

## CONVERGENCE



Different spaces having access from different locations still the facade has one opening, a visual convergence.

## INTERSECTION



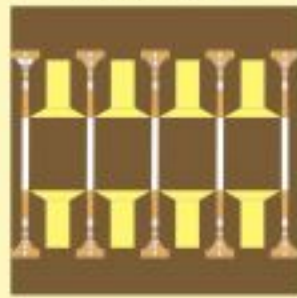
Two staircases meeting at one common space.

## INTERIORITY



Standing in the Lakshmi Chowk one can feel inferior by the four walls of different heights.

## DISCIPLINE



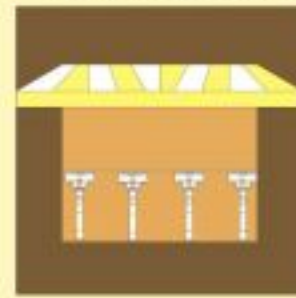
The space between repeating columns remains the same.

## SCALE



In Urban context, the palace is at a different height and all the houses are at different height.

## URBAN INTERIOR



Intervention of fabric used in today's time the fabric used as a shed.

## NEIGHBOURHOOD



The palace is between a lake and local houses.

## HISTORICAL



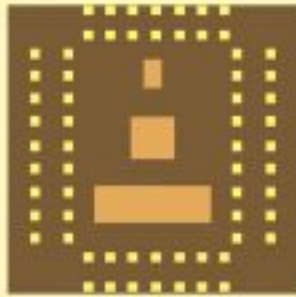
Jharoka provides historical meaning to the space.

## MOVEMENT



Different intricately carved Jaalis and column elements are used for aesthetic purpose in the space.

## ORDER



Columns bring a sense of confined linear movement with the break through central openings leading towards courtyard.

## MULTIPLICITY



A space developed with different architectural style.

## JUNCTIONS



The central pavilion in Lakshmi Chowk is major junction where people have major interaction.

## VISUAL FORM



A hollow rectangular cuboid with play of different facade heights.

## PERCEPTION



Tulsi near the fountain enables to think about the religious aspect of the place.

## SENSORIAL



Jharoka gives a strong sense of meaning in the space.

## TOLERANCE



Different heights of facade forming together one space.

## ADAPTABILITY



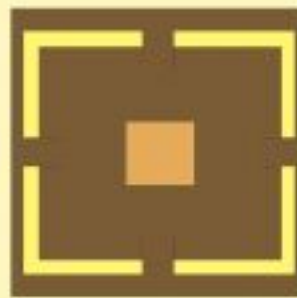
Facade of north has adapted in the nature of back and forth composition.

## LAYERING



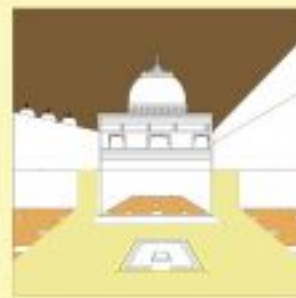
Standing in the Lakshmi Chowk one can feel inferior by the four walls of different heights.

## COMPOSITION



The fountain in the centre is composed in a certain way where people can walk from specific four sides.

## LIGHT



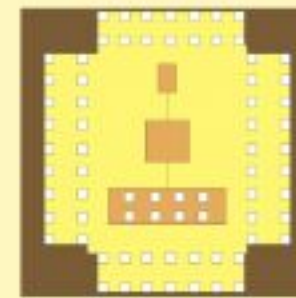
Lakshmi Chowk receives ample amount of sunlight except the spaces between columns.

## JUXTAPOSITION



Colonial, Indian, Muslim and Rajput architecture is observed in one facade.

## CONNECTIVITY



Openings of the column lead towards the central chowk without breaking the alignment between columns.

## STYLE



Motif used has a common style of representation on all facades.

## MEANING



The crown elevation made over facade gives meaning to the space about royalty and rule.

## CIRCULATION



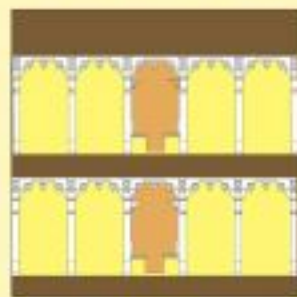
The space remains undisturbed by the junctions and has a free motion to move in the chowk.

## CULTURE



Chowk remains connected to the natural culture which is depicted by specific locations of trees in the chowk.

## TRANSFORMATION



Space between the columns called Osara changes into sitting area and then again continues to be Osara.

## MATERIALITY



Material highlights the changes made after becoming the museum.

## STRUCTURE



Pavilion in the central arrangement of chowk holds a strong attention as the understructure supports the pavilion through its raised height.

## GEOMETRY



Repetition in the element represents the order.

## ACCESS



The window opening between two columns allows to view the outside of the chowk.



## Sagrahaka

Utpan

Paak

Zayka



सूदशास्त्र

# Art of Cooking

सूदशास्त्र

## Art of Cooking

The

exhibition is an interplay of vernacular furniture used in cooking and flavored cuisine of Rajasthan. This theme is classified into four major cooking interactions which are Sagrahaka (storage), Utpan(making), Paak(cooking), Zayka(dining). Furniture displayed are Paniyara, Bakeri, Aaliya, Katordaan, Kathatra, Okhli, Silvatta, Chhavla, Chakki, Sigdi, Bilona, and Bajot.

Food in the earlier time used to be stored for long hours and even days. Sweets like Ghewar, Moong Dal ka Halwa were kept in bowls and stored in Kathatra. A dish called Gatta ki Sabji and a drink named Khata use gram flour ingredient in it. Gram flour is made by converting its raw form into powder using Okhli. Bajre ki Khich, Baati is made using Bajra- a cereal which is formed by grinding between two similar stone called Chakki. The dishes are in a raw form where Sigdi comes in the role to get the food cooked. These classifications draw attention to the use of vernacular furniture in the process of cooking that reach out in the form of experience to the user through the flavor of taste, smell, shape, and smoke along with the knowledge gained about furniture.

Visitors experience in the process of cooking including the flavor of cuisine that has reached out to them through the furniture throughout the theme. The key element of the exhibition lies in the aroma, shape, and touch of the food constituted with vernacular furniture. In the end, visitors are rewarded with the taste of flavored cuisine where the taste makes the exhibition remarkable.

## Sagrahaka

Paak

Utpan

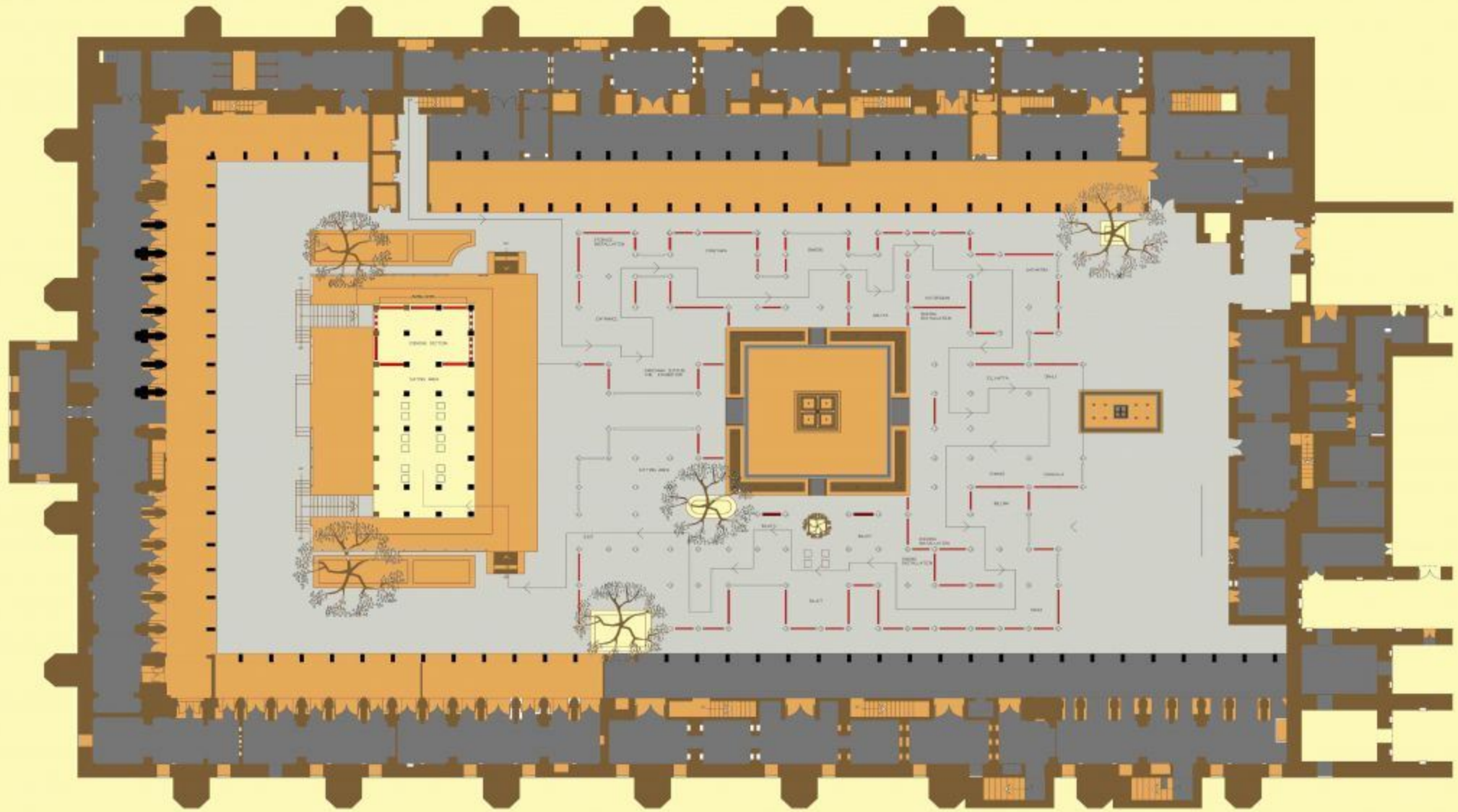
Zayka





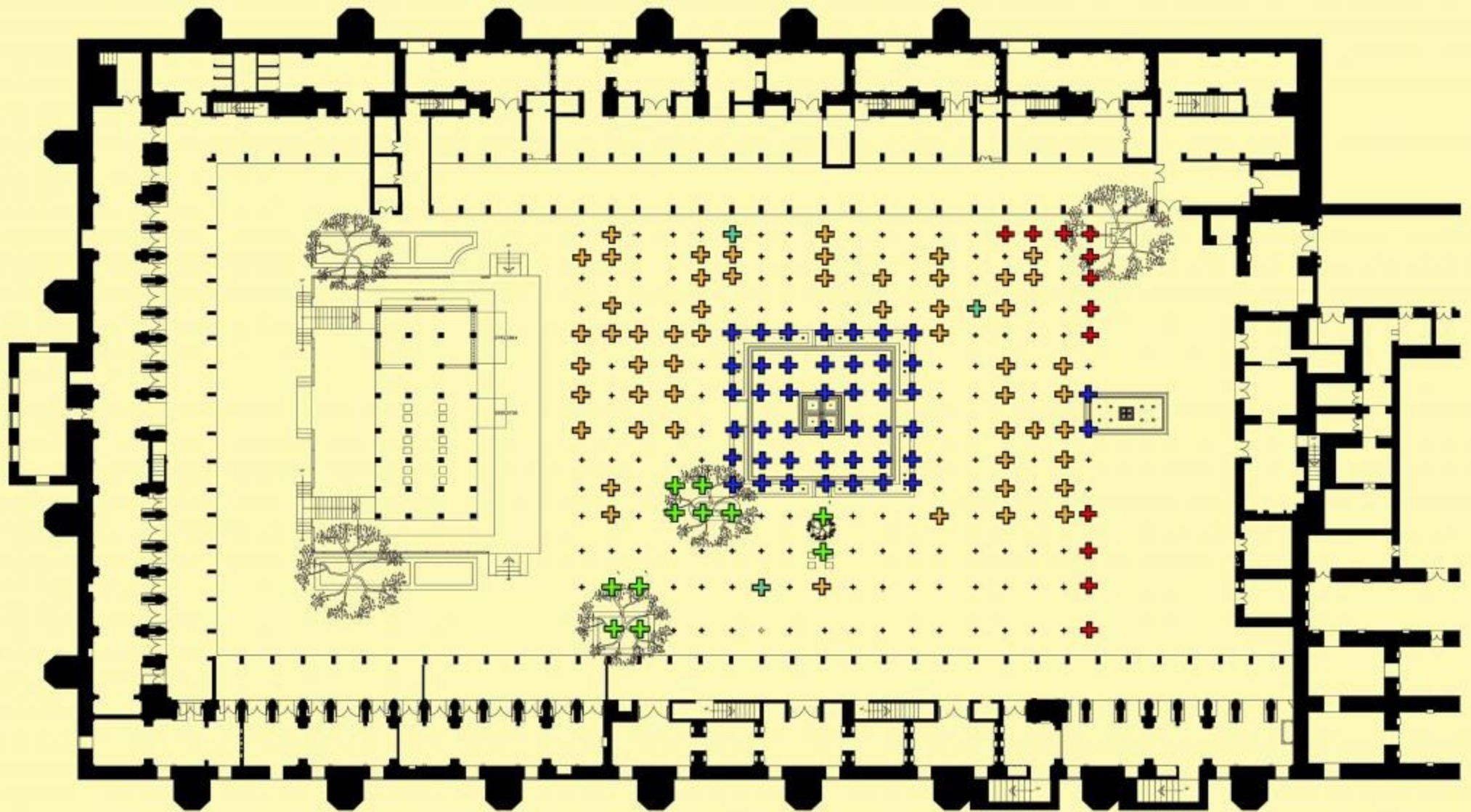


# The Design Process



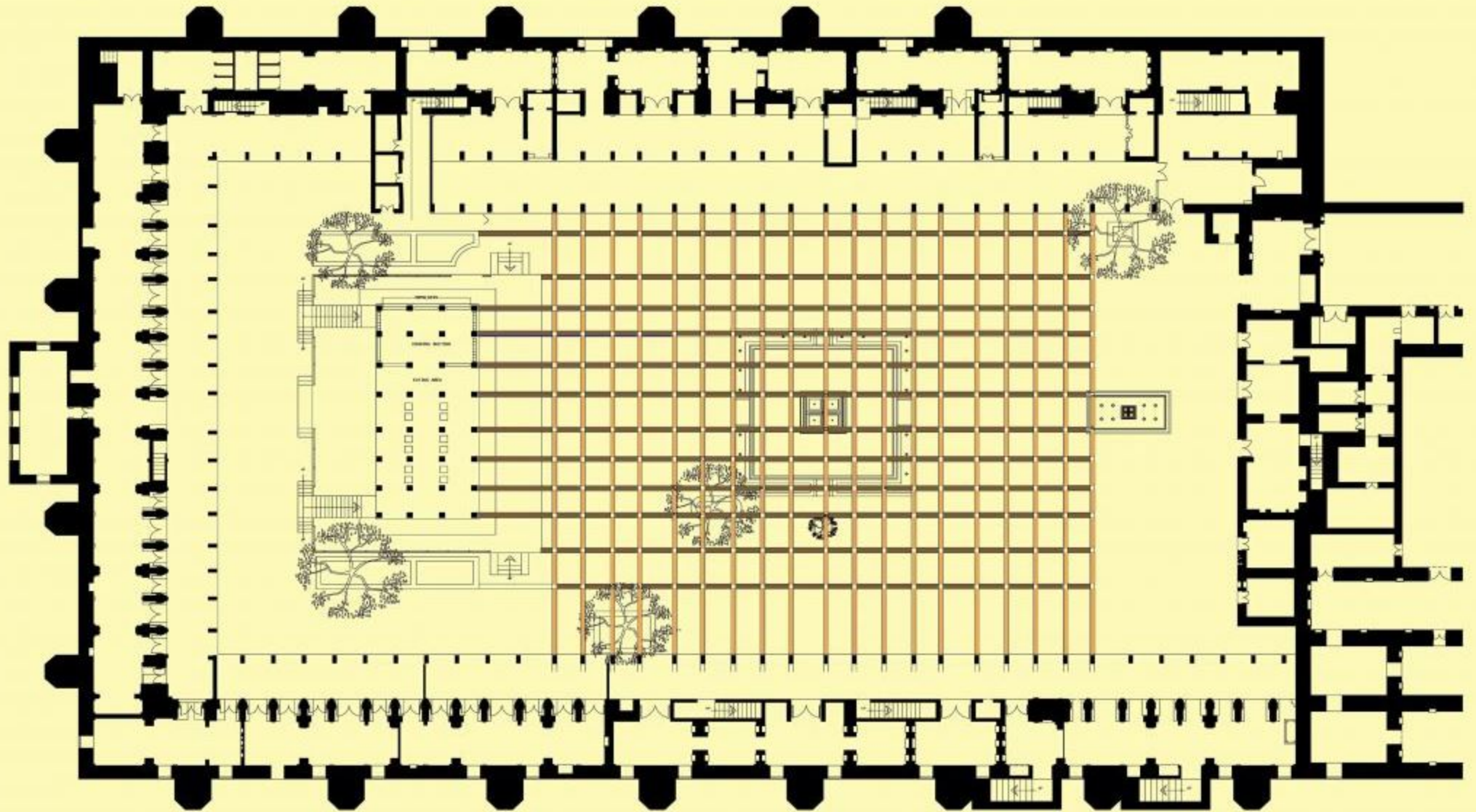
The red color represents installations having information on them and other non filled rectangular bars are semi open kind of installation having Jaali in it.



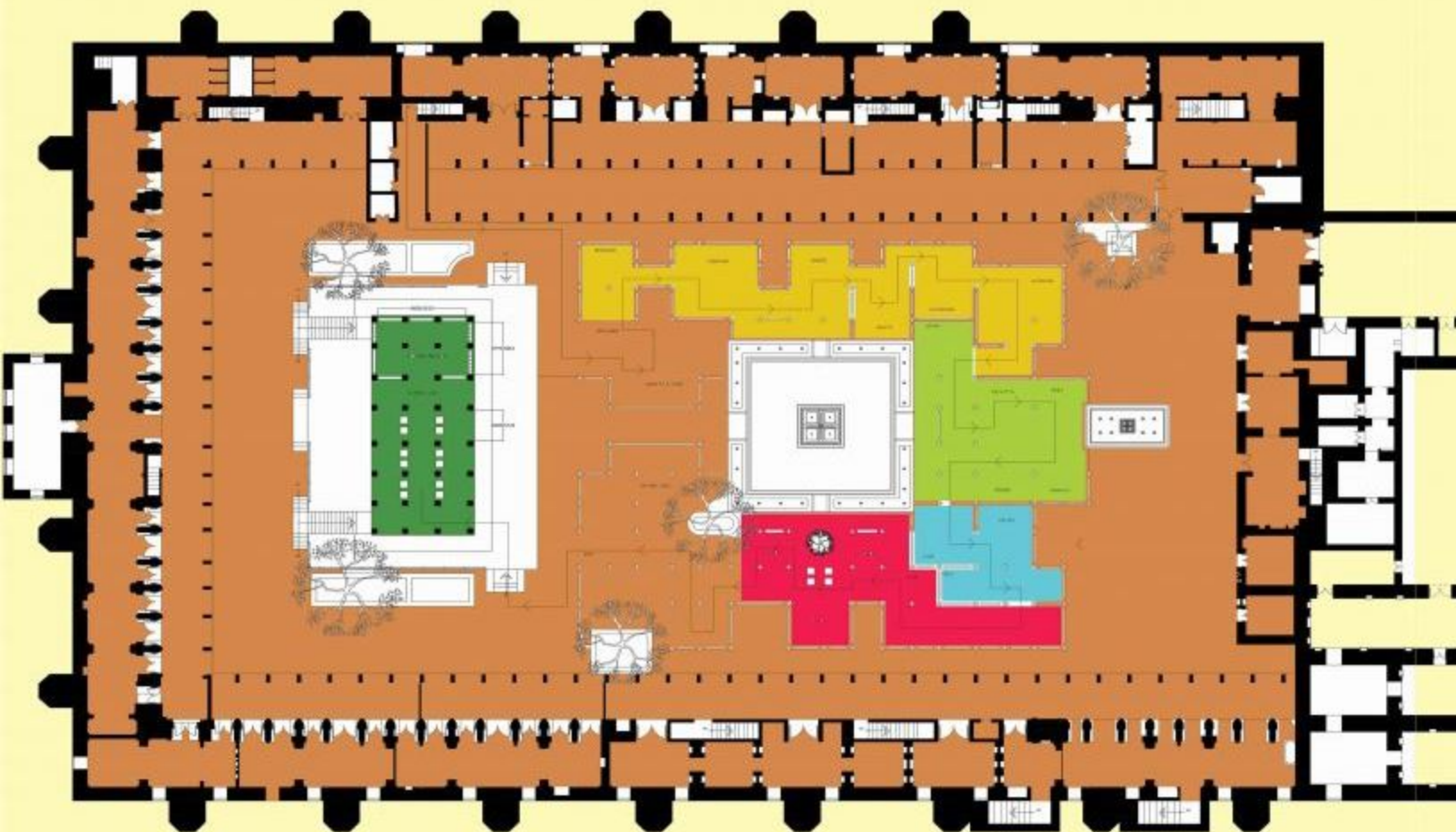


- + Column removed to increase the space for installation of wall.
- + Column removed to make user interact with Lakshmi Chowk.
- + Column removed to make the exhibition near to nature.
- + Column removed to increase the space and even bring surprise element into notice.
- + Columns unwanted or not creating any space are removed.





The grid is followed by the columns, central pavilion, fountains present in the Lakshmi Chowk.



SAGRAHAKA

UTPAN

PAAK

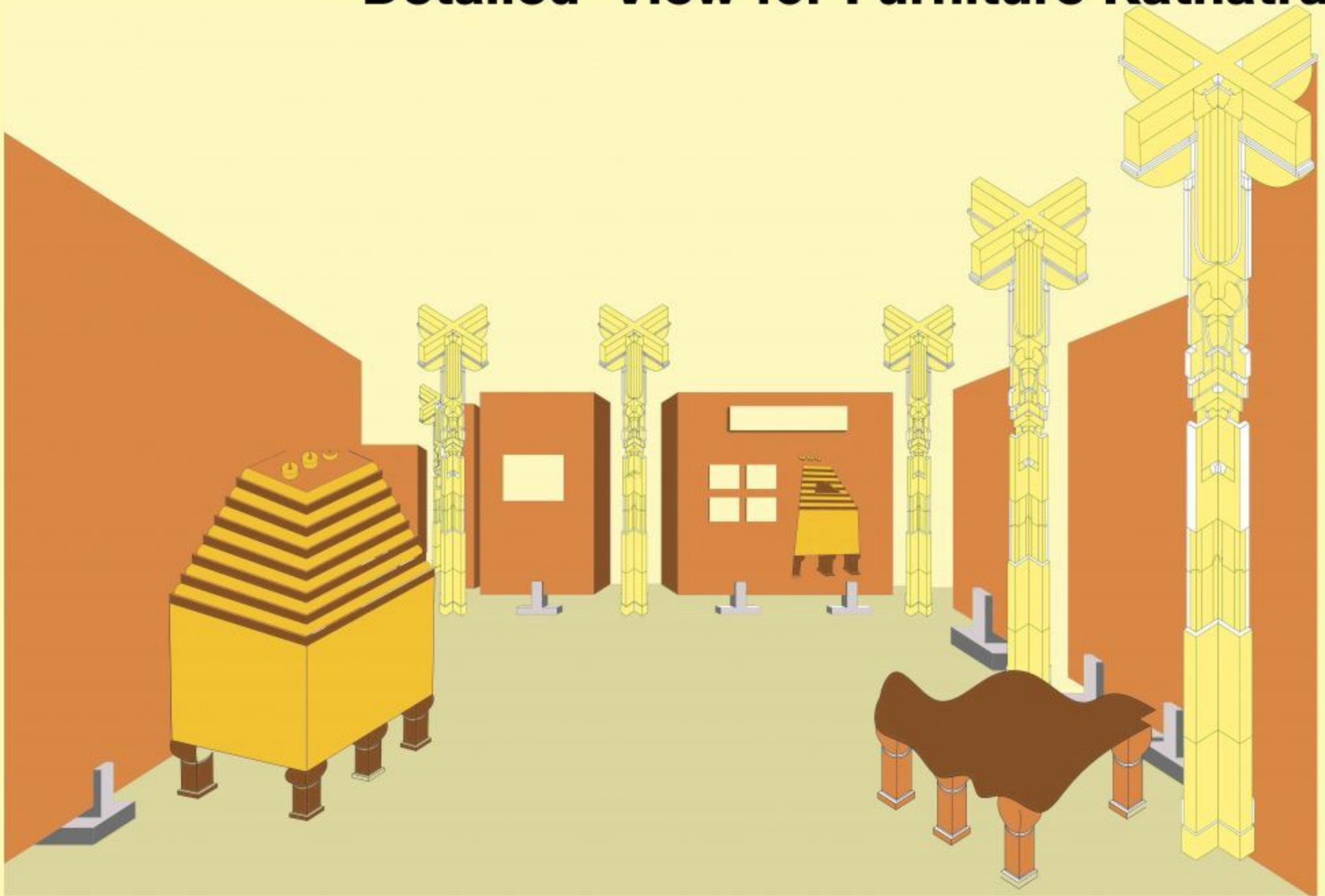
ZAYKA

## Experiencing the Exhibition

Scale - 1:100 mm

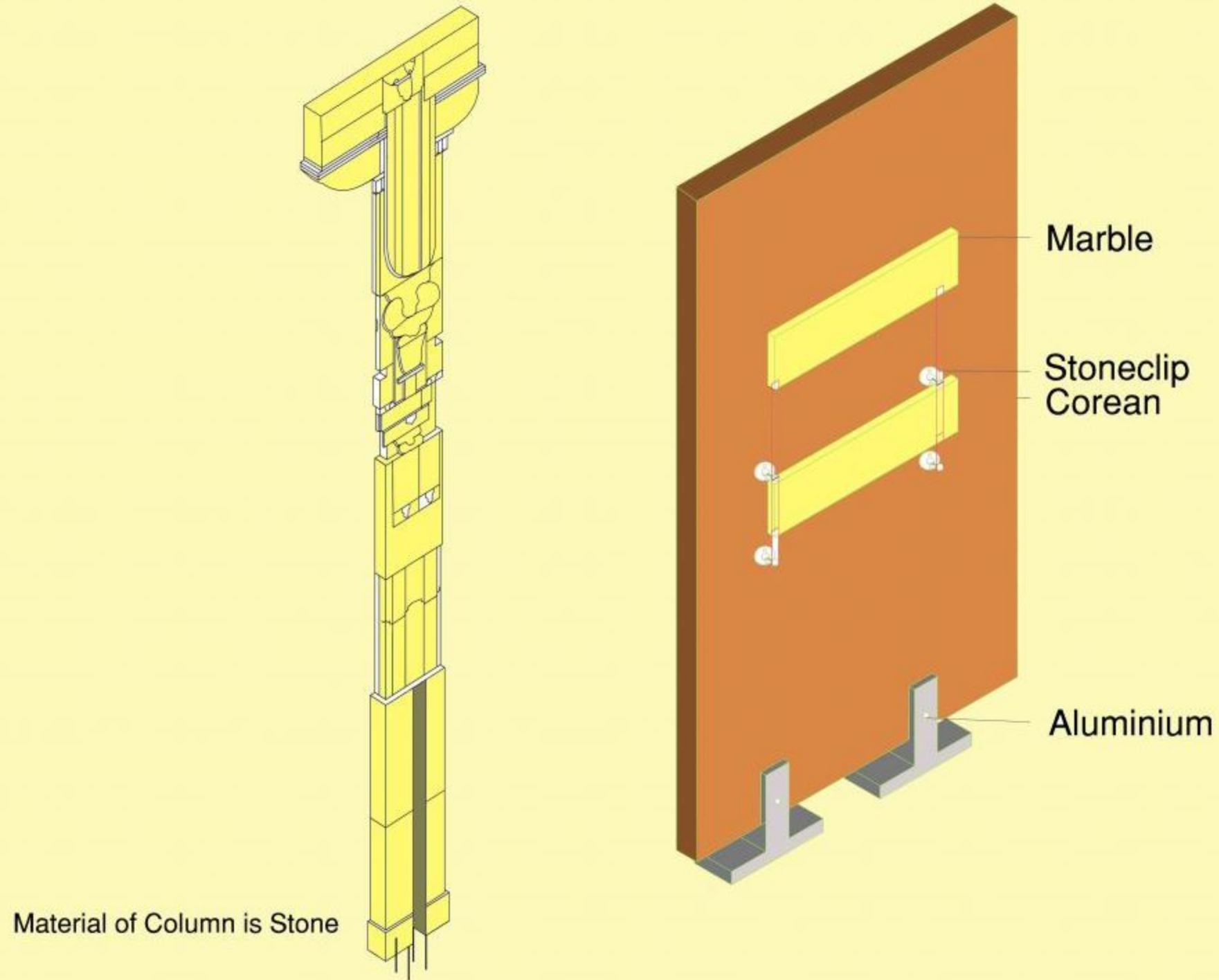


# Detailed View for Furniture Kathatra

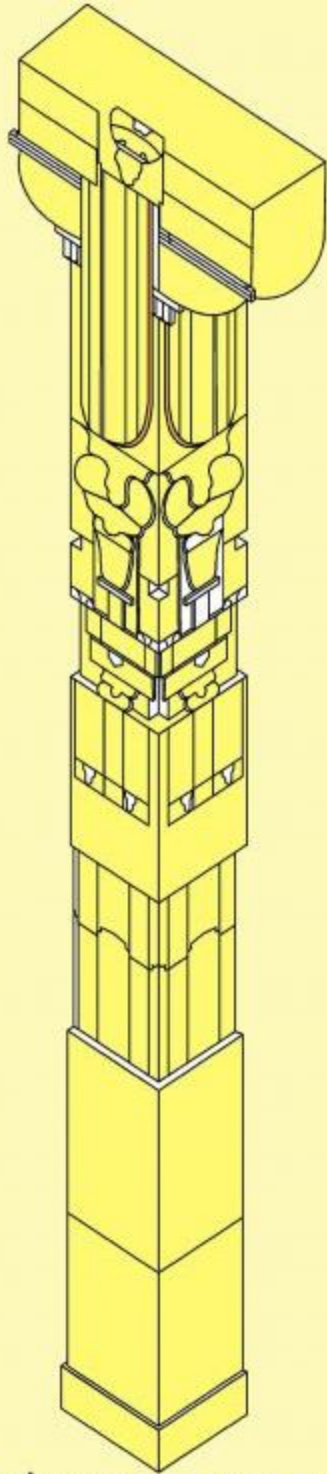




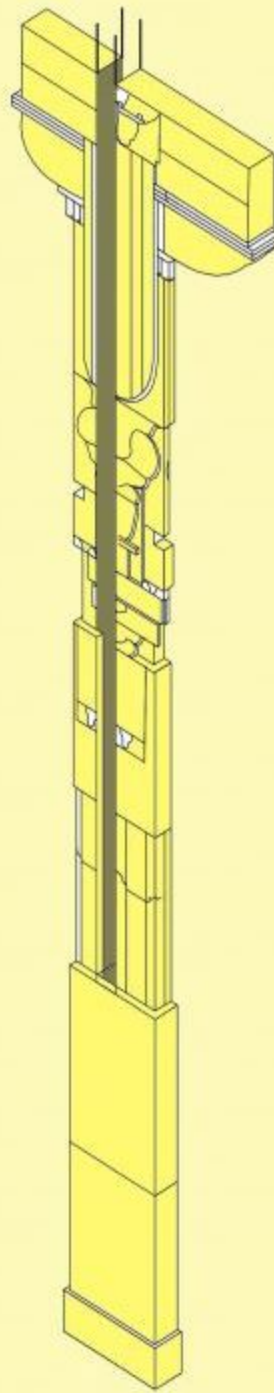
# Making of Installations



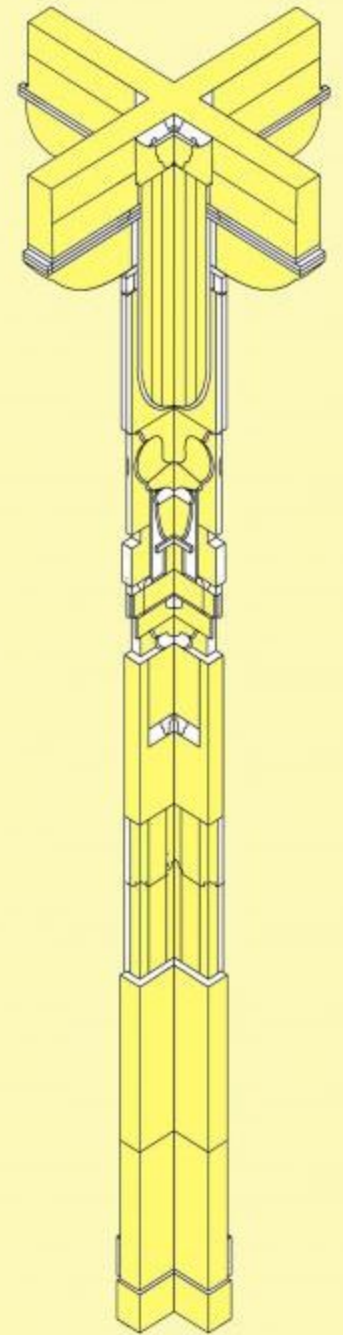




Column present in the  
Lakshmi Chowk



Column made using CNC  
through cut



Column made using the  
profile of ornamentation and  
dimension of actual column



# FURNITURE FOR THEME ART OF COOKING



Kathatra



Paniyara



Chavla



Okhli



Aaliya



Sigdi



Bajot



Silvata



Bilona



Bakeri



Chakki



Katordaan



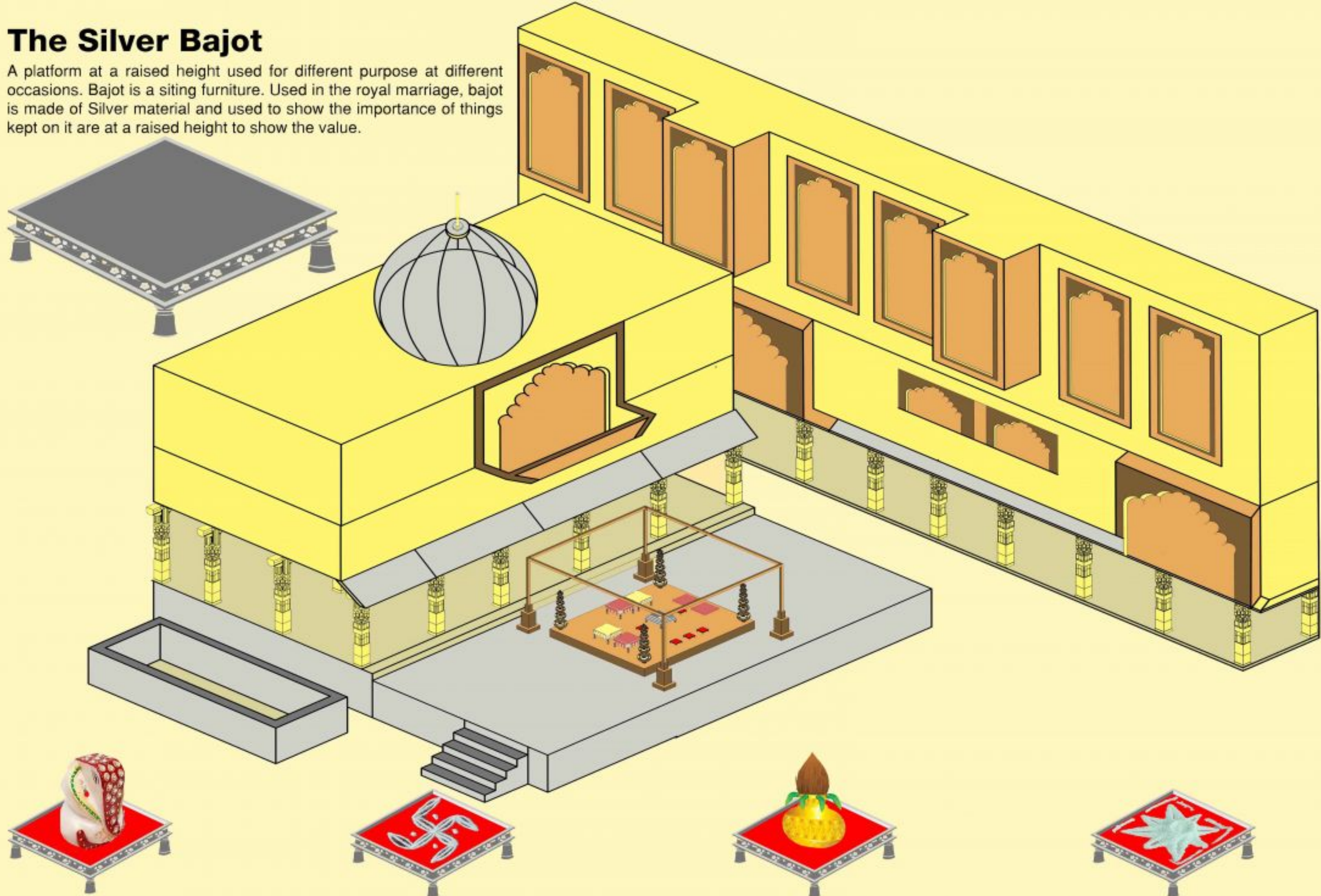
सूदशास्त्र  
**Art of Cooking**





# The Silver Bajot

A platform at a raised height used for different purpose at different occasions. Bajot is a siting furniture. Used in the royal marriage, bajot is made of Silver material and used to show the importance of things kept on it are at a raised height to show the value.



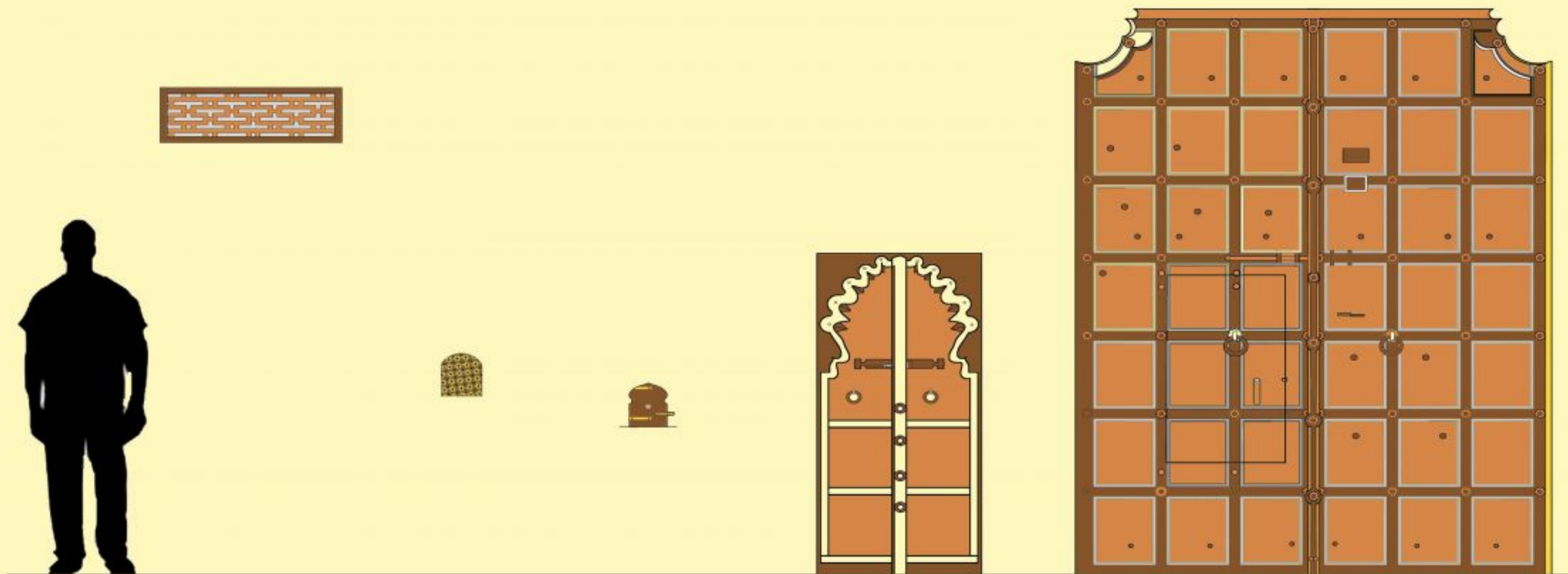
Statue of Hindu God is placed to worship.

Swastik is a symbol of supremacism made of raw form of rice.

A pot with Coconut kept inside it caled kalash has a symbol of good beginings.

Sun used a a symbol to pray for new good start made out of raw food rice





Jaali

Jaali

Small Window

Door

Door of Saagwaan