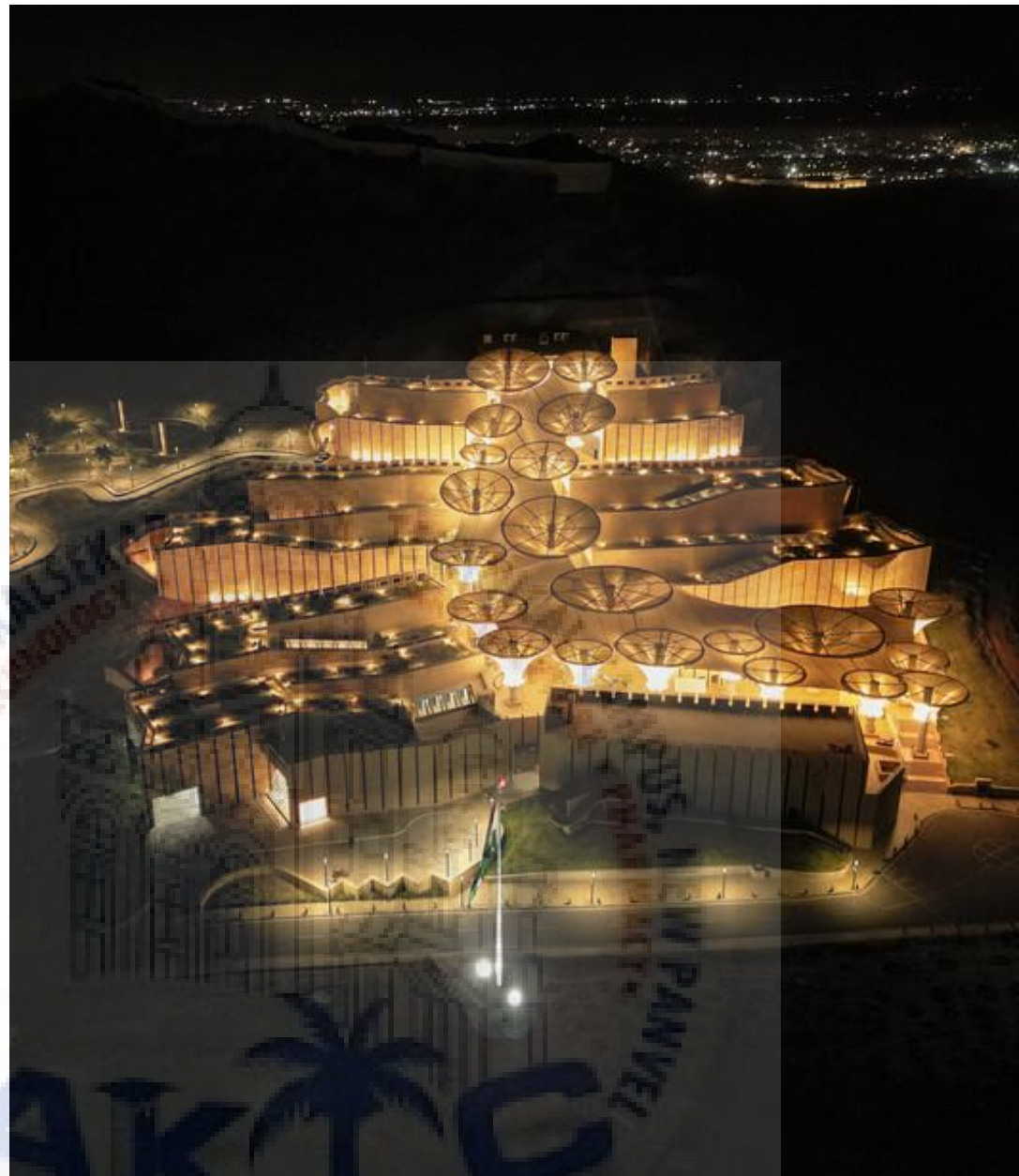


Fig no: 74,matri mandir, arch daily





**BHUJ EARTH QUACK
MUSEUM / SMRITI
VAN
(LIVE CASE STUDY)**



MUSEUM

The museum begins its journey in Bhuj, showcasing the city's distinctive heritage, culture, and crafts. It then makes connections to the other villages and wildlife reserves in Kutch. The numerous halls that hold the proposed museum are arranged thematically and trace the origins of Kutch's numerous crafts and abilities. The museum is situated at the foot of a hill, and these galleries are arranged around a central spine that rises to a height of about fifty meters. Similar to a verandah, its central spine permits public events to take place even while the museum is closed. The Bhujia Hills' terrain is followed by the architectural complex and plazas, which provide the impression of a winding trail leading to the summit.





Fig no : 75, Bhuj Earthquake Museum



INTERNAL CONNECTIVITY OF THE SPACES

BASIC MODULE OF MUSEUM GALLERIES

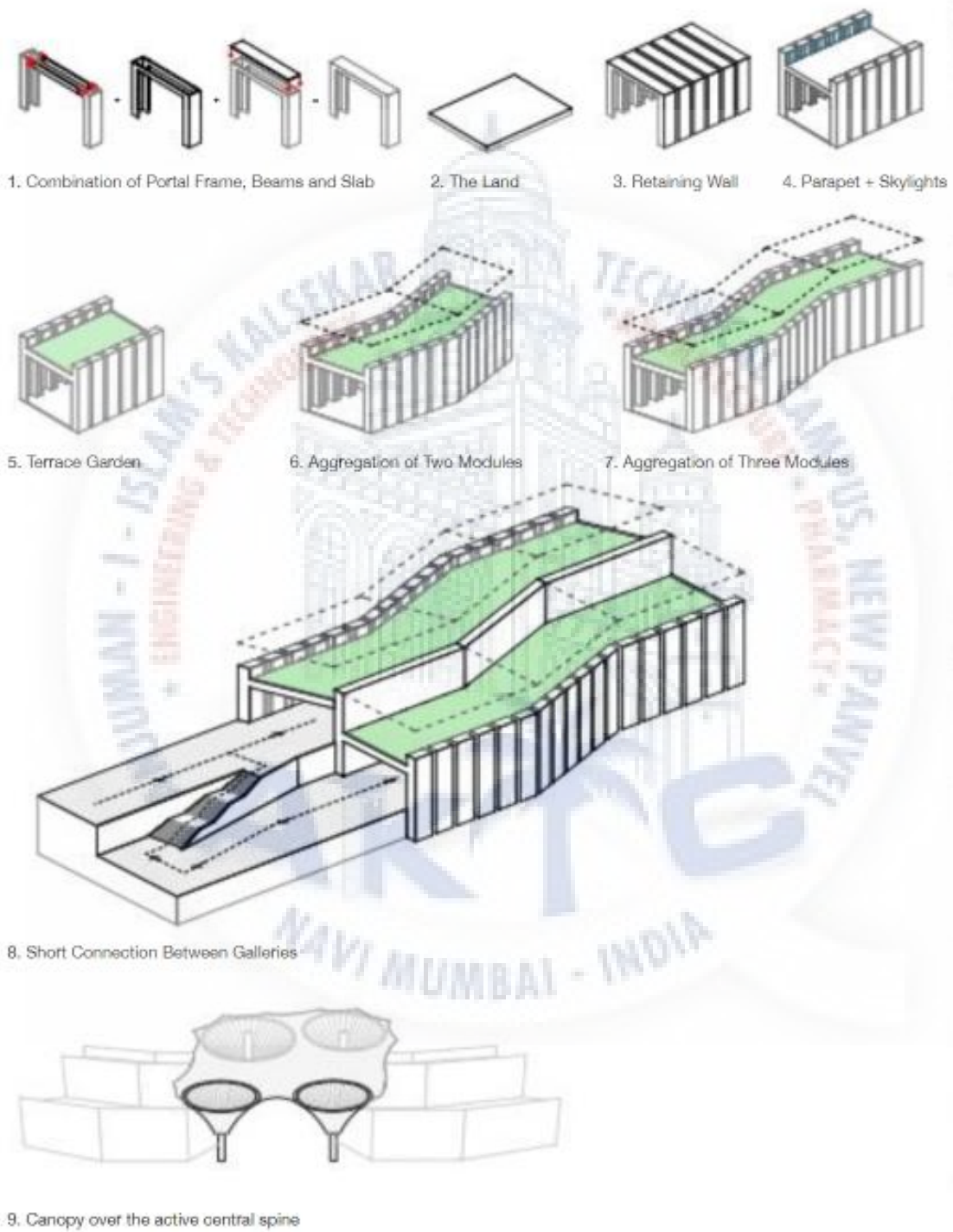


Fig no: 76, Bhuj Earthquake Museum



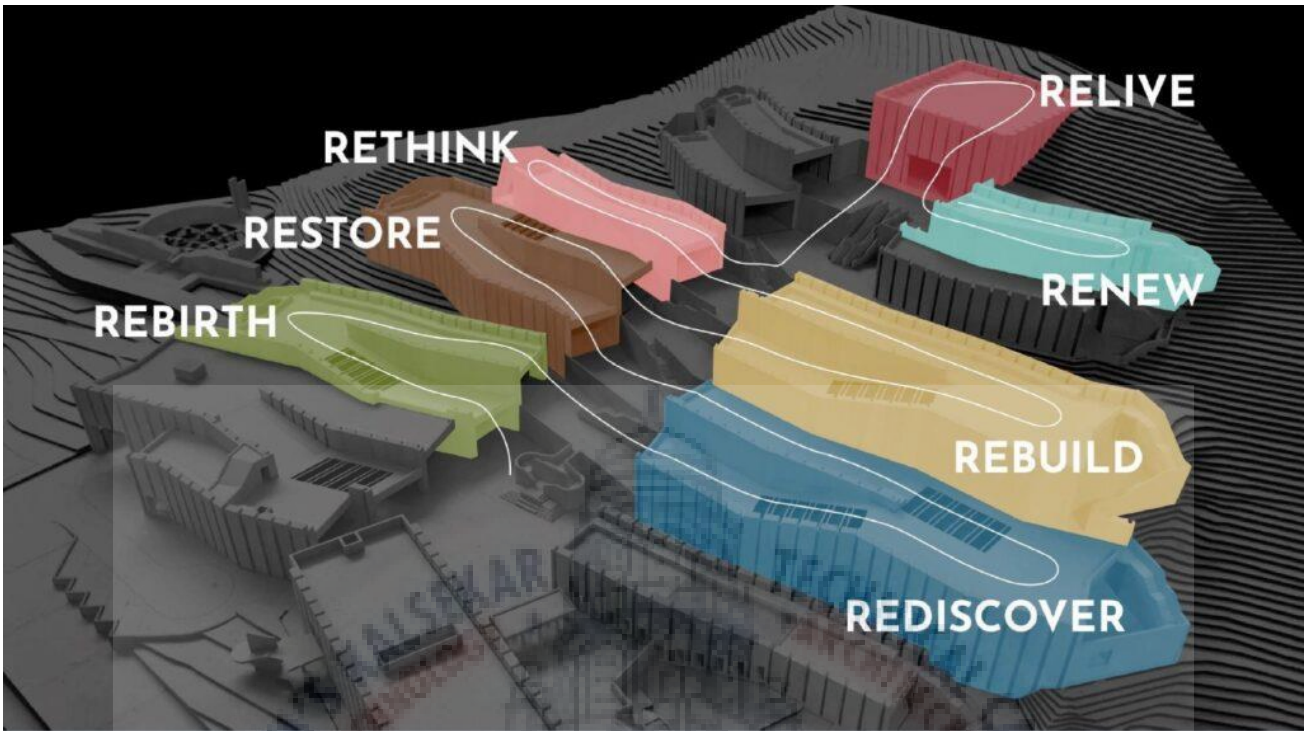


Fig no : 77, Bhuj Earthquake Museum

MUSEUM SPACE DIVISION

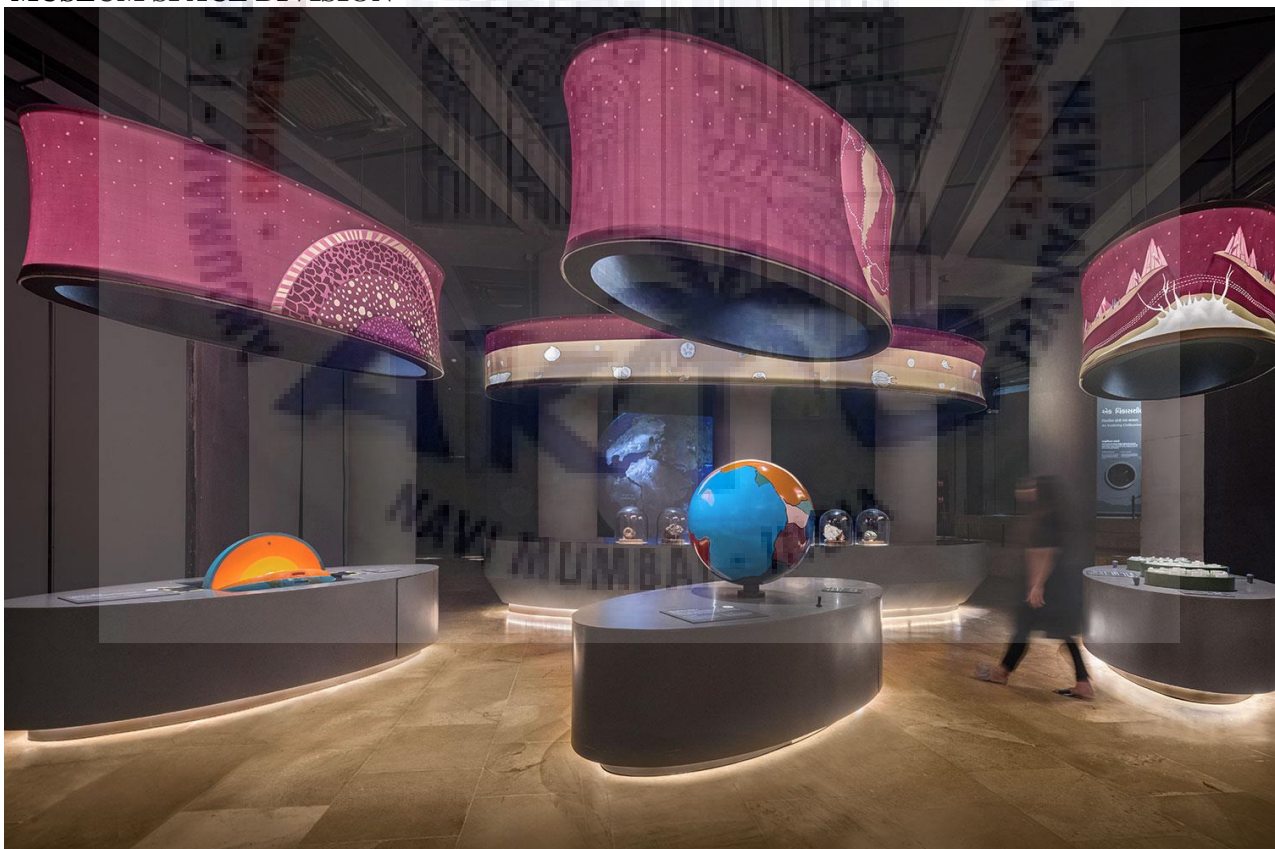


Fig no : 78, bhuj earthquake museum



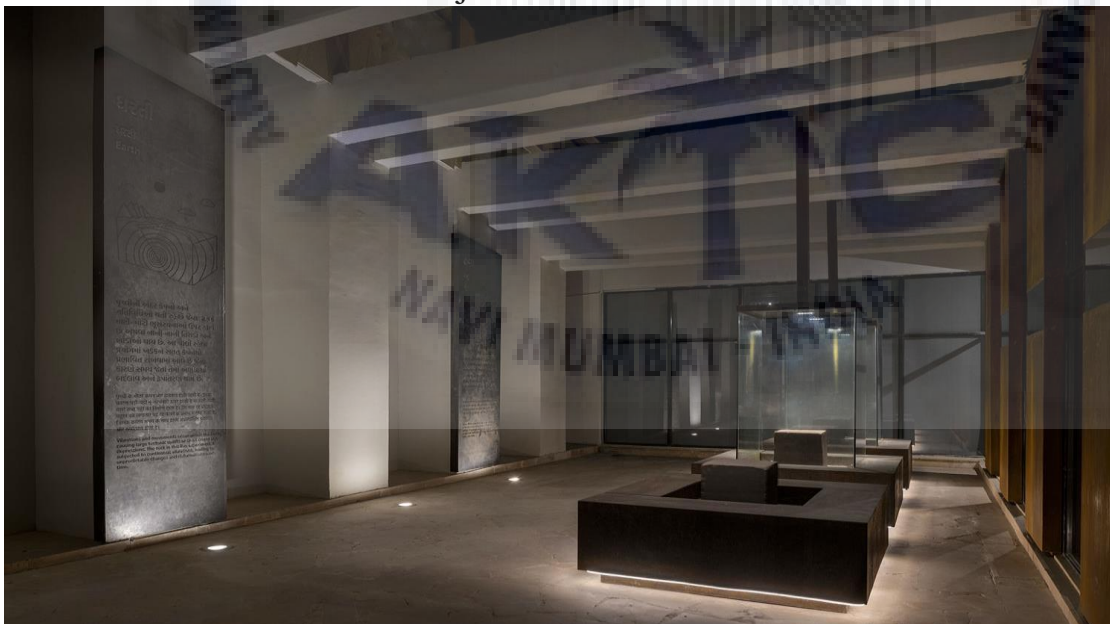
Rebirth: This is where we see the history of how the Earth has changed over millions of years, how landforms have formed, and how the land itself came to be. The Kutch region offers visitors a glimpse of affluent prehistoric human civilizations, historical trading routes in Gujarat, and the story of human progress and resiliency.



Rediscover: We learn about the inventiveness of Gujarati people, the tenacity of Kutch, and the causes of Gujarat's numerous natural disasters through the Rediscover block. Learn about the Gujarat region's varied natural features and how they relate to erratic natural phenomena. See the people of a region with unpredictable circumstances and their astounding adaptations and resilient responses through immersive films and interactive

Fig no : 79, Bhuj Earthquake Museum

Restore: The earthquake has some sort of impact on people from all walks of life. We describe below the sad incidents that followed the Bhuj earthquake in 2001. It also details the subsequent emergency rescue and relief operations. Engage with a variety of survivors' testimonies and experiences from the earthquake, as well as the memories of victims' loved ones from Gujarat and India.





Rebuild: This section provides us with a thorough grasp of the entire process of Gujarat's reconstruction, revitalization, and rebuilding to mitigate future disasters. It also demonstrates the group effort directed toward Gujarat's reconstruction following the earthquake in 2001. Seeing how an apex body developed a few weeks after the earthquake guaranteed prompt healing, repair, and rehabilitation.

Fig no : 80,bhuj earthquake





Fig no : 81, bhuj earthquake

Rethink: Through games and interactive activities, the Rethink Block educates us about global catastrophe response and preparedness methods. Find out about the diverse natural risks in different parts of India, how vulnerable the country is to them, and how we can be ready. Here, first-hand accounts and interviews are used to illustrate the emotional and psychosocial effects of post-disaster management.





Fig no : 82,bhuj earthquake

Relive: how the buildings crumbled, how lives became deaths, and how the earthquakes devastated Gujarat. You will feel the ground tremble beneath your feet and experience the vibrations that individuals realistically felt in the 2001 Earthquake thanks to the biggest simulation experience in the world, with cutting-edge 360-degree surrounding simulations. It also has the Smritivan tree, which is located inside an infinite chamber and allows you to write messages on the branches using paper petals.





Fig no : 83,bhuj earthquake

Renew: The purpose of this gallery is to allow visitors to honour those who lost their lives in this tragedy, to remember loved ones they may have lost, and to remember them positively. In remembrance of them, guests will ignite a virtual flame using touch panels that will radiate light upward and via digital LED walls, culminating in a unified light source. In India, this is the greatest concentration of optical fiber sensor-based illumination ever installed in one spot. Amazing and quite a sight to witness! (Tourism, 2021)



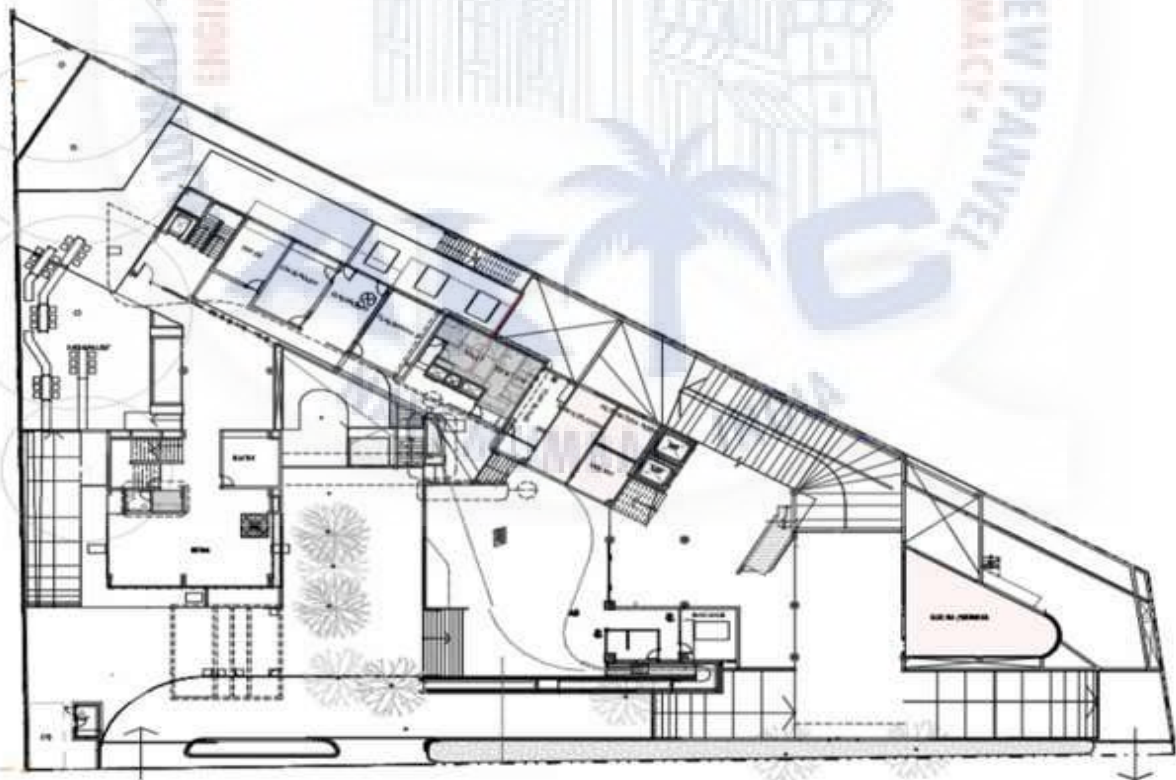
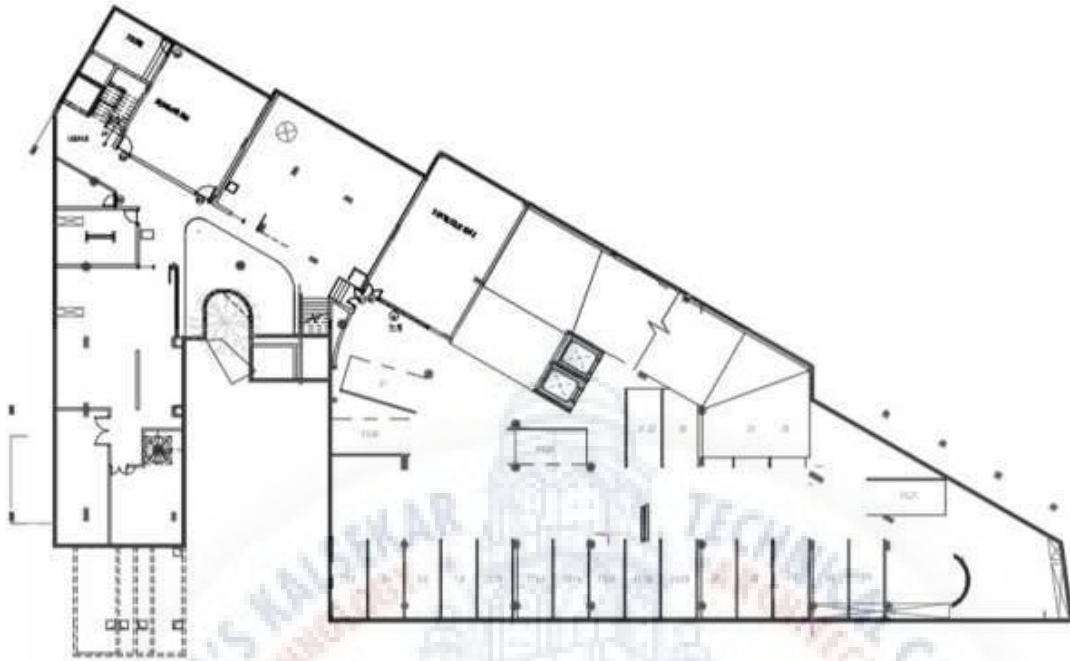


WITH AN EMPHASIS ON SOUTH INDIAN AND KARNATAKA'S MUSICAL TRADITIONS, THE BENGALURU MUSIC MUSEUM'S UNIQUE COLLECTION OF MUSICAL INSTRUMENTS, ANTIQUES, AND DISPLAYS HIGHLIGHTS THE COUNTRY'S RICH MUSICAL PAST. THIS IS WHAT THE MUSEUM'S "UNIQUENESS" ALLUDES TO. IT PROVIDES GUESTS WITH A UNIQUE AND ENGAGING WAY TO DELVE INTO THE RICH REALM OF INDIAN MUSIC.

BENGALURU MUSIC MUSEUM (IME)



BASEMENT PLAN

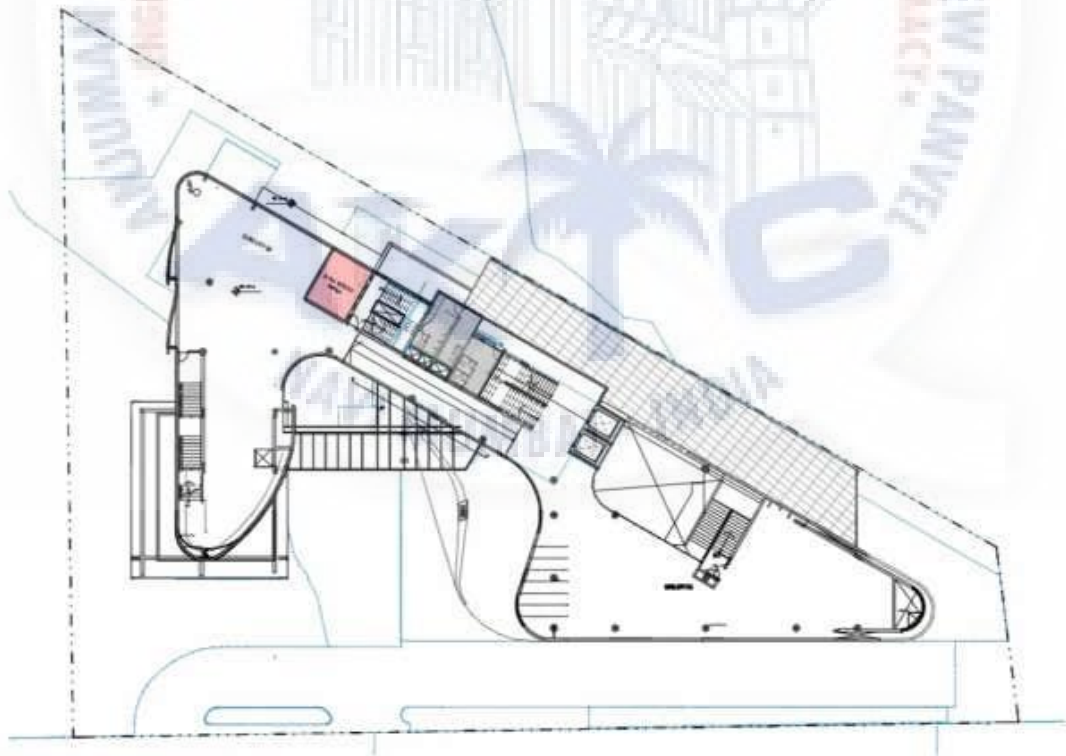
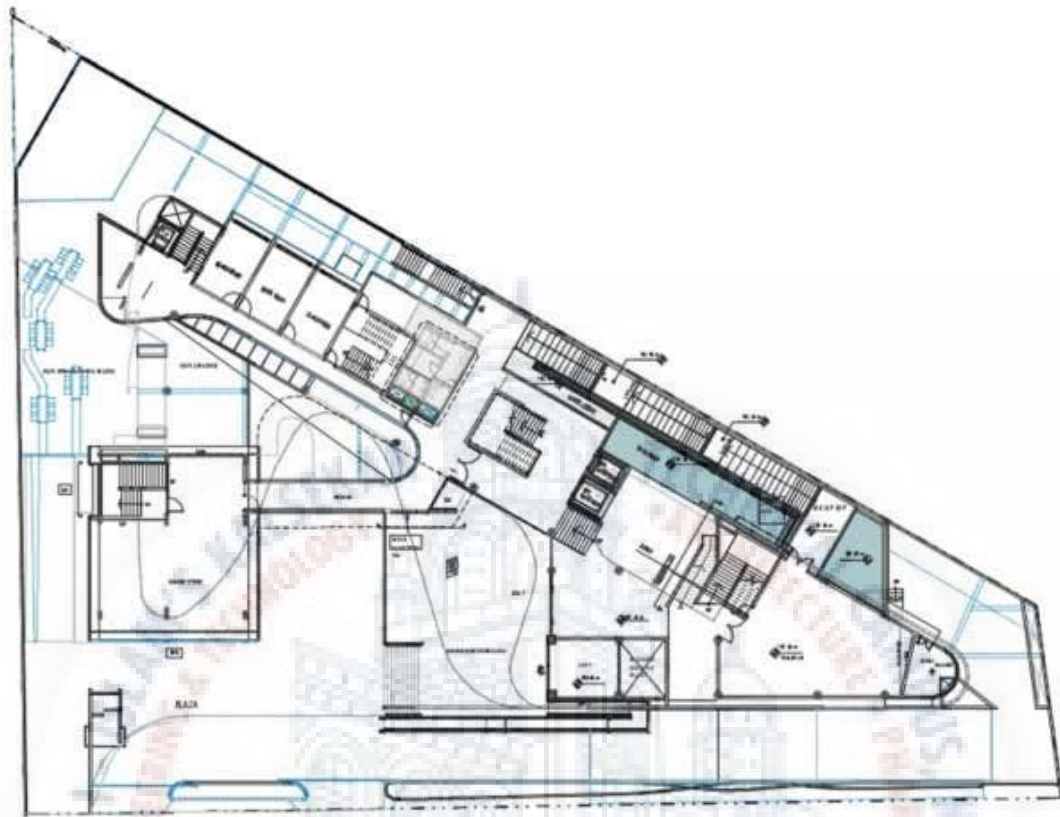


GROUND FLOOR PLAN

Fig no: 84,85 Bengaluru music museum, issuu



FIRST FLOOR PLAN

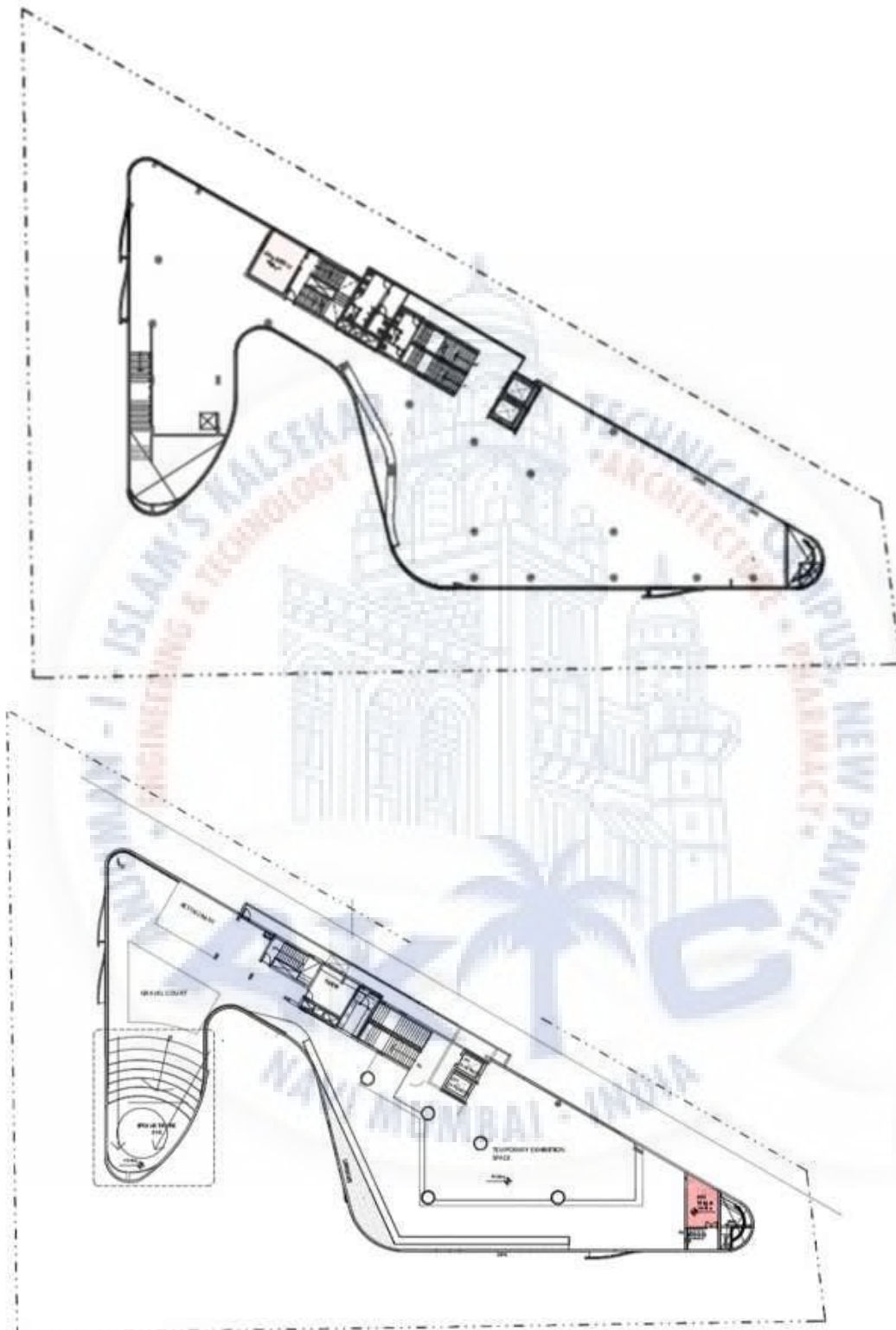


SECOND FLOOR PLAN

Fig no: 86,87 Bengaluru music museum, issuu



THIRD FLOOR PLAN



FOURTH FLOOR PLAN

Fig no: 88,89 Bengaluru Music Museum, issue



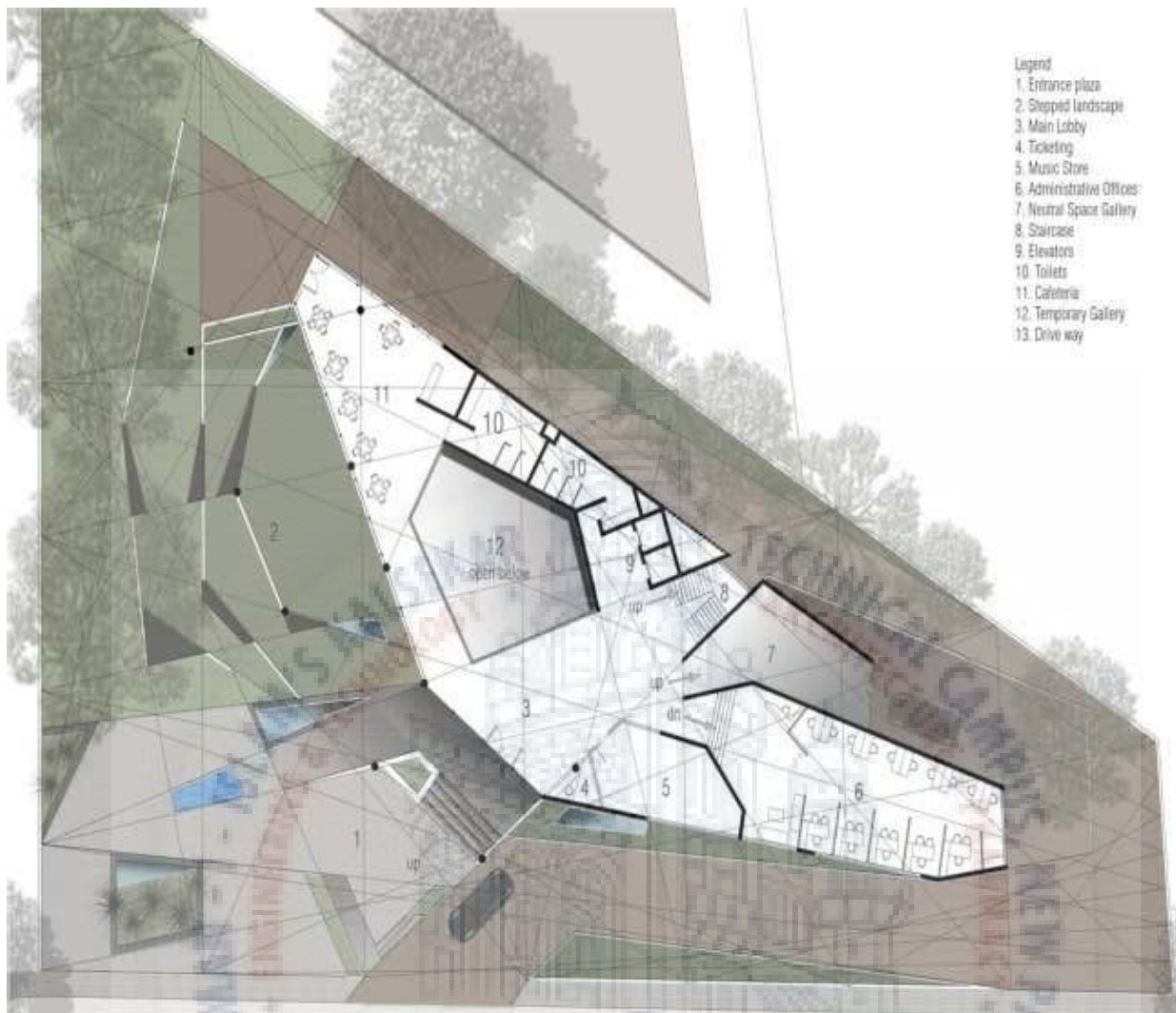


Fig no: 90 Bengaluru Music Museum, issuu

- The centre's entry is through a musical plaza with a sculpture garden that leads to a relaxing atmosphere.
- It descends to a makeshift exhibition area that doubles as a semi-formal performance venue. The structure has a small footprint and is composed of many floors connected by ramps, stairs, and a linear void.
- The first and second floors are home to galleries, and the top floor, farthest from the museum, houses the music school. The temporary gallery is located on the lower level, while the ground level functions as an entrance and lobby.
- The gallery, music shop, cafe, music school, and Movie Theater are located on the lobby level, along with an administrative space.
- The gallery level is reached by a visitor via a gently sloped, neutral area that leads from the lobby level.
- The gallery's shifting volumes, levels, and characters provide a unique environment for static experiences, shifting, and fleeting.



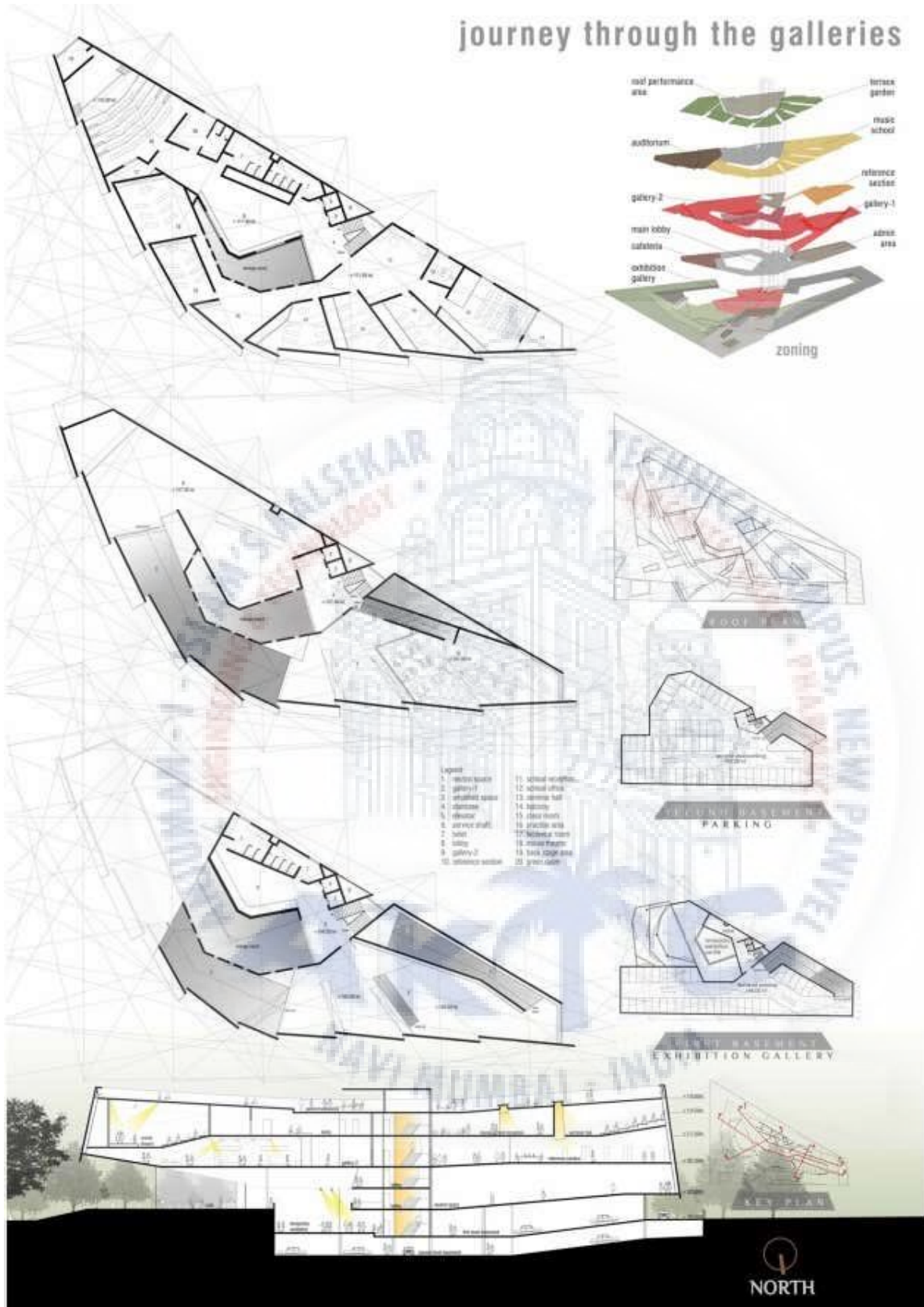


Fig no: 91 Bengaluru Music Museum, issuu



NATURAL DAYLIGHT SECTIONAL VIEW

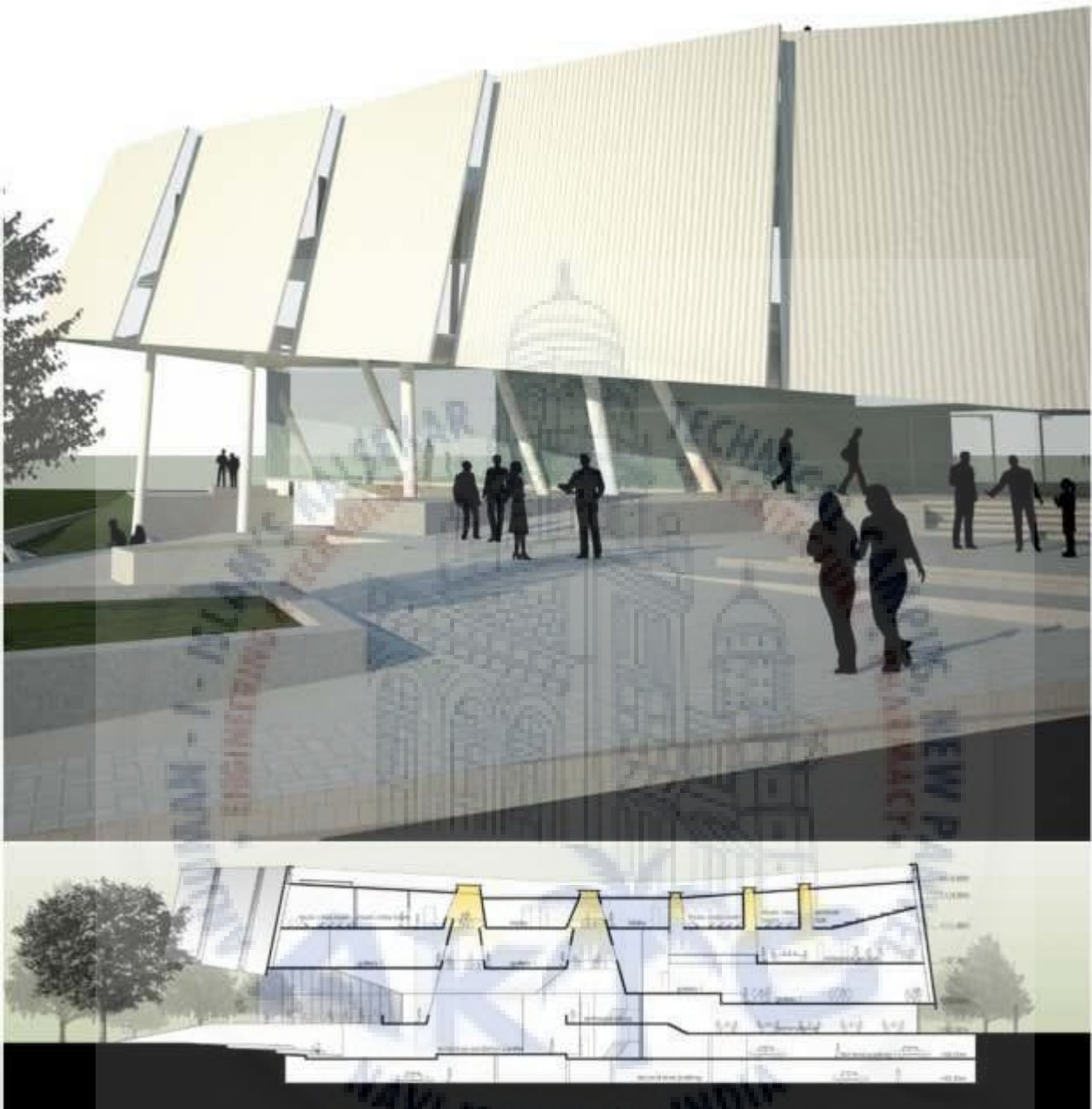
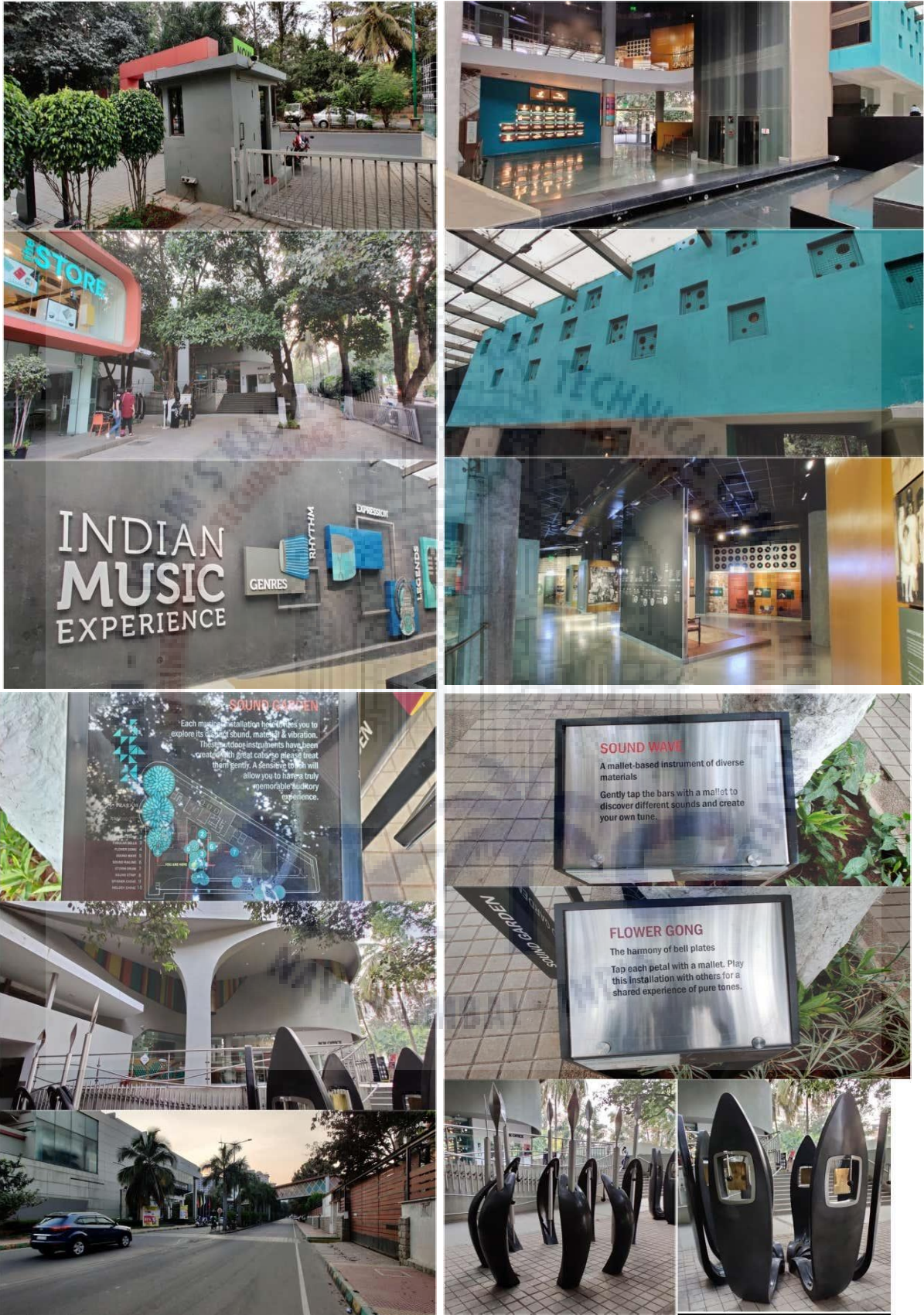


Fig no: 92 Bengaluru music museum, issuu



SITE PHOTOS





CASE STUDY COMPARATIVE

↑ Comparison chart

Analysis case studies

SR.NO	CASE STUDY	STUDY CATEGORY	PROJECT TYPE	LOCATION	AREA	OBJECTIVES
1.	Jewish museum	The conceptual background of building and cultural implementation in spaces	museum	Kreuzberg, Berlin, Germany	13000sqm	<ul style="list-style-type: none"> spatial understanding implementation of the event through structures
2.	matri mandir	how the space is emerging to enhance the conceptual program	meditation center	Auroville, Tamil Nadu	4,500 sqm	<ul style="list-style-type: none"> working the material colours . the structural form and spatial understanding
3.	Bhuj earthquake museum	how an event can be identifies through different material and spaces	museum	Bhuj , gujrat	1,500 sq. mts	<ul style="list-style-type: none"> understanding of how local material is used . how the spaces are contributing to the program
4.	guru Gopinath dance museum	how the institute is using the background of the culture and promoting the fictional background for feature	dance institute and museum	Vattiyookavu in Thiruvananthapuram district of Kerala	9000sqm	<ul style="list-style-type: none"> the function and program
5.	Bengaluru music museum	functional study of the space and utilization to create and user interactive spaces	music museum	Brigade Millenium Rd, JP Nagar 7th Phase, Bengaluru, Karnataka 560078	15224sqm	<ul style="list-style-type: none"> user interactive historical significance program of the space features of each elements and interaction

Table no .3 comparative analysis of the case study



COMPARATIVE ANALYSIS OF CASE STUDY

	JEWISH MUSEUM	BHUJ MUSEUM	MATRI MANDIR	GURU GOPINATH DANCE MUSEUM	BENGALURU MUSIC MUSEUM
RECEPTION	Present	Present	Present	Present	Present
ADMIN	Present	Present	Present	Present	Present
TRAINING CENTRE	Present	Present	Present	Present	Present
WORKSHOP	Present	Present	Present	Present	Present
EXHIBITION AREA	Present	Present	Present	Present	Present
PUBLIC PLAZA	Present	Present	Present	Present	Present
CAFE	Present	Present	Present	Present	Present
AMPHITHEATRE	Present	Present	Present	Present	Present
CLASSROOM	Present	Present	Present	Present	Present
ACTIVITY CENTRE	Present	Present	Present	Present	Present
LIBRARY	Present	Present	Present	Present	Present
THEATER	Present	Present	Present	Present	Present

Table no 4 analysis of the case study through Navarasa



SITE -1

DELHI VIKAS PURI

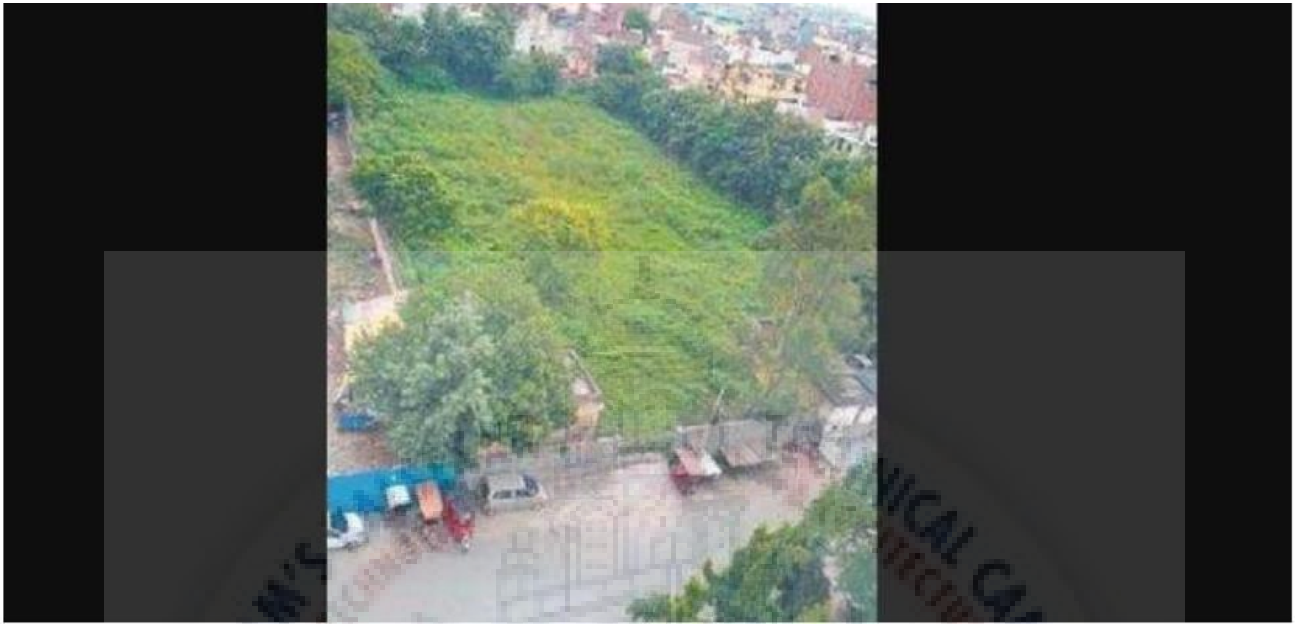


Fig no: 93, Hindustan Times

The Kejriwal administration plans to construct a state-of-the-art, spectacular "Cultural Center" in Vikaspuri to advance art and culture in the nation's capital. The facility, which will span 1.09 acres and include several cutting-edge amenities for artists nationwide, is being planned. On Monday, the Sahitya Kala Parishad officials and the Minister of Art, Culture, and Languages, Ms Atishi, had a review meeting to talk about the plans for the future Cultural Center. The project aims to promote India's rich cultural legacy and provide artists with a forum.

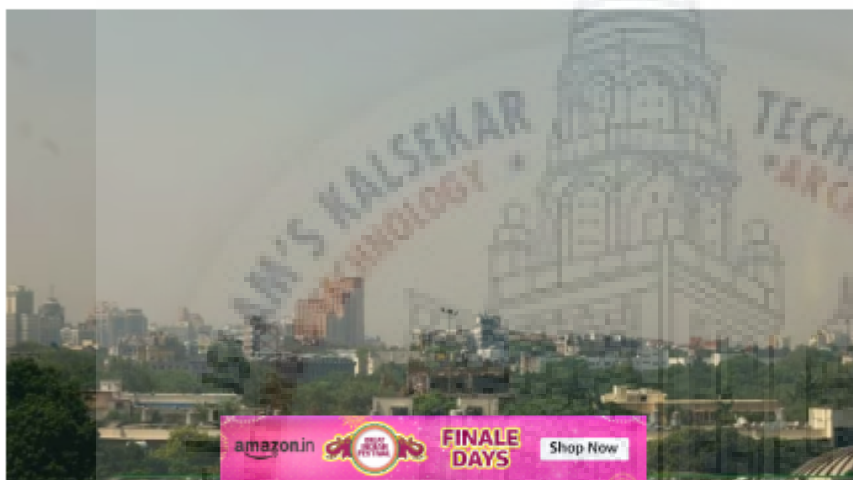
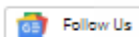


Delhi to get another cultural centre, equipped with an auditorium and art gallery

The centre is being planned in West Delhi's Vikaspuri on a one-acre plot of land

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"Tenders have already been floated... a company has been shortlisted... Work will be awarded soon," said an official.

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Delhi will get another cultural centre that will serve as a platform for children, young people, and artists to help them showcase their talent through different forms of art, dance and singing.

Spread across a one-acre plot, the centre will comprise an auditorium, with a seating capacity of 260 people, a training hall, an art gallery, a multi-purpose hall along with other facilities.

According to officials, the cultural centre is a project of the Department of Art, Culture and Development and the execution will be done by the Tourism Department.

Education
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Proposed area program of this site

Features of Delhi Government's New Cultural Centre in Vikaspuri

- > Auditorium with 260 seater capacity
- > Multipurpose Hall
- > Conference Rooms
- > Guest rooms
- > Academy Offices
- > Rehearsal and Training Hall
- > Art Galleries
- > Library
- > Changing Rooms
- > Green Roof Terrace



Site location plan

Total area: 1 acre (4888sqm)



SITE -2

Mumbai site

Easter wavefront development

Fig no: 94, Hindustan Times

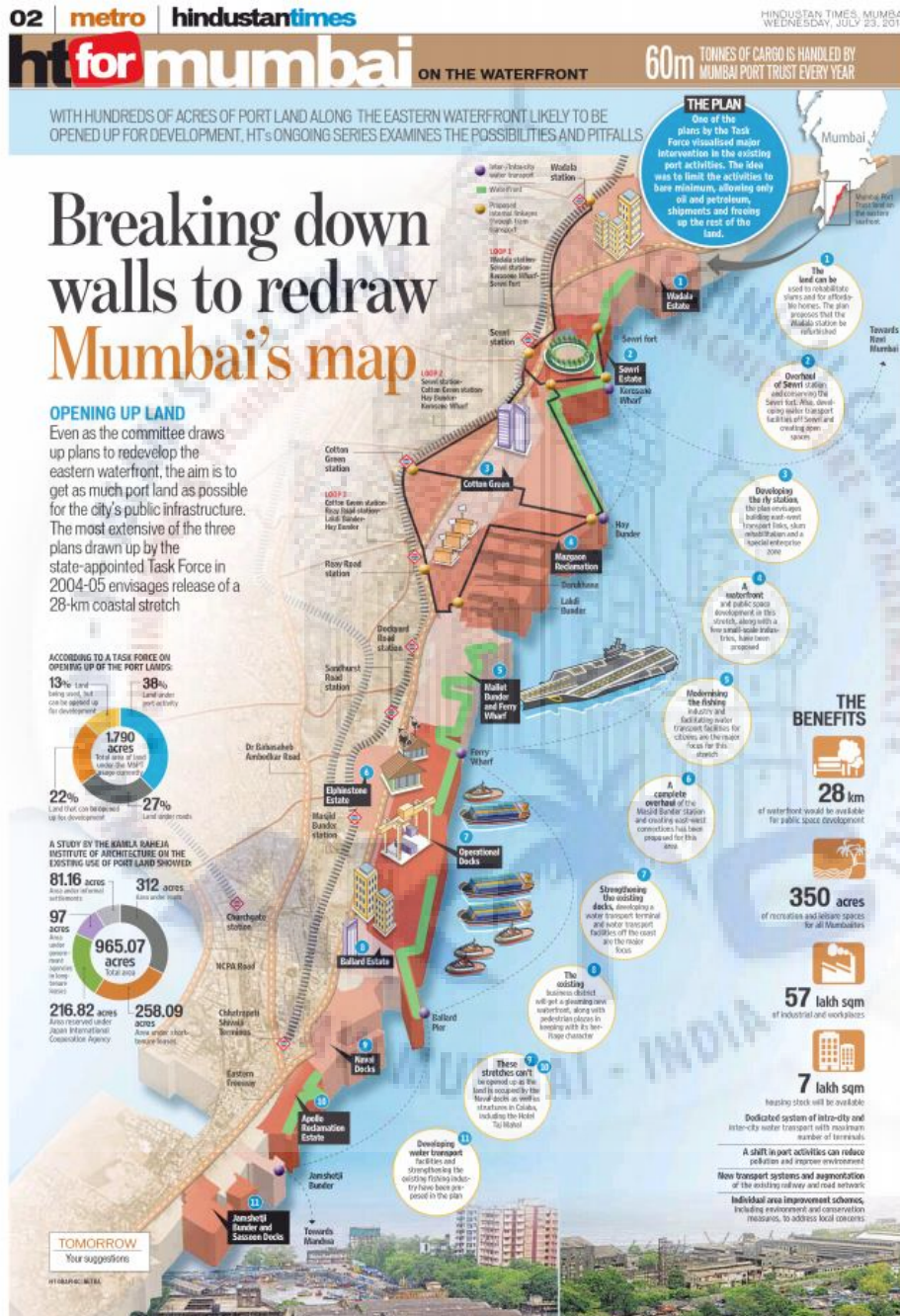


Fig no : 94, MCGM

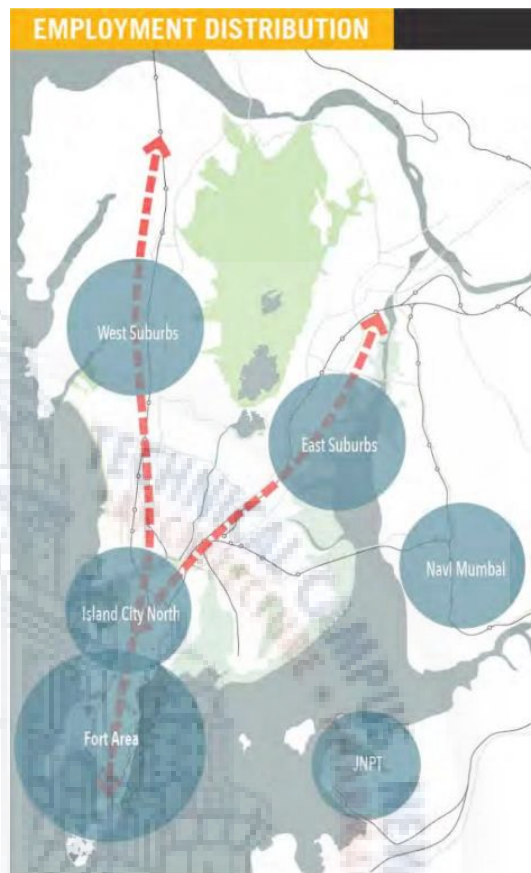


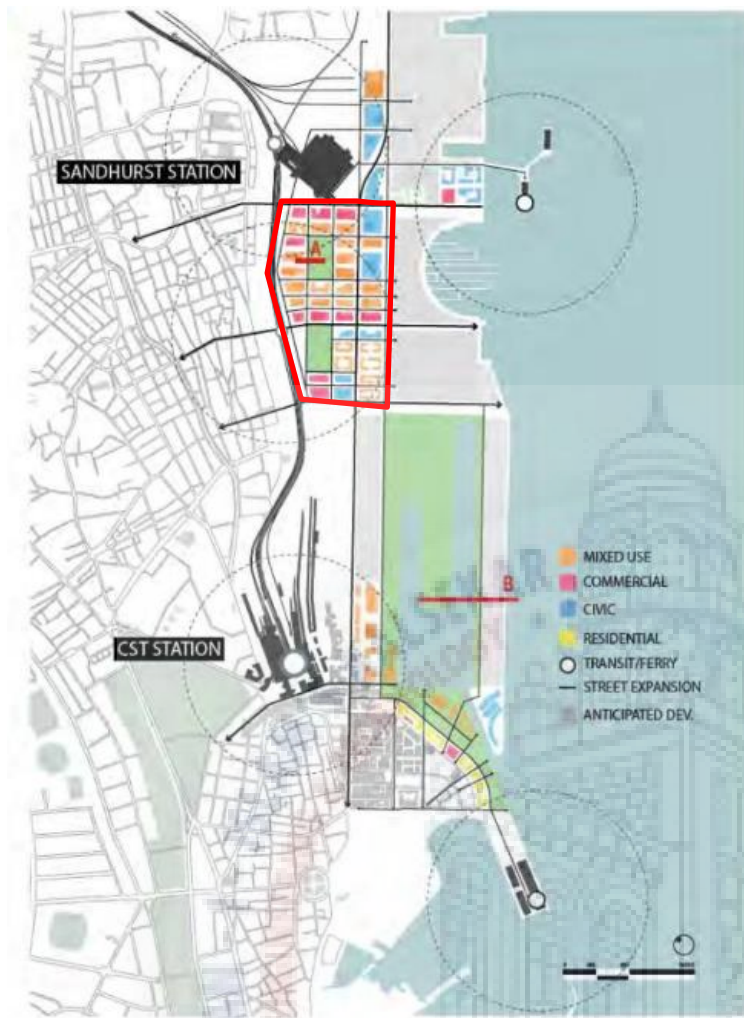
Fig no : 96, MCGM

A port waterfront development zone has been designated as a special zone for the project by the six-member DP planning committee. Even though the action makes the project possible, the authorities must get BMC approval by the unique requirements of the Development Control and Promotion Regulations.

Fig no : 95, MCGM

The MbPT intends to develop 500 hectares between Wadalba and Ferry Wharf as part of the eastern waterfront project. The project will provide homes, educational facilities, and a tourist-oriented eastern coastline with the construction of marinas, promenades, parks, and bike paths, among other things. The master plan will be drafted by consultants that have been hired.





Limitations on Individual Automobiles To lessen the number of private automobiles that pass through the district, parking spaces are suggested around the major transport stops. Congestion charges for private cars are also being considered during busy hours.

Walkable Neighborhood The Mumbai Marina District should have large walkways and pedestrian-friendly streets with a revised grid size that promotes walking.

Complete Coverage of Transportation Public transportation hubs (such as train, metro, bus, and ferry) will provide access to the whole Mumbai Marina District, which is designated as a public realm.

Limitations on Individual Automobiles To lessen the number

of private automobiles that pass through the district, parking spaces are suggested around the major transport stops. Congestion charges for private cars are also being considered during busy hours. Promenades, parks, and open spaces are planned for the waterfront, catering to the needs of all Mumbai residents as well as those throughout the globe. Public facilities should be designed with historical and regional cultural components in mind, emphasizing Mumbai's rich past.

Regulation of Density and Height

Density and height restrictions are suggested to guarantee a waterfront view for the entire district: The high-density construction District will focus on the area around the main train terminals and reduce the height of buildings in the vicinity of the shoreline.

Centralized Management of Water and Energy

At the lowest point in the district, a sizable water reservoir project under a public-private partnership is suggested to increase the effectiveness of stormwater management. In addition to managing stormwater, the reservoir will generate renewable energy. The water and energy should be centrally managed for the entire Mumbai Marina



SITE-3



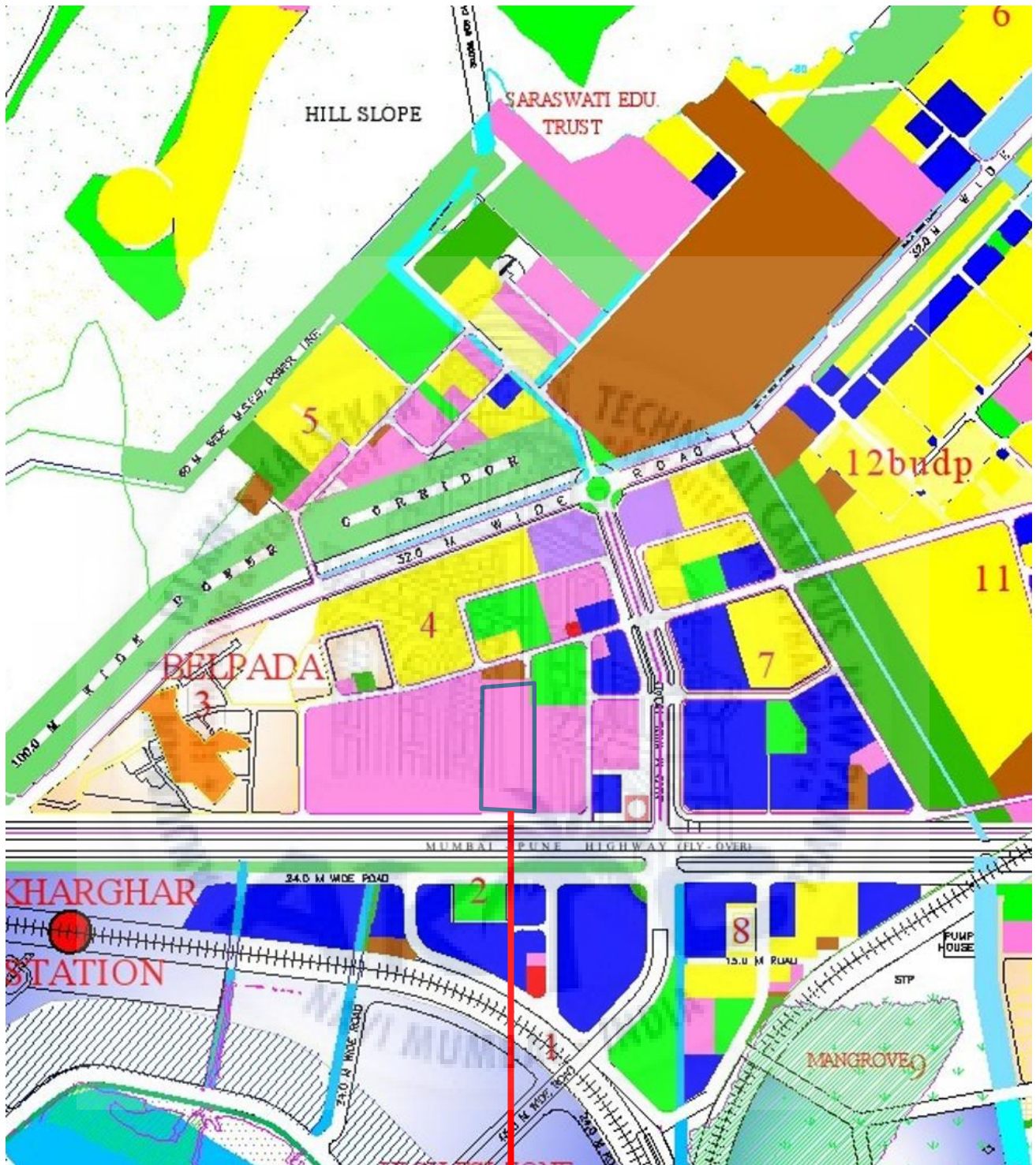
SECTOR 4, Kharghar Highway, Sector 4, Kharghar, Navi Mumbai, Maharashtra 410210.

The land comes under an institutional zone, the neighbourhood context of the site is the potential to develop a happening space like a dance academy, as the surrounding buildings consist of institutes.

The utilization of the build form will be more.



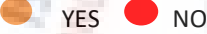
Development plan of Kharghar showing the development plan of the site



Site



7. SITE COMPARATIVE

sr.no	CRITERIA	SITE-1(Delhi)	SITE -2(Mumbai)	site -3(kharghar)
1	PROXIMITY TO CULTURAL AREA	●	●	●
2	SPACE AVAILABILITY	●	●	●
3	NATURAL BEAUTY	●	●	●
4	TOURIST ATTRACTION	●	●	●
5	ACCESSIBILITY	●	●	●
6	PUBLIC TRANSPORT	●	●	●
7	INFRASTRUCTURE	●	●	●
8	WATER AND POWER AVAILABILITY	●	●	●
9	WATERBODY	●	●	●
10	CULTURAL AMENITIES	●	●	●
11	NEIGHBOURHOOD CONTEXT	●	●	●
				

The potential site with all the parameters majorly falls under the Kharghar site



7. TENTATIVE AREA PROGRAM

sr.no	SPACES	SUBSPACES	area(sqm)	unit
1	open-air theatre	seating area	1500	1
		stage area	500	1
		green room	100	1
		backstage	150	1
		storage	50	1
2	concert hall	auditorium	600	1
		stage area	100	1
		backstage	50	1
		storage	50	1
		green rooms	30	1
		toilets	50	1
		room mechanical	50	1
		audience lounge	50	1
		audience toilet	40	1
		entrance lobby	150	1
Gallery	400	1		
3	Gallery	stone sculpture	300	1
		lobby and reception	150	1
		office	150	1
		generator room	50	1
		lounge	150	2
		toilets	50	2
		café shop	200	1
		lobby and reception	15	1
4	administration block	office space	200	1
		conference room	100	1
		secretary	50	1
		askance room	30	1
		dining	100	1
		toilets	50	1
		record room	50	1
5	food court	seating area	1500	1
		kitchen	500	1



6	practice /training centre	lobby and reception	150	1
		music class	80	1
		dance class(pavilion)	600	1
		lobby staffroom	150	1
		toilet	30	2
		store room	30	2
7	training centre	practice area	150	1
		restroom	80	2
		dressing area	50	2
		music room	30	1
8	performance theatre	performance space	300	1
		restroom	50	2
		waiting room	50	1



List of figures:

- Fig no: 2 <https://www.artlimited.net/1045548/art/painting-emotion-2-acrylic/en/11730403>
- Fig no: 3 https://www.researchgate.net/figure/Plutchiks-model-of-emotions-consists-of-eight-primary-emotions-source_fig1_340443599
- Fig no:4 https://en.wikipedia.org/wiki/File:Plutchik_Dyads.svg
- Fig no: 5 <https://calmerry.com/blog/psychology/6-types-of-basic-emotion/>
- Fig no: 6 <https://calmerry.com/blog/psychology/6-types-of-basic-emotion/>
- Fig no 7 <https://calmerry.com/blog/psychology/6-types-of-basic-emotion/>
- Fig no 8 <https://calmerry.com/blog/psychology/6-types-of-basic-emotion/>
- Fig no: 9 <https://calmerry.com/blog/psychology/6-types-of-basic-emotion/>
- Fig no: 10 <https://calmerry.com/blog/psychology/6-types-of-basic-emotion/>
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