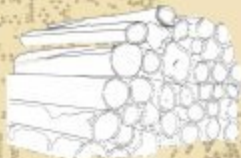


# ALMARI

ALMARI is a closet, an enclosed space used for storage of clothes and other daily use objects. The ALMARI was made in 1975, the dates on the top of the ALMARI says that it was made on 3 February, 1975.

## Material Used



Sagwan wood



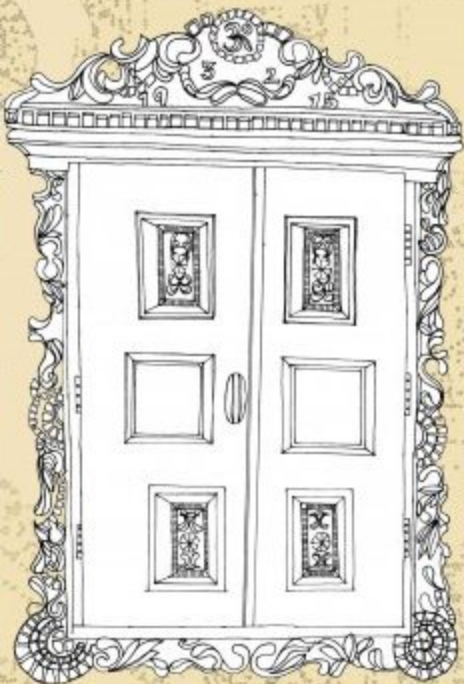
## Process



Carving out details

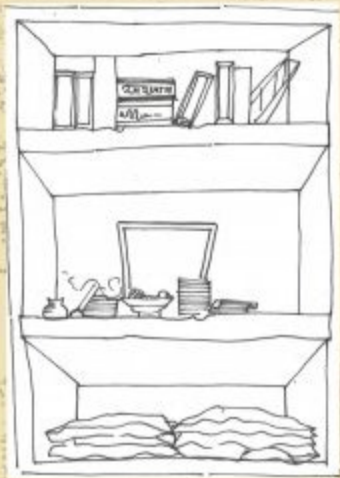


Inter-relationship with other objects



Detailed Elevation

The ALMARI is divided into three parts and is separated with a rough non polished kota stone .



ALMARI from inside



Wood carved details

# Ganesh Deodhi

The Ganesh Deodhi is built by Maharana Karan Singh at the entrance of the palace as Lord Ganesh is worshiped before any other Hindu god.



The Ganesh idol is very unique as it is carved out of single piece of marble. The Lord Ganesh in the Statue is sitting on Sheesh Naag which is a very rare form also the trunk of Lord Ganesh is bent towards right side which is considered lucky in Hindu religion.



Detailed Elevation of Apsara in Glass inlay



Detailed Elevation of Motif Design



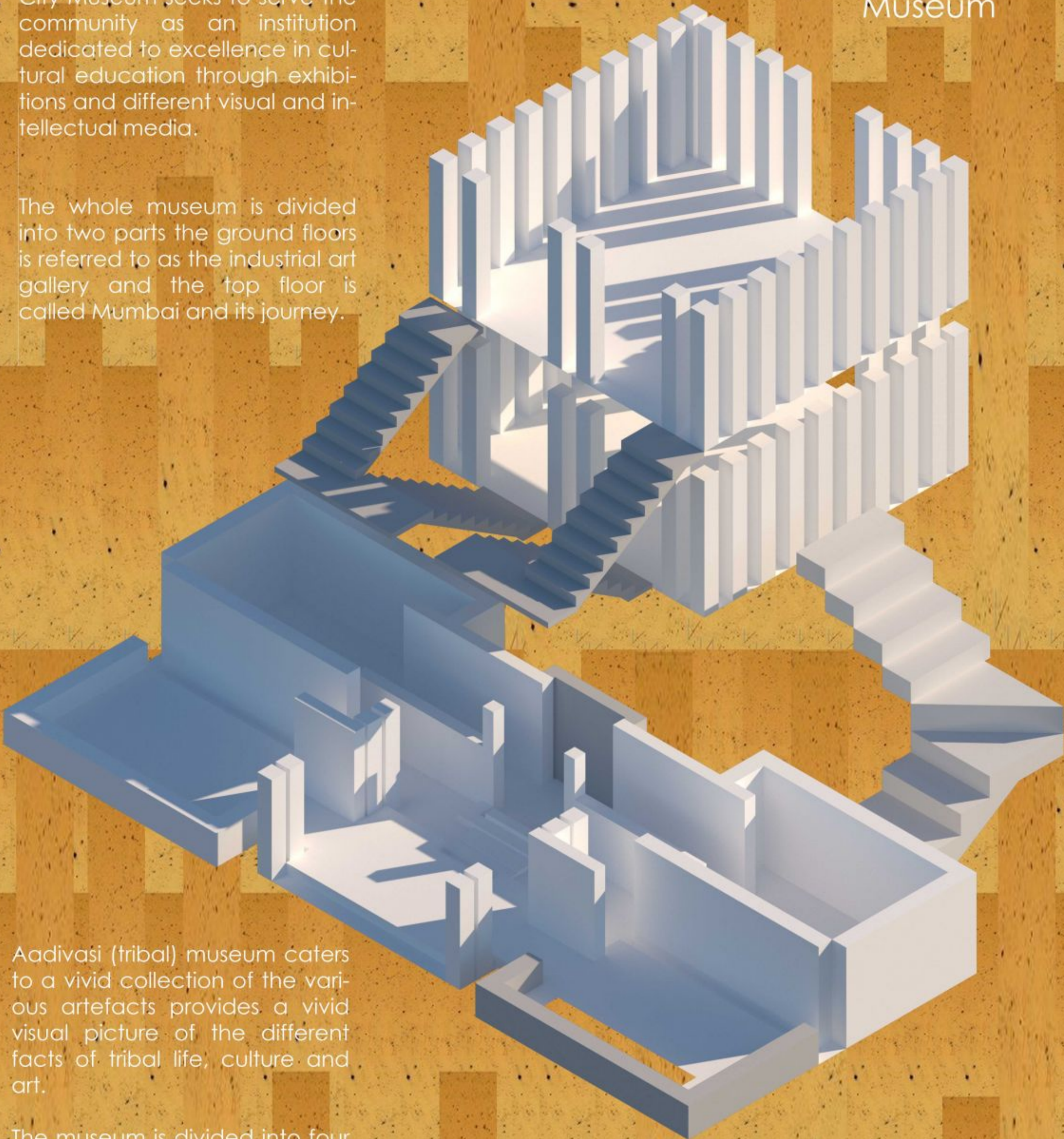
The tiles below the wall niche are from Japan and were gifted to Maharana Karan Singh by a visitor.

# Volume circum flow

The Dr. Bhau Daji Lad Mumbai City Museum seeks to serve the community as an institution dedicated to excellence in cultural education through exhibitions and different visual and intellectual media.

The whole museum is divided into two parts the ground floors is referred to as the industrial art gallery and the top floor is called Mumbai and its journey.

2 Dr. Bhau Daji Lad Museum



Adivasi (tribal) museum caters to a vivid collection of the various artefacts provides a vivid visual picture of the different facts of tribal life, culture and art.

The museum is divided into four parts which is connected by a common circulation space. The four spaces depict the various distribution of the tribes that still live in their old habitat and the tribes that have migrated to cities.

1 Adivasi Museum

# Udaipur City Palace (Lakshmi Chowk)

## Interiority



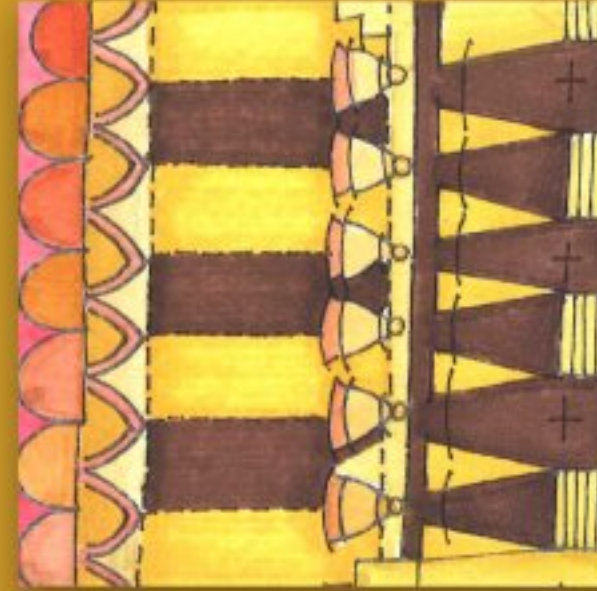
From the scale of trees, pillars and sky inclosing the space

## Convergence



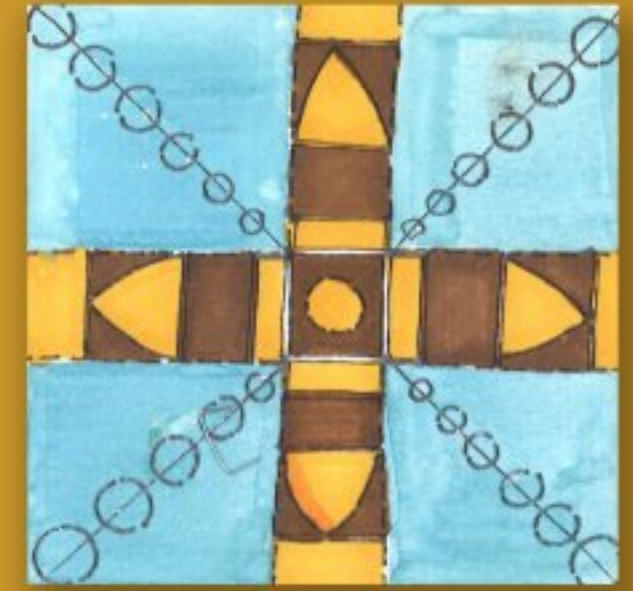
Of the pillars, floor patterns and arches into one

## Order



Of the linearity of flooring patterns and pillars

## Discipline



From symmetrical and asymmetrical patterns in harmony

## Movement



Of people around, across and into the space

## Culture



From the sculptures and deities worshiped

## Multiplicity



A variety of patterns and structural forms

## Transformation



A marked change in design of style and forms

# Udaipur City Palace (Lakshmi Chowk)

## Structure



of pillars supporting the whole structure and binding it together

## Composition



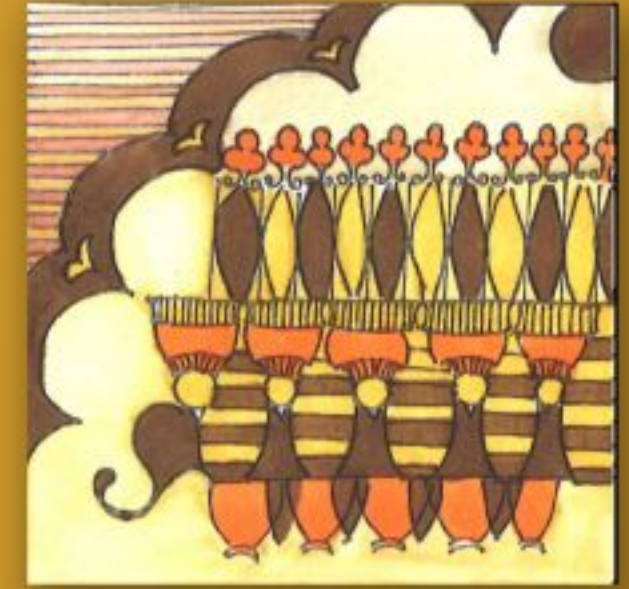
Of series of pillars and patterns constituting the space

## Circulation



Movement of people from inside to outside the chowk

## Style



A distinctive appearance of motifs and pattern which is constant throughout

## Ornamentation



Embellishments in the intricate flooring patterns

## Juxtaposition



Of the hot sun and cooling shadows casted by the structure

## Connectivity



Of the chowk from inside the palace to the outside narrow lanes

## Meaning



The significance of space with the elements that constitute it

# Udaipur City Palace (Lakshmi Chowk)

## Tolerance



Of the sun against the cool stone pavement

## Adaptability



Of the chowk to the architectural changes happened over time

## Perception



Of the ability to see, hear, or become aware of the sun, water and the heat

## Materiality



From stone to pillars and wood to window frames

## Intersection



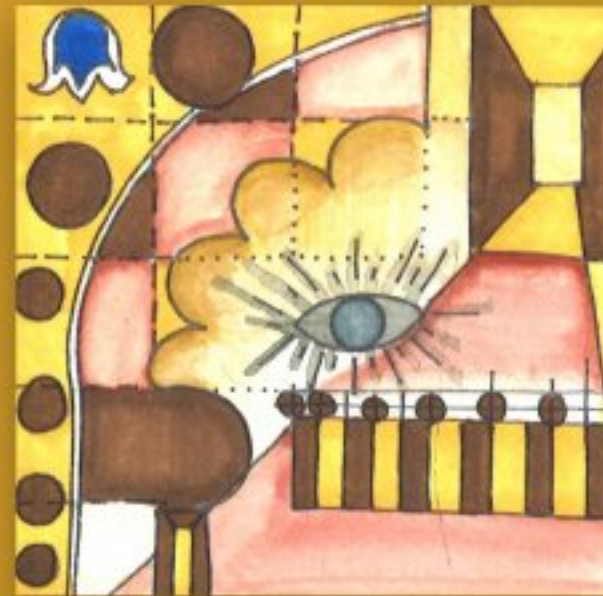
From stone to pillars and wood to window frames

## Layering



Of the floor with structure and the atmosphere

## Visual Form



By the view of the curve and linearity in the design of chowk

## Geometry



In the flooring patterns

# Udaipur City Palace (Lakshmi Chowk)

## Scale



Of trees ,architecture ,mountains and motifs

## Light



From the slits in the intricate jalis

## Sensorial



Multi sensorial feeling of the sight,touch and emotions

## Historical



Of the kings and their past

## Junctions



Of various paths into one central place

## Access



To the inside and the outside from the chowk

## Urban Interiors



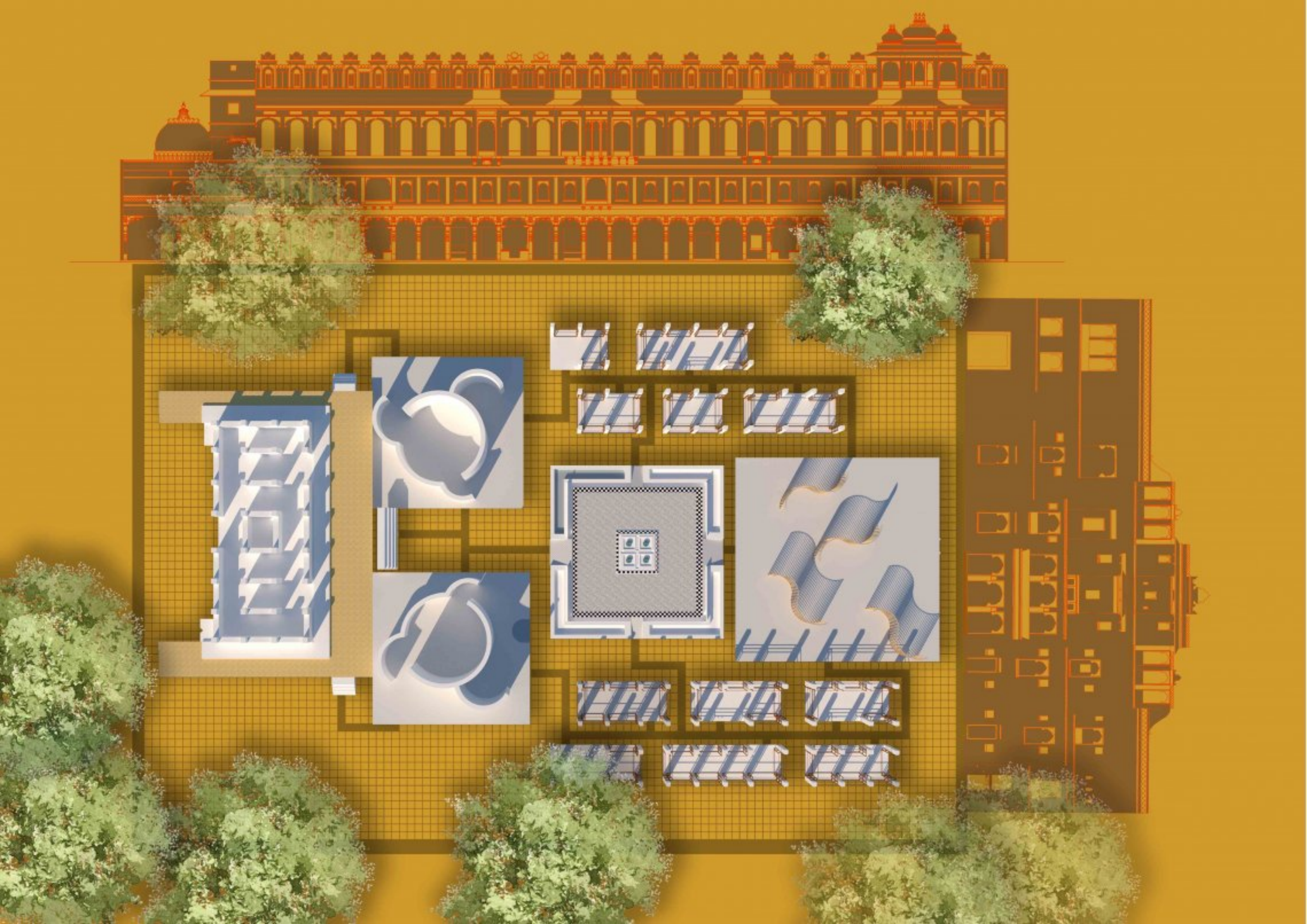
Style as a characteristic of the city

## Neighborhood



To the neverending narrow lanes with shops





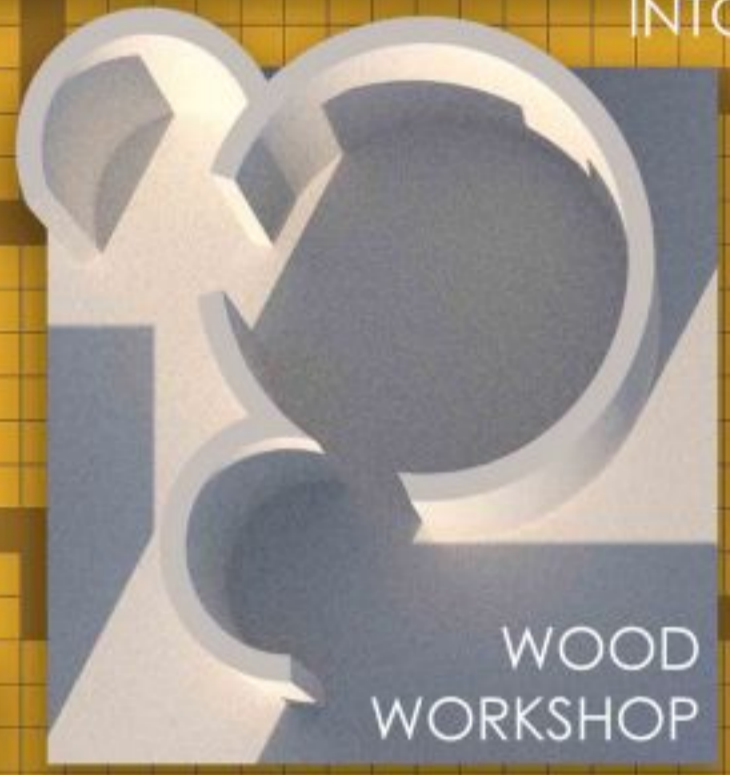


Enter

INTODUCTION

Wood

Stone



WOOD WORKSHOP



STONE WORK SHOP



1.Patla 1 2.Patla 2

5.Basni 1 6.Basni2  
7.Pidha 1 8.Pidha 2



11.Khatt 1 12.Khatt 2



3.Takhat1 4.Takhat 2



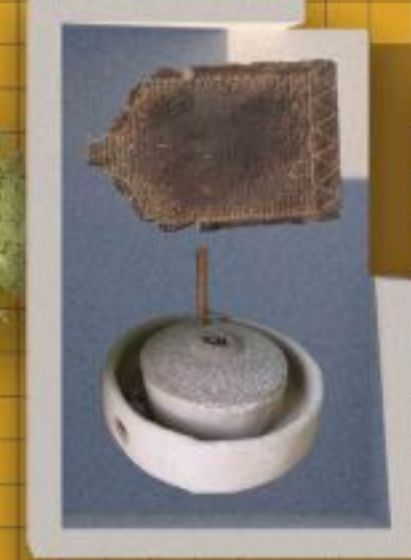
9.Jhula1 10.Jhula 2



13.Majju 1 14.Majju 2



16.Silbatta 17. Chakki



18. Bench



21. Paniara



15. Chowki

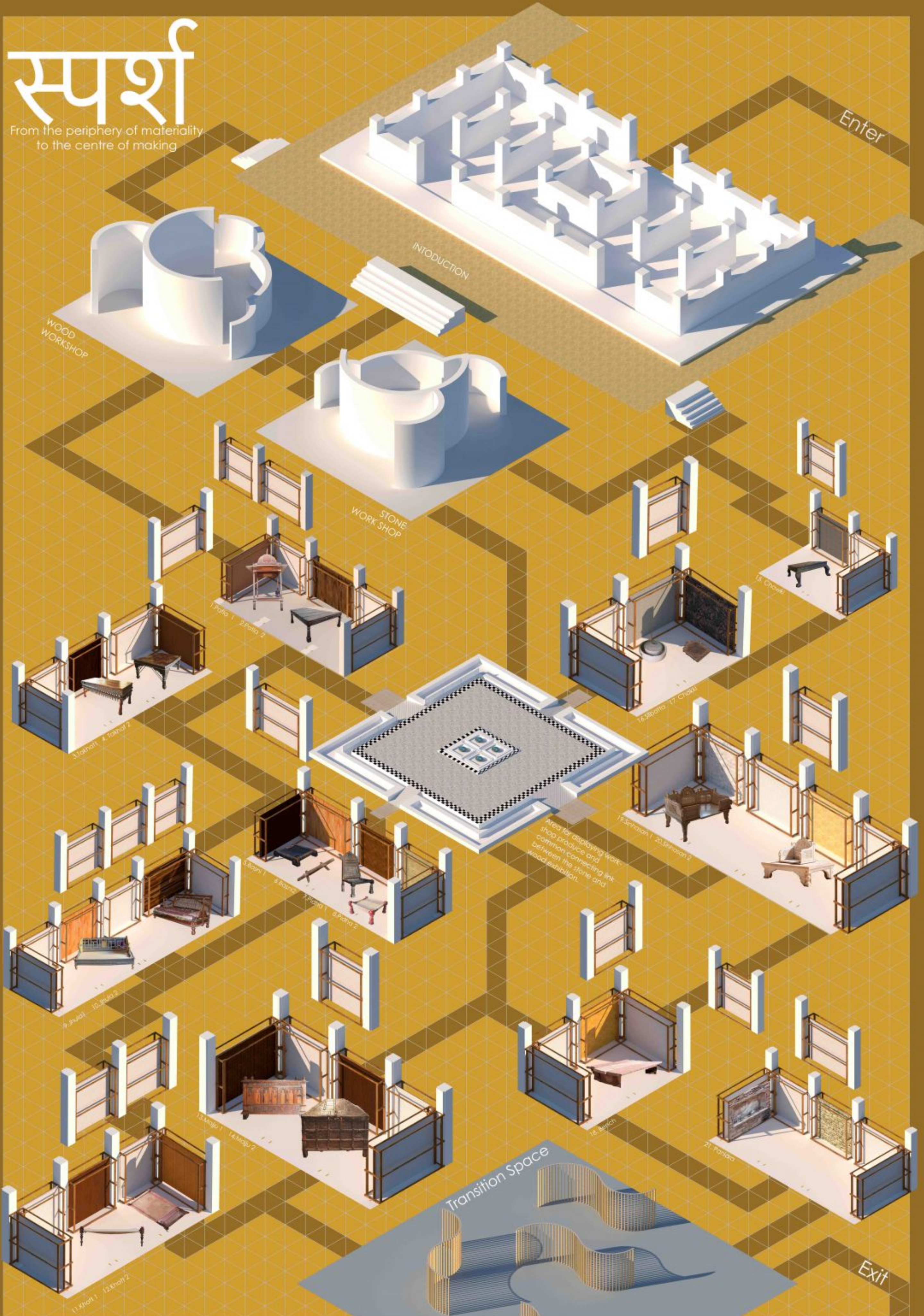


19.Sinhasan 1 20.Sinhasan 2



# स्पर्श

From the periphery of materiality  
to the centre of making



Enter

INTRODUCTION

WOOD WORKSHOP

STONE WORK SHOP

14. Chowki

3. Toklat 1  
4. Toklat 2

1. Pata 1  
2. Pata 2

16. Shaha 1  
17. Chaku

18. Sannan 1  
20. Sannan 2

5. Bani 1  
6. Bani 2

7. Pata 1  
8. Pata 2

9. Shwa 1  
10. Shwa 2

13. Maja 1  
14. Maja 2

18. Balyan

21. Paraga

11. Khat 1  
12. Khat 2

Transition Space

Exit