

Walking Through the Exhibition -

The small exhibit space contain information about the object and its history

The exhibit placed facing the river has a window slit behind it so that a person can see view of the river.

Pepper's Ghost -

The three dimension illusion is created of the space where pataros are kept and story behind its origin and lineage

Reception and Baggage counter -

Here people can check in their luggage and move in hassle free into the exhibition.

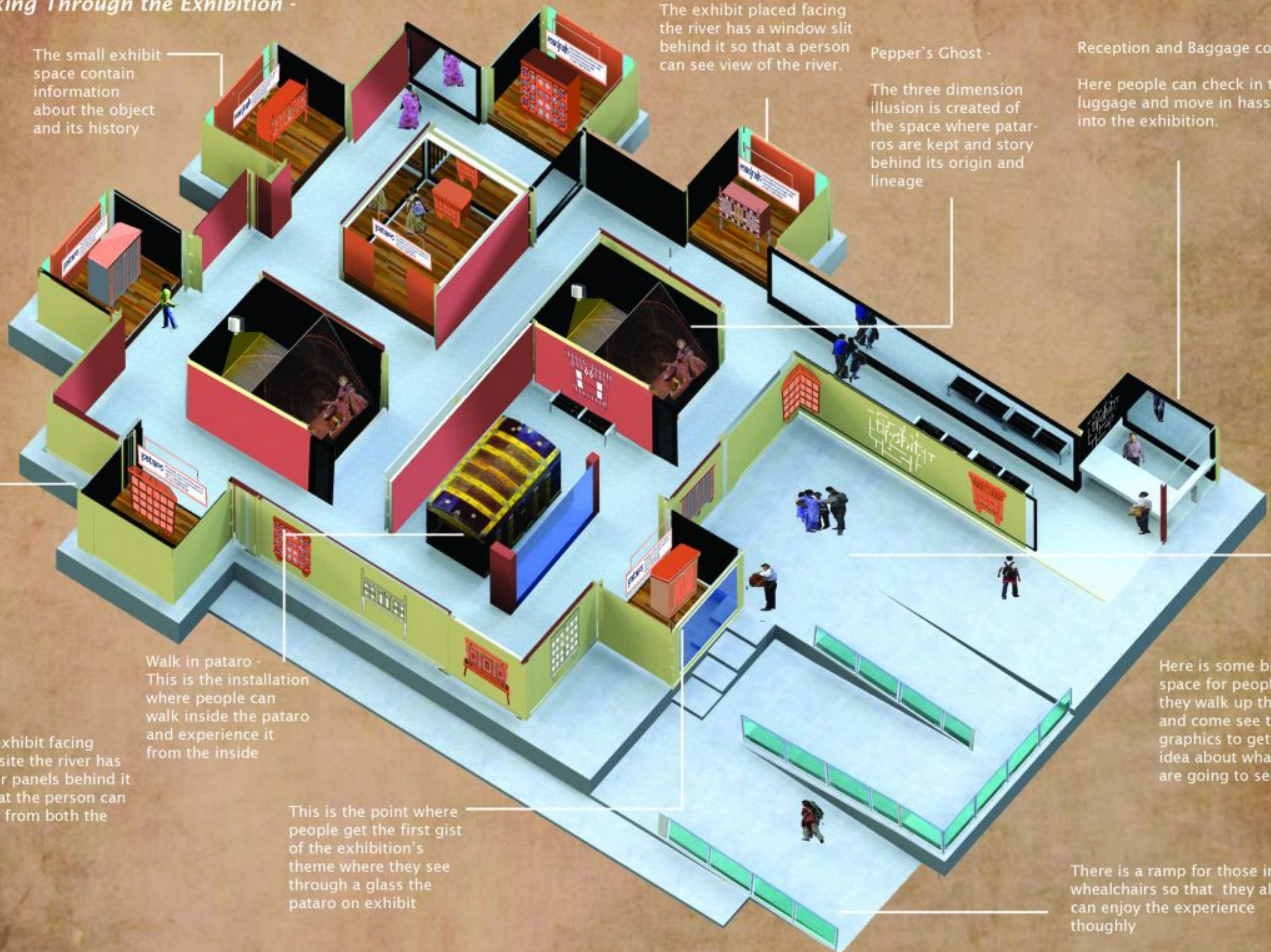
Walk in pataro - This is the installation where people can walk inside the pataro and experience it from the inside

The exhibit facing opposite the river has mirror panels behind it so that the person can see it from both the sides

This is the point where people get the first gist of the exhibition's theme where they see through a glass the pataro on exhibit

Here is some breathing space for people after they walk up the plinth and come see the graphics to get more idea about what they are going to see

There is a ramp for those in wheelchairs so that they also can enjoy the experience thoughtly



Concept and Ideation -

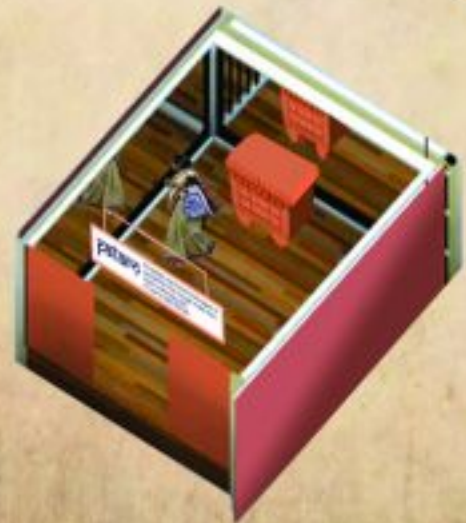
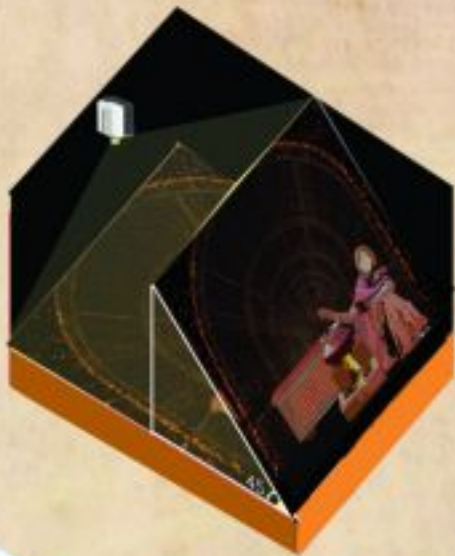
The idea behind creating this exhibition was to create a maze like experience where instead of placing the object in plain sight view, the person actually discovers the exhibit while moving around the space. They learn new facts and more information about the objects as they go further. The take away should be the awe factor and adventurous spirit of uncovering secrets and mysteries. The exhibit has interactive spaces to make people understand the beautiful journey a patarro in their lineage through a family.

Interactive installations -



Walk in Patarro -
This patarro exhibit is opened up in such a way that the people can experience the inside compartments and spaces of patarro and there is a cabinet of curiosities which show the articles people hide inside the patarro.

Pepper's ghost -
This technology is used to three dimensionally create narratives of stories related to patarro and its use.



Infinity mirror room -
Here a person will experience the patarro's exquisite craftsmanship and an experience where the space feels endless. The four sides are clad with mirrors creating an infinite reflection.

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1.
Manjush from Limbi



2.
Manjush from Limbi



3.
Manjush from Ahmedabad



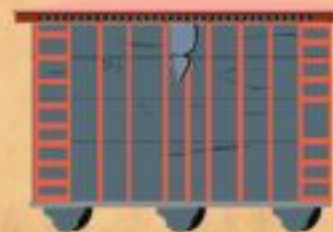
4.
Patarro from Junagarh



5.
Majju from Porbandar



6.
Patarro from Amrell



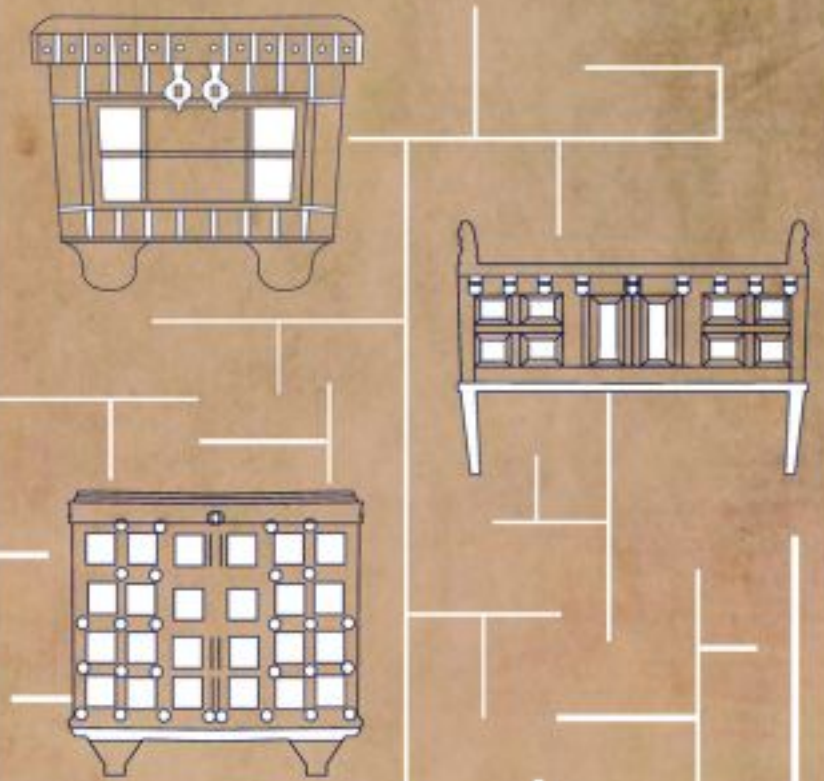
7.
Patarro from Ahmedabad



8.
Patarro from Surendranagar

Since ages people of Gujarat are using vernacular furniture pieces like manjush, patarro and majju for storing articles. It has been a very significant part of their lives. They all make an economic statement on behalf of their owners.

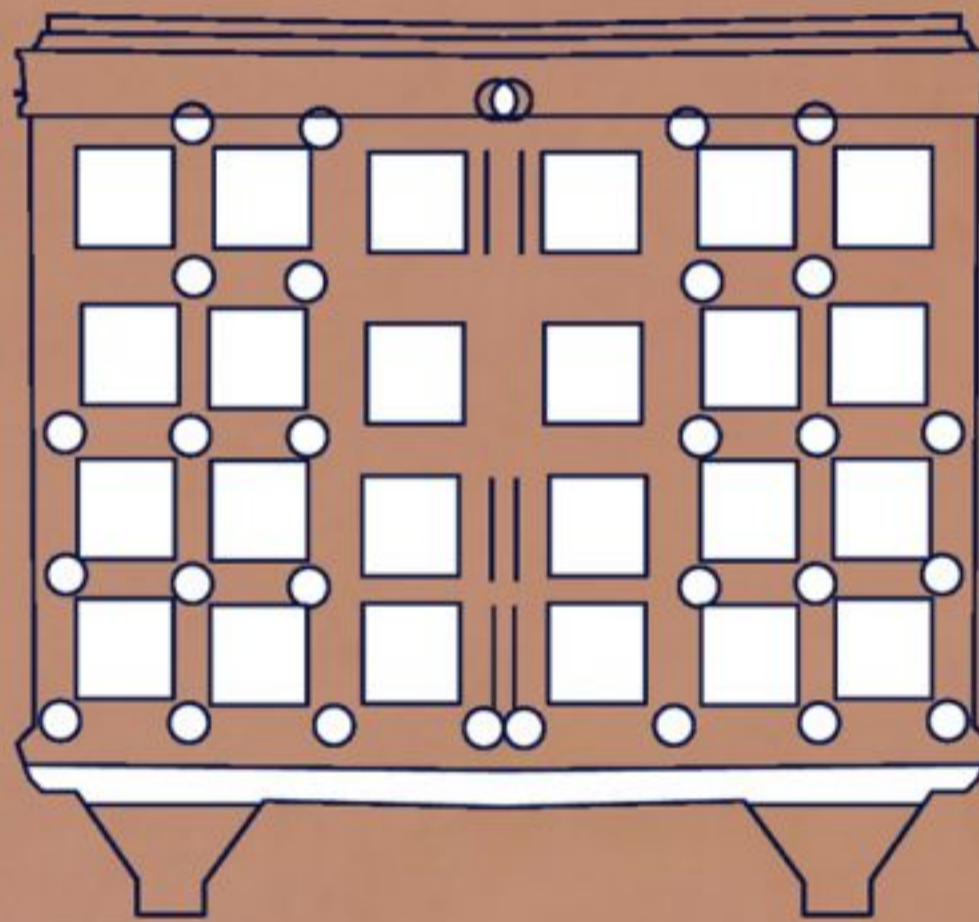
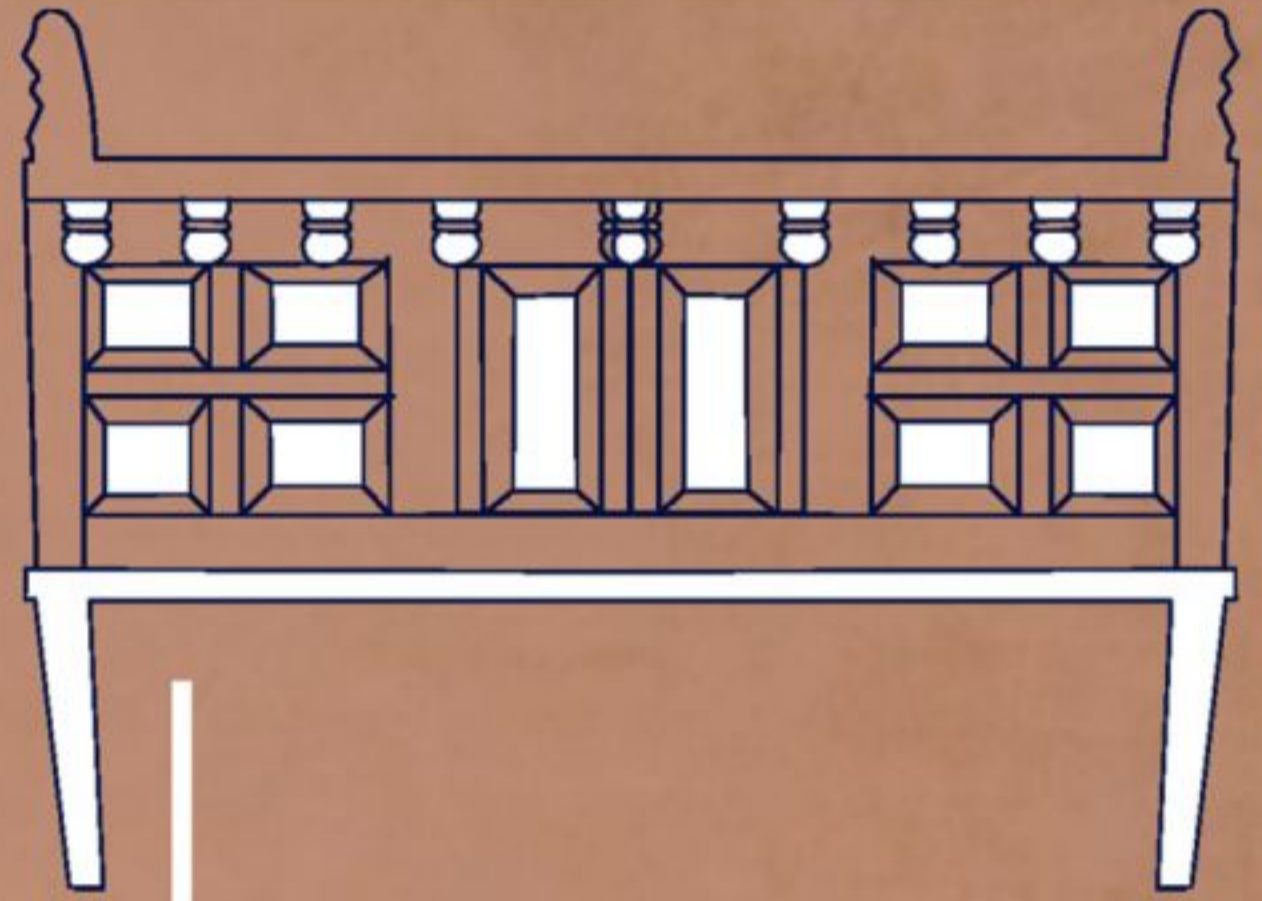
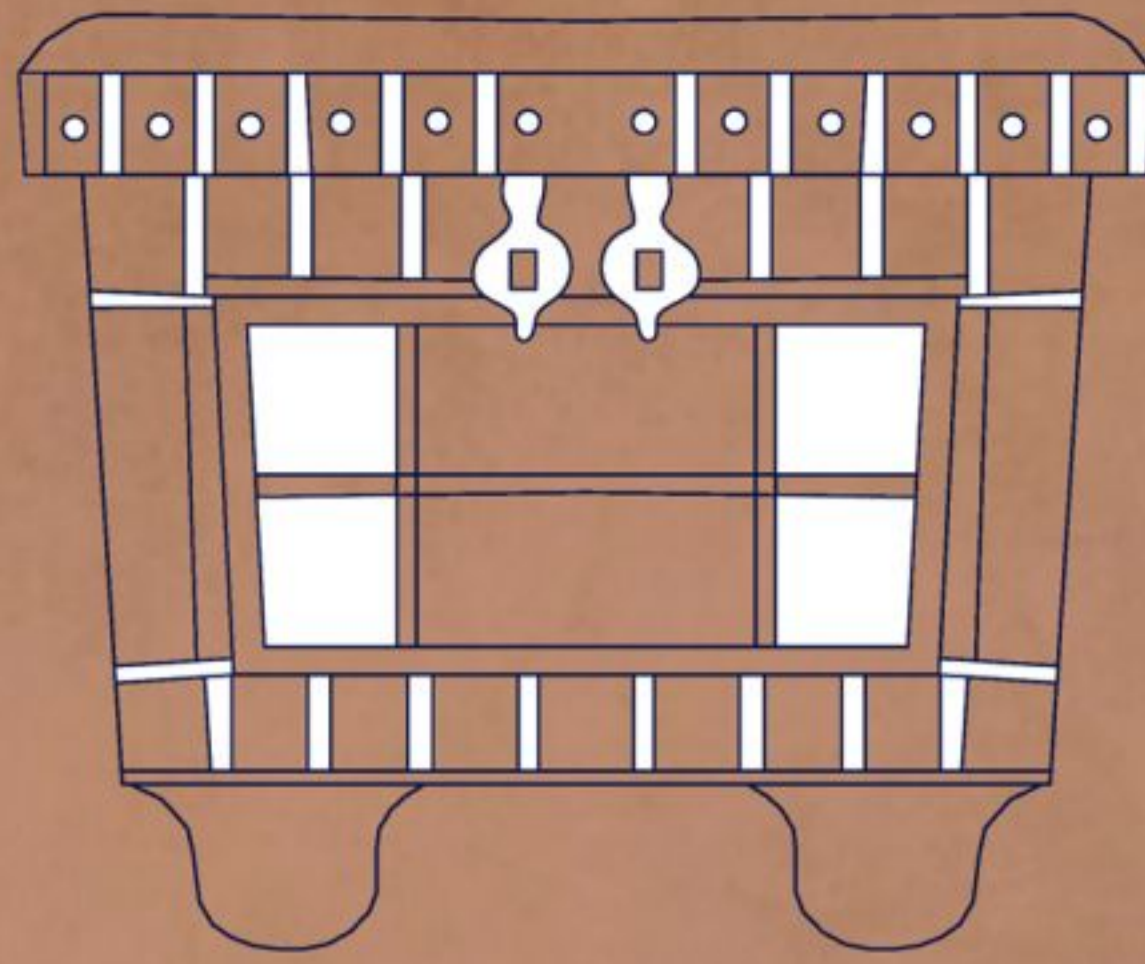
But there is one thing common between them which makes them very significant and mysterious. All of them have secret hidden pockets inside. People from different communities use them to hide different type of articles and valuables. In tirohit, we'll discover the mystery of patarro, manjush and majju.



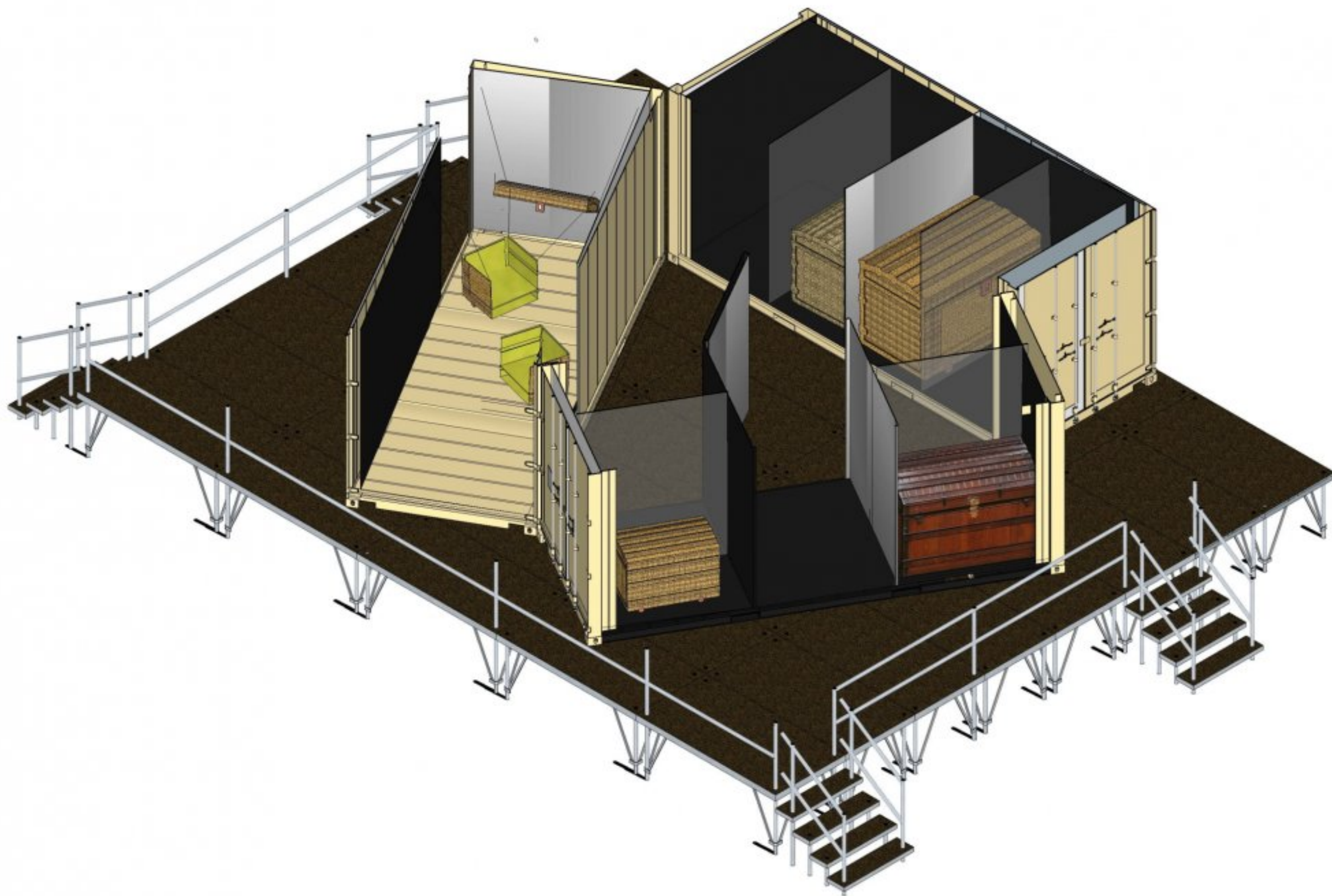
Since ages people have been using vernacular furniture. It's a very significant part of their lives. But is there a hidden purpose behind making those objects, is there a hidden purpose other than its sole purpose. The vernacular furniture such as pataro, manjush and majjus were used to hide secret and valuable objects. Since in the old days not everyone was able to afford vaults, the hidden pockets became their hiding spots for absolutely all important objects.

These objects were the part of bride's possession. Every pataro is unique and crafted for one specific person. It is found in all kinds of communities and hence you find different objects which they deem worthy of hiding. The peasants have no gold hence they hide their harvest rather than the subedars which hide gold, jewelry and important papers inside it. In old days, even today, a lot of people hide guns inside it for their own protection. Pataros show exquisite craftsmanship since they were the symbol of wealth power and superiority. The people also keep quilts and blankets inside. The number of blankets inside it signifies the number of attithi the family can welcome.

Tirohit aims to narrate all these hidden tales of pataros, majjus and manjush.



Tirohit



It is an exhibition of vernacular furniture pieces which used to have secret hidden compartments inside it to store objects of importance.

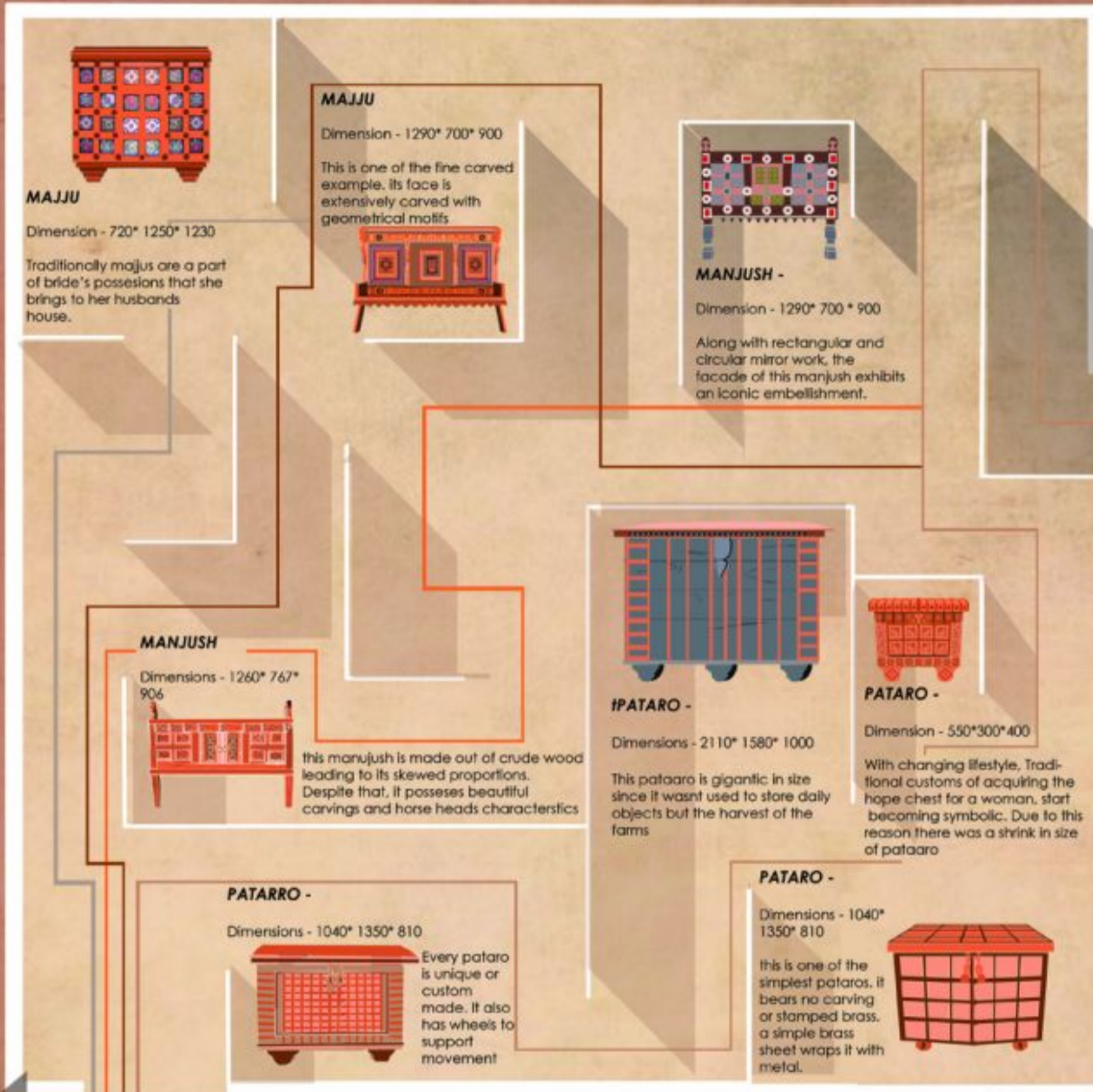


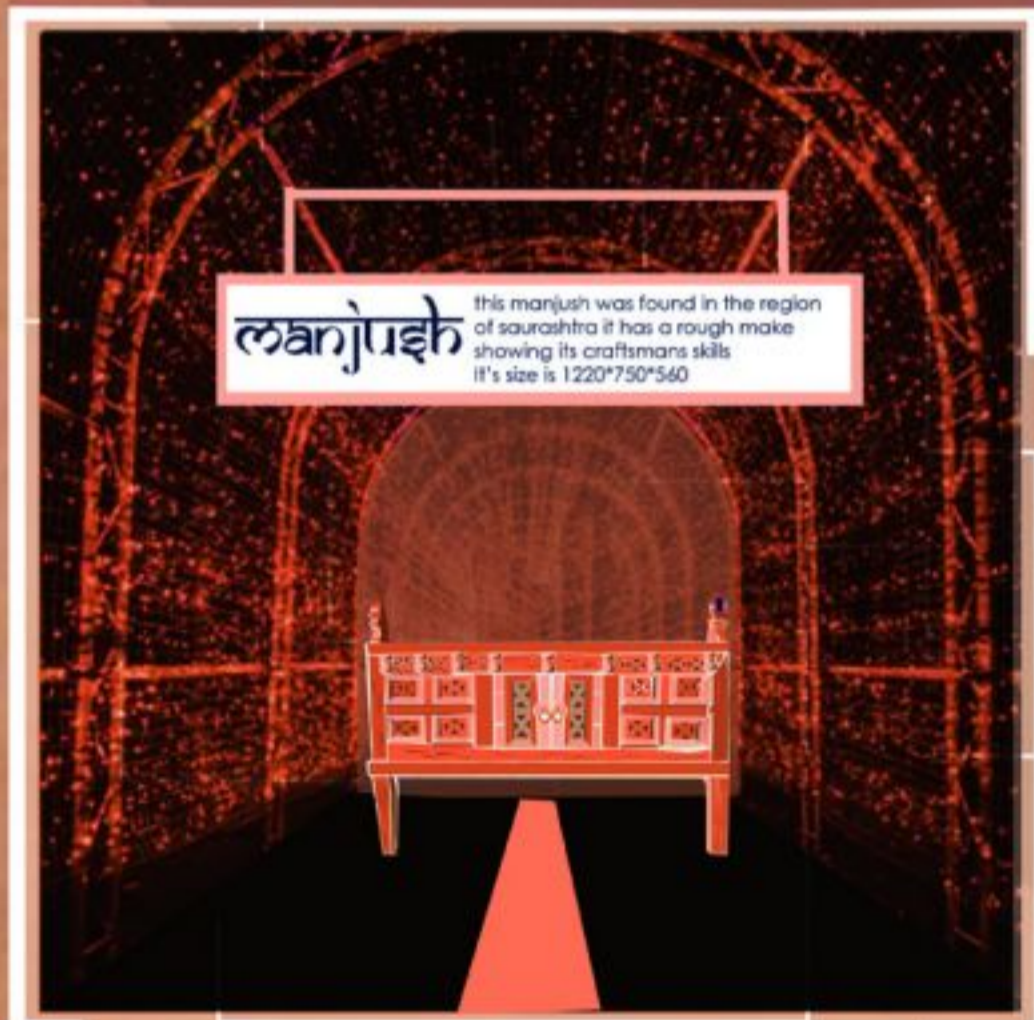
EXHIBIT DISPLAY -

The pataros are exhibited in order of their hierarchy based on their making and material used to make them. Every pataro has a story of its own, where does it belong from, Which woman does it belong to, How old it is, Who made it.

Around the pataro all the objects which are kept inside it will be placed in form of cabinet of curiosity. All the objects kept inside has some significance or they are attached to some belief.

The manjush or majju are placed in the order of the hierarchy it belongs from and the type of carving it has or the making it has.

The manjush is used to store daily life objects. They show the beliefs of the families and traditions and customs they follow.



EXECUTION -

The path could be made in form of light arches which guide you through the way. The space will make you feel trapped and confined sometimes and sometimes the space would feel huge and gigantic.

IDEA OF MAZE AND MOVEMENT THROUGH THE SPACE -

The containers will be organised in form of maze where there is no connection of sight from one object to another. People will move about the exhibition space through the guided lights inside the exhibition which would lead them into different directions at every junction. They would have a visual aid through mirrors and also transparent and translucent surfaces.

At every point they can follow a different direction and can have a different kind of experience. The idea of individual and personal experience comes from the way they choose to go around the exhibition.

There is entry from one end and exit from another to make them go through the whole exhibition. The whole idea of the maze comes from the hidden chambers inside these objects. They were used as lockers in early times.

Through technical and physical installations, people can see and know about the various kept inside these furniture pieces and which objects are hidden inside them too.

The installations are visually based more so that every one can understand and enjoy the feeling of hidden and discovery. Hence everything is more observation based.

The take away of the exhibition is the awe factor associated with these objects and the beauty of Gujarat's cultures and traditions.



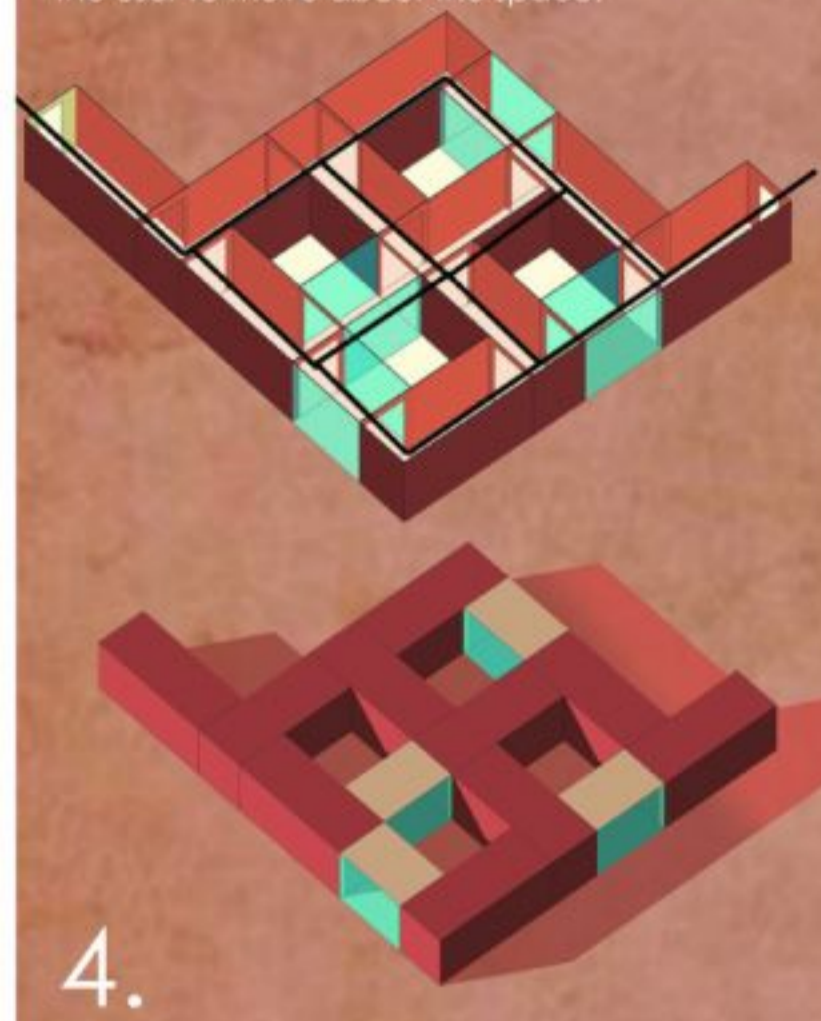
PEPPER'S GHOST -

This technology will help in creating narratives that explain the origin of these furniture pieces. To make them more understandable, there would be no voices that would explain the story just animated 3d graphics, noises and music. The journey of these furniture pieces from a girl's home to her inlaws house.

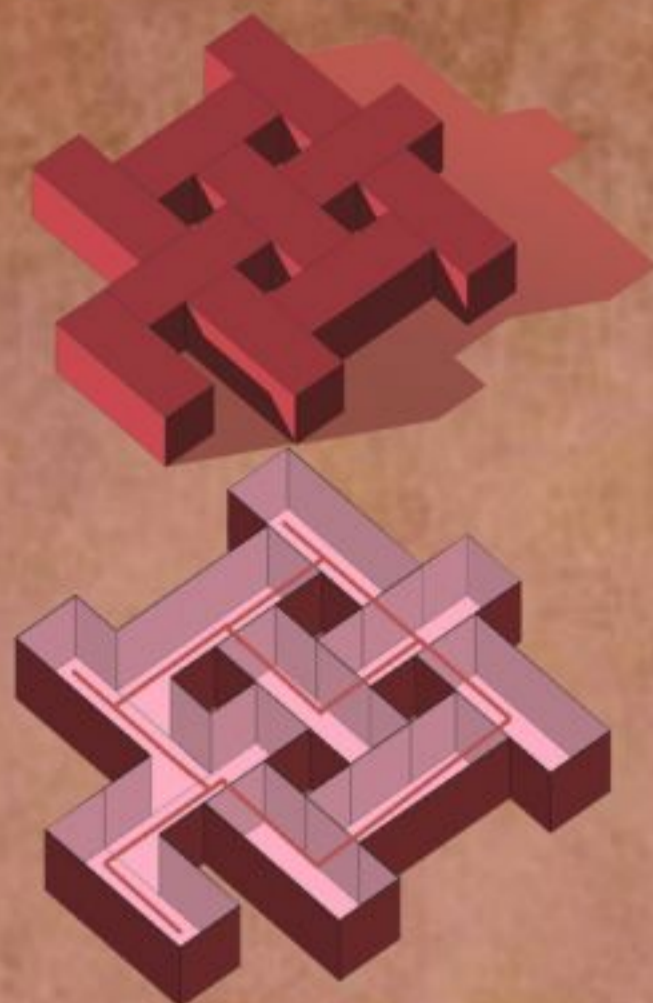


OBSERVATION -

The path provides junctions at various points of intersection to provide a choice to the visitor. The space is narrow and wide at different intersections to create an experience. There are separate entry and exit which makes it difficult for viewer to understand the path. There is lack of viewpoints which would help the user to move about the space.



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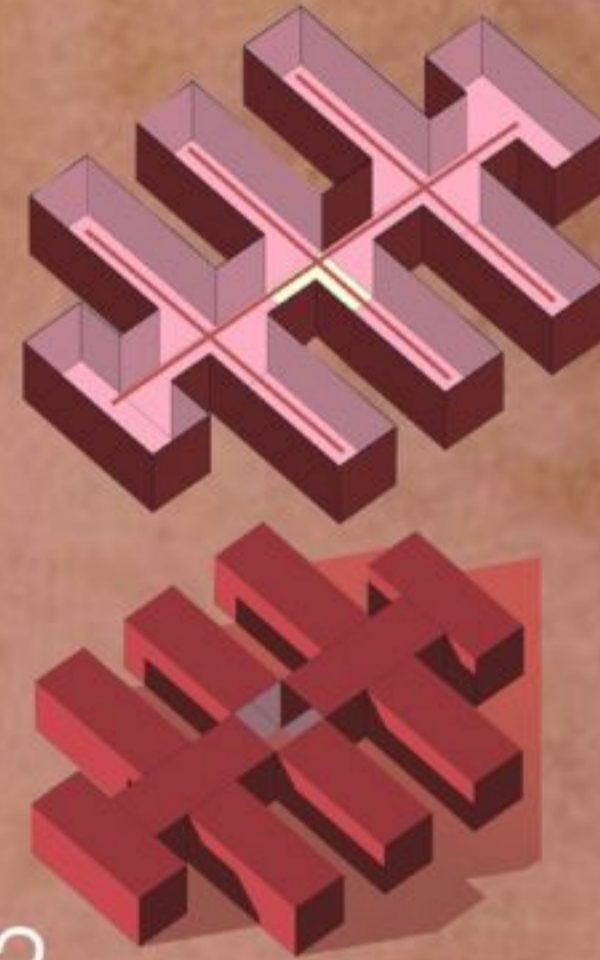


OBSERVATION -
The space has entry and exit from the same spot. The view through the space is everchanging hence confusing the visitor for a maze like experience. The movement is multidirectional hence can lead to missing out on exhibits. The space is similar at all points hence no definite distinction.

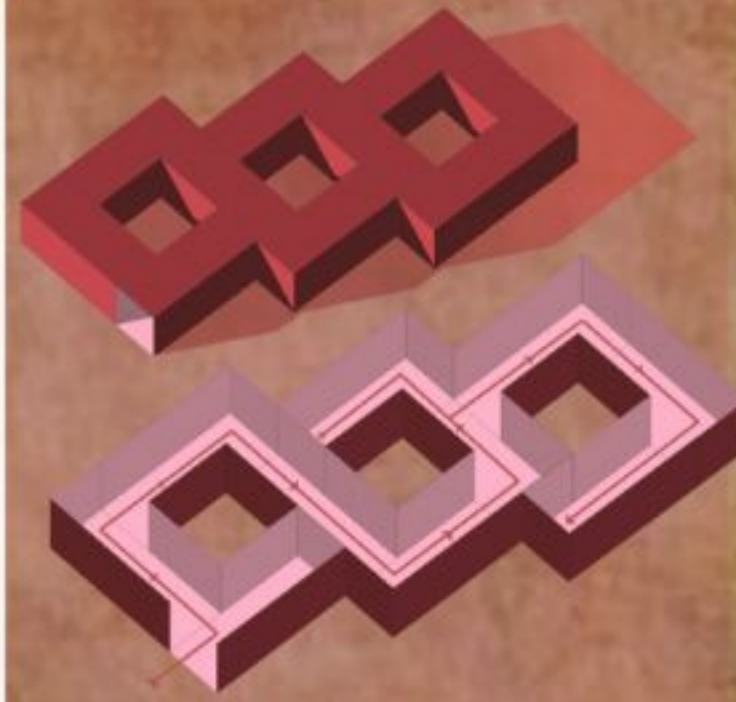
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OBSERVATION -

The movement is easy and space provides lot of opportunities to place exhibits. The line sight shows the corridor but not any of the exhibits. The space does not exactly create a maze. Its movement is rather organized.



2.

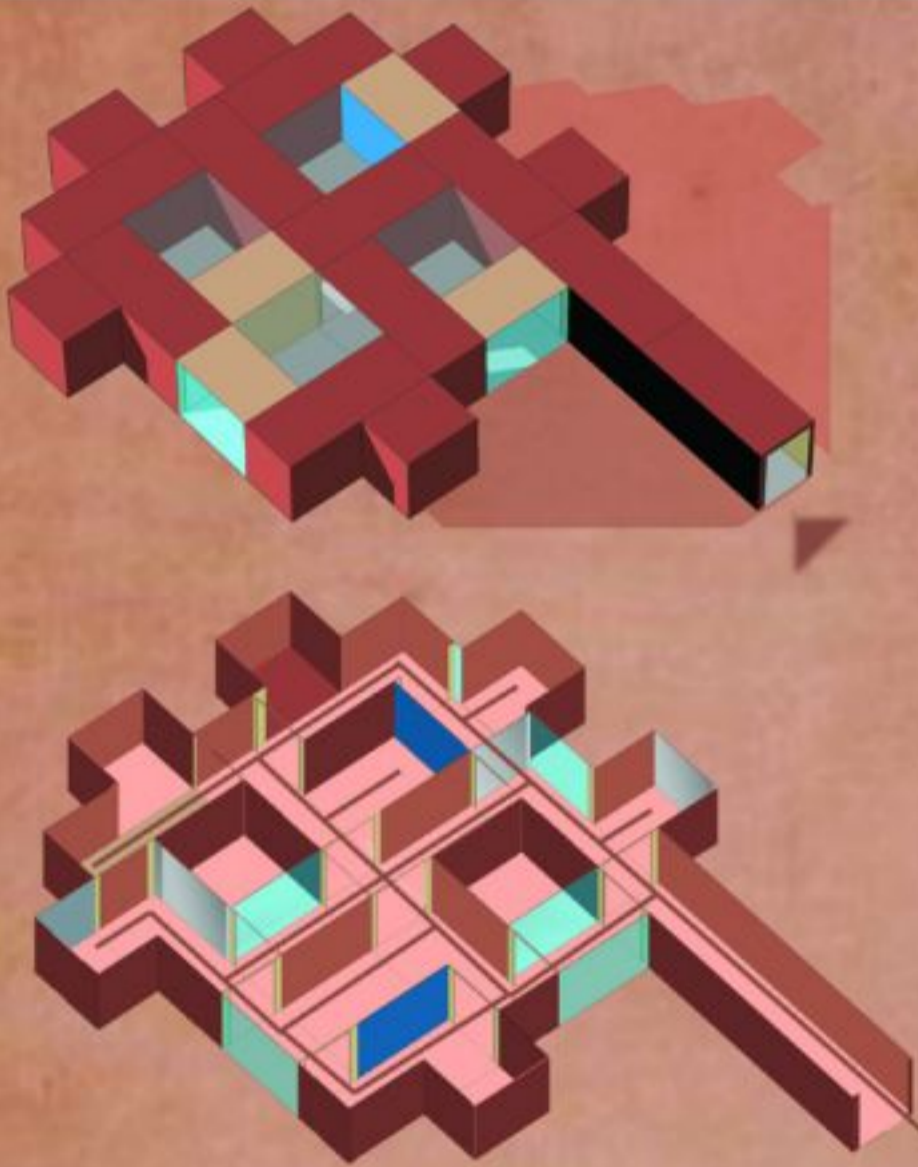


OBSERVATION -

The movement through the space is multidirectional. The space has same entry and exit. This kind of arrangement only creates passages. There is only one possible circulation pathway which gives no idea of maze.

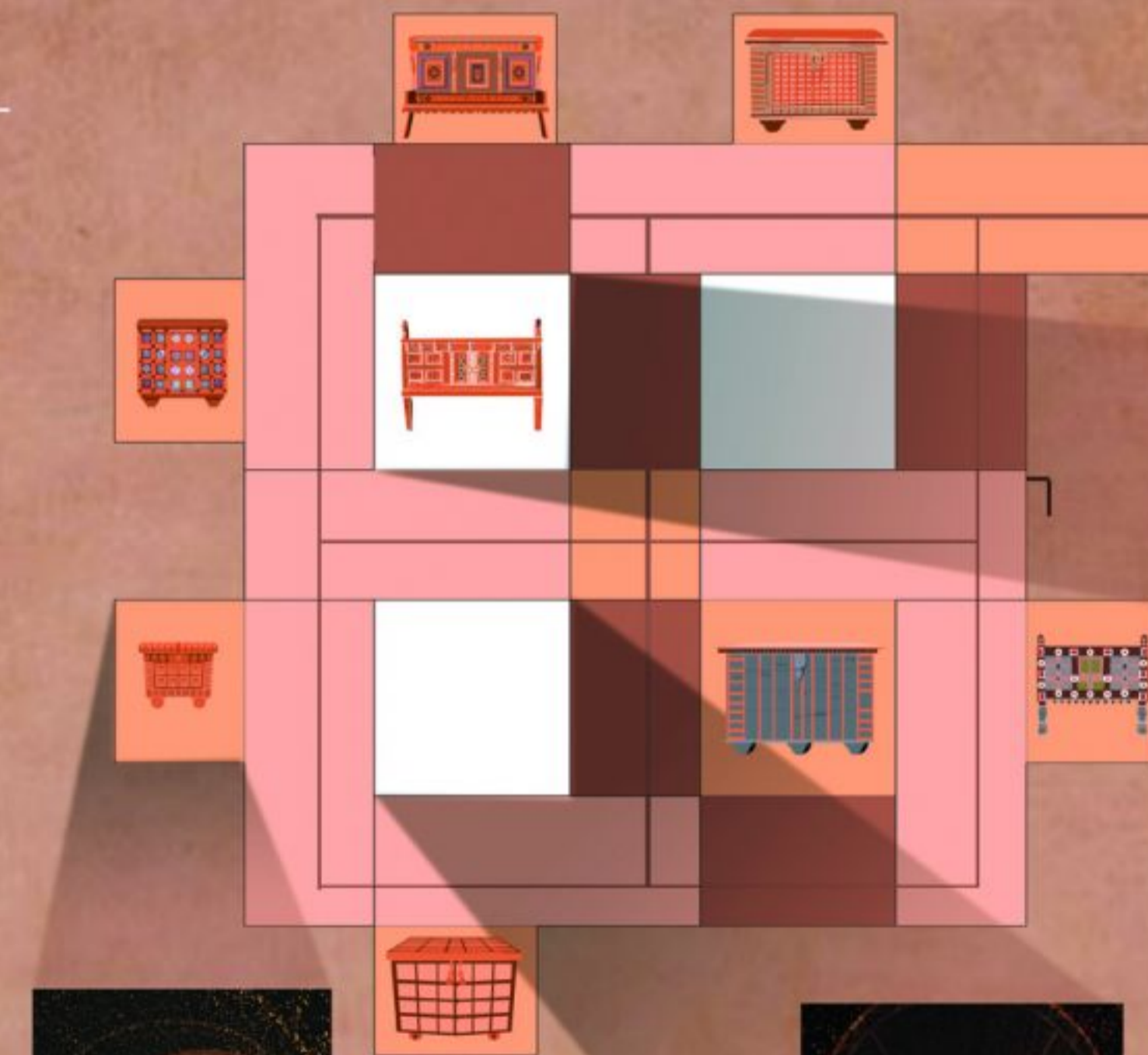
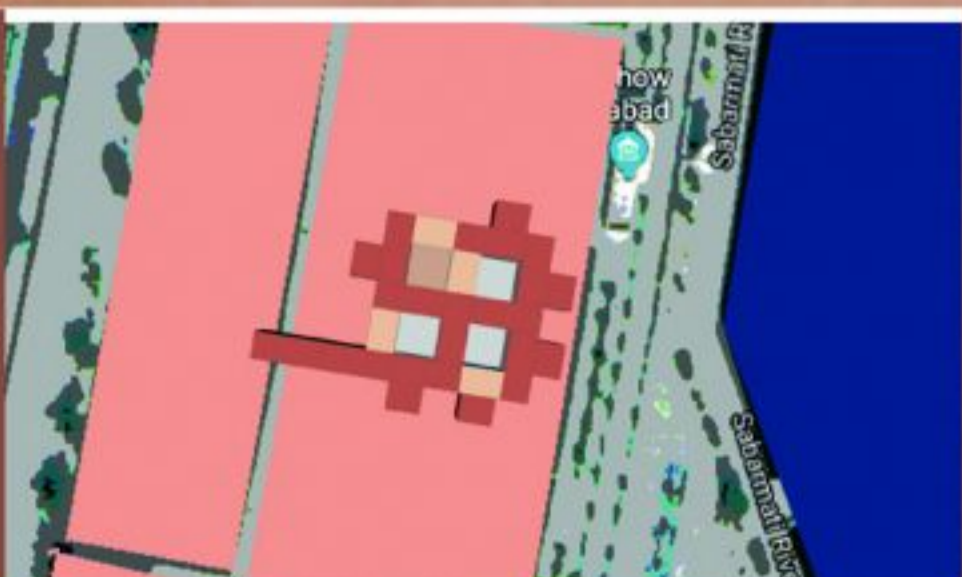
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FINAL -



The containers are used specifically to create a pathway to confuse the visitor. All exhibits are arranged in anti-clockwise circulation. The space creates pockets just as hidden pockets exist in vernacular furniture.

SITE - RIVERFRONT PARK, USMANPURA, AHMEDABAD



This spatial configuration allows movement at any given point in atleast 2 directions. This creates chaos and confusion



The exhibits are placed on different ends. From one exhibit point you cannot see the path leading to other exhibit. The space sometimes feel claustrophobic and sometimes it feels big.

The placement of containers on the site is such that the person moves from the entry towards the view points to enjoy the scenic beauty.

The sabarmati acts as a reference point to move about the space. The maze configuration provide focus points at places so that the person is aware about his or her whereabouts. Hence the idea of being lost and a sense of discovery.

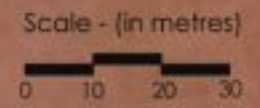
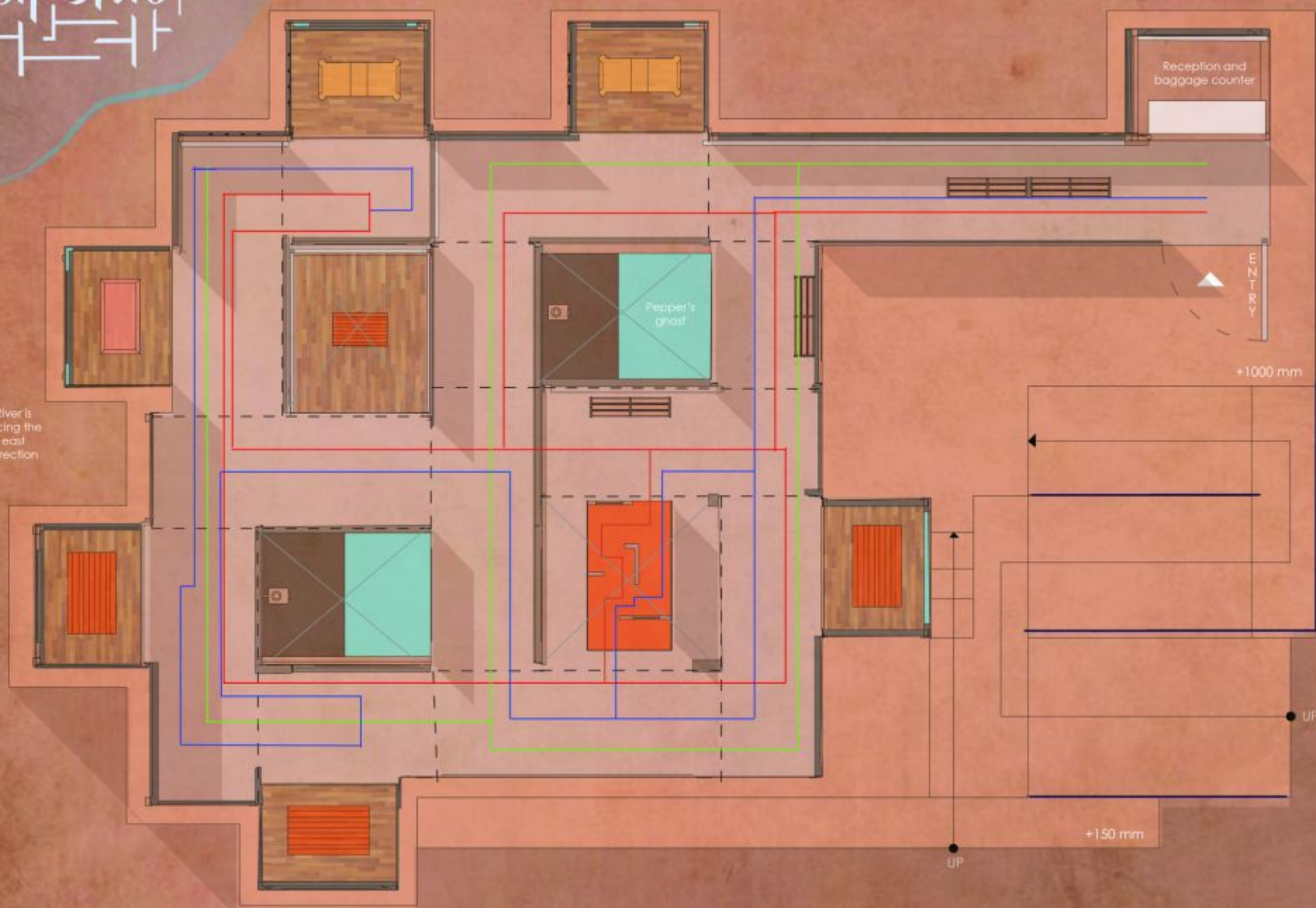


tirohit

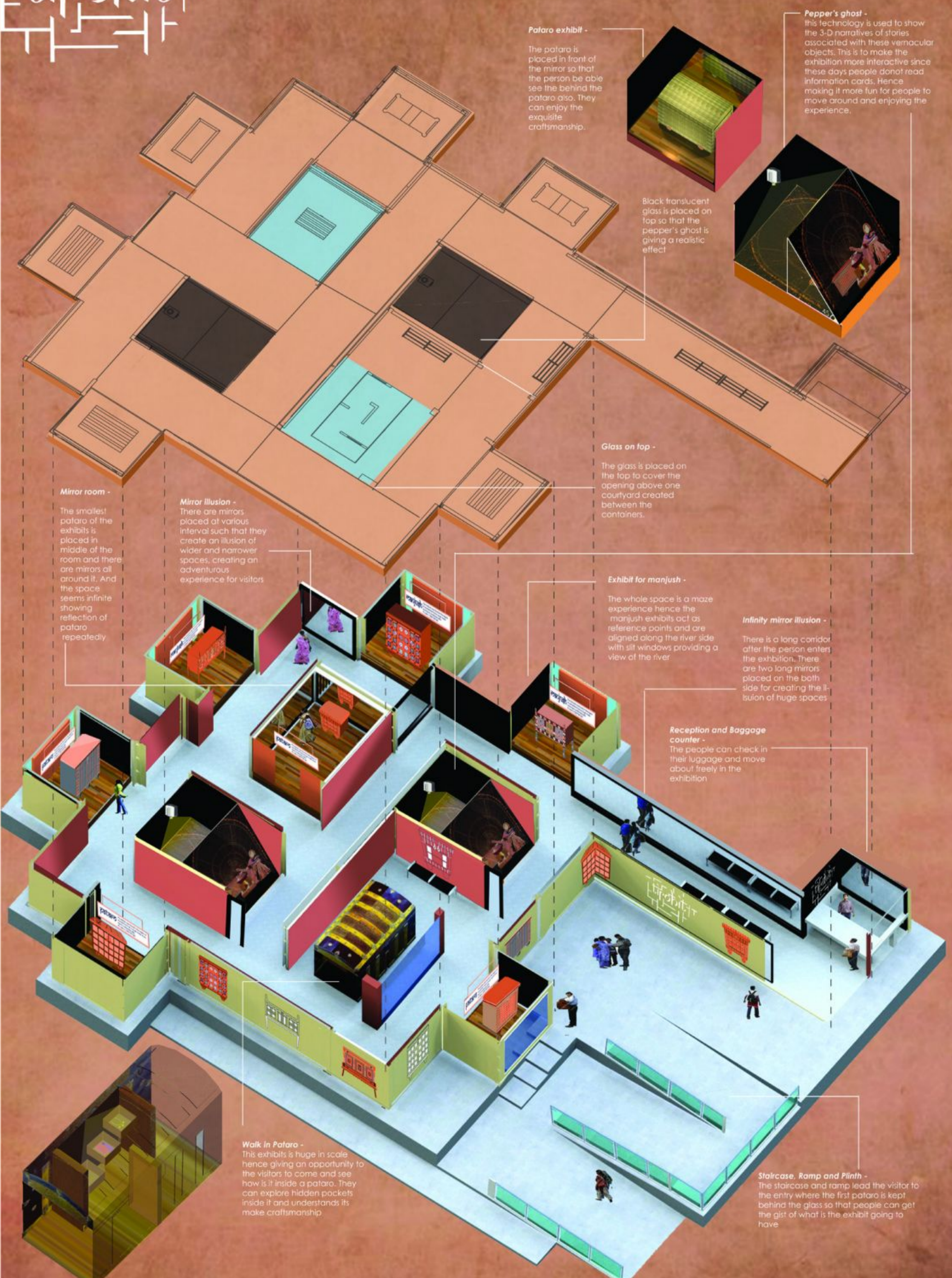
River is facing the east direction

- Majjus
- Manjush
- Patarro

Different circulation pathways followed throughout the maze

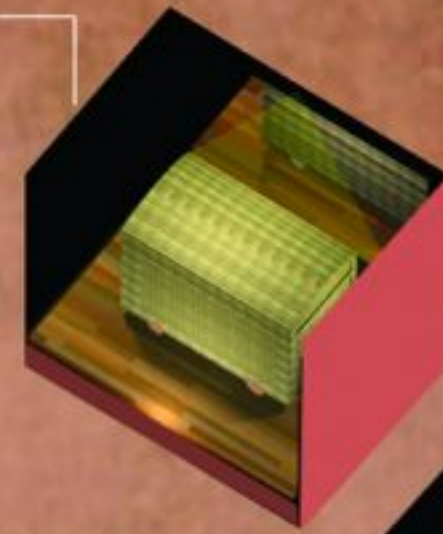


Tirobit



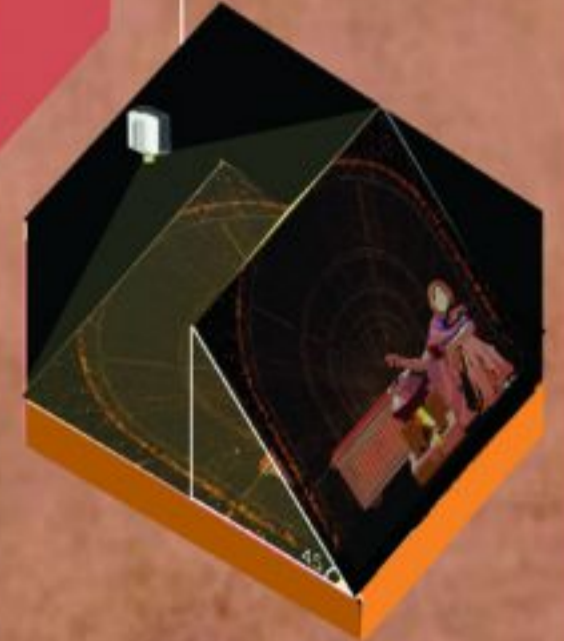
Pataro exhibit -

The pataro is placed in front of the mirror so that the person be able see the behind the pataro also. They can enjoy the exquisite craftsmanship.



Pepper's ghost -

this technology is used to show the 3-D narratives of stories associated with these vernacular objects. This is to make the exhibition more interactive since these days people donot read information cards. Hence making it more fun for people to move around and enjoying the experience.



Black translucent glass is placed on top so that the pepper's ghost is giving a realistic effect

Glass on top -

The glass is placed on the top to cover the opening above one courtyard created between the containers.

Mirror room -

The smallest pataro of the exhibits is placed in middle of the room and there are mirrors all around it. And the space seems infinite showing reflection of pataro repeatedly

Mirror illusion -

There are mirrors placed at various interval such that they create an illusion of wider and narrower spaces, creating an adventurous experience for visitors

Exhibit for manjush -

The whole space is a maze experience hence the manjush exhibits act as reference points and are aligned along the river side with slit windows providing a view of the river

Infinity mirror illusion -

There is a long corridor after the person enters the exhibition. There are two long mirrors placed on the both side for creating the illusion of huge spaces

Reception and Baggage counter -

The people can check in their luggage and move about freely in the exhibition

Walk in Pataro -

This exhibits is huge in scale hence giving an opportunity to the visitors to come and see how is it inside a pataro. They can explore hidden pockets inside it and understands its make craftsmanship

Staircase, Ramp and Plinth -

The staircase and ramp lead the visitor to the entry where the first pataro is kept behind the glass so that people can get the gist of what is the exhibit going to have