



Project 2

Design for a unique experience at Elephanta Caves

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MDes batch 2013-14

Industrial Design Centre
Indian Institute of Bombay

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VISUAL COMMUNICATION PROJECT 2

Guide

Prof. Alka Hingorani

By

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Approval Sheet

This visual design project entitled "Design for a unique experience at Elephanta Caves" by Snehal Patil, 136250007, is approved in partial fulfillment of the requirements for Master of Design Degree in Visual Communication.

Project Guide: 

Chair person: 

Internal Examiner: 

External Examiner: 

Date: 28th November 2014

Place: Mumbai





Declaration

I declare that this written submission represents my ideas in my own words and where others ideas or words have been included. I have adequately cited and referenced the original sources. I also declare that I have adhered to all principles of academic honesty and integrity and have not misrepresented or fabricated or falsified any idea/ data/ fact/ source in my submission.

I understand that any violation of the above will because for disciplinary action by the Institute and can also evoke penal action from the sources which have thus not been properly cited or from whom proper permission has not been needed.

Signature

A handwritten signature in black ink, appearing to read 'Snehal' with a stylized flourish underneath.

Snehal Patil

Roll No.:136250007

Date: 14th November,2014

Industrial Design Centre,
Indian Institute of Technology, Bombay



Acknowledgement

I would like to express my gratitude to Prof. Alka Hingorani for her support and guidance. I would like to thank everyone who helped me generate ideas for the experiential design concepts. All the Archaeologists who simply enjoyed their jobs so much and exposed the world with astonishing discoveries about human past.

A huge thanks to all the people who visited elephant caves and gave me their valuable inputs. Through internet reviews or personal interviews. Thanks to the guides available at Elephanta Caves for generating in me a strong desire to create a guide folder.

Also, Thanks to Google for being more than a friend. Extending hands all the time for collecting information, finding facts and making it available for me to take a tour of 10 other places while sitting in my room.

I am obliged to many of my friends who supported me, at various stages during this project. The project wouldn't have been same without your insights and truthful comments on every stage. Thanks to Maarif Haque for providing me with your recent trip experiences and study material which leads to how can we create a beautiful experience for tourist. Thanks to Chetan Mahajan to help with the illustrations. Ayesha, Gauri, Kavita for being with me on every stage of the project and life through it.

Youtube and 407 I owe a share of my project to you as well.

Abstract

Historical places in India are visited by all age groups and have become popular tourist spot. It is a gateway for us to connect to the past and learn from glorious heritage. Most of these sites have tourist guides or information booklets for assistance. Tourist hardly resort to these resources which are available. Reason being there is no check on the credibility of the guides and the information displayed on the pamphlets are not interesting enough for the tourist.

Elephanta Caves is one of such beautiful heritage site which needs a information revamp. The aim of this project is to develop an experience for the tourist which will be memorable and informative.

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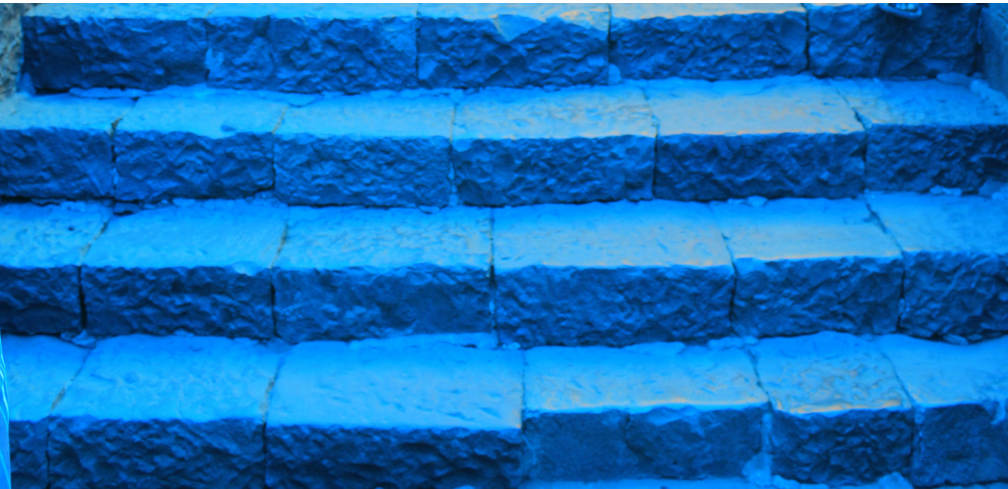
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>> Pabuji par by Jaravcand Josi of Bhilwara

This very fine par is dated 1938 A.D. The epic of Pabuji is an oral epic in the Rajasthani language that tells of the deeds of the folk hero-deity Pabuji Rathor, who lived in the 14th century.



*We need to build bridges between arts,
heritage preservation, heritage education
and heritage tourism.*

~ Importance of story in heritage tourism.



<< Prof. Alka Hingorani describing the panel of Shiva Nataraja.
Photo Courtesy Vinit Masram

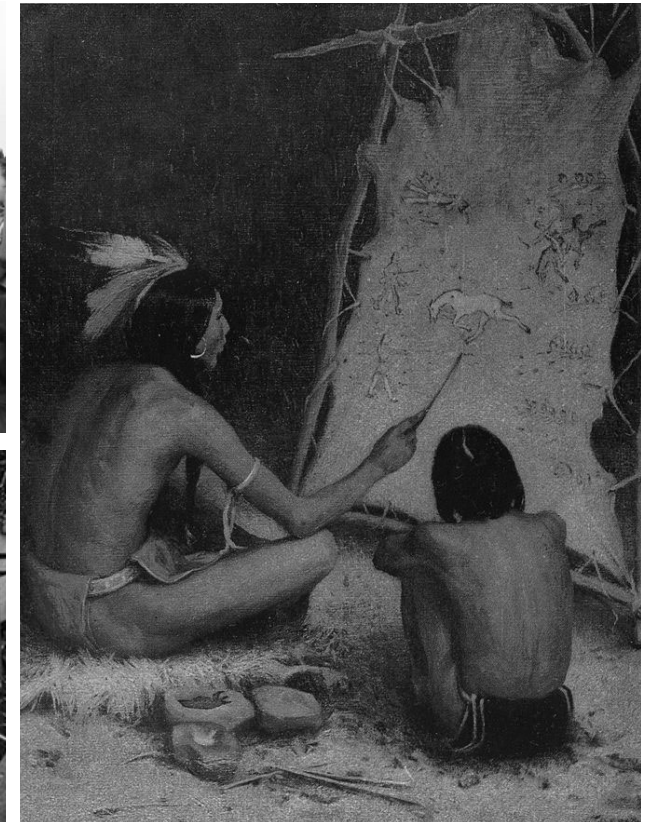
My Story

I was lucky enough to visit many tourist destinations with my parents when I was young. We would go everywhere: National parks, Hill stations, Historical monuments, museums - every chance we got. This sparked in me a love of travel and a curiosity for new places and people. Historical sites fascinated me the most. They were full of stories - stories that enchanted and captivated, and conveyed the essence of the place in such a manner as to last in memory forever. Stories are potent, and stay longer in our minds than any information provided to us.

I got a chance to visit the Elephanta caves recently - a trip that was a part of my "Story and Narrative" class. This was unlike any other visit to a historical place. Our course co-ordinator, Prof. Alka Hingorani, made sure that we got a good amount of information before we started the journey. She gave us some reading material - two papers, one called "The Architecture of Elephanta: An Interpretation," by George Michell, and the other, "The Myths depicted at Elephanta," by Wendy Doniger. Michell's paper helped us understand the physical and religious structure of the caves while Doniger's paper spoke of mythological connections and multiple narratives within each sculptural panel, telling each story in an utterly amusing manner.

We started our journey to the caves. With a rough image about the place in our minds. We reached there with a lot of walking and a long ferry ride.

^ Top- Reading, writing habits kids. Bottom- Kathputli is a string puppet theatre, native to Rajasthan.



>> The Historian - The Indian Artist is painting in sign language, on buckskin, the story of a battle with American Soldiers.

“If history were taught in the form of stories, it would never be forgotten.”

~ Importance of story in heritage tourism.



<< Ardhanarishvara
^ Gambling scene



< Shiva slaying Andhaka

After entering the caves, Our professor actually narrated us the stories which came into real for us with the mesmerizing beautiful carved sculptures. The depth and the scale of the sculptures astonished us. We stood in front of each sculptural panel and discussed the story recognized figures of Gods and other icons and symbols. It engraved in my mind very beautifully that the way the stories are told you matter the most.

Scenario

We live our lives in the midst of the historic buildings, landscapes, and material objects of our past. But heritage is about more than just physical remains – it is about people’s memories, how they make sense of their past and how they understand their culture. Heritage is crucial to building our sense of identity – as an individual, as part of a community, as a nation, and as a part of the wider world. My project aims at understanding the significance of historical places and creating an experience at Elephanta Caves a World Heritage monument at Gharapuri island 10km away from Mumbai bay in the state of Maharashtra.

India is a land of historical monuments. People from India as well as all over the world come to explore these monuments of world heritage. As a kid i have also visited many of them. Be it the wonderful Taj Mahal or the planned walled city of Fatehpur Sikri. Though these monuments speak to us through the architecture and representation of the sculptures you always need that additional information from some source about the story of the place. Then you start connecting the dots recall school history lessons and make sense out of the place which you just visited. it is about the story that you connect to when you visit any place.



Working on this principle any design solution for experiencing such historical place should aim at providing ways to bring a memorable experience to the tourist. In my project i want to bring out the character of Elephanta Caves by providing the tourist with the insights of the journey and the mythological aspect of the place. Considering a wide range of tourist.

Understanding the grandeur history myself and then planning guidelines for the tourist to grab the information. This experience will be my learning in the project. Looking at the history and then packaging the essential information in such a way that tourist come back to the historical place often and help in conserving our heritage in the key aim.



<< Entrance of Elephanta caves

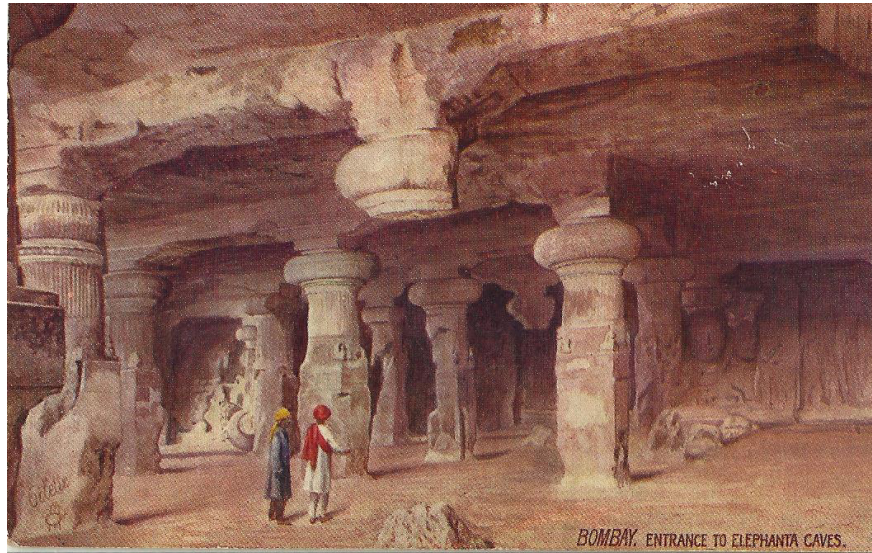
Challenge is to find the best way to bring a heritage tourism site to the public.

> A weekend at Elephanta caves finds thousands of tourists.

>> Entrance to Elephanta Caves vintage Tucks Post Card obverse



Heritage not only refers to the past our emphasis is on living heritage Folk life | Traditional knowledge| Religion | Culture



Story of the caves

Elephanta Caves is the home of Shiva. It is a place where Shiva displays his different forms. Cave is a setting of manifestation, an image of the heavenly residence of Shiva. The symbolic parts of the cave temple and more significantly, ritual movements within the interior space are identified with Shiva and the universe that he controls. Elephanta is the place where the main events in the mythology of Shiva are depicted most powerfully, consistently, and exclusively. To spend a day on the Elephanta island is to spend a day outside the world, or rather in another world: in His world.

About the Caves

Location

Elephanta is an island 10 km away from Mumbai bay. Journey to Elephanta is withdrawing oneself from the ritual world. You have to take up several journeys. Water must be crossed, a mountain climbed and a cave entered. This is interpreted as the progression towards God. Elephanta consists of two groups of caves—the first is a large group of five Hindu caves, the second, a smaller group of two Buddhist caves. The Hindu caves contain rock-cut stone sculptures, representing the Shaiva Hindu sect. The rock-cut architecture of the caves has been dated to between the 5th and 8th centuries, although the identity of the original builders is still a subject of debate. The caves are hewn from solid basalt rock. All the caves were also originally painted in the past, but now only traces remain.



> Workers on Conservation work.
Sculpting the rocks.

The island was called Gharapuri and was a Hindu place of worship until Portuguese rule began in 1534. The Portuguese called the island Elephanta on seeing its huge gigantic statue of an elephant at the entrance. The statue is now placed in the garden outside the Bhau Daji Lad Museum (erstwhile Victoria & Albert Museum) at the Jijamata Udyaan (erstwhile Victoria Gardens) at Byculla in Mumbai. This cave was renovated in the 1970s after years of neglect, and was designated a UNESCO World Heritage Site in 1987 to preserve the artwork. It is currently maintained by the Archaeological Survey of India (ASI).



<< Pillars inside then caves

Conservation over years

The Archaeological Survey of India (ASI), Aurangabad Circle, on the basis of the above legislation and rules, maintain and manage the monuments. The physical measures undertaken for conservation cover include stabilizing the rock face, construction of supports to the cave structures where pillars have collapsed, and consolidation of cave floors and construction of a parapet wall surrounding the site. In addition, visitor facilities at the site have been upgraded (such as toilet facilities, railing construction, pathways, and a flight of steps from the jetty to the caves). An on-site museum has been established and a conservation plan has been put in place. Overall, conservation of the property is stated to be good. The site receives approximately 25,000 visitors per month. Public information brochures are also available at the venue of the monuments. During the World Heritage Day on 18 April and World Heritage Week between 19 and 25 November there are special events held at the caves. Another popular event organized is an annual traditional dance festival that attracts many visitors.

After declaring the caves a World Heritage Site, UNESCO granted \$100,000 to document the site's history and draw up a site plan. A part of the grant was used for conservation of the caves. Based on assessments by UNESCO, management plans include: better communication and collaboration between the ASI, on-site staff, and other responsible government departments; improved public information and awareness programs; monitoring environmental impact of tourists on the cave and island environment; greater attention to the maintenance of the rocks to address water leakages into the caves; and daily monitoring of both structural and chemical conservation measures.

Current Experience

The journey to the caves is very eventful. One has to catch ferry from Gateway of India in order to reach the Gharapuri island (Elephanta Caves). It is approx one hour journey 10kms away from the coast of Mumbai.

After getting down from the ferry one can decide to take the toy train for a distance of 10mins if one decides to walk. it can turn out to be a tiring stretch if you decide to start the journey by noon.

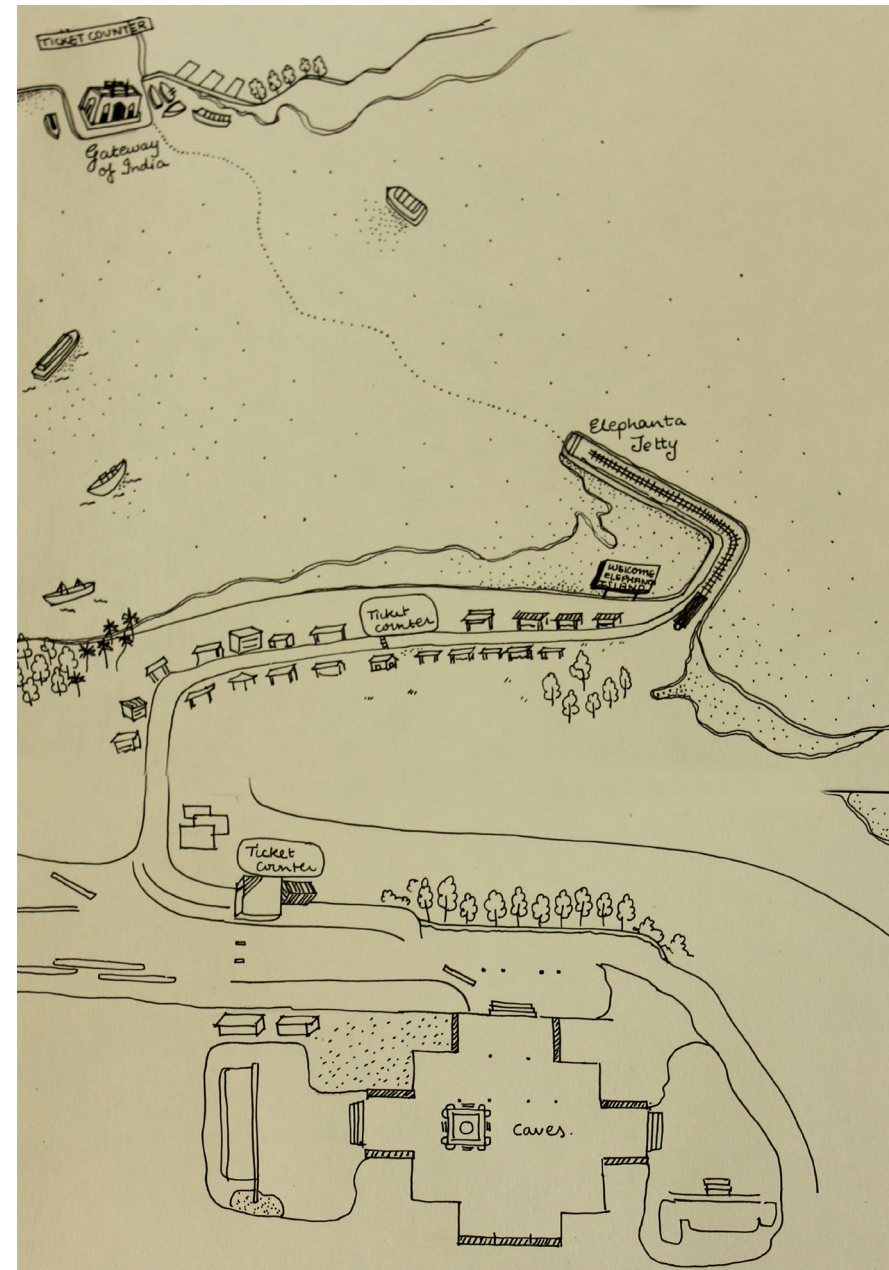
Now the path with steps along with shops selling all sorts of handi-crafts and clothes. The walk is about 15mins.

Once you reach the entrance of the cave you are very tired find a place to rest. Right in front of the gate there is the ticket counter.

Then there is a empty space. After turning to the right one can see a panel which shares information about Elephanta Caves in three languages. Hindi, Marathi and English.

One can start walking to the caves. After entering you notice there are Massive carved rock sculptures. 9 panels and a Linga.

A walk through the caves is very enchanting. Each sculptural panel just catching your attention and then you get absorbed in the details carved by the sculptor at such a larger than human scale.



^ Map of the journey from gateway to the caves



Ferry ride from Gateway of India, Mumbai to elephanta island



Toy train ride till the foothill.



Toy train



Welcome sign board



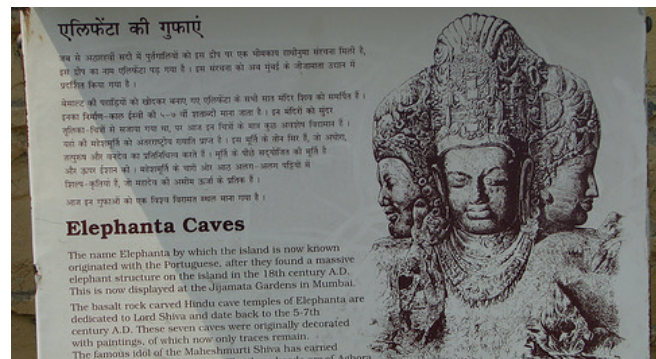
Local villagers selling food & snacks



Walking up the trail



Souvenir shops



Information Panel



Reached the caves



All the pictures from this spread are shot by myself. They are the collection and observation done by me over the period of 5-6 trips to the caves. Few on the week days. Few on the weekends.

Observation

People seem to be very much tired and drained by the time they climb up to the caves. As the weather in Mumbai is also humid and sunny it becomes more miserable for the tourist to stay calm.

Now a days with the growing trend of smart phones and easy availability has encouraged photo sharing and collection of selfies. This trend is seen everywhere so also inside the caves.

Tourist convert this beautiful historical place into a picnic spot and start enjoying there meals anywhere around the location.

There is a long queue at the single window ticket counter. people waste there time standing in the queues without any business to do.

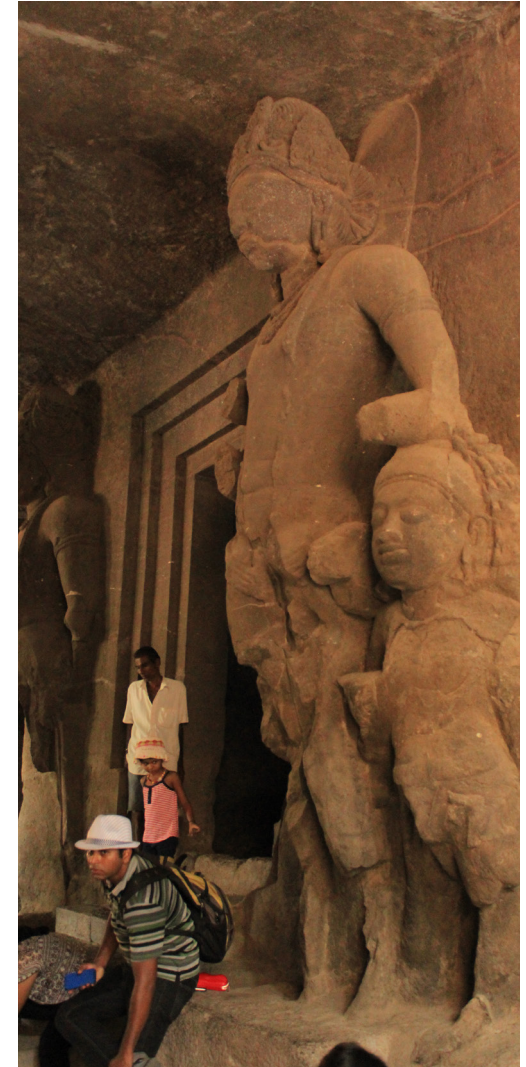


There are information panels on the location. Only 5% of the population actually wait and enjoy the stories. Others just crowd there to click pictures.

The caves are overflowing with tourists on weekends. People from all over India visit the caves.

Sadly, very few people enquire about the place and try to know its history and significance.

They say if there is somebody free to give the information, they won't mind listening to the guide.





Stories of visitors

General survey

This was a post contextual enquiry to people who have already visited elephanta caves.

Sylvan 30yrs went elephanta 4 months back.

"This heritage site is very hyped . Even though it was a UNESCO recognised site still i could not connect to the place and actually understand the weightage."

Keerti 24yrs went one year back.

"I went with my father he was very bored. we just saw the rock sculptures and roamed around and came back. Boat ride was more fun than the caves."

Asha 48yrs went 6 months back.

"It was a tiring journey up the hill. Caves were magnificent but i don't know the stories behaid them. i came back and seached about the site."

Then i looked at a broader audience. I wanted a generic view from the other variety of tourists. So i went on various tourist websites.



"Good, not great. Go with a guide to make it worthwhile."

1. There is very little signage or information and forget anything like an audio tour! Was interesting to see but would have felt more worthwhile if had a guide to provide info. They had guides there but hard to tell if they were genuine. All in all its an amazing site but not good infrastructure for visitors. Anyone with mobility issues would find it tough and forget walking and climbing stairs in summer.
2. It could be so much better if the Indian government would treat this UNESCO World Heritage site with more respect.
3. The cave is good but better read and go to make some sense else you would be left aloof without any signages. Go for it as it's kind of an excursion.

What is lacking in the whole tour?

Tourist fail to understand the significance of the UNESCO recognised world Heritage site.

There is a huge gap between history and visitors.

Very little sense of story behind the construction of the caves.

After a point the community feel no sense of ownership as they won't be able to connect to that place anymore.

It will be left as a picnic spot and the beauty of the sculptures interweaved with the stories will be lost.



^ Entrance to Elephanta Caves a part of rock sculpture.

Why to study a heritage site?

Education

Education plays an important role in achieving accessibility. In order to appreciate the heritage asset, visitors must be able to understand its nature and significance, including why it should be conserved. This requires the use of an array of interpretational techniques, ranging from the very formal to the very informal. Education is most effective if it is also entertaining.

Relevance

Heritage attractions must be relevant to as wide an audience as possible; they should not be the preserve of a small minority of “heritage enthusiasts”. Ideally, all visitors should leave with a better appreciation of why the heritage asset is relevant to them, the local area, and to the nation as a whole. Heritage attractions should also seek to be something with which the local community can identify, giving them a greater sense of place and pride.

Recreation

Part of the mission of heritage attractions must be to entertain visitors and provide a recreational opportunity. If they do not enjoy themselves then they will be less likely to make return visits or to recommend the attraction to others. Conservation requirements may limit the recreational potential of a heritage site.

Heritage Is a Story | Story is interpretation | Interpretation is critical in presenting | historic sites Giving information is not interpretation | Interpretation reveals and frames factual information.

Studying various Historical Sites around the world



^ Inside the Interactive stereoscopic 3D cave



^ Visitor immersed in a true-to-life experience of being inside the cave temple and seeing its magnificent Buddhist wall paintings.

Mogao caves, Dunhuang, China

About the project Animated 3D experience 360-degree panoramic projection theatre. Painterly beauty & underlying narrative meanings. Seeing paintings at one-to-one scale Pure Land immerses visitors in the quintessential heritage of hundreds of Buddhist grotto temples, an art treasury abounding with murals, statues and architectural monuments. This UNESCO World Heritage site, also known as the Caves of the Thousand Buddhas is located at Dunhuang, a small town in northwestern China that is an oasis in the Gobi desert. It was a gateway to and from China on the ancient Silk Road, which carried trade between China, western Asia and India from the 2nd century BC until the 14th century AD for over 1000 years.

Highlights of the Installation

- ◆ A 360° virtual reality cave in stereoscopic 3D
- ◆ Users can control and navigate through the caves, controlling the experience.
- ◆ A strong immersive experience to a protected UNESCO heritage site.
- ◆ 3D reconstruction allow exploration of the caves in ways not possible in real life.
- ◆ All the buddhas have been recoloured as they originally would have been.
- ◆ This Project conception and direction is by Dr. Sarah Kenderdine, Prof Jeffrey Shaw.

Visible landscapes are like icebergs: only a small proportion of their real substance lies above the surface.

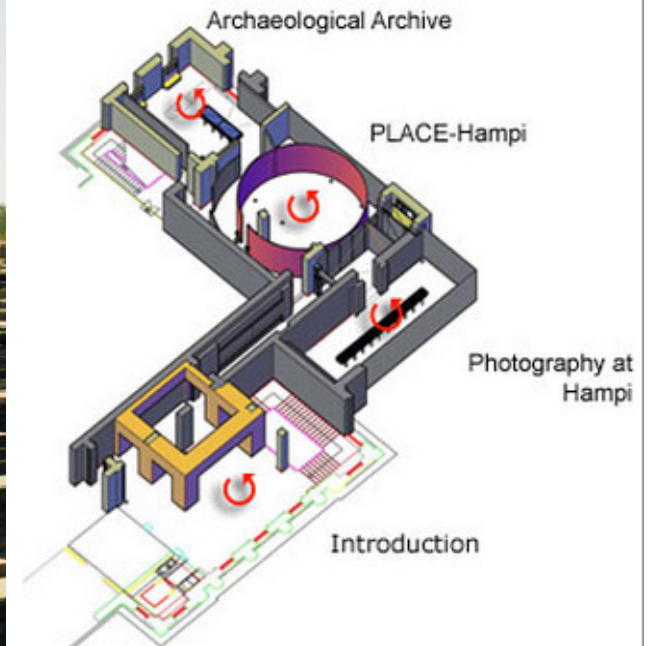
~ B.K. Roberts, 1987



^ Map with clickable links of temple locations.



^ Panorama of Water Tank, hampi ruin



^ Interactive map to navigate through the exhibition

Place Hampi, Martin Gropius Bau, Berlin Germany

Place-Hampi is a ground breaking new media art installation that elevates cultural heritage to a new level of experience. It is an embodied theatre of participation in the drama of Hindu mythology focused at the most significant archaeological, historical and sacred locations of the World Heritage site. Place-Hampi provides a framework for a new approach to the expression of the cultural experience, whose aesthetic and representational features gives a dramatic new appreciation of the many layered significations of such historical, archaeological, and architectural spaces.

Highlights of the Installation

- ◆ This ground breaking experience presents 3D stereographic panoramas of an extraordinary site with all its mythological, archaeological, artistic and historic significance.
- ◆ Ancient Hampi includes animations of Hindu myths and stories
- ◆ An immersive digital interactive space showing panoramic images of the site and its landscape, as well as captivating photography.
- ◆ Interactive projection system, invented by Prof. Jeffrey Shaw in 1995

Identifying the unique traits

Stories

- Added Stories carry a great value in Hindu Mythology. Each God and Goddess have thousand versions of same story. Similarly in Elephanta caves there is a story or rather there are several interpretations behind each sculptural panel.
- It is very interesting to know about them. When you witness the magnificent sculptures it will be intriguing to know about what was the leading factor for the sculptor to draw this rock sculptures.
- Thus providing the masses with this information in a interesting fashion is important and a task of great responsibility.
- There are many ways to deliver the narratives to the audience.
- Information Design in Printed document can solve the purpose in the current scenario. It is everlasting and a subject of interest and creates a sense of belonging.
- Stories are engaging for all age groups considering this fact we can build nice design solutions and provide them for the public to use.
- Integrating this information into a booklet which people can carry through their walk in the cave will be a great solution.
- It can have the plan of the caves which will give the tourist a sense of direction.
- There can be stage performances outside the caves to engage people and give a live experience of the narratives.



Story

Powerful Demon Ravana, drunk with pride, tried to uproot Kailasa, the abode of Shiva. He managed to shake and lift the mountain, terrifying its inhabitants, whereupon Shiva pressed the toe of his left foot on the ground, as a result of which the mountain settled back to its original position, imprisoning Ravana below. It was only after many prayers and entreaties that Shiva, who forgives as easily as he is angered, released him. In the sculpture we see projecting cubes that represent the mountain, with the greatly mutilated figure of Ravana below, while above is the tall graceful figure of Shiva, the third eye clearly visible on his forehead. Many of his hands are broken. He steadies Parvati with one hand, and with two others holds the hair of his attendants in order to keep them from falling. Ganesha is to our right and behind him is a large figure, one of his hands resting on the head of a dwarf. Opposite is another similar image. Various attendants can be seen, including the emaciated Bhiringi near Shiva's foot.

^Ravana lifting Mt. Kailash

Description of the panel

- Above is the tall graceful figure of Shiva, the third eye clearly visible on his forehead. Many of his hands are broken.
- In the sculpture we see projecting cubes that represent the mountain.
- Shiva steadies Parvati with one hand and with two others holds the hair of his attendants in order to keep them from falling.
- Greatly mutilated figure of Ravana
- Ganesha and behind him is a large figure, one of his hands resting on the head of a dwarf. Opposite is another similar image.
- Various attendants can be seen, including the emaciated Bhiringi near Shiva's foot.

Architecture

The main cave, also called the Shiva cave.

The Cave is 27 metres square in plan with a hall.

At the entrance are four doors, with three open porticoes and an aisle at the back.

Six pillars in each row, divide the hall into a series of smaller chambers.

The roof of the hall has concealed beams supported by stone columns joined together by capitals.

The cave entrance is aligned with the north-south axis, unusual for a Shiva shrine (normally east-west).

The northern entrance to the cave, which has 1,000 steep steps, is flanked by two panels of Shiva dated to the Gupta period.

The left panel depicts Yogishvara (The Lord of Yoga) and the right shows Nataraja (Shiva as the Lord of Dance).

The central Shiva shrine is a free-standing square cell with four entrances, located in the right section of the main hall.

Each wall has large carvings of Shiva, each more than 5 metres in height.

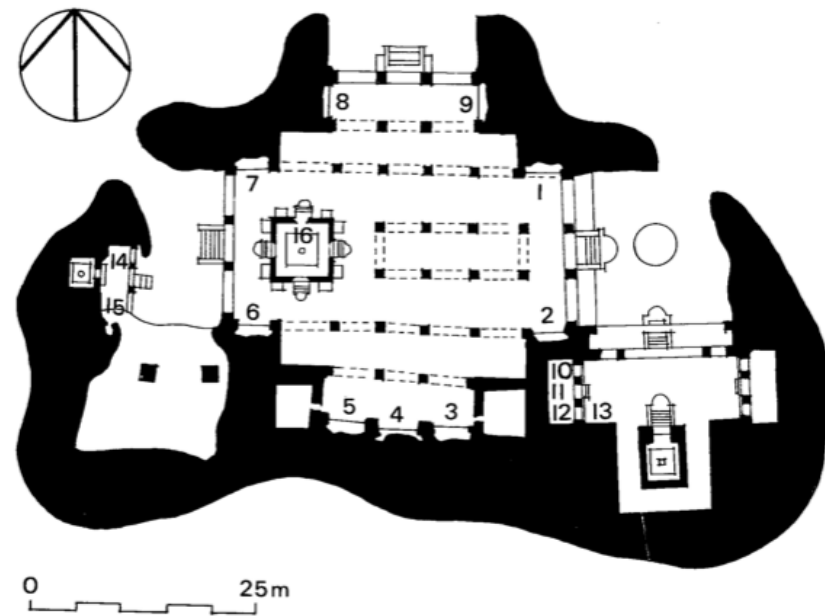


FIG. 1. Key to the sculptures at Elephanta.

Main Hall

- | | |
|-------------------|------------------|
| 1. Ravana | 6. Marriage |
| 2. Gambling Scene | 7. Andhaka |
| 3. Androgyne | 8. Shiva Dancing |
| 4. Eternal Shiva | 9. Lord of Yogis |
| 5. Ganges | |

East Wing Shrine

- | |
|----------------|
| 10. Karttikeya |
| 11. Matrikas |
| 12. Ganesha |
| 13. Dvarapala |

West Wing Shrine

- | |
|-------------------|
| 14. Lord of Yogis |
| 15. Shiva Dancing |

Main Hall Shrine

- | |
|-----------|
| 16. Linga |
|-----------|

FIG. 2. Plan of the main cave at Elephanta.

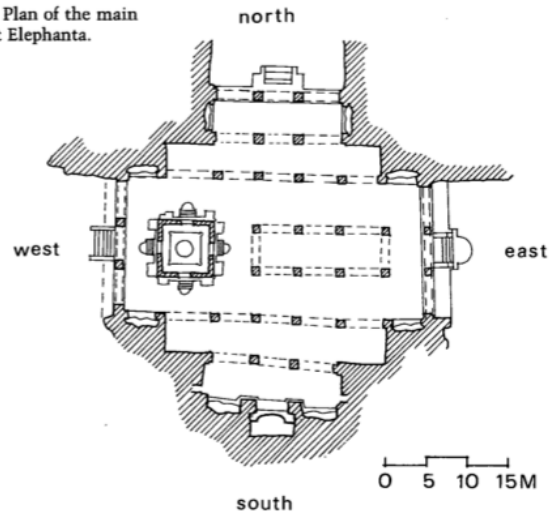


FIG. 3. Two circles (diameters in 1:2 proportion) determine positions of the *linga* and the Eternal Shiva image.

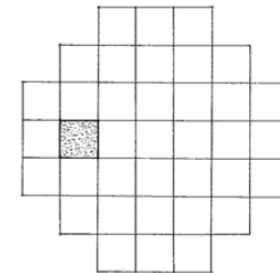
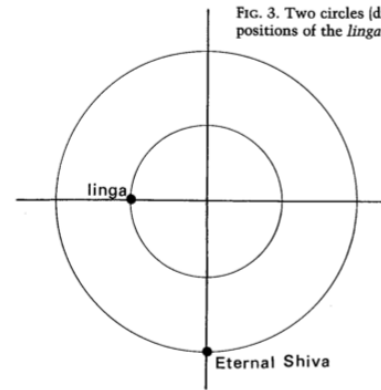


FIG. 4. Layout of the plan in squares. The dotted square indicates interior of the sanctuary. Thirty-six other squares create the columnal space.

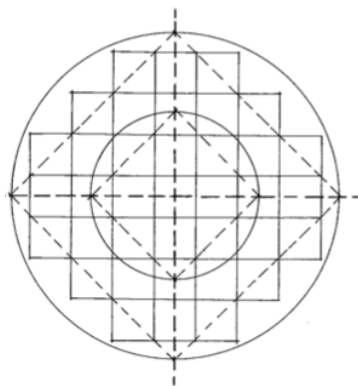


FIG. 5. Relationship of circles and squares.

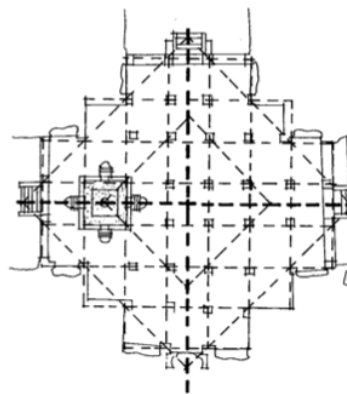


FIG. 6. Squares and axes superimposed on temple plan.

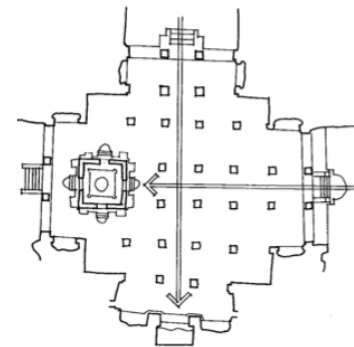


FIG. 7. East-to-west axis leads to the *linga*. North-to-south axis leads to Eternal Shiva.

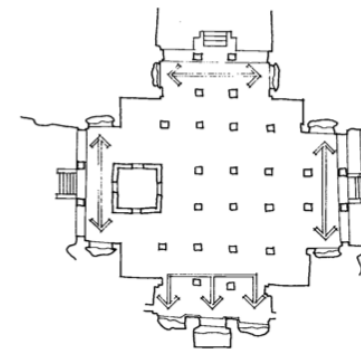


FIG. 8. Four groups of sculptures.

A Vision. A Multidisciplinary plan

Design for information

Design for Play

Design for entertainment

Designing a Unique Experience

- Heritage is multidimensional.
- It is interdisciplinary.
- Heritage as social science.
- Focus is on using the arts and humanities in heritage tourism.
- We Need To Build Bridges between the
Arts,
Heritage preservation,
Heritage education
Heritage tourism.
- To create an experience we need multi disciplinary experts, who can come up with various concrete ideas for the site.
- Taking the site into consideration is very important.
- We need to design for all the age groups. Tourist of various interest and nationalities.

Planning the space outside the caves

There is a lot of space outside the cave.

We can utilise that space, create new interactive channels, information portals for the tourist.

Playing zones for kids.

Workshop zones

Exhibition area.





Souvenir Booklet

Souvenir Booklet will act as a tangible reminder

Tourist want to put their hands on something that gives the travel experience realism and proves that the bearer had been there.

The souvenir should provide the narrative for an individuals experience.

Capture the essence of the extraordinary place.

Give them the feel of the place.

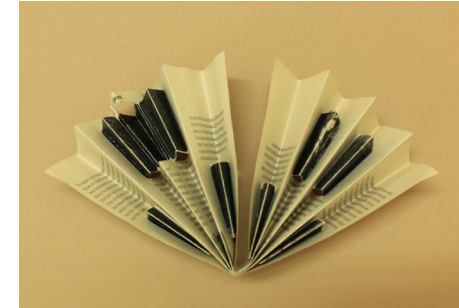
At the same time it should be informative and should have that Surprise element to it.

After looking at it tourist should connect to that place and have a sense of belonging.

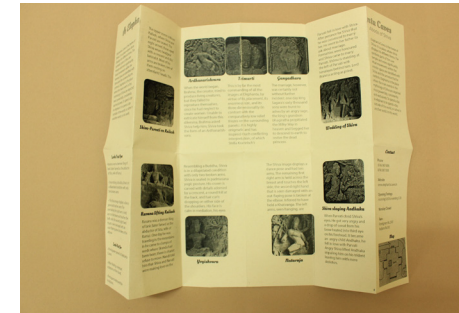
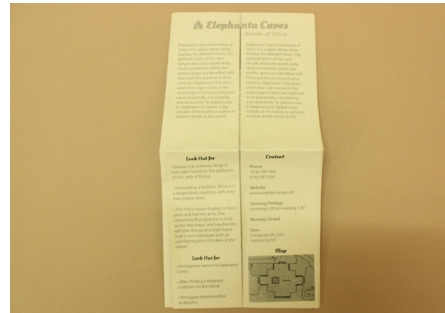
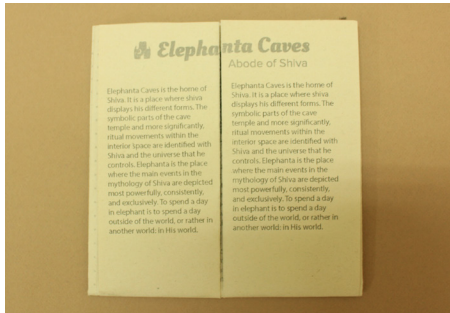
Souvenir Booklet

> My attempt with paper fold and popping out sculptural panels.

✖ This attempt failed miserably as the folds come on the photographs and text.



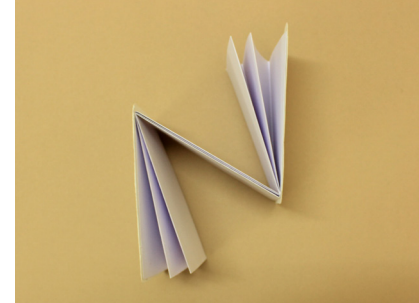
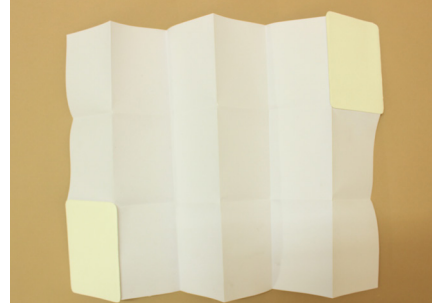
^ This was a fairly safe attempt of disposing information but nothing unique about it.



Motivation to work with paper folds came from the cave itself. Paper folds should add value to the information conveyed. So that the medium helps in understanding the structure easily. Paper folds give a dimension to the information and at the same time it is tactile. This piece of work can be treasured as a souvenir.

Exploring paper folds

> Miura fold with rectangular folds.



> Tulip fold



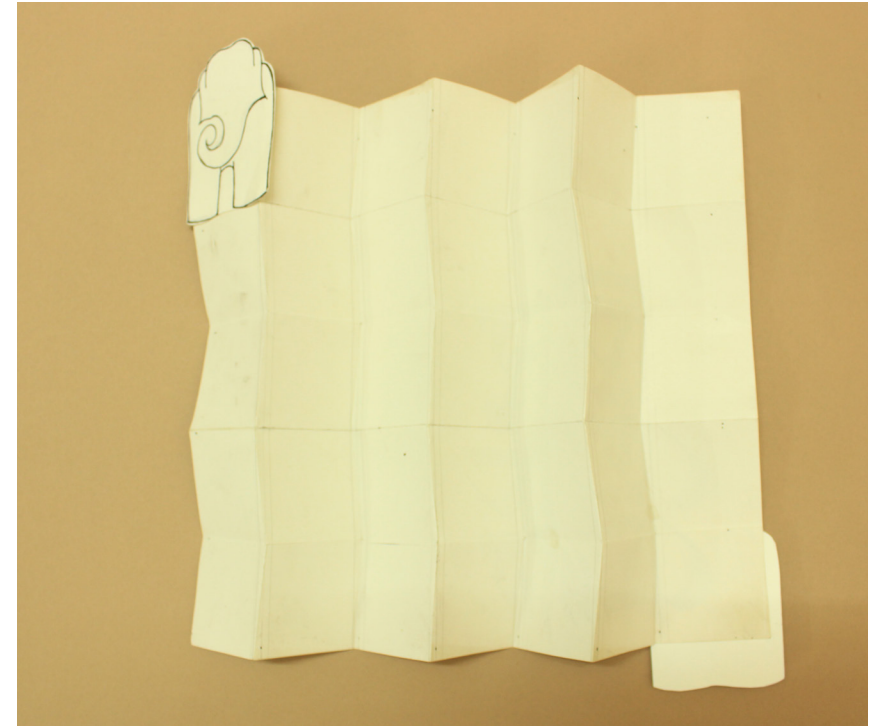
> Turkish fold. Extensively used in maps.
>> London map.



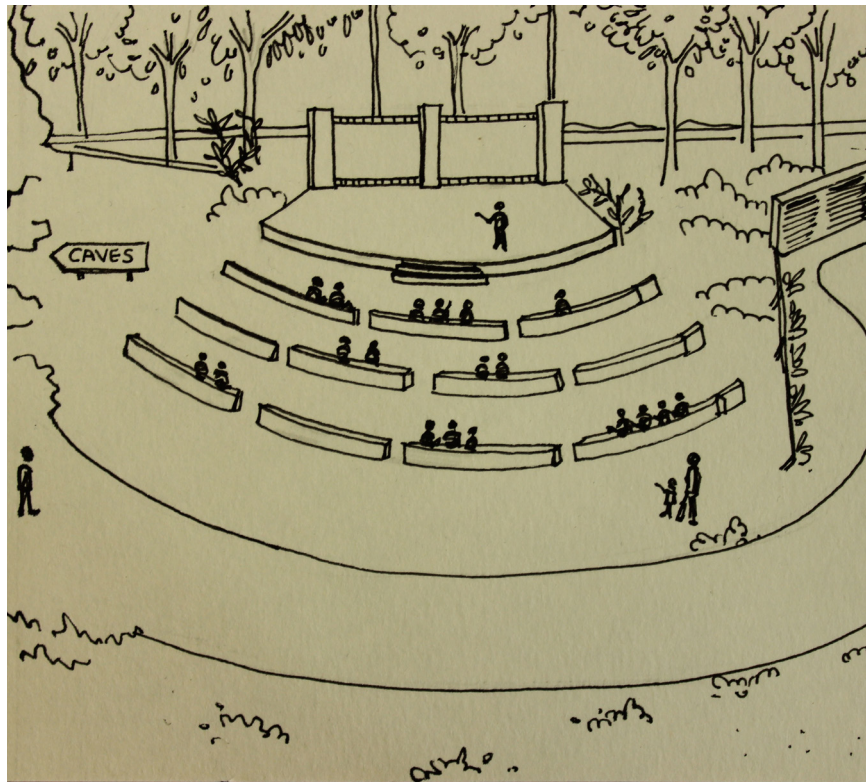
Exploring paper folds



>> Miura fold was explored further. This time with parallelograms. Placed adjacent to each other. With straight horizontal



Merging the idea of Cave structure | paper folds | Souvenir | Elephant as the symbolic representation of the caves makes a rough draft shown on the top.



> Rough plan of the amphitheatre area outside the caves.

Narrating the stories...

Indian style of religious storytelling, whose performances are a ritual event in Hinduism, and often involves professional storytellers.

This is a effect medium of passing of culture and tradition.

It will also be amusing for all the age groups.

So a proposal of Museum Exhibition with a area dedicated to theatre is included in the plan.

The work is still in progress...



>> Hand Drawn illustrations to explain the sculptural panels.

Making of the Folder

Requirements of the folder map

- ✿ The folder should have all the information about Elephanta caves.
- ✿ Segregation of the Content is a huge responsibility.
- ✿ Mapping the cave layout and merging it with the content details is important.
- ✿ The folder map should be handy.
- ✿ It should have a charm of the Caves to it. Plus look like a souvenir.
- ✿ Souvenir will add value and spread the word about the caves.
- ✿ This folder should be given along with the ticket.



>> Hand Drawn illustrations to explain the sculptural panels.

Design of the folder map

- The treatment to the Folder map is very illustrative and typographic.
- Avoided using photographs as the tourist are going to experience the sculptures by themselves.
- Hand-drawn illustrations will be very attractive as well as easier for the tourist to understand the panel.
- The details in each panels are laid out with pointers and the story is explained.
- The important part of the caves which is its layout is highlighted and that is the starting point for the tourist to start their journey in the caves.

Design elements

Font selection

Headings

Font- mission script

Point size- 24

Sub-headings

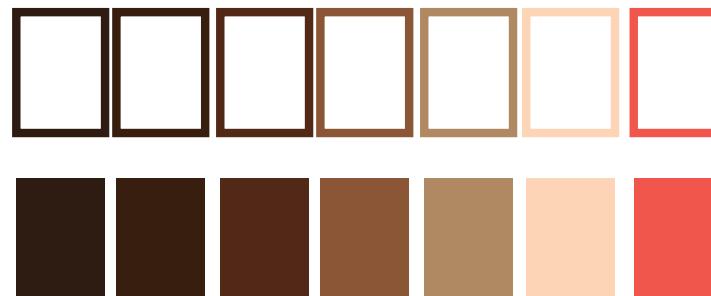
Font- Open sans

Point size- 6.5

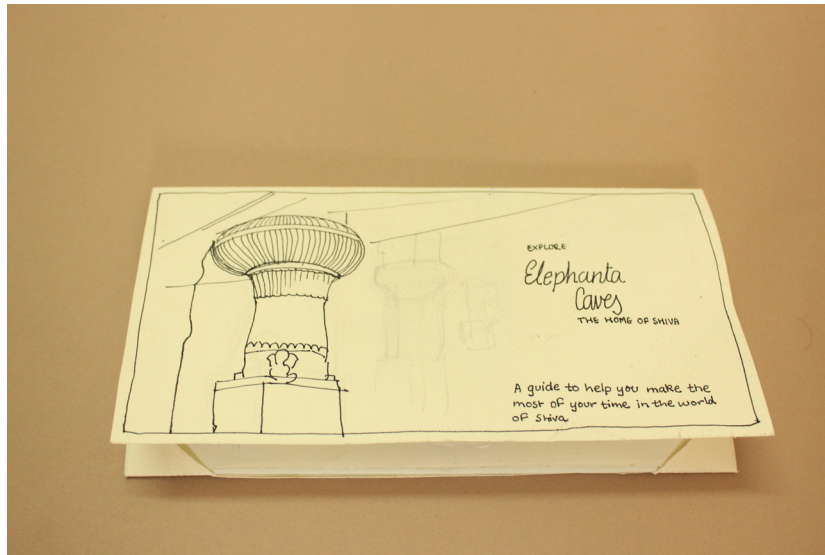


Colour selection

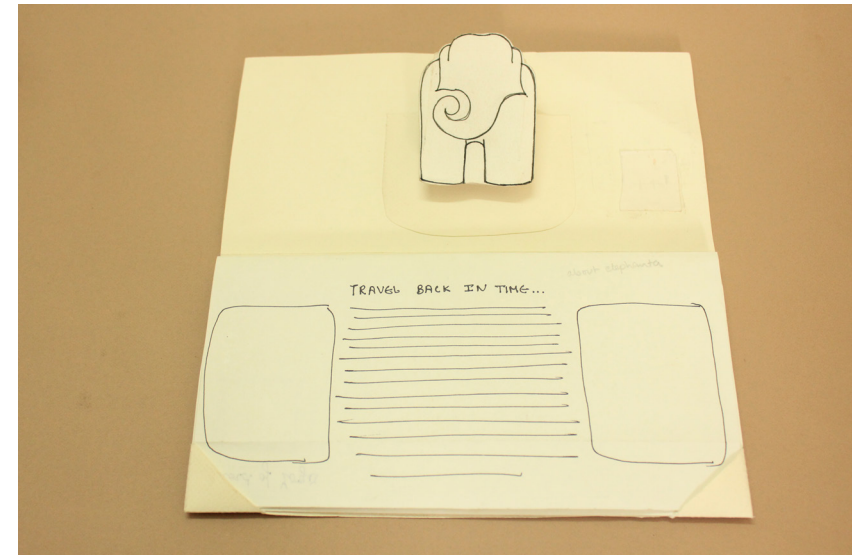
Shades of Brown and Pink



Rough draft

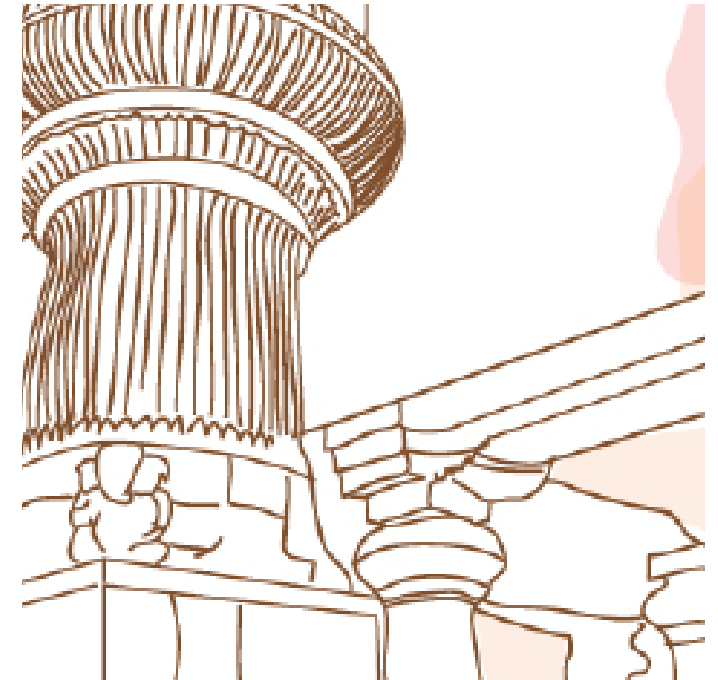
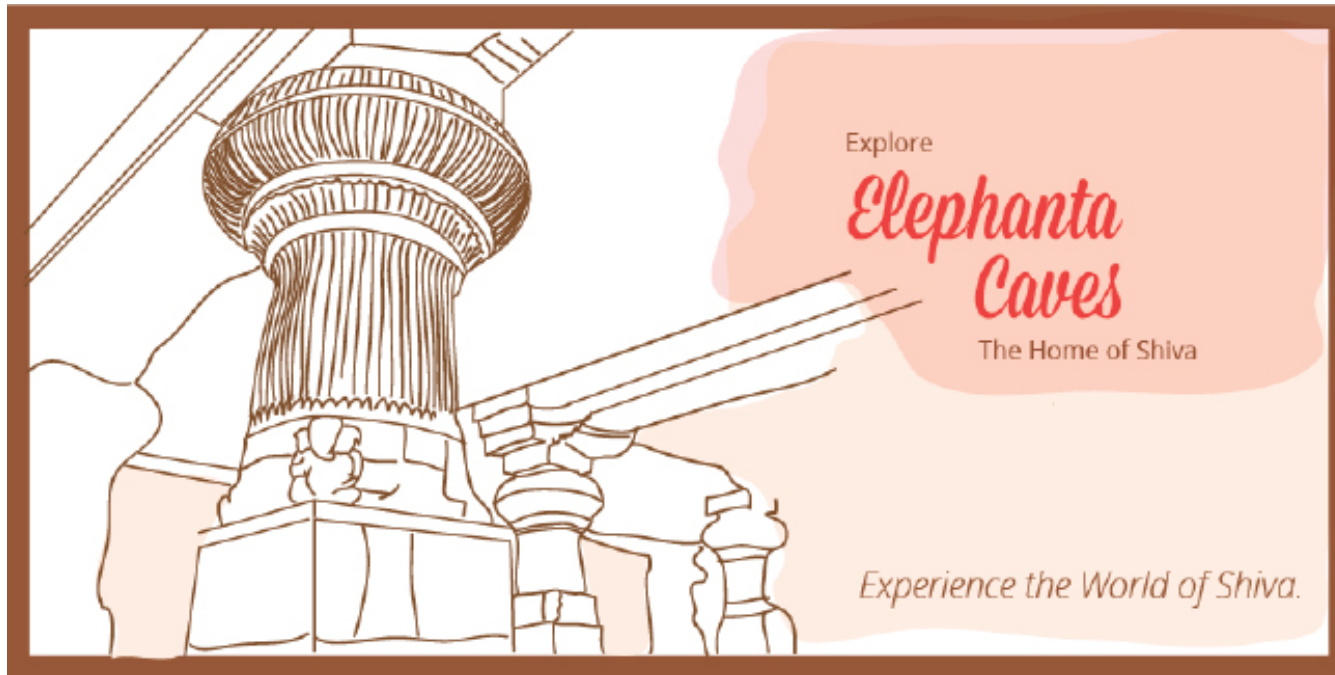


^ Front of the folder.



^ inner side of the folder

Map folder
1st draft



The title of the page tells you the name of the sculpture and its various other names.

In the inner page one can clearly read the description about the sculpture with the help of the map and the indicators.

Maheshamurti
The Eternal Shiva, Mahadeva, Maheshvara...

18 feet high

● This is the face of destruction, bhairava. Significantly, it is always in shadow, for it is Shiva's manifestation as a destroyer who ends both death and time. The bulging forehead, hooked nose, cruel mouth, and twirling moustache hold terror.

● This calm central face with the full sensuous lip rests on a chest of mighty proportions, which is adorned by rows of necklaces. The high mountain-like locks of hair piled on top of the head are encircled by an elaborate three pointed tiara, which has a crest jewel in the shape of a kirtimukha (Lion face).

● God in his aspect as Vamadeva, The beautiful God, who is the feminine aspect of creation. The face itself is female in blossoming beauty, full of solicitude and a sensuous enchantment. The hand holds a lotus, while the hair is decorated with festoons of pearls and fresh flowers and leaves.

5

use of small elephant motif to mark the creasing.

Number of the sculpture highlighted for easy recognition.

Repetition of Map to spot the user's location.

Figurative drawings for easy recollection of the sculpture.

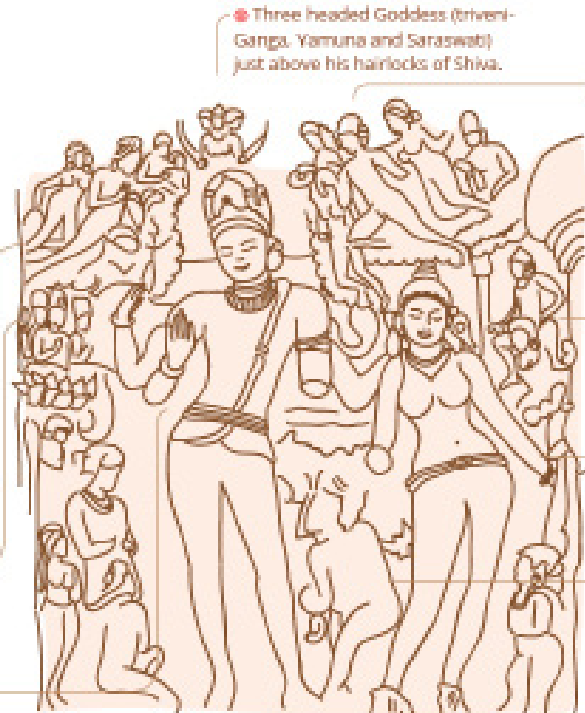


Gangadharamurti

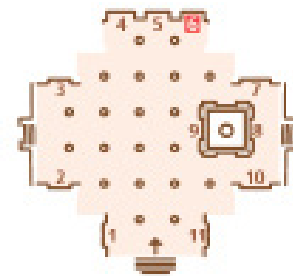
Shiva holding the Ganges

One day king Sagara's sixty thousand sons were burnt to ashes by an angry sage; the king's grandson Bhagiratha propitiated the milky Way in heaven and begged her to descend to earth to revive the dead princes. She agreed to do this only on one condition that someone would be able to break her fall from such a great height, or else she would shatter the earth. Shiva agreed to do this: he stood in the Himalayas and the river Ganga cascaded onto his head, wound slowly through his thick, matted locks, and finally came to earth and revived the sons.

- Smooth limbed Gods in the heaven gathering to witness the scene.
- Brahma, the God of creation, is on his lotus seat, carried by swans.
- Shiva's body suggests in its gentle swaying the flow of the river. He touches the lovely Parvati at his side, communicating to her the movement of the water.



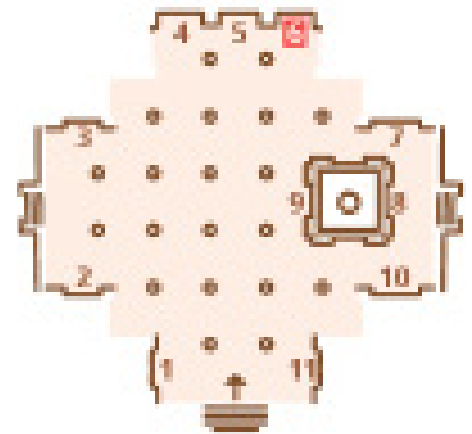
• Three headed Goddess (trivent-Ganga, Yamuna and Saraswati) just above his hairlocks of Shiva.



- The heavenly couple is of special beauty, and their long limbs float effortlessly on the mesh of clouds.
- Vishnu is riding his vehicle Garuda with a serpent round his neck.
- Parvati's face is turned slightly away, and she smiles gently; it is a common poetic conceit that she was jealous and angry at her Lord for giving another woman shelter.
- Sage bhagirathi kneeling on the ground.

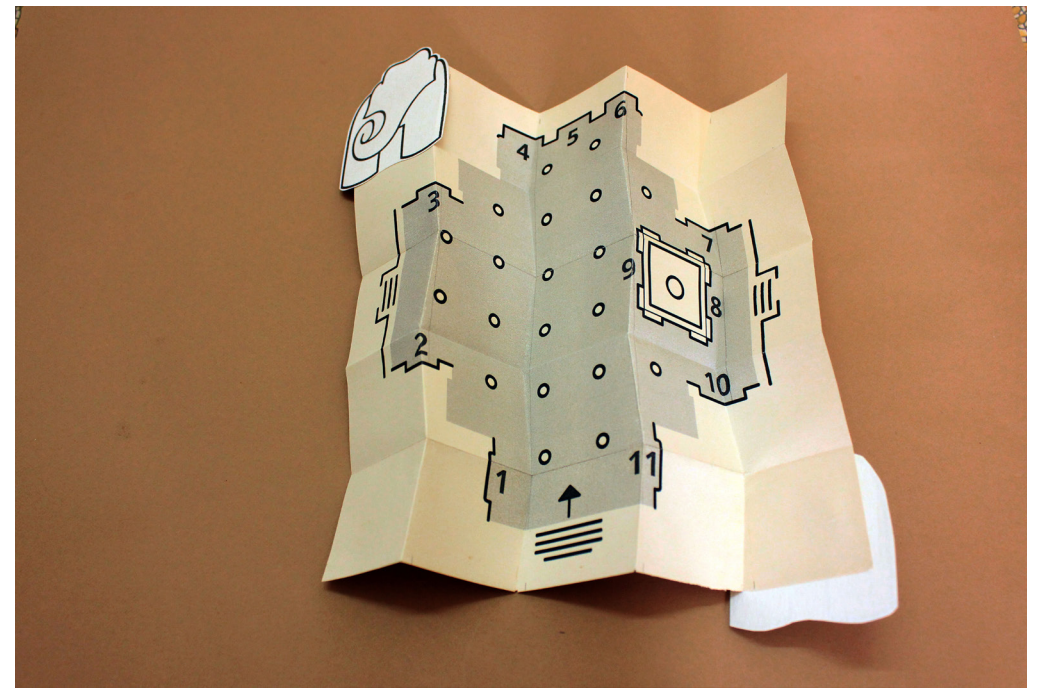
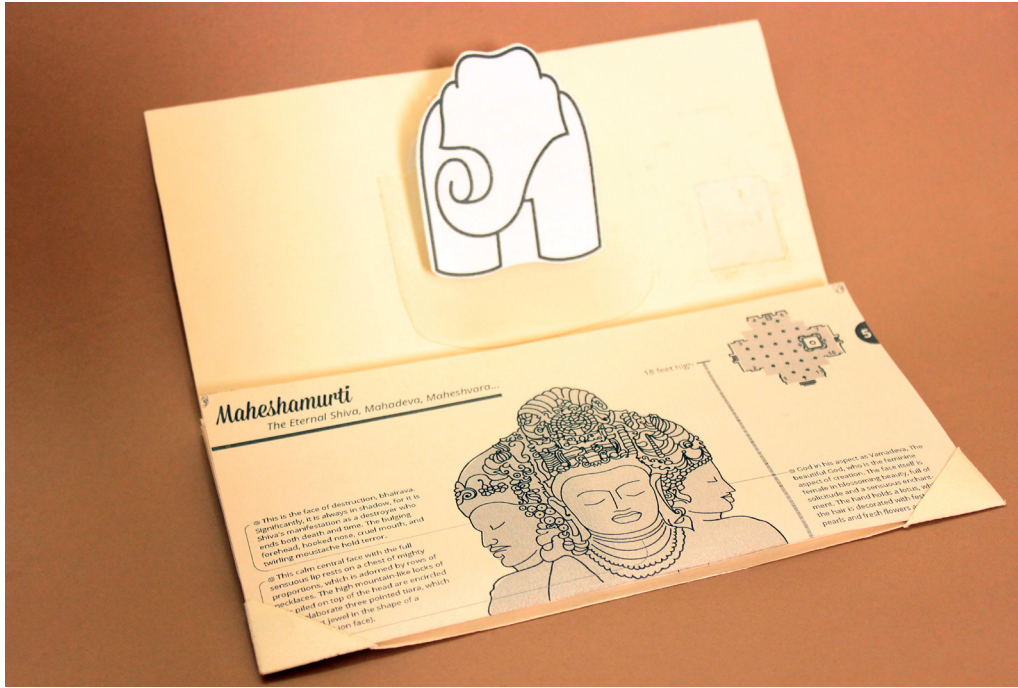


6



ly couple is of special beauty, and
 bs float effortlessly on the mesh of
 ding his vehicle Garuda with a
 d his neck.





Map Booklet Final Draft

The purpose of the booklet is not only to tell story and give description.

But also to make illusion of the depth of field which the real sculptures have.

An idea of pop up artwork can work very well.

It has that awestruck factor to it.

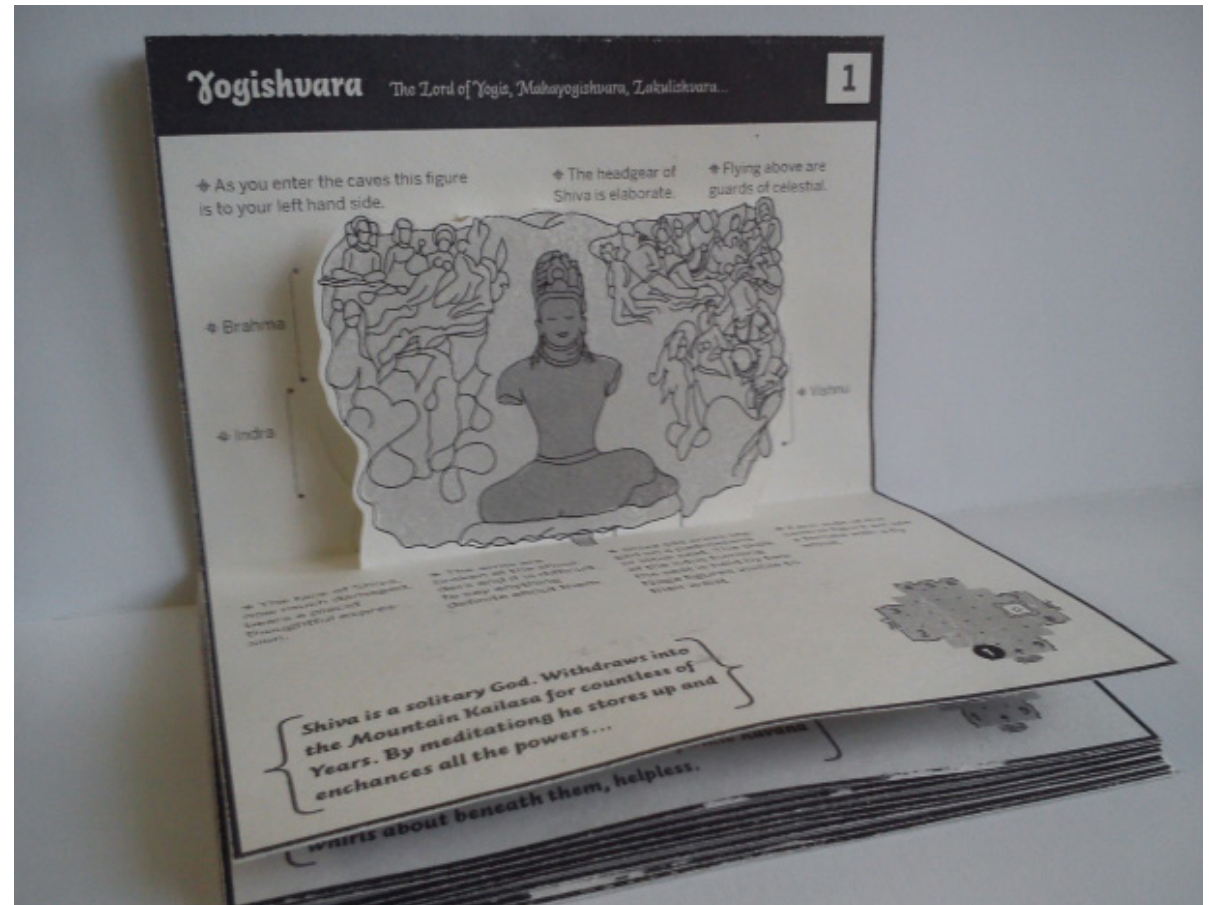
You unfold the beauty of it and opening the book is and experience in itself and having it as a souvenir and ownership adds value to the product all together.

This can be given with the ticket.

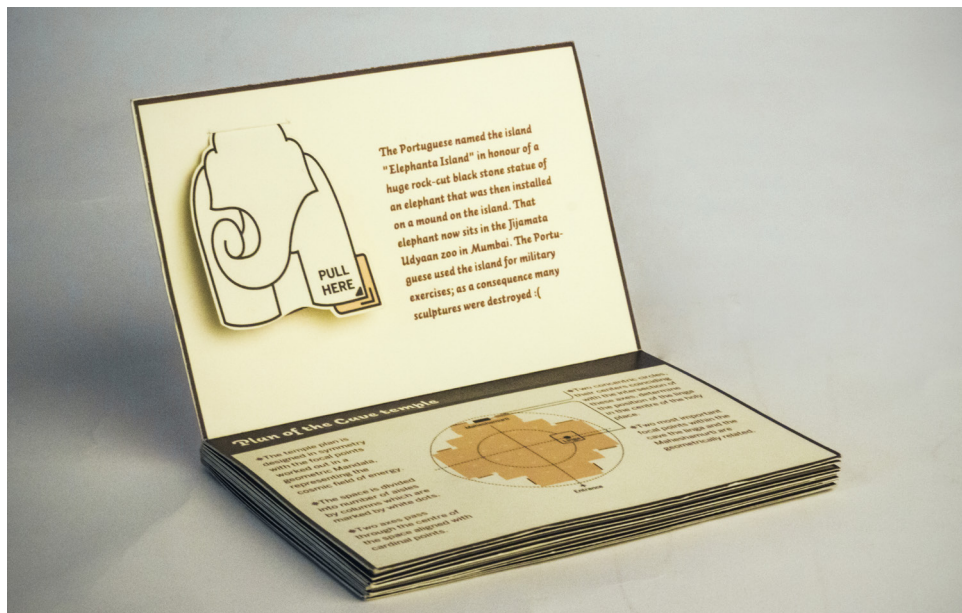
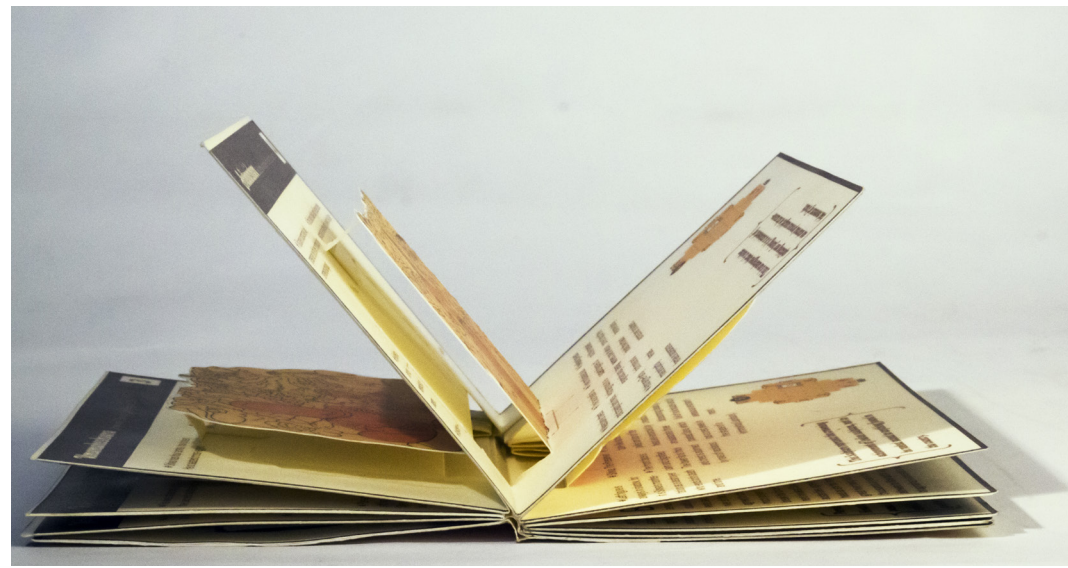
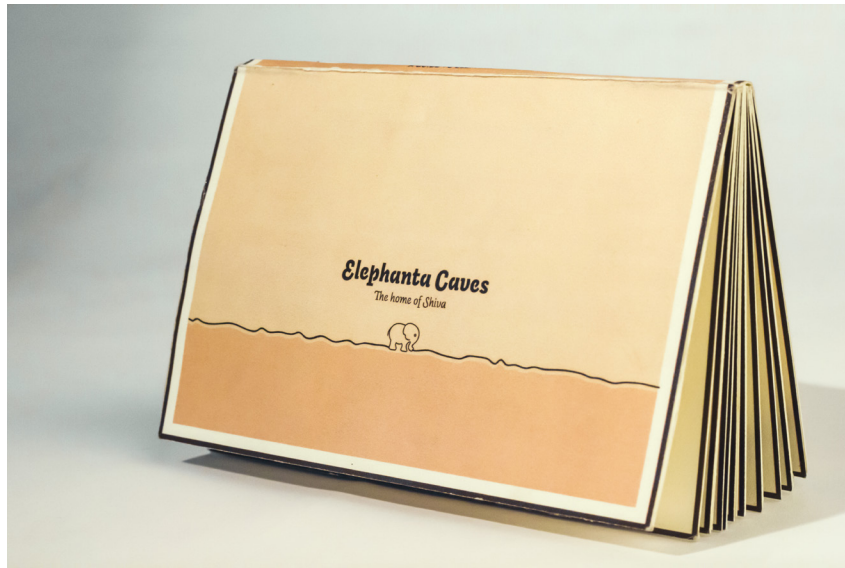
So that one bunch of group gets one booklet.

It can be given when bought in groups.

Single tourist will have to buy it.



Images of the booklet.



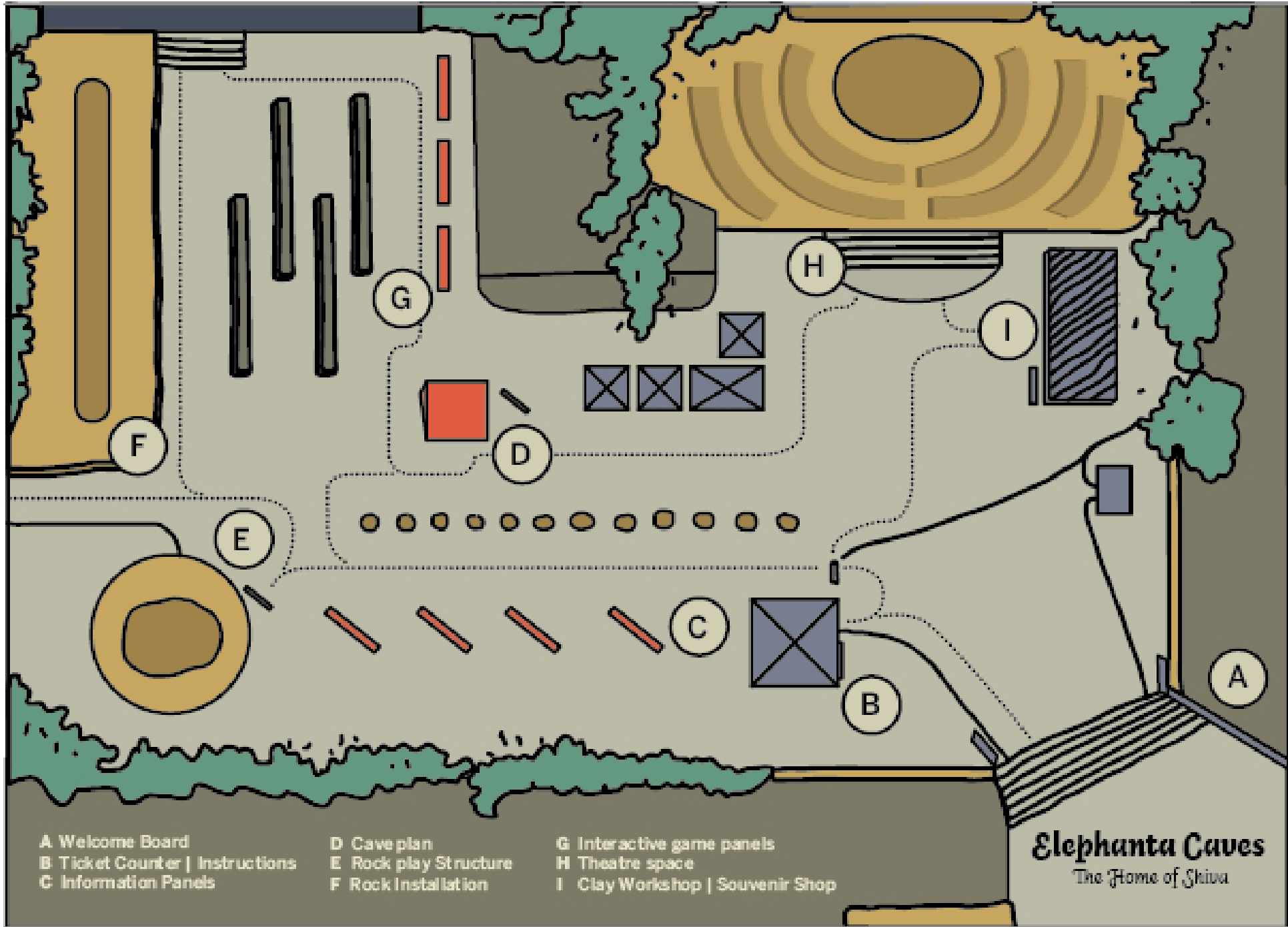
Plan of the cave premise

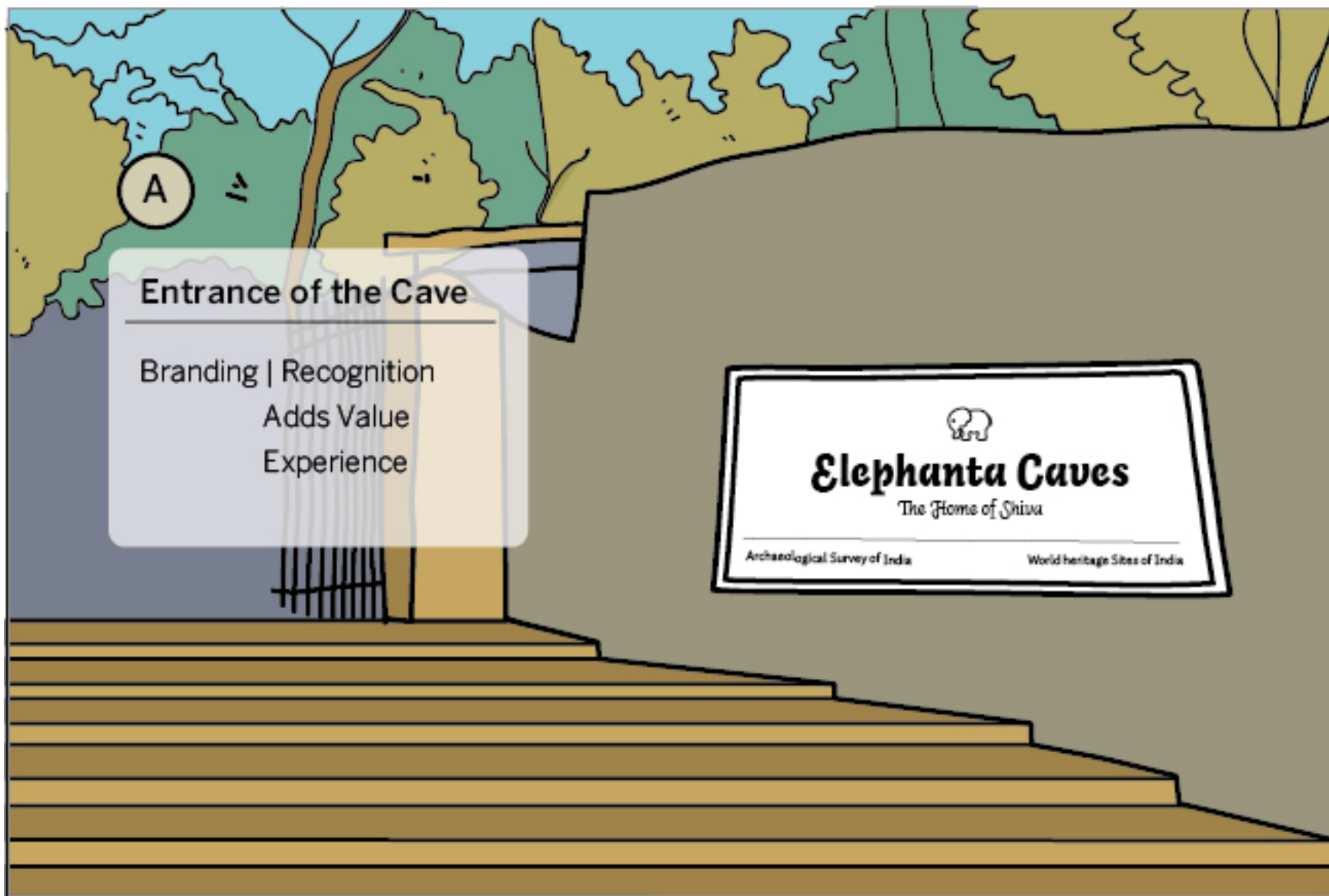
This is my vision. This is a plan for the caves which can be later elaborated. Made into a whole lot of functional and entertaining zones. The purpose of coming up with all these different ideas is to make the place interesting for all the age groups.

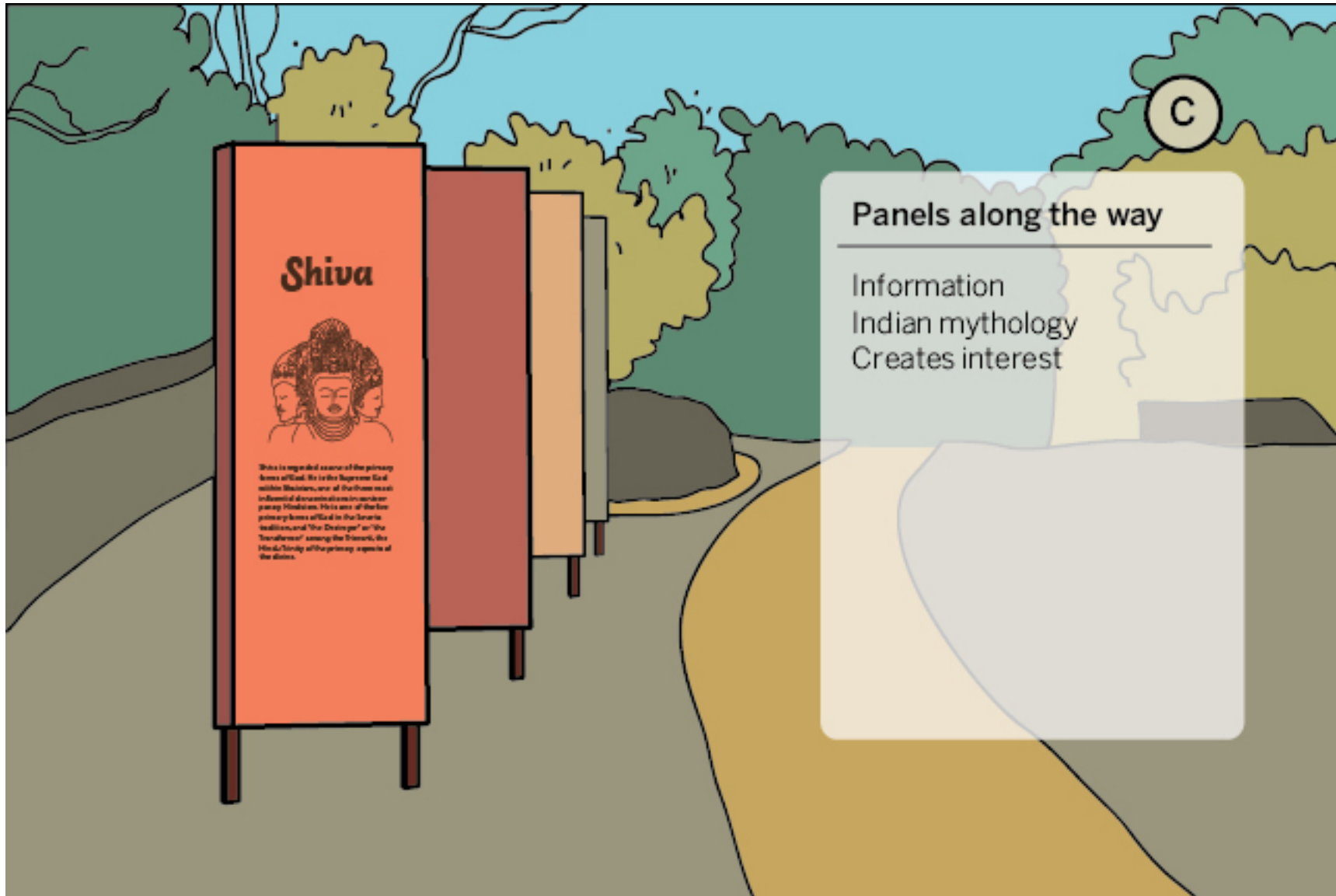
They should want to come to Elephanata Caves and get other people also. With information they should take away a part of the heritage site with them.

This can be only done with people of multiple expertise. This is my proposal to further out my thoughts i have illustrated my ideas which can be executed. Right now i have incorporated few here.

There is much more to this project.







Shiva



This is regarded as one of the primary forms of God. It is the Supreme God within Shivism, one of the three main branches of Hinduism. It is one of the five primary forms of God in the Saivite tradition, and the 'Deities' or 'the 'Sardars' among the Shakti, the Hindu, Hindu of the primary aspects of the deity.

Panels along the way

- Information
- Indian mythology
- Creates interest



Design for play. Playable Sculpture.

Tourist majorly consist of kids. Parents make sure that their kids visit to historical places.

History is a very important part of any students life.

A place were kids can learn, play and explore.

Design for play

Advantage of Elephanta Caves is that we can use the elephant example into creating something engaging for kids.

As the names suggests Elephanata Caves the kids will be curious to know about the role of Elephant.

The obvious suitability of an elephant's trunk for a slide makes this one of the most popular play animal. Regardless, they are generally beloved.

Having a play sculpture will keep the kids engrossed and interested in the place.

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- 3 Elephanat the island of mystery
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- 4 <http://academia.stackexchange.com>
- 5 <http://www.tripadvisor.in>
- 6 <https://www.youtube.com/watch?v=3s8uB4Rlooc>
- 7 <https://www.youtube.com/watch?v=JcSYOowrxg>
- 8 http://www.history.ac.uk/makinghistory/resources/articles/why_history_matters.html
- 9 <http://www.boloji.com/index.cfm?md=Content&sd=Articles&ArticleID=905>
- 10 <https://thecreativityengine.wordpress.com/tag/mudra/>
- 11 Paper by George Michell_The Architecture Of Elephanta An Interpretation
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- 14 <http://www.preservationnation.org/what-is-preservation/save-historic-places.html>
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- 17 <https://www.youtube.com/watch?v=aizlpy-21wiY>
- 18 <http://www.fontsquirrel.com/>



