

Conceptualization, Planning, Curation/Re-curation, Content Development, Designing of Gallery Space at  
INDIAN MUSEUM, KOLKATA.

Detailed Project Report



## EXECUTIVE SUMMARY

The following report is being created in reference to the Project 'Conceptualization, Planning, Curation/Re-curation, Content Development, Designing of Gallery Space by using New Cabinets/Retrofitting the Existing Cabinets & Pedestals to the extent possible and Submission of Detailed estimates with technical specifications for the specified galleries at the Indian Museum, Kolkata' comprising 9 galleries of the Museum. The report looks at the curatorial framework and details of exhibition design in each gallery. The document is a quick summary of the main themes around which the gallery narratives and descriptions are constructed and provides an overview of the exhibits, the display strategies and identifies interpretive strategies, such as interactives and media elements.

This report provides details of the exhibit design with representative views for each gallery and is supported by detailed drawings, estimates and a detailed content brief. A brief summary of the total estimates is given alongside:

## ACKNOWLEDGMENTS

We thank Indian Museum Kolkata for entrusting us with the task of presenting an appropriate proposal in the form of conceptualization, planning, curation/re-curation, content development, and designing of the selected gallery spaces. We further express our deepest gratitude to Shri AD Choudhury, Director of the Indian Museum for their continuous support. We would also like to extend our gratitude to the curators at the Indian Museum, Shri Satyakam Sen and Shri Badal Gupta and their team. In addition, we thank the members of the content committee, Prof. Vasant Shinde Bhatnagar, Professor, CSIR-CCMB, Hyderabad, Dr A. Nagender Reddy, Director, Salarjung Museum, Hyderabad, Dr Jayanta Sengupta, Curator & Secretary, Victoria Memorial Hall, Kolkata and Dr Biswanath Sarkar, Retd. Superintending Anthropologist, AnSI, Kolkata for their valuable feedback on the development of the content document.

## TEAM

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## 1. INTRODUCTION - ABOUT THE PROJECT

The Indian Museum Kolkata, founded on 2nd February 1814 by Dr. Nathaniel Wallich, a Danish botanist, is the earliest and the largest multipurpose Museum not only in the country but also in the Asia-Pacific region of the world. The museum, which was known in the beginning as the "Asiatic Society Museum", subsequently the "Imperial Museum" and later familiarized as the "Indian Museum" has developed into the largest institution of its kind of the country portraying the legacy and pride of the nation and is also highlighted as one of the pioneering National Institutions in the Constitution of the Republic of India. The Indian Museum today houses different collections looking at various aspects of Indian history with Interesting and curious objects were collected from various parts of the country over the past 200 years.

The primary objective of this project will be to re-curate nine of the galleries in the museum to introduce modern display techniques and presentation of the artefacts, re-conceptualization of the galleries with emphasis on interpretation and building a storyline to achieve international standard in respect of design, display, interaction.



## 2. CONSERVATION GUIDELINES

The conservation works for the Indian Museum, Kolkata are being carried out by the Central Public Works Department and is beyond the scope of this report. The Indian Museum is a **Grade I Heritage Building** as listed by the Kolkata Municipal Corporation and hence all repair works undertaken by the concerned agencies must follow relevant conservation norms. Given below are some guidelines to be followed:

### CIVIL WORKS:

- A thorough condition assessment of the heritage building must be carried out and necessary repair and restoration works should be undertaken by the concerned agency prior to onset of the museum interior works.
- The original historic fabric of the building must be respected, and care should be taken to not disturb/damage/alter any original structural or architectural elements of the building
- All repair works should be carried out using traditional, like-to-like or similar materials like clay tiles, timber beams and lime finishes. There shall not be any use of incompatible materials like cement mortar, RCC slabs, etc.
- Preventive measures should be taken to arrest water ingress through seepage or capillary action as it is harmful for the historic building fabric as well as the artefacts. Necessary waterproofing measures needs to be undertaken in base of walls that show rising dampness.
- It is advisable that all later interventions in cement plaster be replaced with lime plaster.

### SERVICES:

- All electrical wiring for lighting, CCTV, HVAC, public addressal system, etc. needs to be done sensitively with respect to original architectural features. There shall be no damage to the structural or architectural elements of the building.
- All electrical wiring should be encased in metal conduits as metal conduits offer the best resistance to fire and is most suitable for heritage buildings. The metal conduits may be camouflaged appropriately to retain the historic ambience and not disrupt visitor engagement in the galleries.
- The lighting fixtures and equipment selected must highlight not only the artefacts of the museum but also the architectural features of the building.
- No HVAC equipment, ducting, etc. should be placed on the front façade of the building causing visual clutter.

### 3. DETAILED EXHIBIT DESIGN

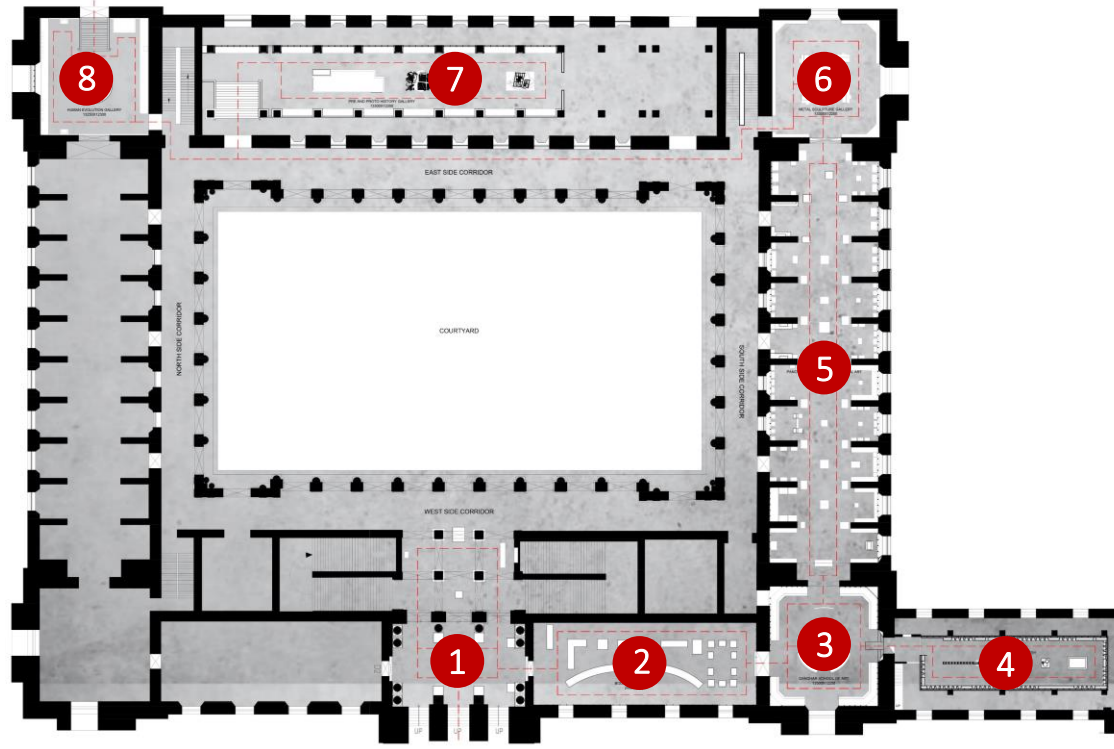


The galleries in the Museum are divided as follows:

|  |  |   |  |  |                                    |  |   |   |
|--|--|---|--|--|------------------------------------|--|---|---|
| <b>Entrance Foyer: Majestic Sculpture from the Age of Integration</b>  | <b>Bharhut and Bodhgaya Gallery</b>  | <b>Gandhara School of Art</b>   | <b>Numismatics (Coins) Gallery</b>         | <b>Panorama of Indian Sculptural Art</b>                       | <b>Metal Sculpture Gallery</b>     | <b>Gallery of Stone Age Cultures and Harappan Civilization</b> | <b>Human Evolution Gallery</b>                                      | <b>Cultural Anthropology Gallery</b>                              |
| Focus on the key Artefacts in the Foyer to elucidate the history of artistic traditions in India as also the growth of Indian Museum as an Institution | Evolution of Buddhism and architectural styles in India with a focus on Bharhut and Bodhgaya | Comprehensive look at the Gandharan Style of art and the growth of Buddhist imagery | Evolution of Coinage and trade and economy | Chronological Evolution of Artistic styles sculptures in India | Diverse Artistic styles regionally | Pre and Proto History  | Look at the evolution of humankind with a focus on the Indian story | A look at the expression of Human creativity in different regions |

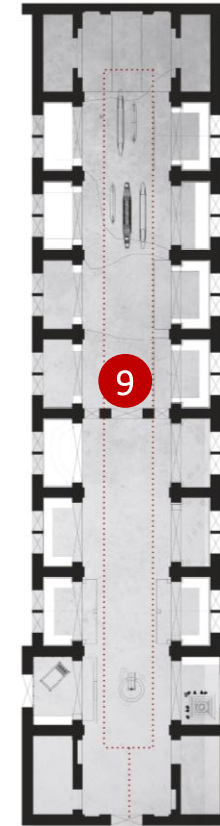


### 3.1 FLOOR PLANS



GROUND FLOOR:

1. Entrance Foyer: 318sqm
2. Bharhut and Bodh Gaya: 225sqm- In situ
3. Gandhara School of Art : 165sqm
4. Numismatics Gallery : 88sqm
5. Panorama of Indian Sculptural Art: 626sqm
6. Metal Sculpture Gallery : 162sqm
7. Gallery of Stone Age Cultures and Harappan Civilization: 709sqm (**MEZZANINE FLOOR**)
8. Human Evolution Gallery: 150 sqm



FIRST FLOOR of ANNEXE:

9. Cultural Anthropology: 780sqm



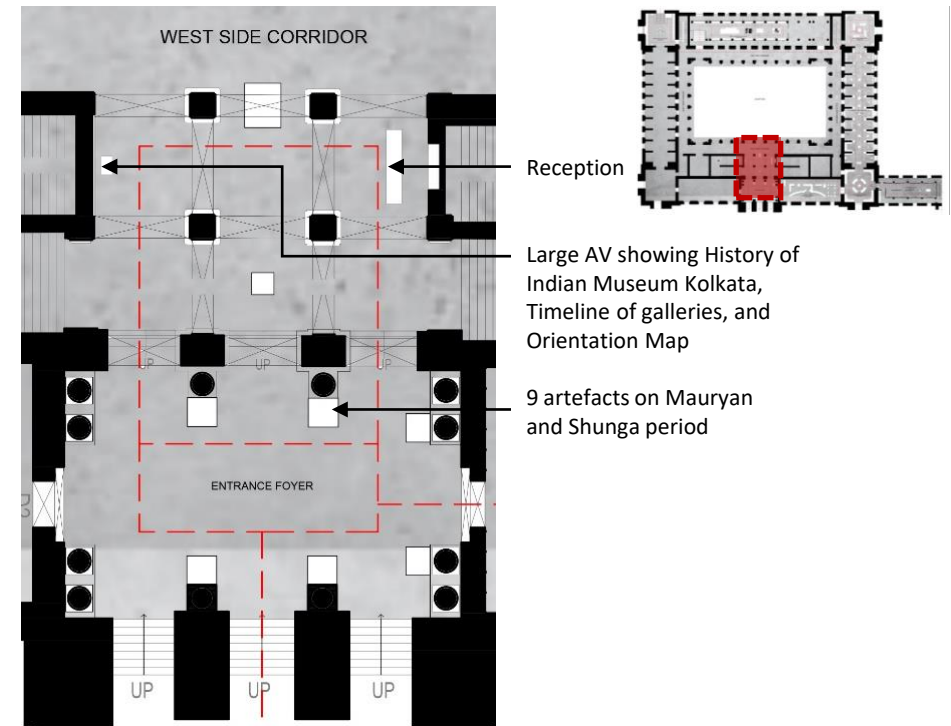
## ENTRANCE FOYER

INDIAN MUSEUM KOLKATA

## 3.2 ENTRANCE FOYER

- **Theme:** History of the Museum/ Orientation to the Museum
- **Subtheme:** Major Artistic and Sculptural expression from Mauryan and Sunga period as per in situ display of sculptures.
- **Narrative:** The artefacts in the section look at the history of the artistic excellence achieved during the Mauryan period and the legacy of the art, a story continued in the next gallery. In addition to this, the foyer also looks at the history of the Indian Museum and its growth over the years along with basic orientation for the visitors to the museum.

The visitor enters the museum and is met with a selection of nine artefacts spread across the foyer. All the pieces will be displayed with the following label template summarising the history of the artefact with the museum and its historic significance. This helps re-iterate the larger narrative question in the space; the history of the Indian Museum.







BHARUT AND BODHGAYA  
सम्राट्ठुल्ल जयन्त स्तूप भग्ना  
भरहुत और बोधगया





## ABOUT THE MUSEUM

সংগ্রহালয় পরিচয়

জাদুঘরে ভূমিকা



## ENTRANCE FOYER – AUDIO VISUALS AND INTERACTIVES

1

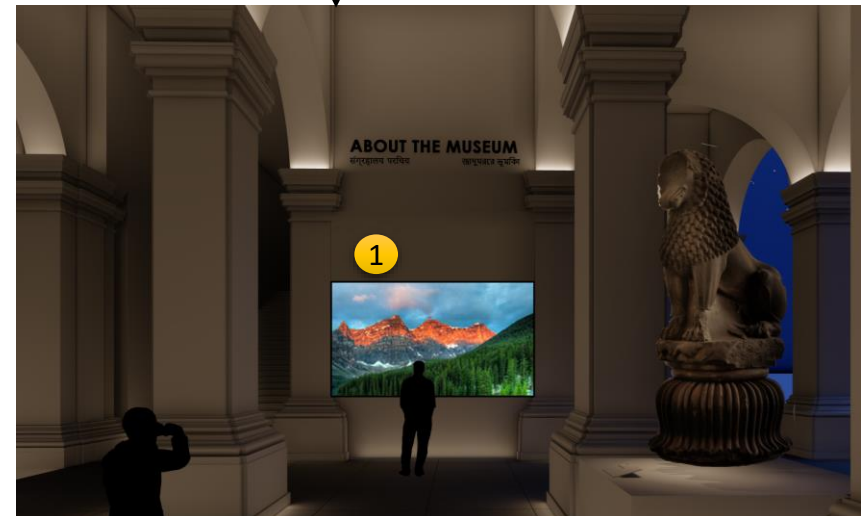
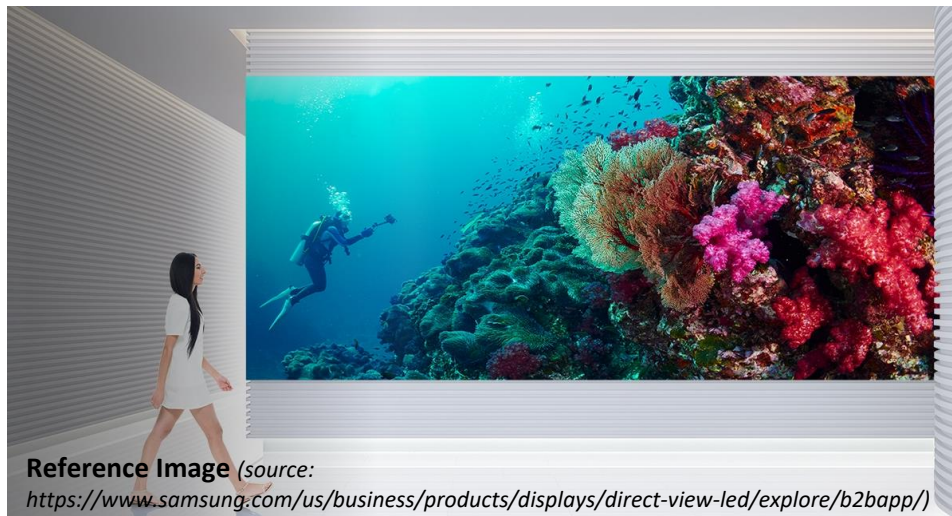
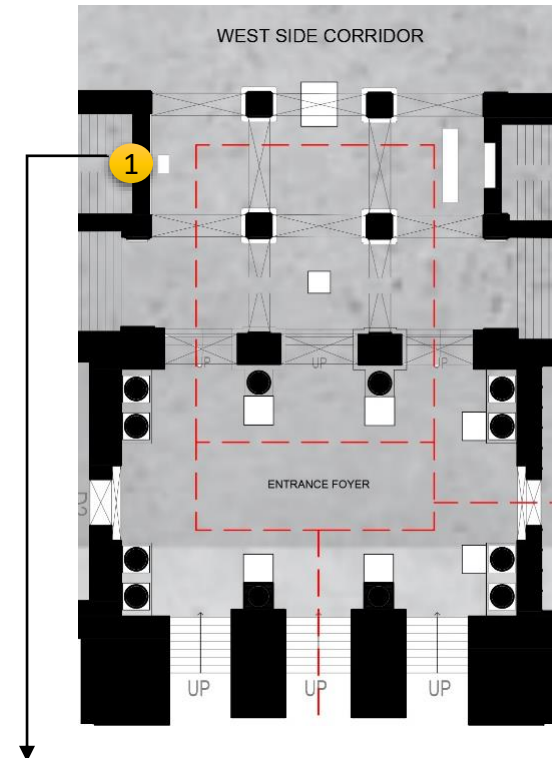
**Active LED panel to play content in a loop as follows:**

- i. History of the Museum
- ii. History of the collections
- iii. Museum Map/ orientation Panel - Pre curated tours through the museum, guiding the visitor across the museum based on their interests, time they have for the visit or even if they wish to explore the museum chronologically.

Additional information may be added to showcase new exhibitions/events at the Museum.

### Proposed Hardware

**1 units of Active LED screen**







BHARHUT AND BODH GAYA GALLERY

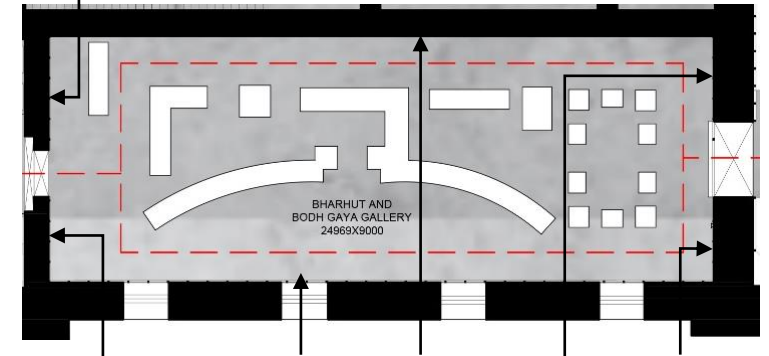
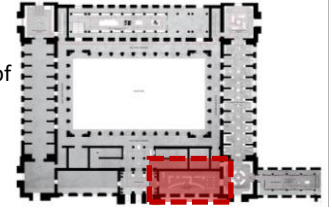


### 3.3 BHARHUT AND BODH GAYA GALLERY

- **Theme:** Architectural and artistic significance of the remains railings and the gateway from Bharhut and the surviving railings from Bodhgaya.
- **Subtheme:** The prominence of stupa structure in Buddhist pilgrimage practice
- **Narrative:** The great stupas erected at Bharhut around the Sunga Period in (the 2nd-1st century BC) represent a unique phase in Indian art. Their excavation by Cunningham led to an investigation into their history and significance which is on display for the visitors to explore. The space is further supplemented with reliefs from Bodhgaya to help understand the growth in artistic traditions.

As the visitor moves around the gallery, they will be met with an immersive environment based on Cunningham's original vision for the space. The introductory information panels placed on either end of the gallery introduce the visitors first to the idea of Buddhist Art and then detailed information on the Bharhut and Bodhgaya excavations. The visitors are led to investigate the structures on their own with key reliefs to anchor their understanding of the space.

Excavation of Bhahrut and the contribution of Sir Alexander Cunningham, Raja Rajendralal Mitra and Sir John Anderson behind the creation of the gallery



Location of Bharhut and history of collection

Mural of Stupa as conjectured by A. Cunningham along with scenery

Projection of key reliefs

AV with activities on Brahmi script

Bodh Gaya













## BODH GAYA

Text  
Text  
Text  
Text  
Text  
Text

GANDHARA SCHOOL OF ART  
गान्धरा स्कूल अफ आर्ट  
गान्धार कला विद्यालय



MAP OF BODHI GAYA





## BHARHUT AND BODH GAYA GALLERY



Wall showing excavation of Bharhut and the contribution of Sir Alexander Cunningham, Raja Rajendralal Mitra and Sir John Anderson behind the creation of the gallery



Wall showing information and graphics on the artefacts from Bodh Gaya and 55" Interactive AV Screen for activities related to the Brahmi Script

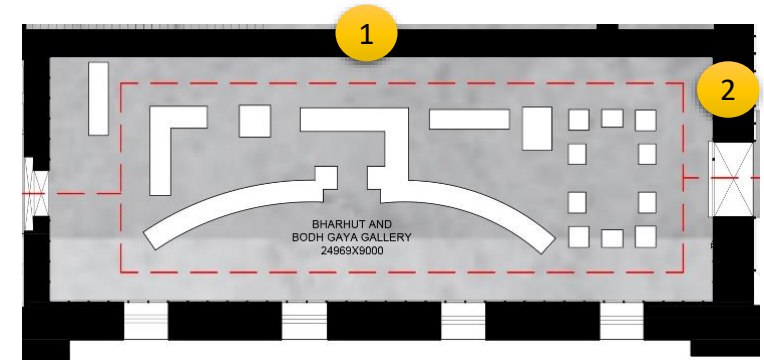
## BHARHUT AND BODH GAYA GALLERY – AUDIO VISUALS AND INTERACTIVES

1

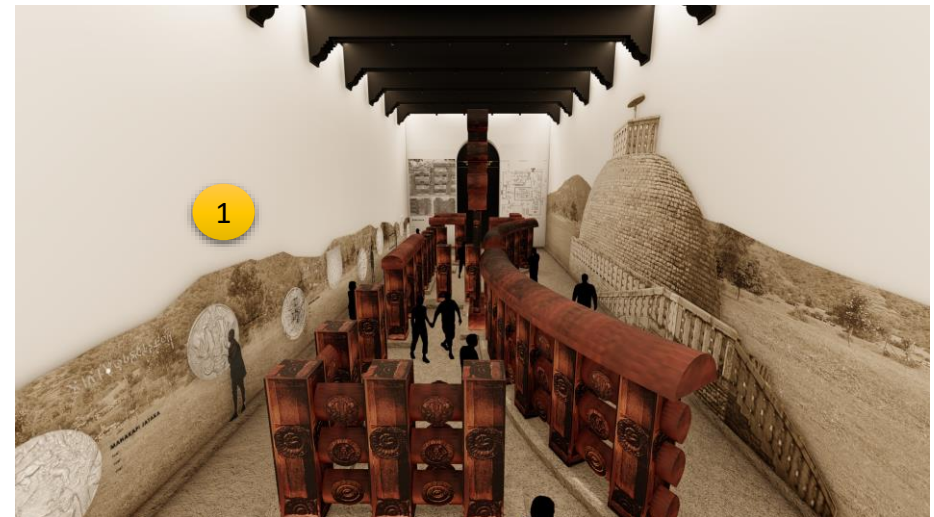
Projection of magnified images of selected artefacts and selected Brahmi script on wall along with conjectured scenery/backdrop of Bharhut Stupa

### Proposed Hardware

DLP LASER Phosphor Multimedia Projection system of 9500 Lumens – 5 numbers, Ceiling mounted Speakers



Reference Image for Projection



## BHARHUT AND BODH GAYA GALLERY – AUDIO VISUALS AND INTERACTIVES

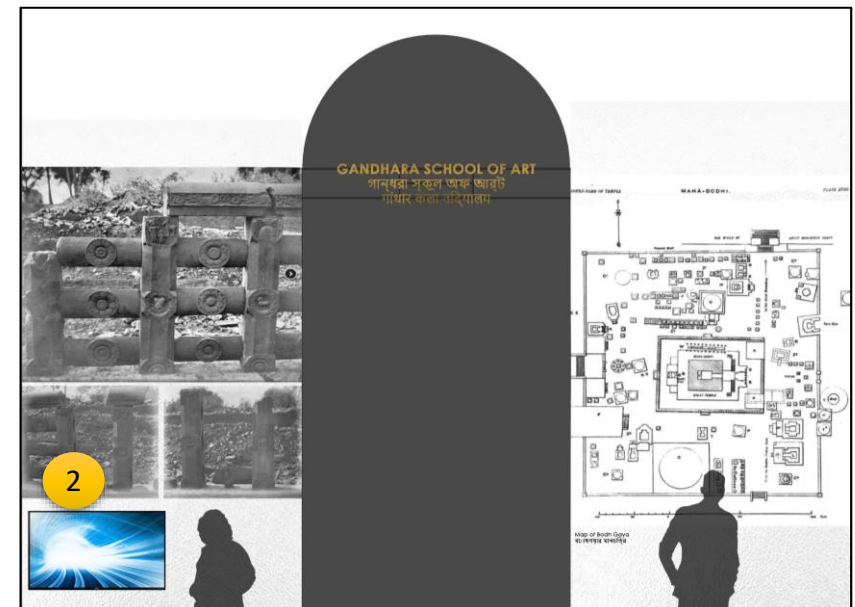
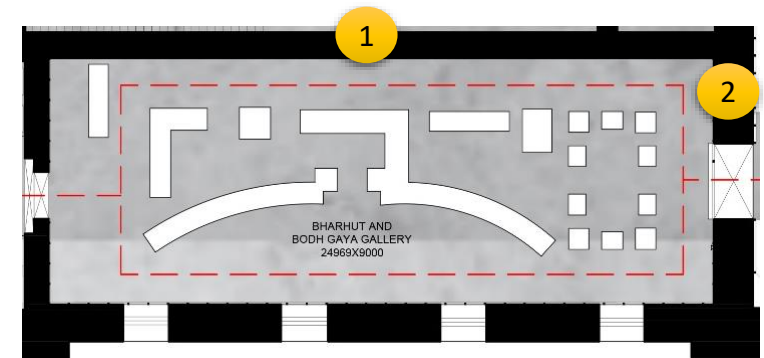
2

1 wall mounted 55" Interactive Multi - Touch Screen for user interaction related to the Brahmi Script

### Proposed Hardware

55" LED multi-touch Screen, Mini PC

**Visitor Engagement** - Digital Interaction/Content Interpretation: Video based Content Nuggets based on selection of topic in each section.





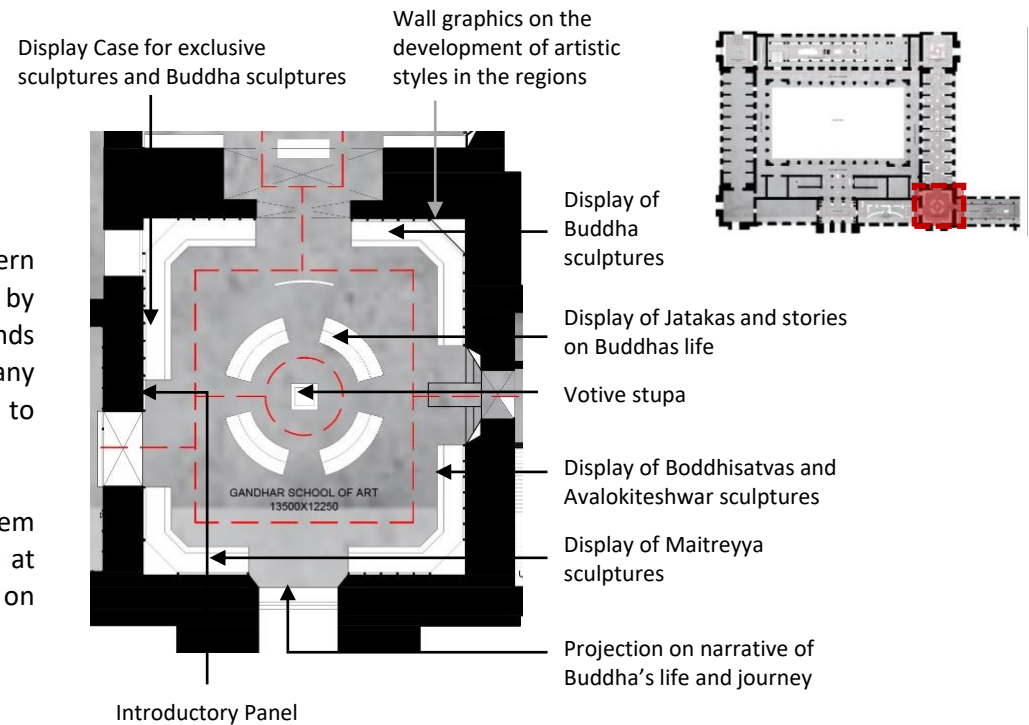
# GANDHARA SCHOOL OF ART



### 3.4 GANDHARA SCHOOL OF ART

- **Theme:** Features of Gandharan Art
- **Subtheme:** socio-political history of the time.
- **Narrative:** Gandhara encompassed the basin surrounding the modern city of Peshawar in Pakistan, bounded to the north and west by foothills, to the east by the Indus River, and to the south by flatlands that become increasingly arid. The region has been controlled by many different political powers with a bustling cosmopolitan centre due to its location across the silk route.

The visitors will go around the gallery with the first few panels helping them understand the history of the Gandharan region and then look in detail at all the different artefacts, divided along with different cabinets based on the different images of Buddhas and Bodhisattvas they represent.







Growth of monastic institutions like Takht-i-Bahi, Sahri-Bahlol, Jamal Garhi, Ranigat, and Tharell  
3rd Century CE to mid 5th Century CE

Growth of monastic institutions like Takht-i-Bahi, Sahri-Bahlol, Jamal Garhi, Ranigat, and Tharell

3rd Century to Mid 5th Century CE



Monumental Images of Buddhas Built in The Region due to great Patronage

4th to Mid 5th Century CE

Gandhara conquered by the Huns or Hephthalites, Monuments of patronage but still prep up.

Mid 5th Century CE



diolot sit amet, con-  
piscing elit, sed do ei-  
or incididunt ut labore  
gha aliqu.



View Looking towards the projection on Buddha's life



3rd Century  
BCE

Growth of Buddhism

Invasion of Alexander  
the Great in 330 BCE



Surge in the patronage  
of Buddhist sacred sites

3rd Century CE to  
mid 5th Century CE

Surge in the patronage  
of Buddhist sacred sites  
3rd Century CE to  
mid 5th Century CE





GANDHARAN ART  
गान्धार कला  
गान्धार शिल्प

2nd Century - 1st Century BCE  
Growth of production of  
luxury goods and trade with  
Hellenistic motifs



3rd Century  
BCE  
Growth of Buddhism  
Invasion of Alexander  
the Great in 330 BCE

GALA: Art that shaped India  
गान्धार: कला जो भारत को आकार दी



surge  
of B  
3rd  
mid



INTRODUCTORY PANEL







## GANDHARA SCHOOL OF ART– AUDIO VISUALS AND INTERACTIVES

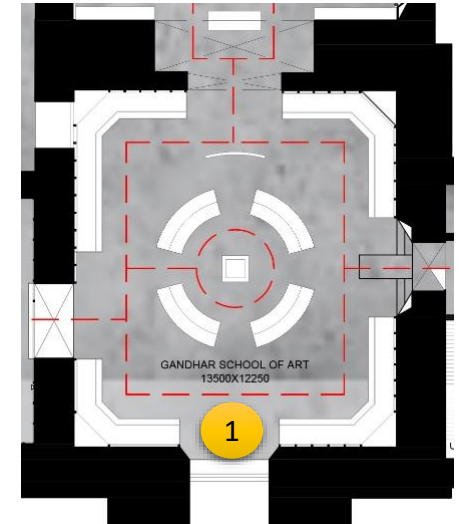
1

Display Projection on Buddha's life stories recreated through images from the artefacts of the museum.

### Proposed Hardware

DLP LASER Phosphor Multimedia Projection system – 1 nos, Concealed speakers, Mini PC

**Visitor Engagement** - Digital Interaction /Content Interpretation: Video based Content Nuggets based on Selection of topic in each Section.



Reference Image for Projection





## NUMISMATICS (COINS) GALLERY



ALLERY

ন লখো যার মাঝে আছে অনেকে ছুঁছি। হয়ী এই  
মাঝেই আছে অনেকে ছুঁছি। যদি মা মনে করো,  
মোমার কাজে লাগবে, তাহলে তা লাগবে কাজে।  
র ভাষায় লখো দখে অভয়সূত হও। মনে রাখবে  
অরুণহান হয়, যখন তুমি ভাকবে

### PUNCH MARKED AND COPPER CAST COINS পাণ্ডুচ মার্কড এবং কপার কাস্ট কয়েন



COLLECTION NAME  
সংগ্রহের নাম



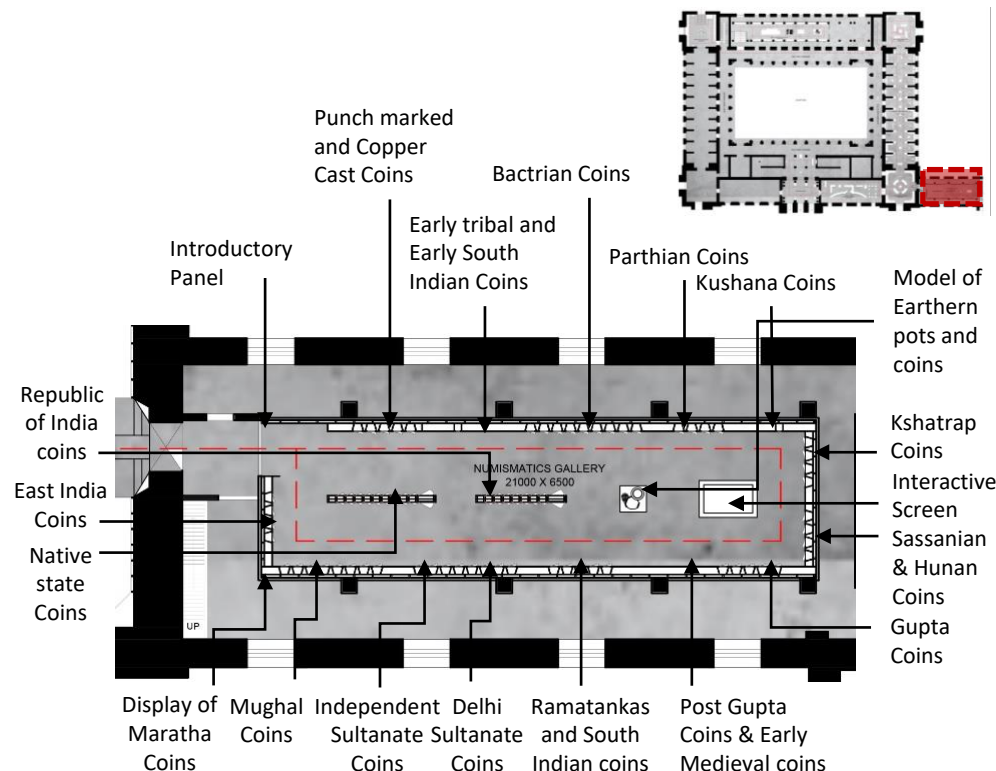
### NATIVE STATE COINS মৌর্য স্টেট কয়েন



### 3.5 NUMISMATICS (COINS) GALLERY

- **Theme:** The growth of coinage traditions in the country
- **Subtheme:** The changing socio-economic fabric of the subcontinent.
- **Narrative:** Throughout Indian history, all the different empires and chieftains have minted their own coins not only as tools of trade and economics but also as markers of individual sovereignty. In this light it is important to understand the coins primarily in their socio-economic capacity but also view their secondary use as markers of powers and pieces of art, providing valuable information on aspects of art and linguistics.

The visitors enter the gallery space and move chronologically around each section looking at the socio-economic history of the region along with key artefacts that highlight certain aspects of the given numismatic traditions. Each sections will have panels looking at the socio-economic history of the given period or dynasty. Some will have maps that further helps understand the trading routes and diversity of coinage traditions across the country. In the center there is a multitouch interactive table that will house interactive games.







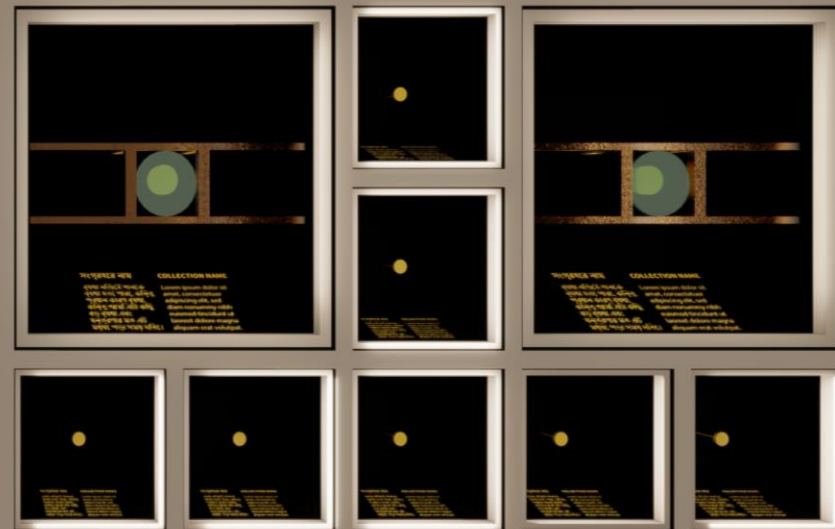
## MUGHAL COINS মুঘল মুদ্রা

## BACTRIAN COINS ব্যাকট্রিয়ান মুদ্রা

## SCYTHIAN AND PARTHIAN COINS সসিথিয়ান এবং পার্থিয়ান মুদ্রা



## RAMTANKAS রামতঙ্কাস



COLLECTION NAME  
সংগ্রহের নাম

সংগ্রহের নাম

ব্যথা নজিহে অনেক  
ব্যথা হতে পারে, কিন্তু  
প্রধান কারণ ব্যথা,  
কিন্তু আমা এটা কিছু  
বড় ব্যথা এবং  
যন্ত্রণার মত এটা  
মধ্যে পড়া সময় দিতে।

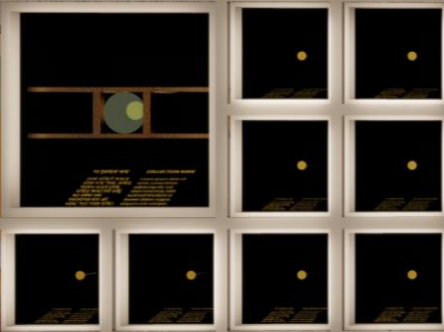
COLLECTION NAME

Lorem ipsum dolor sit  
amet, consectetur  
adipiscing elit, sed  
diam nonummy nibh  
euismod tincidunt ut  
laoreet dolore magna  
aliquam erat volutpat.



# SCYTHIAN AND PARTHIAN COINS

## সখিযান এবং পার্থিয়ান মুদ্রা



COLLECTION NAME    সংগ্রহের নাম    COLLECTION NAME

সংগ্রহের নাম    বৃথক নড়িয়ে অনেক  
বৃথক হতে পারে, কনিষ্ঠ  
পূরান কারণ বৃথক,  
অন্যকাল অর্থাৎ মিত্র অর্থাৎ

COLLECTION NAME    সংগ্রহের নাম    COLLECTION NAME

সংগ্রহের নাম    Lorem ipsum dolor sit  
amet, consectetur  
adipiscing elit, sed  
do eiusmod tempor incididunt  
ut labore et dolore magna aliqua.



# KUSHANA COINS

## কুশানা মুদ্রা

COLLECTION NAME    সংগ্রহের নাম    COLLECTION NAME

সংগ্রহের নাম    বৃথক নড়িয়ে অনেক  
বৃথক হতে পারে, কনিষ্ঠ  
পূরান কারণ বৃথক,  
অন্যকাল অর্থাৎ মিত্র অর্থাৎ

COLLECTION NAME    সংগ্রহের নাম    COLLECTION NAME

সংগ্রহের নাম    Lorem ipsum dolor sit  
amet, consectetur  
adipiscing elit, sed  
do eiusmod tempor incididunt  
ut labore et dolore magna aliqua.

# KSHATRAP COINS

## কুশত্রপ মুদ্রা



COLLECTION NAME    সংগ্রহের নাম    COLLECTION NAME

সংগ্রহের নাম    বৃথক নড়িয়ে অনেক  
বৃথক হতে পারে, কনিষ্ঠ  
পূরান কারণ বৃথক,  
অন্যকাল অর্থাৎ মিত্র অর্থাৎ

COLLECTION NAME    সংগ্রহের নাম    COLLECTION NAME

সংগ্রহের নাম    Lorem ipsum dolor sit  
amet, consectetur  
adipiscing elit, sed  
do eiusmod tempor incididunt  
ut labore et dolore magna aliqua.



## INDEPENDENT SULTANATE COINS স্বাধীন সুলতানি মুদ্রা

### DELHI SULTANATE COINS দিল্লি সুলতানি মুদ্রা

#### RAJASTHAN রাজস্থান



COLLECTION NAME  
সংগ্রহের নাম



COLLECTION NAME  
সংগ্রহের নাম

সংগ্রহের নাম

COLLECTION NAME

সংগ্রহের নাম

COLLECTION NAME



NAME

সংগ্রহের নাম

COLLECTION NAME

বুখা নাজিই অনেক  
বুখা হতে পারে, কনিষ্ঠ  
পুরষান কারণ বুখা  
কনিষ্ঠ আমি এটি কনিষ্ঠ  
বড় বুখা এবং  
যন্ত্রণার মত এটি  
মধ্য পড়া সময় দিতে।

Lorem ipsum dolor sit  
amet, consectetur  
adipiscing elit, sed  
diam nonummy nibh  
euismod tincidunt ut  
laoreet dolore magna  
aliquam erat volutpat.



সংগ্রহের নাম

বুখা নাজিই অনেক  
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কনিষ্ঠ আমি এটি কনিষ্ঠ  
বড় বুখা এবং  
যন্ত্রণার মত এটি  
মধ্য পড়া সময় দিতে।



## NUMISMATICS (COINS) GALLERY – AUDIO VISUALS AND INTERACTIVES

1

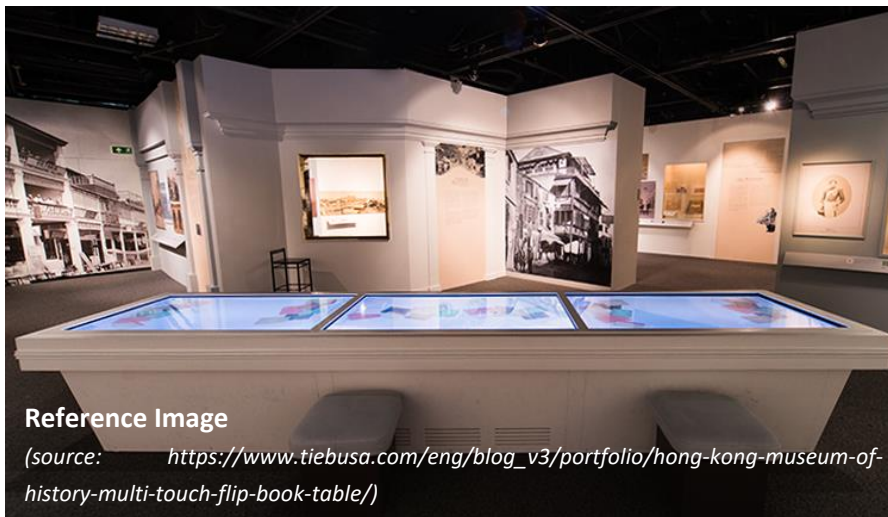
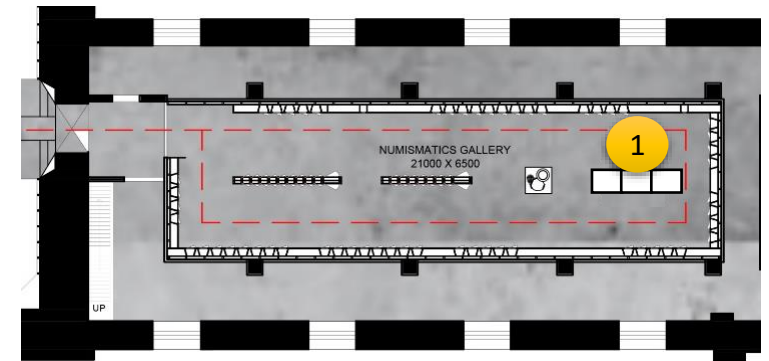
**Multi-touch Interactive screen (table top) for production process of Coins and interactive games/activities.**

- i. Interactive map with Timeline with coin type, issuing ruler, authority, time period, brief description of coin, trade routes and circulation pattern of the empire
- ii. Activity: Design a coin
- iii. AV on production process of coins

### **Proposed Hardware**

**3 nos 32" Interactive touch screens, Mini PC**

**Visitor Engagement** - Digital Interaction /Content Interpretation: Video based Content Nuggets based on Selection of topic in each Section.



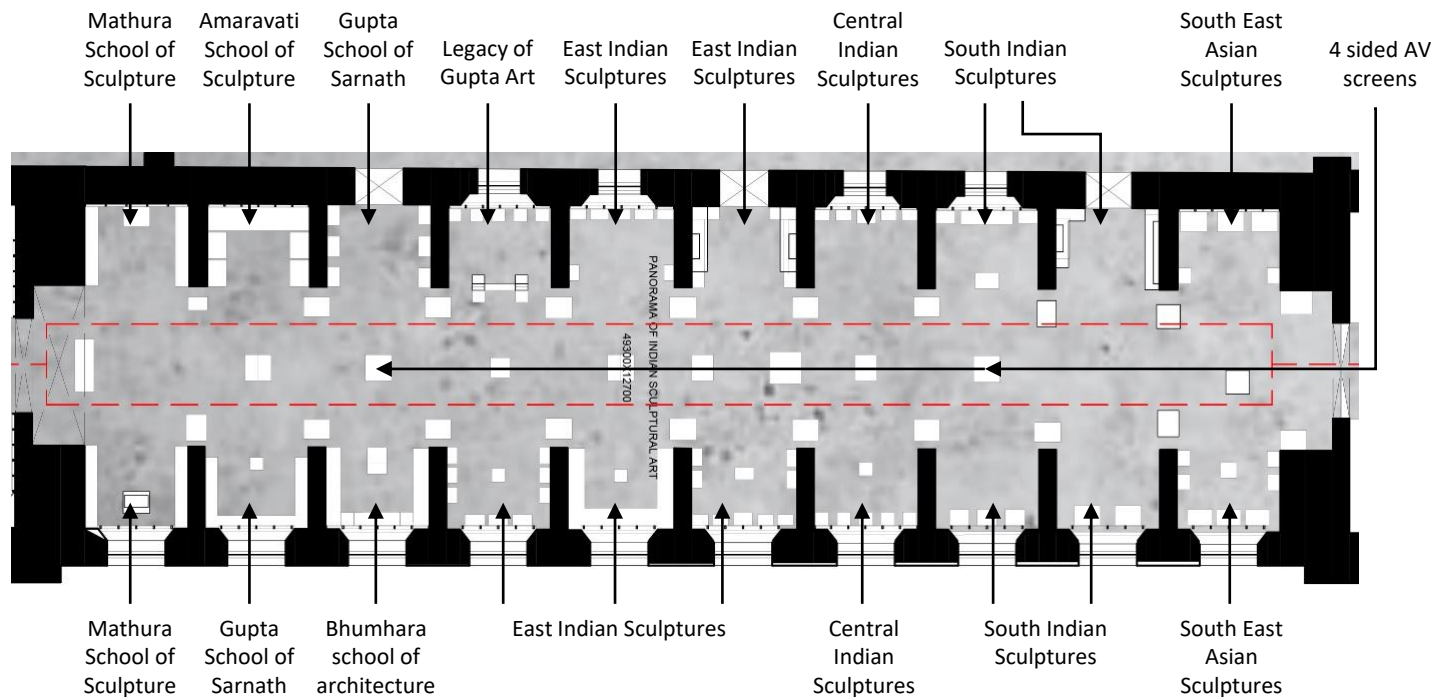
## PANORAMA OF INDIAN SCULPTURAL ART



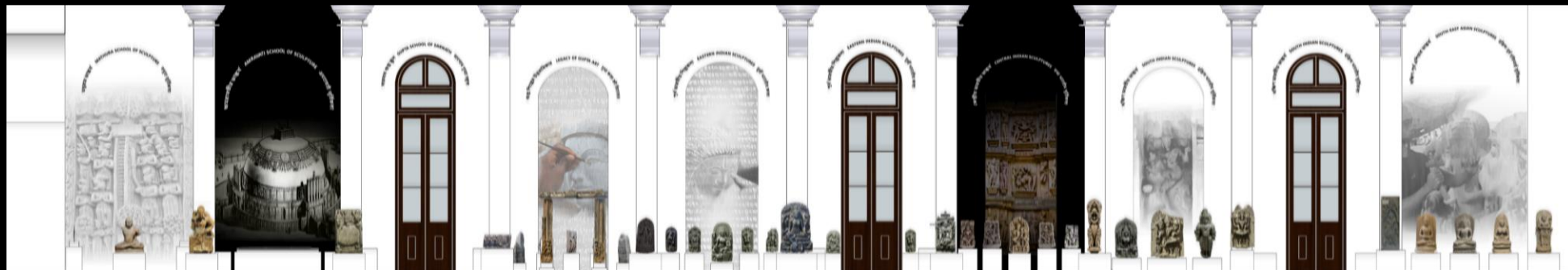
### 3.6 PANORAMA OF INDIAN SCULPTURAL ART

- **Theme:** Indian Sculptural Art
- **Subtheme:** Growth of Artistic Traditions in India
- **Narrative:** The gallery looks at the changing sculptural traditions in India and the legacy that was carried forward from one period to the other. Through the same we look at the changing production techniques as also, the changes in textual and oral traditions that inspired these images.

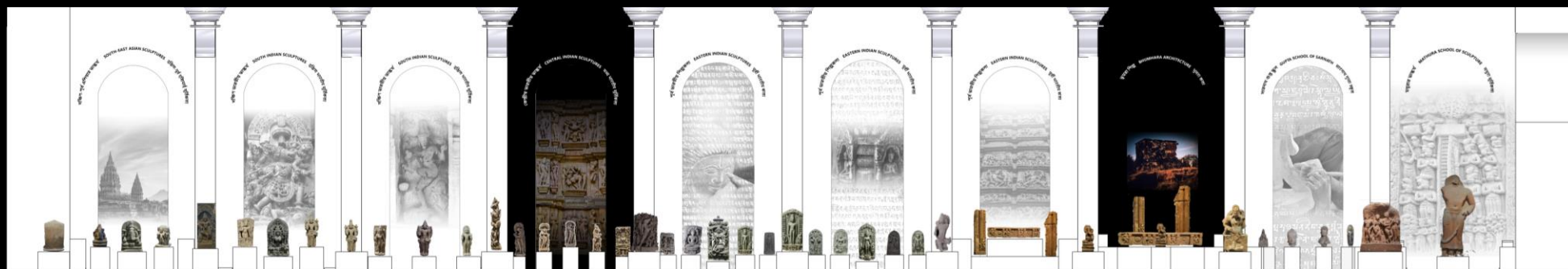
The gallery is divided chronologically with the visitor moving across different bays to explore different schools of arts. These will be contextualized with images of excavation, the original temple sites where the sculptures would have been placed or their method of sculpting. While they will be largely presented through static panels, four bays will incorporate AV projections. The sides of the walls will include panels with the map of the region and details of the collection. The gallery will also house two 4-sided AV screens which will delve further into themes beyond the artefacts presented in the gallery







ELEVATION A



ELEVATION B





पुर्व भू

SCULPTURES  
पूर्वी भारतीय कला

SCULPTURES  
पूर्वी भारतीय कला

NAME OF COLLECTION: **समृद्धि का**  
DESCRIPTION: This collection features a variety of ancient Indian sculptures, including a large seated figure and several smaller standing figures, all displayed on white pedestals.

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DESCRIPTION: This collection features a variety of ancient Indian sculptures, including a large seated figure and several smaller standing figures, all displayed on white pedestals.











দক্ষিণ ভারতীয় ভাস্কর্য

INDIAN SCULPTURES  
দক্ষিণ ভারতীয় মূর্তিকলা

NAME OF COLLECTION  
পাণ্ডুরাম মন্দির  
বাস্কর্যের নাম  
পাণ্ডুরাম মন্দির

NAME OF COLLECTION  
পাণ্ডুরাম মন্দির  
বাস্কর্যের নাম  
পাণ্ডুরাম মন্দির

NAME OF COLLECTION  
পাণ্ডুরাম মন্দির  
বাস্কর্যের নাম  
পাণ্ডুরাম মন্দির

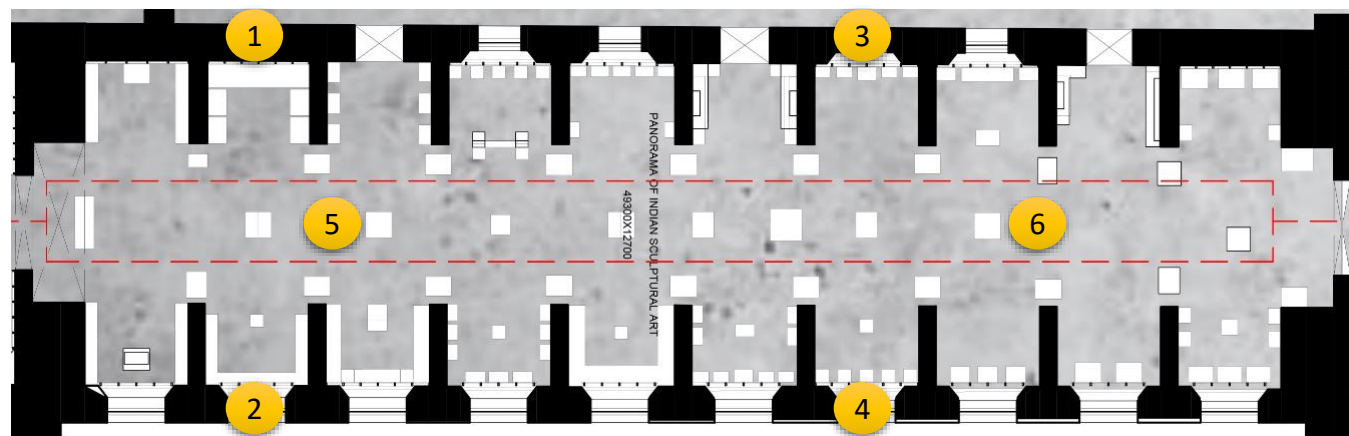
NAME OF COLLECTION  
পাণ্ডুরাম মন্দির  
বাস্কর্যের নাম  
পাণ্ডুরাম মন্দির

## PANORAMA OF INDIAN SCULPTURAL ART – AUDIO VISUALS AND INTERACTIVES



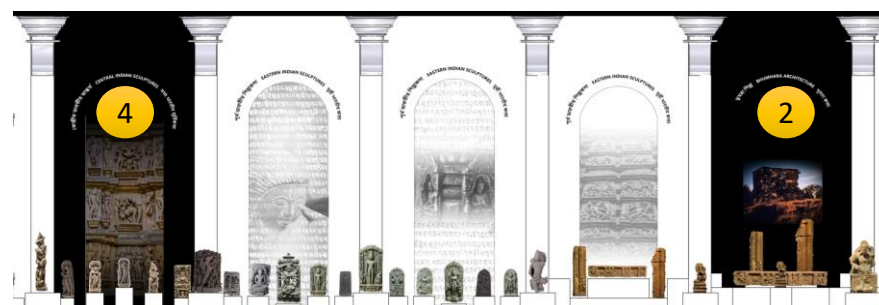
Projections on arched panels concealing the window openings

1. Amaravati school of sculpture – Recreated Image of Stupa
2. Bhumhara Architecture - Images of the excavation from ASI
3. Central Indian Sculptures - Images from the Khujarao Temples to depict the context of the sculptures
4. Central Indian Sculptures - Images from the Khujarao Temples to depict the context of the sculptures



### Proposed Hardware

DLP LASER Phosphor Multimedia  
Projection system x 4 nos



## PANORAMA OF INDIAN SCULPTURAL ART – AUDIO VISUALS AND INTERACTIVES

5

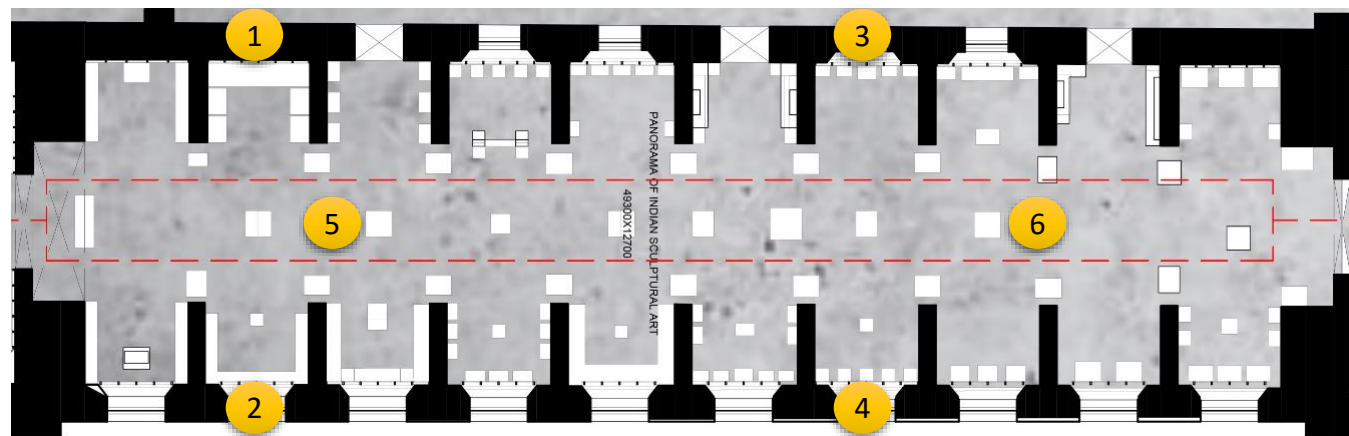
6

**4 sided LED Display with information on:**

- i. AV Library on production process
- ii. Quiz Games

**One of the screens will be an interactive zone with activities:**

- i. Strike a pose
- ii. Create a scene



### Proposed Hardware

**55" inch LED screens (non-touch) x 7 nos, 55 " LED screen (touch) x 1 nos, 1 PC, pedestal for mounting x 2 nos**

**Visitor Engagement** - Digital Interaction /Content Interpretation: Video based Content Nuggets based on Selection of topic in each Section.

### Reference Image for Projection

*(source: indoor and outdoor LED display)*





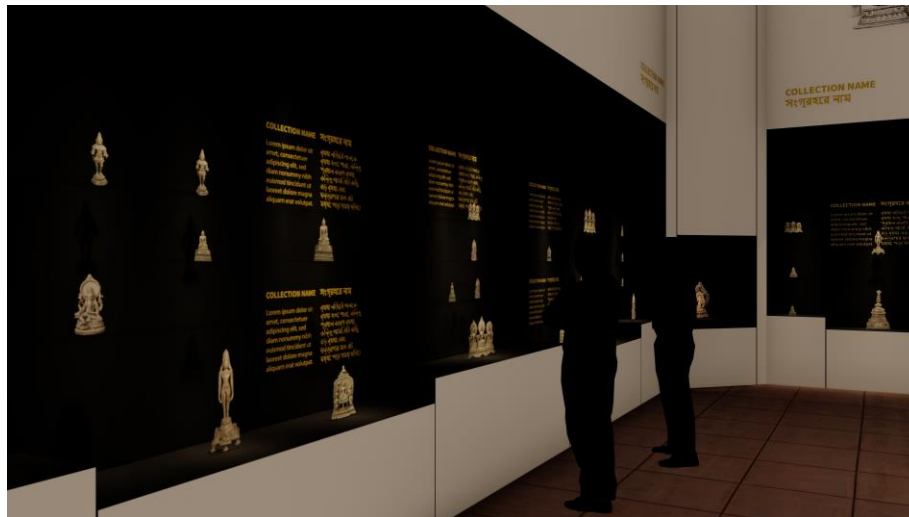
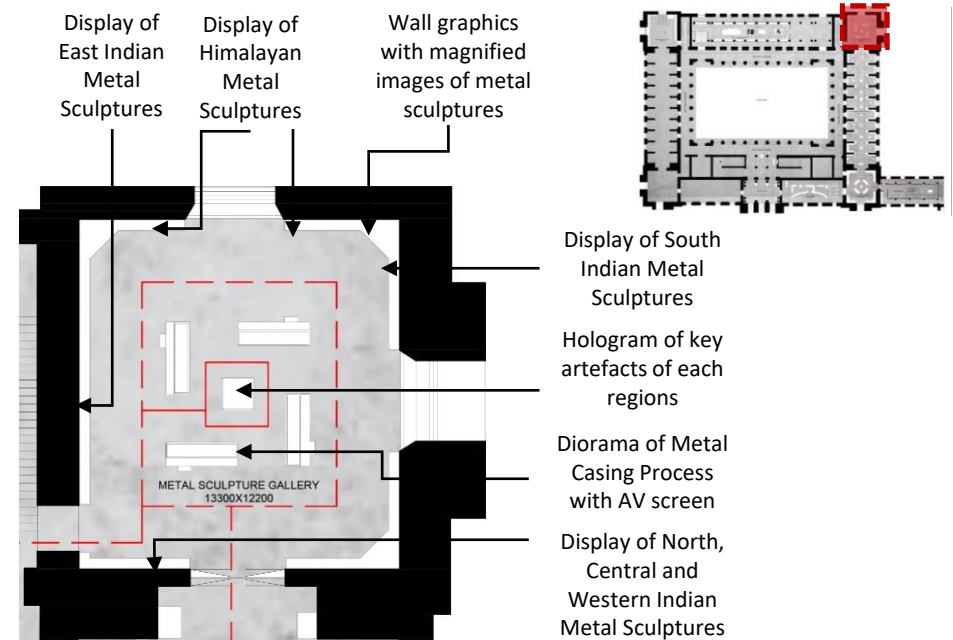
## METAL SCULPTURE GALLERY



### 3.7 METAL SCULPTURE GALLERY

- **Themes:** Metal Sculptures
- **Subthemes:** Construction Technique
- **Narrative:** The gallery looks at the metal sculptures from around the country, situated in an explanation of the early chronological growth of metalworking and crafts. This will look at the growth of stylistic traditions and techniques of construction.

The artefacts of the gallery are divided in four subregions and are displayed in tall display cases placed along the four walls. Larger artefacts are displayed in the niche of the two arched windows in the gallery. The central space of the gallery has four display units housing the key artefact of the four sub-regions and a diorama of the metal casting process of the region. The dioramas are accompanied by AV screens which also show the various metal casting process. The centre of the gallery also includes a holographic projection of the Nataraja sculpture.









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### সংগৃহস্থের নাম

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যশস্বতীর মত ব্রহ্ম  
মধ্যমে পিতৃ মধ্য মতিহে।

### COLLECTION NAME সংগৃহস্থের নাম

### COLLECTION NAME

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যশস্বতীর মত ব্রহ্ম  
মধ্যমে পিতৃ মধ্য মতিহে।



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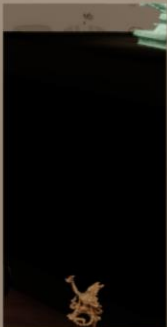


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## METAL SCULPTURE GALLERY – AUDIO VISUALS AND INTERACTIVES

1

**Hologram of Nataraja Sculpture showing the key artefacts for each region:**

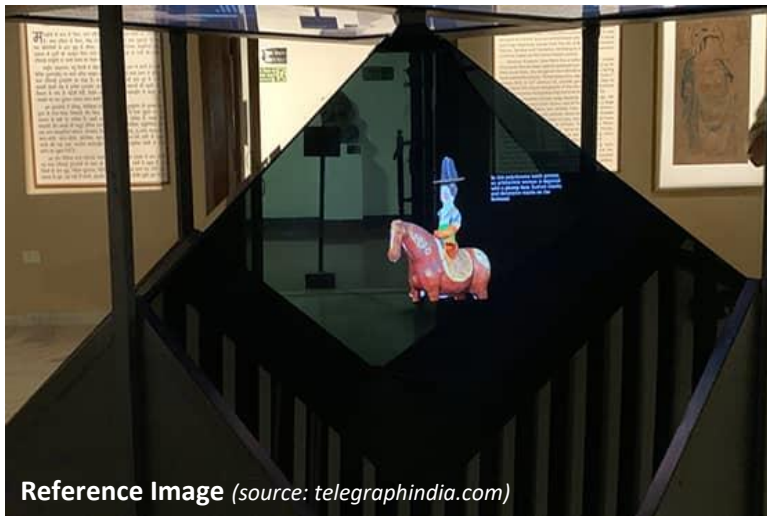
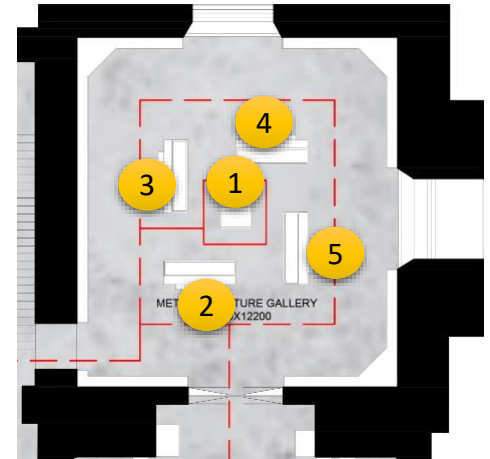
- i. Nataraja,
- ii. Nairatam,
- iii. Kalyan Sundarai
- iv. Jina.

**Template of Information:**

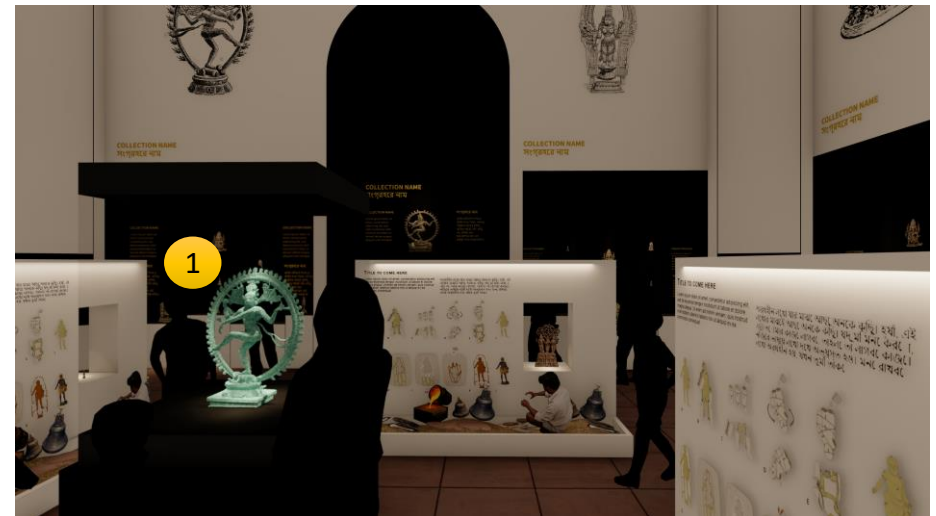
- i. Basic Information about the artefact
- ii. Period and Provenance
- iii. The artistic style and legacy
- iv. Other key artefacts to make note of in the gallery

### **Proposed Hardware**

**4-sided viewable Hologram, pedestal size of 1.2 m x 1.2 m**



**Reference Image** (source: telegraphindia.com)



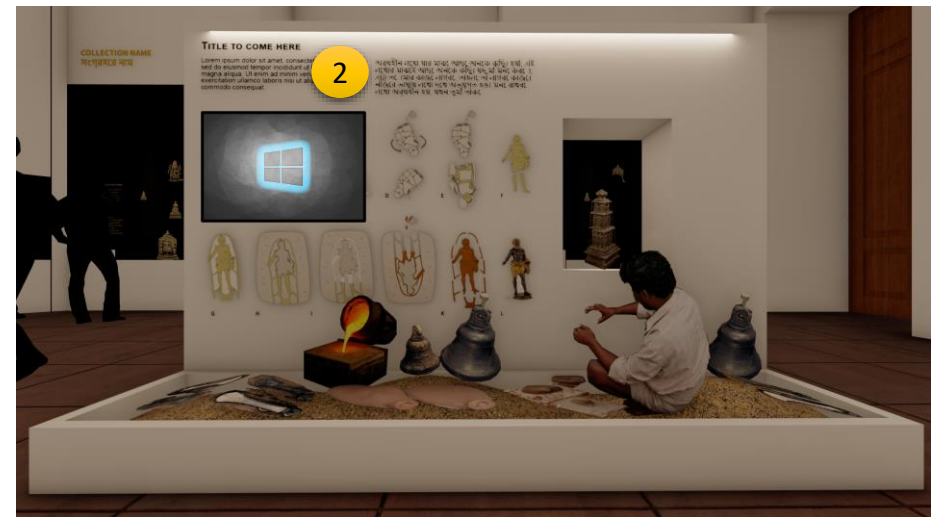
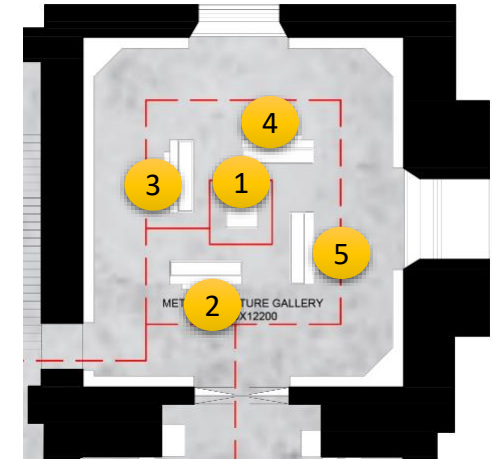
## METAL SCULPTURE GALLERY – AUDIO VISUALS AND INTERACTIVES



32" screens playing videos on metal casting process of different regions

### Proposed Hardware

32" non-touch AV screen with Media player







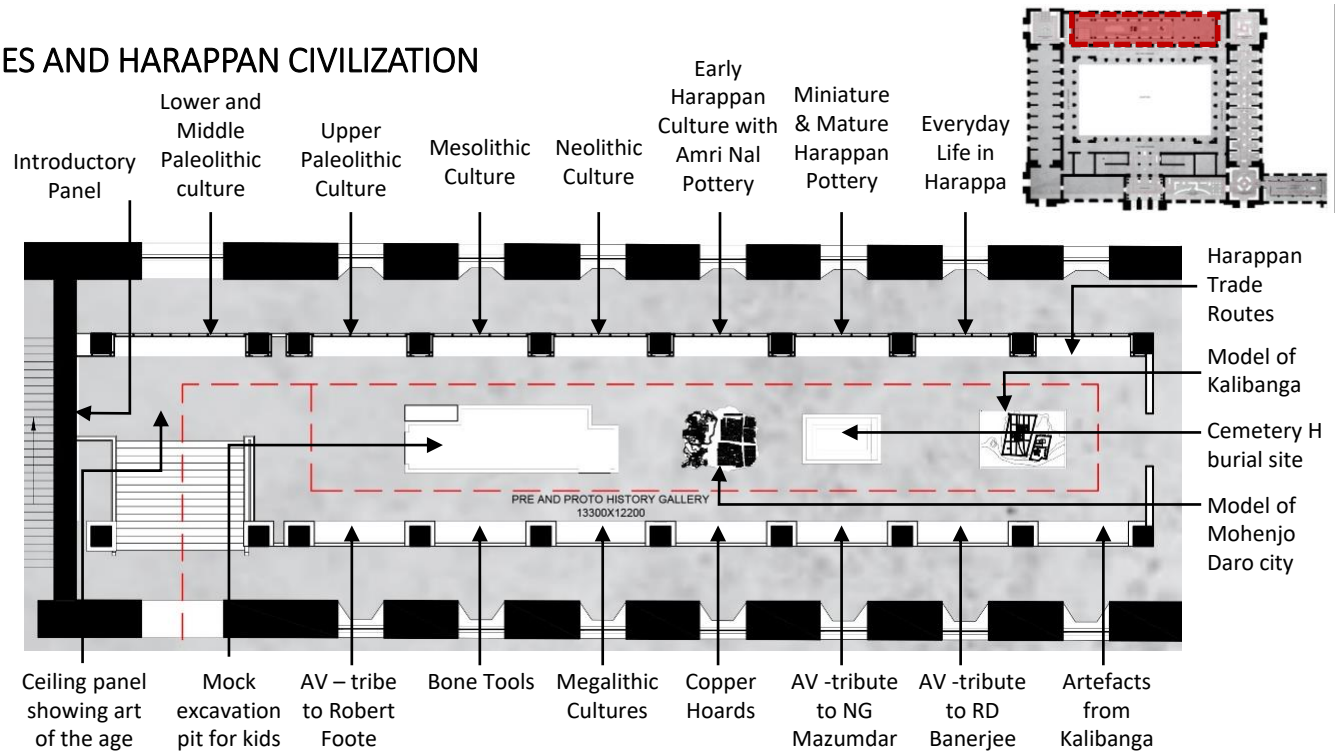
## GALLERY OF STONE AGE CULTURES AND HARAPPAN CIVILIZATION



### 3.8 GALLERY OF STONE AGE CULTURES AND HARAPPAN CIVILIZATION

- **Themes:** Pre and Proto History
- **Subthemes:** The growth of subsistence technology and craft

The gallery follows the timeline of the lithic cultures of the Pleistocene geological era and Holocene era in the context of India. The linear gallery has display cases from each age housed between the existing columns and an AV touch screen on each column providing further information on the artefacts displayed. The central space houses four physical interactives – a mock excavation pit, a recreation of a burial site and two models of Harappan cities. The gallery also pays tribute to the life and works of 3 eminent archaeologists through AV screens.





















## GALLERY OF STONE AGE CULTURES AND HARAPPAN CIVILIZATION – AUDIO VISUALS AND INTERACTIVES

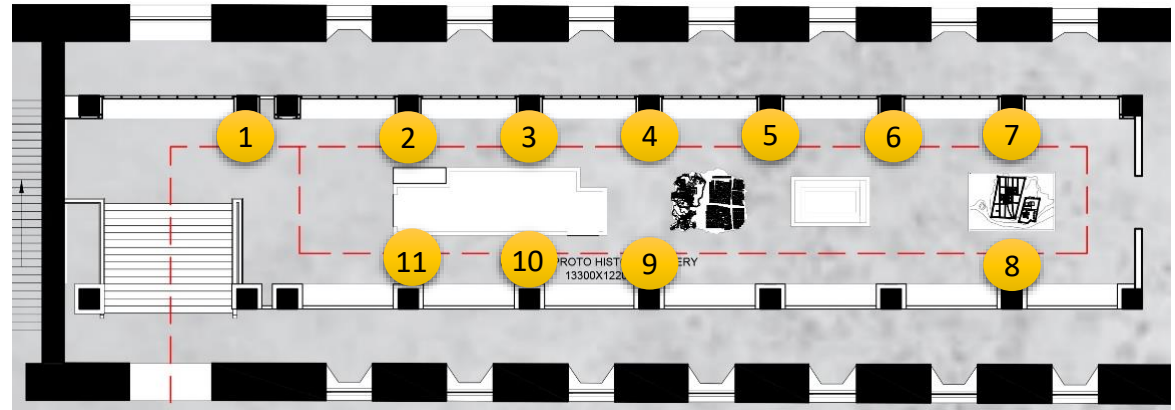


32" Interactive touch screen panel mounted on panelled column

### Proposed Hardware

32" touch AV screen in Portrait form, Mini PC

**Visitor Engagement** - Digital Interaction /Content Interpretation: Video based Content Nuggets based on Selection of topic in each Section.



### Reference Image

(Source: <https://image.shutterstock.com/image-photo/education-entertainment-learning-technology-concept-260nw-1550111249.jpg>)



## GALLERY OF STONE AGE CULTURES AND HARAPPAN CIVILIZATION – AUDIO VISUALS AND INTERACTIVES

12

13

14

15

### 24" Interactive touch screen panel with content on:

12 – Interactive table with Mock Excavation Pit

- i. How do archaeologists dig?
- ii. What does this artefact tell me about the people in this culture?
- iii. What is stratigraphy?

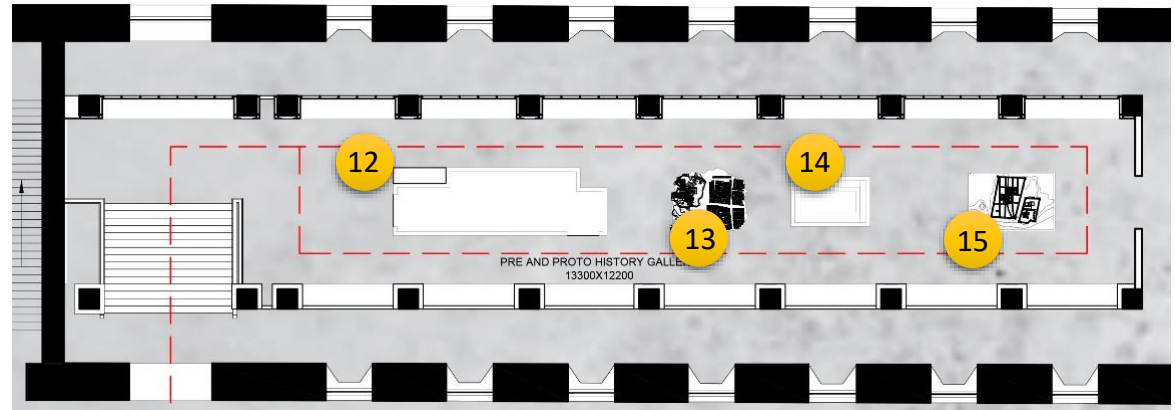
13 – Interactive table with Model of Mohenjo Daro

- i. AV on City Planning
- ii. Make your own city

14 - Interactive table with Burial of Cemetery H

- i. Quiz
- ii. Trivia

15 - Interactive table with Model of Kalibangan



### Proposed Hardware

4 nos of 24" touch AV screen, 4 nos of Mini PC

**Visitor Engagement** - Digital Interaction /Content Interpretation: Video based Content Nuggets based on Selection of topic in each Section.



Reference Image (source: <https://www.ideum.com/products>)





## GALLERY OF STONE AGE CULTURES AND HARAPPAN CIVILIZATION – AUDIO VISUALS AND INTERACTIVES

16

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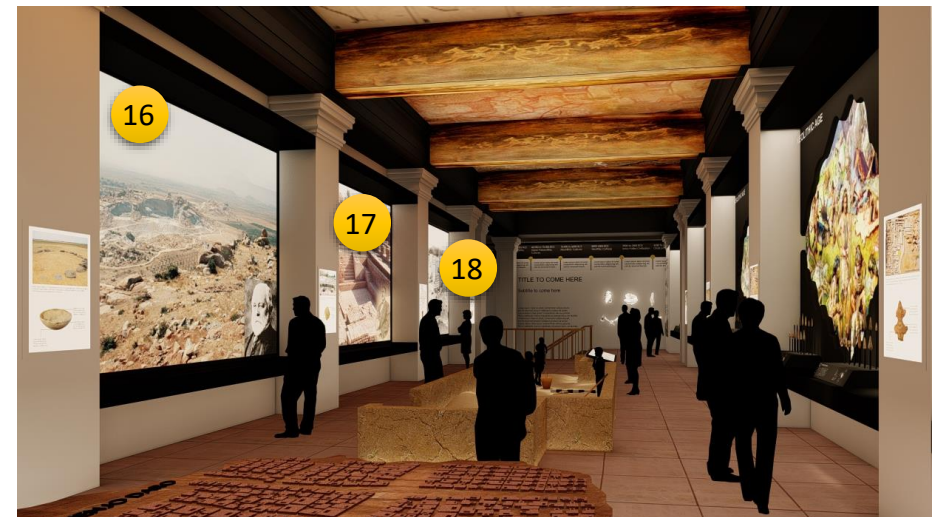
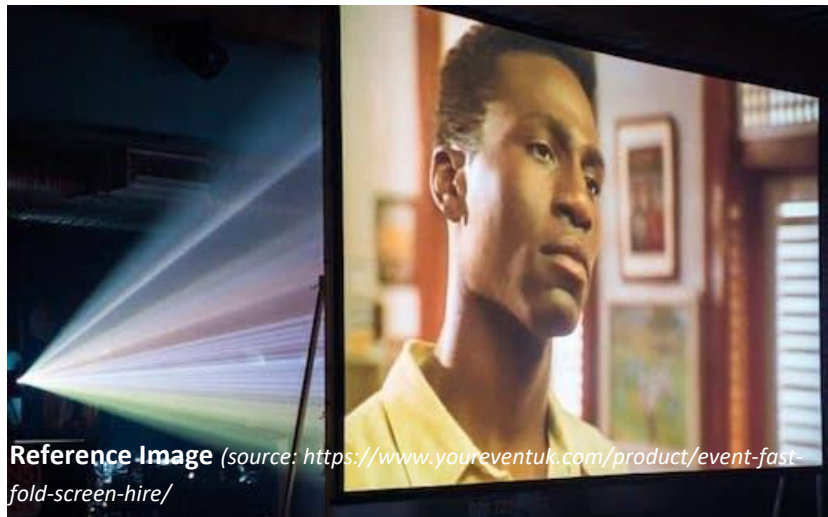
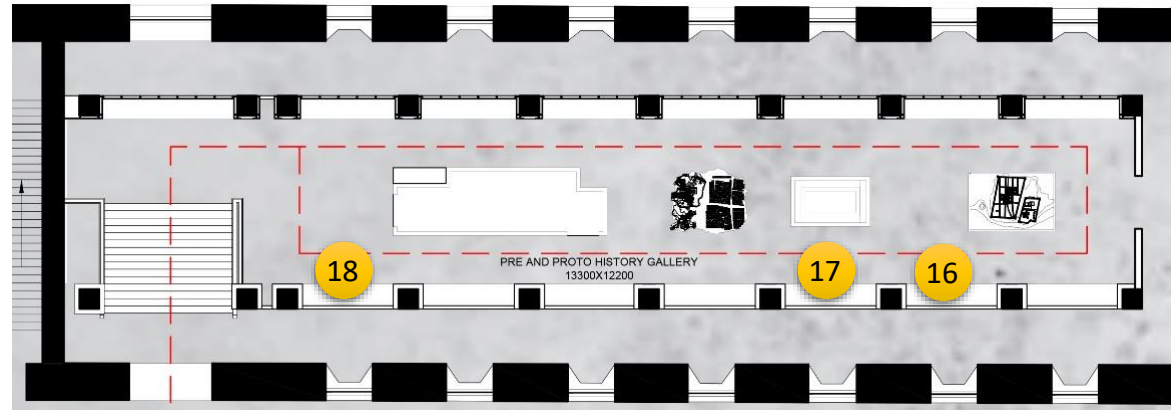
18

### AV on the life of and works of:

- i) Rakhal Das Banerjee
- ii) NG Mazumdar
- iii) Robert Foote

### Proposed Hardware

Rear projection system with 3 nos DLP LASER  
Phosphor Multimedia Projection system  
having 6500-7000 Lumens



# HUMAN EVOLUTION GALLERY

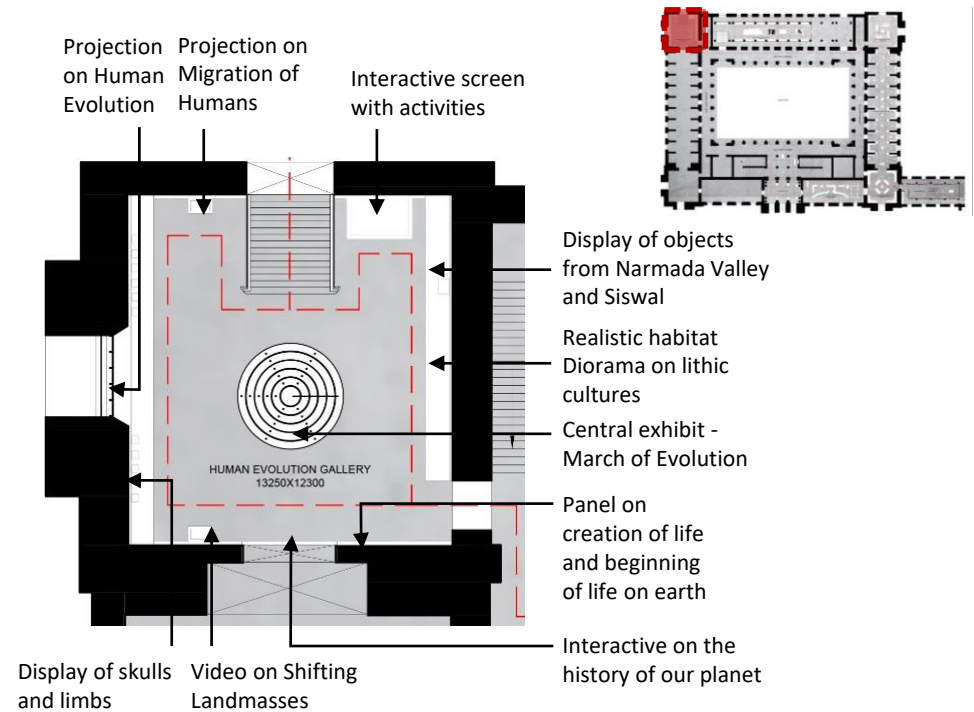




### 3.9 HUMAN EVOLUTION GALLERY

- **Themes:** Human Evolution
- **Subthemes:** Environmental Changes that enabled the evolutionary process
- **Narrative:** The gallery will look at the evolution of life on the planet. This will look at the earliest examples of life and look at different cycles of evolution and extinction on earth. The focus would remain on the hominin evolution.

The gallery starts with an introductory panel and moves on to 3 AV projections on the various sub themes. There are displays of limbs, skulls and skeletons on one side and tools from the Narmada Valley and Siswal plains on the other side, which is accompanied by a diorama. There is an interactive screen looking at a survival simulator activity. At the centre of the gallery is a large installation which showcases the March of Evolution.



## HUMAN EVOLUTION GALLERY – AUDIO VISUALS AND INTERACTIVES

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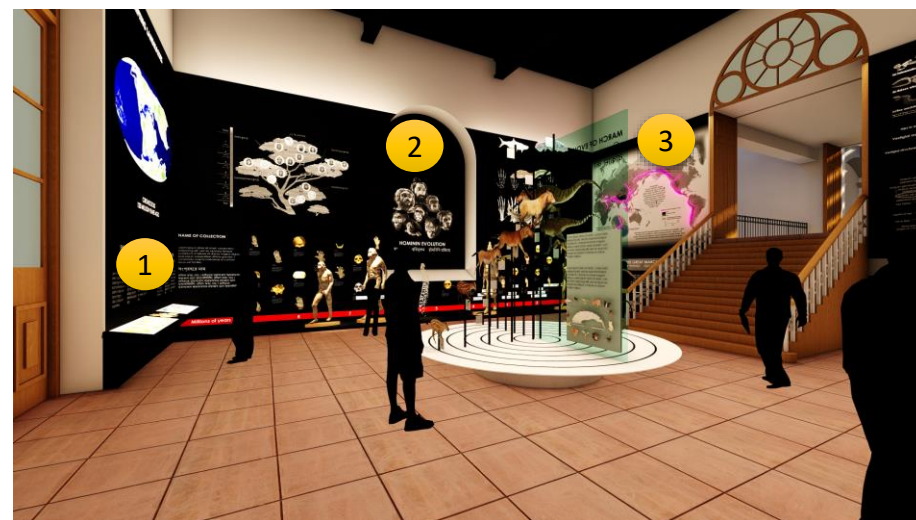
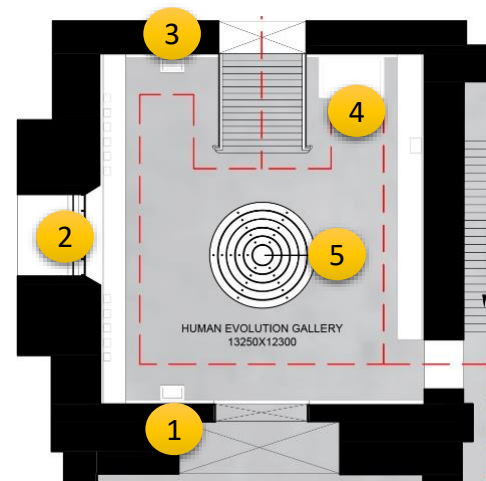
3

### AV projection

1. Shifting Landmasses – Video on Shifting Landmasses
2. Human Evolution - The story of humanity begins deep in geologic time, during the later part of the Cenozoic era—the Age of Mammals. The major climate and environmental changes that took place during the Pleistocene were the backdrop for some of the most important stages in human evolution.
3. Migration - The AV projection will look at the migration of different communities across the globe

### Proposed Hardware

1. DLP LASER Phosphor Multimedia Projection system of 9500 Lumens, Headphones, Mini PC
2. DLP LASER Phosphor Multimedia Projection system of 6500 Lumens, Mini PC
3. DLP LASER Phosphor Multimedia Projection system of 9500 Lumens, 32" table top touch panel, Mini PC





## HUMAN EVOLUTION GALLERY – AUDIO VISUALS AND INTERACTIVES

4

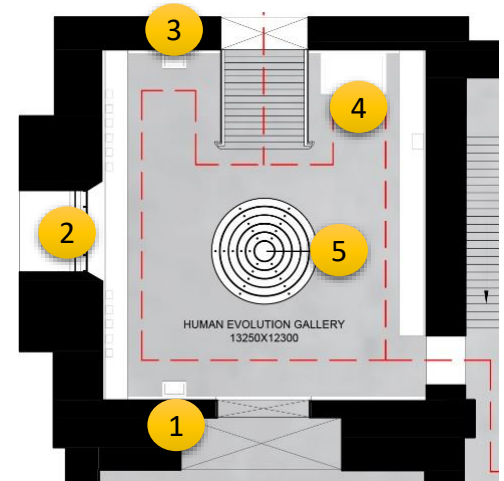
### 75" interactive multi-touch table top screen for games/activities

Survival Simulator - The interactive will look at the major factors that affect evolution and how skewing one feature will lead to a change in evolutionary patterns.

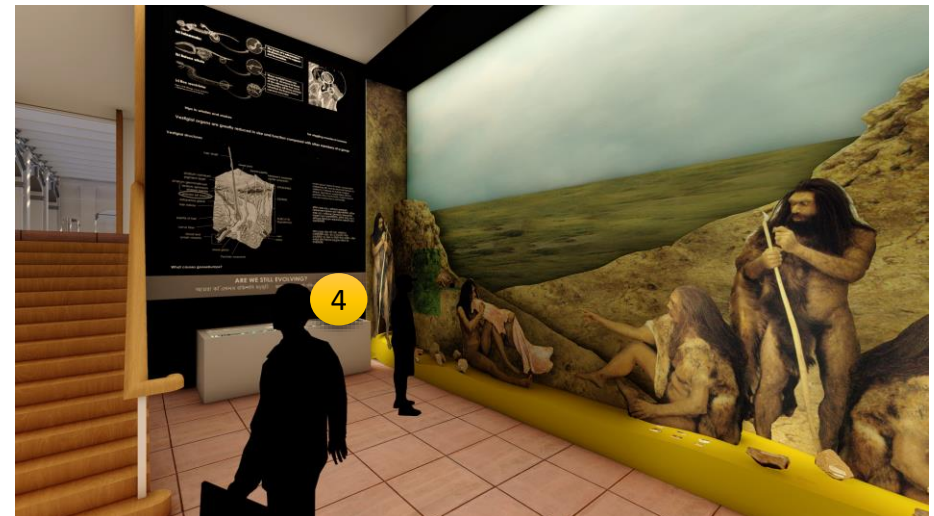
### Proposed Hardware

75" AV multi- touch enabled table top screen, 1 Mini PC

**Visitor Engagement** - Digital Interaction /Content Interpretation: Video based Content Nuggets based on Selection of topic in each Section.



Reference Image (source: <https://www.ideum.com/products>)



## HUMAN EVOLUTION GALLERY – AUDIO VISUALS AND INTERACTIVES

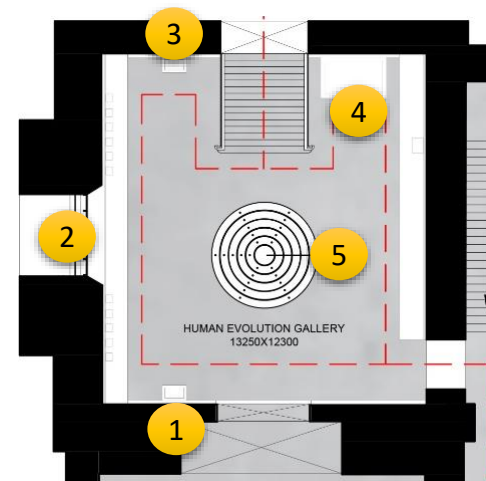
5

Interactive Touch screen corresponding to the central display on the March of Evolution to trigger information on the selected animals

### Proposed Hardware

1 nos. 24" Interactive Touch Screen Panel, 1 mini PC

**Visitor Engagement** - Digital Interaction /Content Interpretation: Video based Content Nuggets based on Selection of topic in each Section.

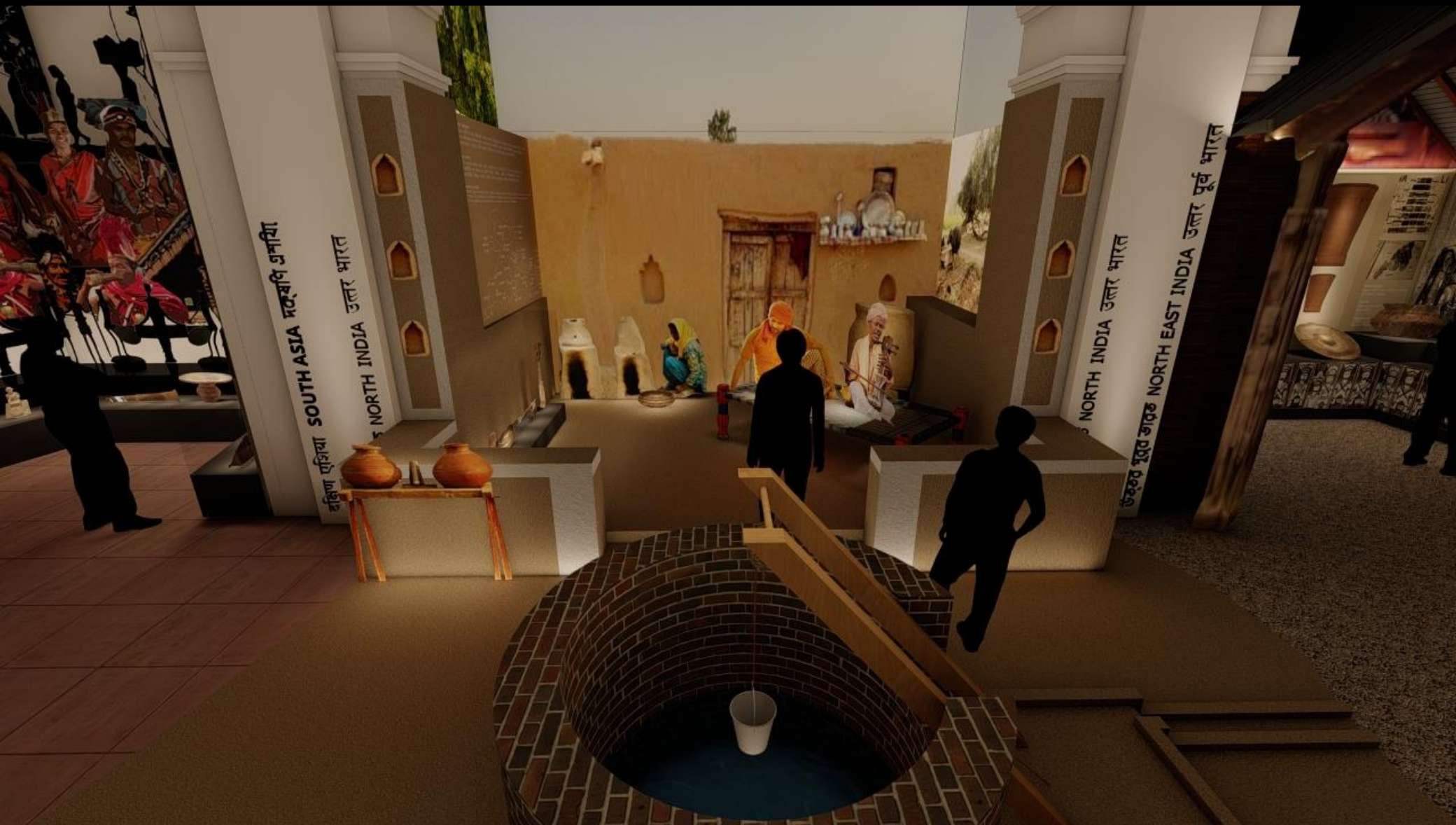


Reference Image (source: <https://www.ideum.com/products>)





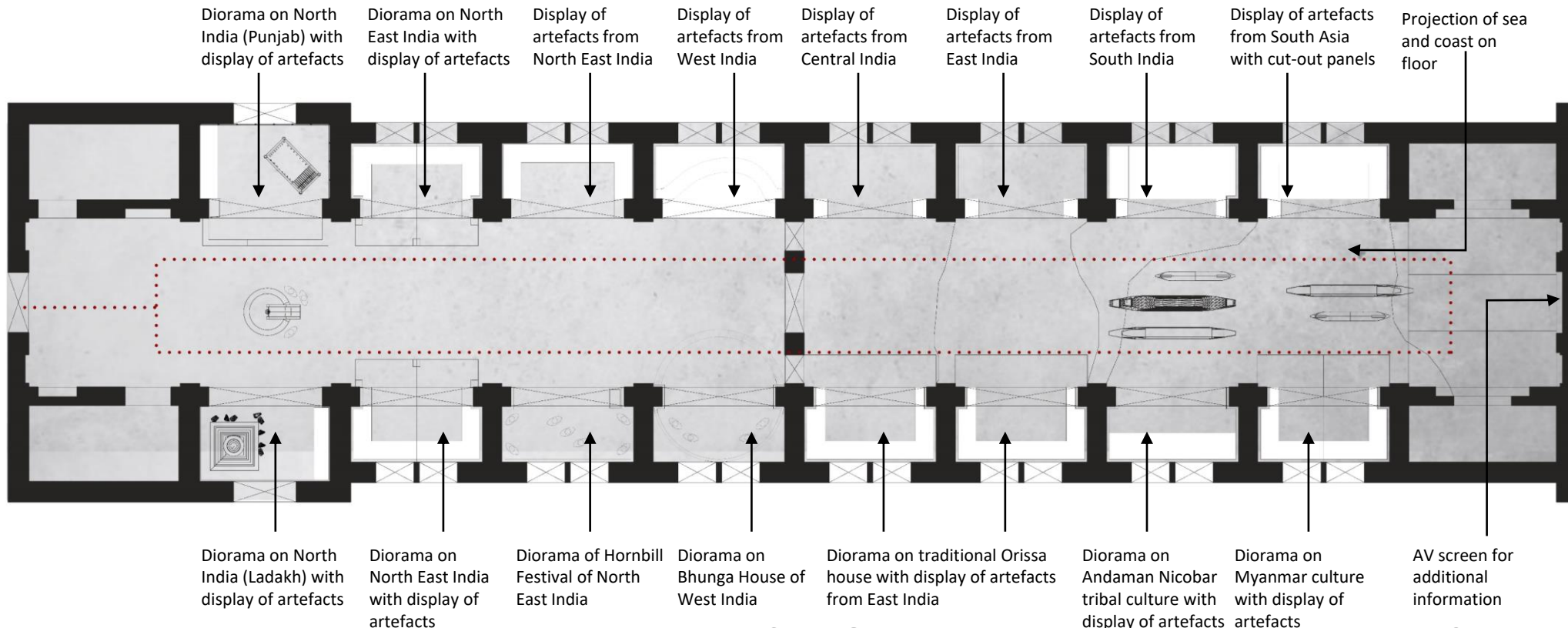
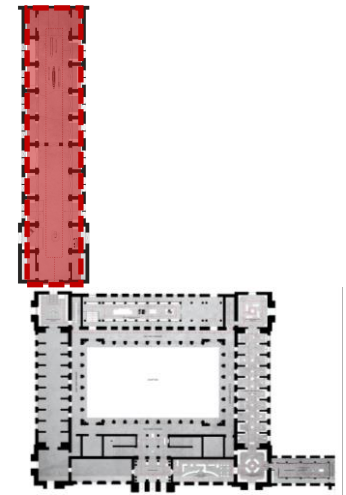
## CULTURAL ANTHROPOLOGY GALLERY



### 3.10 CULTURAL ANTHROPOLOGY GALLERY

- **Theme:** The cultural and historic traditions in Indian states focusing in different communities
- **Sub theme:** Oral and Craft Traditions in India

The gallery is housed in the Annexe building separated from the main building through a bridge. The gallery explores the cultural and historic traditions of the different regions of the Indian subcontinent and parts of South and South-East Asia. Architecturally the gallery is divided into 10 bays on each side and central aisle between. Eight such bay looks at the people and culture of the eight different regions through a mix of display panels, display cases, audio-visual interactives and dioramas.













উত্তর ভারত NORTH INDIA उत्तर भारत

উত্তর-পূর্ব ভারত NORTH EAST INDIA উত্তর পূর্ব ভারত





पूर्व उत्तर भारत EAST INDIA पूर्व भारत

INDIA पश्चिम भारत

पश्चिम उत्तर भारत WEST INDIA पश्चिम भारत

उत्तर पूर्व भारत NORTH EAST INDIA उत्तर पूर्व भारत











दक्षिण भारत SOUTH INDIA दक्षिण भारत

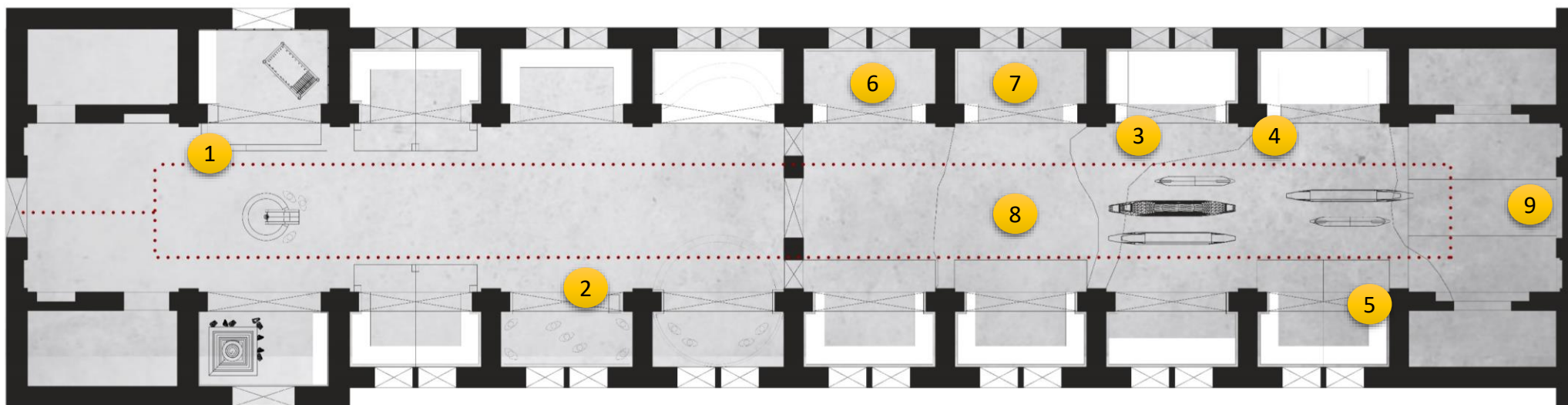


दक्षिण भारत SOUTH INDIA दक्षिण भारत





## CULTURAL ANTHROPOLOGY GALLERY – AUDIO VISUALS AND INTERACTIVES



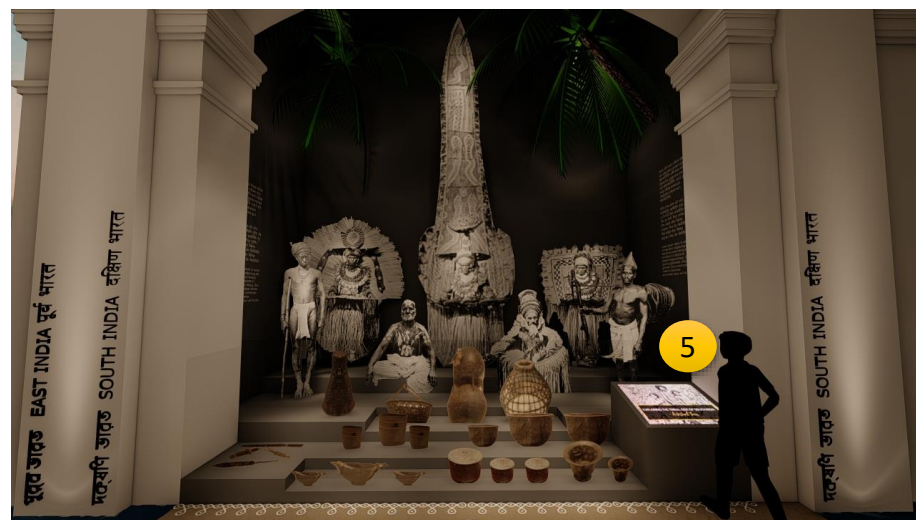
### 32" interactive table top touch screen

Interactive screens to look at regions and the communities that might not be covered through the collections present in the gallery

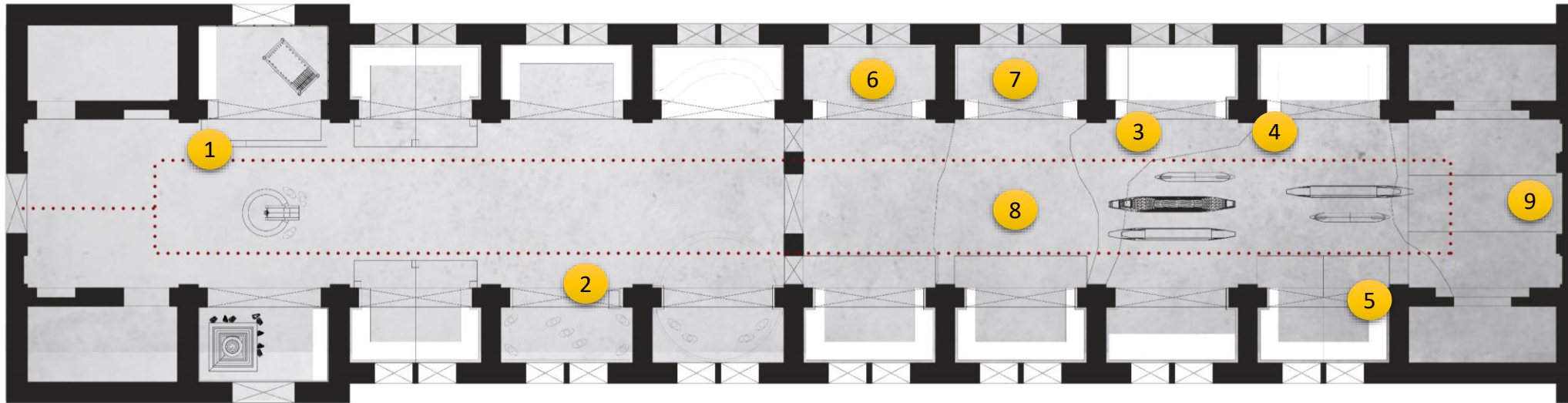
### Proposed Hardware

### 32" touch based table top screen, Mini PC

**Visitor Engagement** - Digital Interaction /Content Interpretation: Video based Content Nuggets based on Selection of topic in each Section.



## CULTURAL ANTHROPOLOGY GALLERY – AUDIO VISUALS AND INTERACTIVES

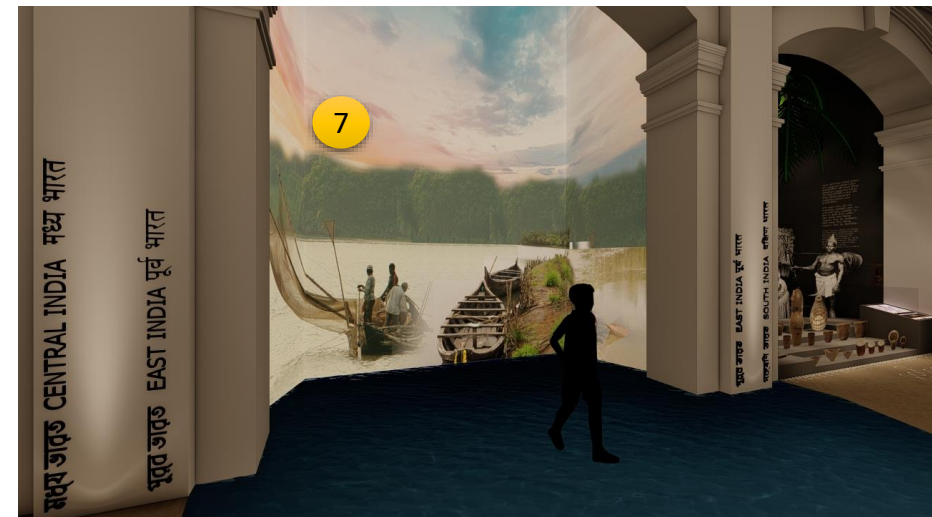


### Projection on different regions and their people and culture

- i. Region
- ii. Geography of Each Region
- iii. Community
- iv. Demography
- v. Diaspora
- vi. Brief of Festivals, Foods and Customs

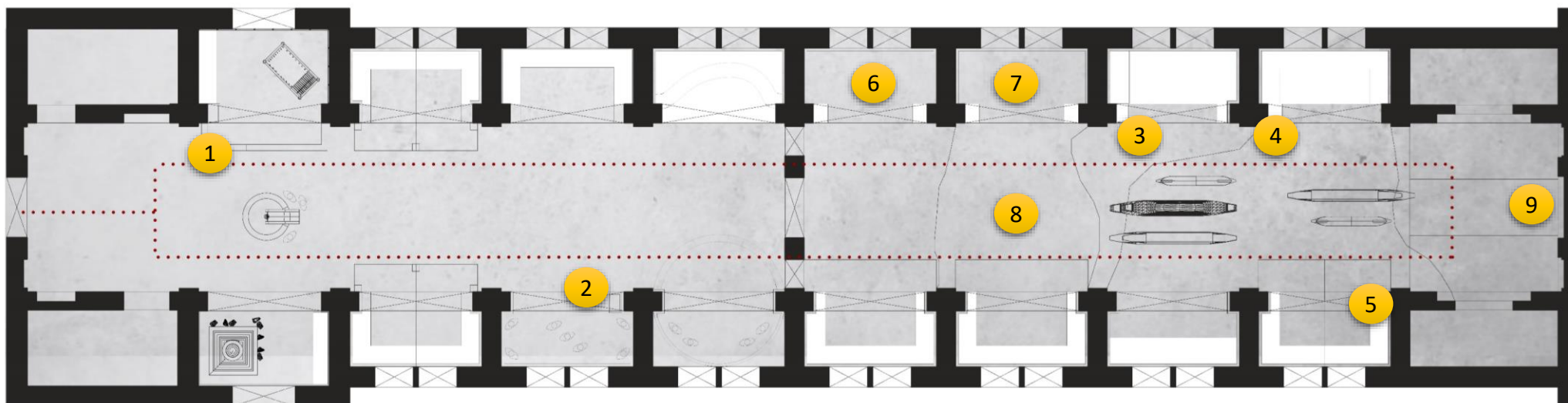
### Proposed Hardware

DLP LASER Phosphor Multimedia Projection system of 6500 Lumens x  
4 nos, Mini PC





## CULTURAL ANTHROPOLOGY GALLERY – AUDIO VISUALS AND INTERACTIVES



8

### Projection mapping of coast and sea on the floor

Projection mapping to show the context in which the Canoes are placed

### Proposed Hardware

DLP LASER Phosphor Multimedia Projection system of 13500 Lumens x 2 nos, Ceiling mounted speakers

### Reference Image

Source: <https://www.facebook.com/watch/?v=689499581963171>

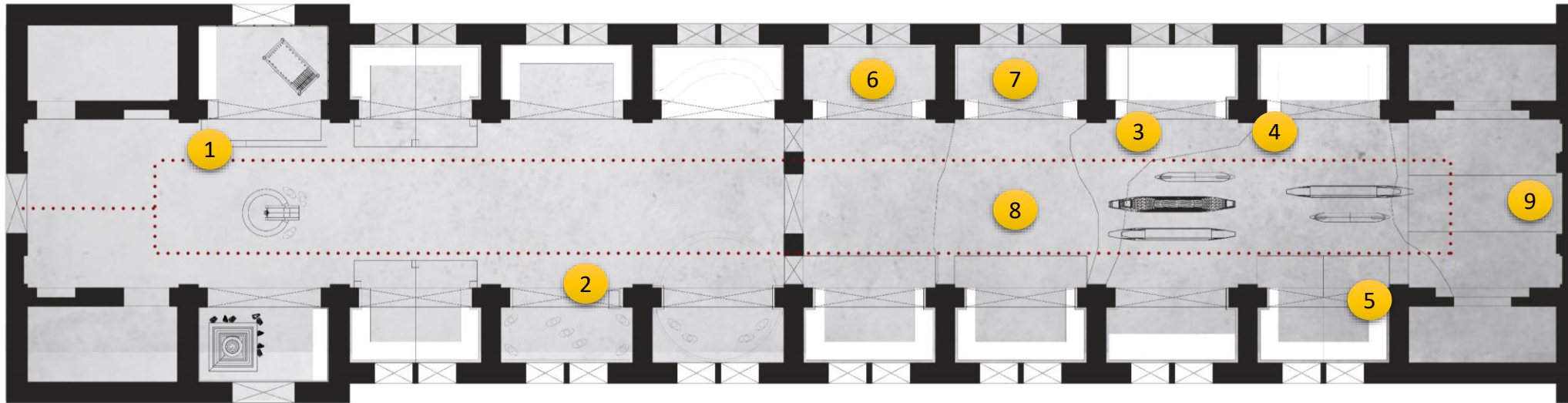


### Reference Image

(Source: <https://in.pinterest.com/pin/719520477974586745/>)



## CULTURAL ANTHROPOLOGY GALLERY – AUDIO VISUALS AND INTERACTIVES



9

**75" interactive multi-touch screen panel showcasing an AV Library that looks at the intangible heritage practices in each region through the following templates**

- i. Region
- ii. Communities
- iii. Languages
- iv. Major Oral Traditions
- v. Indigenous Knowledge Systems
- vi. Major Folk Arts and Practices
- vii. Musical Traditions

### **Proposed Hardware**

**75" interactive multi-touch screen, Mini PC**



**Reference Image**

(source: [https://www.visimigital.com/images/www/stock/\\_resized](https://www.visimigital.com/images/www/stock/_resized))



## 4. SIGNAGE STRATEGY



## 4.1 MATERIALS USED

The Indian Museum is a stately building built in the Neo-classical style. The signage strategy for the galleries have thus been designed keeping in mind the grand Colonial architecture with a mix of brass letters fixed on a wooden panel or on powder coated steel bars (as existing on the front façade of the museum) or directly on the wall which compliments the serene white aesthetics of the heritage building. The museum signage will be trilingual i.e., in English, Hindi and Bengali and therefore it is key to highlight the information without cluttering the space.



## 4.2 SAMPLE LABEL

**Artefact**  
**Period**  
Excavated By and In  
Acquired by the Museum  
**Material**  
**Provenance**  
**Artistic Importance**

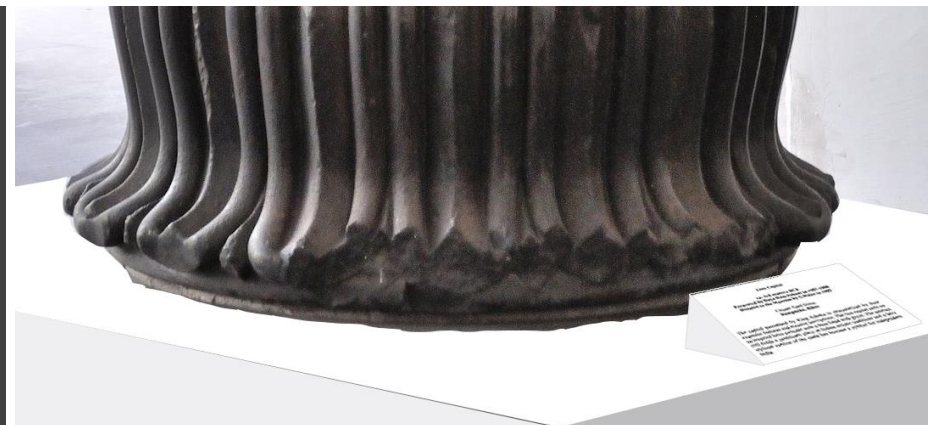
### **Lion Capital**

**ca 3rd Century B.C.E**

Excavated by Daya Ram Sahani in 1907-08  
Donated to the Museum by S Waise in 1909

Chunar Sandstone  
**Rampurva, Bihar**

The crowning figure is a single lion resting on an abacus adorned with a line of geese. Between this and the shaft is the bell-shaped inverted lotus. The capital still retains in places its highly lustrous polish. The lion is characterized by vigorous modelling of its muscles, veins, paws and uniform curls of its manes. Endowed with vitality and strength it is ranked with the finest examples of the sculptures of the Mauryan period.

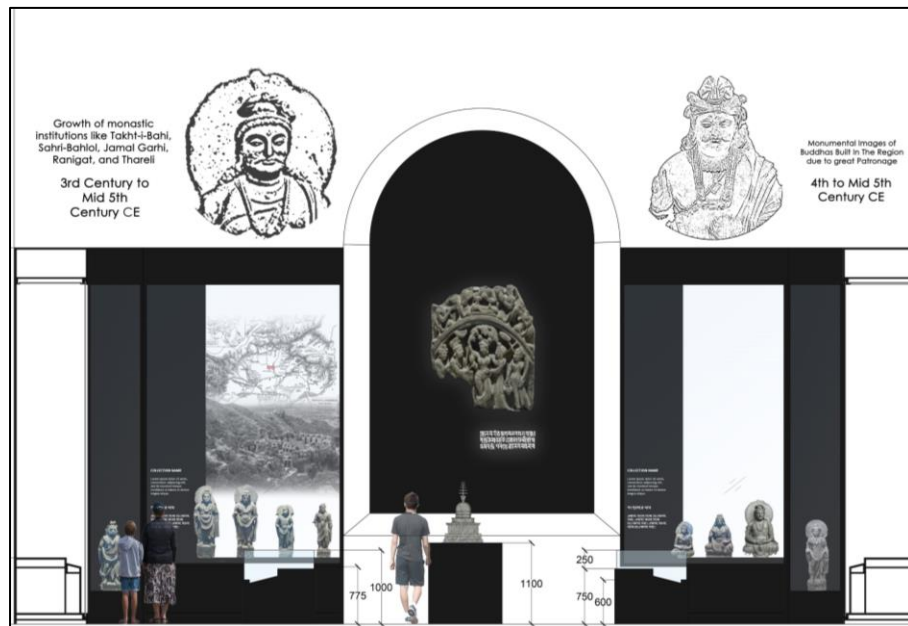
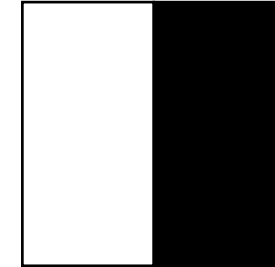


Source: Majumdar, NG, A guide to the sculptures in the Indian Museum



## 5. COLOUR PALETTE FOR THE GALLERIES

In order to keep the grand simplicity of the Colonial building intact, the colour palette has been kept as black and white in all the galleries for the display pedestals, display cases, and relevant artwork. This colour palette is both comfortable and pleasing to the eye without distracting from the artefacts as well as the architectural features of the building. However, to create a more immersive experience in two galleries, namely the Bharhut and Bodh Gaya gallery and the Cultural Anthropology Gallery, realistic materials, textures and colours have been incorporated.





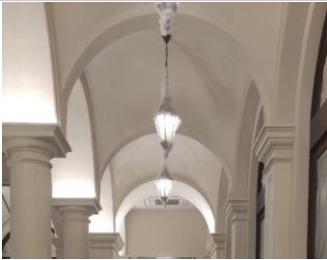
## 6. LIGHTING STRATEGY




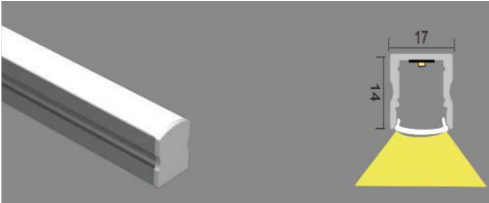
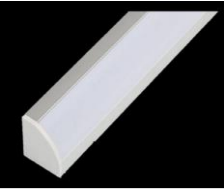
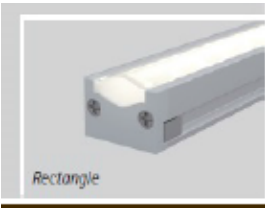


## 7. LIGHTING STRATEGY

The lighting strategy for the galleries have been designed keeping in mind the artefacts and organic nature of the preservative coatings applied to the artefacts. The interior lighting with preliminary equipment selection along with photographs of the equipment have been given in the table below:





| Sr. No | Lighting Type  | Galleries used                    | Reference Photograph  |
|--------|--|-----------------------------------|---|
| 1      | Track Light  | Entrance Foyer                    |    |
|        |  | Bharhut and Bodh Gaya Gallery     |   |
|        |  | Panorama of Indian Sculptural Art |   |
|        |  | Human Evolution Gallery           |   |
|        |  | Cultural Anthropology Gallery     |   |
| 2      | Recess Mounted (2-3) W Miniature Zoom Light for Cabinets | Numismatics                       |   |
|        |  | Metal Sculpture Gallery           |   |
|        |  | Pre & Proto History Gallery       |   |
|        |  | Human Evolution Gallery           |   |
| 3      | Hanging Pendant Light                                    | Entrance Foyer                    |  |

## 7. LIGHTING STRATEGY

| Sr. No | Lighting Type   | Galleries used                    | Reference Photograph  |
|--------|---|-----------------------------------|---|
| 3      | Recess Mounted (2-3)w Miniature Cabinet Light fixture | Entrance Foyer                    |    |
|        |   | Gandhara School of Art            |   |
|        |   | Panorama of Indian Sculptural Art |   |
|        |   | Pre and Proto History Gallery     |   |
|        |   | Cultural Anthropology Gallery     |   |
| 4      | Flexible LED strip                                    | Entrance Foyer                    |    |
|        |   | Panorama of Indian Sculptural Art |   |
|        |   | Metal Sculpture Gallery           |   |
|        |   | Human Evolution Gallery           |   |
| 5      | LED Surface Mounted Wallwash Profile                  | Numismatics                       |   |
| 6      | LED Linear surface mounted Indirect Light             | Entrance Foyer                    |  |
|        |   | Bharhut and Bodh Gaya             |   |
|        |   | Gandhara School of Art            |   |
|        |   | Metal Sculpture Gallery           |   |



## 7. LIGHTING STRATEGY

| Sr. No | Lighting Type                | Galleries used                | Reference Photograph  |
|--------|------------------------------|-------------------------------|---|
| 6      | Adjustable LED Spot light    | Entrance Foyer                |    |
| 7      | Minimal Track                | Gandhara School of Art        |    |
|        |                              | Metal Sculpture Gallery       |   |
|        |                              | Pre & Proto History Gallery   |   |
|        |                              | Cultural Anthropology Gallery |   |
| 8      | Track mounted LED spot light | Pre & Proto History Gallery   |    |
|        |                              | Human Evolution Gallery       |   |
| 9      | Stand mounted cabinet lights | Gandhara School of Art        |  |
|        |                              | Cultural Anthropology Gallery |   |

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