The Maharashtra Museum

Journey through Maharashtra's Past.

By

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A REPORT

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AIKTC
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CERTIFICATE

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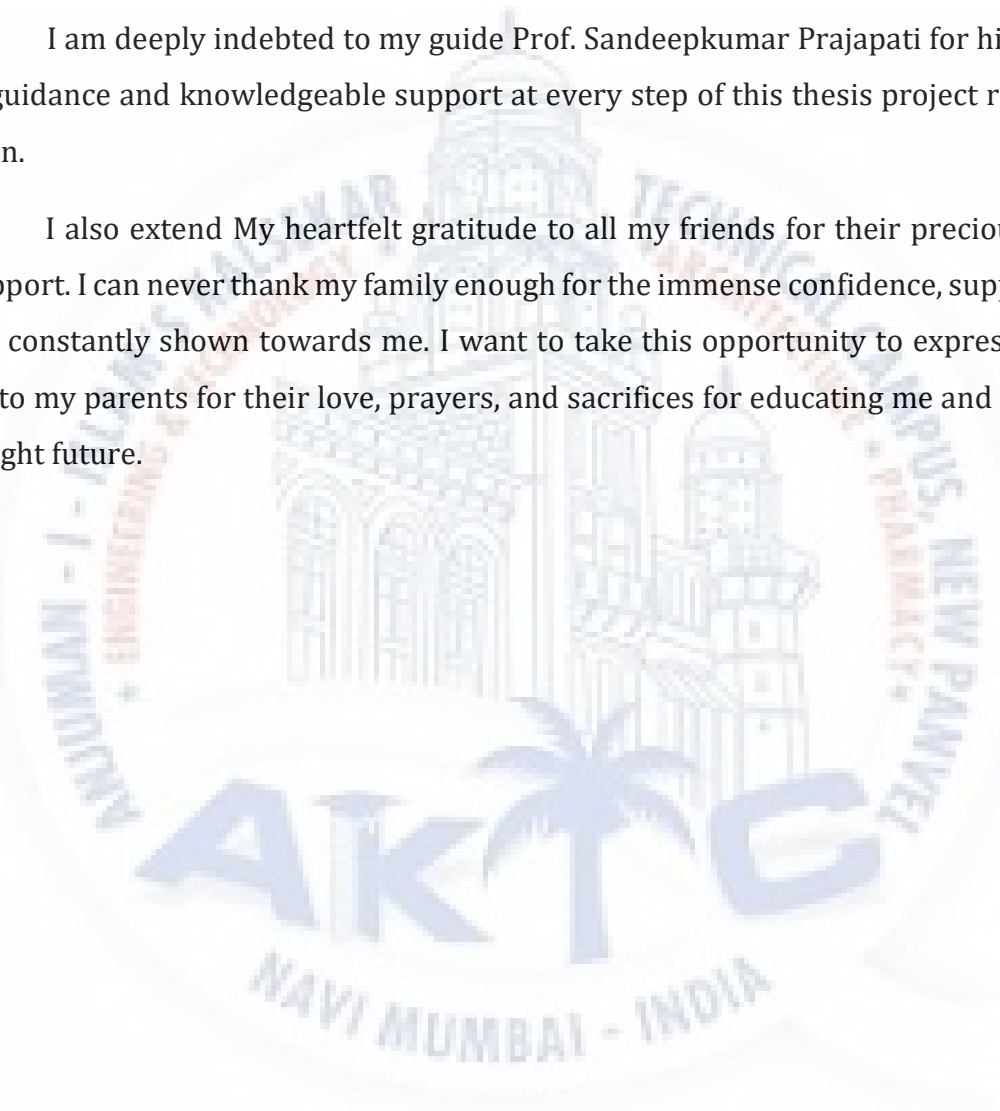
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ABSTRACT

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ABSTRACT

This thesis delves into the exploration of Maharashtra's exceptionally rich cultural heritage. Maharashtra boasts a rich and diverse cultural heritage, with a legacy of tradition in religion, art, literature, theatre, and music that has persisted for centuries. The primary objective of this thesis is to understand evolution of Maharashtra, its different eras that have shaped it with different culture and traditions. To promote education and study in the fields of history, archaeology & arts. And raising awareness about Maharashtra's history as well as its significance in shaping India's Heritage.

The methodology includes the study of history & significance of Maharashtra, various live studies showcasing the different aspects of states cultural heritage. Also conducting online case studies of different states or regions to explore the need and importance of exhibiting the states history, culture and evolution. The idea is to create a museum space which can showcase both tangible and intangible aspects of heritage for educational and recreational purposes. The ultimate goal of this research is to contribute to the ongoing efforts to preserve, cherish, and celebrate the multifaceted and vibrant cultural heritage of Maharashtra which can serve as an identity of the state.

Keywords: Culture, Tradition, Cultural Heritage, Education & Awareness, Historical Significance, Art & Craft, Evolution.

THE MAHARASHTRA MUSEUM

QUESTIONARY
- What is the historical significance of Maharashtra its impact on local culture and traditions? — 1
- How can interactive technologies, multimedia be incorporated into exhibits to enhance learning and exploration? — 2

STANDARDS
- CIRCULATION & PLANNING
- LIGHTING

MUSEUMS
- Types of museums
  - National Importance Museums
  - Memorial Museums
  - State Museums
  - University Museums
  - Archaelogical Museums
  - Science & Technology Museums
- What is State or Regional Museum
  - A state museum is a type of museum that is established and operated by a government at the state or regional level.

MAHARASHTRA
- History & Significance of Maharashtra
  - Geographic Profile
  - Evolution
  - Post Independance
- Historial Timeline
  - Ancient & Medival
  - Sultanate Periods
  - Chattrapati Shivaji Maharaj Era
  - Reign of British
  - Maratha Liberation
- Maharashtra' Traditions
- Maharashtra's Culture
- Maharashtra's Festivals
- Maharashtra's Literature
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RESEARCH METHODOLOGY

SITE JUSTIFICATION
- SITE LOCATION
  - Background Study
  - Site Analysis
- WHY PUNE
  - Cultural Capital of Maharashtra
  - Site in Context of University Campus

INTRODUCTION
- The Maharashtra Museum' aimed to showcasing the state's rich cultural heritage.It seeks to create an architecturally significant space that engages visitors with its diverse collection of historical artifacts, artwork, and traditions. By balancing aesthetics, functionality, and cultural sensitivity, the design aims to become a vibrant cultural hub, promoting education, research, and tourism in Maharashtra.

AIM
- To create a connection between architecture and society that offers immersive and interactive experiences, allowing visitors to connect with Maharashtra's past and culture.

OBJECTIVES
- To reinforce and promote the cultural identity of Maharashtra by presenting its history, traditions, and artistic achievements
- To preserve and conserve Maharashtra's cultural heritage and historical treasures.
- To promote education and study in the fields of history, archaeology, and art.
- To raise public awareness about Maharashtra's history and culture, as well as its significance in shaping India's heritage.
- To promote tourism in Maharashtra resulting in economic growth to locals.

CASE STUDY
- LIVE STUDY
  - Program — Chatrapati shivaji maharaj sangralay, Mumbai
  - Bihar Museum, Patna.
    - Program
    - Planning
    - Concept
- DESKTOP STUDY
  - Virasat-e-Khalsa
    - Concept
    - Planning
    - Form
  - National Museum, New Delhi.
    - Program
  - MAXXI Museum, Italy
    - Form
  - National Museum, Qatar.
    - Form

PROGRAM
- SPACE PROGRAM
- AREA PROGRAM

1. INTRODUCTION

India, the largest democracy of the world and one of the most **culturally** and **geographically diverse** places on earth, is a large living museum with innumerable pockets of **cultural** and **natural** heritage.

One of the wealthiest states is **Maharashtra**, which boasts a sophisticated industrial infrastructure and a thriving agricultural sector. The state has a strong cultural heritage and geographical diversity to draw tourists in addition to its monetary success.

Maharashtra's cultural heritage is a vibrant mosaic woven from the threads of history, tradition, art, and belief systems. Situated in the western part of India, Maharashtra boasts a rich tapestry of diverse communities, languages, and practices that have evolved over centuries. This heritage encompasses a wide spectrum of tangible and intangible expressions, ranging from inspiring architecture, exquisite crafts, and captivating performing arts to age-old rituals, languages, and culinary traditions. Through this thesis, we embark on an immersive journey to unfold the layers of Maharashtra's cultural heritage, exploring into its historical evolution, influences, and contemporary significance. This journey will not just help us learn more about history, but also play a role in safeguarding and preserving Maharashtra's varied and valuable cultural heritage.

1.1 AIM, OBJECTIVES, SCOPE & LIMITATIONS:

Aim:

To create a connection between architecture and society that offers immersive and interactive experiences, allowing visitors to connect with Maharashtra's past and culture.

Objectives:

The Objectives for research can include following:

- To reinforce and promote the cultural identity of Maharashtra by presenting its history, traditions, and artistic achievements.
- To preserve and conserve Maharashtra's cultural heritage and historical treasures.
- To promote education and study in the fields of history, archaeology, and art.
- To promote tourism in Maharashtra resulting in economic growth to locals.
- To raise public awareness about Maharashtra's history and culture, as well as its significance in shaping India's heritage.

Scope:

- Maharashtra has a rich cultural past that dates back centuries. This intervention can display antiques, works of art, and historical artefacts that reflect the state's rich cultural and creative history.
- It has the potential to contribute to the growth of tourism in Maharashtra, resulting in economic advantages for local populations.
- It can open up possibilities for study and intellectual exploration.
- As one of India's most important states, a well-curated Maharashtra Museum may contribute to the country's national identity by displaying the essence of its culture and tradition.

Limitations:

- Long-term preservation of delicate objects and historical treasures can be a difficult and expensive endeavor.
- To efficiently manage tourism while limiting its impact on the environment and local communities, meticulous planning and resources are required.
- Choosing what to include in the museum's exhibitions may be difficult because Maharashtra has a wide and diverse cultural heritage, and decisions about representation can be delicate.

1.2 BACKGROUND STUDY:

HISTORY AND SIGNIFICANCE OF MAHARASHTRA.

Rathi, which meaning chariot driver, is thought to be the origin of the name Maharashtra. With the creation of its first Buddhist caves in the second century BC, Maharashtra was first mentioned in writing. In a travelogue written by a Chinese traveler of the time, Huan Tsang, in the seventh century, the word Maharashtra first emerged. The first Hindu king, according to history, controlled the realm from Badami in the sixth century.

Maharashtra is known for its rich cultural legacy. There is a rich legacy that spans centuries in religion, art, literature, theater, and music. At the moment, the State maintains the same heritage and makes significant contributions in these areas.

The religious world is extremely diverse. Five of the twelve famous Jyotirlingas (Hindu shrines) are located in Maharashtra. Wid Singh, the tenth Sikh Guru, is buried in Nanded, Maharashtra. It draws a considerable number of pilgrims who are Sikhs. The Ganapati festival (Lord Ganesha worship) is the most popular celebration among all communities.

Geographical Profile

The Land

Maharashtra, which is in the northernmost region of Peninsular India and has control over the Arabian Sea thanks to its port city of Mumbai, is remarkably homogeneous physically according to the underlying geology. The state's predominant physical characteristic is its plateau-like nature. The Maharashtra Desh is a plateau of plateaux, with its slopes gently dropping towards the east and southeast and its western upturned rims ascending to form the Sahyadri Range. The plateaux, like those in Ahmednagar, Buldana, and Yavatmal, have been sculpted into alternate broad-river valleys and intervening higher lever interfluves by the major rivers and their master tributaries. The Sahyadri Range serves as Maharashtra's skeletal framework. It rises to an average elevation of 1000 m and then drops precipitously to the Konkan on the west. The hill land gradually descends to the plateau level as it moves east via the Mawal transitional region. The Sahyadri Range is characterized by a group of crowning plateaux on the top.

The Konkan is a small coastal plain that is just around 50 km wide and is located between the Arabian Sea and the Sahyadri Range. It is not a flat country, despite being located primarily below 200 meters. The Konkan is heavily divided and fractured, alternating between low laterite plateaux and small, steep-sided valleys.

Physical impediments that make it difficult to move about, such as the Satpudas hills on the state's northern border and the Bhamragad-Chiroli-Gaikhuri Ranges on its eastern border, also act as natural boundaries.

Geology & Topography

With the exception of Mumbai and the eastern limits, Maharashtra's skyline is monotonously uniform and flat. The topography of the state is the outcome of the state's geological structure. With the exception of the most eastern Vidarbha area and parts of Kolhapur and Sindhudurg, the state territory primarily overlaps with the Deccan Traps. Between 60 and 90 million years ago, the flow of basic lava via fractures produced large amounts of horizontally bedded basalt. Variations in composition and structure result in the enormous, well-jointed steel-gray cliff faces and structural benches of vesicular amygdaloid lava and ash layers, which together contribute to the pyramida-shaped hills and crest-level plateaux or mesas. Earth sculpting in a tropical climate completed the picture, which entailed accurately defining the characteristics of the landforms in semi-arid settings and rounding the hilltops in rainy conditions. The compartmentalization of the Desh into wide, open river valleys, alternating with plateau interfluves that constitute the ribs of the Sahyadrian backbone, has been further supported by the fluvial movement of the Krishna, Bhima, Godavari, Tapi-Purna, and Wardha-Wainganga river systems. Contrastingly, the hill torrents of the Konkan, which are just about 100 kilometers long, drop down as raging streams that flow through deeply cut valleys and end in tidal estuaries.

Resources

Only 17% of the state's land is forested, with the Sahyadri Range and the eastern part covered in forests. The plateaux are covered with open scrub jungle. If Maharashtra once represented the Maha Kantara, presently there is very little of it left due to extensive denudation and removal of the vegetation.

Maharashtra's soils are remnants, originating from the basalts beneath. The regur (black-cotton soil), which is clayey, rich in iron but lacking in nitrogen and organic matter and moisture-retentive, is found on the semi-dry plateau. These kali soils are deeper and heavier where they have been redeposited along river basins, making them better suited for rabi crops. The optimum Kharif zone is formed by the morand soils, which are farther away and have a better lime composition. Higher plateau locations have richer soils with more gravel in them. The same basalts in the wet Konkan and the Sahyadri Range give rise to brick-red laterites that are fruitful when covered in a forest but easily stripped into a sterile varkas when the vegetation is removed. The majority of Maharashtra's soils are shallow and often subpar.

Water is the most valuable natural resource in the state, has a high demand, and is distributed most unevenly. Even in the humid Konkan, many villages lack access to clean drinking water, particularly in the summer. Irrigation covers just 11% of the net sown area. Around 55% of the irrigable water comes from well irrigation, which has increased as a result of perched water levels in the basalt aquifers. All tank irrigation is carried out on the granitic-gneissic terrain of Vidarbha's eastern hilly region.

Beyond the basalt region, in eastern Vidarbha, southern Kolhapur, and the Sindhudurg region, are Maharashtra's mineral-bearing zones. The main mineral belt is comprised of the districts of Chandrapur, Gadchirali, Bhandara, and Nagpur. Coal and manganese are the predominant minerals, and iron ore and limestone have significant economic value. There are substantial illimenite deposits along the Ratnagiri shore.

Understanding Evolution Of Maharashtra

A sizable portion of western India is made up of the state of Maharashtra. Its boundaries are 72.6 and 80.9 degrees east longitude and 22.1 and 16.4 degrees north latitude. Its western boundary is marked by the Arabian Sea, while Benuum, which is bordered by Gujarat, Madhya Pradesh, Mysore, and Andhra Pradesh, is located on its north, west, south, and south-east. The State covers an area of 118279.9 square miles, or about 9.64 percent of the total territory of India, excluding Goa, Daman, and Div.

The State is divided into four divisions, namely Bombay, Poona, Aurangabad, and Nagpur, for administrative convenience. Greater Bombay, Thana, Kolaba Ratnagiri, Nasik, Dhulia, and Jalganv are all included in the Bombay Division, whilst Ahmadnagar, Poona, Satara, Sangli, Solapur, and Kolhapur are all included in the Poona Division. Aurangabad Division includes the Marathavada region's districts of Aurangabad, Parbhani, Bid, Nanded, and Osmanabad, while Nagpur Division includes the Vidarbha region's districts of Buldhana, Akola, Amaravati, Yeotmal, Wardha, Nagpur, Bhandara, and Canda.

Physiography of the State may be considered first. For, it has determined the subsequent political, economic, social and cultural development of the State. Maharashtra consists of two main divisions.

(1) The Deccan Plateau, and

(2) The Konkan Plain.

The plateau is one mass of basaltic lava which erupted and spread over the ancient land surface some time during the Upper Cretaceous period. (Excluding Malva and some part of Northern Karnatak, its limit is almost conterminous with the limits of the Marathi language.)

The Deccan Plateau

Deccan can lay claim to being older than Deccan. It appears to be based on "Dakhan," which comes from "Daksina-patha," which means "the southern road." This appears to have been the common term for the region south of the Narmada up to Kanyakumari during the time of Yaska. It is mentioned in a number of Puranas, the Mahabharata, the Ramayana, the Baudhdyana, and Kautilya. Additionally, it is occasionally mentioned in early Jain and Buddhist literature. It was known as Dachinabdes to the Greeks and Romans.

This appellation, which had greater significance, started to be displaced by the name "Maharashtra" about the fifth or sixth century. The first one gets it from "Mahar," the third from "Rathi" or "Maharathi," and the rest from "Maharastra," a "vast country" that is progressively becoming more civilized and taking the place of the previous "Dandakaranya."

The name Vidarbha, likely the first Aryan settlement, appears to be the oldest ancient in this nation. The entire State's western border is formed by the Arabian Sea.

The Konkan Plain.

The coastal strip of Konkan is thought to be a platform of marine denudations uplifted to form a narrow plain, running from the southernmost point of North Kanara to Damanganga in the north. It is not equally fertile, evenly level, or straight.

Sub-Sahyadri hills, some of which reach the sea, run parallel to and through the plain. The plain is divided into North and South Konkan by the Kalyan Creek. Parallel streams drain both, but the former is more fruitful due to large concentrations of river silt. The latter is divided into pieces by hills and rendered even more worthless by widespread laterite occurrences.

The Godavari and Krsna river systems are the two main river systems. Numerous rivers and streams that have their watersheds in one or both of the Western Ghat hills join these larger rivers and run in an easterly direction. In addition to these, there are several wells, lakes, canals, and natural springs (in hills) in the area.

The culture of Maharashtra is generally uniform. Although modern anthropometrical examinations tend to demonstrate an increasingly northern ethnic element, equivalent to that of other States, in the higher castes of Maharashtra, there is comparably less mingling of peoples here.

Pre & Proto-History

The only dolicho-cephalic people in Maharashtra are the Katkari, Warli, Koli from the Western Ghats; Konkan Kunbi, Agari and Karhada Brahmins from the coast, Gujar, Lewa from north Khandes and Povar, Kohali, Bacane Mahar, Khaire Kunbi, Mana Kunbi, Gond, Govari, Halbi and Kolam from eastern Maharastra. Maharastra's Bhils are slightly outside of this range. Plotting these dolichocephals reveals that they are native to Maharashtra's highlands and outlying areas. Meso-cephalic people make up the majority of Maharashtra's population (which is central and somewhat coastal). In the eastern part of Maharastra, on the coast, and in the hills, there is a good substratum of dolicho-cephals. The Maharastra region was referred to as Dandakaranya, the Dandaka Forest, and it was home to several indigenous tribes. These individuals appeared to have long heads, medium statures, and extreme to moderately broad nostrils. This area extended north into the Central Indian Forest belt and south up to and beyond the Krsna. An immigrant meso-cephalic people from the northwest entered this group. The Konkan coast and the Ghats are where the same people appear to have moved southward. The Maharashtra dolicho-cephals appear to have been moved north and west by this meso-cephalic migration. Perhaps this influx was what pushed the Gonds north. To the east and north they pushed the Vraons, who in turn pushed the Mundas. This is only a surmise which needs to be investigated anthropologically, culturally and linguistically.

Maharashtra coastal meso- cephals have less prominent noses and have lighter colour complexion. The people on the central plateau of Maharashtra are darker-skinned.

From a survey of the foot-hills in Konkan, and along the Godavari, the Pravara, the Mula, the Tapi and other rivers in Maharastra, it can now be said that early man lived in these regions along the river banks and on the foot-hills. All these rivers then flowed in a comparatively wider and higher bed. The climate was initially hotter than today; it gradually became more dry. The period when this happened cannot be definitely stated. But from the occurrence of the fossil fauna of the

Middle Pleistocene period in the gravels of the Godavari and the Pravara 1 and the Tapi and its tributaries and the typological tools from these rivers it would appear that the first appearance of man in Maharastra was not earlier than the Middle Pleistocene (Sankalia, 1946, 1952, 1956; Joshi 1955; Todd, 1939 and IAD, 1956-59).

We have no idea how this man looked and from where he came. The only artifacts which have survived are his stone tools. He might have used tools of bones and wood, but these seem to have perished. However, since highly mineralized bones and wood have been discovered from the Deccan, it is possible that in future, these as well as skeletal remains of man himself will be found, discoveries which will give a fuller picture of Early Man and his environment. Though the material is stone, its nature differs according to the region. The tools of basalt material but generally called dolerite, which form dykes in the basalt were used by man in the Deccan. An exception was madeby the Konkan man. He used quartzite chert and flint.

The tools can be classified as under :—

(1) Hand-axes (various).

(2) Cleavers.

(3) Scrapers.

(4) Discoids.

(5) Choppers.

Middle Kingdoms (200 BCE to 13th century CE).

The region we currently call home in Maharashtra has witnessed a rich historical tapestry, having been incorporated into several influential states throughout the centuries. Notable among these are the Mauryan empire, the Satavahana dynasty, the Kadamba dynasty, the Vakataka dynasty, the Chalukya dynasty, and the Rashtrakuta dynasty, many of which governed extensive territories in India. Remarkably, during the rule of these dynasties, Maharashtra witnessed the construction of some of its most significant structures, including the renowned Ajanta and Ellora Caves.

Classical period (200 BCE – 650 CE)

The Maurya Empire ruled over Maharashtra throughout the fourth and third centuries BCE. It came under the control of the Satavahana dynasty around 230 BCE, and they dominated the region for the next 400 years. The Satavahana dynasty was notable for Gautamiputra Satakarni, a famous prince who drove out the Scythian incursions. The Vakataka dynasty was in charge from around 250 until 470 CE. Prakrit was primarily utilized by the Satavahana dynasty on their coins and in their inscriptions on the walls of Buddhist monasteries.

The Chalukya and Rashtrakuta dynasties

Between the 6th and 9th centuries CE, Maharashtra was under the dominion of the Chalukya dynasty, notable rulers being Vikramaditya II, who repelled Arab invaders, and

Pulakeshin II, who triumphed over the north Indian emperor Harsha. The name "Maharashtra" was initially employed by Pulakeshin II in a 7th-century Aihole inscription, asserting sovereignty over "three Mahrshtrakas with their 99,000 villages." Subsequently, the Rashtrakuta Dynasty governed Maharashtra from the 9th to the 10th centuries, with the Arab traveler Sulaiman acknowledging the Rashtrakuta monarch, Amoghavarsha, as one of the "four great kings of the world." The Chalukya and Rashtrakuta realms had Kannada and Sanskrit as their official languages, with their urban centers located in present-day Karnataka.

During the early 11th to the 12th century, the Deccan Plateau was contested by the Western Chalukya Empire and the Chola dynasty, with extensive territorial influence encompassing Maharashtra. Various conflicts unfolded in the Deccan Plateau during the reigns of Raja Raja Chola I, Rajendra Chola I, Jayasimha II, Someshvara I, and Vikramaditya VI.

Between 800 and 1200 CE, the Shilahara dynasties, situated in North Konkan, South Konkan, and Kolhapur, held sway over different parts of Western Maharashtra, particularly the Konkan region. At various points in their history, the Shilaharas acted as vassals to the Rashtrakutas and the Chalukyas.

Medieval and Early modern period (1206-1858 CE)

In the early 14th century, Ala-ud-din Khalji, the ruler of the Delhi Sultanate, dethroned the Yadava dynasty, which had dominion over the majority of present-day Maharashtra. Following the conquest of a part of the Deccan, Muhammad bin Tughluq temporarily shifted his capital from Delhi to Daulatabad, located in Maharashtra.

Deccan Sultanates and Bahmani Sultanates

After the fall of the Tughluq dynasty in 1347, the Bahmani Sultanate emerged as an independent ruling power, governing not only the Maharashtra region but also the broader Deccan area from Gulbarga, later relocating to Bidar for about 150 years. The early Islamic rule was marred by incidents of oppression, including the imposition of the Jizya tax on non-Muslims, the destruction of temples, and forced conversions. However, these instances gradually subsided. During most of this period, the Marathas, who held hereditary rights known as "watans," managed revenue collection, including "patilki" (revenue collection at the village level) and "deshmukhi" (revenue collection over larger areas), while Brahmins handled the accounting. Many lineages, such as Shinde, Bhosale, Shirke, Ghorpade, Jadhav, More, Mahadik, Ghatge, and Nimbalkar, remained loyal while serving various sultans in different eras.

Following the disintegration of the Bahamani Sultanate in 1518, the Maharashtra region was divided among five Deccan Sultanates: Nizamshah of the Ahmadnagar Sultanate, Adilshah of Bijapur, Qutubshah of Golkonda, Bidarshah of Bidar, and Imadshah of Elichpur. These kingdoms frequently engaged in conflicts and eventually united in 1565 to decisively defeat the southern Vijayanagara

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Empire. Mumbai, present-day, was under the dominance of the Sultanate of Gujarat until Portugal's conquest in 1535. The Faruqi dynasty governed the Khandesh region between 1382 and 1601, when it was eventually annexed by the Mughal Empire under Akbar at the end of the 16th century. Mughal rule extended over most of present-day Maharashtra, although it faced persistent challenges. Malik Ambar, who served as the regent of the Nizamshahi dynasty of Ahmednagar from 1607 to 1626, was a prominent figure in resisting Mughal authority. He organized and bolstered the army of Murtaza Nizam Shah II and became a formidable adversary in the Deccan. The Mughal emperor Jehangir regarded Malik Ambar, an advocate of guerrilla warfare in the Deccan, as a formidable opponent. He supported Mughal prince Khurram (later Emperor Shah Jahan) in his power struggle against Nur Jahan, who sought to place her son-in-law on the Delhi throne. In the latter part of the 17th century, the Marathas under Shivaji and his successors posed a continuous challenge to the Mughals. The decline of Islamic rule in the Deccan can be traced back to the time when Shivaji annexed a portion of the Bijapur Sultanate in the latter half of the 17th century.

Maratha Empire (1674–1818 CE)

From the mid-seventeenth century to the early nineteenth century, the Maratha Empire held a dominant position in Indian politics. The founder of this influential empire was Shivaji, born into the Bhonsle family in 1630. He established the Maratha Empire within a territory he carved out from the declining Adilshahi sultanate of Bijapur. In 1674, at Raigad Fort, Shivaji declared himself the Chhatrapati (Monarch) of his domain, a declaration that came after challenging not only the Mughals and the Adilshahi but also numerous Maratha Watandars. These Watandars were initially reluctant to relinquish their watan, considering it a source of both pride and financial strength. Shivaji introduced a system where generals and ministers were paid instead of receiving fiefs. On the western coast of Maharashtra, he established a formidable fleet and a well-organized civil and military administration. He fortified existing forts and constructed new ones like Sindhudurg Fort. Shivaji passed away in April 1680 due to dysentery.

Following Shivaji's demise, the Mughal Emperor Aurangzeb launched a campaign in 1681 to subjugate the Marathas and seize their territories. While he successfully vanquished the Adil Shahi and Qutb Shahi kingdoms, his efforts against the Marathas proved fruitless. This campaign, often referred to as the Mughal-Maratha Wars, expanded the Mughal Empire's territorial reach but culminated in a strategic defeat that severely weakened the Mughal Empire. Despite investing 27 years in the Deccan, Aurangzeb failed to fully subdue the Marathas, depleting the Mughal Treasury and significantly undermining the power and morale of the Mughal Army. Historical records indicate that over 2.5 million troops in Aurangzeb's army perished during the Mughal-Maratha Wars (roughly 100,000 each year for a quarter-century), and another 2 million civilians succumbed to famine, disease, and drought in the war-affected regions. In 1707, the Mughals emerged victorious in combat.

Throughout this period, leadership of the Marathas alternated between various leaders, including Sambhaji, Rajaram, and, subsequently, Rajaram's widow, Tarabai, as they grappled with the challenges posed by the Mughals. Territorial control frequently shifted between the Mughals and the Marathas.

The Reign of British (1818–1947 CE)

Commencing in the 17th century, the East India Company established its control over Mumbai, elevating it to a primary trading hub. Over the course of the 18th century, the Company progressively expanded its territorial dominion. The conquest of Maharashtra was solidified in 1818 when Peshwa Bajirao II was defeated in the Third Anglo-Maratha War.

Under British rule that spanned more than a century, the people of the Maharashtra region experienced profound transformations. The British authority, either directly or indirectly, extended to the regions now comprising Maharashtra, initially under the East India Company and later, from 1858, under the British crown. This era saw the division of the Maharashtra region into various administrative entities, including the Bombay Presidency, Berar, Central Provinces, Hyderabad State, and several princely states like Kolhapur and Miraj. During the late 19th and early 20th centuries, Maharashtrians played pivotal roles in nationalistic, social, and religious reform movements. Renowned leaders formed organizations such as the Poona Sarvajanik Sabha, Prarthana Samaj, Arya Mahila Samaj, and Satya Shodhak Samaj. The Sarvajanik Sabha, a precursor to the Indian National Congress founded in 1885, actively engaged in relief efforts during the 1875–1876 famine.

In the early 20th century, non-Brahmin Hindu castes in Maharashtra, with the approval of Shahu of Kolhapur, began organizing. Leaders like Keshavrao Jedhe and Baburao Javalkar, both non-Brahmins, spearheaded this movement, aiming to challenge Brahmin influence over Ganpati and Shiv Jayanti festivities.

The British were issued a deadline in 1942 to leave India, resulting in the transfer of power and India's independence in 1947. In this struggle for independence, Maharashtrian leaders like Raosaheb and Achutrao Patwardhan, Nanasaheb Gore, Shreedhar Mahadev Joshi, Yeshwantrao Chavan, Swami Ramanand Bharti, Nana Patil, Dhulappa Navale, V.S. Page, Vasant Patil, Dhondiram Mali, Aruna Asif Ali, and Ashfaqulla Khan played significant roles. In 1937, B.G. Kher became the first Chief Minister of the trilingual Bombay Presidency.

Around the turn of the 20th century, a modern manufacturing industry began to emerge in Mumbai, primarily focused on cotton production. Many of the workers in these cotton mills, predominantly from Western Maharashtra, particularly the coastal Konkan region. In the early 20th century, approximately half of the city's population reported Marathi as their mother tongue in a local census.

Post-Independence

In 1950, following India's independence, the Deccan States, including Kolhapur, were merged into Bombay State, a state created from the former Bombay Presidency. Subsequently, as part of the 1956 States Reorganisation Act, which aimed to reorganize Indian states based on linguistic lines, the predominantly Marathi-speaking regions of Marathwada (Aurangabad Division) from the former Hyderabad state and the Vidarbha region from the Central Provinces and Berar were added to Bombay State. The southernmost portion of Bombay State was ceded to Mysore.

Between 1954 and 1955, the people in Marathi-speaking regions vehemently opposed their inclusion in the bilingual Bombay state. In response, the Samyukta Maharashtra Movement was established to advocate for the right of Marathi-speaking people to have a unified Maharashtra. Simultaneously, the Mahagujarat Movement advocated for a separate Gujarat state. The campaign to establish Maharashtra as a distinct state with Mumbai as its capital was championed by renowned activists such as Annabhau Sathe, Keshavrao Jedhe, S.M. Joshi, Shripad Amrit Dange, Pralhad Keshav Atre, and Gopalrao Khedkar.

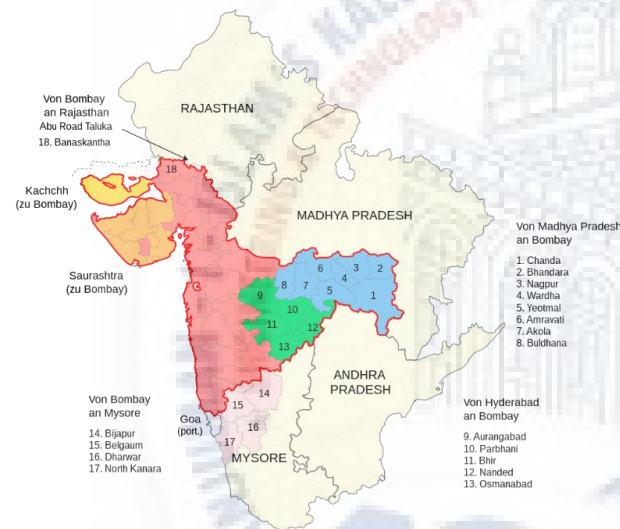The enlarged bilingual Bombay state between 1956 and 1960   The current state of Maharashtra map with divisions.

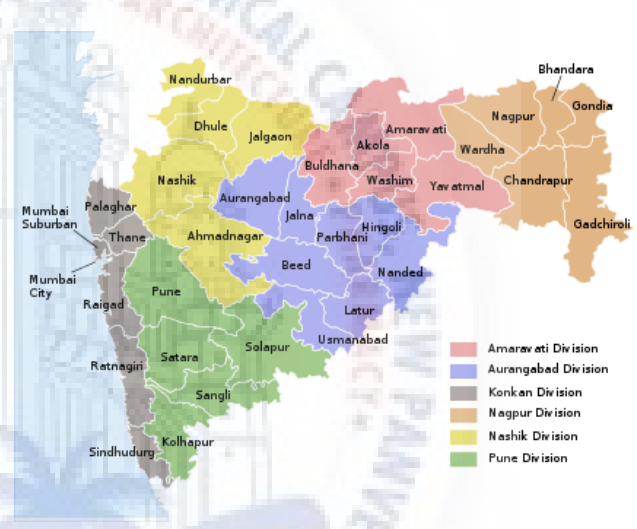Image 01. Enlarge map of Maharashtra (Bombay State).   Image 02. Current map of Maharashtra.

On May 1, 1960, after widespread protests resulting in 105 fatalities, Bombay State was split into two new states, Maharashtra and Gujarat. The present-day state of Maharashtra was established on that date, in accordance with the Linguistic state reorganization, as a Marathi-speaking state. The Congress party's Yashwantrao Chavan assumed the role of the state's first chief minister. Since its inception, the state has experienced substantial industrial growth across various regions, witnessed a rise in urbanization, and seen an influx of migrants from other states of India.
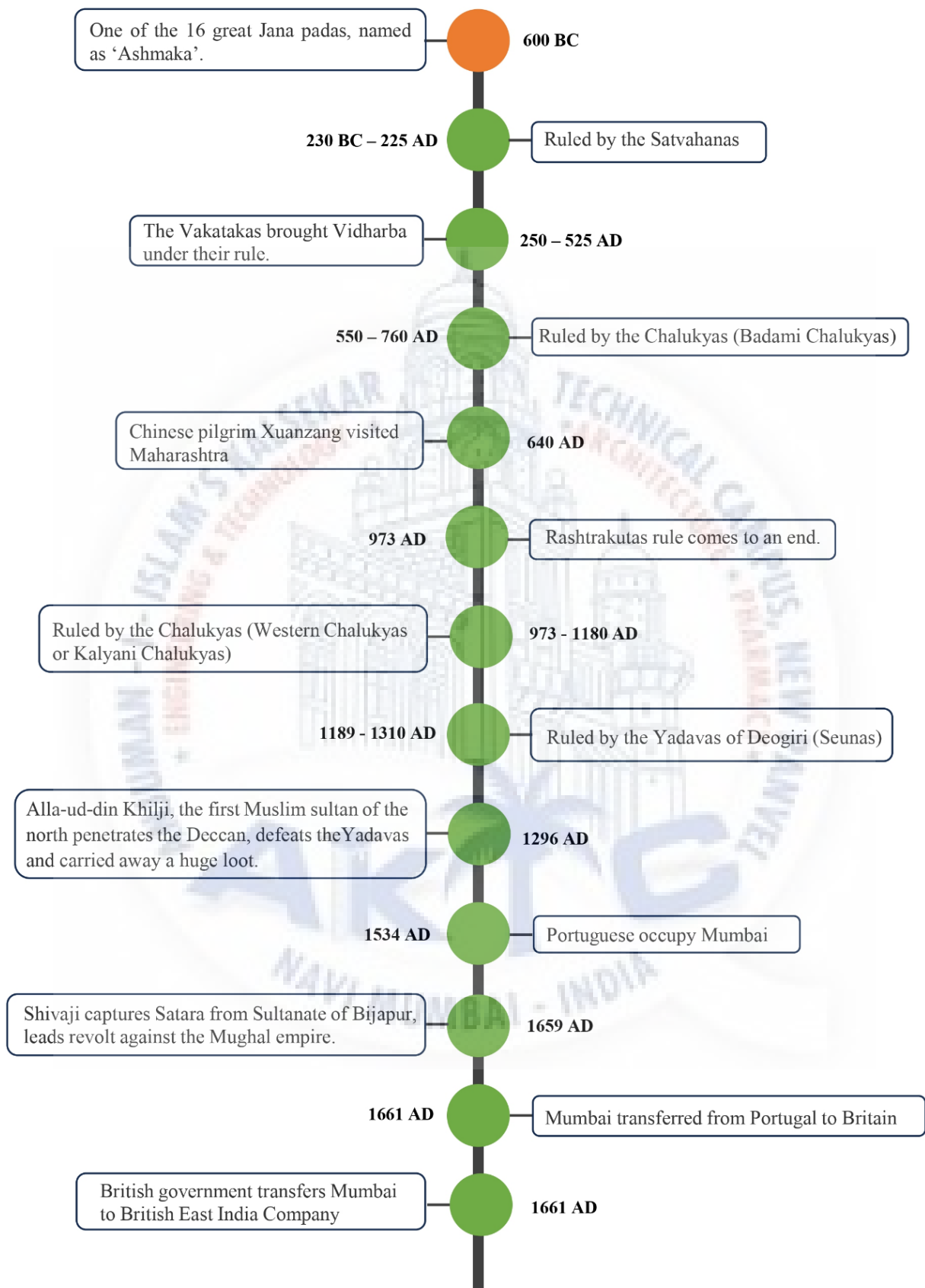
Timeline Of Maharashtra

One of the 16 great Jana padas, named as 'Ashmaka'.	●	600 BC
230 BC – 225 AD	●	Ruled by the Satvahanas
The Vakatakas brought Vidharba under their rule.	●	250 – 525 AD
550 – 760 AD	●	Ruled by the Chalukyas (Badami Chalukyas)
Chinese pilgrim Xuanzang visited Maharashtra	●	640 AD
973 AD	●	Rashtrakutas rule comes to an end.
Ruled by the Chalukyas (Western Chalukyas or Kalyani Chalukyas)	●	973 - 1180 AD
1189 - 1310 AD	●	Ruled by the Yadavas of Deogiri (Seunas)
Alla-ud-din Khilji, the first Muslim sultan of the north penetrates the Deccan, defeats the Yadavas and carried away a huge loot.	●	1296 AD
1534 AD	●	Portuguese occupy Mumbai
Shivaji captures Satara from Sultanate of Bijapur, leads revolt against the Mughal empire.	●	1659 AD
1661 AD	●	Mumbai transferred from Portugal to Britain
British government transfers Mumbai to British East India Company	●	1661 AD

Fig 01. Events & Timeline of Maharashtra.

THE MAHARASHTRA MUSEUM

Shivaji became first King of the Marathas — 1674 AD

1680 AD — Shivaji dies

Sambhaji dies — 1689 AD

1707 AD — Shahu I become Chhatrapati of the Maratha Empire

Bajirao I becomes Peshwa (Prime Minister) — 1720 AD

1756 AD — Marathas capture the town of Attock (now in north-west Pakistan). Maratha empire reaches its largest extent.

Maratha are defeated at Third Battle of Panipat — 14 Jan 1761

1775 - 1782 — First Anglo-Maratha War

Third Anglo-Maratha War — 1817 - 1818

3 June 1818 — Peshwa Bajirao II surrenders to the British

India becomes Independence — 15 Aug 1947

1 Nov 1956 — Bombay state enlarged to include all of present Maharashtra.

Bombay state split along linguistic lines into new states of Gujarat and Maharashtra. — 1 May 1960

Fig 02. Events & Timeline of Maharashtra.

THE MAHARASHTRA MUSEUM

Maharashtra's Art, Craft, Culture & Traditions.

Maharashtra's Traditions

Tamasha: Tamasha is a popular folk art that has its roots deep in the rural areas of Maharashtra.
- The rural population had a long day at work, with the bulk of them making a living through agricultural and agriculture-related jobs, as well as pushing bullock carts, plowing fields, and breaking stones.
- Tamasha was an excellent stress reliever as well as a vital source of entertainment. Tamasha was created by Ram Joshi (1762 A.D. to 1812 A.D.), a vibrant personality who was fluent in Sanskrit and Marathi and was responsible for designing this theatrical genre.
- Lavani is a traditional blend of music and dance performed to the beats of the dholki by women dressed in flamboyant paithini saris and several kilos heavy ghungroos.
- A famous Lavani performance began with the dholki's quick noises, followed by a group of women coming the stage with the pallu of their Paithinis covering their heads, mesmerizing the audience with their latkas and jhatkas.
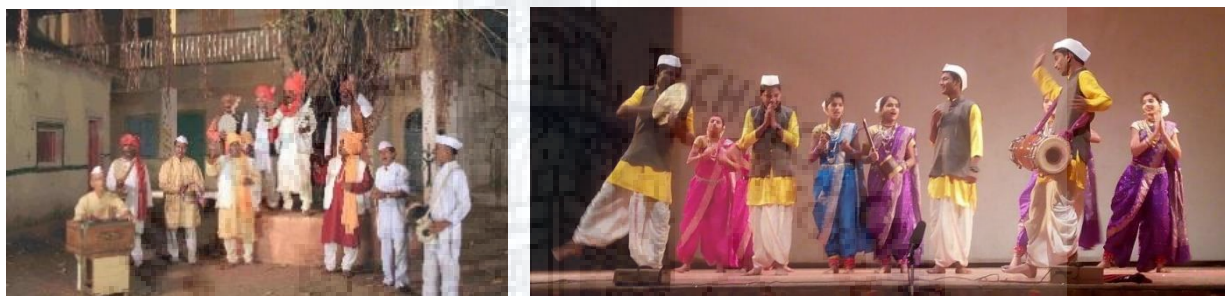
Image 03. Tamasha Performance in Maharashtra.

Gondhal: Gondhal is a traditional form of musical storytelling that is popular in Maharashtra and Goa.
- The Gondhal is the dramatic retelling of mythological stories and folk traditions as part of a ritual honoring deities such as Renuka and Bhavani. Members of the Gondhali community perform this singing and dancing in front of deities.
- The Gondhalis are frequently requested to perform at auspicious occasions such as weddings, thread ceremonies, and important religious festivals.
- The Gondhal ensemble consists of four to five people, with the principal singer-narrator known as the Naik.
- The remaining Gondhalis use musical instruments like as cymbals and the one-stringed ekatari.

Image 04. Gondhal Performance in Maharashtra.

Koli dance: Koli dance is a traditional dance form that originated among the Koli community.

- Koli is a prominent Maharashtra dance genre that takes its name from the Kolis, the state's fisher folk. These fishermen are well-known for their unusual appearance and boisterous dances. Their dances incorporate aspects from their occupation, which is fishing.
- The dance integrates things that this population is most associated with, such as the sea and fishing. The dance is performed by both men and women, who are divided into two groups and stand in two rows carrying oars.
- The dancers move in unison, simulating the motion of rowing a boat. Fisherwomen are in opposite rows, arms interlocked, advancing towards men folk.
- This dancing genre is done by both men and women in two-person groups. In this dancing form, these fishermen depict the movement of rowing a boat. The dancers also simulate wave movements and the throwing of nets to catch fish.

Image 05. Koli dance of Maharashtra.

Varkari: The pilgrims who participate in the pilgrimage are known as Varkaris.

- They are followers of the Varkari sampradaya (religious system). They revere Vitthala.
- The Varkaris typically dress in white and carry a rosary made of the sacred Tulsi plant.
- Varkari is a combination of the words 'vari' and 'kari'.
- 'Vari' refers to a regular pilgrimage to Pandharpur, and 'kari' refers to a doer.
- During the trip, the Varkaris also execute numerous rites.
- The devotees, known as Varkaris, sing bhajans and kirtans during their journey and seek the blessings of Lord Vitthal, a Lord Vishnu idol.

Image 06. Pilgrims travelling to Pandharpur.

Maharashtra's Festivals

Maharashtra is a state with a rich cultural heritage and celebrates several festivals throughout the year. Some of the popular festivals celebrated in Maharashtra include:

Image 07. Ganpati Celebration

Ganesh Chaturthi: This is the most significant festival in Maharashtra, celebrated with great enthusiasm and devotion. It marks the birth of Lord Ganesha and is celebrated for 10 days with the installation of clay Lord Ganesha idols, traditional dances, and processions.

Image 08. Diwali Celebration

Diwali: Diwali, also known as the Festival of Lights, is celebrated throughout India and is a significant festival in Maharashtra. The festival signifies the triumph of light over darkness and is celebrated with the lighting of diyas (oil lamps), bursting of firecrackers, and exchanging of sweets.

Image 09. Gudi Celebration

Gudi Padwa: According to the Hindu calendar, Gudi Padwa marks the start of the New Year. It is observed on the first day of the Chaitra month and is seen as an auspicious day for initiating new initiatives and making new starts.

Image 10. Holi Fire

Holi: Holi is a colourful festival celebrated throughout India, including Maharashtra. The festival marks the arrival of spring and is celebrated with the throwing of colors and water, singing, and dancing.

Image 11. Dandiya Celebration

Navratri: Navratri is a nine-day festival dedicated to the worship of Goddess Durga. It is celebrated twice a year and is a significant festival in Maharashtra. The festival is marked by the chanting of devotional songs, traditional dances, and the setting up of temporary shrines.

Maharashtra's Art & Craft

Maharashtra has a rich and diverse cultural heritage, which is reflected in its art, music, dance, and literature. Some of the notable forms of art and culture in Maharashtra include:

Marathi literature:

- Marathi is the official language of Maharashtra, and the state has a rich tradition of literature dating back to the medieval period.
- The history of the Marathi language can be traced back to the 8th century, but the first existing written work appeared only in the 11th century.
- The Yadava dynasty (1189-1320 A.D.) made significant contributions to the birth and development of Marathi literature.
- Marathi literature is divided into two periods: ancient or old Marathi literature (1000-1800 A.D.) and modern Marathi literature (1800 onwards).
- The Old Marathi Literature was primarily produced in metres and was devotional and narrative in nature. Mukunda Raj, Jnandeva, and Namdeo were its forefathers. 'Viveka Sindhu' by Mukunda Raj is regarded as the first major work in Marathi.
- The Modern Period can be divided into four ages. The first period starts from 1800 to 1885, the second from 1885 to 1920, the third from 1921 to 1945, and the last from 1946 to the present. This period witnessed the development of all forms of prose and poetry, including scientific and technical literature.
- Marathi literature includes works of poetry, fiction, drama, and non-fiction, and has produced many famous writers like Jnanpith award-winning poet Vinda Karandikar and Marathi novelist Vijay Tendulkar.

Image 12. Five Important Authors of Marathi Literature.

Warli art:

- Warli art is a form of tribal art that originated in the Warli region of Maharashtra.
- Warli paintings are said to be one of history's oldest forms of art. It is a type of tribal art that originated in the Indian state of Maharashtra.
- The art is characterized by its use of geometric shapes, dots, and lines to create simple yet beautiful designs.
- Warli painting is a type of tribal art that is predominantly done by tribal people from India's North Sahyadri Range.
- The Warli painting style was not recognized until the 1970s, despite the fact that the tribal form of art is estimated to date back to the 10th century A.D.
- The Warli culture is centered on the concept of Mother Nature, and elements of nature are frequently shown as focal points in Warli painting.
- They value nature and wildlife for the resources they supply. Warli artists use their clay homes as a backdrop for their paintings, similar to how ancient humans used cave walls as canvases.
- The painting would be done on top of a brown background composed of dirt and cow dung cakes.
- A white pigment made of rice, water, and gum would be used to draw forms and figures. A spiral chain of persons surrounding a center figure is a prominent theme in Warli art.
- This is consistent with their view that life is an endless journey with no beginning and no end.
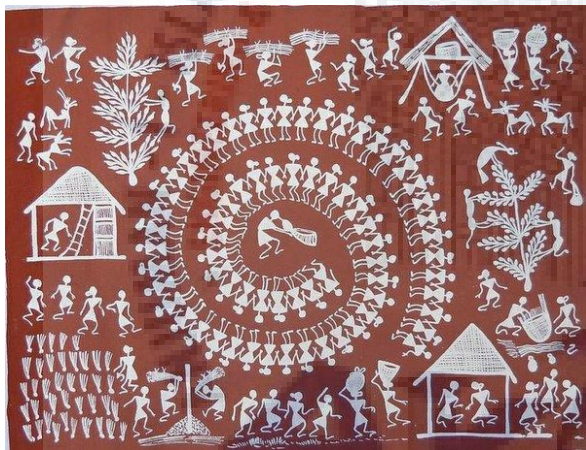
Image 13. Traditional Warli Paintings.

Lavani dance:

- Lavani is a traditional dance form of Maharashtra and is known for its energetic and sensuous movements. The dance is usually performed by women and is accompanied by traditional Marathi folk music.
- Lavani is derived from the word Lavanya, which means "beauty."
- This form is a blend of dance and music that deals with a wide range of issues such as society, religion, politics, romance, and so on. Attractive women in nine-yard saris execute the dance to the enticing rhythm of dholak. These ladies moved sensually to a catchy music and titillating lyrics.
- During the 18th and 19th centuries, Maharashtra was a battle-torn state, and Lavana dance functioned as a form of entertainment and morale booster for fatigued warriors.

- The dance rose to prominence under the Peshwai (a dynasty based in Pune) reign, when it received royal support from the governing class.
- Honaji Bala, Ramjoshi, Prabhakar, and other Marathi poets elevated Lavani to new heights. Lavani has become a byword for sensual amusement, which is frequently portrayed in a stereotypical and cheap way in Marathi cinema.

Image 14. Lavani Dance Performance.

Powada:

- Powada is a form of Marathi balladry that originated in the 17th century.
- The ballads are usually about historical figures or events and are performed in a unique singing style accompanied by traditional musical instruments.
- is a type of ballad that was initially sung by members of the Dalit Gondhal (Gondhia) caste. All castes adopted it after Shivaji.
- Powada means "to glorify" in Marathi. Shahirs are those who sing powada in Marathi. The term "shahir" predates Marathi culture. Marathi poetry is claimed to have originated with the shahiri literature.
- Powada is regarded as a reliable narrator of contemporary Maratha history.
- Chhatrapati Shivaji Maharaj's reign (1630-1680) was the golden age of powada.
- During this time, the typical powada evolved. Shivaji Maharaj's reign was the birthplace of Shahiri literature.
- Agnidas sang the first powada, Afzal Khanacha Vadh (the slaying of Afzal Khan), in 1659.
- This powada, which appears in Maharashtra's gazette, portrays Shivaji's assassination of Afzal Khan in rousing terms.

Image 15. Powada Performance.

Ganjifa art:

- Ganjifa is derived from the Persian language, specifically the phrase "Ganjifeh," which means "playing cards."
- Ganjifa art is a form of playing card art that originated in Maharashtra.
- The cards are intricately painted with different designs and motifs, and each suit represents a different theme.
- Ganjifa Cards' roots can be traced back to the 15th century through the Persian and Chinese lines, and many researchers and archaeologists have traced it to Arab countries as well.
- Mysuru Ganjifa is an ancient Indian card game. Sufi Saints of India introduced it during the Mughal era.
- Mughal, Rashi, Astadigpala, Navagraha, Dashavatara, Ramayana, and a few other styles and variants evolved in response to the place and its time.

Image 16. Ganjifa Cards

Palkhi:

- Palkhi is a traditional procession that takes place every year in Maharashtra, where devotees carry the palanquin of the revered saint Tukaram Maharaj from Dehu to Pandharpur.
- Palki festival showcases the distinctive feature of the Maharashtrian culture. This is a 1000-year-old tradition, which has been following by the warkaris (people who follow the wari, a fundamental ritual).
- In the Hindu months of Ashadh (June-July) and Karthik (November-December), people practice collective singing, dancing, and chanting (Dnyanba-Tukaram in what are known as Dindis or organized groups of warkaris) to the holy town of Pandharpur.
- Palkhi Festival begins in the month of Jyeshth (June) and lasts 22 days. The Palkhi arrives at Pandharpur every year on the eleventh day of the first half of the month of Ashadh.

Image 17. Palkhi Procession

Maharashtra's Food

Maharashtra has a rich culinary heritage and is known for its delicious and spicy cuisine. Some of the   popular dishes of Maharashtra include:

Vada pav:

Vada pav is a popular street food of Maharashtra and is made by stuffing a spicy potato fritter (vada) between two slices of bread (pav).

Misal pav:

Misal pav is a spicy curry made with sprouts, topped with onions, tomatoes, and farsan (a crispy snack), and served with bread (pav).

Pav bhaji:

Pav bhaji is a popular Mumbai street food and is made by mashing a mixture of vegetables and spices, and served with bread (pav).

Puran Poli:

Puran poli is a sweet flatbread made with a filling of sweetened lentils and jaggery.

Modak:

Modak is a sweet dumpling made with rice flour and stuffed with a filling of grated coconut and jaggery.

Thalipeeth:

Thalipeeth is a savory pancake made with a mixture of flour, spices, and vegetables, served with yogurt or a pickle.

Solkadhi:

Solkadhi is a refreshing drink made with kokum (a sour fruit) and coconut milk, commonly served with seafood.

Image 18. Maharashtrian Food

2. Research Methodology:

Fig 03. Research Methodology Mind map.

3. Literature Review:

3.1 Museum:

A **museum** is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.

Evolution of museums in India

Indian museums date back to the late eighteenth century, while there are references to chitrasalas (image galleries) in classical Indian literature. The Bharhut rails, which are currently mostly conserved in the Indian Museum in Kolkata, contain artistic depictions of the Jatakastories and other tales that attest to the existence of an open-air museum in India as early as the second century BC. Jetovano Anathapindaka deti koti- samthatena keta, or "Anathapindaka dedicates Jetavana purchased by paving the ground with a layer of coins," is written etched beneath the medallion depicted in Plate 70A.

Additionally, there are reports of royal antiquarians who gathered oddities to adorn their palaces. Feroz Shah Tughluq (AD 1351–1388) installed two enormous Asokan pillars in Delhi, his capital, after transporting them there from far-off locations. Indians were not only highly adept in a variety of art forms, but also in presenting them, as seen by the murals on the walls of the temples in medieval India, which depicted diverse aspects of life, culture, and environment. However, there were no museums in ancient or medieval India as we know them now.

In 1784, Sir William Jones and other academics established the Asiatic Society in Calcutta. This came about as a result of the first-ever recognition of the necessity to compile previously ignored resources and conduct systematic research to comprehend the enormous wealth of Asian heritage. The Asiatic Society members collected a large number of specimens of archaeological, ecological, zoological, and geological interest and made them known to academics around the world. The Asiatic Society's collection expanded significantly over time, and a need was recognized to house this special collection in a suitable setting. The Society was able to open a museum in 1814 under the direction of Danish botanist Dr. Nathaniel Wallich. The first museum in India was this one. This Asiatic Society Museum in Calcutta then changed its name to the Indian Museum in Calcutta in accordance with the Indian Museum Act No. XVII 1866, which was later repealed by the Indian Museum Act No. X 1910. However, it wasn't until 1875 that the museum's collection was moved to 27, Jawaharlal Nehru Road, Kolkata. Since that time, India has experienced a steady increase in the number of museums.

The Categorization of museums in India

Over seven hundred museums of all kinds are thought to exist in the nation at the moment. However, a new trend of creating specialized museums has begun in India in recent years. About one fifth of these 700 museums are comparable in size and importance in terms of their structure, holdings, and programs.

Various patterns of museum management and organization can be broadly grouped under the following:

A. Nationally Important Museums

B. **State museums**

C. Archaeological site museums

D. Anthropological site museums

E. Memorial museums

F. University museums

G. Specialized museums by the departments of Central and State Governments

H. Science and technology museums

I. Museums Run by Societies / Trusts and Private Bodies

J. Private museums

Museums of National Importance

Regarding its collection, activities, and administrative oversight, there are five museums that are significant to the nation. Which are

1)The National Museum, New Delhi.

Delhi was designated as the nation's capital in 1911, but it wasn't until India's independence in 1947 that the city began to expand significantly outside its bounds. There are numerous historical landmarks, both old and new, in and around Delhi. Many prominent national leaders, including the first Prime Minister, Pandit Jawaharlal Nehru, and the first President, Dr. Rajendra Prasad, envisioned the National Museum. The National Museum was inaugurated on August 15, 1949, by the then-Governor General of India, C. Rajagopalachari. Nearly 200,000 outstanding pieces of world and Indian art can be found in the museum. More than 5,000 years of our varied and rich cultural history are represented in this collection. The museum displays a large collection of Protohistoric artefacts unearthed in places like Harappa, Mohenjo-Daro (Pakistan), Jhukar, Jhangar, Amri, Nal, and others. There is also a sculptural collection spanning the Late Medieval period and Asoka's reign (3rd century BC).

Image 19. The National Museum New Delhi.

The standing Buddha, a Bacchanalian scene from Mathura, a Vidyadhara couple from Aihole, an inscribed figure of the yaksha from Pitalkhora, Maharashtra, and other magnificent sculptures are also on display here.

2) Indian Museum, Kolkata.

The Indian Museum, the largest and oldest transdisciplinary museum in Asia, is located in Kolkata (formerly Calcutta), the first capital of British India. The Indian Museum's Archaeology branch houses the richest and most extensive collection of objects from Indian and South Asian archaeology. Its enormous collection includes portions of Madhya Pradesh's Gungeria copper treasure, excavation finds from Harappa, Mohenjo-Daro, and other Chalcolithic sites in Sindh, Pakistan, as well as megalithic sites from the south. This collection contains important and necessary primary sources for prehistoric and protohistoric archaeology on the Indian subcontinent. Its sculptural collection spans the third century BC through the late medieval period.

Image 20. Indian Museum, Kolkata.

3) Salar Jung Museum, Hyderabad.

Image 21. Salar Jung Museum, Hyderabad.

The Salar Jung Museum in Hyderabad, Andhra Pradesh, has a collection of artwork from different European, Asian, and Middle Eastern nations. Nawab Mir Yousuf Ali Khan, also known as Salar Jung III, purchased a sizable chunk of the "tris collection. Mir Yousuf Ali Khan is

largely responsible for the astounding collection of art artifacts, which numbers over 40,000 pieces and is both diverse and large. Jawaharlal Nehru, the then-Indian Prime Minister, established the Salar Jung Museum at the Diwan Deodi on December 16, 1951, with the intention of preserving his name. He then made it accessible to the general public.

The largest museum in India also exhibits modern and medieval arts and crafts. It also provides a collection of dolls and toys designed specifically for children. Its manuscript library, which contains works by well-known poets, is immensely valuable. Nur Jahan's (AD 1577-1645) emerald and ruby dagger, Jahangir's dagger encrusted with diamonds, rubies, and emeralds, as well as equally stunning swords and daggers of Shah Jahan (AD 1592-1666), Aurangzeb (AD 1618-1707), and others, are just a few of the unrivaled exhibits of its arms collection.

4) Victoria Memorial Hall, Kolkata.

Image 22. Victoria Memorial Hall, Kolkata.

The Victoria Memorial Hall was designed by Lord Curzon (1859–1925) as a historical museum honoring Queen Victoria with an emphasis on Indo–British history. In the sixteenth century, it subsequently evolved into a museum of modern Indian history. In 1921, the public could go inside. Pre-camera Indian visual history artifacts, including as oil and water color paintings, sketches, drawings, aquatints, lithographs, stamps, postal stationary, coins, medals, armor, books, manuscripts, costumes, and personal items, are housed in a very substantial collection at the museum. It also features a substantial and unique philatelic collection on the history of postal service in India. Dara Shikoh's translation of the Upanishads, the handwritten Quran of Mughal emperor Aurangzeb, Tipu sultan's personal war diary to cannonballs from the Battle of Plassey, Victoria memorial houses a rich and varied collection.

5) Allahabad Museum, Allahabad.

Image 23. Allahabad Museum, Allahabad.

The Allahabad Municipal Board founded the Allahabad Museum in Uttar Pradesh's Allahabad in 1931, and it has since developed into a significant national institution. It is one of the nation's top museums thanks to its stunning structure and superb sculpture collections. The majority of its sculpture collection is made up of pieces from the Bharhut railing, parts from the Shiva temple at Bhumara, sculptures from Khajuraho, Kausambi, and Mathura, as well as some items from the Gandhara school. Its greatest national collection of terracotta, primarily from the regions of Kausambi and Jhusi, is of utmost significance. The coin cabinet has a number of outstanding numismatic items associated with the Kausambi kings. Additionally, there are some superb illustrations of Indo-Persian, Mughal, and Rajput miniature paintings in this location. Some of the most exquisite works from the reigns of emperors Akbar and Jahangir may be found in the Mughal paintings. There are a few excellent paintings by Guler and Basholi that are from the Pahari School.

6) Archaeological site museums
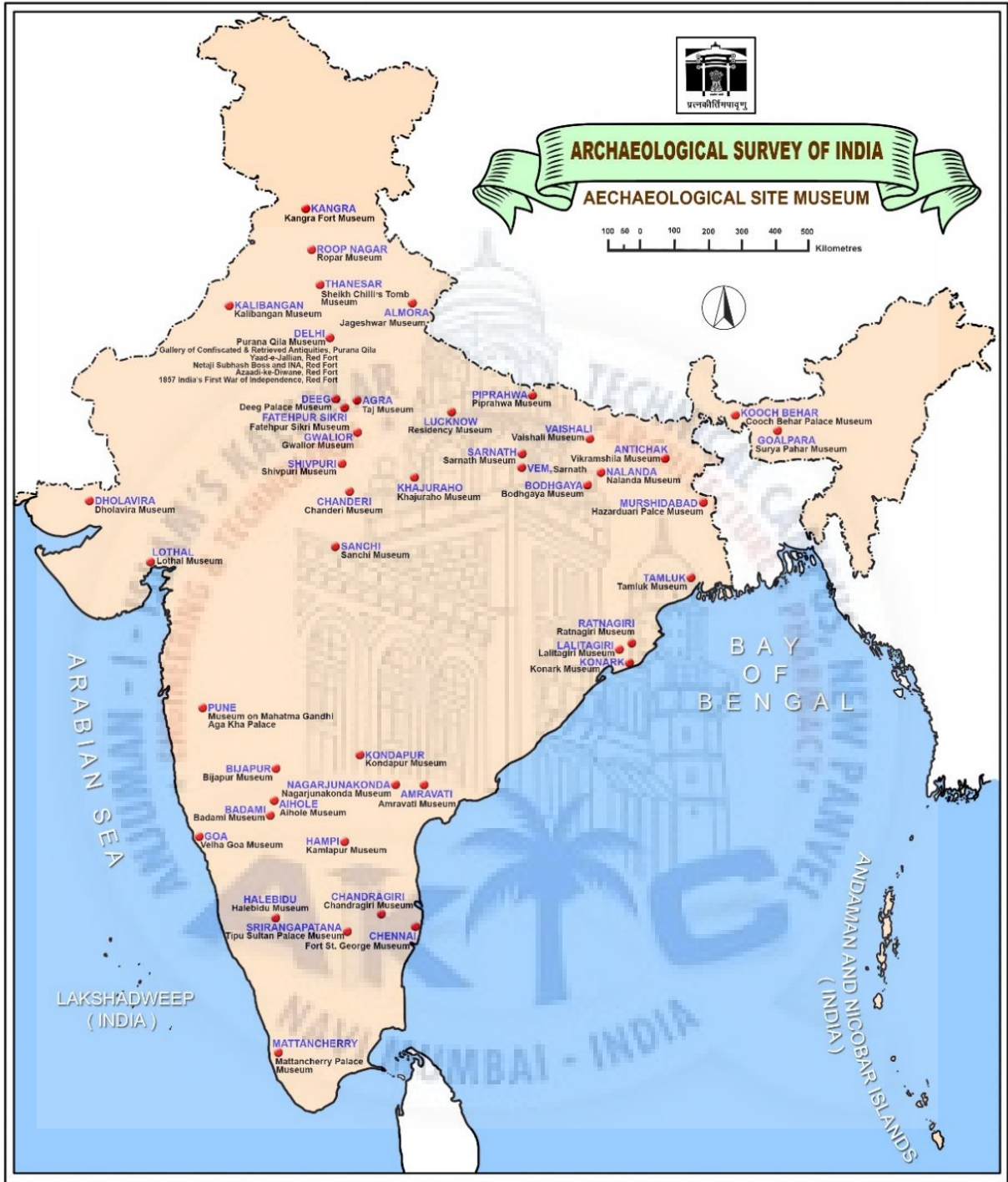
Image 24. Archaeological site museums, ASI.

Anthropological Site Museums

A few site museums are included in the Anthropological Survey of India. They work with a variety of ethnographic resources. The primary exhibits at these museums are representations of many ethnic communities, including their society, customs, traditions, art, and culture. One of the best site museums of its sort is the Central Anthropological Museum, which is part of the Survey's headquarters in Kolkata. The Survey has Zonal Anthropological Museums at six regional hubs and one at a sub-regional center in addition to the Central Museum in Kolkata. In Jagdalpur, Chhattisgarh, there is a sub-regional center museum. Port Blair (Andaman and Nicobar Islands), Nagpur (Maharashtra), Dehradun (Uttaranchal), Shillong (Meghalaya), Udaipur (Rajasthan), and Mysore (Karnataka) are the six regional centers with museums.

Memorial Museums

1) Gandhi Memorial Museum, New Delhi.

Image 25. Gandhi Memorial Museum, New Delhi.

To recognize Mahatma Gandhi's contributions to the nation's growth and the liberation fight, the Gandhi Samarak Sangrahalaya (Gandhi Memorial Museum) was founded in 1949. The exhibit consists of a few of the objects he used or replicas of them, photographs of crucial moments in his life, collections of his writings, and biographies. The Memorial's collections serve less as museum exhibits and more as teaching tools for his ideals. It is only natural that the nation's capital hold the Father of the Nation memorial museum.

THE MAHARASHTRA MUSEUM

The search for, collection of, and preservation of Mahatma Gandhi's personal artifacts, manuscripts, books, journals, and documents, as well as photographic and audiovisual materials, all that could be included in a museum on the life, philosophy, and work of Gandhiji, began slowly and unobtrusively in Mumbai in the immediate aftermath of his tragic murder on the tragic evening of January 30, 1948. The museum was first referred to as the Gandhi Memorial Museum (Gandhi samarak sangrahalaya), but is now more frequently called the "National Gandhi Museum" (Rastriya Gandhi sangrahalaya) due to the fact that India is home to various regional Gandhi Memorial Museums.

2) Nehru Memorial Museum, New Delhi.

In 1964, a portion of the Teen Murti Bhawan, the late prime minister Pandit Jawaharlal Nehru's official house, was made public as the Nehru Memorial Museum. A few of his apartments have been preserved in their original state, and the permanent exhibitions feature memorabilia from his private and public life. Manuscript, document, and photo temporary exhibitions are occasionally shown as well. Given his contributions to India's independence struggle and his leadership during the country's first 17 crucial years of independence, Prime Minister Nehru gave his official residence the significance of both a shrine and a museum. He was also aware that children needed to understand the spirit and methodology of science in order to succeed in school.

Image 26. Nehru Memorial Museum, New Delhi.

University Museums

1) The Asutosh Museum of Indian Art, University of Calcutta in Kolkata.

The museum has the whole collection of artifacts from Bangarh and Chandraketugarh, as well as some of the artefacts recovered during excavations in Paharpur, Mahasthangarh, and Rangamati. It has a large and diversified collection of Pala era sculptures, as well as terracotta from the earliest locations in West Bengal, Mathura, and other places, bronzes, coins, miniatures from Nepal, palm-leaf manuscripts, inscriptions, wooden artifacts, and so on. In addition to museology, the University of Calcutta provides postgraduate degrees in archaeology.

2) Bharat Kala Bhawan, Banaras Hindu University, Varanasi.

Before being handed to the university in 1950, the museum was a private collection. The collection of the museum comprises Indian sculptures, paintings, textiles, jewelry, coins, manuscripts, and other items. Some of the best examples of Indian art may be found right here. It is one of India's top museums due to the quality and importance of its collection in all aspects of Indian art. The museum's assets are primarily the work of Padma Vibhushan Late Rai Krishna Das, who bequeathed his entire collection to the University in his will. The museum also offers post-graduate courses in Indian art, as well as presentations and other events to which community cultural leaders and the University are invited.

3) Deccan College Post-Graduate and Research Institute Museum, Pune.

The Archaeological Museum was added to the Department of Archaeology to hold the growing collection of ancient remains unearthed during travels and excavations across peninsular India. The museum, which began modestly, has gradually grown and presently boasts ten galleries. The exhibits in these galleries portray human evolution from the Prehistoric through the Medieval periods. Stone Age tools and animal fossils are among the exhibits, as are items recovered from Chalcolithic sites such as Navdatoli, Maheswar, Jorwe, Nasik, Nevasa, Ahar, Kayatha, and Kuntasi, copper artifacts, iron objects, and ancient artifacts from early historic sites such as Mahurjhari, Borgaon, and Khairwada, and megalithic sites such as Naikund, This museum's notable galleries include the H. D. Sankalia Memorial Gallery, the Science in Archaeology Gallery, and the Ethnoarchaeology Gallery.

Science and Technology Museums

1) The National Council of Science Museums, or NCSM.

The Government of India's Ministry of Culture oversees the NCSM as an independent entity. It is the world's largest administratively unified network of science museums and centers. In various locations across India, there are twenty-seven science centers or museums and one research and development laboratory and training center. Approximately 8.5 million people visited the museums or centers during the fiscal year 2009–2010. Thirteen science centers across the nation are administered by different groups with assistance from the NCSM. There are roughly eleven centers across the nation that will open in the near future. Together with other governmental and business entities, the Council has created a number of galleries and museums.

Among the most notable museums in the NCSM network are the Birla Industrial and Technological Museum in Kolkata, the Visvesvaraya Industrial and Technological Museum in Bangalore, the Nehru Science Center in Mumbai, the Shrikrishna Science Center in Patna, the National Science Centre in Delhi, the Regional Science Center in Bhubaneswar, the Regional Science Center and Planetarium in Calicut, and the Goa Science Center in Goa.

Private Museums

Many private museums are run by educational institutions, religious organizations, memorial trusts, and even individuals. The Maharaja of Jaipur's museum is by far the most important of these. The former emperor established a trust to oversee displays of his collections of miniatures, manuscripts, 17th-century rugs, weaponry and armor, textiles, and costumes, which are displayed in a variety of beautiful structures. The meticulous documentation of each object in the collection is one of the Museum of the Maharaja of Jaipur's distinguishing features. They exited the ancient king's storage facilities, where objects of all types had been scrupulously stored throughout the years.

3.1.1 What is State or Regional Museum?

A **state museum** is a type of museum that is established and operated by a government at the state or regional level. It serves as a repository for collecting, preserving, and showcasing a wide range of cultural, historical, artistic, and scientific artifacts and materials that are specific to the particular state or region. State museums play a crucial role in preserving the heritage and identity of a state, highlighting its unique history, traditions, achievements, and contributions.

State Museums in India
- Dogra Art Gallery, Jammu.
- Patna Museum, Bihar.
- Central Museum(Albert Hall), Jaipur.
- Assam State Museum, Guwahati.
- Government Museum, Banglore.
- A.P State Museum, Hyderabad.
- Baroda Museum & Picture Gallery.
- Government Museum, Trivandrum.
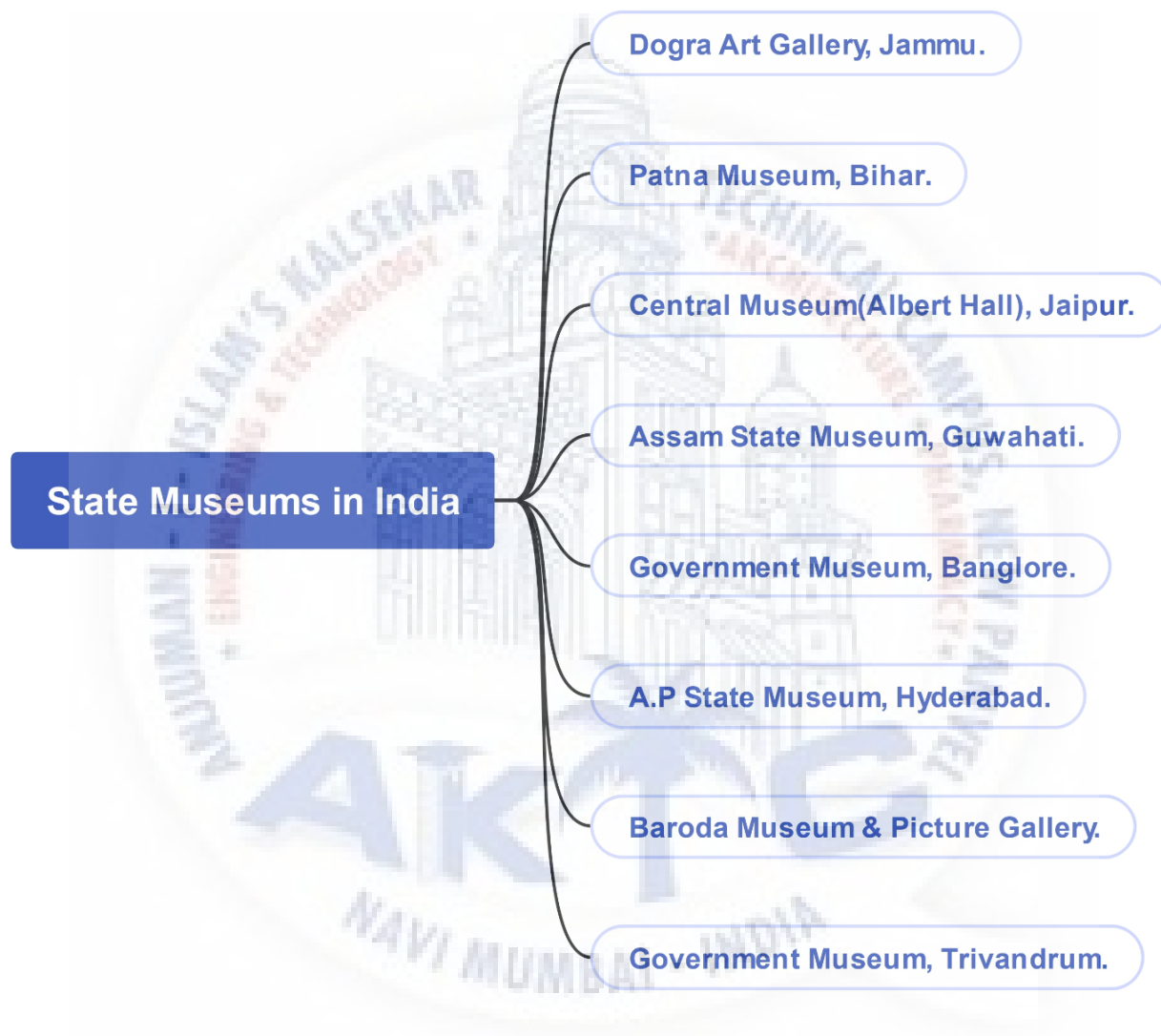
Fig 04. Categorization of State Museums in India.

1)A.P. State Museum, Hyderabad.

Image 27. A.P. State Museum, Hyderabad.   Architectural style: Indo-Saracenic style

This museum contains sculptures from the Satavahana era (first to second century AD) and the Kakatiya era (thirteenth century AD). There are also lovely collections of bidri ceramics and ancient weaponry and weapons. Other noteworthy items in this museum include copies of the Ajanta and Ellora paintings, Arabic and Persian texts, and coins from the Yadavas, Vijayanagara emperors, Mughals, Bahamani, and other Deccan kingdoms. Here are on display the artifacts from maski and other prehistoric and protohistoric sites in the Raichur area. The Director of Archaeology's office is connected to a separate pavilion that houses the Yelleswaram excavation finds.

2) Assam State Museum, Guwahati.

The Assam State Museum, founded in 1940, is well-known in the northeastern states. The primary attractions of this museum are stone and metal sculptures, inscriptions, including two charters of Bhaskarvarman (seventh century AD), many Assamese manuscripts written on thin barks, and the freshly created ethnographic rooms.

Image 28. Assam State Museum, Guwahati.   Architectural style: Modern

3) Patna Museum, Bihar.

Image 29. Patna Museum, Bihar.   Architectural style: Mughal & Rajput Style.

The Mauryas (BCE 322-185), the first pan-Indian Empire, had their capital in Patna, also known as Pataliputra in ancient times, which was important to Indian political history up until the Middle Ages. The two major religions, Buddhism and Jainism, both found success in the region. It is evident that the art that grew and was supported in this area had a tremendous impact on Indian history. The 1917-established Patna Museum is home to a magnificent collection of Mauryan sculptures, including the well-known Didarganj Yakshi (Pl. 73B), a polished lion's head from Masarh, two torsos of Jaina tirthankaras from Lohanipur, as well as works of art from the Sunga (BC 185-73), Gupta (AD 320-550), and Pala (AD 750-1174) periods. among the earliest recorded dates images from the reign of Devapala (the ninth century AD).

The museum's collection has been greatly augmented by the enormous quantity of bronzes from the Pala-Sena era, particularly the Kurkihar treasure trove. Terracottas from Pataliputra, Buxar, Pulathura, Kausambi, Bhita, Rajgir, Vaishali, and other regions are also abundant there. Another interesting group of artifacts are exotic ring stones from Pataliputra that are etched with fertility symbols. Various tools from Bihar's prehistoric and protohistoric periods that have been discovered are also on display. One of the first numismatic issues of the subcontinent is represented by its collection of Tibetan banners and coins, especially the punch-marked ones.

4) Baroda Museum and Picture Gallery.

Image 30. Baroda Museum, Gujrat.   Architectural style: Indo-Saracenic Style.

The largest and most significant museum in Gujarat, the Baroda Museum, houses an archaeology division that displays artifacts dating from the Harappan period to the fifteenth century AD. Among the bronzes in the collection, the Akota Matrika and Jaina bronzes stand out. Visitors

are drawn in large numbers by the collection of Indian paintings from many schools as well as the international components.

5) Dogra Art Gallery, Jammu.

Image 31. Dogra Art Gallery, Jammu.   Architectural style: Baroque, Mughal, Rajasthani & European Style.

The Dogra Art Gallery is well known for its 400 or so Pahari miniature paintings collection. In addition, it has a great collection of carpets, manuscripts, and weapons from the Middle Ages, including the Shah-nama and the Sikandar-nama.

6) Government Museum, Bangalore.

In 1886, the Bangalore Government Museum was founded. Archaeology, art, history, numismatics, ethnology, geology, botany, and zoology collections can be found in this large museum. Recently, the state received gifts from a group of international museums and a building at Bangalore's Shrimanthi Bhavan. The ASI and countless other institutions, together with other museums in the state, attest to the region's importance in terms of archaeology and history.

Image 32. Government Museum, Bangalore.   Architectural style: Neoclassical Style.

7) Government Museum, Trivandrum.

Image 33. Government Museum, Trivandrum.   Architectural style: Indian, Chinese & Kerala Style.

One of the earliest states to have a general museum was Kerala, which is located on the south-west coast of India. The Government Museum, Trivandrum, originally opened its doors in 1817. Along with having a fine zoo and a significant Natural History division, it also has departments of Archaeology, the Arts, and Ethnology. An international collection of paintings is kept in the Government Art Gallery, which is independently managed yet subject to official authorities. Kerala's State Department of Archaeology is also in charge of managing a number of museums, including the Archaeological Museum in Trichur, which displays artifacts recovered from

megalithic sites as well as bronze and stone sculptures, replicas of mural paintings, and other things. One of the old Padmanabhapuram residences of the Travancore kings was transformed into the Padmanabhapuram Palace and Archaeological Museum. The palace itself is a stunning building with intriguing murals that was built in the local timber construction style.

8)Central Museum (Albert Hall), Jaipur and other museums controlled by the State Government, Rajasthan.

Image 34. Albert Hall Museum, Trivandrum.   Architectural style: Indo-Saracenic Style.

The Director of Archaeology and Museum, Government of Rajasthan, is in charge of one of the most extensive museum systems in the nation. The largest and most modern museum in terms of collection organization and display is the Government Central Museum in Jaipur, which opened its doors in 1876. The museum's location in a late 19th-century structure presents considerable challenges for updating historic elements, particularly furnishings, to current requirements. The art, attire, and customs of Rajasthan are the main subjects of this book.

With its unique and varied folk traditions and rich archaeological heritage, the area offers many opportunities for such an undertaking. Timer, Alwar, Bharatpur, Bikaner, Halawar, Jodhpur, Kotha, and Udaipur are among the other cities with state-run museums. The museums were largely constructed by the monarchs between 1909 and 1944, and they were the previous national capitals of the original states.

9) Madras Government Museum, Chennai.

Image 35. Madras Government Museum, Chennai.   Architectural style: Indo-Saracenic Style.

In terms of size, degree of operation, standards, and influence, the Madras Government Museum is comparable to any museum of national significance. Chennai, the major cultural center of the south, has stubbornly maintained ancient traditions of philosophy and culture that have faded out elsewhere. The museum was established in 1851 to house geological specimens as well as to promote and improve agricultural practices in the region. The museum's archaeology and art collections include stone statues. In recent years, the Natural History division, which includes Botany and Zoology, as well as the Ethnology, Industrials, and Applied Art parts, have witnessed gradual renovation.

10) Lucknow and Mathura Museums.

Both the Lucknow Museum, established in 1863, and the Mathura Museum, established in 1874, are national treasures. The first is a general museum, and the second is solely for archaeology. The first section of the new Lucknow Museum building has significant collections of natural history and art, as well as a particularly large collection of coins. The museum's world-class archaeological collection is housed in the following unit, which comprises stone sculptures and terracottas from the Kushan (second to third century AD) and Gupta (fifth to sixth century AD) periods. The new building's natural history exhibits are largely full-scale habitat groups of this region's fauna and vegetation. Rather than being simply scientific, the arrangement is meant to catch the eye and pique interest. Natural light can be brought inside by a creative and appealing arrangement.

During the Gupta period, Mathura was the southern center of Kushan power and the center of religious and political activity. Throughout a long succession of periods and styles, it remained a center for sculpting in the locally available red spotted sandstone. The Mathura Archaeological

Museum, India's first site museum, houses a huge collection of high-grade artifacts. The etched, almost life-size, headless statue of Kanishka (1874) is the most renowned.

11) State Archaeological Museum, Kolkata.

Image 36. State Archaeological Museum, Kolkata.   Architectural style: Neoclassical Style.

The State Archaeological Museum in West Bengal was founded in 7962 and is home to a variety of artifacts that are shown in five galleries. From the Prehistoric to the Medieval eras, these span. The museum is renowned for its extensive collection of Paleolithic artifacts, particularly from nearby sites and the susunia hill region (Bankura district). The Pandu-Rajar-Dhibi (Bardhaman district) excavation materials make up another significant collection in the museum. Its collections have also been greatly supplemented by the collection from the recently discovered monastery site in Jagjibanpur (Maldah district).

A significant portion of the displayed items are works of Bengali sculpture made of terracotta, stucco, stone, and metal and dating from the Maurya, Sunga, Kushan, Gupta, and Pala-Sena periods. The museum also features galleries where famous eighteenth- and nineteenth-century painters' works are on exhibit.

3.2 Museums in Maharashtra.

Maharashtra is a state in India's Western Peninsular area.

Capital City: Mumbai

District: 36

District Area: 308,000 km2

Museums: 94

S.No	Types of Museum	Number of Museums
1.	Anthropological Museums	01
2.	Archaeological Museums	07
3.	Art and Craft Museums/ Galleries	13
4.	Defence Museums	10
5.	Educational Museums	05
6.	Ethnographic Museums	03
7.	Geological Museums	01
8.	History Museums	08
9.	Medical Museums	01
10.	Multipurpose Museums	11
11.	Natural History Museums	03
12.	Personalia Museums	09
13.	Religious Museums	01
14.	Science Museums/Centres	04
15.	Thematic/Specialised Museums	16
16.	Zoological and Botanical Museums	01

Table 01. Types of museums in Maharashtra.   Source: Directory of museums of India.

Ownership:

S.No	Types of Museum	Owned by Central Government	Owned by State Government	Others	Number of Museums
1.	Anthropological Museums	01	-	-	01
2.	Archaeological Museums	-	03	04	07
3.	Art and Craft Museums/ Galleries	01	05	07	13
4.	Defence Museums	09	-	01	10
5.	Educational Museums	-	03	02	05
6.	Ethnographic Museums	-	01	02	03
7.	Geological Museums	01	-	-	01
8.	History Museums	-	03	05	08
9.	Medical Museums	-	-	01	01
10.	Multipurpose Museums	02	01	08	11
11.	Natural History Museums	-	01	02	03
12.	Personalia Museums	01	01	07	09
13.	Religious Museums	-	-	01	01
14.	Science Museums/Centres	-	-	04	04
15.	Thematic/Specialised Museums	04	02	10	16
16.	Zoological and Botanical Museums	01	-	-	01

Table 02. Ownership of museums in Maharashtra.   Source: Directory of museums of India.

3.3 Articles & Research Papers:

Article - 1

Image 37. Hindustan Times News Article..

The Maharashtra Museum has the scope for the uplifting the Maharashtra's rich cultural heritage as well as the evolution of the state and its significance. The article speaks about the things that are to be shown in the museum such as its evolution from stone-Age to the post-Independence and the Maharashtra today.

Its also speaks abouts the Maharashtra's natural history and the remains of different species and elements. Its also emphasises on the promotion of tourism in Maharashtra in result of generation the economy and creating the awareness of its unique cultural heritage.

Article - 2

Image 38. The Times Of India News Article..

This article speaks about the upcoming museum proposal in Navi Mumbai, Kharghar. It also speaks about the extension of the Prince of Wales Museum known as the Chatrapati Shivaji Maharaj Vastu Sangralaya. Also there is not yet finalise about the site in Kharghar for the upcoming new state museum.
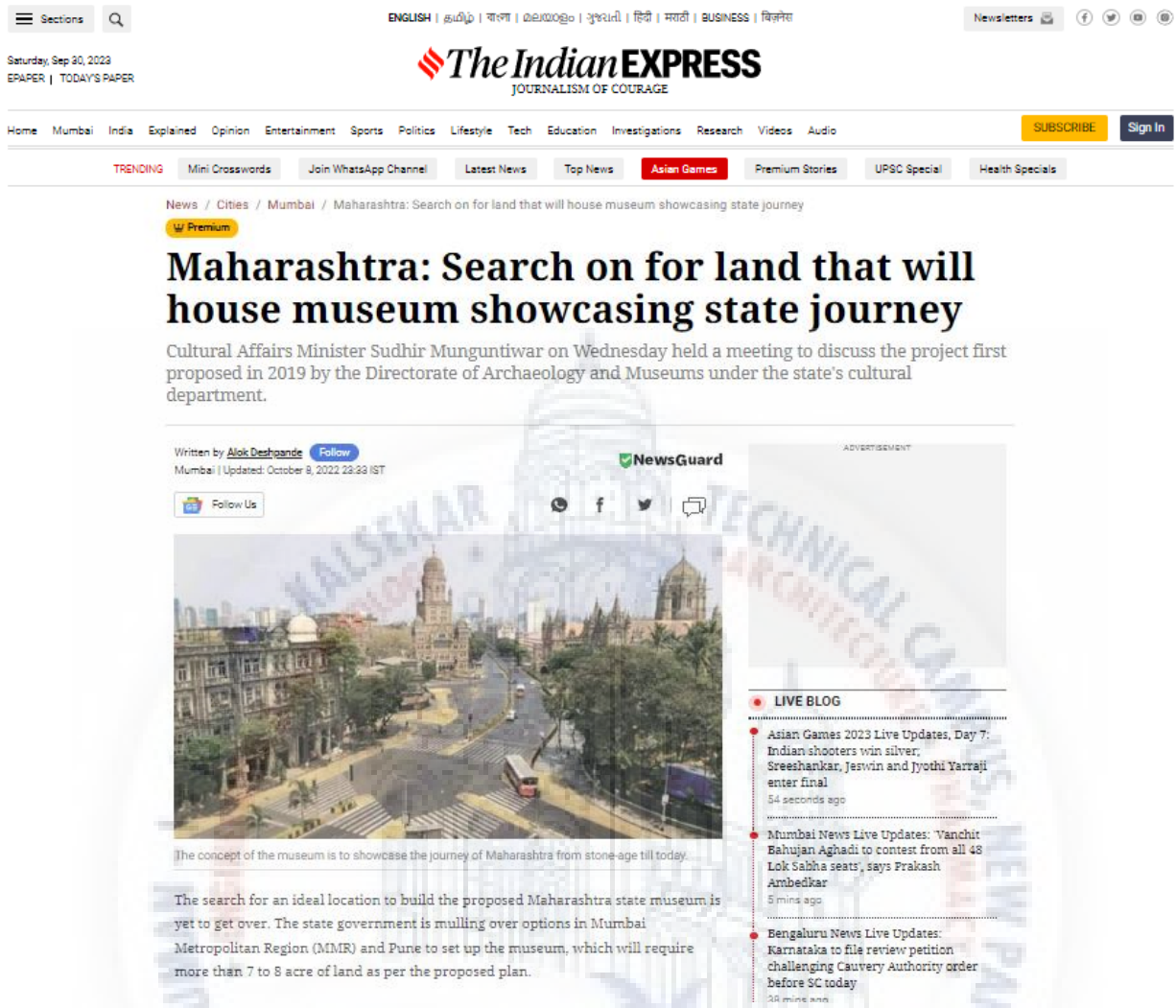
Article – 3

Image 39. TheIndianExpress News Article..

The Maharashtra state government is still in the process of finalizing the location for the proposed Maharashtra state museum, which is anticipated to require more than 7 to 8 acres of land. Cultural Affairs Minister Sudhir Munguntiwar recently convened a meeting to discuss the project, initially proposed in 2019 by the Directorate of Archaeology and Museums. The museum's concept is to exhibit Maharashtra's historical journey from the stone age to the present day, with potential locations being considered in the Mumbai Metropolitan Region (MMR) and Pune.

Literature Review - 1: Research Paper-1

Title: The Effectiveness of Digital Technologies Used for the Visitor's Experience in Digital Museums.

Authors: Ahdab Najib Hijazi, Ahmad Hanif Ahmad Baharin

Institute of IR4.0, Universiti Kebangsaan Malaysia, Malaysia.

Introduction:

Digital technologies have had a huge impact on the economic and entertainment industries in recent history, and human technological improvement has offered an infinite source of comfort and progress. The term "digital technologies" refers to a collection of various intelligent and innovative technologies that enable connection, communication, and automation in the Industry era, such as big data analytics, the Internet of Things, and cloud computing. Furthermore, emerging digital technologies are crucial for the long-term protection and dissemination of cultural material to large audiences, as well as for producing value through innovative economic growth. Because of the significant advancement of technology in this field, museums and cultural institutions views on heritage have shifted as a result of the advancement of digital technology. According to the link between an exhibit and man, digital technology and the Internet are reshaping society. Exponential technological advancements enable ever-faster Internet speeds and availability, increasingly connecting the physical and digital worlds via a network of interconnected devices, including smartphones, and opening up new avenues for the conservation and protection, archiving, advancement, use, and reuse of our cultural heritage.

Digital Museum:

Advanced human-computer communication technologies and traditional interaction techniques are being developed, and digital technology is increasingly being used for artistic expression. Technology has an impact on culture, and the interaction between the two is more crucial than ever in this context. Despite its present prominence, digital museum experience design is not a novel concept in the field of museology. Since the 1930s, when key work on visitor psychology was published, several scholars had performed museum ethnographies. According to the study, digital museums may serve a variety of tasks, including cultural heritage interpretation, but they are also an excellent way to draw people to art.

Visitor Experience:

Through physical engagement and interaction, digital museums enable visitors to have a multidimensional experience made possible by numerous technological technologies. The perception of immersion in a distant environment, for example, determines the degree to which users are persuaded by what they see, hear, and feel. When compared to non-3D surroundings, it

also provides consumers with a greater sensation of realism and presence. As a result, as compared to traditional museums, which are dominated by static displays and exhibitions, digital museums may give a potentially unique type of immersive experience. Furthermore, in order to provide this unforgettable experience for tourists, museums have switched their focus and adopted a more "visitor-oriented" strategy.

Digital Technologies:

The digital museum is a collection of objects, specimens, and documents that have been digitized and saved through the use of high-resolution scanning, photography, 3D modelling, and other technologies and will be fully displayed by the physical museum in terms of exhibition, collecting, learning, and research. According to, digital innovations have made on-site and online museum visits more entertaining. People can utilize clever mobile devices to visit digital museums and acquire information, services, and learning materials at any time. Museums may use augmented reality and virtual reality technologies to bring collections to life and change the perspectives of visitors.

The application of digital technology is not limited to AR and VR; many other digital breakthroughs are also improving the tourist experience. In recent years, the Internet of Things (IoTs), Gesture Technology/Non-touch Interactives, Mobile Technologies, Artificial Intelligence, LED/Laser Projection Technologies, Virtual Touring, and Flexible Technology Exhibit Platforms have emerged.
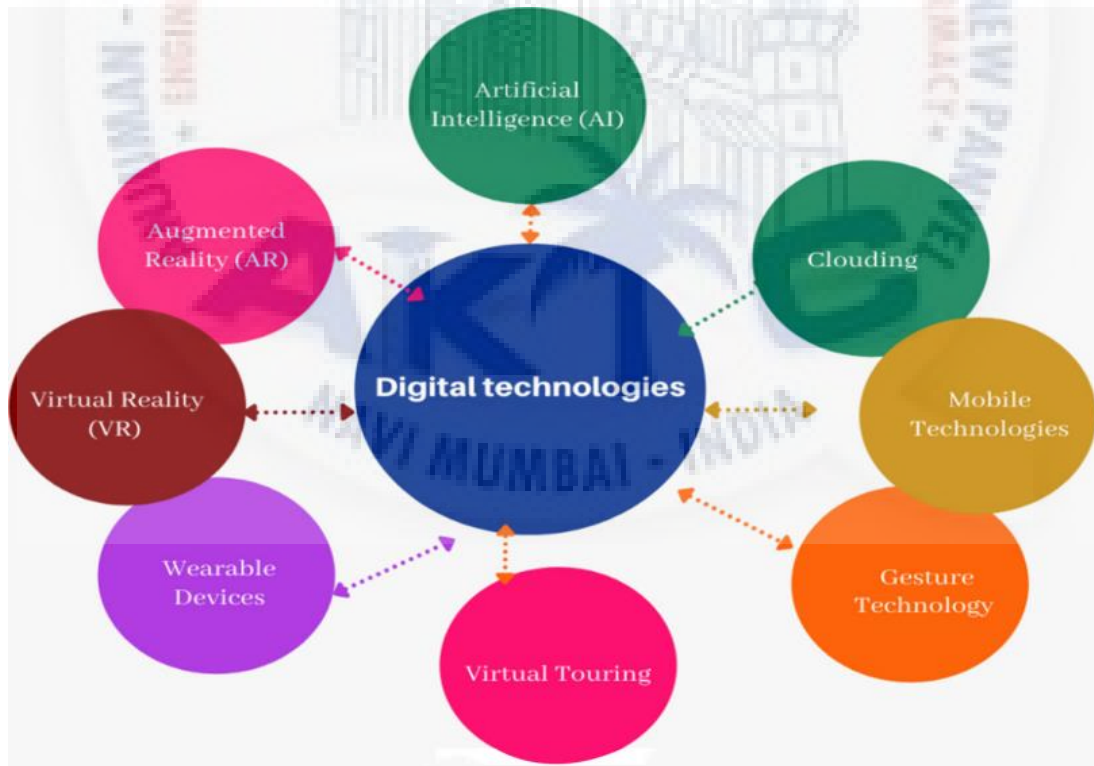

Fig 05. The Outcomes of the digital technologies used in digital museums.

Summary:

Modern technology, like computers and smartphones, is making a big impact on how we enjoy and learn about art and culture. Digital museums, which use technology to create interactive and immersive experiences, are gaining popularity. These museums can take us on virtual journeys, making us feel like we're in a different world. They use things like augmented reality and virtual reality to do this. In addition to these, there are other cool technologies like the Internet of Things, gesture control, and artificial intelligence that are also improving how we experience museums. So, technology is changing the way we enjoy art and history, making it more fun and engaging for everyone.

Research Paper – 2

Title: Role of Museums to promote and preserve Intangible cultural heritage in the Indian Context.

Author: Shashi Bala,

Research Scholar Department of Museology, National Institute, Delhi, India.

Museums & Community:

Museums are a country's cultural institutions, and they have long been associated with tangible features of their collections. Cultural institutions have evolved to interact with societies and communities over time and are now actively dealing with both tangible and intangible heritage. Museums should include both tangible and intangible cultural assets in their institutional and instructional operations, according to the ICOM definition adopted in 2007, at the 21st General Conferences in Vienna, Austria.

Communities are rapidly losing their intangible cultural legacy as a result of urbanization. The younger generation is losing touch with their cultural heritage and long-held views of their elders. Museums can help to bridge this gap by culturally interpreting objects and enlisting community cooperation. For this reason, museums must prioritize the conservation and documentation of both tangible and intangible heritage.

Because of its complex and old civilization, India is rich in both tangible and intangible cultural assets. Many communities in India continue to practice their cultural knowledge, traditions, rituals, oral manifestations, and historical history. Museums are gradually realizing the importance of going beyond the collecting, protection, and education of tangible heritage. Museums must develop a new paradigm for engaging with communities in a continuous process of transformation through the gathering of intangible heritage. With the start of this new era, museums are attempting to connect with communities in more effective ways, but they are still lacking the necessary punch.

Emotional touch:

Indian museums house a diverse array of traditional, religious, and cultural arts and crafts, some of which constitute the living heritage of specific communities. In the past, these societies used these artifacts to pass on knowledge and abilities from generation to generation in families by the elders. Sometimes communities become emotionally bonded to museum artifacts. In this situation, a stunning example can be found at the National Museum. As part of its collection, the museum displays many Buddha replicas, and every month, many Buddhists visit the gallery to worship, notably on the festival of Budha Purnima. Hundreds of Buddhist community members flock to witness the Buddha replicas. This is an example of a museum that does not make any extra attempts to interact with a community, yet an object within the museum links to and welcomes the community.
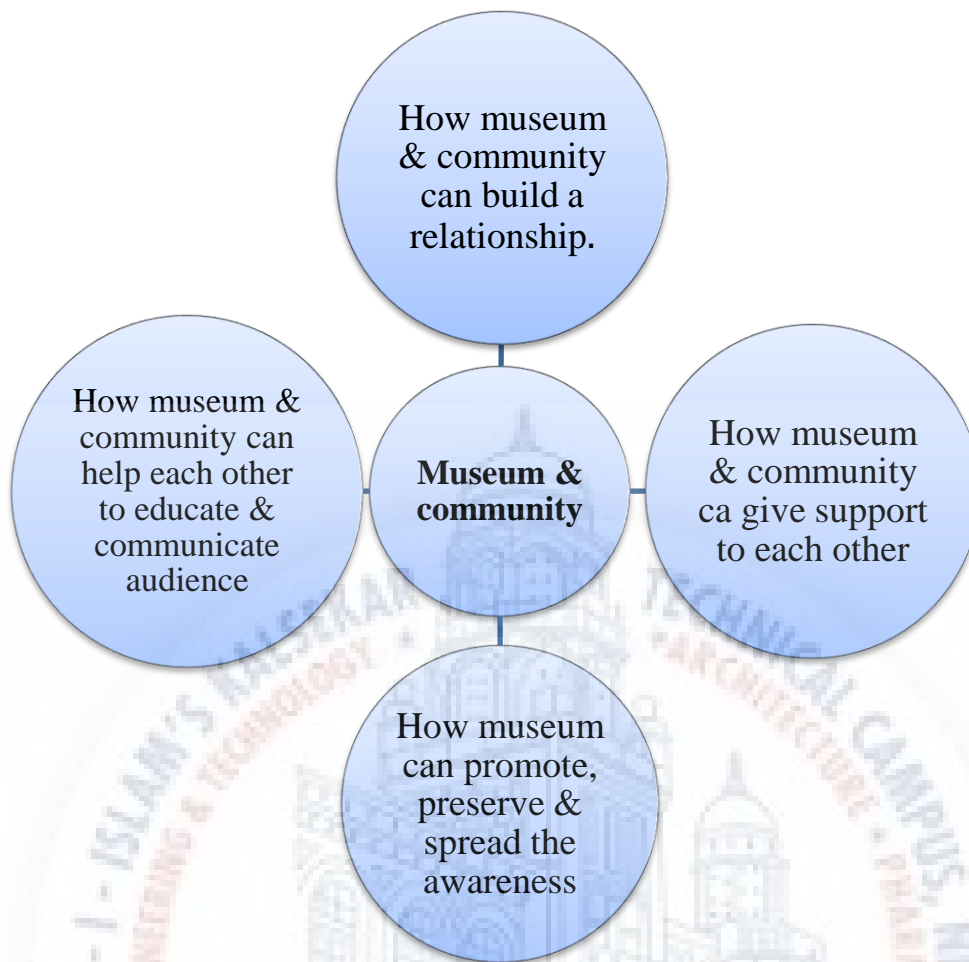
Fig 06. Museums & Community Relation

Image 40. People from the community worship in front of Buddhist relics in the Buddhist gallery of the National Museum, New Delhi.

Image 41. Gallery walks with community members.

Summary:

Museums, according to the 2007 ICOM definition, have evolved to encompass both tangible and intangible cultural heritage. In India, a nation rich in cultural diversity, museums are increasingly recognizing the importance of engaging with communities to preserve and promote intangible heritage. Rapid urbanization has led to the loss of intangible cultural knowledge among communities, creating a disconnect between generations and their traditional beliefs. Museums are stepping in as mediators to bridge this gap. In summary, museums in India are adapting to preserve, interpret, and engage with both tangible and intangible heritage, serving as crucial cultural bridges in the face of urbanization and cultural transformation.

Research Paper – 3

Title: Cultural Heritage Preservation of Traditional Indian Art through Virtual New-media.

Author: Saptarshi Kolay

Indian Institute of Technology Roorkee, Uttarakhand, Roorkee-247667, India.

Introduction:

Indian traditional art and craft, upheld by diverse craft-guilds across the country, represent a significant cultural heritage. However, these practices are gradually fading into obscurity due to their isolation from the broader population. Initially, traditional painters were an integral part of social ceremonies, decorating village houses and scrolls as part of traditional rituals. Renowned Indian artist K. G. Subramanyan emphasized that Indian art is an amalgamation of various traditional forms, reflecting the country's multiculturalism and serving as a potential tool for renewing cultural heritage.

As technological advancements and changing social behaviors further isolate India's cultural heritage from daily life, this paper advocates for sensible technological intervention. It explores the concept of "virtual heritage conservation," where new media technology acts as a vessel for preserving traditional cultural heritage. New media technologies can facilitate the dissemination of cultural heritage regardless of geographical boundaries. However, the paper emphasizes that meaningful application should retain cultural authenticity to fulfill the conservation's pedagogic aim – knowledge dissemination and awareness generation. The paper seeks to design interventions that use new media to revitalize craft-guilds, reconnect them with the wider population, and promote cultural heritage awareness.

New Paradigm for Preservation of Cultural Heritage:

Management & Documentation:

We can store more data since the digital data storage procedure is comparatively cost-effective. With digital storage, there is less chance of data loss due to accidents. Another vital area where digital recording might help is in the maintenance and conservation of cultural resources. Digital data are simple to keep up with. If appropriate digital documentation is created concurrently with conservation, the documentation can aid in accurately restoring the heritage. Having accurate documentation of the heritage helps the restoration process go more smoothly. Our ability to quickly search through scattered material enables us to put together more accurate and understandable histories of our history.

The durability of the materials used for traditional Indian crafts might vary, depending on whether they are painted on mud walls or organic materials like cotton cloths and palm leaves. Numerous paintings by expert craftspeople are in irreparable condition as a result of moisture and color fading, according to an anthropological investigation. The cultural repository can be maintained via digital documentation.

Representation Techniques:

The use of virtual new media offers numerous possibilities for representing cultural heritage, opening up innovative paradigms for showcasing heritage art and craft. This digital approach allows for visual representations that surpass what traditional methods can achieve. Virtual storage becomes a crucial tool for disseminating knowledge widely across digital networks without endangering the physical integrity of original artworks.

Though digital media cannot fully capture the spatial and contextual richness of cultural heritage, it can play a significant role in raising awareness among people and craft-guilds. Technological advancements in new media have transformed the possibilities for virtual conservation and interaction with users, making it an opportune moment to shift towards new-media approaches for documenting, representing, and disseminating heritage art and craft. However, the question remains whether this paradigm shift will preserve the essence of traditional craft practices or risk their extinction through complete transformation into new materials and techniques, leading to new interpretations of virtual heritage.

Dissemination of Knowledge & Awareness Generation:

The choice of new media and its representation significantly influences knowledge dissemination and awareness generation, as it determines the target audience and user interaction. Virtual heritage's impact depends on user behavior and mode of engagement, with open-source information having both advantages and disadvantages, leading to varying interpretations. Virtual heritage doesn't dilute originality but serves as a bridge between heritage and the general population.

In the Indian context, prioritizing awareness generation is crucial to bring cultural heritage to a broader audience. Popular paradigms, such as interactive story-telling and gamified learning experiences, can have a more significant cognitive impact, especially among the youth. Virtual heritage on new media minimizes the spatio-temporal gap, making it an effective tool for awareness campaigns, offering a glimpse of the cultural heritage that can engage and educate many.

Digital manifestations of cultural heritage can reach communities regardless of spatial isolation, fostering awareness. Visual communication design inspired by traditional heritage carries its aura and authenticity, contributing to the preservation and dissemination of cultural heritage.

Role of New-Media in Virtual Heritage:

There are primarily two ways that new media applications can promote social awareness and the preservation of virtual heritage:

- A digital depiction of cultural heritage that is virtually simulated; this is a type of museological intervention.

THE MAHARASHTRA MUSEUM

- Interventions in visual communication, such as game designs and animations, that convey cultural heritage connotations through narrative story-telling.

Element		Museological Intervention	Visual communication Design Intervention
Stages of digital conservation	Documentation	Detail documentation required	Documentation required to analyze the socio-cultural context of art form
	Design	Documentation can directly lead to the representation stage without any design interventions	Innovative and sensible design is required where artisan can form a economic and culturally sustainable collaboration with designers
	Representation	Representation has to be detailed and realistic. Any missing link has to be refilled based on through research work rather than guessing the lost information.	Communication design interventions can explore the possibilities of diverse form of new-media applications blending visual depiction from traditional heritage and new paradigm of digital technology
	Dissemination	Direct knowledge dissemination. Only targets the users who are interested on the subject. Less likely to persuade uninterested people to turn culturally aware	Gamification and interactive story-telling can imprint cultural awareness among uninterested and can cater to larger target audience
Aura and authenticity		Authenticity and 'aura' is absent in any kind of reproduction (Benjamin, 1970), though according to Roland Barthes virtual replicas do radiate an distant aura, and create reference to heritage (Barthes, 1977)	As the end product is different art work by itself it does not compete with the original one. May act as a marketing communication and branding of original art form and promote cultural heritage
Cultural awareness		More informative and detailed knowledge distribution among common mass	Will act as a reference of original heritage. cultural awareness will be built as a backdrop of gamified learning experience or story-telling
Impact on original heritage		Whether a detailed digital replica may reduce or enhance the inquisitiveness about the original heritage is a debatable question. Availability of digital replica may create copy right issues	As communication design intervention explores new visual representation techniques, the original art work does not lose its mystery. Original art work acts as a visual mood-board without creating copy-right issues.

Table 03. Comparison of new-media applications for museological and communication design interventions on virtual heritage.

Paradigm shift from Traditional Art & craft to New Media:

Potentiality of Adaption of New Media:

Five visual parameters, which denote the adaptability into new-media story-telling, are:

1. Recognisability of characters:
   This refers to how easily readers can identify the various characters in a novel. Character traits ought to stick in the audience's memory and evoke an image.

2. Movement capability process of character:
   This parameter indicates whether the traditional art form suggests free movement in three-dimensional space or a two-dimensional side-to-side horizontal movement.

3. Potentiality of using different camera angles:
   In a traditional visual story, persons and objects should be able to be depicted from a variety of perspectives without losing their traditional visual identity.

4. Potentiality to depict contemporary elements without losing the visual identity:
   The style should make it possible to incorporate contemporary elements into the visual to portray a modern story.

5. Achieving sense of depth in 2D:

Indian vernacular art is typically painted utilizing "Oriental Perspective," where the farther item is placed on top of the nearer object and does not get smaller, making it difficult to depict depth of field.

Parameters	Parameters in Traditional art	Paradigm shift to New-media
Recognisability of characters	More intricacy of the visual styles like, facial features, hair style, clothing and ornaments, provides more freedom of character designing	Retaining the visual identity, other features can be changed
Movement capability/process of character	Dependent on the art style. More naturalistic art forms give more freedom of translation; working with abstract forms needs more sensitive interventions.	Each traditional art style has its own visual language. If a traditional painting has more 2D characteristics translating it into 3D animation might completely destroy the visual language
Potentiality of using different camera angles	Some of the traditional Indian art form portrays human characters only either in frontal or sidewise posture	Exploring various camera angle for these traditional art styles is more difficult and requires sensible visualization
Potentiality to depict contemporary elements without losing the visual identity	Many of the craft-guild of India are adopting the socio-cultural change of India. Acquaintance with modern element is also imbibed into their art practices	Creative visualization is required, as no reference painting might be available. Here artisans' help should be taken
Achieving sense of depth in 2D	Various Indian traditional art evokes varied quality of sense of depth.	Traditional art with 2D features should be translated in 2D. Art forms portraying visual depth of field with shade, shadow and perspective clue should be attempted for 3D animations

Table 04. Visual Analysis of Traditional art for paradigm shift.

Conclusion:

The study emphasizes how crucial it is to resurrect old Indian craft guilds and link cultural legacy with modern society, particularly among the younger generation. Given the financial difficulties of these guilds, it emphasizes the value of knowledge transmission and awareness raising in the Indian environment. In partnerships between designers and artisans, designers are essential to maintaining the integrity of the art form. The research recommends drawing inspiration from historic activities and designing in a contemporary paradigm without changing traditional materials and techniques, acting as a way of awareness production, in order to avoid discussions about direct intervention.

Key ideas are as follows:

1. With an emphasis on educating while retaining authenticity, collaboration between visual designers and craftspeople is crucial for maintaining craft guilds and cultural legacy.

2. Investigating new media applications for heritage preservation and public education, utilizing technology for documentation, representation, and distribution, including interactive and gamified methods.

3. Recognizing the possibilities of conventional Indian art forms in modern new-media applications, encouraging visual research to spread awareness and protect cultural heritage before guilds of artisans and their treasures vanish.

Summary:

A significant part of the nation's cultural legacy is represented through the traditional art and craft methods used by Indian craft guilds. However, due to a lack of public awareness and segregation from mainstream culture, these art forms face the threat of economic and cultural viability. This essay promotes the use of virtual heritage, made possible by new media, to educate the public about India's extensive cultural heritage. By transforming significant legacy data into accessible new-media formats, such as game designs and animations, this method addresses the younger generation, who may play a crucial role in safeguarding cultural heritage. In order to document socio-cultural heritage, ethnographic surveys are used, with an emphasis on the techniques, supplies, and distinguishing characteristics of visual art forms. By converting the narrative visual language of Indian vernacular art forms, the article investigates the possibilities of modern paradigms for instructing and enticing consumers. In the end, it stresses the importance of a user-driven design strategy to protect and spread Indian traditional art forms among the new generation through responsible documentation and translation into readily available virtual media.

4.0 LITERATURE REVIEW 2 – CASE STUDY

4.1 Live Case Study.

a) Chatrapati Shivaji Maharaj Sangralaya, Mumbai.

Chhatrapati Shivaji Maharaj Vastu Sangrahalaya is located in Mumbai, India. Its original name was the Prince of Wales Museum of Western India. This is one of India's best museums of art and history. The Museum building, a Grade I Heritage monument, is a beautiful illustration of Indo-Saracenic architecture. It possesses an outstanding collection of almost 60,000 works of art.

Project type: Art & History Museum

Architect: George Wittet

Area: 12000 m2

Year: 1914

The site was to be used to construct a memorial in the style of a museum. The Crescent Site is located on the island's southernmost point. The building was completed in 1914. But it wasn't until January 10 that the general public could enter it formally. It had been a military hospital and a location for displays on the care of children up to that moment. Inspired by the grand dome of Gol Gumbaz in Bijapur and its intricate vaulting arches, Wittet integrated similar architectural elements into the interior of the museum building.
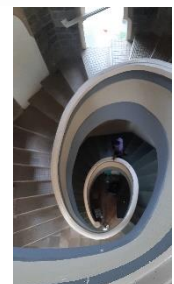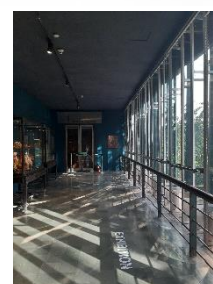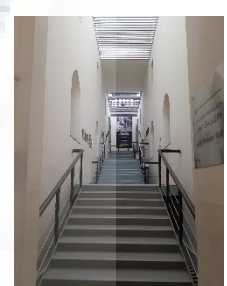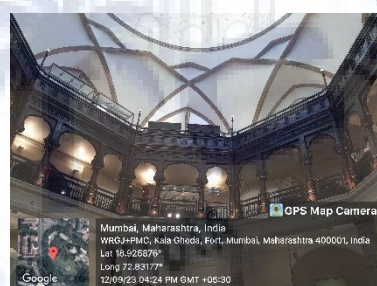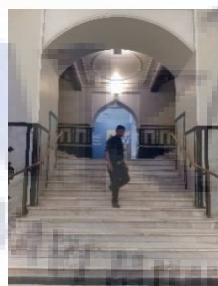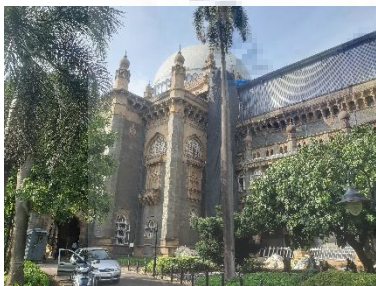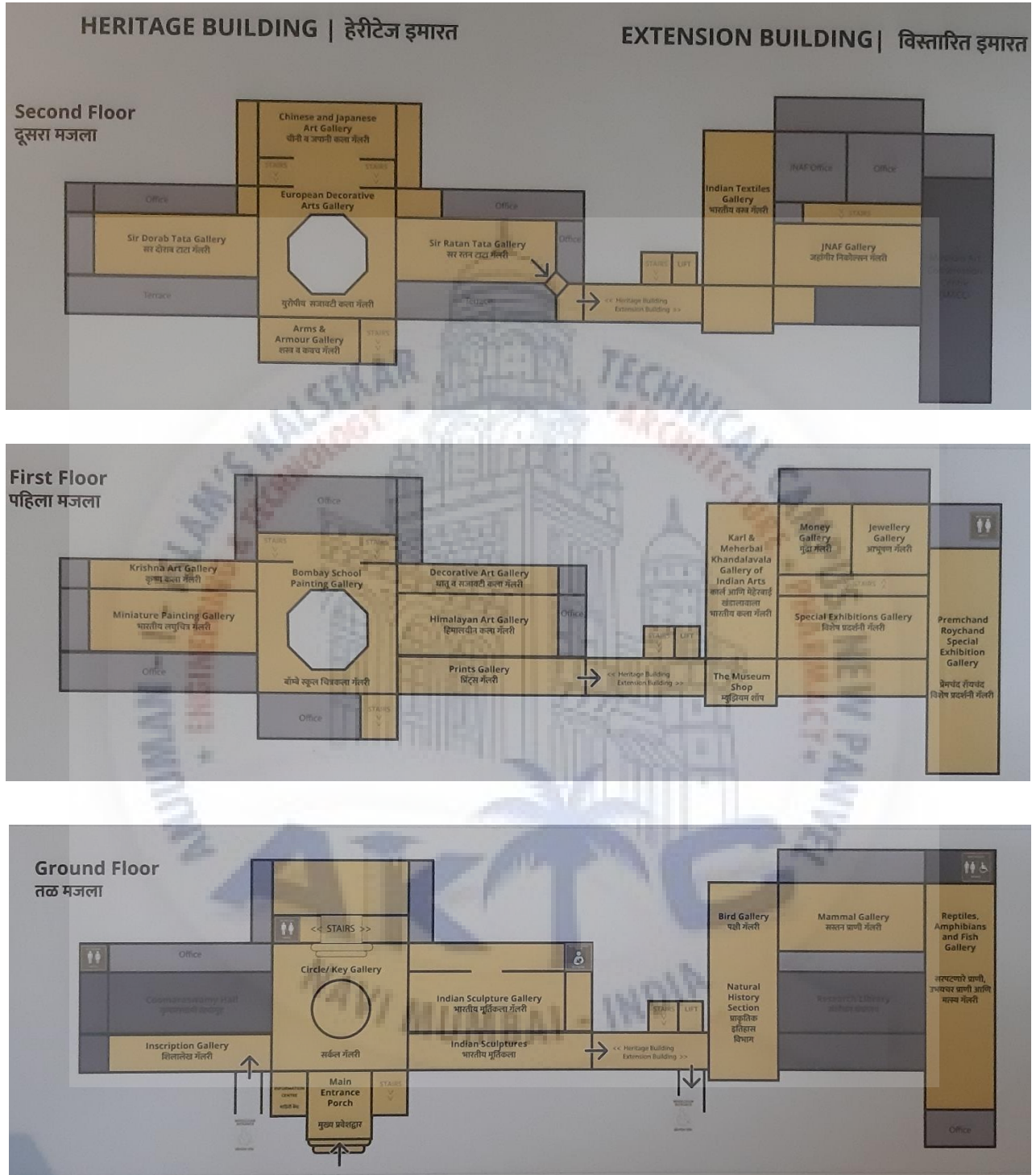
History
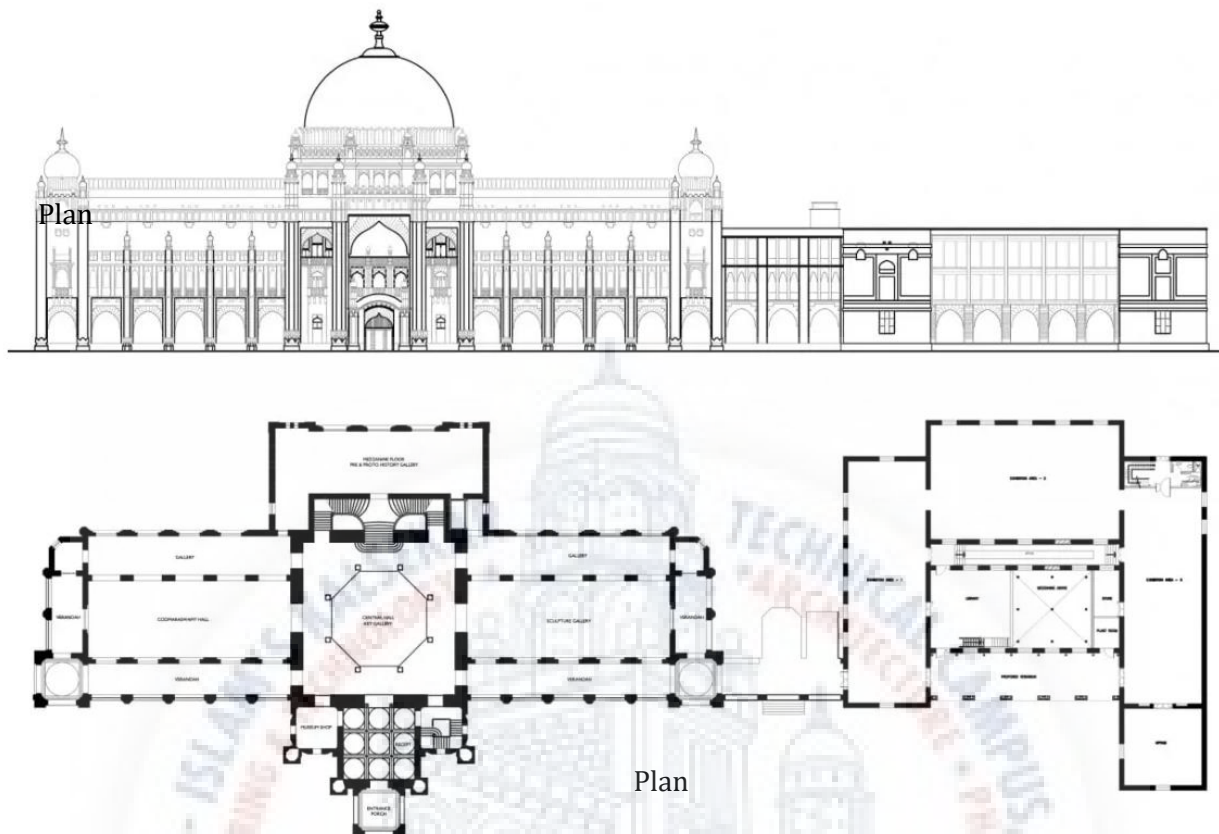
Plan

Plan

It is a Grade I Heritage Building recognized by the city. Additionally, it is placed in a well planned garden that preserves the original pattern. It has won first place for maintaining historic buildings from the Indian Heritage Society. George Wittet was chosen as the building's architect in 1909 following an open selection process. Wittet is well known for its Indo-Saracenic style of architecture. This museum is one of the finer examples. The Indo-Saracenic architectural style combines Hindu and Saracenic architectural forms. occasionally incorporating a few aspects of Western architecture.

Basalt and kurla stone make up the three-story rectangular museum building, which also features a dome on top that is supported by a base. The core floor of the structure is now one level higher. built in a Western Indian and Indo-Saracenic architectural style.

Floor Plans

HERITAGE BUILDING | हेरीटेज इमारत   EXTENSION BUILDING| विस्तारित इमारत

Second Floor
दूसरा मजला

- Chinese and Japanese Art Gallery / चीनी व जपानी कला गॅलरी
- European Decorative Arts Gallery / युरोपीय सजावटी कला गॅलरी
- Sir Dorab Tata Gallery / सर दोराब टाटा गॅलरी
- Sir Ratan Tata Gallery / सर रतन टाटा गॅलरी
- Arms & Armour Gallery / शस्त्र व कवच गॅलरी
- Indian Textiles Gallery / भारतीय वस्त्र गॅलरी
- JNAF Gallery / जहांगीर निवडलसन गॅलरी

First Floor
पहिला मजला

- Krishna Art Gallery / कृष्ण कला गॅलरी
- Miniature Painting Gallery / भारतीय लघुचित्र गॅलरी
- Bombay School Painting Gallery / बॉम्बे स्कूल चित्रकला गॅलरी
- Decorative Art Gallery / धातु व सजावटी कला गॅलरी
- Himalayan Art Gallery / हिमालयीन कला गॅलरी
- Prints Gallery / प्रिंट्स गॅलरी
- Karl & Meherbai Khandalavala Gallery of Indian Arts / कार्ल आणि मेहेरबाई खंडालावाला भारतीय कला गॅलरी
- Money Gallery / मुद्रा गॅलरी
- Jewellery Gallery / आभूषण गॅलरी
- Special Exhibitions Gallery / विशेष प्रदर्शनी गॅलरी
- The Museum Shop / म्युझियम शॉप
- Premchand Roychand Special Exhibition Gallery / प्रेमचंद रॉयचंद विशेष प्रदर्शनी गॅलरी

Ground Floor
तळ मजला

- Circle/ Key Gallery / सर्कल गॅलरी
- Inscription Gallery / शिलालेख गॅलरी
- Indian Sculpture Gallery / भारतीय मूर्तिकला गॅलरी
- Indian Sculptures / भारतीय मूर्तिकला
- Main Entrance Porch / मुख्य प्रवेशद्वार
- Bird Gallery / पक्षी गॅलरी
- Mammal Gallery / सस्तन प्राणी गॅलरी
- Reptiles, Amphibians and Fish Gallery / सरपटणारे प्राणी, उभयचर प्राणी आणि मत्स्य गॅलरी
- Natural History Section / प्राकृतिक इतिहास विभाग

The museum building has a built-up size of 12,142.23 sq. meters and is set on 3 acres (12,000 m2) of land. A manicured flowerbed garden with palm trees surrounds the museum building. The structure has a porch at the main entrance. Which is followed by a dome that is "tiled in white and blue flecks, supported on a lotus - petal base" rising above. The central dome is surrounded by a group of pinnacles that are topped with little domes.

b) Bihar Museum, Patna.

The Bihar Museum responds to a prominent site and an ambitious, multifaceted museum program in an interesting and scaled-down manner. The Museum showcases a wide range of regional treasures and has areas for events and teaching that foster a renewed sense of pride and kinship with Bihar's colorful past.

Project type: Museum

Architect: Maki & Associates.

Area: 25410 m2

Year: 2018

Conceptual Understanding

Form & Volume

CAMPUS PLANNING APPROACH

ICONIC BUILDING

CAMPUS SCHEME

DISPERSED SCHEME

• Sensitive utilization of the site is more effectively accomplished via dispersed volumes within an integrated landscape development.

• A dispersed plan allows each program to have individual floor to floor height and spatial / sectional quality - each with an appropriate sense of scale, natural lighting, etc.

• A dispersed plan allows for ease of updates and changes through the design process.

MUSEUM AS EXPANSE

The breadth and scope - **the expanse** - of Bihar's history is reflected in the figural spread in landscape- **the expanse** - of the museum throughout the site.
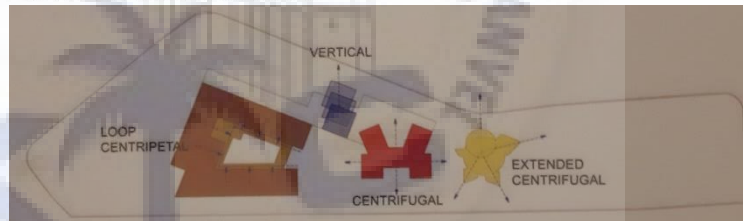
Every program of the building is given a unique exterior expression and form. They are appropriately scaled to fit surrounding context.

5.3 HECTARES

ENTRANCE AWAY FROM BUSY INTERSECTION

500 M
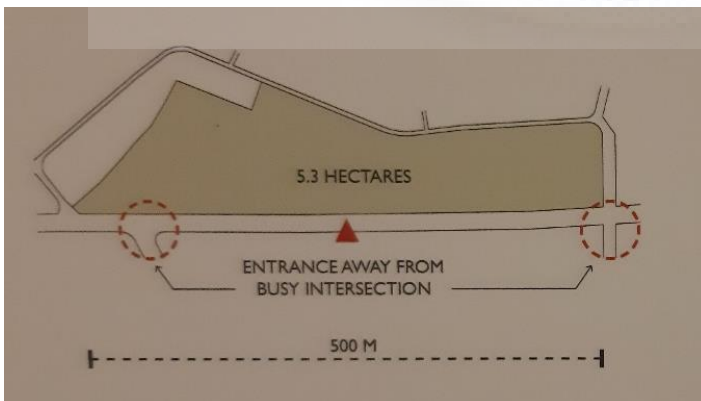
While requiring consideration to its low-scale surroundings and significant tree growth, the generous 5.3-hectare property along Patna's Bailey Road allowed for a choice of site planning methods. In response to this environment, Maki and Associates conceptualized the Bihar Museum as a "campus"a network of connected structures and outdoor areas that retains a low-key yet dynamic profile while blending in with the site.
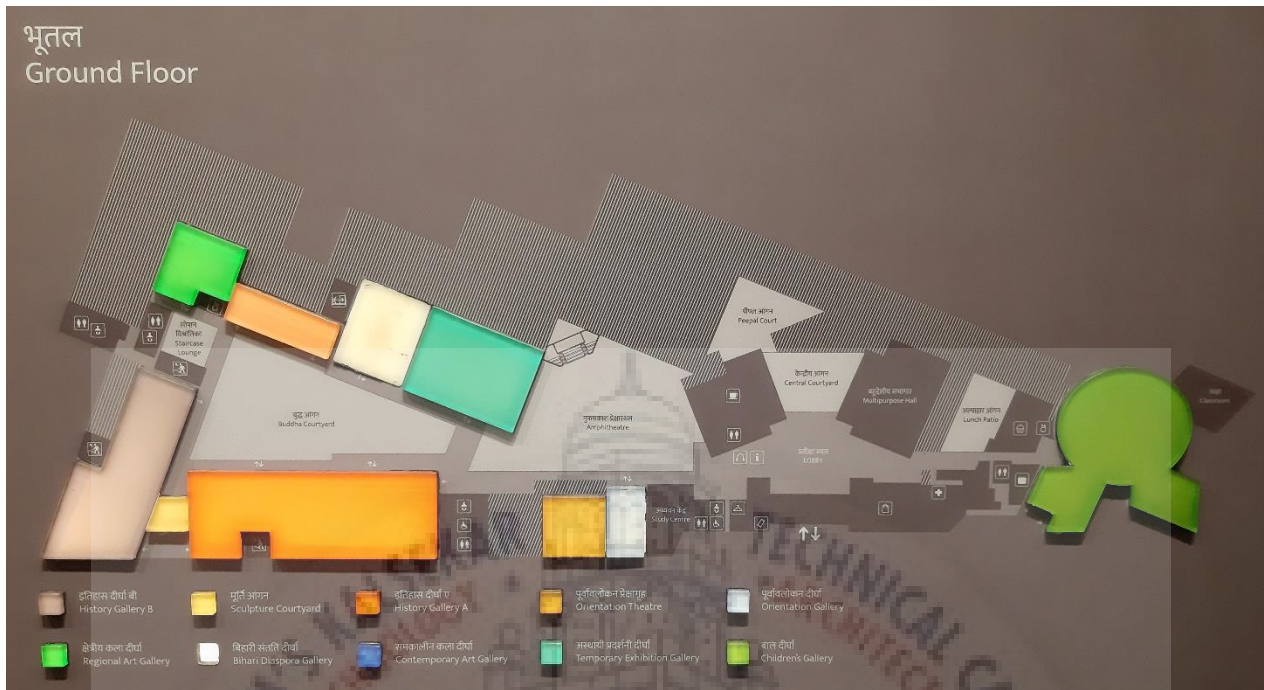
Circulation

Each program zone—administration, children's/educational, museum display, entrance/event—has been given a distinctive presence and recognized shape within the complex. These zones are connected to one another via inner and exterior courtyards and corridors, ensuring that each room maintains a connection to the outside environment while staying protected and cozy all year long.


Zonning:

Movement inside the building

MUSEUM SPACES				
Orientation	History gallery B	Contemporary art	Orientation	Restricted areas
Orientation theatre	Regional art gallery	Temporary exhibition	General area	Corridors
History gallery A	Bihari diaspora gallery	Children's Gallery	Open spaces	Admin area

Visitor Movement ---------
Children movement ---------
General area movement ─────────
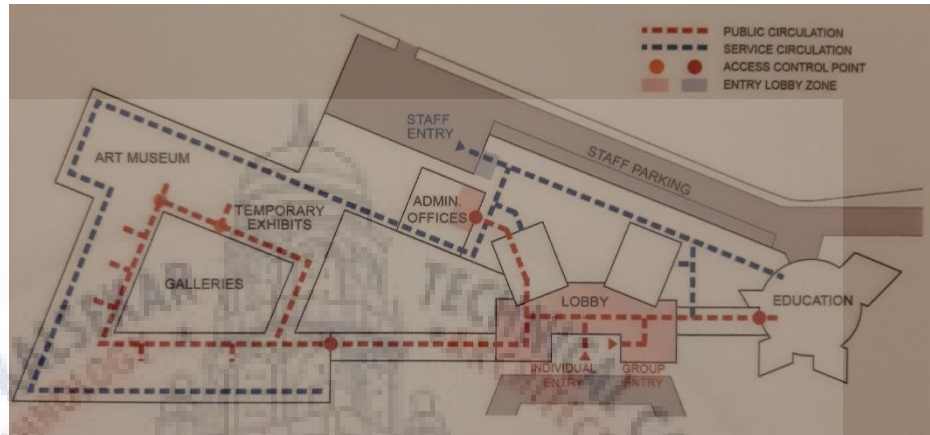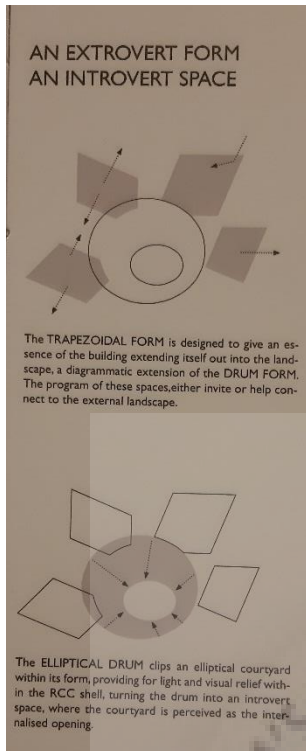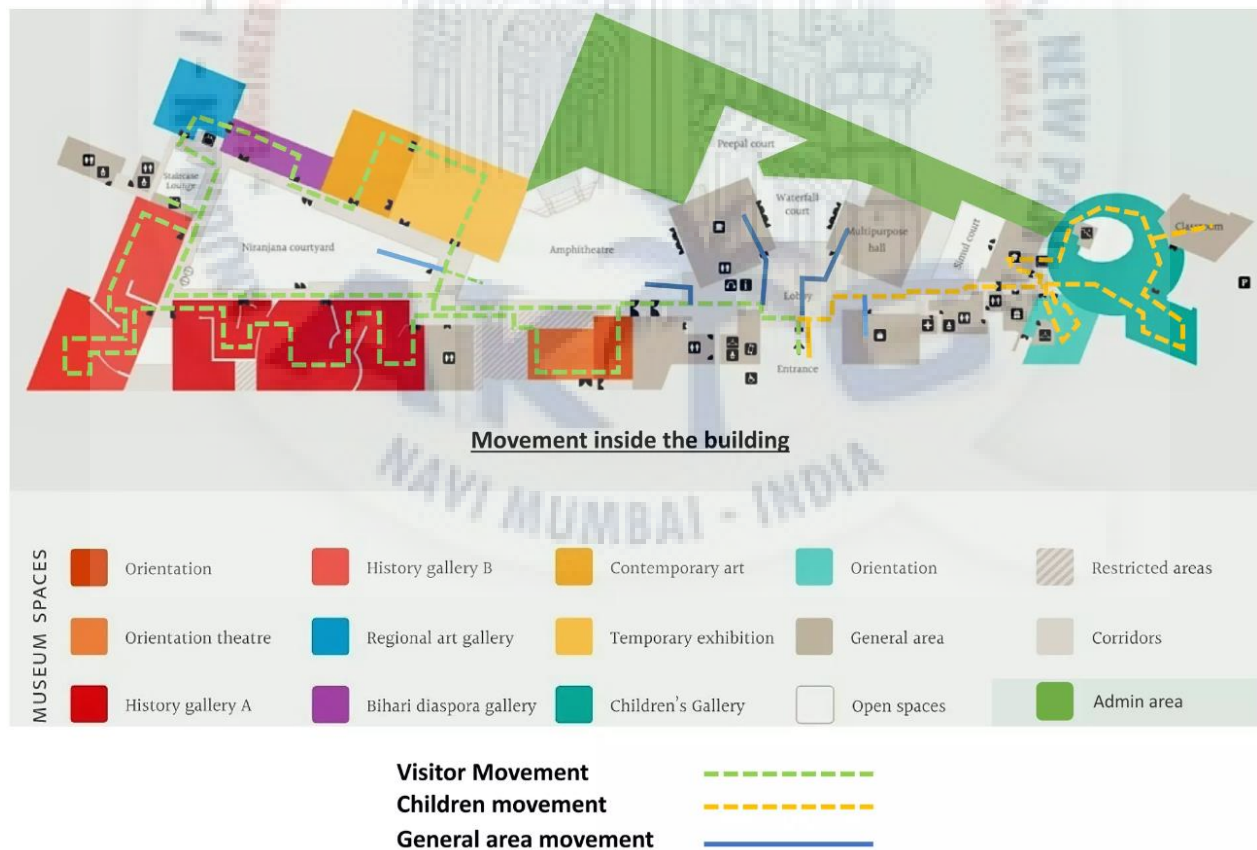
Floor Plans

Ground Floor Plan

First Floor Plan

The constant presence of the natural environment provides a rich, unique experience every time a visitor enters the Museum's "campus," and it changes with the hours of the day and the seasons. This is done to encourage repeat visits and make sure that the Bihar Museum has an educational impact on both visitors from around the world and the children of Bihar, in addition to having excellent permanent and temporary exhibitions.

Section & Elevation
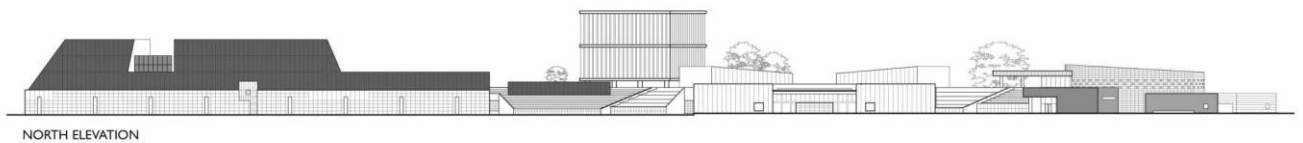
NORTH ELEVATION

SOUTH ELEVATION
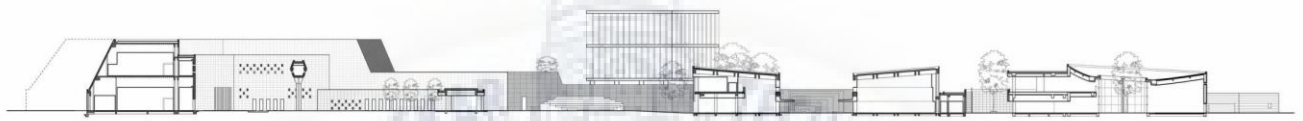
CROSS SECTION THROUGH CHILDREN'S MUSEUM
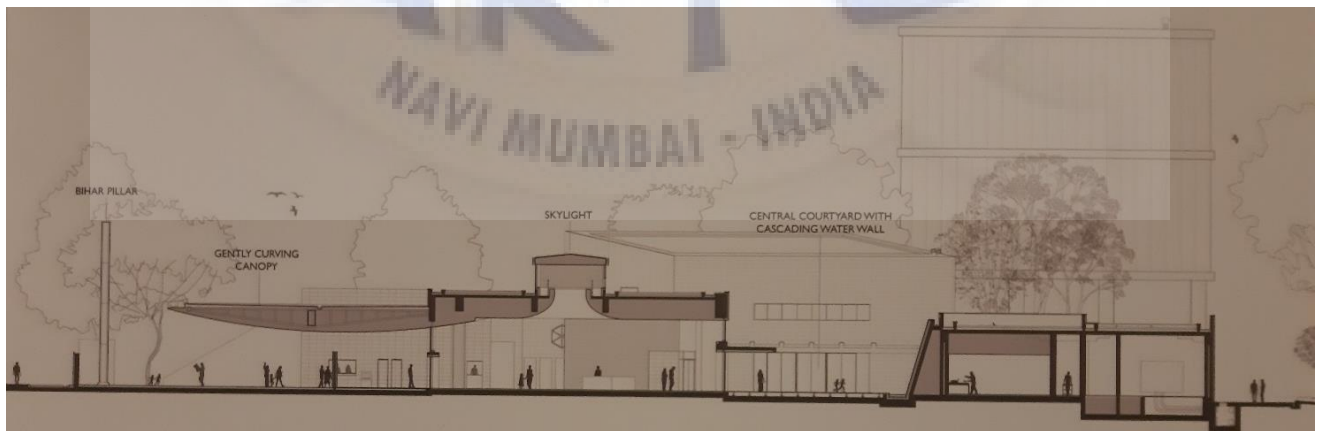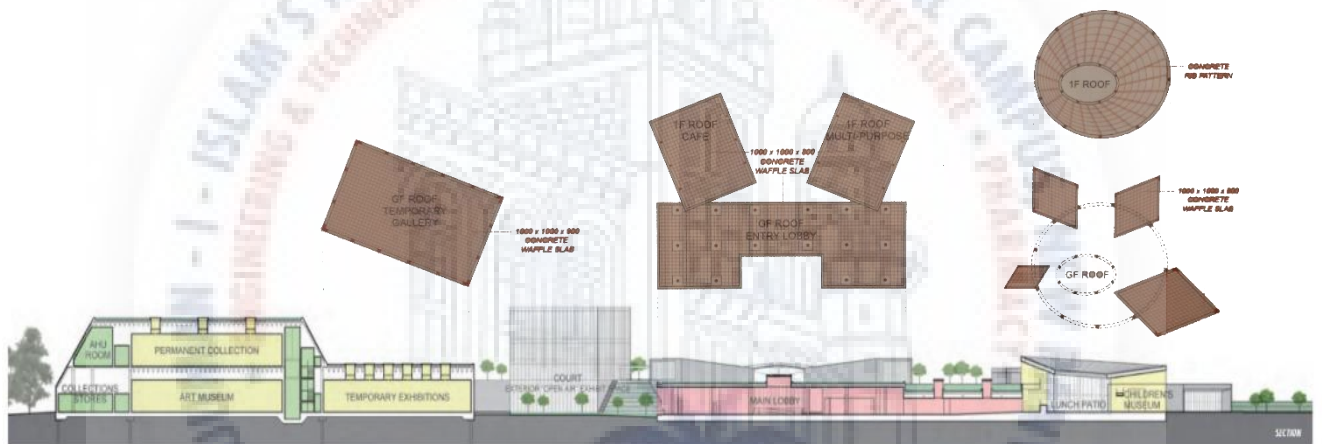
Section through Entrance

Play Of Proportions
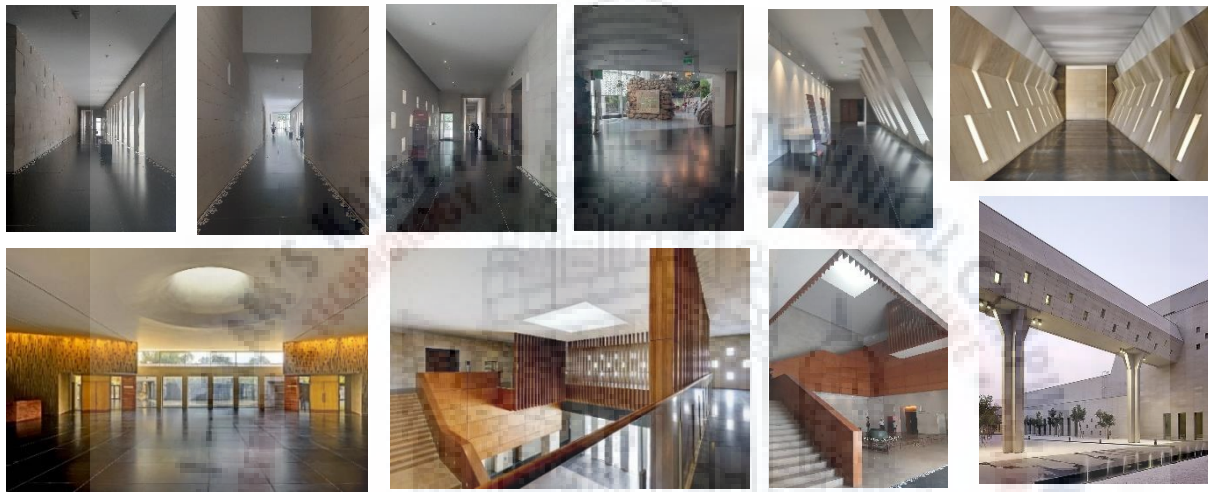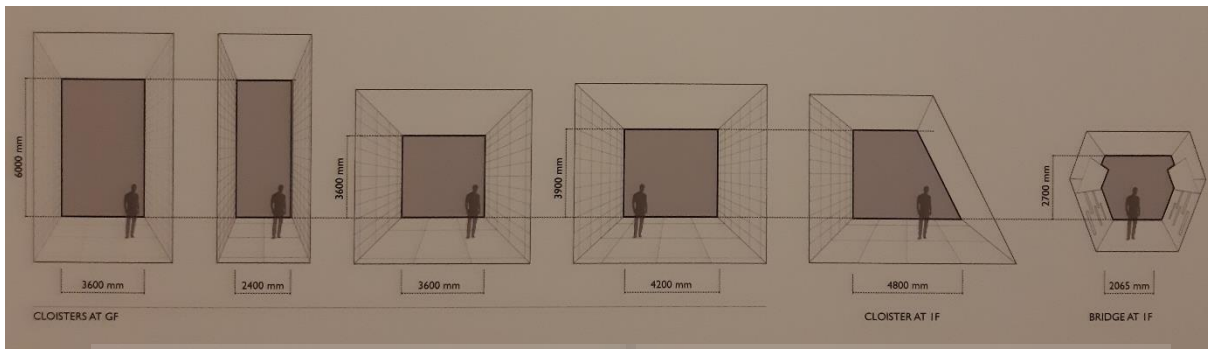
The facade of the museum is distinguished by the extensive use of weathering steel, a robust material that blends in with its surroundings and provides a dignified contrast to the nearby vegetation. The rusting steel represents India's past metallurgical prowess as well as its current stature in the world steel market (in which Bihar's abundant natural resources have played a crucial role). Stone, terracotta, and glass finishes are added to complete the modern material palette, which has obvious ties to both Bihar's past and future.

Provided each zone (entry, education, exhibition, and administration) a unique and recognized form within the complex to establish the "campus." Seven outdoor courtyards united these separate, smaller-scaled forms, ensuring that each room was connected to the outside environment while staying sheltered and cozy all year long. Each courtyard had a distinct theme, layout, and spatial quality; several were placed in key locations to protect the site's existing trees.

THE MAHARASHTRA MUSEUM

4.2 Online Case Study.

a) Virasat-e-Khalsa, Punjab.

The 'Virasat-e-Khalsa', a marvel of rich Sikh culture and religious history, is located in the sacred city of Anandpur Sahib, the birthplace of the Khalsa. The museum, designed as a repository of the 'Khalsa's rich heritage,' highlights the history and culture of Punjab; the heritage complex was developed to underline the eternal message of the 10 Sikh Gurus.

The museum celebrates 500 years of the Sikh history and 300th anniversary of the birth of Khalsa.

Project type: Museum

Architect: Moshe Safdie & Associates.

Total area: 75 Acres

Built-up area: 45 Acres

The Khalsa Heritage Center, located on a 100-acre tract in Anandpur Sahib, 85 kilometers from Chandigarh, is the birthplace of the Khalsa Panth, the contemporary Sikh religion. The second holiest Sikh shrine, Takht Keshgarh Sahib, is located here. On Baisakhi in 1699, the tenth Sikh leader, Gobind Singh, established the Khalsa Panth and baptized the 'Panj Piaras' (the first five baptized Sikhs known to be the Guru's loved ones).

Concept:

The Museum structure, created in the shape of prayer hands, showcases Sikh history and customs like never before. The project is separated into two major complexes connected by a ceremonial bridge. This bridge's canopy is an unusual architectural experiment that faces the opposite direction of the sun and provides no shade.
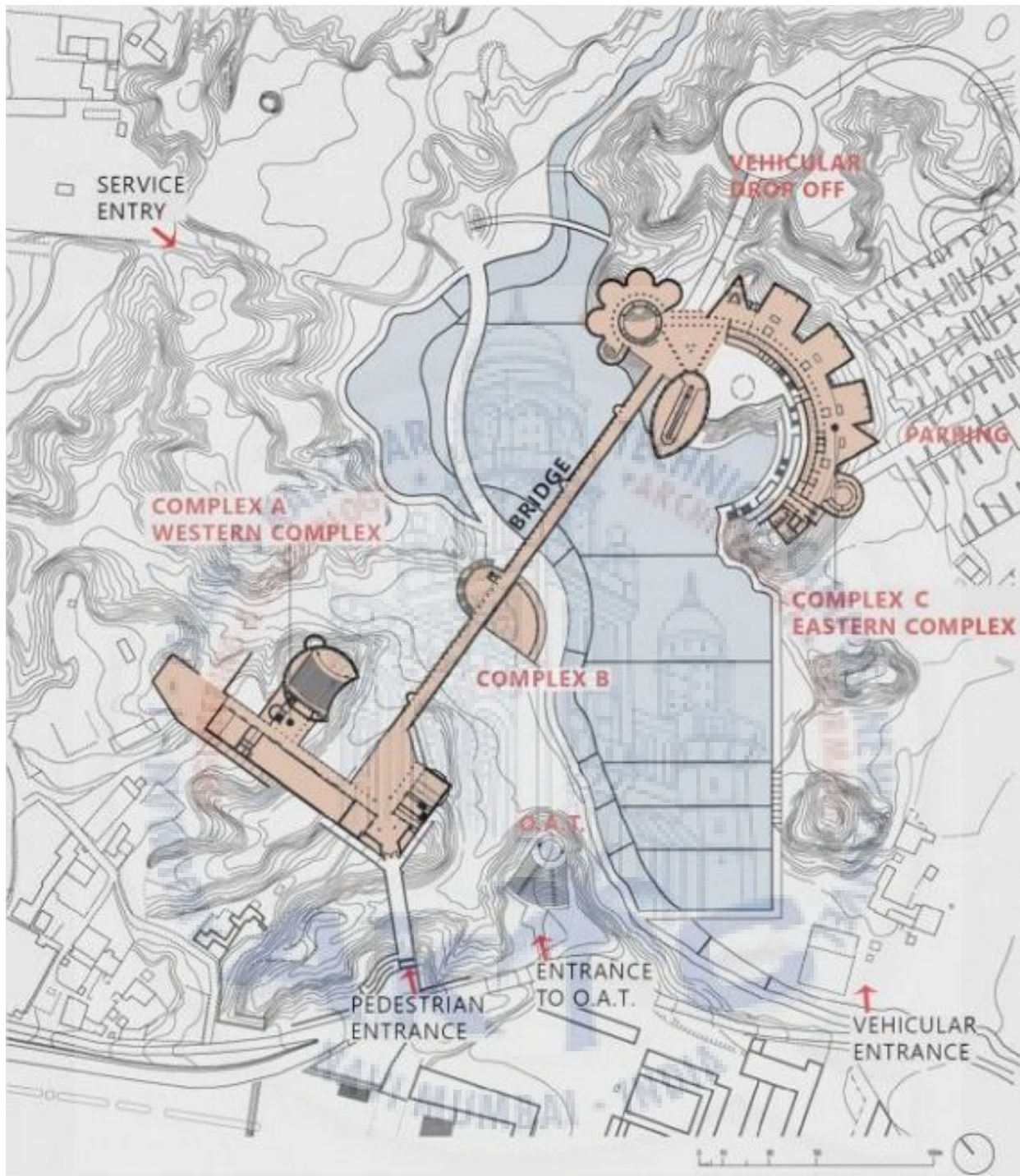

Concept sketches

1. Panjpani
2. Fifteenth Century Punjab.
3. Sikhism – A way of Life.
4. Guru Nanak early years.
5. Guru Nanak at kartarpur.
6. Guru Angad and Guru Amardas.
7. Guru Ramdas.
8. Guru Arjan Dev.
9. Guru Arjan Dev.
10. New direction in Sikhism.
11. New direction in Sikhism.
12. Martyrdom of Guru Tech & The Guruship of Gobind.
13. Birth of Khalsa.
14. The Eternal Guru.
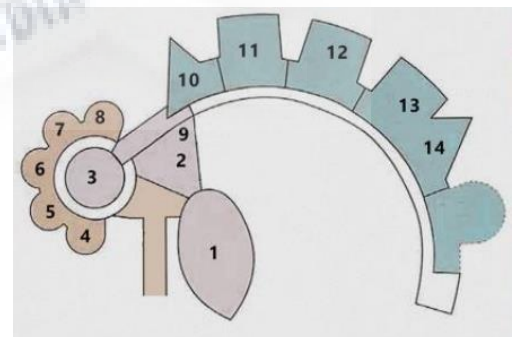
Site Plan

COMPLEX – A	COMPLEX – B	COMPLEX - C
Auditorium	Cafeteria	Permanent Exhibit Building
Library	Kitchen	Heritage Building
Temporary Exhibit Gallery		Petal Building
Meeting Room		Office Areas
Mechanical rooms		Stores

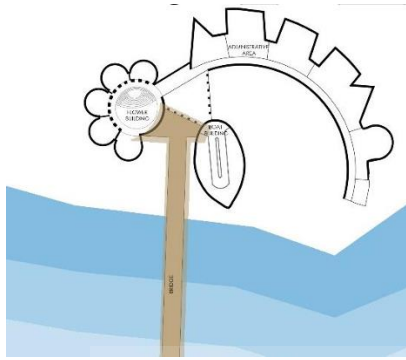# COMPLEX PLANS
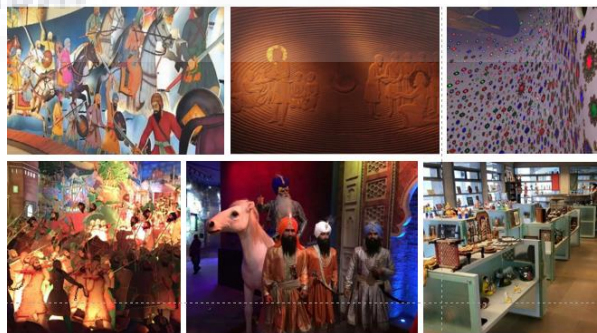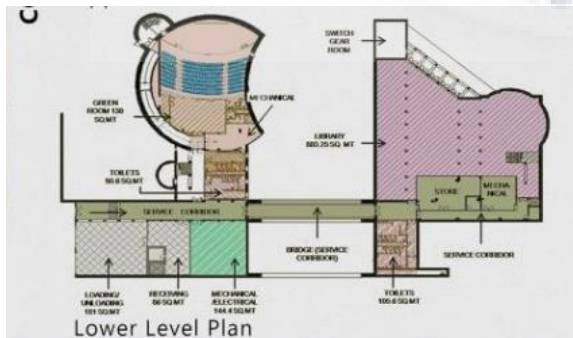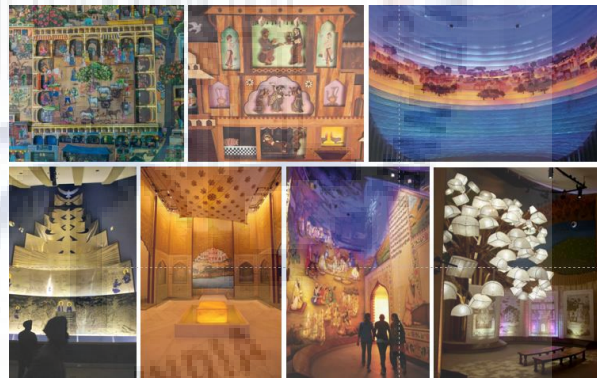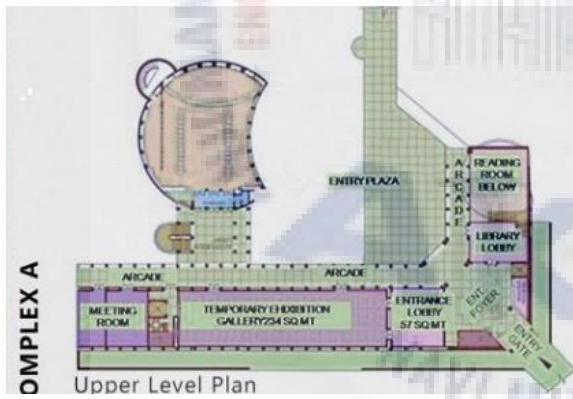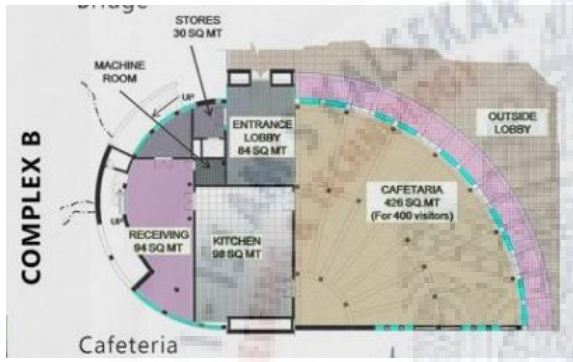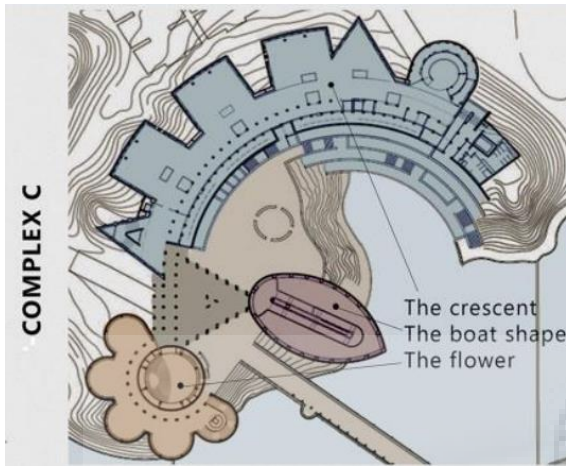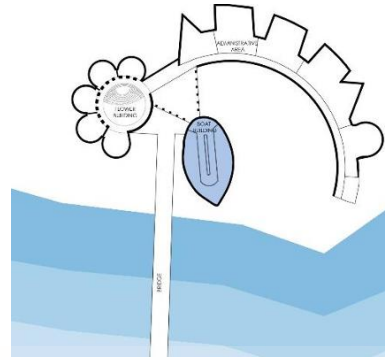

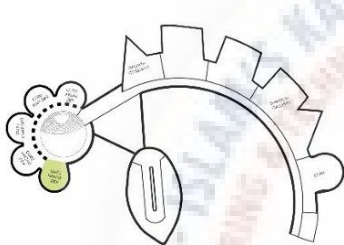Galleries
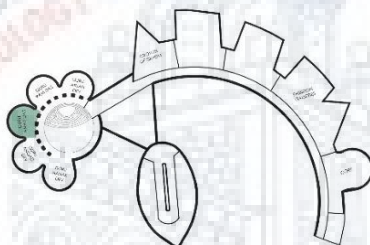
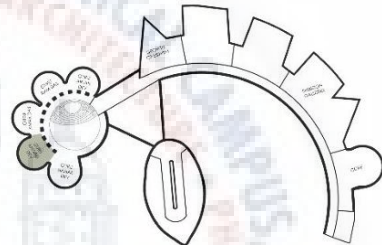The Crescent & Flower showcasing Gurus.

The Bridge

The Boat

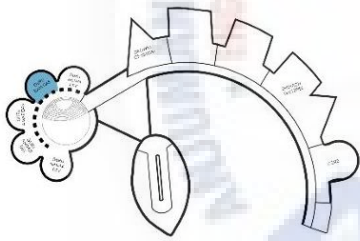Different Space of Crescent & Flower.
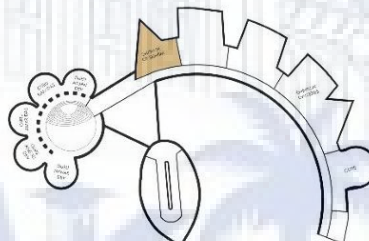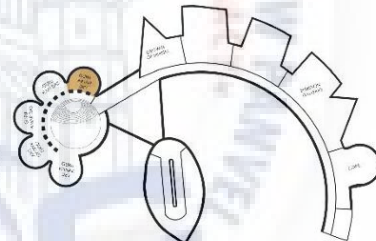

(i) Guru Nanak Dev

(ii) Guru Angad Dev

(iii) Guru Amar Das

(iv) Guru Ramdas

(v) Guru Arjan Dev

(vi) Growth of Sikhism

First Floor Plan

Section through Petal building

Section through Permanent Exhibtion

b) National Museum, New Delhi.

The National Museum in New Delhi had an unusual origin before it became what it is today. The Maurice Gwyer Committee produced the design for the National Museum in Delhi in May 1946. With the assistance of the governments of India and Britain, the Royal Academy of London produced an exhibition of Indian art that featured chosen artifacts from several Indian museums. During the winter of 1947–1948, the Exhibition was on display in the galleries of Burlington House in London. Before returning the artifacts to their respective institutions, it was agreed to show the same collection in Delhi.

Project type: National Museum

Architect: Moshe Safdie & Associates.

Total area: 8.9 Acres

Built-up area: 34308.31 Sqm

Concept & Zonning:

The zoning is effective both horizontally and vertically. The basement houses the administration and many worker-related spaces and services, including electrical, HVAC, and other services. Exhibitions are positioned higher. It divides into open, transitional, and exhibition spaces on a horizontal axis.

Tandem Type   Radial Type   Linear Type

GROUND FLOOR   FIRST FLOOR   SECOND FLOOR
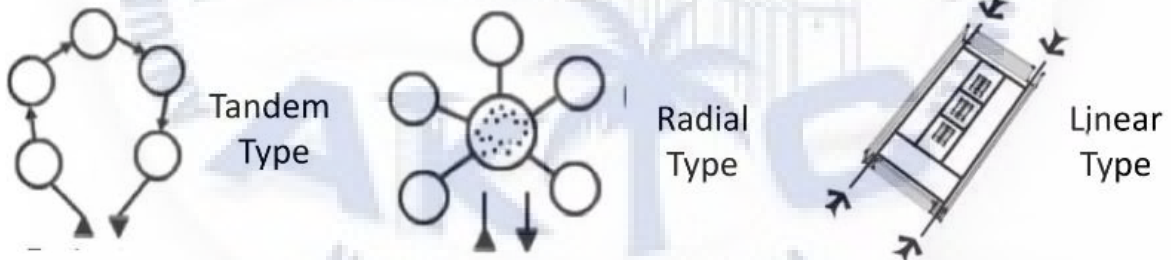
Concept and zoning of National Museum Delhi

Circulation

It circulates freely. Visitors enter in the sort of gallery-like hall on the left side of the token counter. All of the halls are connected to one another by a central circulation court that is 6 meters wide. Stairs and lifts connect the exhibition areas on different floors, and there are restrooms on the stairs.

THE MAHARASHTRA MUSEUM

Floor Plans

Ground Floor Plan

Indian Miniature Paintings
Buddhist Art
Late Medieval Art
Gupta Terracotta and early Medieval Art
Bronzes
Gupta Arts
Kushan Gandhara Mathura & Ikshvaku Art
Maurya,Shunga and Satvahana Art
Auditorium

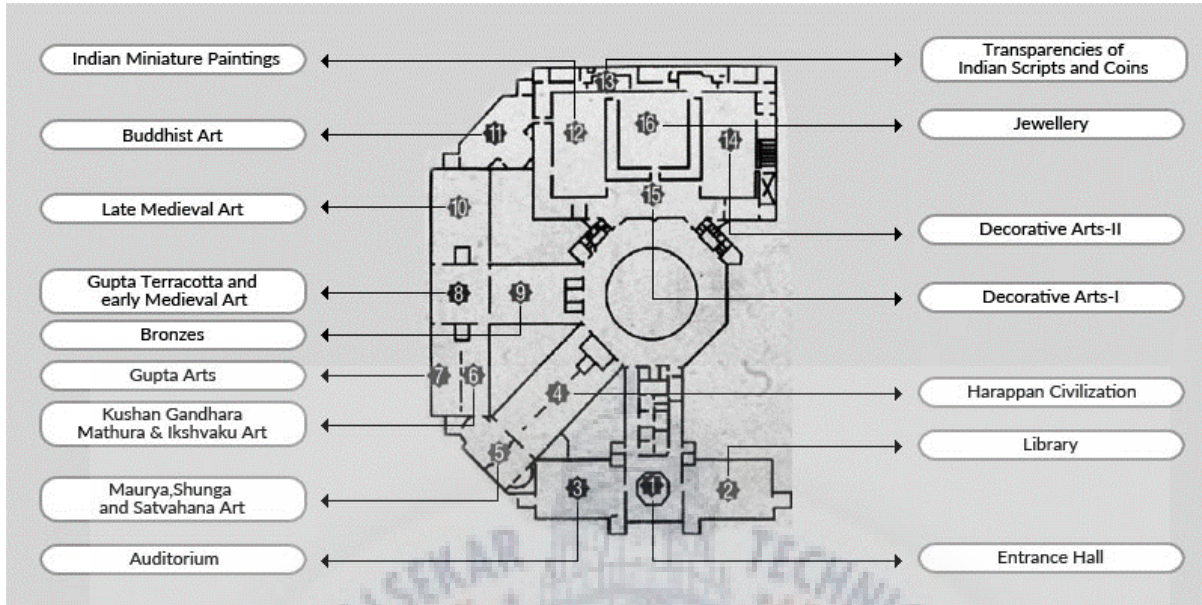Transparencies of Indian Scripts and Coins
Jewellery
Decorative Arts-II
Decorative Arts-I
Harappan Civilization
Library
Entrance Hall

First Floor Plan

Maritime Heritage
Thanjavur Paintings
Central Asian Antiquities-I
Central Asian Antiquities-II
Manuscripts
Manuscripts

National Museum Institute
N.M.I. and D.Gs Office
Ajanta Paintings
Coins
Special Exhibitions
Administrative Office

Second Floor Plan

Musical Instruments
Musical Instruments
Arms and Armour
Musical Instruments
Wood Carving
Copper Plates
Costumes and Textiles

Tribal Lifestyle
Pre-Columbian and Western Arts
Musical Instruments

THE MAHARASHTRA MUSEUM

Regarding its contemplative aspects, the museum building's architecture is clearly defined. It is a concrete building with straight, elegant lines running both vertically and horizontally. A suitable method for defining the building's environmental impact and adding aesthetic appeal is the center courtyard that connects the radial blocks.

Visitors are pointed in the appropriate path by the circular corridor that runs alongside the courtyard.

High-strength R.C.C. and red sandstone are used to create the trabeated construction of the building. Moreover, flat beam and drop beam are used in construction. approximately 4 meters from floor to floor. Additionally, sandstone, red sandstone, and yellow paint have been used to complete all exterior facades. The interior walls are fully plastered and painted in keeping with the style. False ceiling display spaces were worn out. Terrazzo, wood, tiles, and rubber flooring are used across the entire floor. Aluminium is also used in numerous areas, such as the bronze and coin gallery, when building interiors along with wood, glass, stone, and other materials. Around the building, there are other temporary constructions available.
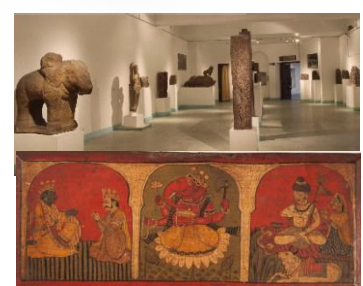

Main Entrance   Central Courtyard

Internal central space

Galleries

THE MAHARASHTRA MUSEUM

c) MAXXI Museum, Italy.

The name "Museo Nazionale della Arti del XXI Secolo" or "National Museum of XXI Century Arts" is abbreviated as MAXXI. It is the nation of Italy's first publicly sponsored museum of modern art and architecture. Two institutes on campus, MAXXI Arte and MAXXI Architecture, support these two professions by gathering, conserving, researching, and exhibiting works.

Project type: Museum of Contemporary Art

Architect: Zaha Hadid Architects.

Total area: 27000 m2

Year: 2009

The concrete walls that allow the flowing, intersecting forms and the translucent roof that regulates natural light entry are the building's two key architectural features. Louvers on the roof enable for the control of natural sunlight into the room. This use of light is crucial in such a setting because it can significantly affect both the preservation and appreciation of works of art and architecture. Long fin projections that divide the skylight help shield the artwork from direct sunlight. Visitors can occasionally see outside thanks to this system's bright, pleasant lighting.

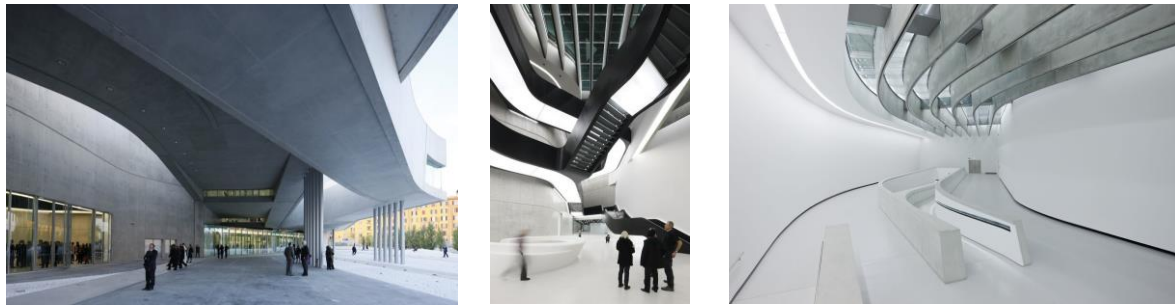## Urban Strategy and Architectural Concept

The geometry of the nearby urban surroundings served as the design's initial point of departure. At this location, two urban grid directions converge. The project location is drawn from the two directions. Curves are used to moderate the resulting 51 degree angle-divergence. The application of a strong, strict formalism—the formalism of striation, which involves parallel lines that bend, branch, bundle, or intersect—was the second key design idea. Later, these lines were interpreted as staircases, lighting strips, walls, beams, and ribs. By treating the wall, which is viewed as a possible exhibition/display surface everywhere, as the project's primary material for creating space, the formalism acquired a special practical relevance. The "irrigation" of the site with exhibition walls serves as the means by which the design is created. Most of the walls are parallel. In order to maintain parallel flow, tangential branching, and confluence, the curves that mediate the change in urban direction are viewed as possibilities to adjust the spacing between walls or as opportunities to intersect walls.
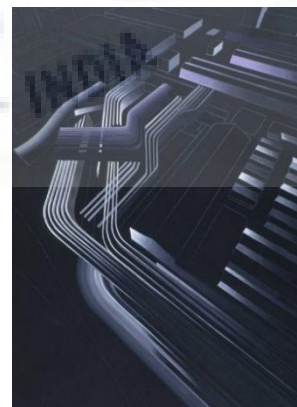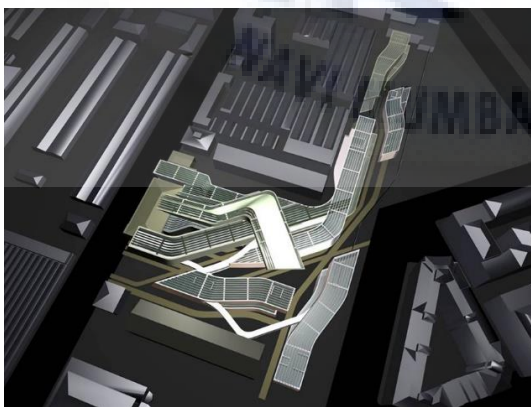
The light, which is controlled by long fins, also draws attention to the space's linearity and reinforces the impression of forward motion and gallery overlap. Additionally, the walls,beams, stairs, and lighting strips of the area are striated in a highly formal manner using parallel lines.

Because of the concrete architecture, the area appears to be moving and uninterrupted to visitors.

Floor Plans

LIVELLO LEVEL 0

1. Galleria 1 — Gallery 1
6. Centro Archivi Architettura Sala Studio — Architectural Archives Centre Study Room
7. Sala Carlo Scarpa — Carlo Scarpa Room
8. Sala Claudia Gian Ferrari — Claudia Gian Ferrari Room
9. Auditorium
□ Piazza — Square
H Hall
B Ricerca
D Corner D

- Biglietteria — Tickets
- Ascensore — Lift
- Bookshop
- Caffetteria — Coffee bar
- Guardaroba — Cloakroom
- Info Point
- Toilet
- Fasciatoi e disabili — Baby Changing Station & Disabled Toilet
- Uscita — Exit

LIVELLO LEVEL 1

2. Galleria 2 — Gallery 2
3. Galleria 3 — Gallery 3
4. Galleria 4 — Gallery 4

Ascensore — Lift

LIVELLO
LEVEL **3**

5 Galleria 5
Gallery 5

Ascensore
Lift

Toilet

Fasciatoi e disabili
Baby Changing Station
& Disabled Toilet

Circulation
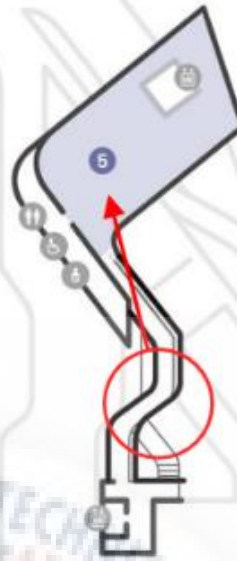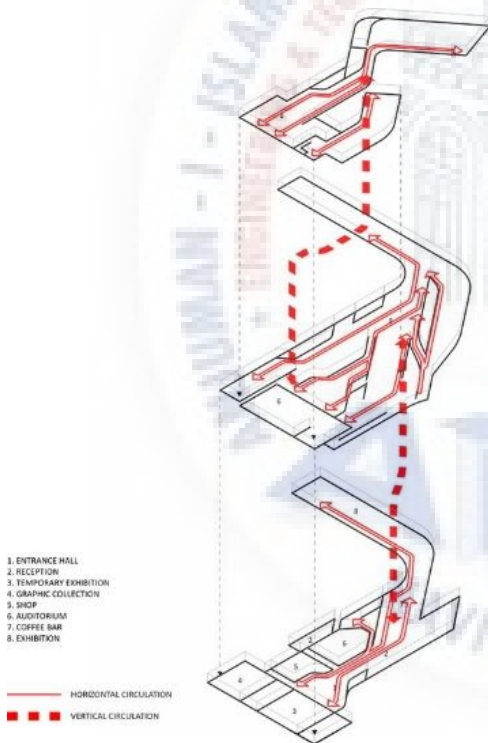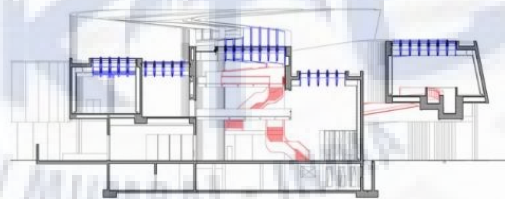
Its continuity of rooms, free from unnecessary wall divisions or breaks, makes it an ideal location for any type of moving and temporary show. As soon as one enters the atrium, the project's key features become clear: curved concrete walls, black staircases that hang in the air, and an open roof that lets in natural light.

MAXXI MUSEUM
ZAHA HADID ARCHITECTURE
ROME

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

HORIZONTAL CIRCULATION
VERTICAL CIRCULATION

circulation manifesting a tectonic
and structural expression on the roof.

steel circulation elements contrasting
with the reinforced concrete.

The thin concrete ceiling beams, along with the glass covering and filtering devices, show special consideration for the natural lighting. Visitors are guided along the interior corridor, which terminates in the spacious third level, by the beams, stairs, and linear lighting system. From here, a sizable window provides a glimpse of the city, but the view is obscured by the enormous core.

d) Qatar National Museum, Qatar.

The original Qatar National Museum, which was established in 1975 as a pioneer museum in the Gulf region, was closed in 2005 for renovations. The new National Museum of Qatar (NMoQ) took more than a decade (2005–2019) to complete. It is one of Qatar's mega projects, and was officially opened to the public on the 28th March 2019.

This cultural building is situated on a predetermined area enclosing the twentieth-century palace of Sheikh Abdullah bin Jassim Al Tahani, the former ruler of the country, next to the Hamad International Airport and across from Doha's Corniche. Thus, this setting strengthens the implications of the admirable goal and emotionally and visually connects the past and present of the nation.

Project type: National Museum

Architect: Ateliers John Nouvel.

Total area: 52000 m2

Year: 2019

Concept

The building design is inspired by a mineral formation commonly found in the deserts of the Gulf region. The 'desert rose' is a rock formed when minerals crystallize in the crumbly soil just below the surface of a shallow salt basin.

The desert rose, a flower-like aggregate of mineral crystals occurring only in arid coastal regions*, is" the first architectural structure that nature itself creates, through the wind, sea spray and sand acting together over millennia. It's surprisingly complex and poetic".*

The Nouvel design was made up of 539 colliding discs (Griffiths, 2019). He described his design as "almost a geometric game" both inside and out, and very rhythmic, with the spaces flowing into one another seamlessly (Marshall, 2019).

New Architectural Language & Position of Old Emiri Palace
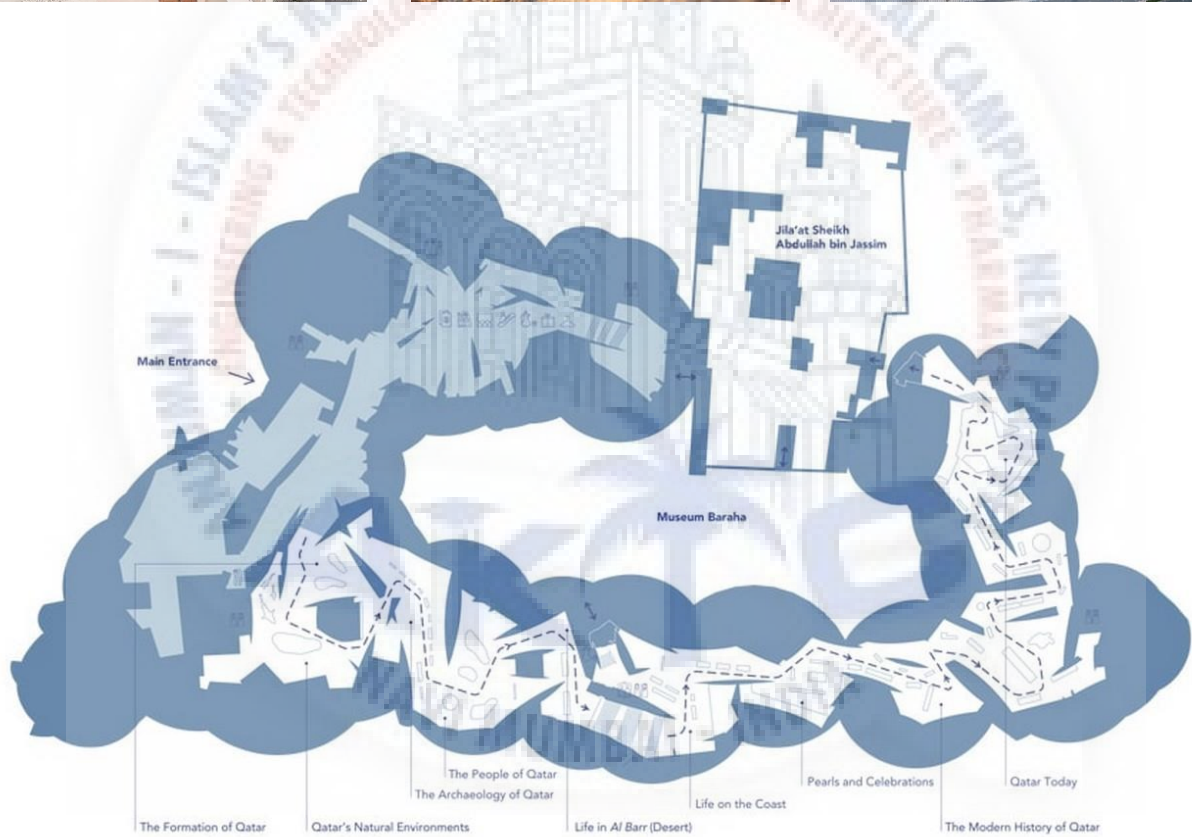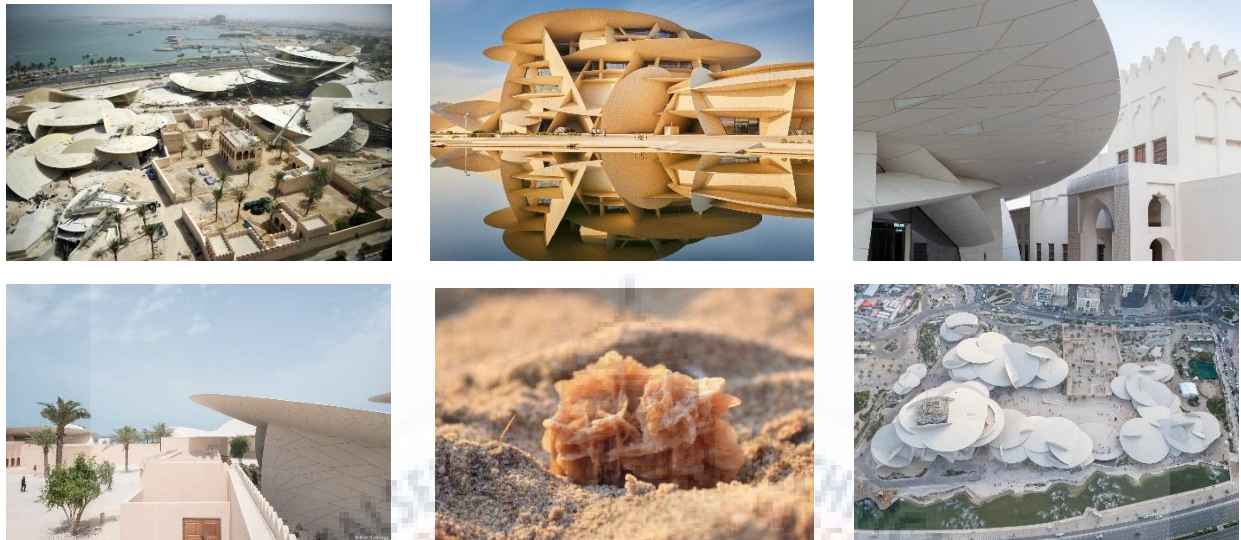
Site Plan

The remarkable structure, with an enticing pattern encircling the intertwined discs, keeps the attention fixed on the strange trip from parking to the museum door. The pattern separates the mass and builds a beautiful structure. The entry leads to a sizable plaza that is open to the sky and naturally leads to the desert rose restaurant and the museum's front desk. The plaza is a wonderful transitional piece that allows the visitor to take in and appreciate the unusual architecture.

SECTION A - A

0   100 FT.
     30 M.

SECTION B - B

SECTION C - C

1	MAIN ENTRANCE	6	LEARNING STUDIOS
2	MAIN LOBBY	7	PERMANENT GALLERY
3	COURTYARD	8	TEMPORARY EXHIBITION
4	SHEIKH ABDULLAH BIN JASSIM PALACE	9	GIFT SHOP
5	AUDITORIUM	10	CAFÉ
11	RESTAURANT		
12	LIBRARY		
13	OFFICES		
14	STORAGE/CONSERVATION		
15	BACK OF HOUSE		
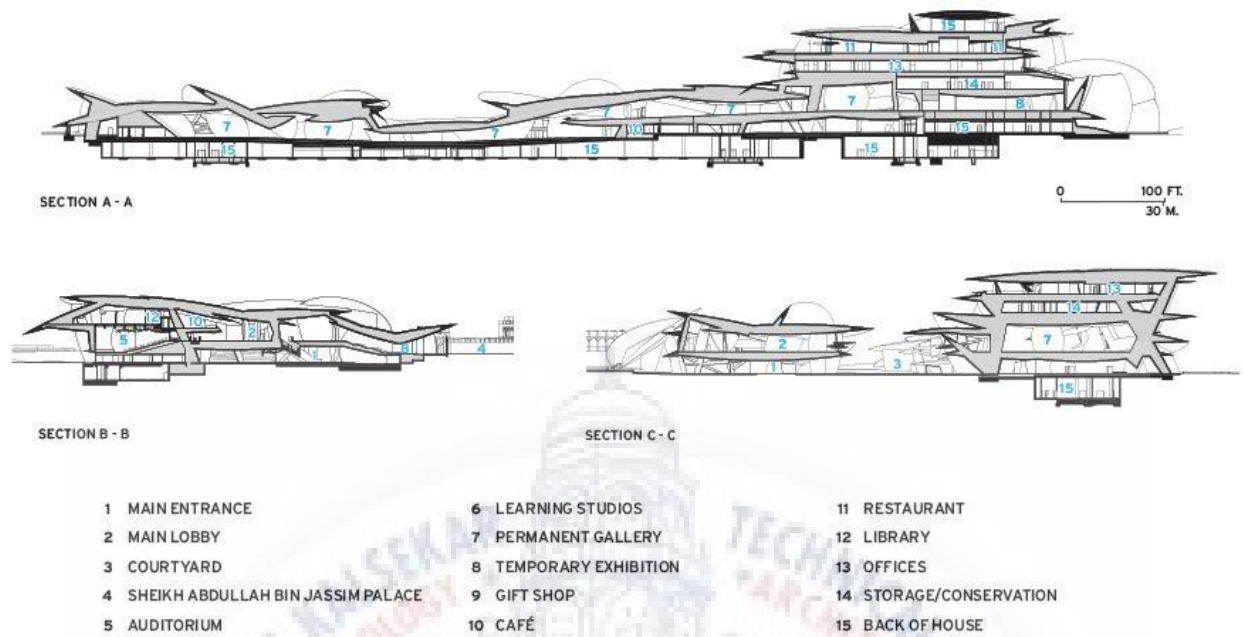
The medieval palace is surrounded by a necklace-like system of interconnecting disks that appears to have grown naturally. It includes exhibition halls that radiate out in an oval pattern around the Howsh, which will serve as the focal point for outdoor cultural activities. The desert-rose shape symbolizes Qatar's culture and weather. It rises up from the earth and fuses with it. Visitors can wander about outside while also being shielded from sun and heat by the shadows cast by overhanging materials. The sand-colored concrete coating blends perfectly with the surrounding landscape.

Galleries
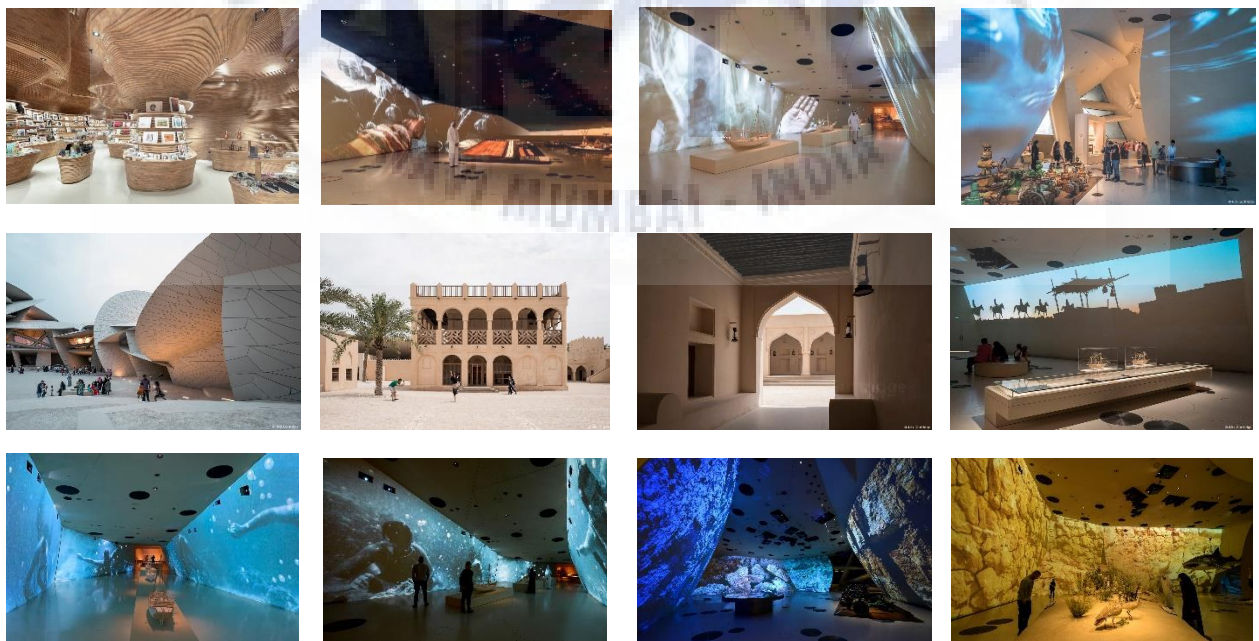
Comparative Analysis:

	Chatrapati Shivaji Maharaj Sangralaya, Mumbai.	Bihar Museum, Patna.	Virasat-e-Khalsa, Punjab.	National Museum, New Delhi.	MAXXI Museum, Italy.	National Museum, Qatar.
Built-up Area	12000 m2	25410 m2	182108 m2	34308 m2	27000 m2	52000 m2
Entrance Court, Reception						
Administration Offices						
Permanent Exhibitions Galleries						
Orientation Gallery						
Historical Gallery						
Temporary Exhibitions						
Contemporary Gallery						
Regional Art Gallery						
Auditorium						
Amphitheatre						
Café/Restaurant						
Library						
Workshop Room						
Museum Shop						
Research Center						
Multi-purpose Hall						
Parking						

Table 05. Comparative Analysis of Case studies.

Comparative Analysis:

Functional Relationship Diagram
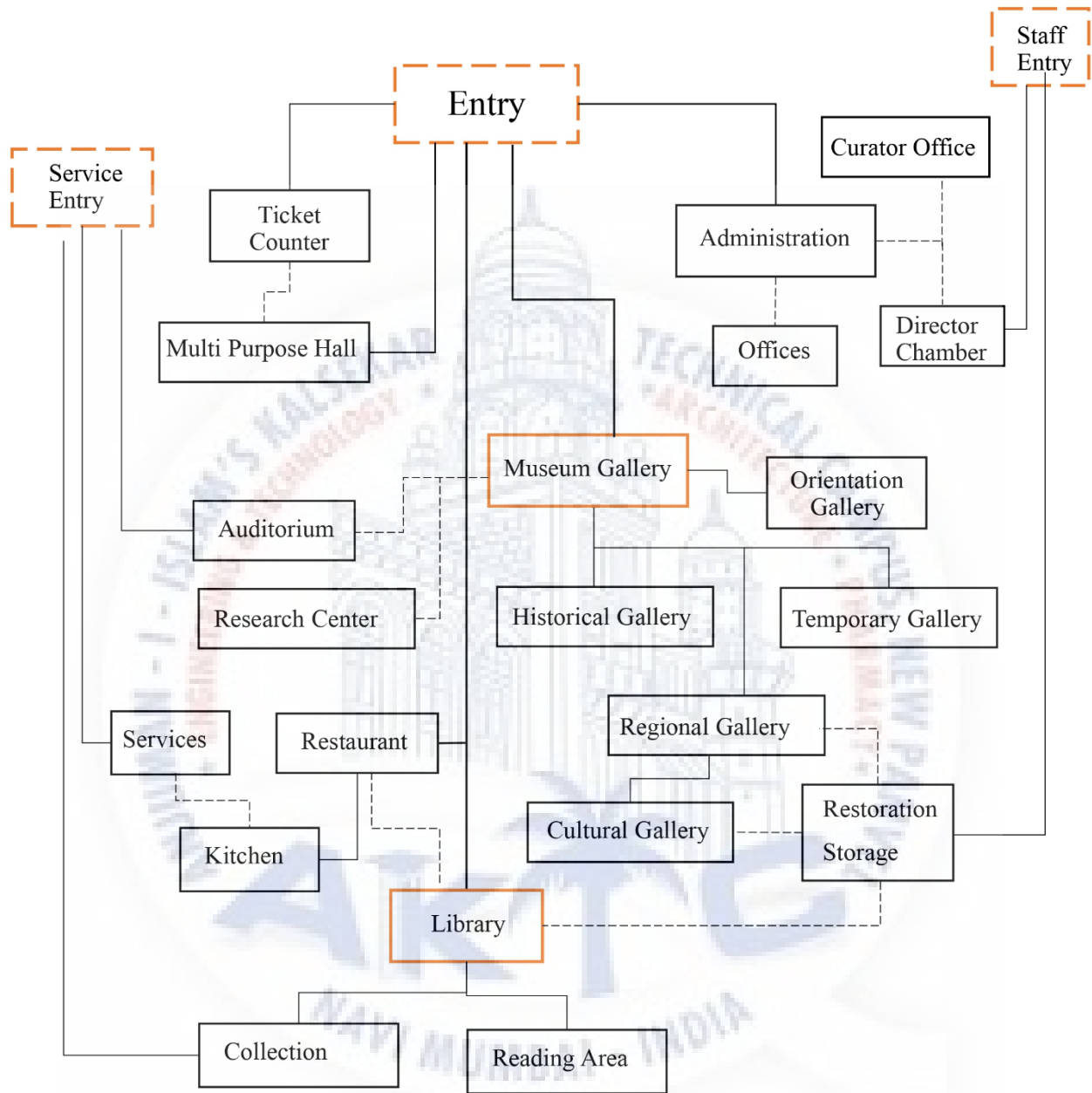
Fig 07. Functional Relationship Diagram.

6.0 TENTITIVE SPACE PROGRAM:

Sr. No.	Spaces		No. Of Units	Area (Sq.M)	Capacity
1	Entrance			**700**	
		Drop Off	1	100	
		Entrance Court		400	
		Reception	1	20	
		Ticket Counter	1	30	
		Baggage Counter	1	70	
		Security Check In/ Check Out	2	50	
		Security Monitoring Program	1	30	
2	Administration			**1000**	60
		Director's Chamber	1	40	
		Curator Office	3	25	
		Executive Staff Office	10	20	
		Meeting Room	2	60	
		Conference Room	2	80	
		Seminar Hall	1	30	
		Waiting Area		50	
		File Record Room	1	15	
		Server Room	1	30	
		CCTV Monitoring Room	1	30	
		Toilet (M/F)	1	30	
		Store	2	50	
		Staff Rest Room	1	100	
		Pantry	1	20	
3	Museum Gallery			**6850**	
		Permanent Exhibition			
		Orientation Gallery	1	250	
		Historical Galleries		1500	
		Regional Gallery		800	
		Cultural Gallery		800	
		Art Galleries		800	
		Contemporary and Future Gallery		800	
		Digital Gallery	1	600	
		Research Center	1	250	40
		Storage	1	300	
		Multipurpose Hall	1	200	
		Temporary Exhibition	1	550	
4	Performance Theatre			**2170**	600
		Ticket Counter	1	30	
		Stage	1	300	
		Seating	600	1000	
		Green room	3	100	
		Restroom	2	30	
		Control room	1	50	
		Rehearsal room	2	50	
		Storage	1	100	
		VIP Lounge	1	80	
		Toilet(M/F)	1	50	
		Maintenance Room	1	50	
		Multipurpose room	1	50	

5	Auditorium			1630	
		Stage	1	200	
		Seating	500	800	
		Control Room	1	50	
		Storage	1	100	
		Green room	2	100	
		VIP Lounge	2	50	
		Pantry	1	30	
		Toilet(M/F)	1	50	
		Maintenance Room	1	100	
6	Art & Craft Workshop			630	60
		Warli Painting	2	100	
		Open Workshops	2	150	
		Store	1	80	
		Toilet(M/F)	1	50	
7	Library			350	80
		Reading area and stack area	1	300	
		Librarian's office	1	30	
		Cyber room	1	20	
8	Amenities			1850	
		Restaurant & Café	1	600	100
		Museum Shop	1	300	
		Staff Canteen	1	200	
		Toilet (M/F)	3	50	
		Portable water facility	10	20	
		Security Locker	1	100	
		VIP lounge	1	150	
		Multi purpose hall	1	150	
9	Services			1775	
		Maintenance	2	150	
		Janitor's closets	10	20	
		High tension control room	1	200	
		HVAC room	1	200	
		DG	1	75	
		Store	1	400	
		Machine room	1	200	
		Loading area		200	
10	Open spaces			400	150
		Amphitheatre	1	400	
11	Parking			5255	
		Staff parking	60	500	
		Visitor Parking			
		2 Wheeler	250	930	
		4 Wheeler	300	3600	
		Bus	5	200	
		Security	2	25	
	Total				
		Builtup Area (Transition Area-30% of Built up area)		22260	

7.0 SITE SELECTION:

Site Option 01:

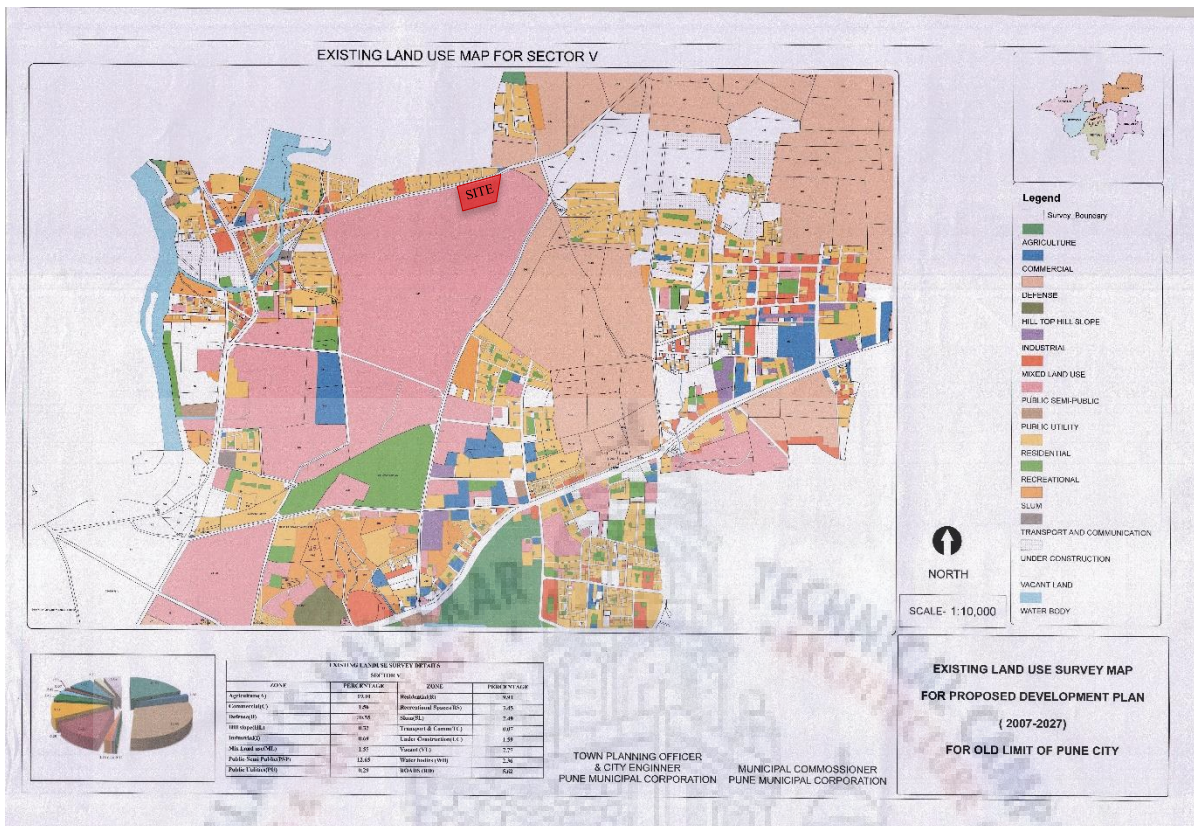**Site Location:** Airport road, Yerwada, Pune.

Site Area: 8.75 Acres.

Accessibility: Airport – 2.7 km, Bus Stop – 200m , Railways Station – 8.5 km.

Scope:

- The Site has easy accessibility from different transport means.
- It has potential to outstand as an identity with respect to strong context.
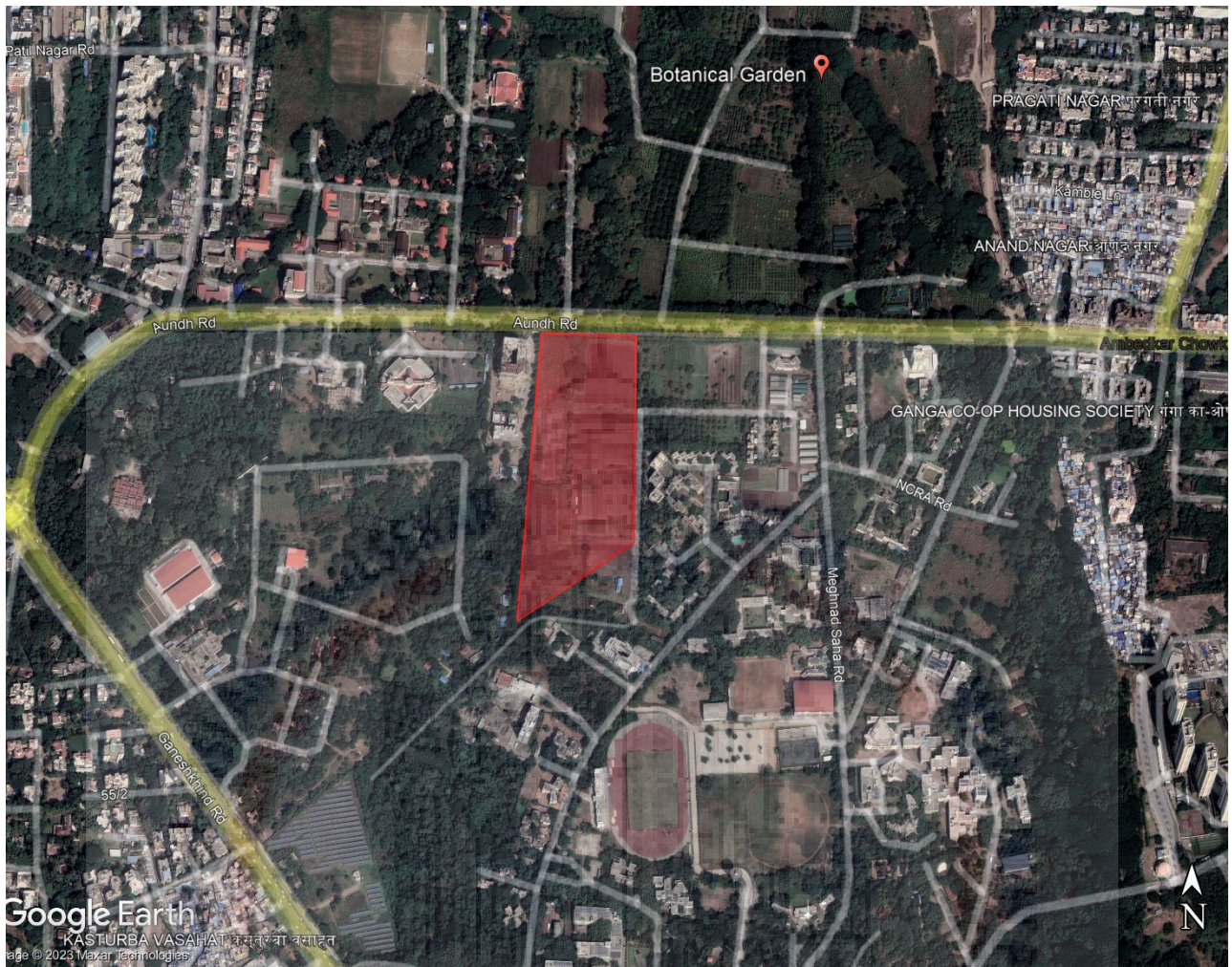- The context has very large historical significance.

Development Plan of Pune Sector V (Land Use)   Source: www.pmc.gov.in

Site Option 02:

**Site Location:** Aundh road, Ganeshkhind, Pune.

Site Area: 12.6 Acres.

Accessibility: Airport – 12 km, Bus Stop – 100m , Railways Station – 5.4 km.

Scope:

- Site is located with major important university campus such as Iucca.
- Since the site context has majority educational and research programs, makes it very potential.
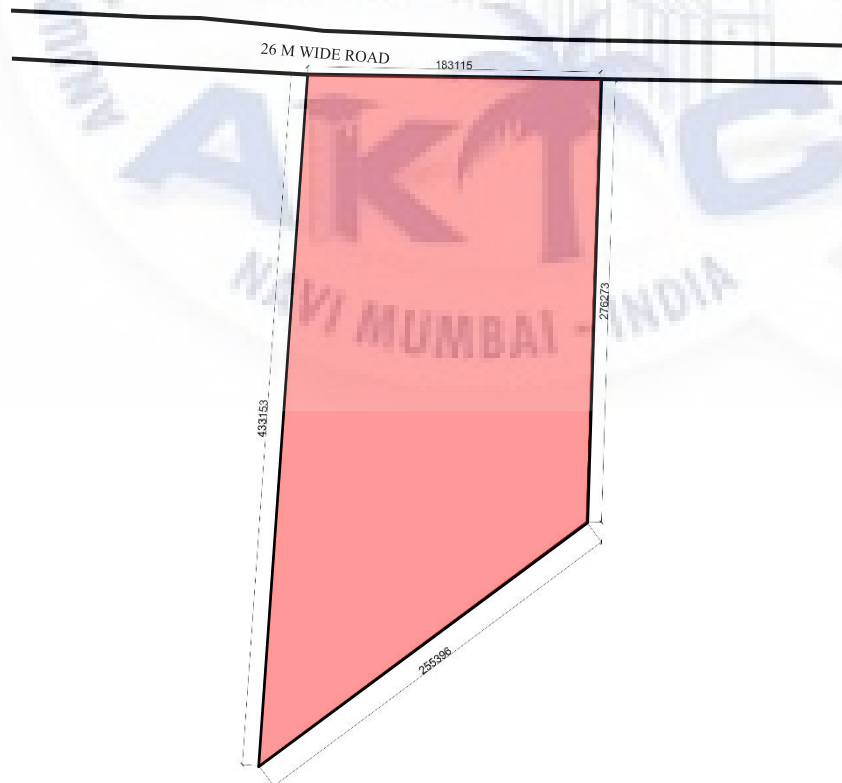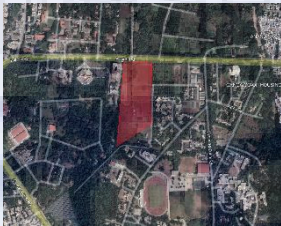- Site has flat topography and differentiating edge from 3 sides.
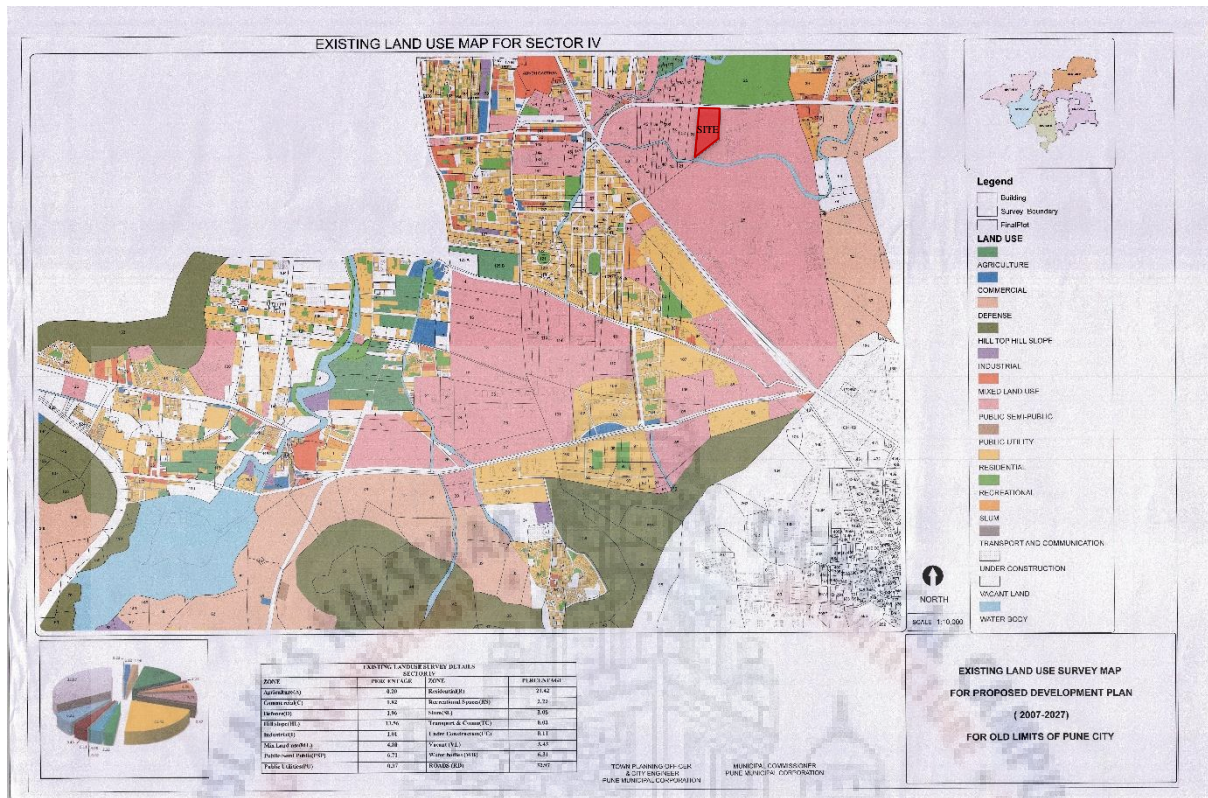
Development Plan of Pune Sector IV (Land Use)   Source: www.pmc.gov.in

Site Dimensions:

Site Comparison:

Parameters	Site 1. Yerwada, Pune.	Site 2. Ganeshkhind, Pune	Inference
Location	Airport Road, Pune.	Aundh Road, Ganeshkhind, Pune.	Accessibility to both site is very easy.
Site Area	8.75 Acres	12.6 Acres	Site 2 has area that can be fulfilled with respect to space Program.
Neighborhood context	Airport, Residential.	University Campus, Botanical Garden.	Both the sites has important landmarks in its context & are well connected to site.
Site Condition	Plain	Plain	Plain type of land forms are well suitable, thus gives more ease in designing process.
Site Context	Yerwada Central Jail.	Iucaa Campus, Zonal Agricultural Research Center.	Both the sites has important & historical significance site context making it to be more potential.
Site			Sites are plain in topography and are adjoining to main or secondary roads. Thus, it has good potential.

- Both the sites have potential for the Design Intervention.
- **Site Option 2** has very good site as well as neighbourhood context and has university campus which can be very helpful for the promoting and connection the design Intervention of Museum.
- **Site Option 2** has site area which can be easily fulfil the space program derived & has main road connectivity as well as it has in front botanical garden and universities around which will impact the footfall for the design intervention.

7.0. APPENDIX:

Standard & Data Collection

Definition:

A public collection of artifacts documenting the evolution of human culture is a museum. It gathers, records, receives, investigates, interprets, and conveys these via display.

Lighting:

Direct sunlight shouldn't shine on museum items since it might harm them. As a result, flexible lighting solutions should be installed in show rooms; no fixed wall or ceiling lights should be present.

Guidelines for lighting:

Very sensitive display objects :   50-80 lx

Sensitive display objects: 100-150lx

Less sensitive display objects: 150-300 lx

UV radiation must not be exceed 25 W/m2.

It must be possible to completely darken all display rooms. In public rooms where no items are displayed, e.g. entrance area, cafe, library, a greater amount of daylight is desirable.

Fig 08. Functional Scheme   source: Neuferts fourth

The lighting calculations for museums are highly theoretical: the quality of lighting is decisive. American tests can be more informative.

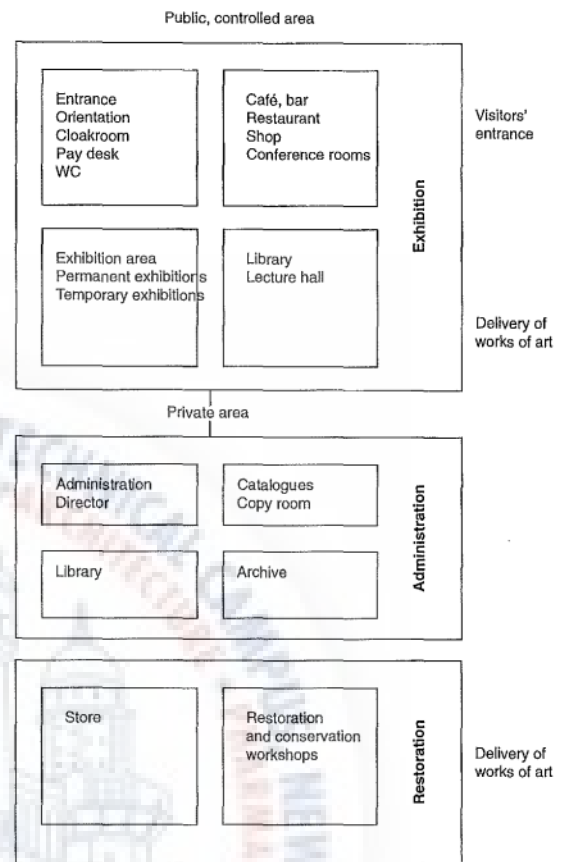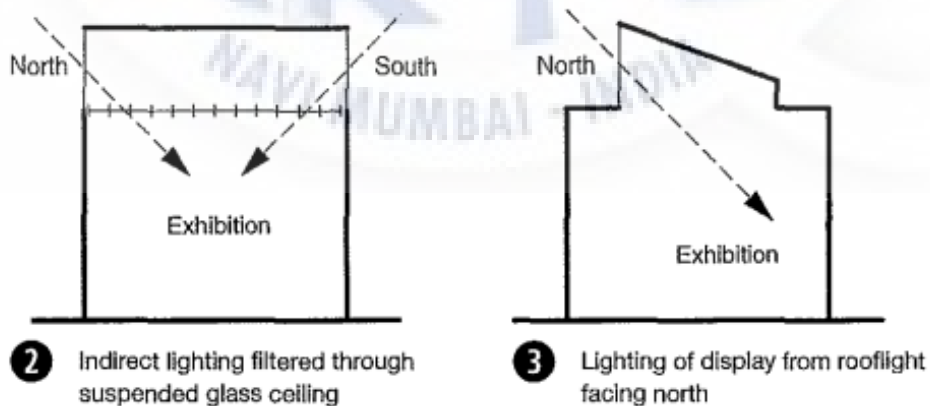Fig 09. Lighting required for exhibition   source: Neuferts fourth

4 Indirect lighting filtered through suspended glass ceiling

5 Side lighting from north

6 Well-lit display room according to Boston tests

7 Uniformly lit gallery with light according to S. Hurst Seager
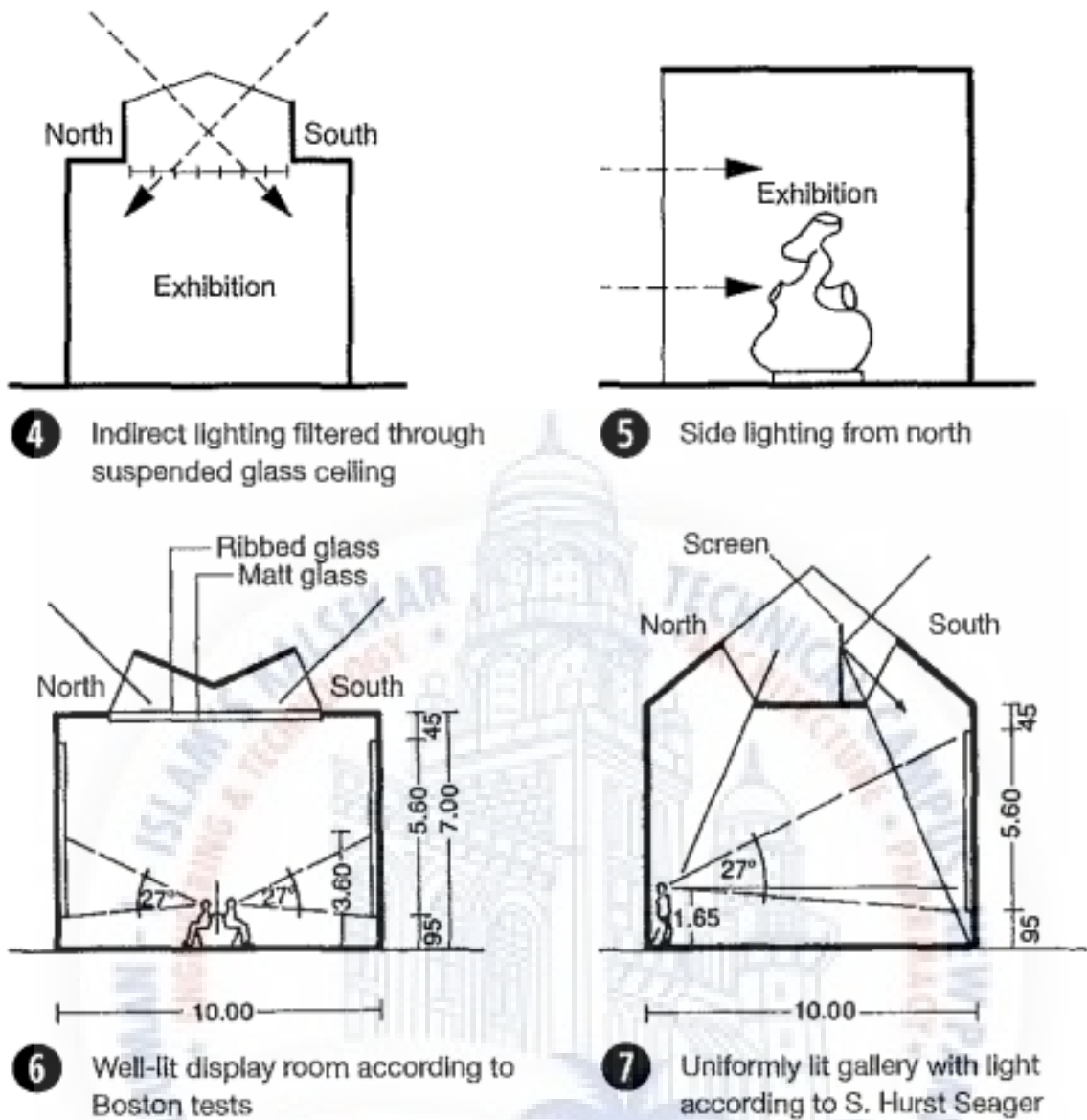
Fig 10. Lighting required for exhibition   source: Neuferts fourth

Room climate in the store and the display areas

- In the winter, the ideal temperature for the store and the display areas is 15–18°C, and in the summer, 20–22°C. In the summer, 26°C shouldn't be exceeded, save for brief peaks.
- Therefore, places like uninsulated attics shouldn't be used as stores. In particular, a temperature of 12–13°C is ideal for science and ethnography collections since insect reproduction is severely restricted below 15°C.
- Because photo and film material is relatively chemically unstable, it should be kept cool, dry, and under 16°C (preferably, at around 5°C).
- The best relative humidity levels for displaying and storing materials are for wood at 55 to 60%, for canvas at 50 to 55 %, paper at 45 to 50 %, and metals at a maximum of 40%.

Display Rooms:

The relationship between the collection and the manner it will be shown (display concept) determines how exhibition rooms should be organized. The first through sixth basic categories of layout are as follows:
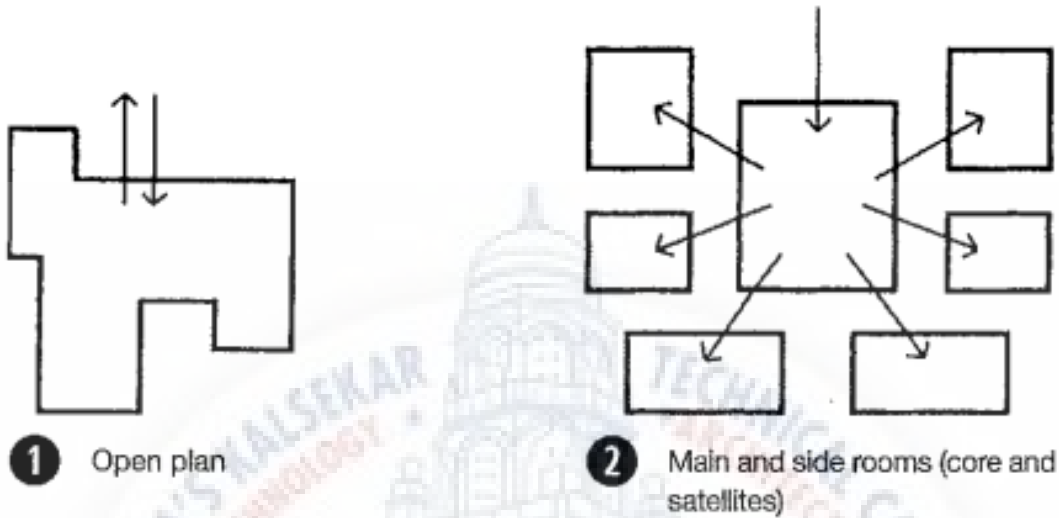

① Open plan

Fig 11. Display Concept

Open plan (1): large and visually Autonomous items on display, free circulation, function rooms in basement.

② Main and side rooms (core and satellites)

source: Neuferts fourth edition

Core and satellite rooms (2): the main room, which serves as a guide for the museum or exhibition, and the side rooms, which house independent displays (themes/collections).
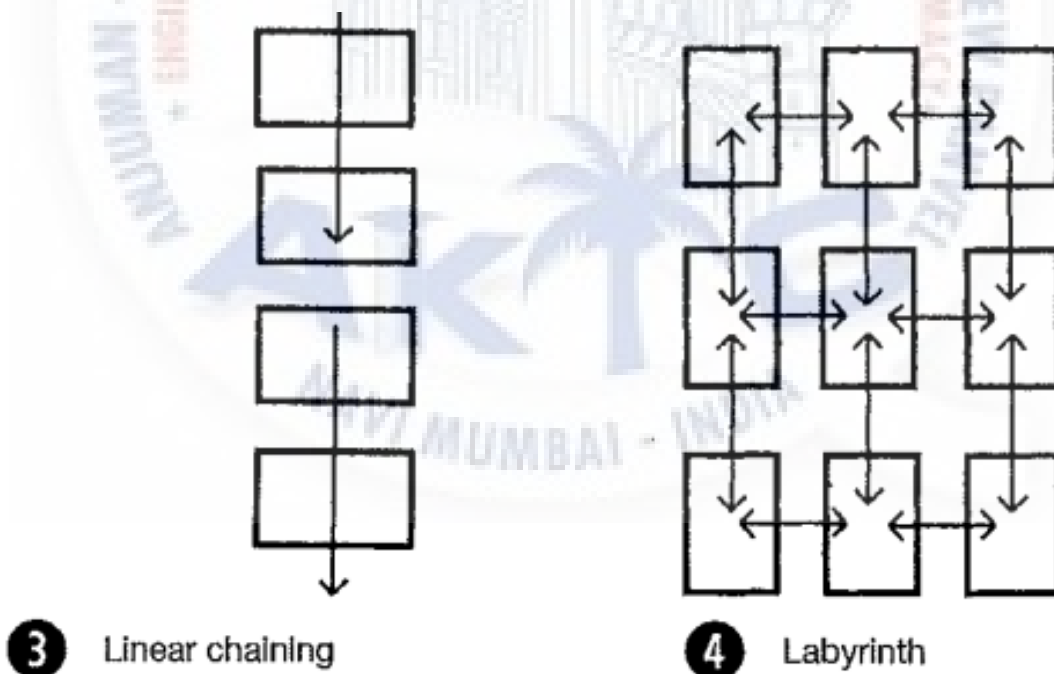

③ Linear chaining

Fig 12. Display Concept

Linear chaining (3): includes controlled circulation, distinct entrances and exits, and linear succession of rooms.

④ Labyrinth

source: Neuferts fourth edition

Labyrinth (4): unfettered movement, flexible guided route and direction, and independent entrance and exit.

THE MAHARASHTRA MUSEUM

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5 Complex

6 Round tour (loop)

Complex (5): integrated groupings of rooms with the characteristics of 1 to 4 and involved complex collection and exhibition concept organization.

Round tour (loop) (6): similar to linear chaining (3), controlled circulation leads back to entrance.

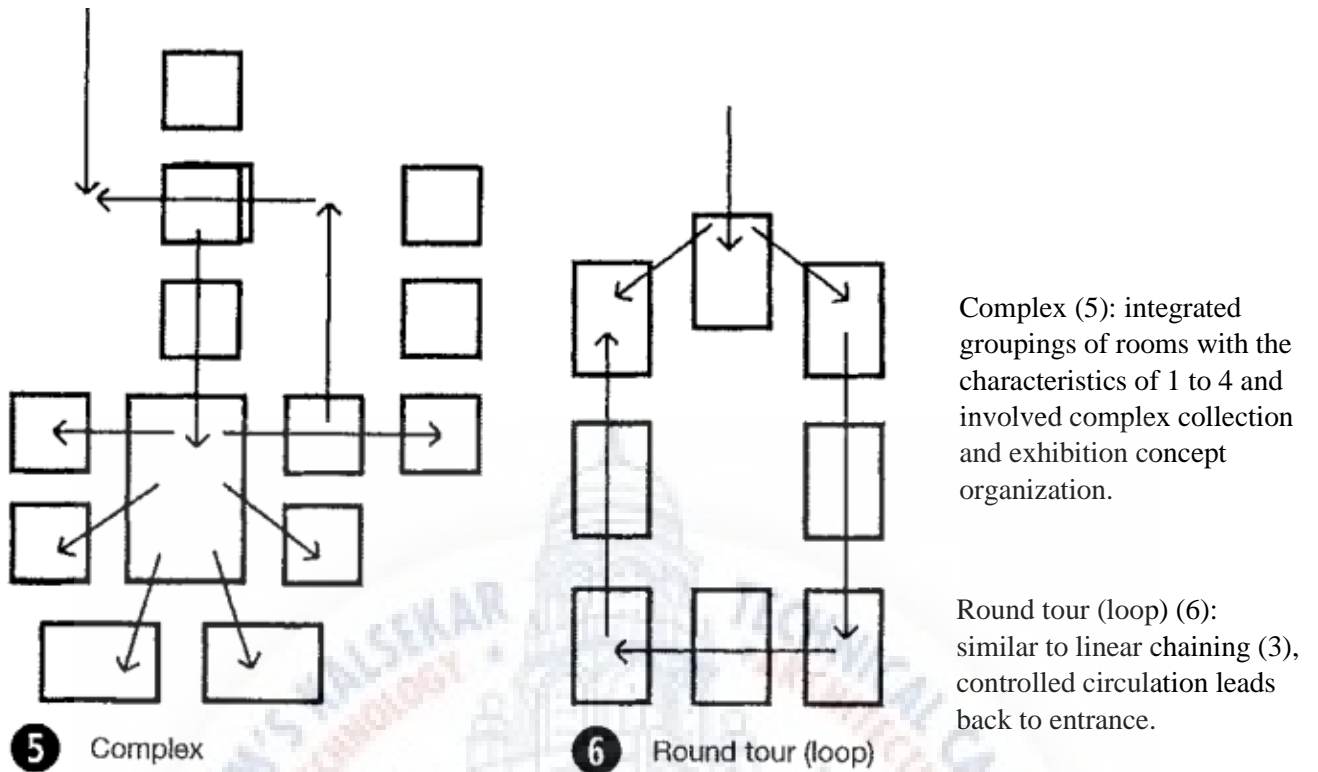Fig 13. Display Concept   source: Neuferts fourth edition

The proportions of the works and the scope of the collection determine the size and height of the display and storage rooms, although a minimum height of 4 m clear is required.
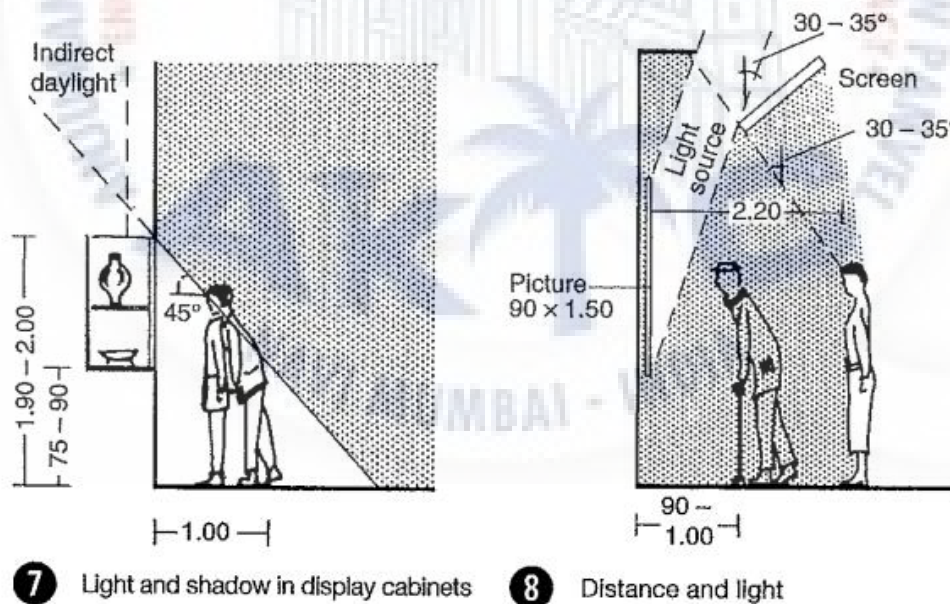

7 Light and shadow in display cabinets   **8** Distance and light

Fig 14. Display Concept   source: Neuferts fourth edition

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

Fig 15. Display Concept   source: Neuferts fourth edition

11 Field of view: height, size and distance
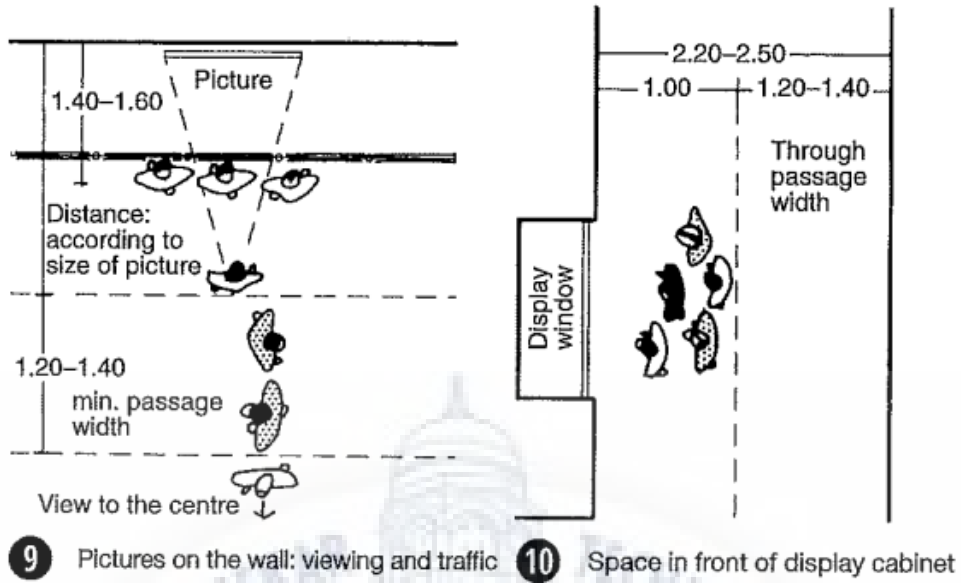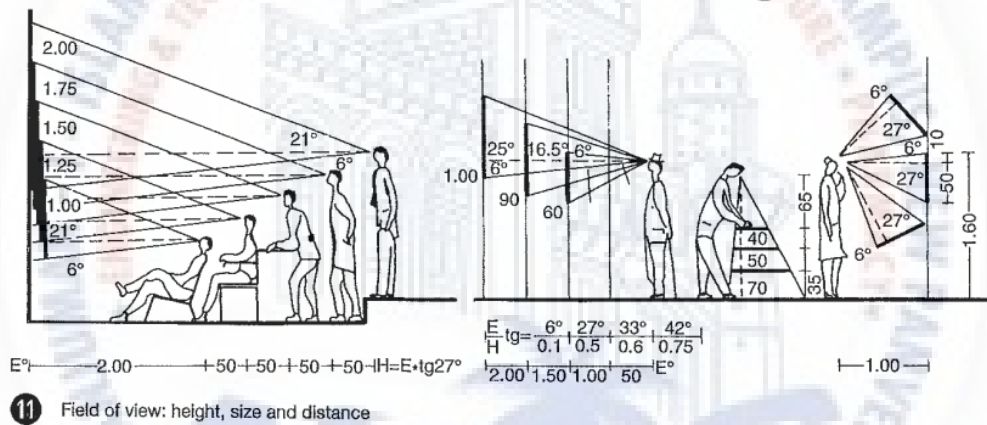
Fig 16. Display Concept   source: Neuferts fourth edition

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