

TOY MUSEUM

THESIS

Submitted in partial fulfillment of the requirements for the award of
Bachelor of Architecture degree

By

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DEPARTMENT OF ARCHITECTURE
SCHOOL OF BUILDING AND
ENVIRONMENT

SATHYABAMA

INSTITUTE OF SCIENCE AND TECHNOLOGY
(DEEMED TO BE UNIVERSITY)

Accredited with Grade "A" by NAAC
JEPPIAAR NAGAR, RAJIV GANDHI SALAI,
CHENNAI - 600 119



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DEPARTMENT OF ARCHITECTURE

BONAFIDE CERTIFICATE

This is to certify that this Thesis Report is the bonafide work of **SARANYA.G.R (3621067)** who carried out the thesis entitled “**TOY MUSEUM** ” under our supervision from January 2021 to May 2021.

Internal Guide

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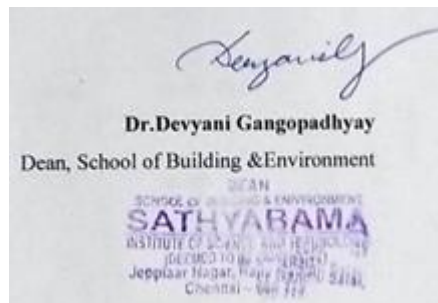
Internal Review Member

Ar. surya

External Guide

Dean and head of department

Dr. DEVYANI GANGOPADHYAY



Submitted for Viva voce Examination held on _____

Internal Examiner

External Examiner

DECLARATION

I, **SARANYA.G.R** hereby declare that the Thesis Report entitled “**TOY MUSEUM**” done by me under the guidance of **Dr.Arulmalar ramaraj** (Internal Guide) and **Ar.** (External Guide)

Sathyabama Institute of Science and Technology is submitted in partial fulfillment of the requirements for the award of Bachelor of Architecture Degree.

DATE:

PLACE: Chennai

SIGNATURE OF THE CANDIDATE

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I also thank my family and friends for their constant support in the completion of this thesis.

ABSTRACT

In the life span of a person, toy plays a major role in their part of life from a child to an elderly , toy in itself makes a person emotionally excited and eager to play with it

For children toys are the first objects that they are exposed which will aid in the evolution of childhood. For an adult a toy would represent their childhood perspectives and would bring back their nostalgic childhood memories. Toys are artifacts which helps us connect with past generations their heritage and social culture.

Development of technology and modernizations today's toy museums, not only appeal to children but also all age groups with toys they exhibit. A toy meuseum will showcase past generations toys as well as modern gaming and computerized toys which will educate all age group and will establish intergeneration relationships.

Leisure spaces creates strong grounding environment that contributes to lifelong learning, group socializing and behavioral development of a child, also will engage and transmit knowledge to visitors. Museum visitor would enjoy the cultural props, enjoy and experiment with art and connect to history through play. Leisure spaces with help children meet their age group individuals and will help socialize and learn from eachother. It also provides interactive toys which will aid in the cognitive development of young indiviuals. Leisure spaces will allow the elderly to relax and remember their nostalgic memories

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1. INTRODUCTION

AIM

Design a TOY MUSEUM to acknowledge the evolution of toys from the past to the present and to give the visitor a clear purpose on understanding the museum and to interact with it.

OBJECTIVE

The primary objectives of this toy museum are

1. To conserve toy and toy culture.
2. To provides an opportunity to compare the past and the present.
3. To provide interactive leisure areas for socializing and educational purposes
4. To play a role in research and education towards conservation and investigation of history and culture

SCOPE

The scope of toy museum is to provide a positive environment which brings intergenerational knowledge and experiences to the visitors. Positive interaction between people through leisure spaces

2. CASE STUDY

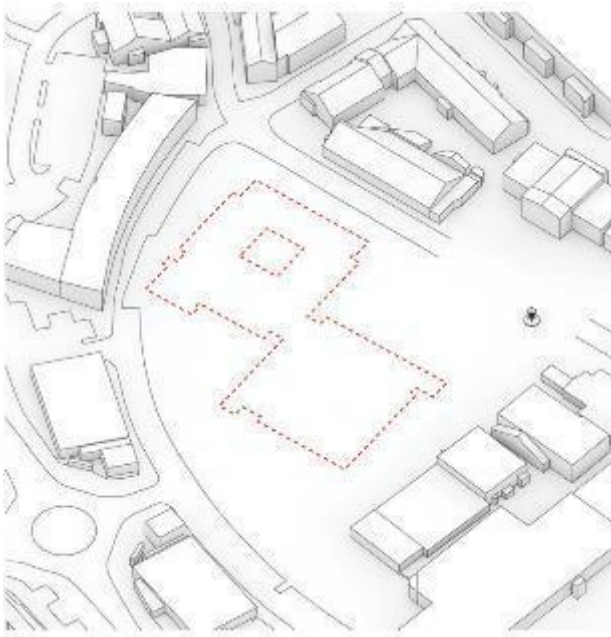
2.1 LEGO HOUSE



Fig 1.1, Exterior of the museum



Fig 1.2, Exterior of the museum



1.3, Conceptual Planning

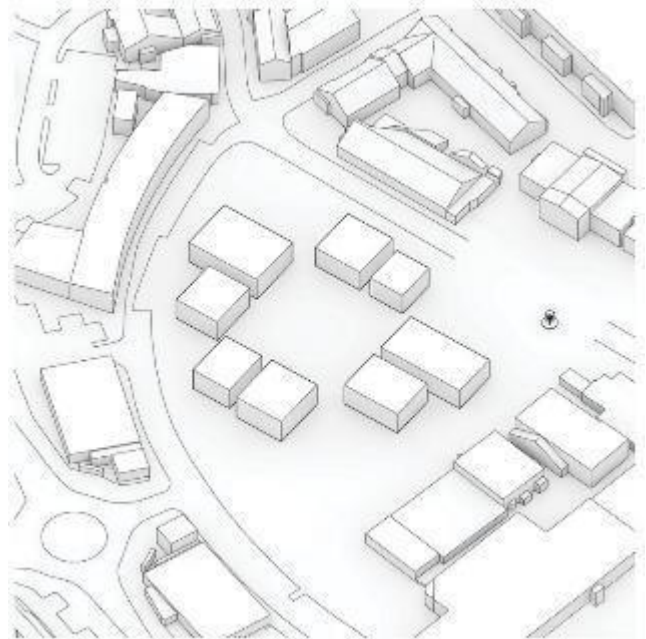


Fig 1.4, Conceptual Planning

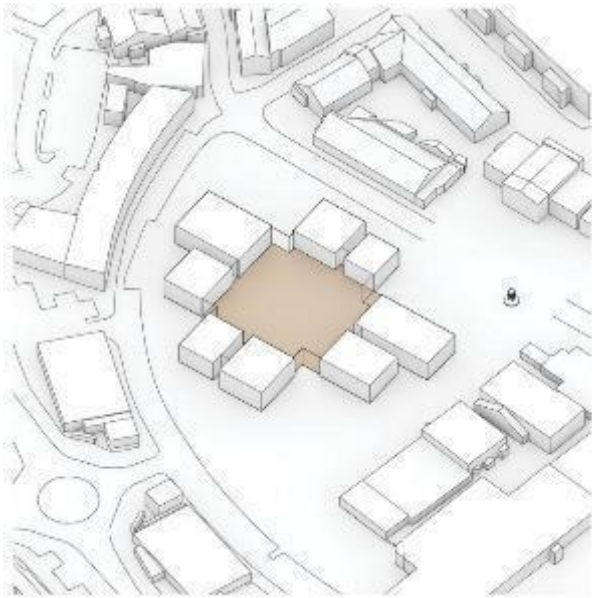
Fig

THE CENTER OF THE CAPITAL FOR CHILDREN:

Since the house will be at the city centre of the capital of children, so the building is located in the city centre or rather a town square

ENERGIZING THE GROUND LEVEL:

We consolidated all the elements of the program that have an outward-oriented, everyday-like urban character around a central space :centre store, ticket office, wardrobe and restroom, offices and loading



Conceptual Planning

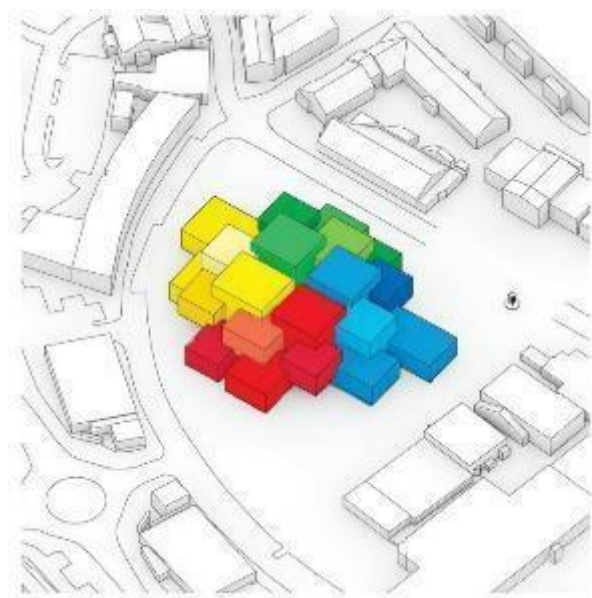


Fig 1.6, Conceptual massing

Fig 1.5,

CHILDREN'S SQUARE:

Placed like individual building framing a square , they allow daylight and views to pass between them while letting people enter from multiple directions and allowing shortcuts through the building like crossing a plaza

GALLERIES:

Above the square ,a cluster of galleries overlap to create a continuous sequence of exhibition

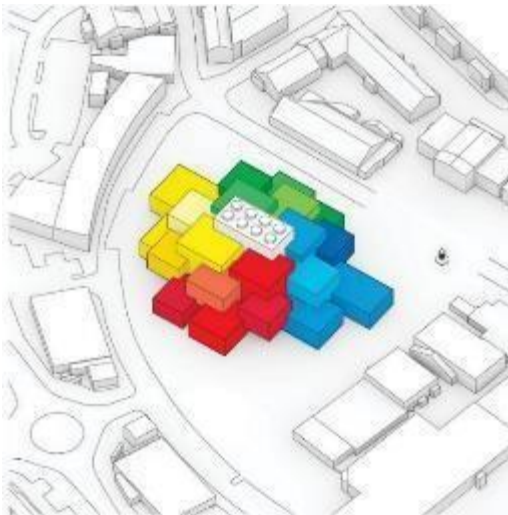


Fig 1.7, Conceptual massing

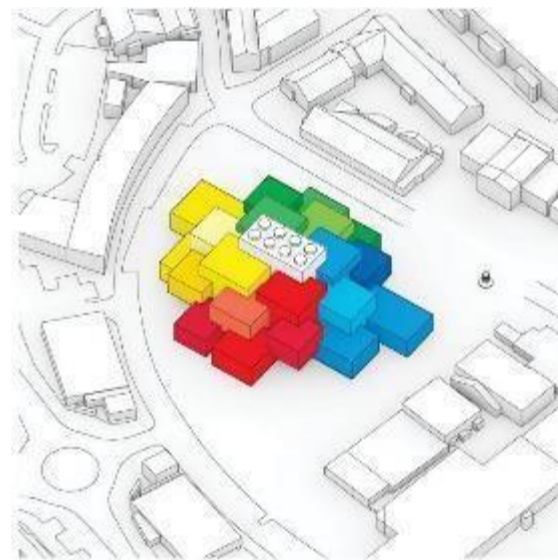


Fig 1.8, Conceptual massing

MASTERPIECE GALLERY:

At the top of the pile of bricks the masterpiece gallery provide a bridge between all the comers of the exhibition ,and serves as a sky-lit gallery for LEGO as an art form

MELT:

Two of the volumes seem to melt in a pixelated way to form informal auditorium for people watching or public performance.

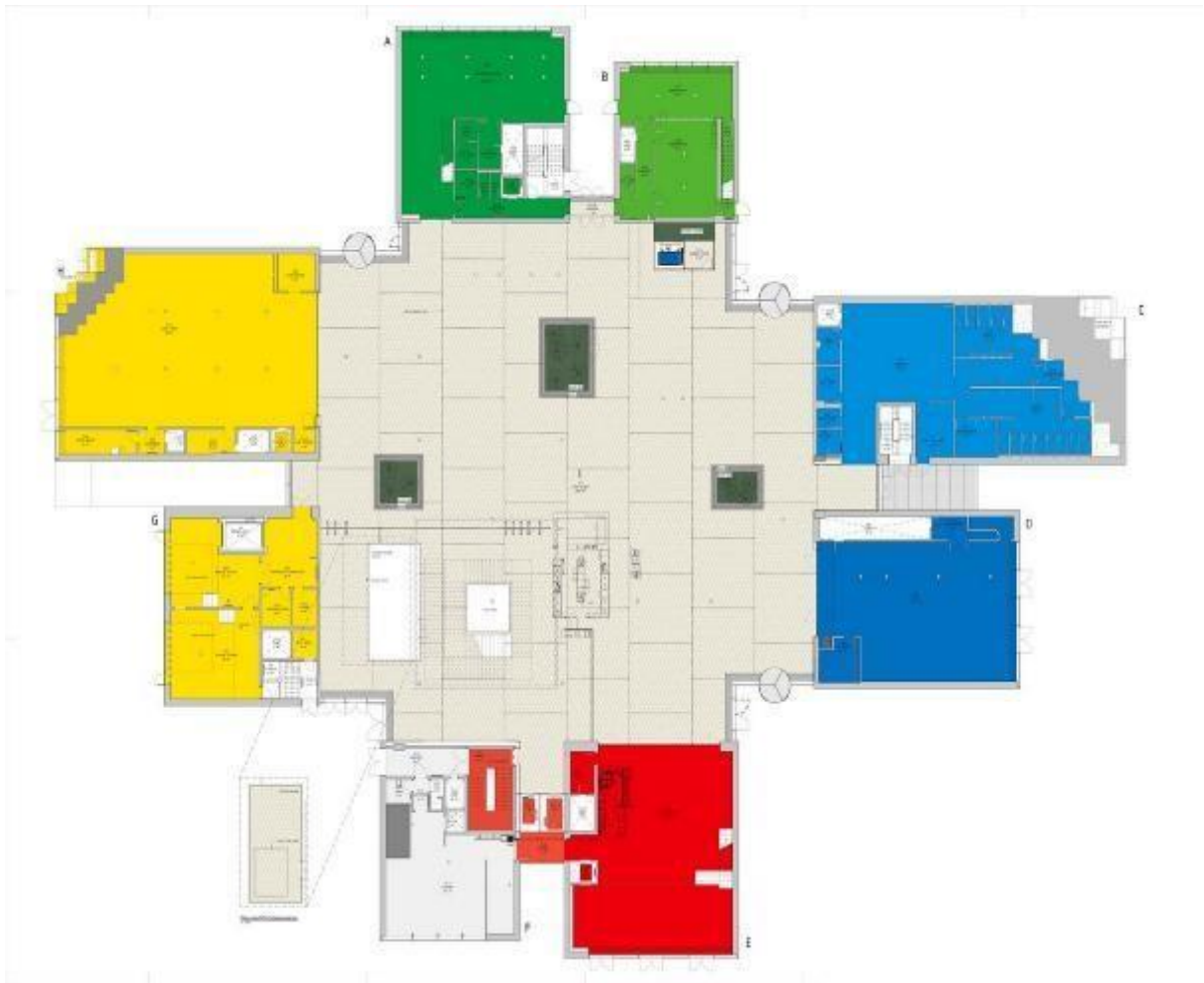


Fig 1.9, Ground floor plan of the Lego Museum

the toy scale of the classic LEGO brick to a human scale with exhibition spaces and public squares. The 130,000-square-foot (12,000-square-meter) scheme “a unique integration of play and learning, with an intuitive approach that successfully conveys the philosophy driving the company and the brand.”

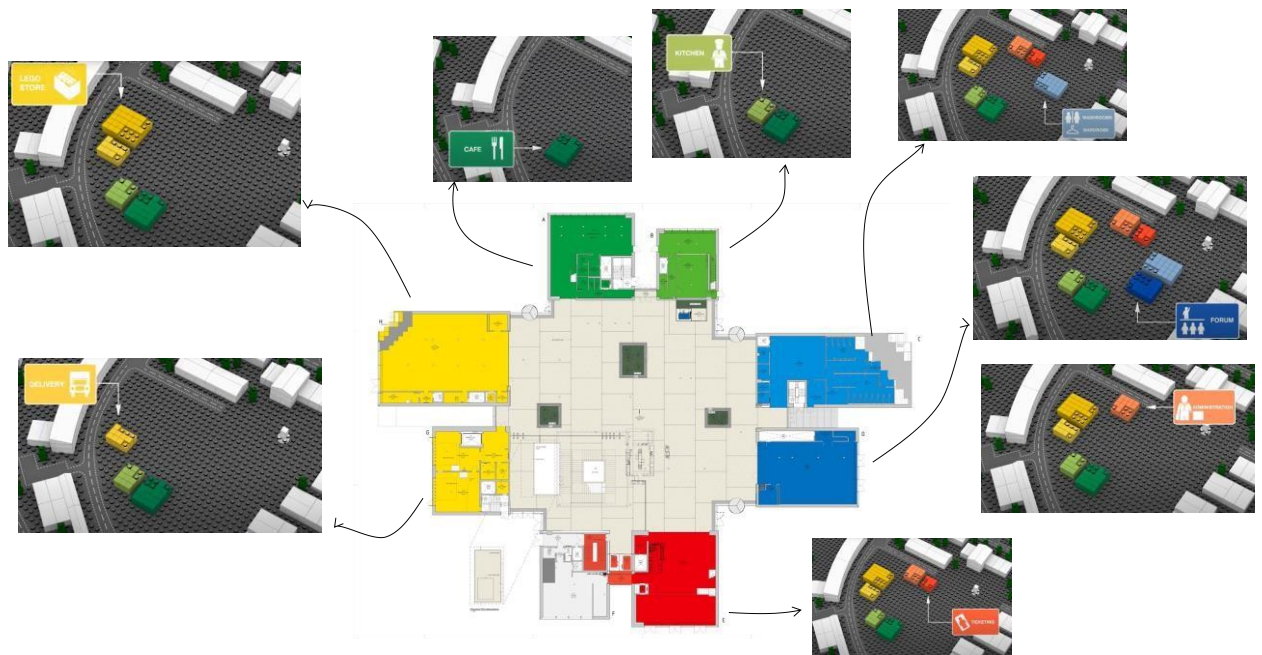


Fig 1.10, First floor plan of the Lego Museum

“highlights the impact and value of design, celebrates companies and designers across the country and showcases the difference their solutions make to industry, everyday life, and society at large.”

CONNECTIVITY:

- The roof is accessible in all levels, where each level has a activity present.
 - Each galleries space leads to a common interactive space such as a café or an interactivity space.
 - Each spaces are color coded by using children’s psychology.
 - The interaction between different age group can be viewed.
 - Due to the colour the building creates an architectural landmark.
 - The LEGO square is energized by an urban character, welcoming locals and visitors to the café, restaurant, LEGO store and conference facilities.
- Above the square, a cluster of galleries overlap to create a continuous sequence of exhibitions. Each gallery is color-coded in LEGO’s primary colours so wayfinding through the exhibitions becomes a journey through the colour spectrum.

- The first and second floors include four play zones arranged by color and programmed with activities that represent a certain aspect of a child's learning: red is creative, blue is cognitive, green is social, and yellow is emotional. Guests of all ages can have an immersive and interactive experience, express their imagination, and not least be challenged by meeting other builders from all over the world. The top of the building is crowned by the Masterpiece Gallery, a collection of LEGO fans' beloved creations that pay tribute to the LEGO community.

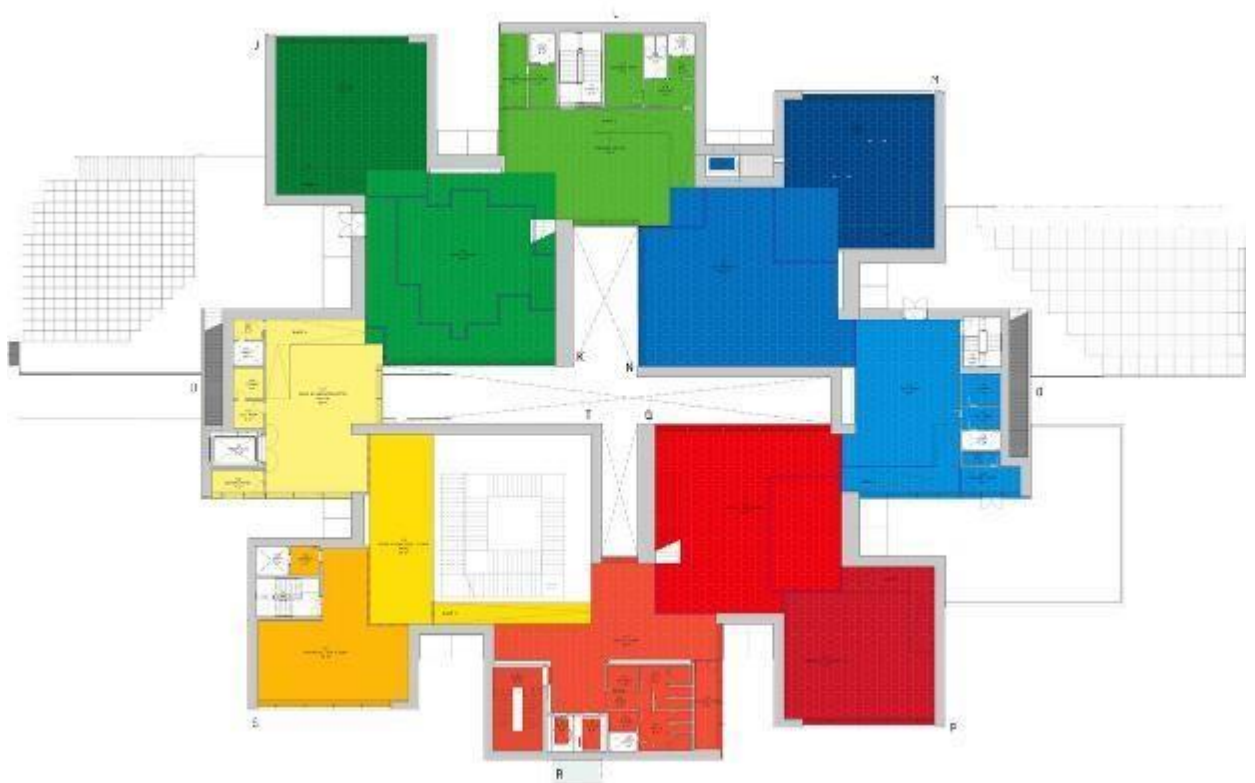


Fig 1.11, Second floor plan of the Lego Museum

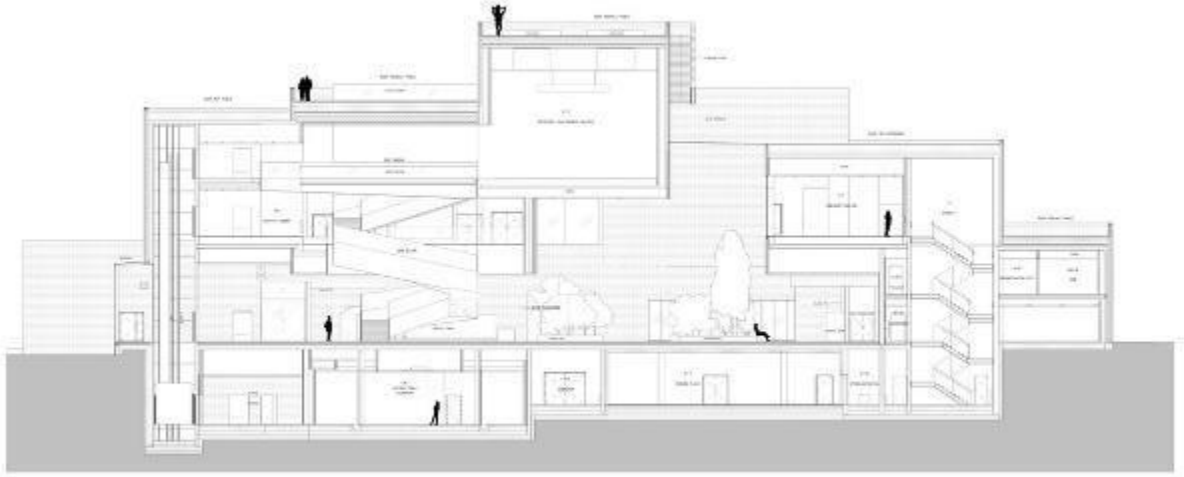


Fig 1.12, Detailed Section



Fig 1.13, Third Floor Plan

The Masterpiece Gallery is made of the iconic 2×4 LEGO brick and showcases art beneath eight circular skylights that resemble the studs of the brick. Like the golden ratio, the proportions of the brick are nested in the geometries of everything man-made in the building, from the glazed ceramic tiles in the steps and walls to the overall 21 block scheme. Atop the Masterpiece Gallery, citizens and visitors can get a 360° panoramic view of the city. Some of the rooftops can be accessed

via pixelated public staircases that double as informal auditoria for people watching or seating for performances.

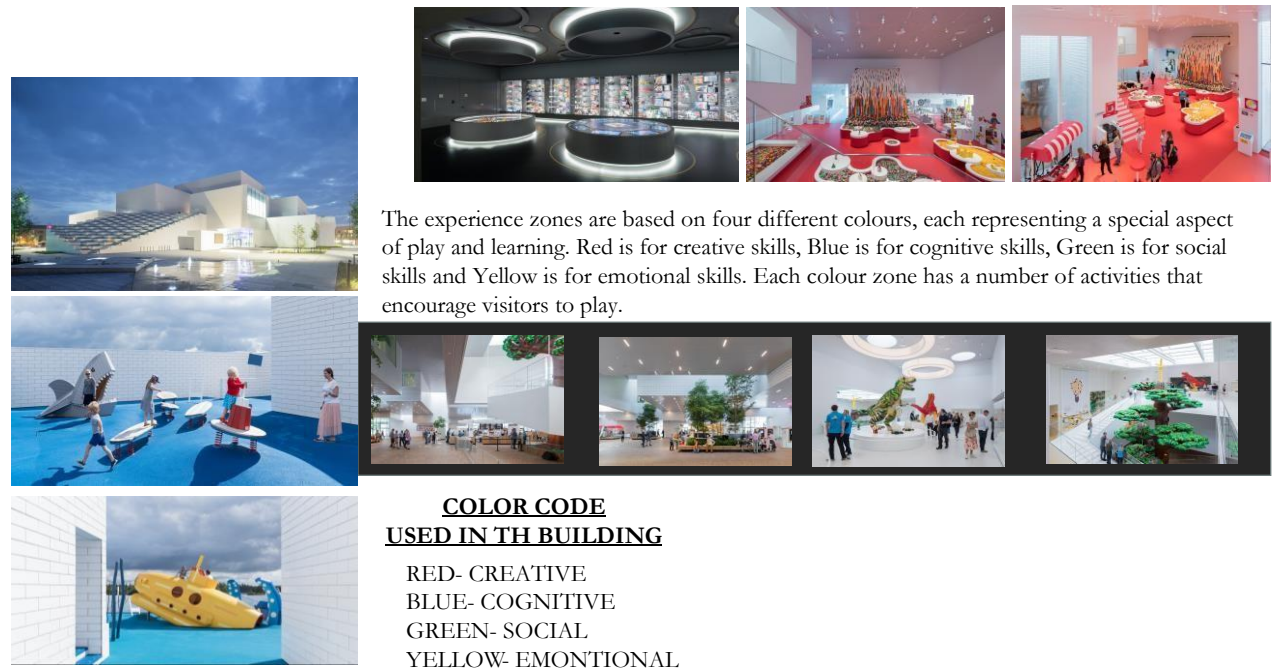


Fig 1.14, Interior view of the museum

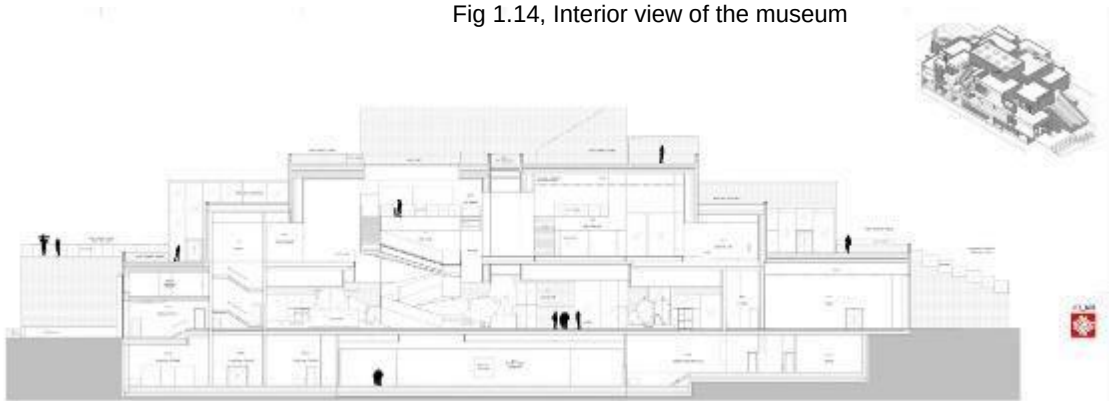


Fig 1.15, Site Section elevation

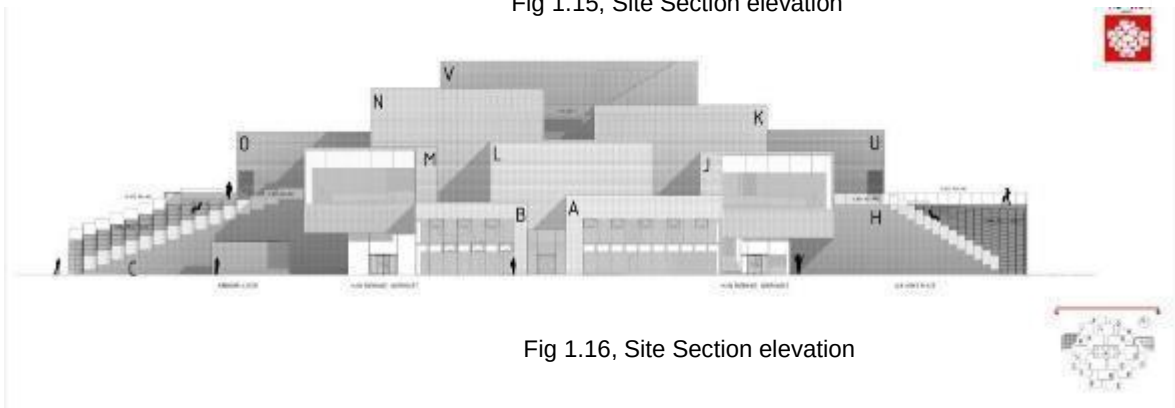


Fig 1.16, Site Section elevation

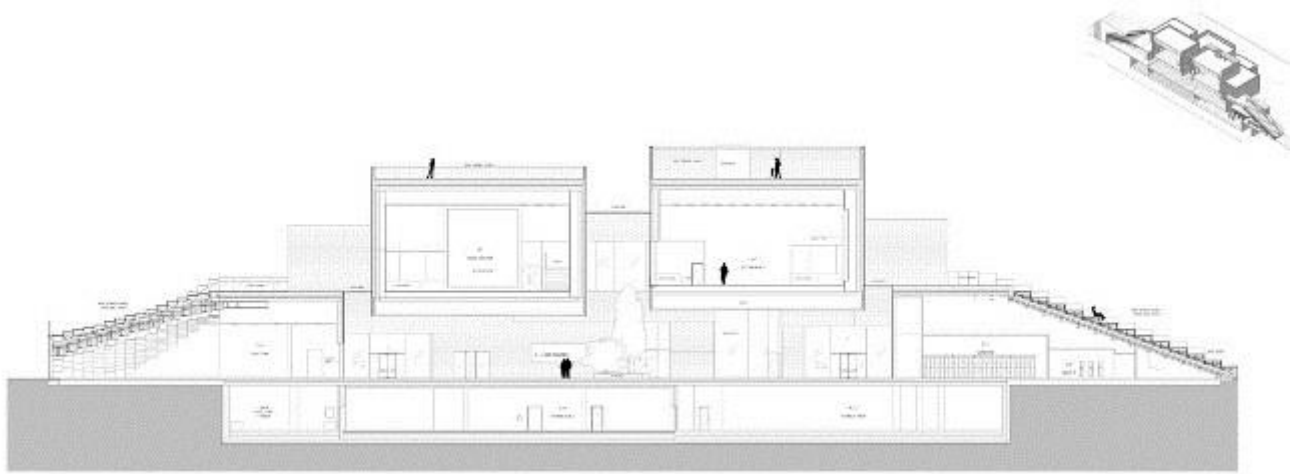


Fig
1.17, Site Section of the museum

“All activities in the house are related to our LEGO philosophy that learning through play promotes innovation and creativity. Play runs through the LEGO Group’s DNA, and it is really brought to life in LEGO House. Everything from experience zones and outdoor areas to our restaurant concepts is based on play and creativity, so no matter what you do in LEGO House, it will have something to do with playing.”

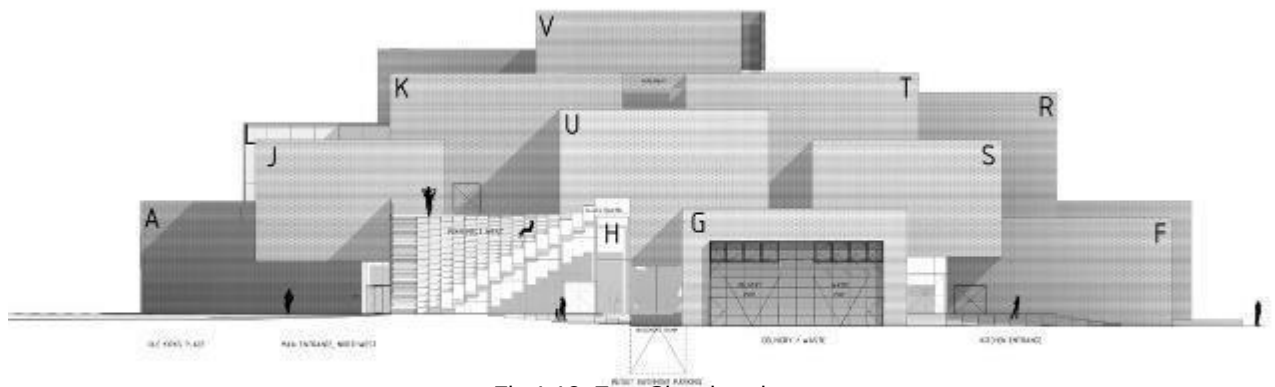


Fig 1.18, East Site elevation

2.2 MUSEUM OF ISLAMIC ARTS



Fig 2.1, Exterior view of the museum of Islamic arts

The Museum of Islamic Art is situated on the south of Doha's Corniche, Qatar in the Arabian Gulf. This museum is designed by Ar I.M.Pei who have won the Pritzker Prize. His design was inspired and it reflected the complexity and diversity of Islamic arts and architecture from 7th to 19th century around the world with austerity and simplicity.

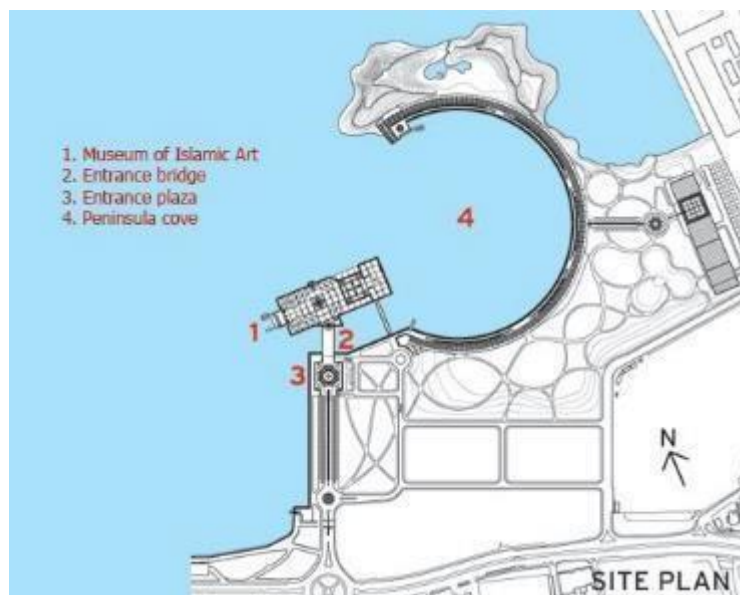


Fig 2.2, Site plan of the museum of Islamic arts

- Architect: I.M Pei
- Location: Doha, Qatar
- Design Team: PEI Partnership
- Project Area: 376,740-square-foot



Fig 2.3, Exterior view of the museum

- | | |
|--------------------|----------------------|
| 1. Entrance bridge | 8. Auditorium |
| 2. Atrium | 9. Central courtyard |
| 3. Gallery | 10. Arcade |
| 4. Main staircase | 11. West courtyard |
| 5. Atrium bridge | 12. Office |
| 6. Restaurant | 13. Prayer room |
| 7. Education wing | 14. Boat dock |

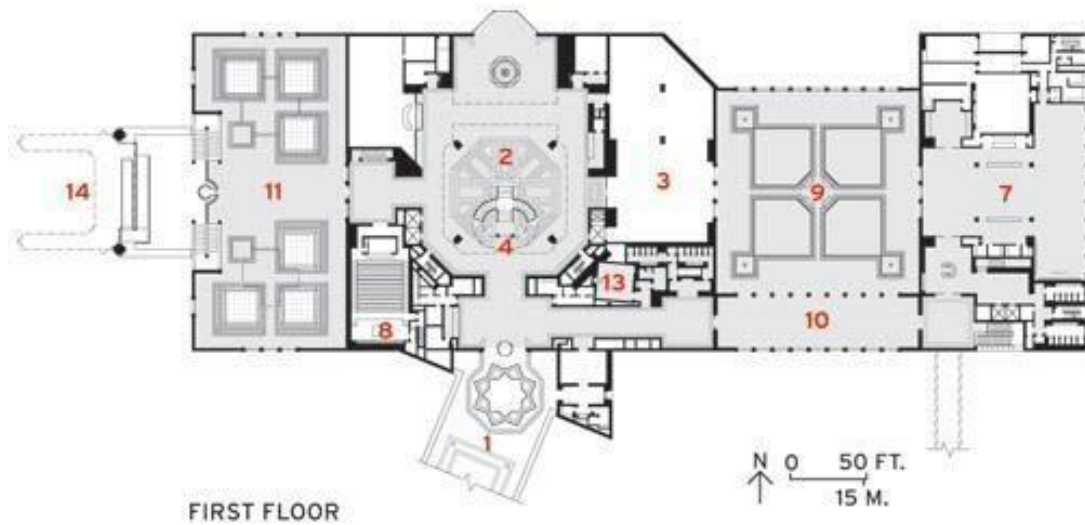


Fig 2.4, First floor plan of museum

- Project Year: 2008

DIMENSIONS:

The building has 35,500 m² distributed as follows:

- 4,225 m² exhibition space
- 3,100 m² for permanent exhibitions
- 750 m² for temporary exhibitions
- 375 m² for study galleries • ceremonial entrance and 280m bridge,

2.700 m² educational wing:

- 820 m² library
- 400 m² conservation laboratory
- 1.800 m² warehouse, 430 m² auditorium
- 380 m² bar-restaurant
- gift shop 300 m²

HEIGHTS:

- Highest point inside 50m
- outside 63m
- 45m glazed north facade
- luminous pillars at the pier 30m.

OTHERS:

- 12m diameter lamp of lights in the main atrium.
- Park surrounding the museum, including the peninsula, 26 hectares.

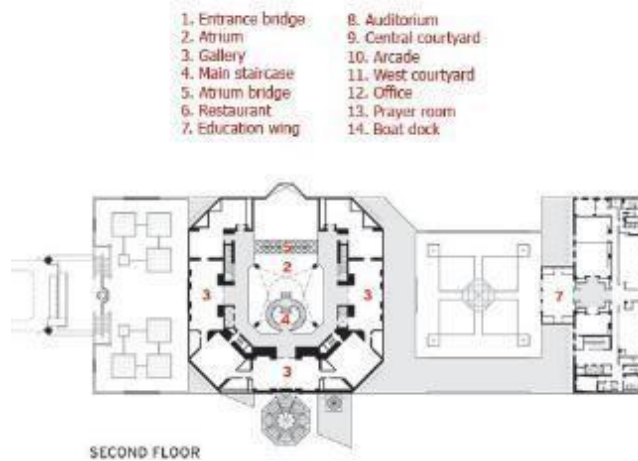


Fig 2.5, Second floor plan of the museum



Fig 2.6, Fifth floor plan of the museum

CIRCULATION:

Each level of exposure is crossed by bridges with glass floor that pass over the cafeteria of the fountain, completing the circulation route of the U-shaped balconies cantilever around the atrium. The transparency and height of the bridges that cross the atrium gives them a vertiginous appearance.

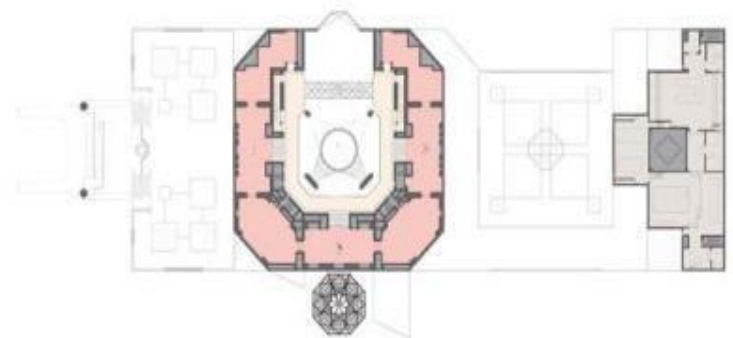


Fig 2.7, Seventh floor plan of the museum

OBJECTIVE:

- The Museum of Islamic Art is dedicated to reflecting the full vitality, complexity and diversity of the arts of the Islamic world.

- As a center for information, research and creativity, the museum aims to reach a wide global audience and serve as a hub for dialogue and cultural exchange.
- Total built-up area 45,000 m²
- Max height 60 m
- Total Exhibition Area 3,000 m²
- Temporary Galleries 870 m²
- Study Galleries 400 m²
- Library 820 m²
- Conservation & Study 400 m²
- Collection Stores 1,800 m²
- Auditorium (167 seats) 230 m²
- Restaurant 560 m²
- Shop 300 m²

A central landmark of the city Pei's holistic approach for welcoming museum visitors comprises powerful symbols which utilize sunlight to its fullest during the daytime, while employing the magical glow of illumination in the evening.



Fig 2.8, Exterior view of the museum

FOCAL POINT:



Fig 2.9, Exterior view of the museum from the entrance

Approach to building, the entire weight of the structure begins to decrease, and the forms become more imposing. The bridge, flanked by rows of tall palm trees, is placed diagonally to the entrance, which makes the stacked geometric shapes appear more

angular and the contrast between the light and the most extreme shadow.

BALANCE:



Fig 2.10, Analytical Plan



Fig 2.11, Analytical interior views

SEQUENCE:

“a severe architecture that comes to life in the sun, with its shadows and shades of color” by IM pie the sabil offered “an almost Cubist expression of geometric progression “which evoked an abstract vision of the key design elements of Islamic architecture



Fig 2.12, Exterior view of the museum

HIERARCHY:



Fig 2.13, Focal point of the museum



Fig 2.14, Sequence of the exterior view

LIGHT AND SCALE:

An ovule, at the top of the atrium, captures and reflects a pattern of molded light from within a faceted dome, allowing the rays of light to move along its surface, giving life and movement to the space below. On the beginning of the stairs, under the dome, hangs a spectacular and tubular circular chandelier with a diameter of 12m.



Fig 2.15, Interior view of the museum

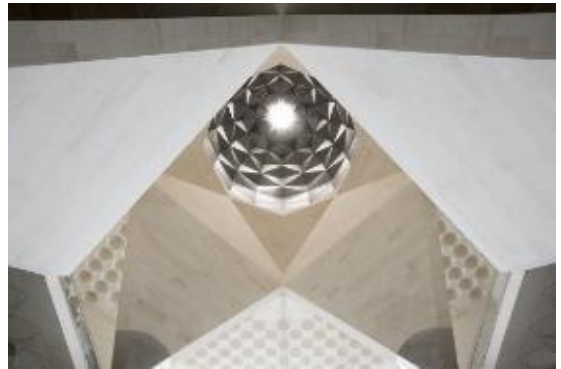
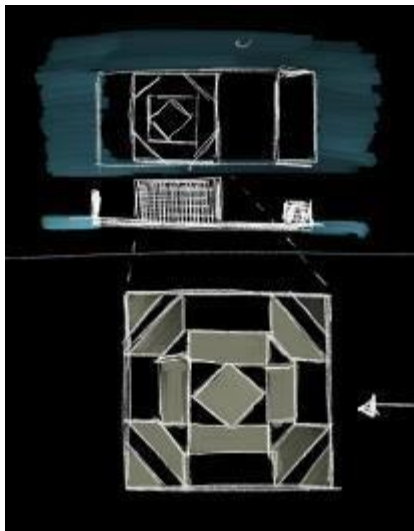
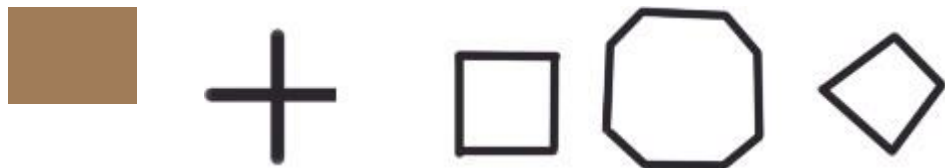


Fig 2.16, Interior view of the museum

COLOUR AND ABSTRACTION:

warm colors are used as a color psychology to provide the visitor a relaxing experience and the geometrical forms are used in different areas as an element.



The small ablutions fountain surrounded by double arcades on three sides, a slightly later addition to the architecture, is an almost Cubist expression of geometric progression from the octagonto the square and the square to the circle. This severe architecture comes to life in the sun, with its shadows and shades of color.

Fig 2.17, Schematic plan of the museum

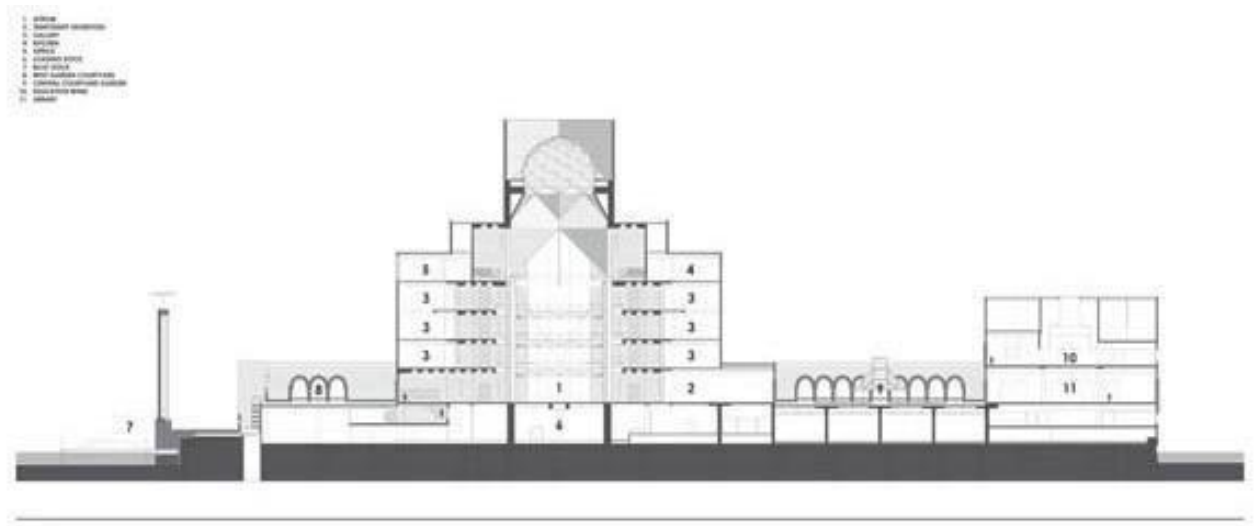


Fig 2.18, Site section

BUILDING DESIGN:

- Get inspired from Islamic Architecture around the world whose make he understand the diversity of Islamic Architecture.
- Architect found that the influence of climate and culture led to many interpretations of Islamic Architecture.
- Grand Mosque in Cordoba, Spain
- Fatehpur Sikri, India
- Umayyad Great Mosque in Damascus, Syria
- Key design element of Islamic Architecture that he found at Mosque of Ahmad Ibn Tulun in Cairo, Egypt (9 Th century) .



Fig 2.19, Exterior analytical view

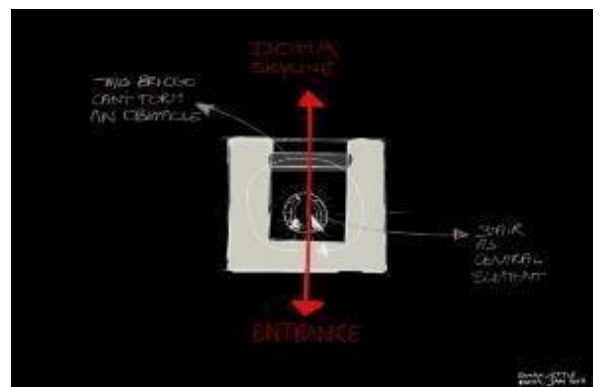


Fig 2.20, Schematic planning

KEY POINTS:

- There are loose circulation between two exhibition halls.
- A wide entrance with an extra-large entrance foyer via 3 doors from the ground floor.
- Entrance door can access by few steps as well as ramp too from the deck entrance ramp.
- All exhibition area is interconnected with each other and directly connected atrium at the center.
- Library provided in the museum in the separate educational building block up to 2 floors.
- The additional activities provided by the museum like auditorium, café, shop etc. are placed together.
- Administration area is provided on the top floor of the building.
- Services of the building are provided in the basement.
- Temporary/special exhibition space in the museum is provided on the ground floor separately from the other exhibition space and attached with the auditorium and café.
- In this museum, spiral staircase and open well staircase is used in the vertical core.
- Toilets is placed in the building in a vertical service core.
- R.C.C. coffer slab is used in most part of the building, like atrium area.
- Natural lighting is used only in passage, administration areas and library.
- No sculpture placed outside.
- In exhibition space, only artificial lights are provided.
- Focus light provided in ceiling focused on sculpture and paintings.

2.3 VIRAT-E-KHALSA

The design approach relies on the *CREATION OF UNIQUE SCENOGRAPHIC ENVIRONMENTS* that effectively engages *MULTIPLE MEDIA* to present a truly immersive experience for all audience types



Fig 3.1, Site location of the museum

LOCATION:

Virasat-e-Khalsa is a museum of Sikhism, located in the holy town, Anandpur Sahib, near Chandigarh, the capital of the state of Punjab.

- Situated in foothills of Shivalik
- Popularly known as “Ajooba”
- Site is on plateau formed by a series of sand cliff headland facing small ravine

ARCHITECT: Moshe safdie

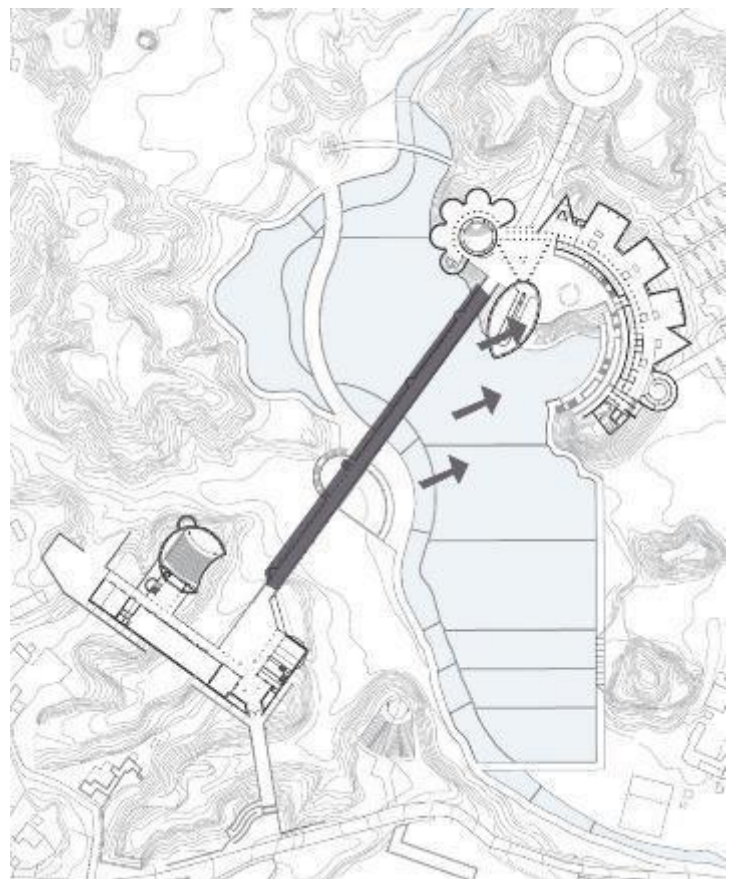


Fig 3.2, Site plan of the museum

- The design approach relies on the creation of unique scenographic environments that effectively engages multiple media to present a truly immersive experience for all audience types.

- To create an experience of this scale, the spoken word will play a role of greater significance over the written one. Thus, a trigger-based audio guide serves as a seamless overlay on the scenographic exhibit environments as the visitor moves from one exhibit and gallery to the other

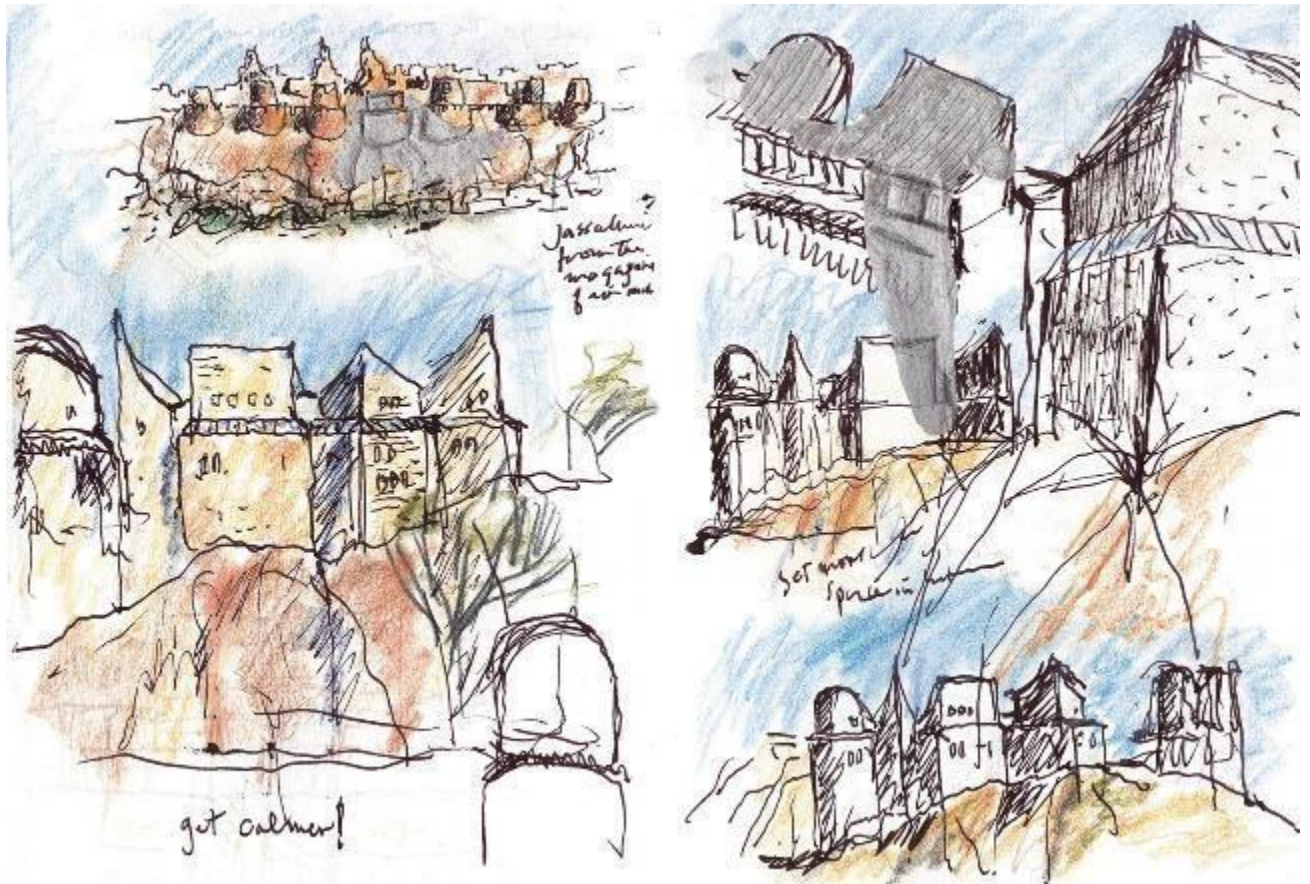


Fig 3.3, Schematic Sketches



- The design approach relies on the creation of unique scenographic environments that effectively engages multiple media to present a truly immersive experience for all audience types.
- To create an experience of this scale, the spoken word will play a role of greater significance over the

Fig 3.4, Exterior view of the Virasat-e-khalasa

written one. Thus, a trigger-based audio guide serves as a seamless overlay on the scenographic exhibit environments as the visitor moves from one exhibit and gallery to the other

Virasat-e-Khalsa is conceived as a repository of the rich heritage of the Khalsa its history and culture of the Punjab so as to inspire visitors with the vision of the Gurus, emphasizing the eternal message of the great gurus for the whole mankind.



Fig 3.5, Planning of Virasat-e-khalasa

- The museum campus is composed of two functional sets of buildings i.e. Complex A & C, connected together by a foot bridge.
- The western complex (A), forming a gateway to Anandpur Sahib, houses exhibition galleries; a two-level library cantered around a grand reading room that overlooks water gardens; a facility for storing rare archival materials; and a 400 seat auditorium.
- A 540-foot bridge from the western complex crosses a network of reflecting pools, providing access to the eastern complex (C), which houses permanent exhibitions presenting Sikh history, and culture.

COMPLEX C

COMPLEX A

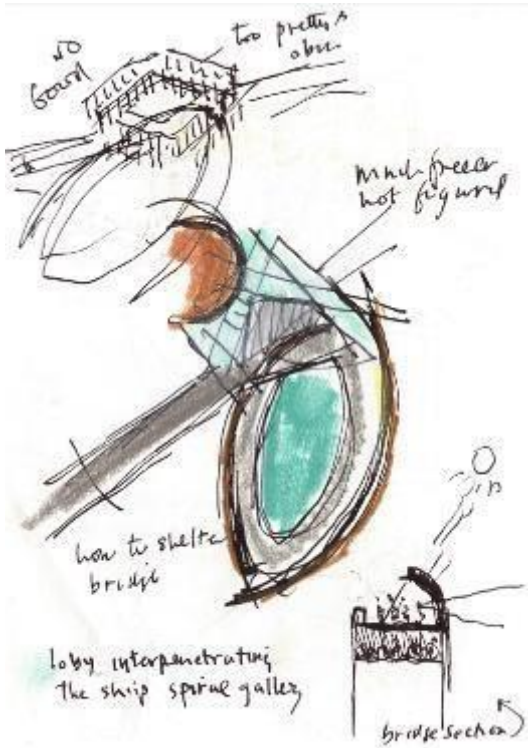


Fig 3.6, Schematic elevation of the museum

- A public restaurant is planned within the bridge structure.
- The floor of the ravine forms the centrepiece of the complex
- The buildings are to be clad in buff coloureds and stone and roofed in stainless steel that reflect the southern sunlight towards the Gurudwaras.
- Strong geometric forms of walls, which include curved and rectangular shapes, contrast with the amorphous forms of the surrounding landscape. A penchant for curves is evident in the stainless steel clad rooftops with a double curvature effectively reflect the sky.

COMPLEX B



Fig 3.7, Exterior view of the museum



Fig 3.8, Bridge connecting Complex A

and B

The buildings consist of a series of tower-like shafts — cylindrical, square and triangular in shape that rises out of the sand cliffs. Sheathed with hand-chiseled Gwalior sandstone of the same colour as the hills, they evoke the fortress architecture of Punjab and Northern India. Rhythmic columnar arcades, which traditionally contain the Gurdwara courtyards and ceremonial pools, weave together the tower-like shafts and terraces towards the valley in a series of hanging gardens, which gently descend towards the water

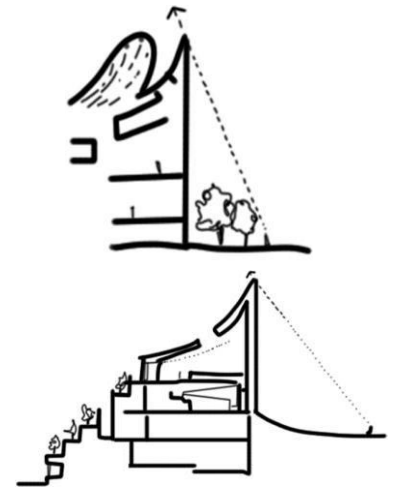
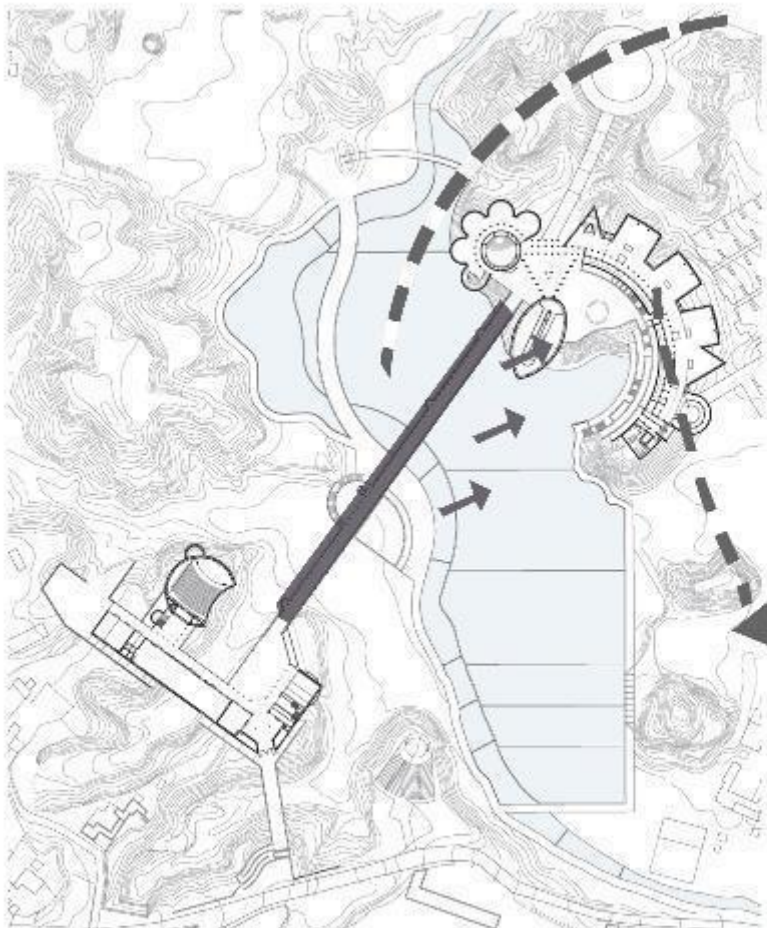


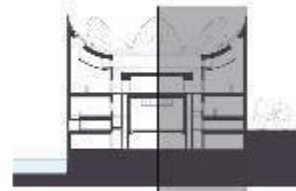
Fig 3.9,
Schematic section of the
building



FOCAL POINT: The site is museum access through the passage which provides the entire view of the museum and the surroundings



BALANCE:



The site is not entirely symmetrical blocks of the building are symmetrical which provides gives a uniform but yet an abstractive perspective

SEQUENCE:

The building skyline provide a rhythmic pattern which the visitors an amazement

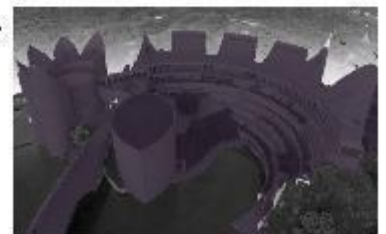
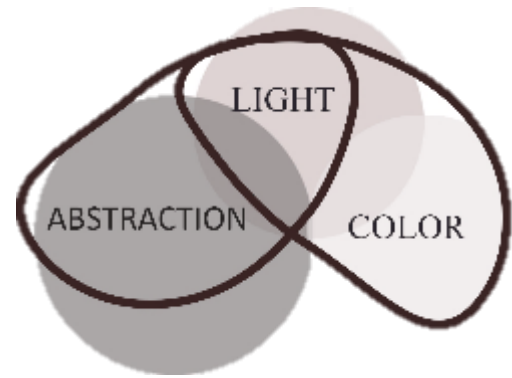


Fig 3.10,
Visual analysis of the building

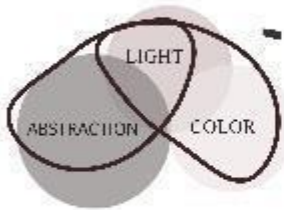


MATERIAL USED

- Clad with local sandstone and evoking the fortress cities of Rajasthan, Gwalior, and Punjab, the Centre acknowledges the Sikh's history as celebrated warriors.
- The upwardly curving roofs of the museum's tower like galleries are covered in stainless steel, designed in counterpoint to the rich tradition of gold domes that crown sacred Sikh buildings such as the Golden Temple in Amritsar.

ABSTRACTION:

Abstraction of the work is done in a manner where the context is displayed with the presence of light in respect with the color to narrate the story.



LIGHT:

Light inside the museum provides a sense of life inside the building. spectrum of light with respect to color is mainly used inside the building

COLOR:



Color psychology is used to deliver the essence and the emotion of the visitor



SCALE & PROPORTION:

To create an experience of this scale, trigger based audio guide serves as a seamless overlay on the scenographic exhibit environments as the visitor moves from one exhibit and gallery to the other.



Fig 3.11, Visual analysis of the building

2.4 INCHEON CHILDREN SCIENCE MUSEUM



Fig 4.1, Exterior view of Incheon Children science museum



Fig 4.2, Site plan of the museum

Architects: Yooshin Architects

Location: Incheon, South Korea

Area: 14998.0 m²

Year: 2011

The place was a land where the form and quality were changed for its size as much as the capacity needed could be filled with even if it was wide enough to make the exterior space. The volume placed at the boundary between a city and

nature created each external space at the east and west where the form and quality were not changed.

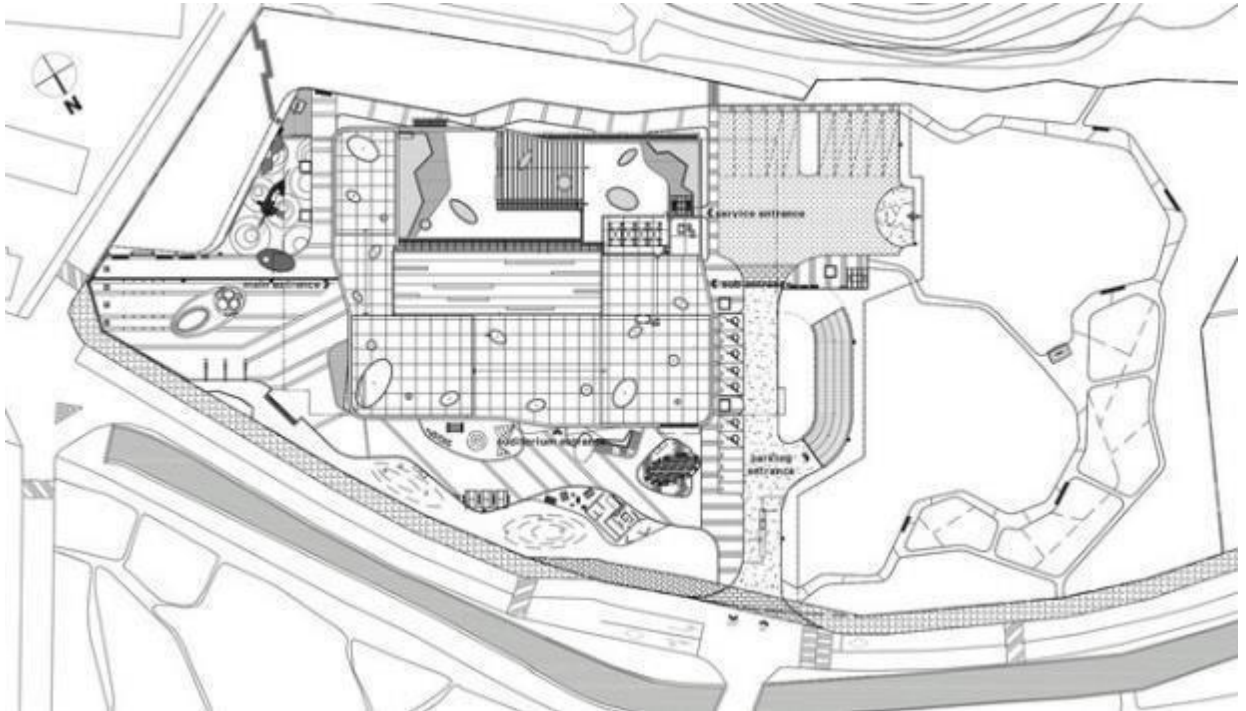
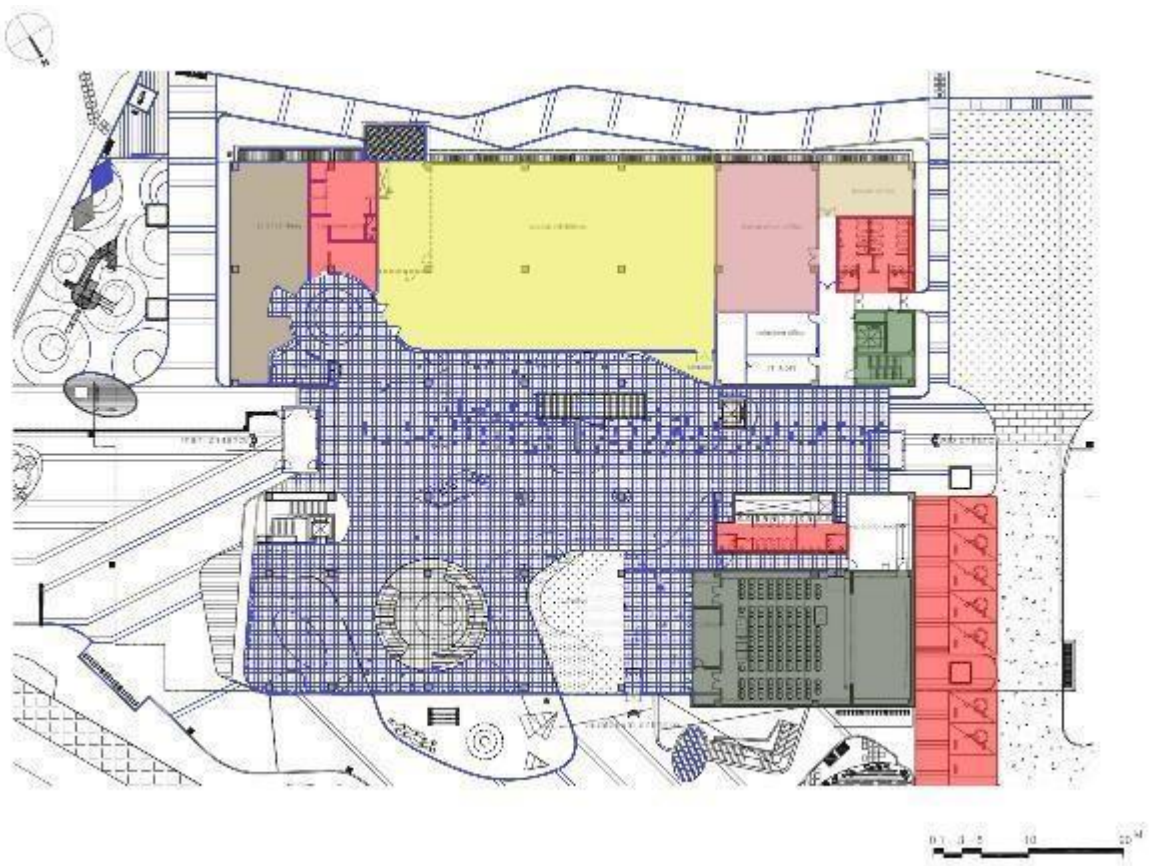


Fig 4.3, Interior views of the museum

CONCEPT

The project was started from a question how to defined children, it was pointed out that children had good abilities which they learned knowledge with their mind and bodies





- Circulation

- Toilets

- Office

- Library



- Exhibition

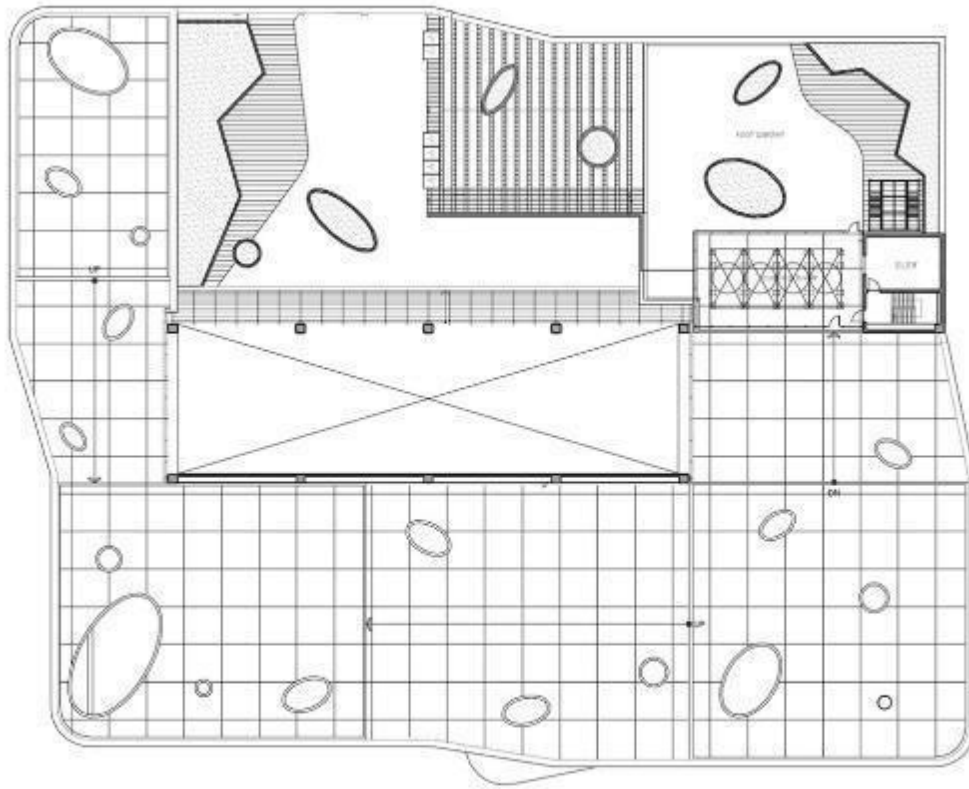
- GM

- Entry

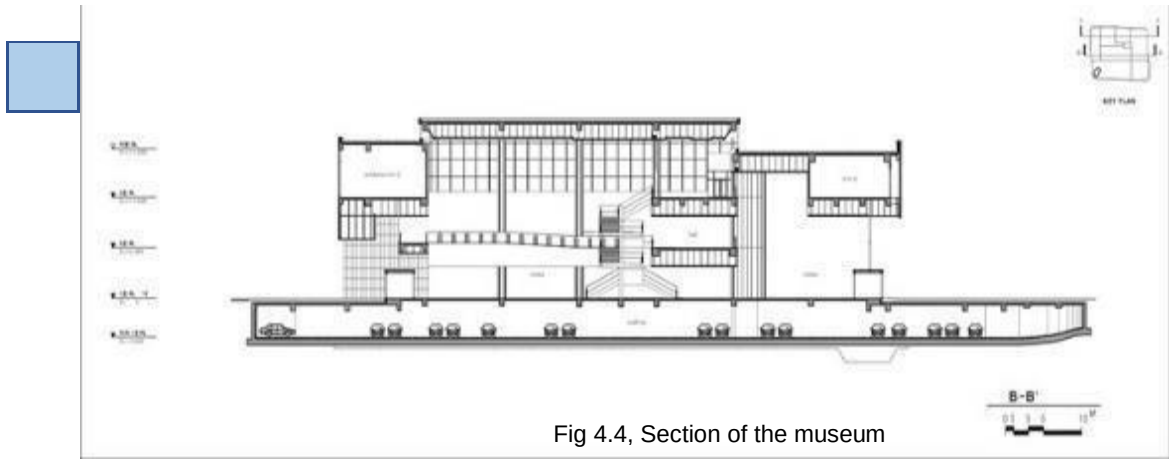
- 3d mutiplex



A vesicular opening was relaized through the LUMBER PANEL with high density in an imagery work of a sponge.it is not limited to the outer skin without any function of an exterior, but exert influence with the relation with the quality of the space with a volume



The space contained with a volume was limpidly made not to become an obstacle which blocked the external space created in this way and the relation with an experience place for a ecology that could be cut off from the entry plaza and additional external space was also created as an enough outdoor exhibition space on the north way side was constructed



- Circulation

- Vertical connection

- Exhibition

- Toilets -

A.H.U

- Preparation space

- Auditorium

2.5 COLLIDER ACTIVITY CENTER

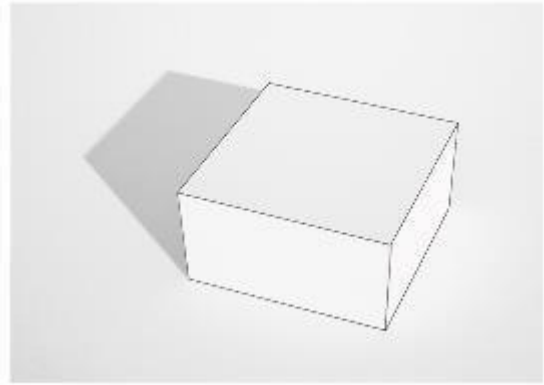


By creating a space which is open onto the city and welcoming for visitors, the proposal for the Collider Activity Center by SO-AP architects intends to be a place of importance in the city of Sofia. The arrival of the underground, the two new shopping malls and the future creation of the Collider Activity Center will make this site a place of importance in the city of Sofia.



Fig 5.1, Aerial view of the museum

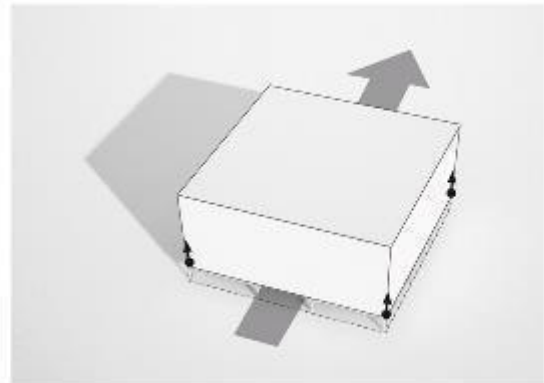
The project is based on a simple geometry that fits to different wills of the program. this cubic volume just located in the axis of the plot becomes an hiding element between the city and the park of the Collader Activity Center



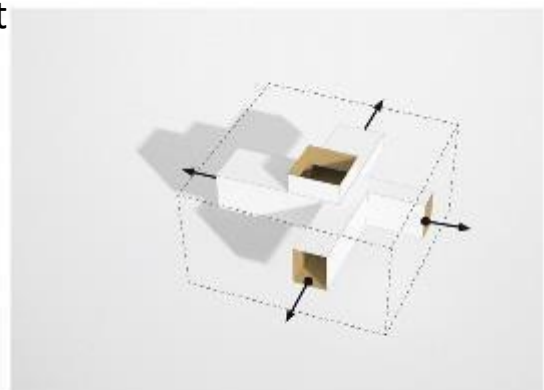
The finished volume is a simple volume adapted to the program and open on its context .it has appereance of a machine but a green heart



At ground level the cube come to lift onself to let the esplanade enter into the lobby. Instead of hiding the park and the landscape the cube becomes meeting point the park and its surroundings



The illustration to this appointment is high the green house. This element work like a public space with all the features of a garden .this place opens on all sides of the cube with views on the park



The building is imposing and compact. It literally gets off the ground floor to allow the street space going through the lobby and to arrive into the park. The park provides a first leveled and wooded part in order to shelter the open summer stage and the exterior recreational swimming pool, i.e. all the programs that produce noise. In this way, there are three distinct atmospheres into the site.



Fig 5.2, Interior view of the museum

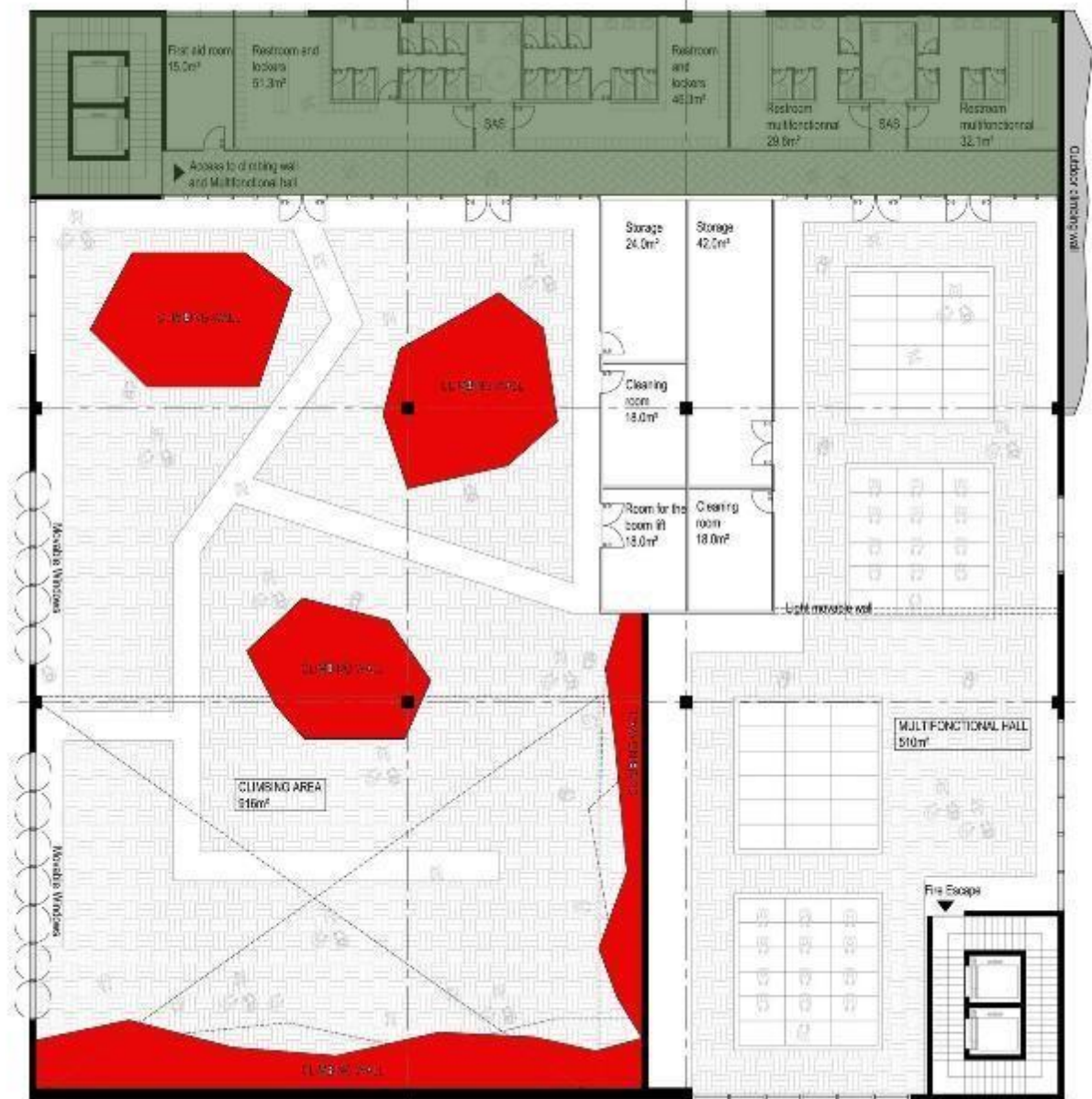


Fig 5.3, Analytical ground floor plan

The first level is a multifunctional hall, and the high climbing area and locker rooms are treated as a long traffic lane serving these two elements of the program. Along this lane, large openings offer views on the activity spaces. It is a transitional space in which one's prepares to excel. The 2nd level is structured around the green house. The most living elements of the program are there - the coffee shop and its terrace with an easy connection from the high climbing area. This space also offers an outdoor secure space directly connected to Funtopia. The green house is treated as a warm public place, crossed by a high climbing wall.

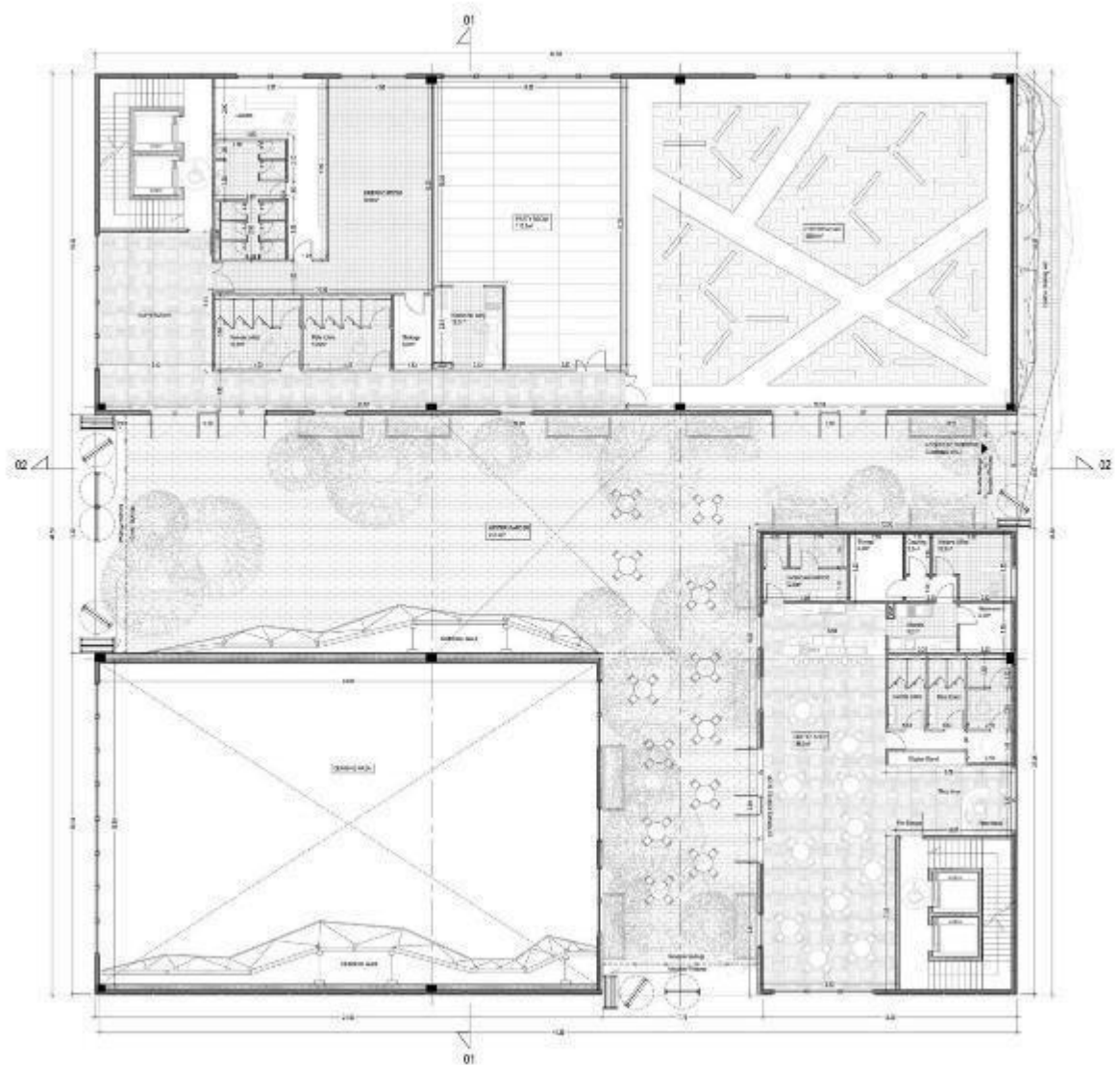
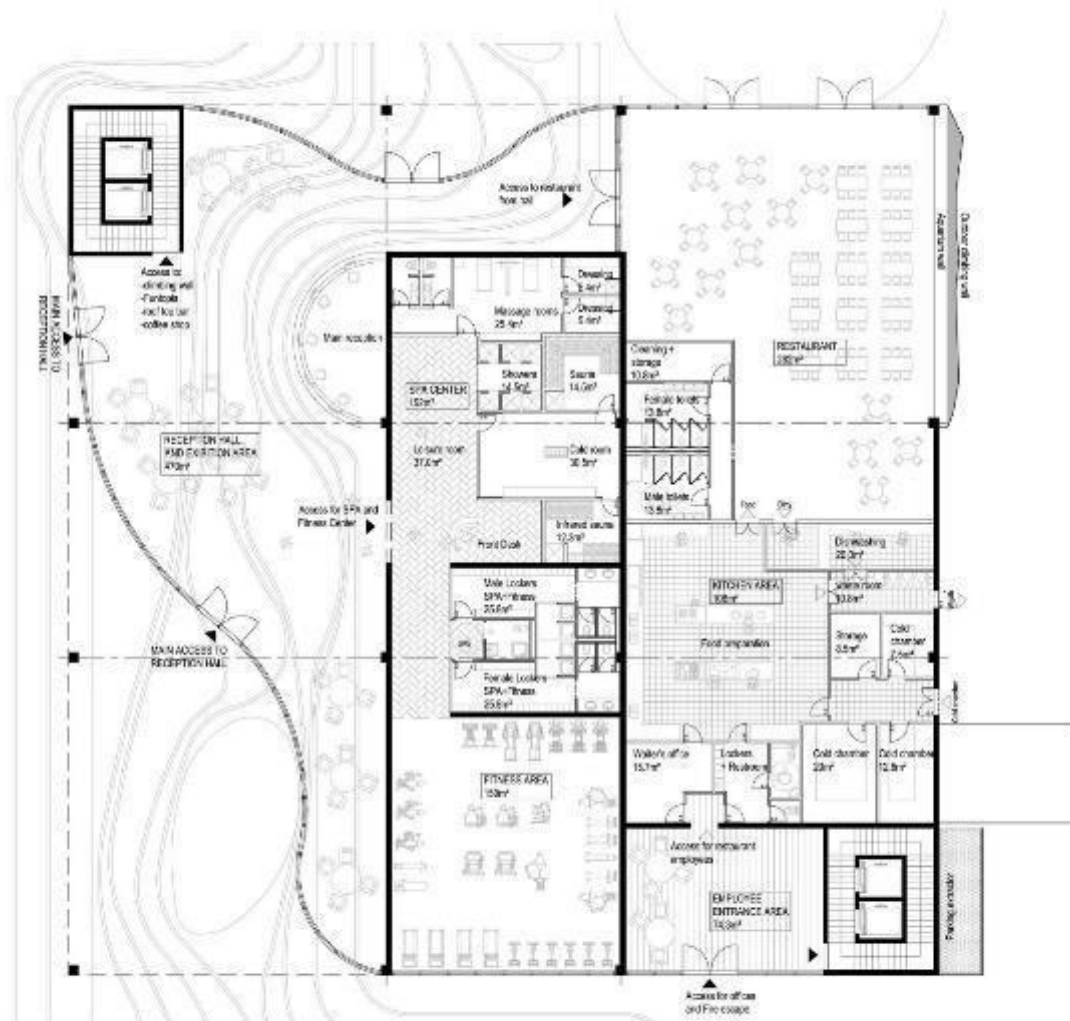
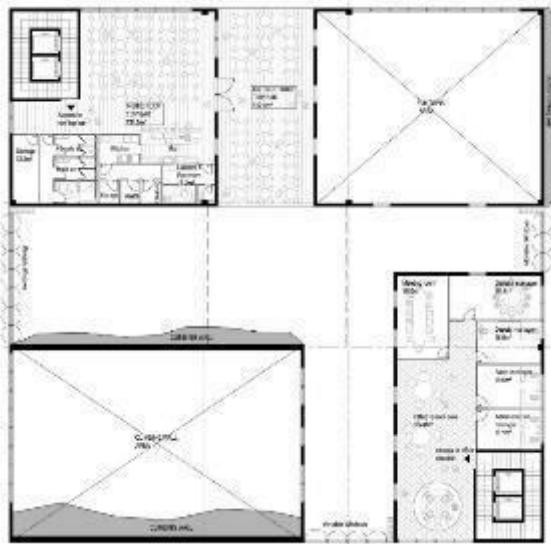


Fig 5.4, Second floor plan

At the 3rd level we find the roof top bar and the management board of Walltopia. The roof top bar offers views on the green house, its climbing wall, Funtopia, the park and beyond them on the Vitosha. At the 4th level, all the offices of Walltopia share a large space illuminated by a patio in its center with views on the Funtopia, the green house, the climbing wall etc... A terrace is connected to the Leisure Room Kitchen in order to allow employees to relax and enjoy the views on the Vitosha.



The basement includes 85 parking spaces and most of the technical facilities of the project. The parking is accessible from the service area at the bottom of the eastern facade of the building. It also serves as a delivery area for the restaurant and is a second access for the firefighters.

The project is handled with a facade module of 1.50m with three different combinations: An opaque steel module including an insulation, a glazed module, and a glazed module with a partial shadowing part made of perforated metal. This system allows having a low cost production and an easy implementation on site. It participates to the thermal management of the building and gives life to the facade.

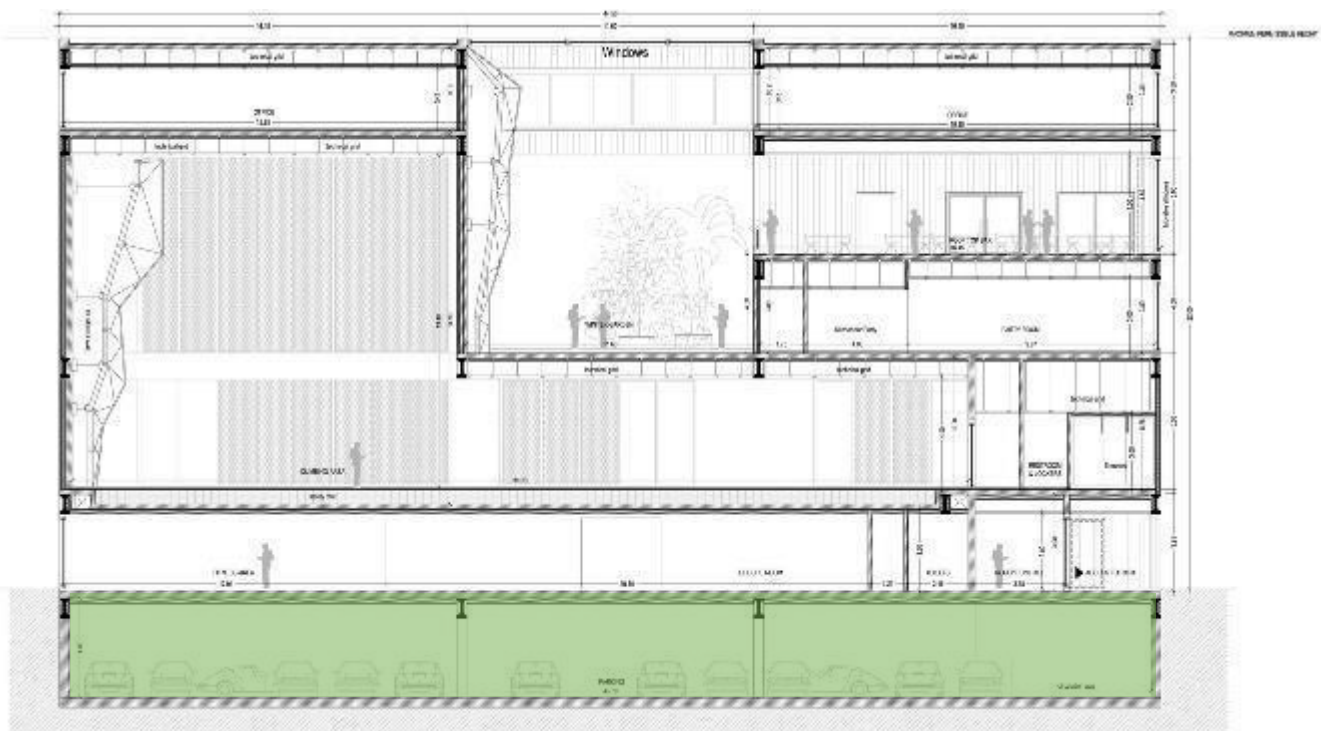


Fig 5.5, Section showing the interior interactive activities

In the Green House and the High Climbing Area, the glazed modules operate with a different mechanical system. The module can rotate and slide in order to be stored on the sides. This system allows opening these spaces widely in order to ventilate them.

Taking into account the contextual information - climatic conditions in Sofia and site configuration - the structural constraints led us to design a compact building, with partially opaque facades. We work with a concrete structure because of its numerous properties and with low heightened beams. The concrete structure is

visible from almost all parts of the building. The Green House plays an important role in the thermal comfort of the building, because it functions as a buffer space and a thermal controller: as it can be opened widely, it can benefit from heat gains in winter and participates in the ventilation of the building in summer

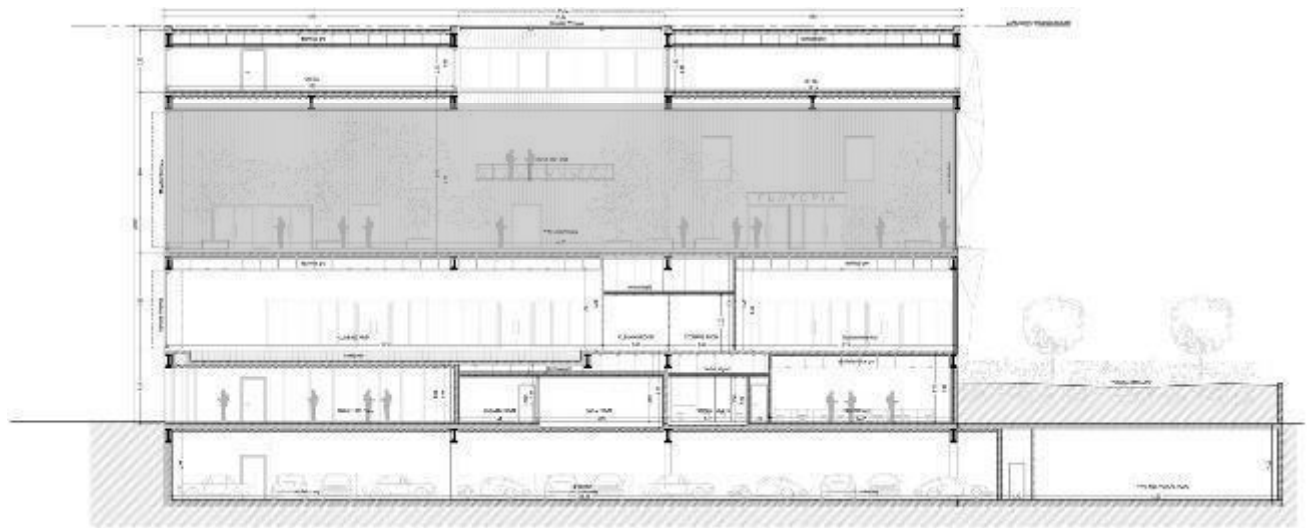


Fig 5.6, Section of the building

3. STANDARDS

- Standards are referred from TNCD & BR, Neufelds and TSS.
-

3.1 ADMINISTRATION

3.1.1 Planning

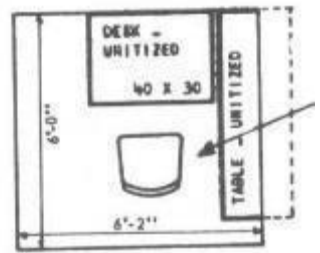
Social areas

Canteens or cafeterias (→ Catering, p. 174 ff.) are mostly operated as units by outside companies. Location near the reception and outside the access control allows outside visitors in.

Tea kitchens should be as near to the workstations as possible and connected with communication zones. For every approx. 50–100 workplaces, one ~10 m² kitchen.

Toilets

Sanitary facilities are to be provided in accordance with the Workplace Regulations (→ p. 270) and separation between the anteroom with washbasins and the actual toilets is important. A good ratio is one toilet unit per 50–80 workstations. Space requirement ~0.6–0.8 m² per workstation.



FIGURATION 13-A - 37 SQ. FT.

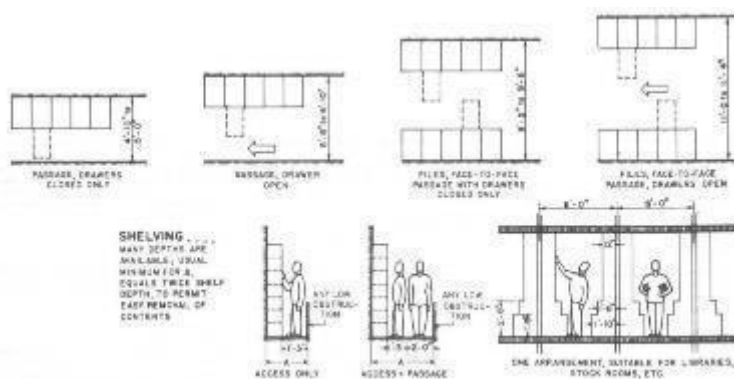
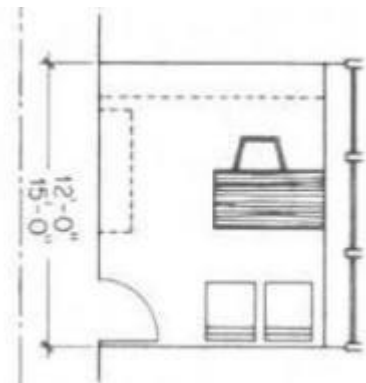
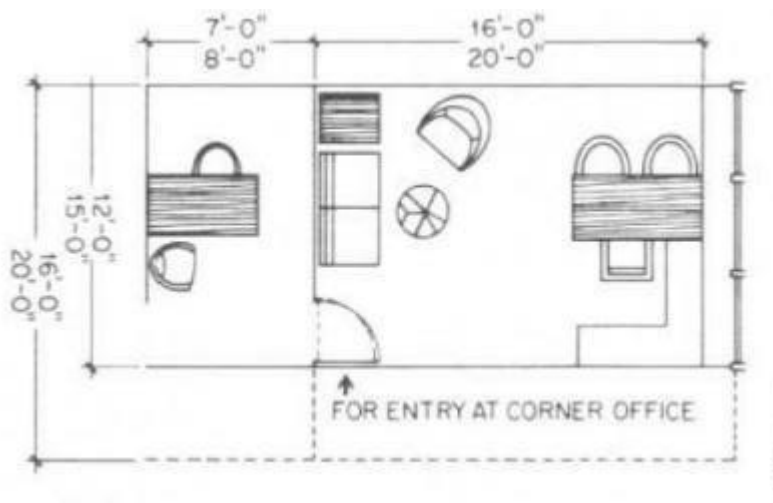


Fig. 3. Standard clearances for layout and letter-sized files.

2.1.2 Sanitation

3.	Urinals	Nil upto 6 persons 1 for 7-20 persons 2 for 21-45 persons 3 for 46-70 persons 4 for 71-100 persons From 101 to 200 add at the rate of 3%; For over 200 persons add at the rate of 2.5%.	--
4.	Wash Basins	One for every 25 persons or part thereof	One for every 25 persons or part thereof
5.	Drinking water fountains	One for every 100 persons with a minimum of one on each floor	One for every 100 persons with a minimum of one on each floor
6.	Cleaner's Sinks	One per floor minimum; preferably in or adjacent to sanitary rooms.	--
7.	Executive Room / Conference Hall	Toilet Suite (1 WC, 1 washbasin, optional shower for 24 hr usage) Unit could be common for Male / Female or separate depending on the number of user of each facility	

Note: One water tap with drainage arrangements shall be provided for every 50 persons or part thereof in the vicinity of water closet and urinals.

3.2.1.1 Parking

(5) Other Offices including regional offices of banks, etc.

(A) Corporation or Municipal Areas	(B) Panchayat Areas
1 car space for every 100sq.m of floor area or part thereof and 1 two wheeler space for every 25sqm of floor area or part thereof	1 car space for every 100sq.m of floor area or part thereof and 1 two wheeler space for every 25sqm of floor area or part thereof
Visitors Parking: In addition to the parking spaces specified above, parking spaces for visitors shall be provided to the extent of 10% of the number stipulated above subject to a minimum of 1 car space and 1 Two wheeler space.	

3.2.2 MUSEUM

3.2.2.1 Planning

3.2.2.2 View Angle

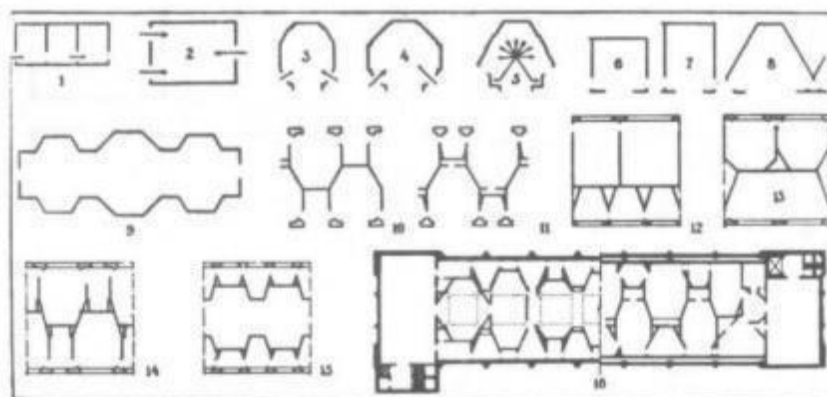
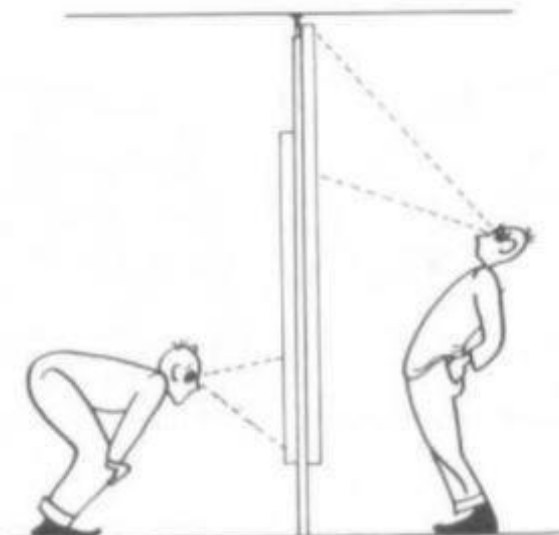
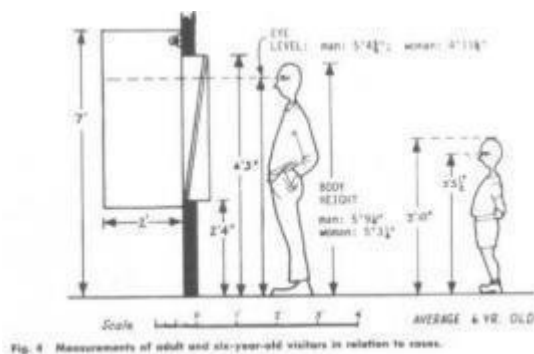
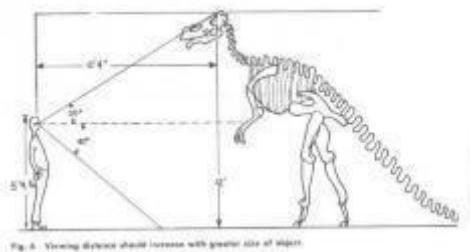
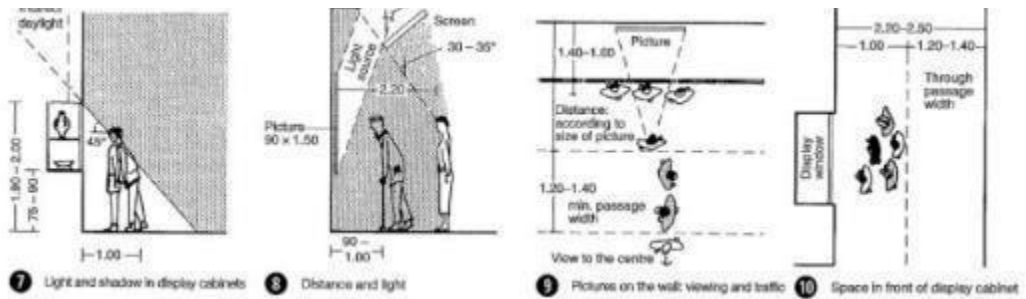
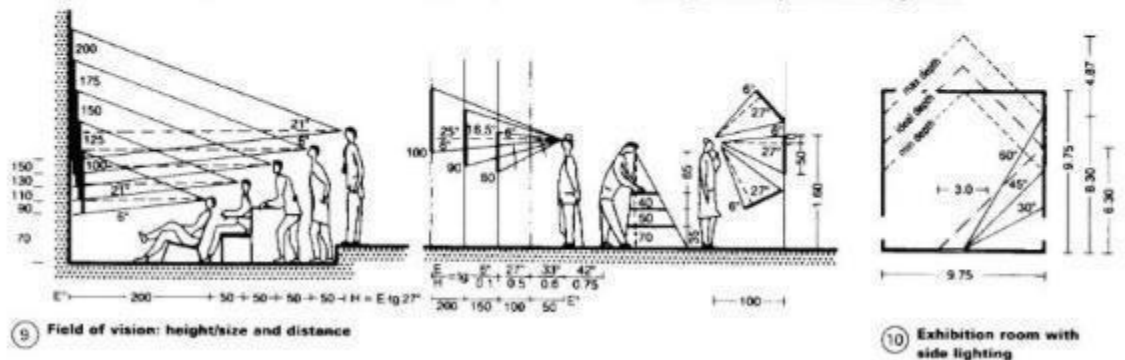
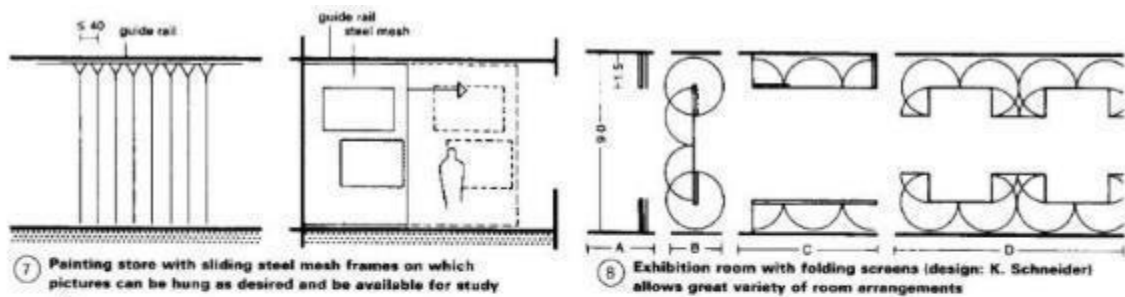


Fig. 2 (a) to (d) Floor plans for the location of doors in relation to the use of space. (a) 1 - Traditional location of doors, 2 to 8 - Secondary doors, 9 to 15 - Polygonal enclosures.



3.2.2.2 Lighting

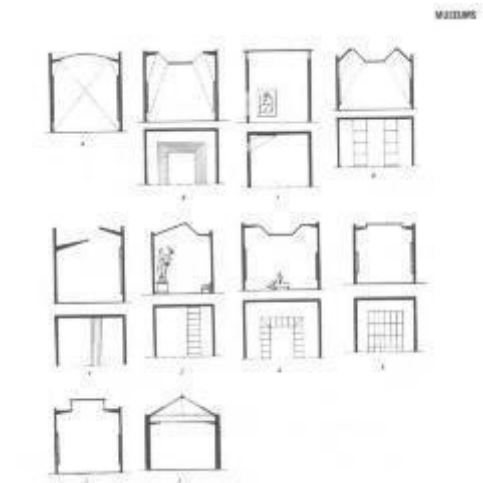
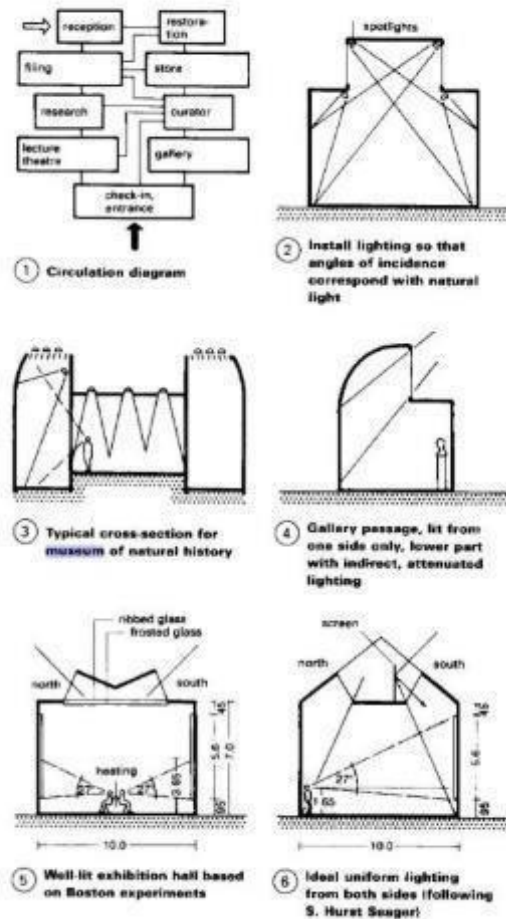


Fig. 1. Distance estimate to crossing point (spiral point) in Zone within 30 m of three points within Zone along 100 m of Zone center.

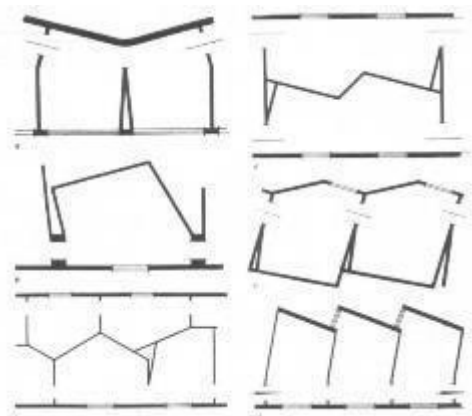
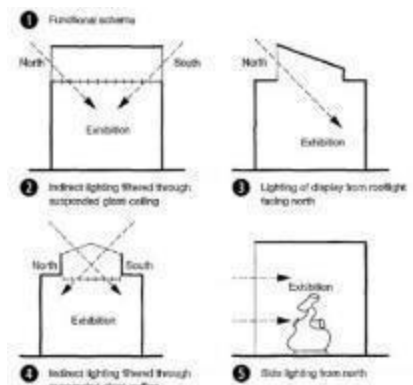


Fig. 2. Diffusion wave of diffusion coefficient curve.

3.2.2.2 sanitation

Table:9 Sanitation Requirements for Assembly Buildings (Art, Galleries, Libraries and Museums)

Sl. No.	Sanitary Unit	For Public		For Staff	
		Male	Female	Male	Female
1.	Water Closet (W.C.)	One for 200 persons upto 400 persons. For over 200 persons, add at the rate of 1 per 250 persons or part thereof	One per 100 persons upto 200 persons. For over 200 persons, add at the rate of 1 per 150 persons or part thereof	One for 1-15 persons. Two for 16-35 persons	One for 1-12 persons. Two for 13-25 persons, add at the rate of 1 per 5 persons or part thereof
2.	Ablution Taps	One in each W.C.	One in each W.C.	One in each W.C	One in each W.C
3.	Urinals	One for 50 persons or part thereof	--	Nil upto persons One for 7-20 persons Two for 21-45 persons	--
4.	Wash Basins	One for every 200 persons or part thereof. For over 400 persons, add at the rate of 1 per 250 persons or part thereof.	One for every 200 persons or part thereof. For over 200 persons, add at the rate of 1 per 150 persons or part thereof	One for 1-15 persons Two for 16-35	One for 1-12 persons Two for 13-25 persons
5.	Cleaner's Sink	One per floor, minimum			
6.	Drinking Water Fountain	One per 100 persons or part thereof			
7.	Shower/ Bath	As per each kitchen			

3.2.3.1 Shelf

TABLE 5 Book Shelving Capacity (Approx.)

No. of 2 1/2 inch centers	Single-face sections			Double-face sections			Linear ft. of 2 1/2 inch shelving sections
	High - 1 shelves	Medium - 5 shelves	Counter - 3 shelves	High - 7 shelves	Medium - 5 shelves	Counter - 3 shelves	
1	150	105	65	205	270	130	3
2	300	210	130	410	540	260	6
3	450	315	195	615	810	390	9
4	600	420	260	820	1,080	520	12
5	750	525	325	1,025	1,350	650	15
6	900	630	390	1,230	1,620	780	18
7	1,050	735	455	1,435	1,890	910	21
8	1,200	840	520	1,640	2,160	1,040	24
9	1,350	945	585	1,845	2,430	1,170	27
10	1,500	1,050	650	2,050	2,700	1,300	30
11	1,650	1,155	715	2,255	2,970	1,430	33
12	1,800	1,260	780	2,460	3,240	1,560	36
13	1,950	1,365	845	2,665	3,510	1,690	39
14	2,100	1,470	910	2,870	3,780	1,820	42
15	2,250	1,575	975	3,075	4,050	1,950	45
16	2,400	1,680	1,040	3,280	4,320	2,080	48
17	2,550	1,785	1,105	3,485	4,590	2,210	51
18	2,700	1,890	1,170	3,690	4,860	2,340	54
19	2,850	1,995	1,235	3,895	5,130	2,470	57
20	3,000	2,100	1,300	4,100	5,400	2,600	60

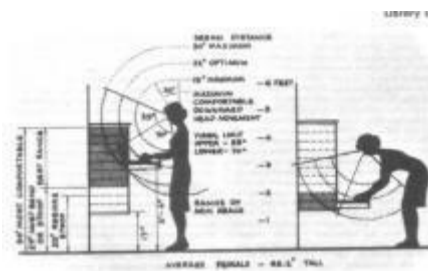


Fig. 1. Optimal shelving conditions for adults.

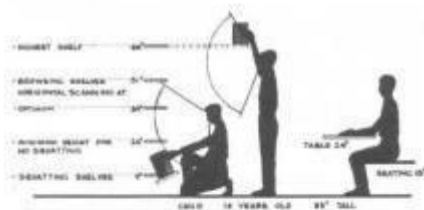


Fig. 2. Optimal shelving conditions for teenagers.

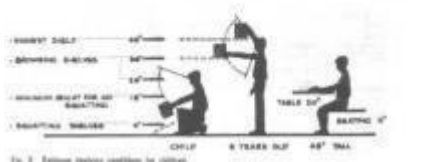


Fig. 3. Optimal shelving conditions for children.

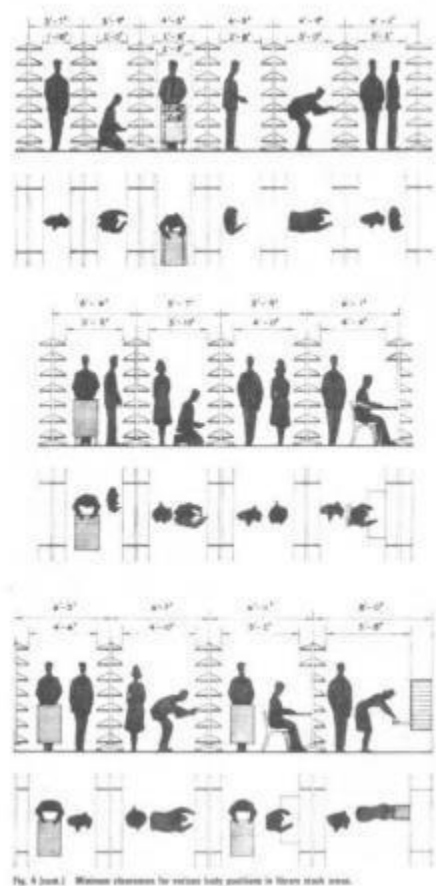
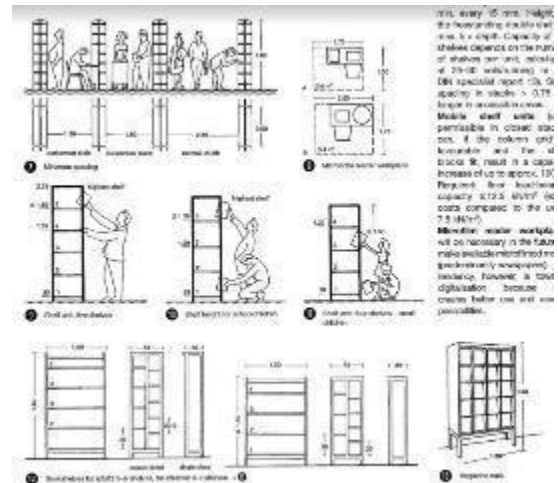
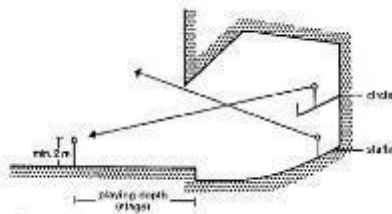


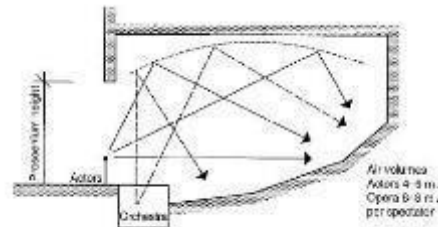
Fig. 4 (cont.) Minimum clearances for various body positions in library stacks.

3.2.4 AUDITORIUM

5 Effect of perception and properties of the proscenium arch



6 Tilted floor and view of stage



7 Acoustics must be accepted through appropriate measures like ceiling shape or acoustic 'cells' → p. 220

Category	Item	Value	Unit	Notes
Sound	Sound level (dB)	100	dB	Sound level at 1 meter
	Sound level (dB)	110	dB	Sound level at 1 meter
Vision	Visual angle (deg)	30	deg	Visual angle at 1 meter
	Visual angle (deg)	45	deg	Visual angle at 1 meter
Air	Air volume (m³)	100	m³	Air volume at 1 meter
	Air volume (m³)	110	m³	Air volume at 1 meter
Floor	Floor area (m²)	100	m²	Floor area at 1 meter
	Floor area (m²)	110	m²	Floor area at 1 meter
Seating	Seating capacity	100	persons	Seating capacity at 1 meter
	Seating capacity	110	persons	Seating capacity at 1 meter
Stage	Stage width (m)	100	m	Stage width at 1 meter
	Stage width (m)	110	m	Stage width at 1 meter
Orchestra	Orchestra width (m)	100	m	Orchestra width at 1 meter
	Orchestra width (m)	110	m	Orchestra width at 1 meter

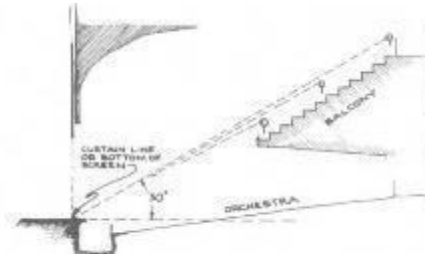
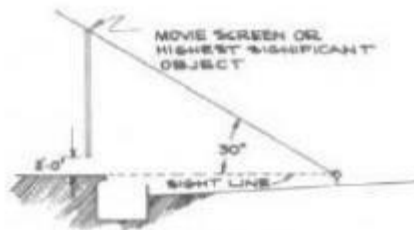
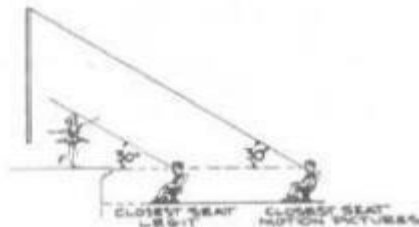


Fig. 19 Maximum tolerable draught angle from below



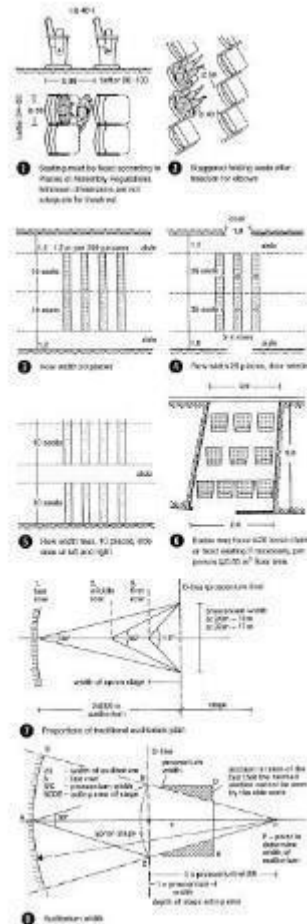
(a)



(b)



(c)



1. Front of the house
2. Stage and seating space
3. Back of the house

1. The prefunction lobby
2. Box office
3. Cloak rooms
4. Waiting lounge
5. Toilets
6. F&B Bar

Sl. No.	Sanitary Unit	For Public		For Staff	
		Male	Female	Male	Female
1.	Water Closet	One for 100 persons upto 400 persons. For over 400 persons, add at the rate of 1 per 250 persons or part thereof	Two per 100 persons upto 200 persons. For over 200 persons add at the rate of 1 per 100 persons or part thereof	One for 15 persons. Two for 16-35 persons	One for 1-12 persons. Two for 13-25 persons add at the rate of 1 per 6 persons or part thereof
2.	Ablution Taps	One in each W.C.	One in each W.C.	One in each WC	One in each WC
3.	Urinals	One for 50 persons or part thereof	—	Nil upto 6 persons. One for 7-20 persons Two for 21-45 persons	—
4.	Wash Basins	One for every 200 persons or part thereof.	One for every 200 persons or part thereof	One for 1-15 persons Two for 16-35	One for 1-12 persons Two for 13-25 persons
5.	Drinking Water Fountain	One per 100 persons or part thereof			
6.	Cleaner's sink	One per floor			
7.	Shower / Bathing	As per trade requirement			

44

(12) Auditorium, Kalyana Mandapams, Cinema Halls

(A) Corporation/ Municipal Areas	(B) Panchayat Areas
1 car space and 1 two wheeler space for the every 20sq.m of Auditorium/Kalyana Mandapam area or part thereof	1 car space and 1 two wheeler space for the every 50sq.m of Auditorium/Kalyana Mandapam area or part thereof

3.2.5 RESTAURANT

TABLE 1 Square Feet per Seat Used for Various Types of Food Operations

Type of operation	Square feet per seat
Cafeteria, commercial	18-18
Cafeteria, college and industrial	12-15
Cafeteria, school lunchroom	9-12
College residence, table service	12-15
Counter service	18-20
Table service, hotel, club restaurant	15-18
Table service, minimum eating	11-14
Banquet, minimum	10-11

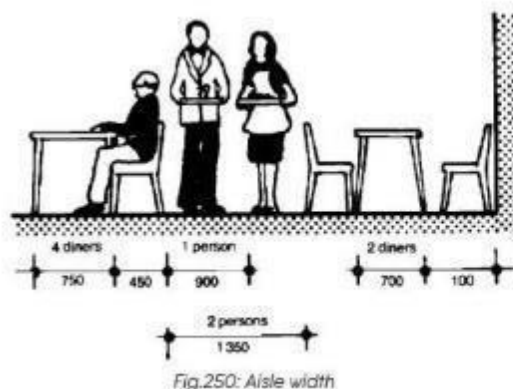


Fig.250: Aisle width

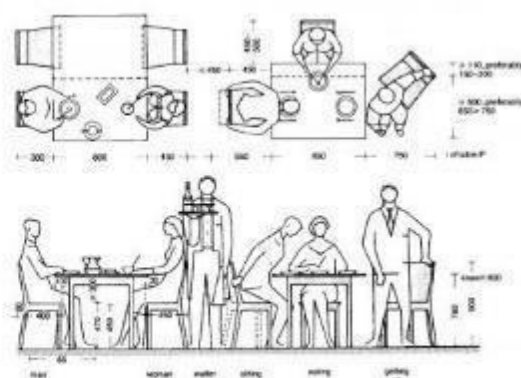
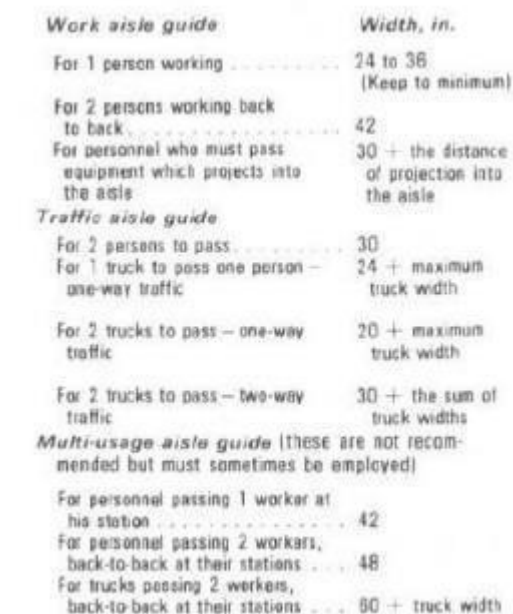


Fig.252: Table seating with dimensions

Open-air theatre

- Prevailing noise conditions should not exceed 45 dB on 'A' scale.

- The amphitheater should be so located that wind direction is towards the audience from the stage.

- Seating should not face the sun as this may cause discomfort to spectators.

- Backstage wall should be made reflective and broken into convex shaped surfaces.

- Overall shape should be flat in plan; however, if it is desired to be concave, it should be broken into convex surfaces which should be between 90 to 180 cm in width.

- Depth of stage should be arranged to suit individual requirements; where it exceeds 6 m, it is necessary to treat backstage wall acoustically.

- A ceiling reflector should be provided for directing the sound to the rear seats. This reflector may be hard reflecting surface

slanting at a the audience sound-

stage. Even if

as

amplification

case the number

600 or

more than 45 to

level of 80 dB must be maintained over the entire listening area.

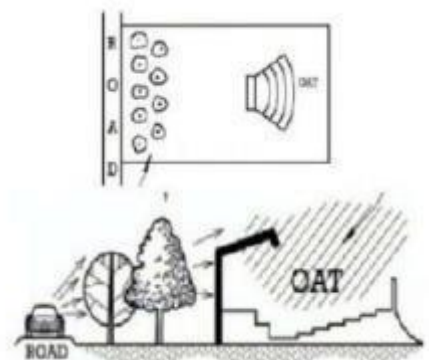
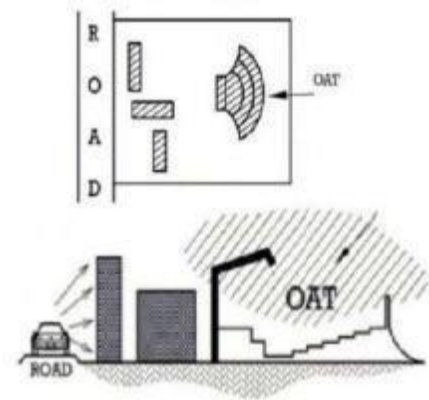
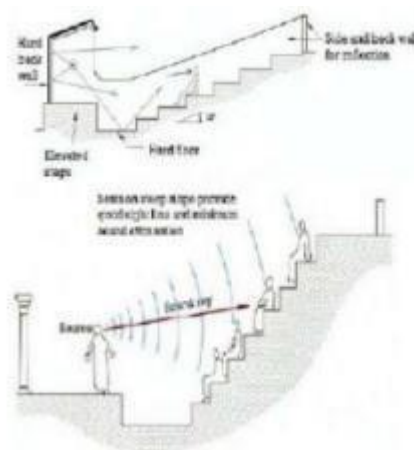


Fig 2.13 - Trees acting as noise barrier



suitable angle towards and fixed over the main originating area of the reflectors are provided recommended sound should be resorted to in of audience exceeds background noise is 50 dB. An average

Gallery Spaces :

-

-
- A diagram of a 2D environment with a black border. It contains several obstacles represented by black lines: a vertical line on the left, a horizontal line at the top, and a complex structure on the right consisting of a vertical line, a horizontal line, and a curved line. A small black circle representing a robot is located in the center of the environment. Numerous small blue circles representing particles are scattered throughout the environment, with a higher concentration in the bottom-left area.

47

WAITING LOBBY	500-700 Sqm
RECEPTION	50 Sqm
COUNTER	7-7.5 Sqm
LOKER ROOM	50-55 Sqm
SECURITY CONTROL ROOM	30-35 Sqm
STAFF DINNING AREA	150 Sqm
PUBLIC TOILETS	40-45 Sqm
WORK SHOP AND REPAIRING AREA	500-700 Sqm
PANTRY	2-2.5 Sqm
OFFICE FOR STAFF COORDINATOR	4-6 Sqm
PROGRAM COORDINATOR	4-6 Sqm
CONFERENCE ROOM	300-400 Sqm
BREAK OUT ROOM	90-100 Sqm
VIPs LOUNGE	250-300 Sqm
EXECUTIVE DIRECTOR	40-45 Sqm
EXIBITION PROUDUTION SUPERVISOR	30-35 Sqm

FINANCE MANGER	20-25 Sqm
BUILDING CARETAKER	20-25 Sqm
FOUNDER GALLERY	50-55 Sqm
SERVICE CORE	60-200 Sqm
INTERACTIVE EXHIBIT	50-70 Sqm
PUBLIC TOILETS	40-45 Sqm
EVOLUTION GALLERY	800-900 Sqm
GALLERY 1&2	1000-1500Sqm X2
GALLERY 3&5	1000-1500Sqm X2
GALLERY 6,7&8	1000-1500Sqm X3
STORAGE ROOM	500-700 Sqm
WORKSPHOP AREA	1000 Sqm
CAFE	600-1000
SEATING AEA	400
LEISURE SPACES	700-1200
TOTAL BUILT UP AREA	27000-30000

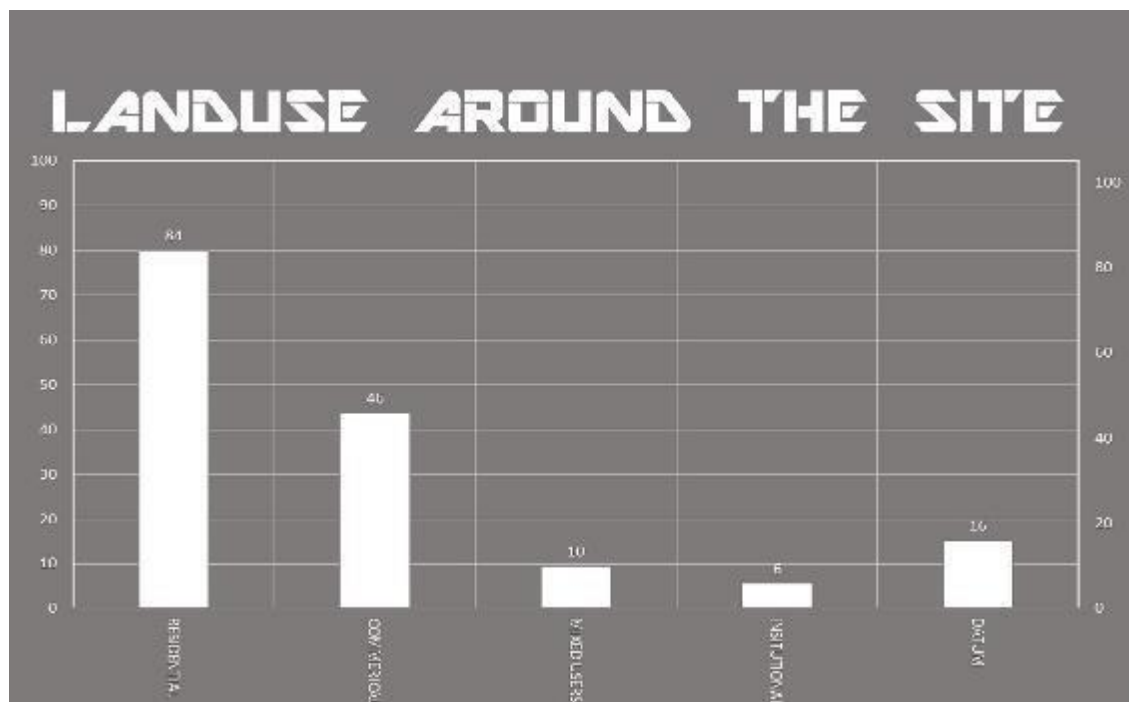
4. SITE ANALYSIS

The site is located in central of Chennai which is the sub urban zone in Porur, the site is an government land where the surrounding is a mixed with residential and commercial users where the building can attract the user into the site

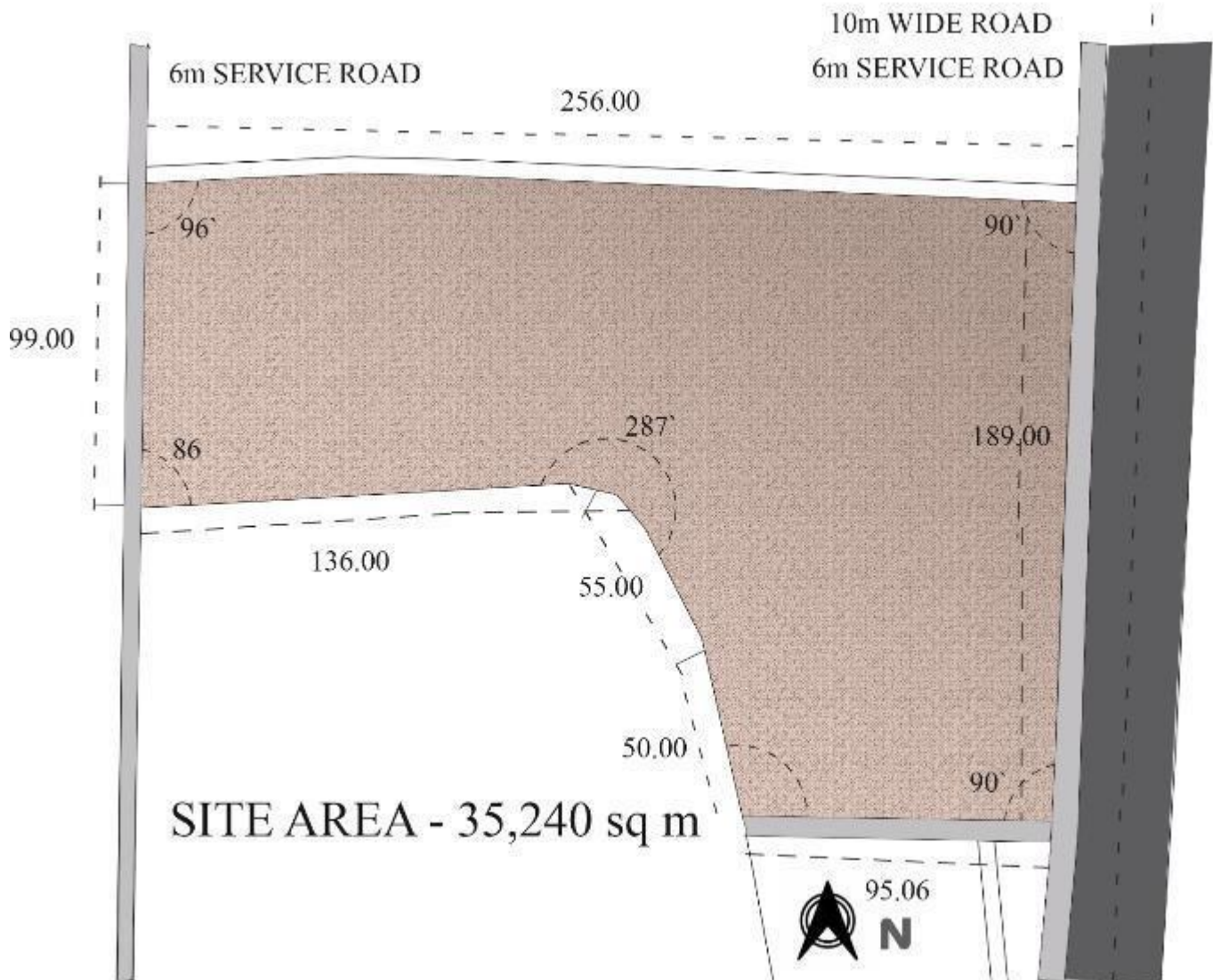


There is no toy museum in Chennai, the site has been chosen in a region in between two cities; therefore, the site will attract anyone who passes by it.

It is also located in a highway road where the Access of the site is easy and the proposed site It can also create an architectural landmark



It is a central residential zone where the Context can attract the people into the Proposed building



- - SITE ACCESS
- -PEDESTRAIN ACCESS
- -VECHICULAR ACCESS



-Nearby Bus Stand 507m



-Palavanthangal-
4.9km



VECHICALUR ACCESS IN
AROUND THE SITE PER
HOUR



-7%



-90%



-30%



-90%



-30%



-70%



-Low Intensity
Zone

-High Intensity
Zone



The percentage of days in which
various Types of
precipitation are
observed, excluding

trace quantities: rain alone, snow alone,
and mixed (both rain
and snow fell in
the same day).



POOVARASA
MAX SPREAD:10

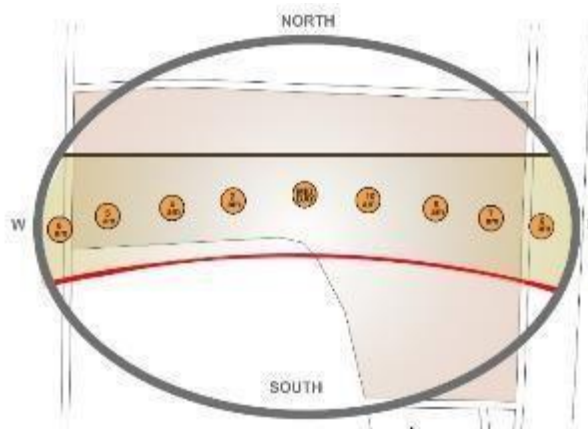
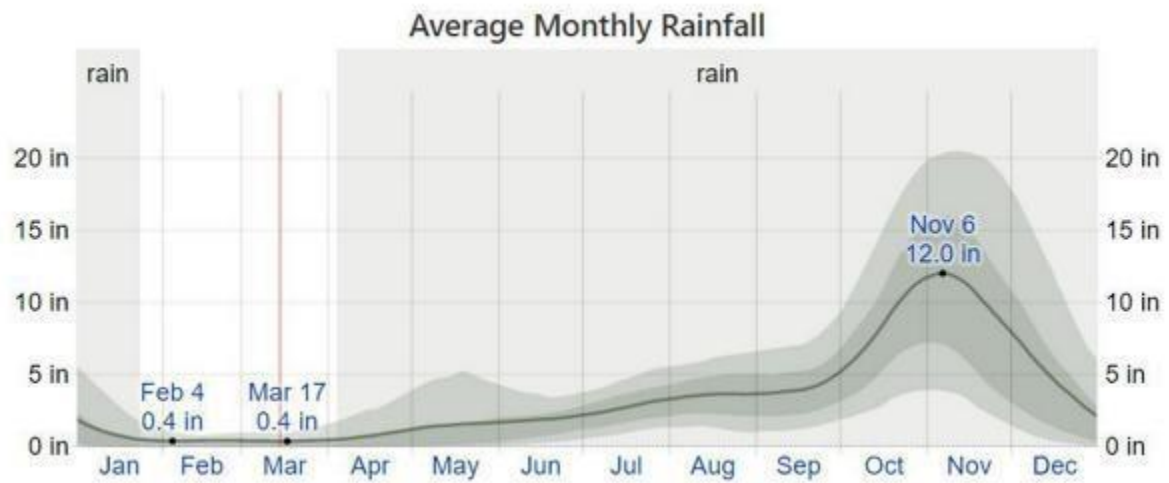


COPPER POD
MAX SPREAD -8m





THOONGUMOONUJI
MAX SPREAD 10m



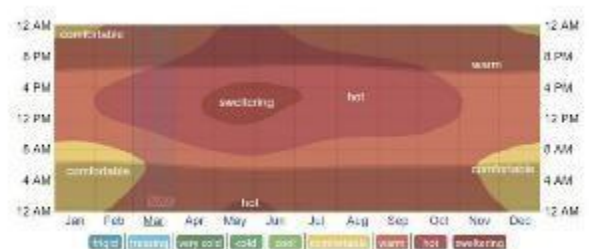
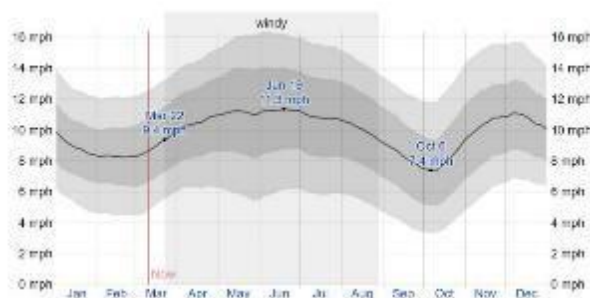
SUN PATH



AVG HIGH&LOW

TEMPERATURE

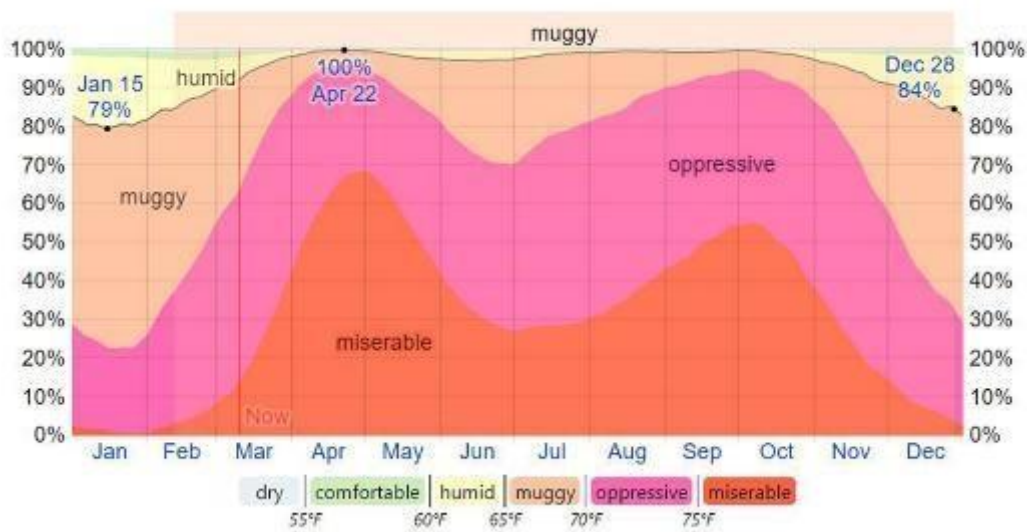
The daily average high (red line) and low (blue line) temperature, with 25th to 75th and 10th to 90th percentile bands. The thin dotted lines are the corresponding average perceived temperatures.



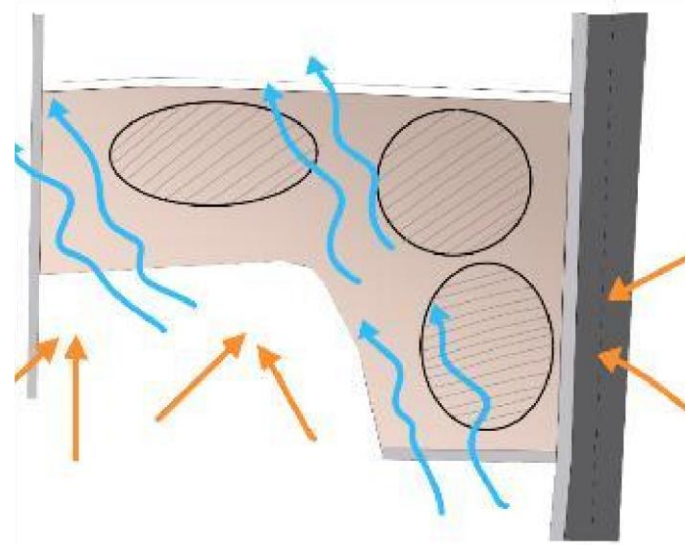
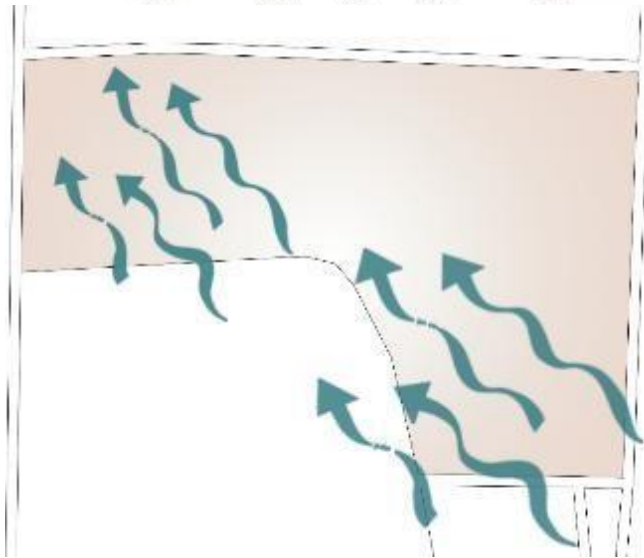
AVG WIND SPEED

AVG HOURLY TEMPERATURE

Wind Flow inside the site is from SW-NE providing a CROSS VENTILATION



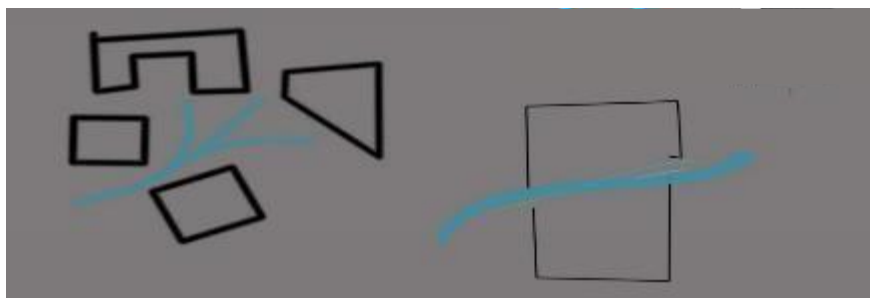
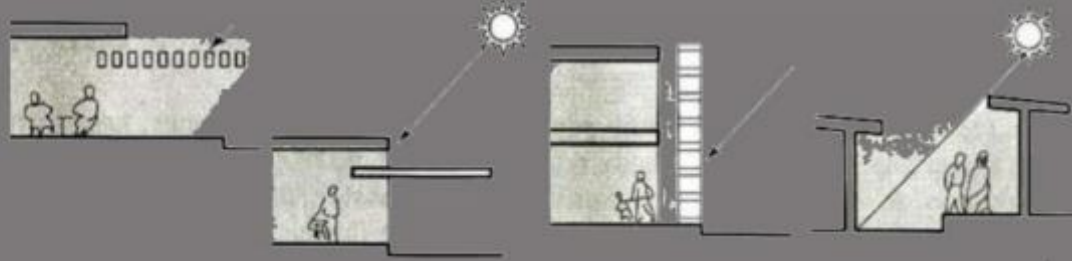
towards the wind direction to provides an fresh air inside the building to avoid heat gain inside the building water wall can be provided



WIND
DIRECTION

RESIST HEAT GAIN

- Decrease exposed surface area
- Increase thermal resistance
- Increase buffer spaces
- Increase shading
- Increase surface reflectivity

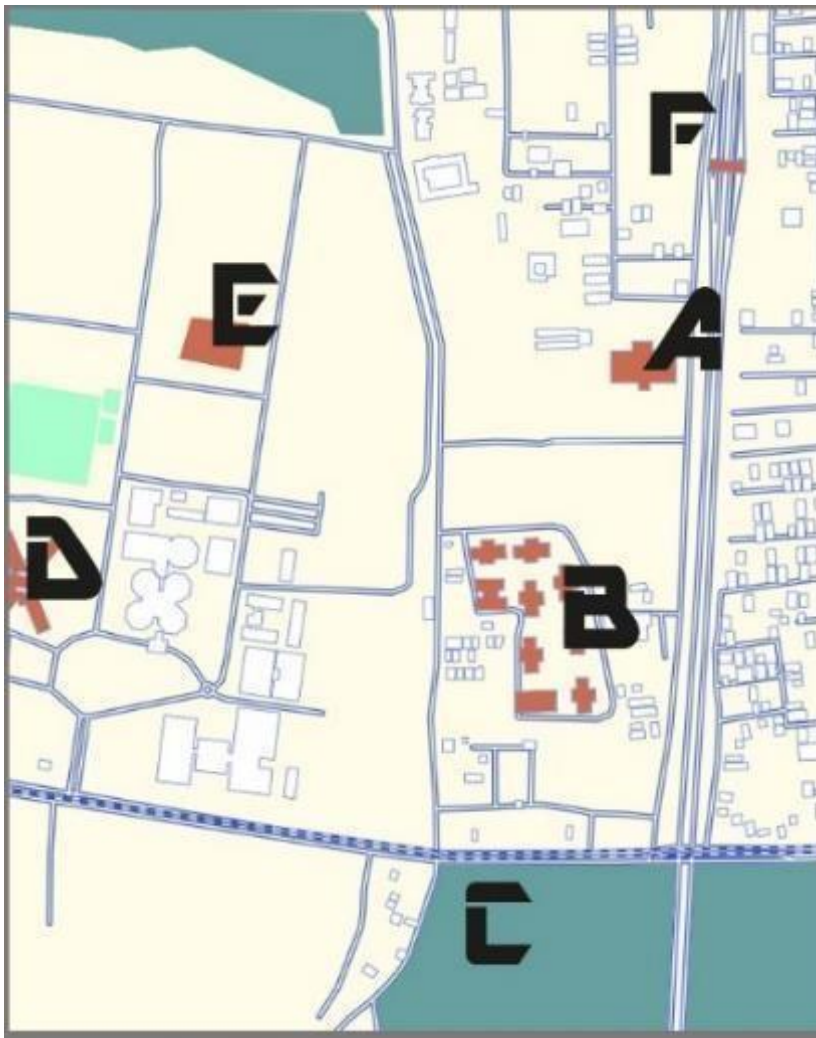


Wind Flow Inside The Site Is From SW-NE providing a CROSS VENTILATION towards the wind direction To provides an fresh air inside the building To avoid heat gain inside the building water wall can be provided

OFFSITE VIEW AND ONSITE VIEWS



LAND MARK



A: Porur Water Distribution Station
150 m



B: Osian Chlorophyll
3500-4000 People



F: Pourur toll plaza
374m

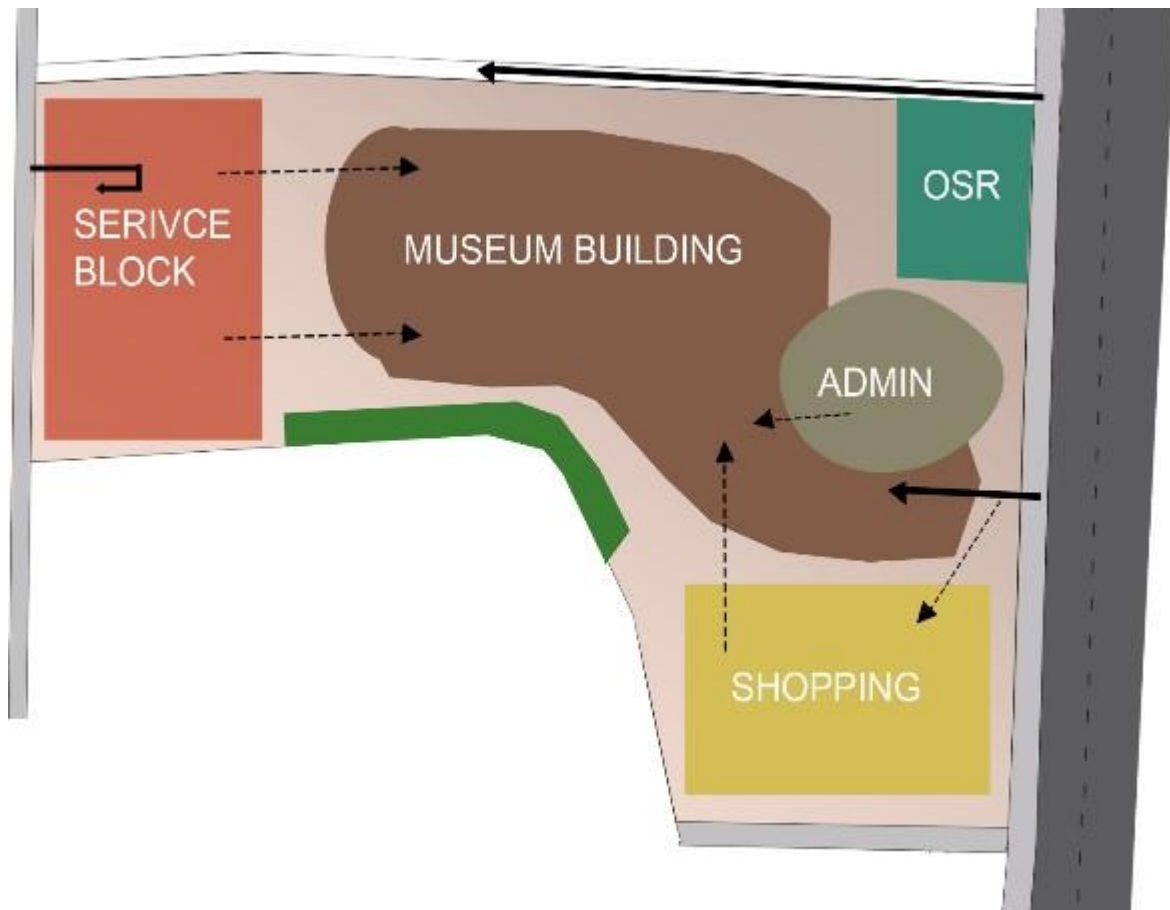


c: Porur lake
356m



E: Centre for Sports Science
398m

SITE INVENTORY ANALYSIS



BUBBLE DIAGRAM FROM THE SITE ANALYSIS

The zoning is done by the detailed site analysis .the building orientation and the location were decided by the wind and sun direction, the toy store is located towards the SE direction were it is easy accessible to the main road which is entirely an public building

The service block is located in West were it can access the backside road is connected therfore the road can be well used as the an service entry

>Its locatedin the central chennai where the connectivty

between other cities is feasible

>It is located in an developing area

>Easy accessiblity ,the site is connecting to main roads .

>The transport facilities between the cities are

>open sewage were visible from 200 m from the site which is located in the tertiary roads in porur

>noise and pollution is caused from the highway road

>tourist amenities must be inproved in this area



- >The site is located in an developing area were future opportunities are available
- >The posposed project can create an landmark to the surrounding

>There is mild traffic round the site, the propsed project might create traffic around the site

T



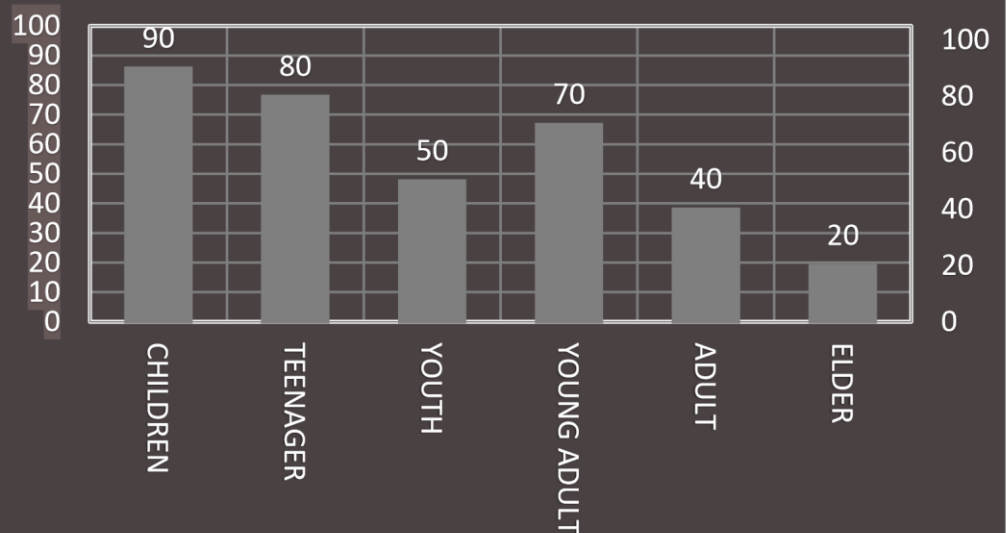
ACTIVITY

PARKING VISUAL EXPERIENCE FOOD AND BEVERAGE PLAY SANITATION SHOPPING

SPACES

- ➔ GALLERY
- ➔ EXHIBITION
- ➔ AUDITORIUM
- ➔ LANDSCAPE
- ➔ CYBER ROOM
- ➔ PARKING
- ➔ RESTAURANT
- ➔ CAFETERIA
- ➔ STAFF CANTENE
- ➔ WATER FACILITY
- ➔ TOILET

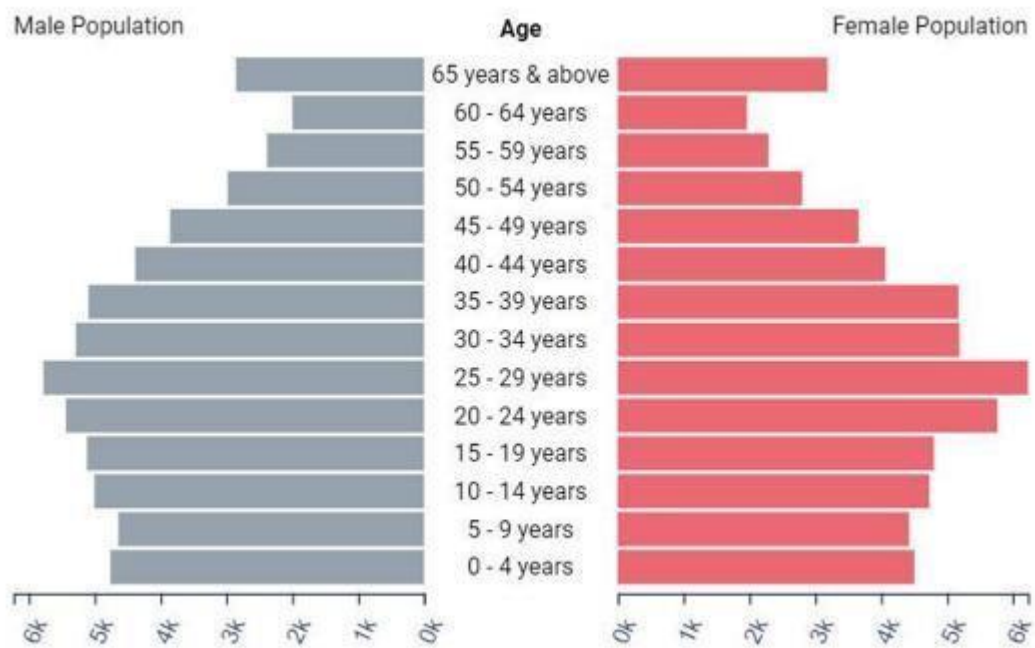
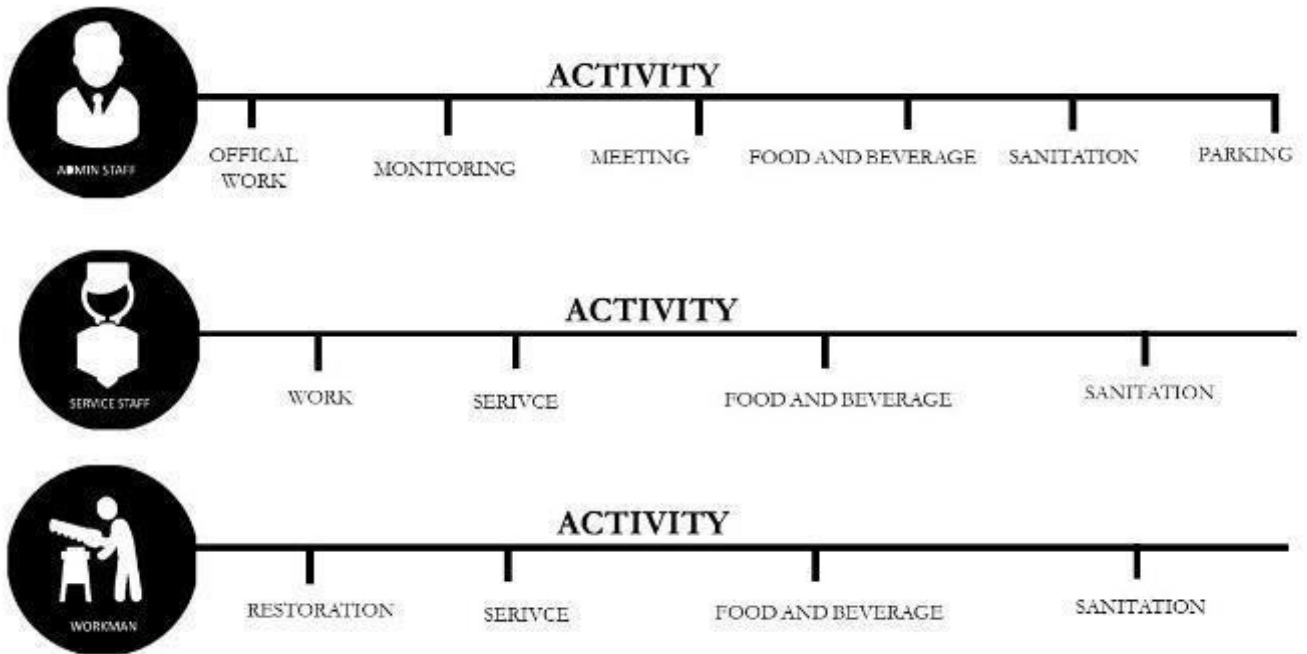
USERS GROUPS



3-5
HRS

MINIMUM TIMING TO VIEW THE GALLERY

- >REVIVING THE PAST
- >REIMAGINING THE PRESENT
- >VISUALZING THE FUTURE



DISPORT- TOY MUSEUM IN CHENNAI

TO ENJOY ONESELF WITHOUT ANY
RESTRAINEDLY,AND TO DISTRACT ONESELF FROM THEIR LIFE

HOW?

It can influence the perceptions that are not obvious such as the taste of food , can also can se certain emotion in people and it is also widely used in marketing and branding.



POSITIVE ,NATURE,WEALTH EYE-CATCHING,LIGHT
SICKNESS,ENVY,IMMATURITY COLDNESS,SADNESS



CALM,RELIABLE,PEACE
COLDNESS,SADNESS



ROYALTY,CREATIVITY
ARROGANT,ENTILEMENT



WARMTH,ENERGETIC
LOUD,CAUTION



PASSIVE,EXICITING
NEGATIVE,ANGRY



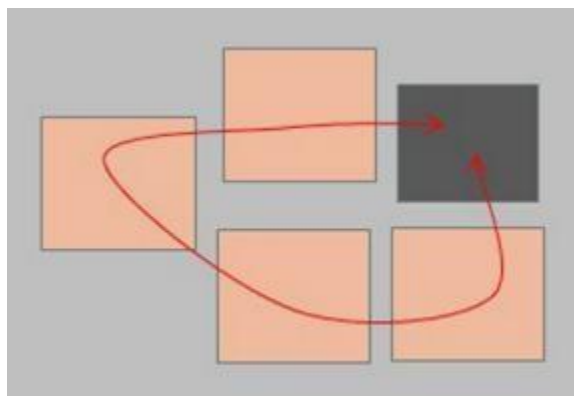
MYSTERIOUS,SECURITY
EVIL,MENACING



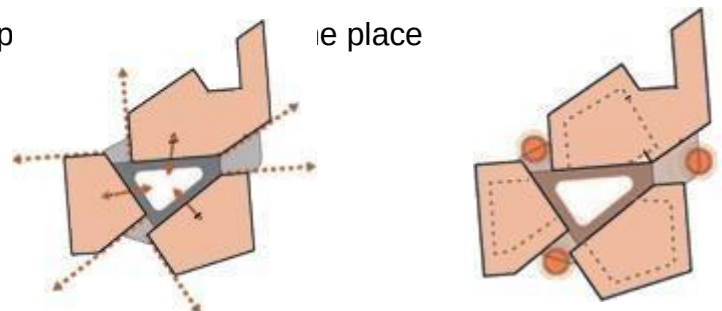
NETURAL,MATURE
DEPRESSING,DRAB

CONSTRUCTIVE CIRCULATION

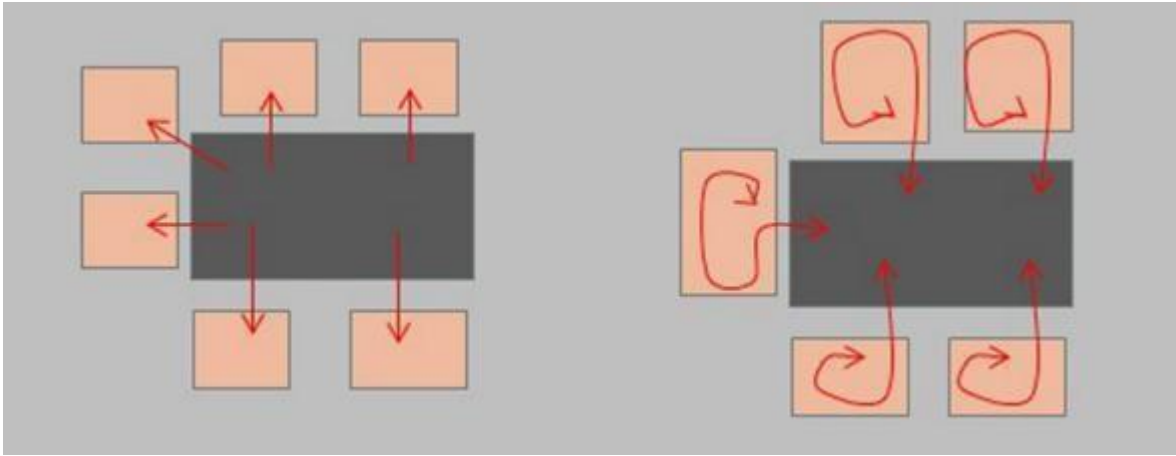
Creating a constructive order of circulation for the users which creates a flow on how the user have a perspective of the building ,where the design can impact, but also creating a breakout area where they get a distraction which also creates a attraction in the next gallery area ,so the user have a flow on the building



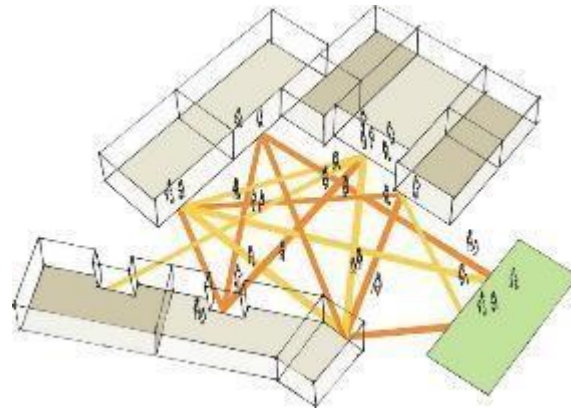
The flow between the gallery were respersented from the start in the same p
ie place



Each gallery spaces have an breakout space which creates an distraction ,which creates a attraction into the next gallery space

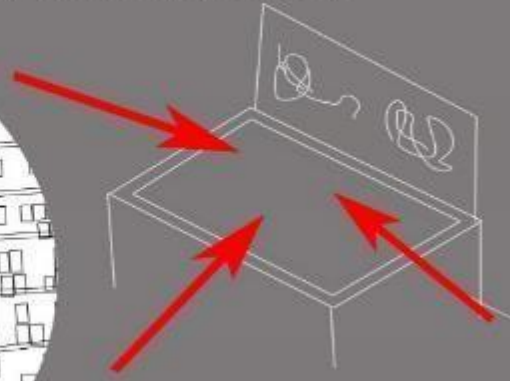


The gallery space are divided into different section where the user have a different option in viewing the gallery space one is staying in a common space and viewing it or an circulation between gallery spaces



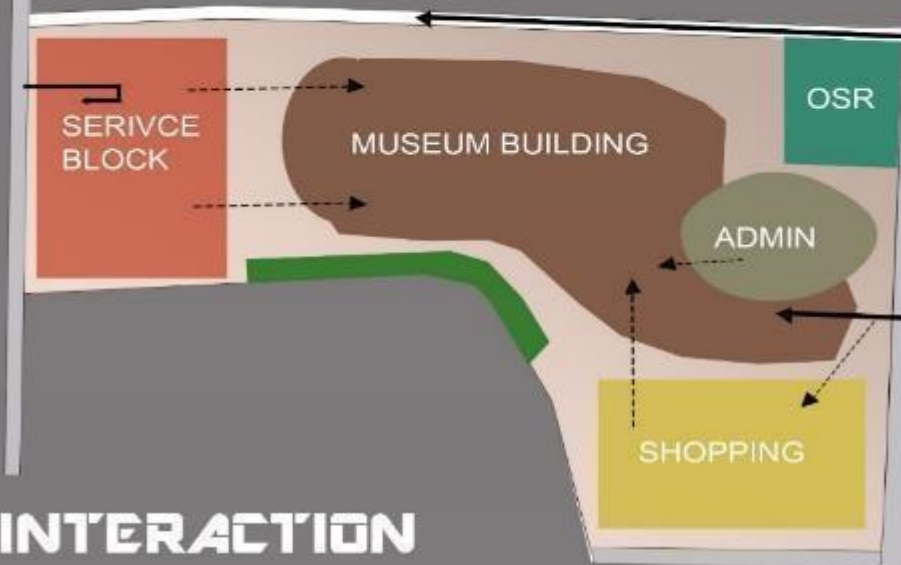
Each breakout spaces have an connectivity between a public space

CREATING A VIEW POINT ON ON THE TERRACE FOR THE APPARTMENT BUILDING WHICH IS NEAR THE SITE CAN GET AN ATTRACTION



DISPLAY AN VIRTUAL SHOW WERE WERE IT ALSO CREATES A LAND MARK

BUBBLE DIAGRAM OF THE SITE PLAN



INTERACTION

SPACES + COMMUNICATION + PEOPLE
BRINGS TO KNOW EACH OTHER ,
DIFFERENT USER GROUPS GATHER TO-
GETHER BRINGING INTERACTION BETWEEN THEM



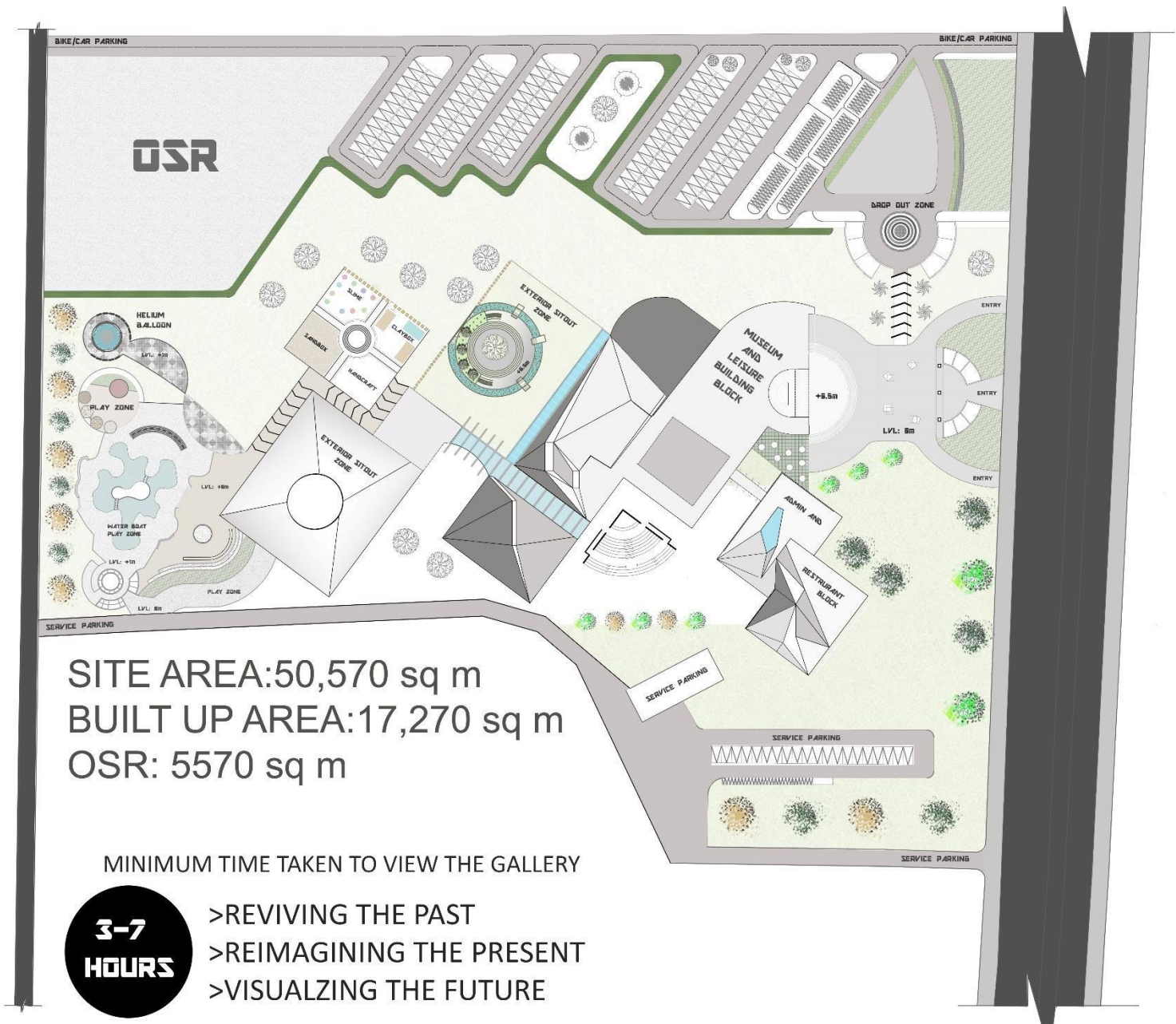
PRIVATE

SEMIPUBLIC



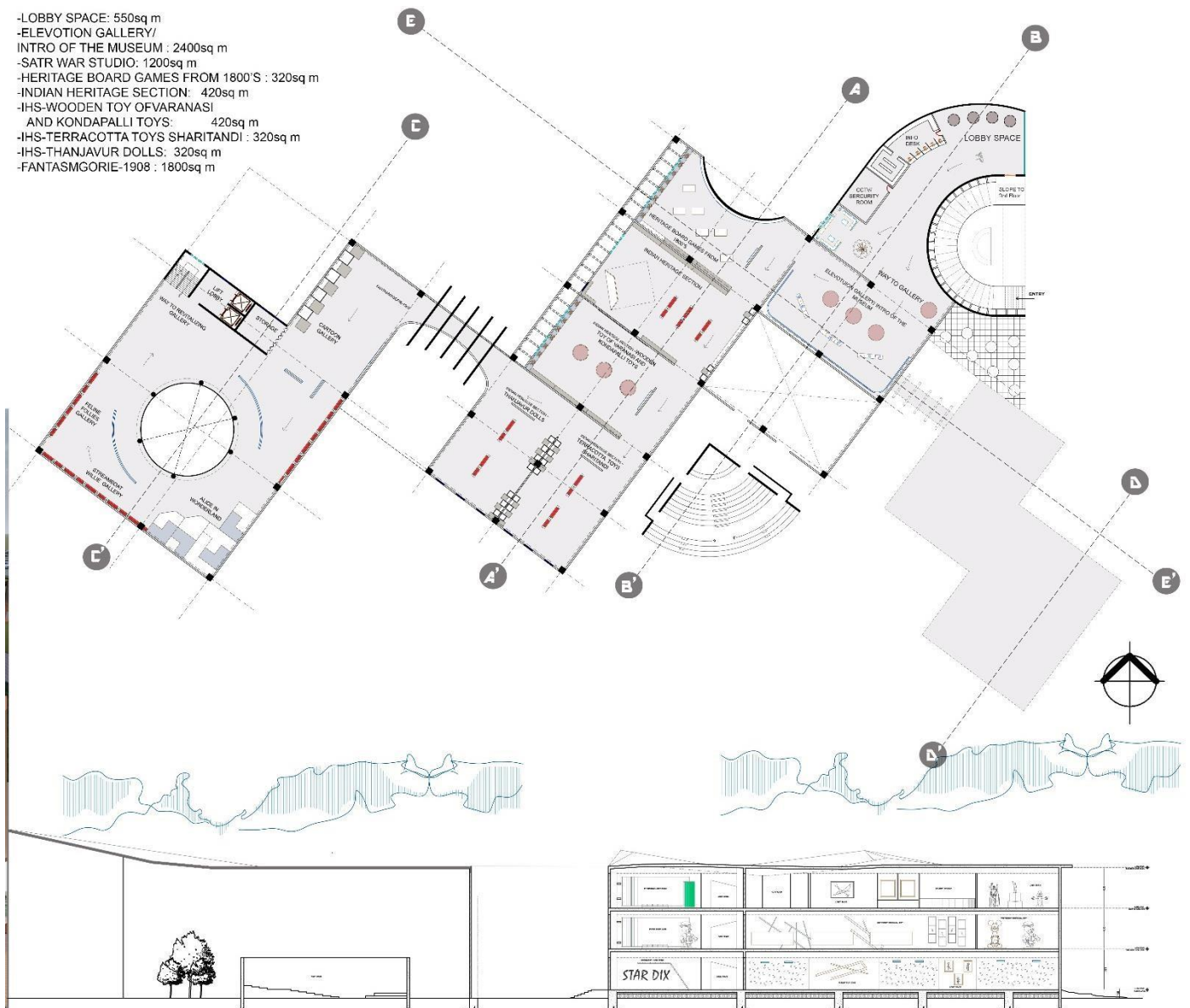
PUBLIC

5. SITE PLAN



6. SECOND FLOOR PLAN

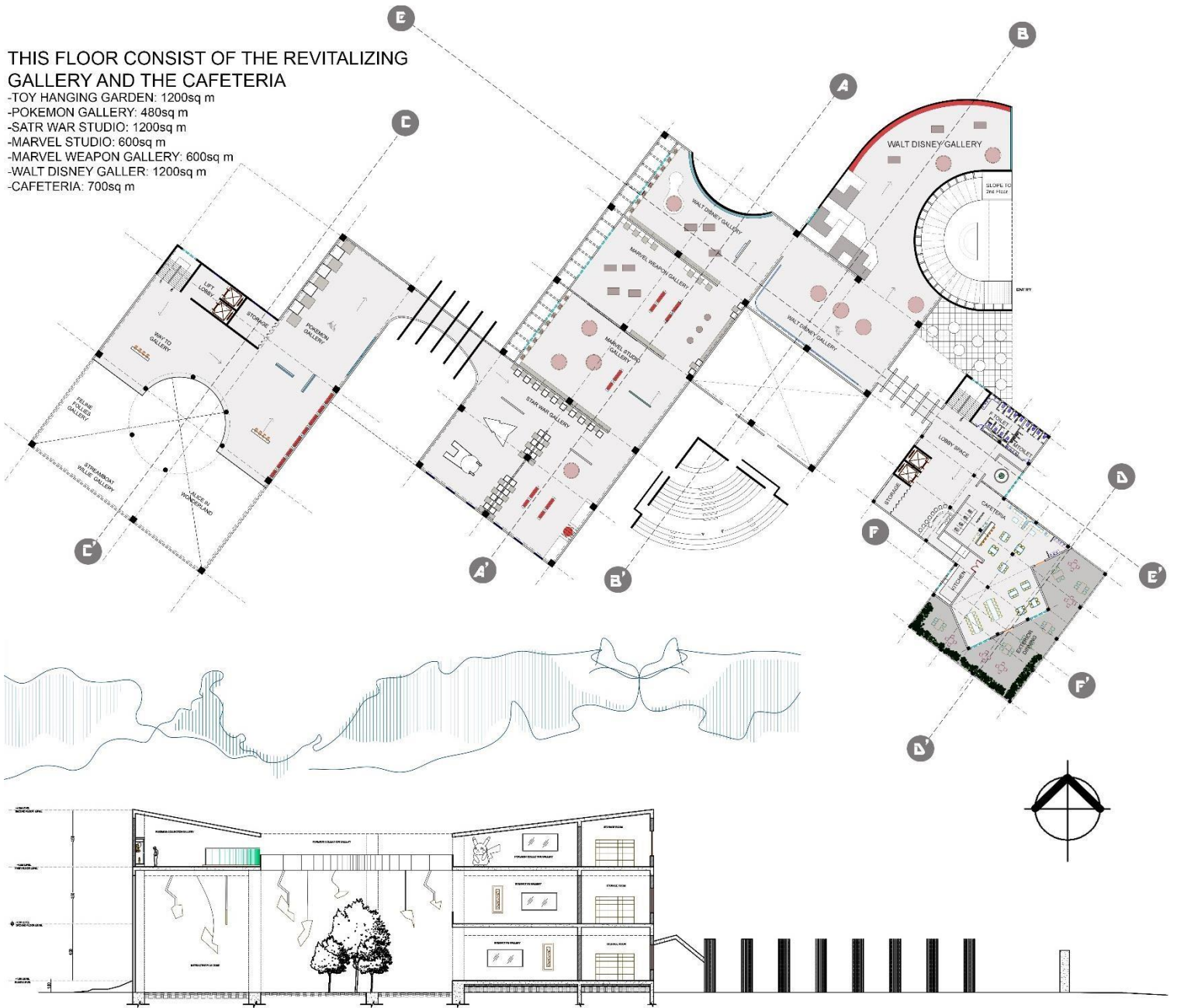
- LOBBY SPACE: 550sq m
- ELEVATION GALLERY/
INTRO OF THE MUSEUM : 2400sq m
- SATR WAR STUDIO: 1200sq m
- HERITAGE BOARD GAMES FROM 1800'S : 320sq m
- INDIAN HERITAGE SECTION: 420sq m
- IHS-WOODEN TOY OFVARANASI
AND KONDAPALLI TOYS: 420sq m
- IHS-TERRACOTTA TOYS SHARITANDI : 320sq m
- IHS-THANJAVUR DOLLS: 320sq m
- FANTASMGORIE-1908 : 1800sq m



7. FIRST FLOOR PLAN

THIS FLOOR CONSIST OF THE REVITALIZING GALLERY AND THE CAFETERIA

- TOY HANGING GARDEN: 1200sq m
- POKEMON GALLERY: 480sq m
- SATR WAR STUDIO: 1200sq m
- MARVEL STUDIO: 600sq m
- MARVEL WEAPON GALLERY: 600sq m
- WALT DISNEY GALLERY: 1200sq m
- CAFETERIA: 700sq m



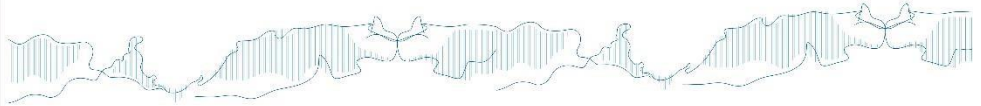
8. GROUND FLOOR PLAN

VIEWS

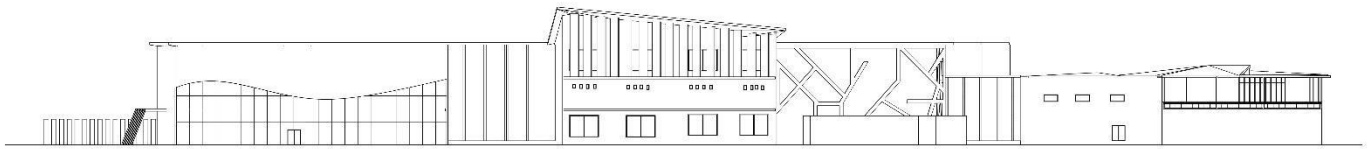
SECTIONS OF THE MUSEUM CONSIST OF THE EXHIBITS AND WEST ELEVATION OF THE MUSEUM BUILDING



SECTIONS AND ELEVATION



SECTION-BB'



ELEVATION- WEST



PIXIE

TOY MUSEUM

ELEVATION- WEST

NAME: SARANYA G.R
REG NO : 3621087
BATCH : 2016-2021
S21PROJ2-THESIS
Department Of Architecture

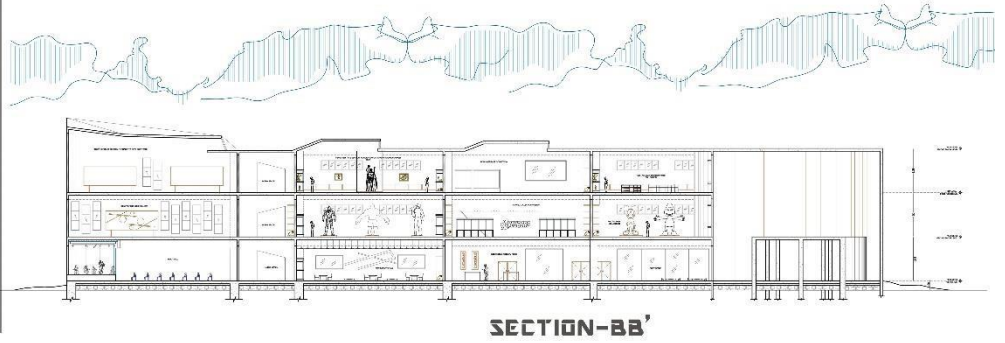


VIEWS

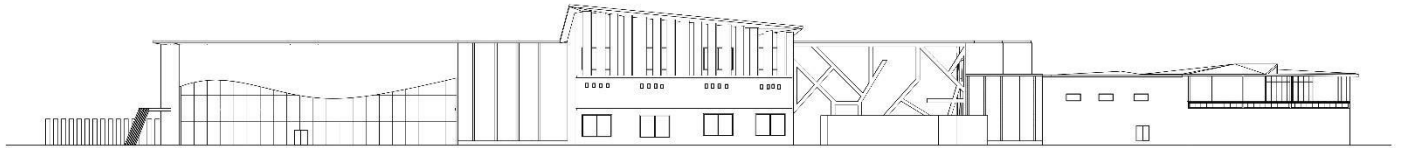
SECTIONS OF THE MUSEUM CONSIST OF THE EXHIBITS AND WEST ELEVATION OF THE MUSEUM BUILDING



SECTIONS AND ELEVATION



SECTION-BB'



ELEVATION- WEST



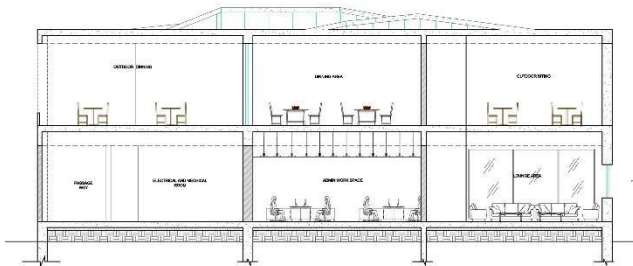
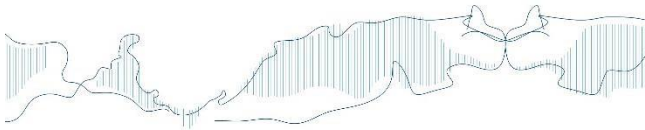
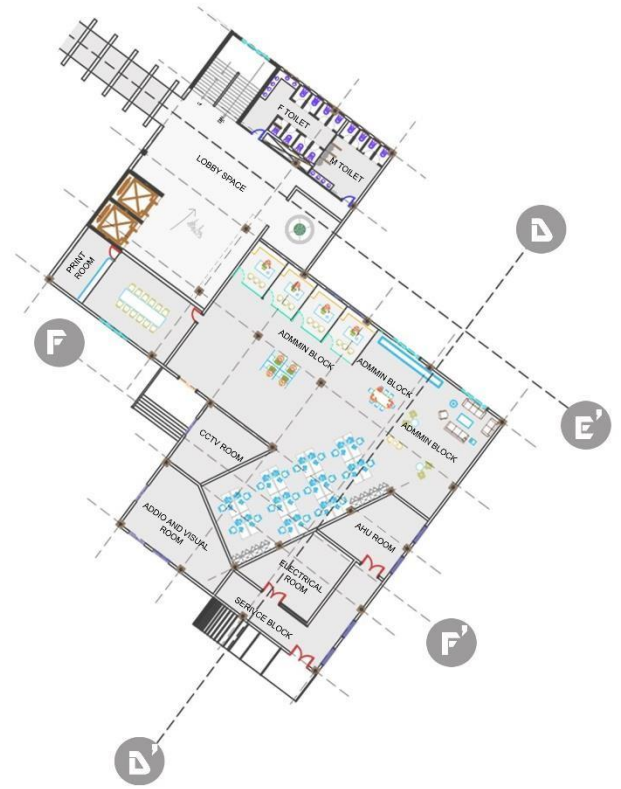
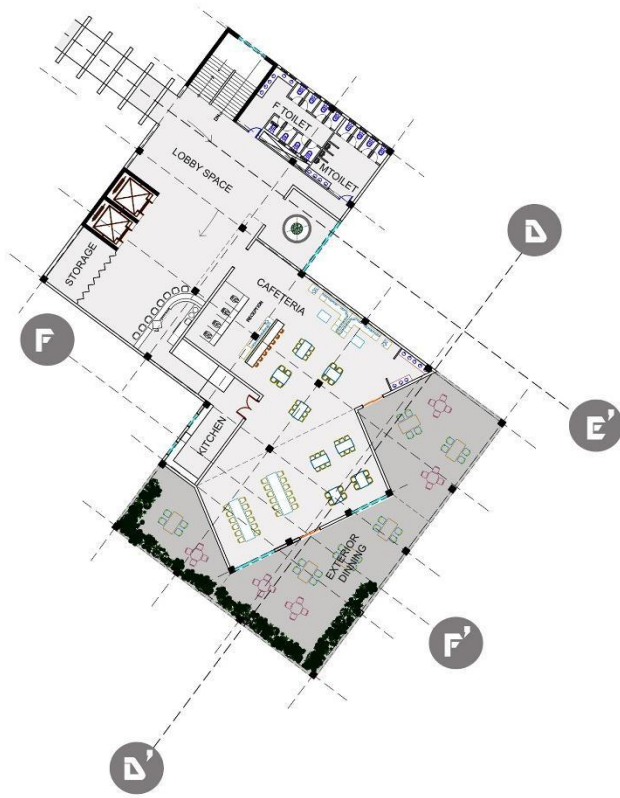
**PIXIE
TOY MUSEUM**

ELEVATION- WEST

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REG NO.: 3621067
BATCH: 2016-2021
S21PROJ2-THESIS
Department Of Architecture

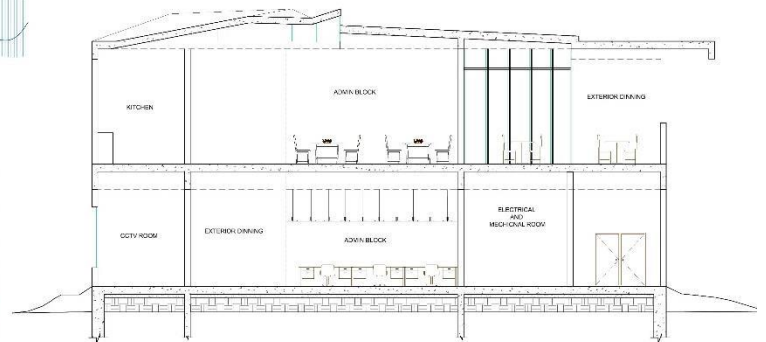


10. SECTIONS AND ELEVATION



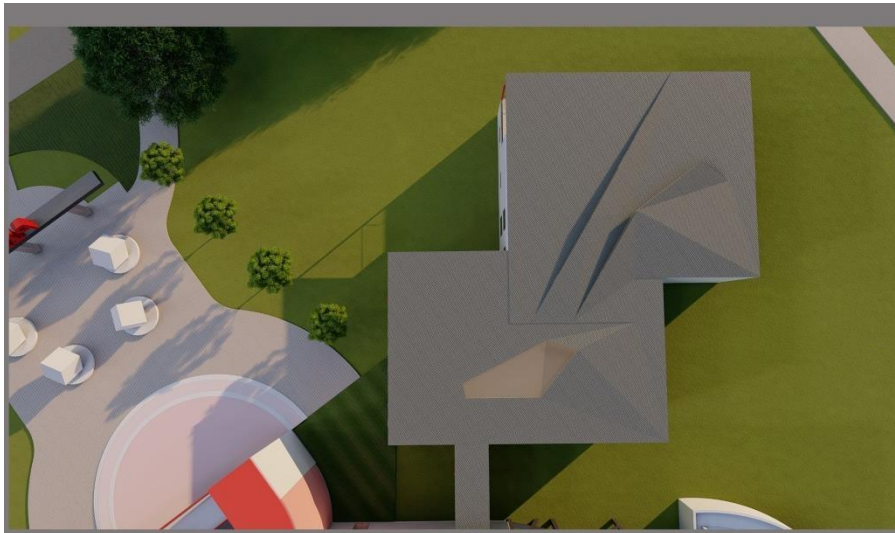
SECTION-DD'

SECTION-FF'



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 REG NO.: 3621067
 BATCH: 2016-2021
 S21PROJ2-THESIS
 Department Of Architecture





ROOFING OF THE ADMIN AND CAFETERIA ARE GIVEN IN A WAY WHERE NATURAL NORTH LIGHT ENTERS THE BUILDING THE FIRST FLOOR OF THE BUILDING IS AN SEMI-OPEN DINNING SPOT . THE INTERIOR LIGHTING OF THE CAFETERIA IS AN NORTH LIGHT TRUSS SUPPORTING SYSTEM.



THE GROUND FLOOR OF THE BUILDING CONSIST OF THE ADMIN BLOCK AND THE SERVICE BLOCK WHERE THE VISITOR ARE ISOLATED FROM THE SERVICE BLOCK

11. GROUND FLOOR PLAN

