

PROJECT REPORT

RAKIBIGARBI

ARCHAEOLOGICAL MUSEUM

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Archaeological Survey of India



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EXECUTIVE SUMMARY

The Project report is developed to highlight by showcasing the historic significance of Rakhigarhi as one of the largest site of Indus Saraswati Civilization through the development of the state-of-the-art museum.

Rakhigarhi, about 170 kilometres from Delhi, is one of five iconic archaeological sites announced by Union Government of India in February 2020. The other sites part of the Iconic sites are Hastinapur in Uttar Pradesh, Sivasagar in Assam, Dholavira in Gujarat, and Adichanallur in Tamil Nadu. With a vision to excavate and develop these sites for the world to learn from, it was decided that a museum on each of these sites would be developed with state of the art display and interpretation.

Dr. Suraj Bhan discovered Rakhigarhi in 1969, a quaint village in today's Hissar district of Haryana state. Archaeological Survey of India teams discovered a cluster of seven mounds after a three seasons of excavations (1997-2000). The second round of excavations began in 2013, and it has been suggested that the site may be the largest extant Indus Saraswati site. In 2021, four more mounds were discovered across 350 hectares, piqued archaeologists' interest once more. Mohenjo-Daro, which covers 300 hectares, was previously thought to be the largest Indus Saraswati city.

The excavations at the archaeological site revealed evidences of well laid streets, drainage system, water harvesting and management system, workshops and kilns with raw material and products in various stages of their manufacturing, shopping arcade, a well-established settlement pattern of the city. Further, partial exposure of a stepped structure leading to formation of a stadium has been most significant recent discovery.

Other distinctive finds at the site include weights, measures, inscribed seals, sealings, etc. Evidences of elaborate funerary practices and scientific analysis of individual skeletal remains exposed during excavations have shed light on hitherto unknown facts about the enigmatic inhabitants of Rakhigarhi.

There is very clear evidence of a highly developed system of craft production and distribution. In addition to distinctive Indus Saraswati pottery, plenty of artefacts recovered during excavation include human and animal figurines, toys, wheels, beads, bangles, utensils, tools and other utilitarian items of daily usage made of gold, copper, semiprecious and other varieties of stone, ivory, bone, shell, terracotta and other material displaying craft skills, technology and culture of Indus Saraswati people.

The Rakhigarhi museum is designed aiming to be truly iconic. It shall be enhanced and well interpreted through design interventions. The antiquities and excavated remains will be displayed through state of art technology so that their relationship with the site can be easily comprehended by the visitors.

The report provides a storyline/narrative, historical background, description of collections, design for the proposed galleries and display strategies with visitor circulation, lighting, security and other facilities. It also provides proposed display strategies and identifies interpretive methods, such as interactive and media elements.



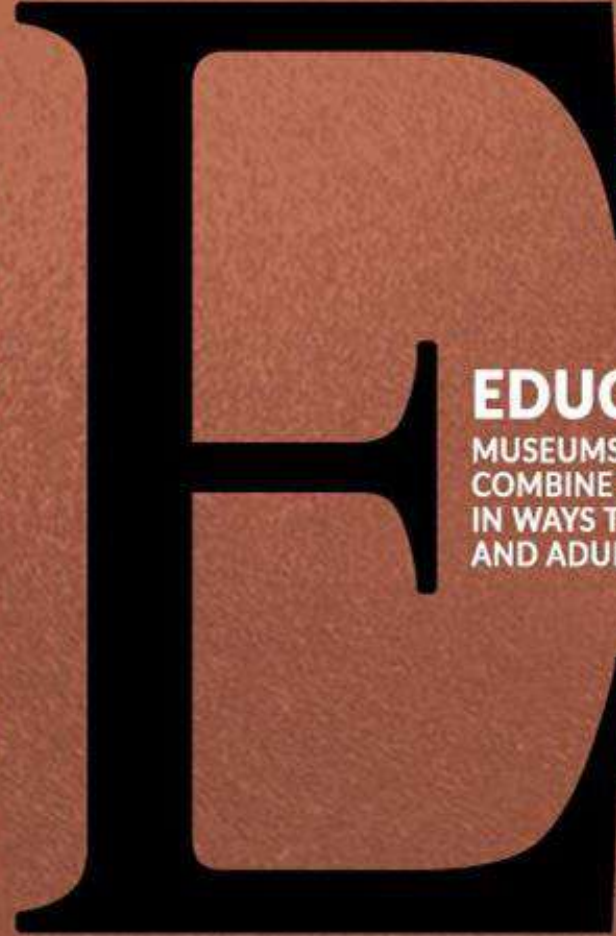
Section 1

The Brief

RAKSHIGARHI

1.1 VISION STATEMENT

OUR VISION



ENGAGEMENT

PRESENT A MORE IN-DEPTH UNDERSTANDING OF THE COLLECTION, MORE INTERACTIVE DISPLAY, AND A WIDER RANGE OF ACTIVITIES.

EDUCATION

MUSEUMS ARE IN A UNIQUE POSITION TO COMBINE EDUCATION AND RECREATION IN WAYS THAT CAN HELP BOTH CHILDREN AND ADULTS UNDERSTAND A SUBJECT.

ENTERTAINMENT

ASIDE FROM QUANTIFIABLE EDUCATIONAL EXPERIENCES, WONDER, AWE, AND MEANINGFUL PERSONAL CONNECTIONS ARE SEEN AS MOTIVATING VISITORS TO RETURN.

TO CREATE DISPLAY SYSTEMS, CONTENT BRANDING ELEMENTS THAT MAKES THE MUSEUM EQUALLY INTERESTING FOR PEOPLE OF ALL WALKS OF LIFE.



1.2 MISSION STATEMENT

ICONIC MUSEUMS

Discover, interpret, and disseminate knowledge about human cultures, the world at the time, and the impact of its teachings on the modern world through authentic research and education.

RAKHIGARHI

The museum provides the highest level of excellence in museum ethics and practises while pursuing improvement, stimulating the greatest amount of quality research, conservation, interpretation, exhibition, and education for current and future generation.

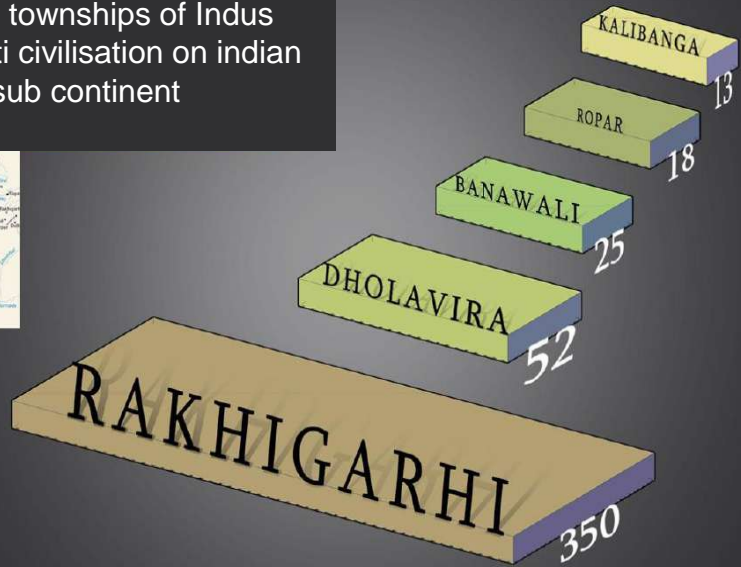
Section 2

INTRODUCTION

RAKSHIGARHI

2.1 RAKHIGARHI OVERVIEW

The site is one of the five known biggest townships of Indus Saraswati civilisation on Indian sub continent



AREA IN HECTARES

Continuous explorations have clarified the true and increasing extent of civilization. "It extends in the north from Manda in lower Jammu and Kashmir and Shortugai in Upper Afghanistan, in the South to Daimabad covering more than 1600 KMs.

Rakhigarhi technically is one of the largest sites in India for any site from the Indus Saraswati Civilisation. The size of the site gets all archaeologists geared to unearth the amount of information or data under the surface of an active living village.

The site is spread over in 350 hectares' area with eleven mounds. Each of these mounds have been assigned a distinct identity. The maximum height of the mounds from surrounding plain agricultural fields is seven metres. From houses, to workshops to lapidary industrial areas (a bead industry) to mud brick houses that although are delicately packed nevertheless are constructed rather sturdily.

What's most interesting about this site is that it has layers of history, which are clearly visible on a section of a historical mound that showcase the stratigraphy of the time periods from the most mature level to the earliest levels right at the bottom. The pottery sherds, bricks and other objects embedded in the section is now called by the villagers as 'the Parrot Wall', since the parrots having nestled there in the eroded holes of the cut off mound.

This mound was cut by the villagers as the village made more room for a growing population. A large section of the village lives on the mound, practices agriculture and animal husbandry. Such professions often require large swathes of land, ponds and large shelters of agricultural equipment thus the natural expansion and manipulation of the land.

2.2 SITE AND SURROUNDINGS

Rakhigarhi archaeological site is located in the flood plains of Saraswati-Ghaggar basin. Topographically the area around Rakhigarhi is flat and monotonous upland. From a broader perspective, it is part of the alluvial Ganga Yamuna plain, the western portion of which marks the gradual transition to the desert. However historically this land was fed by the Saraswati-Ghaggar rivers. As early as 1883-84 in the Gazetteers recorded by the British the importance of these rivers feeding this land was mentioned, albeit with a weak stream.

The present village has a maximum elevation of about 7 m from the surrounding flat cultivated land. It has several ponds or locally called *jhors* around the site which are critical from the ecological perspective. The village format remains akin to the traditional Haryanavi village stratification of communities.

The villages of Rakhi Khas and Rakhi Shahpur collectively known as ancient site Rakhigarhi lies in the Narnaund sub division, Hissar district of Haryana state. As yet, a cluster of 11 mounds of ISC spread over an area of 350 hectares of land have been identified in Rakhigarhi.

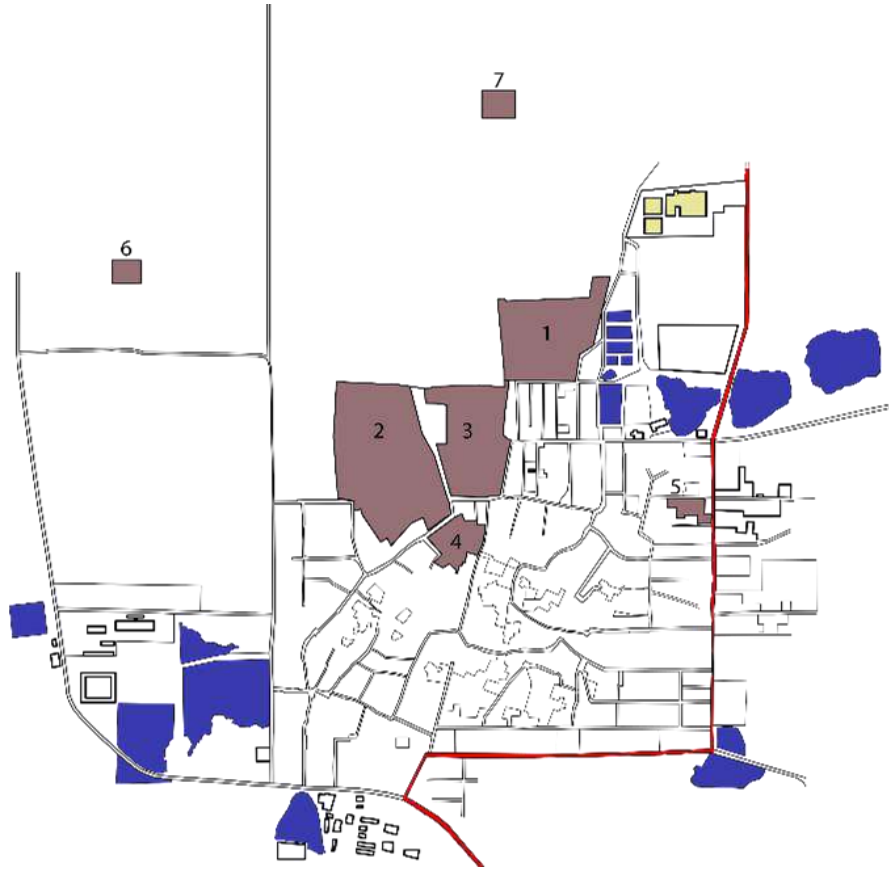
The museum is located on the north of the village and on the north eastern side of the archaeological mound RGR-1. The museum complex is surrounded by agricultural fields. There is a modern stadium complex about 300 m to the south of the proposed museum complex.

The present village has a maximum elevation of about 7 m from the surrounding flat cultivated land. It has several ponds or locally called *jhors* around the site which are critical from the ecological perspective. The village format remains akin to the traditional Haryanavi village stratification of communities.

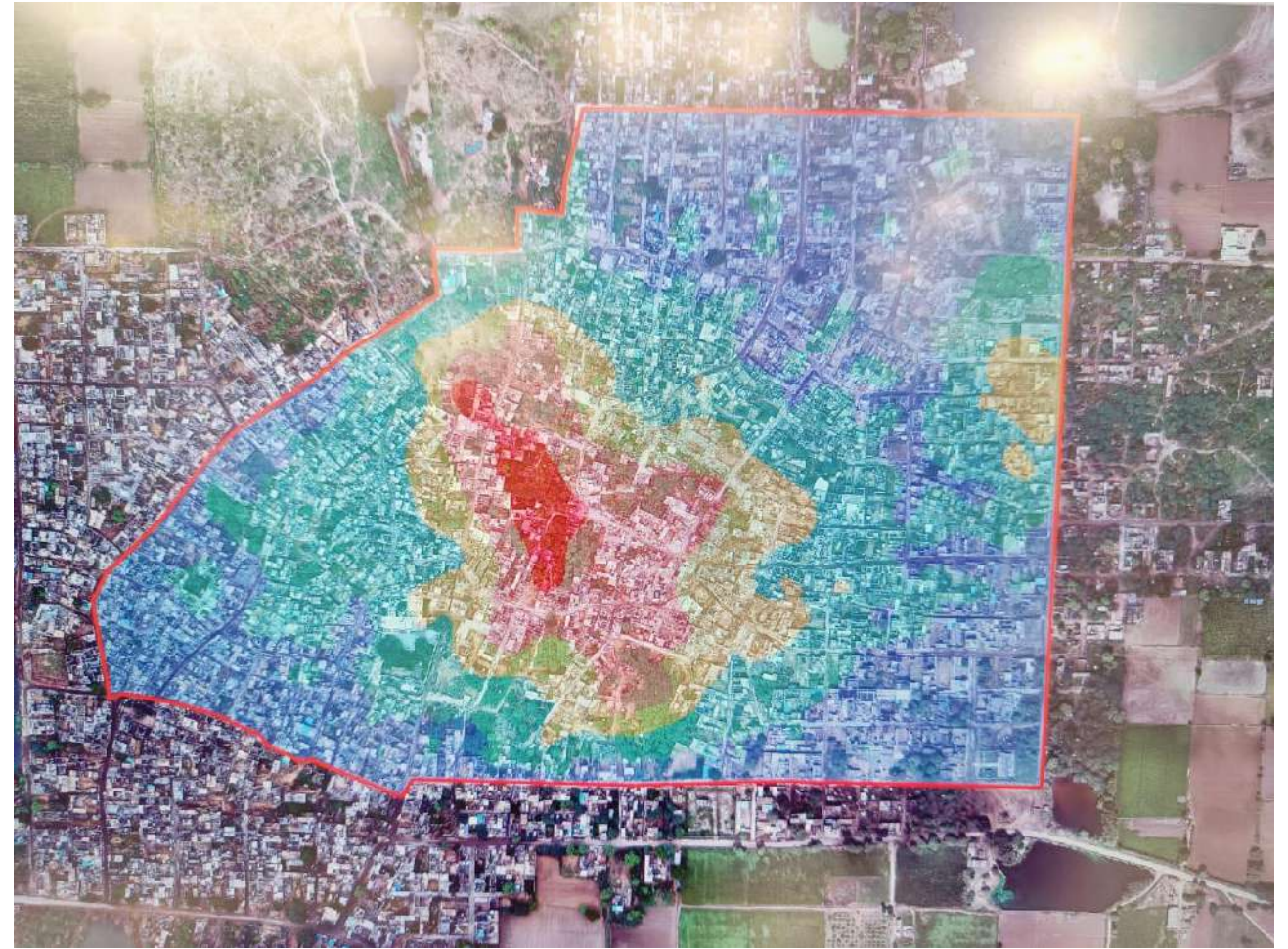


Locational map with archaeological mounds (1-5). Major road connecting the museum lies on the eastern side of the settlement

The main village settlement of Rakhigarhi is currently placed on Archaeological Mound RGR - 4, the image on this page depicts the probable expanse of the Mound RGR - 4.



Locational map with archaeological mounds (1-5). Major road connecting the museum lies on the eastern side of the settlement



Elevational map of mound 4

2.3 THE APPROACH

Rakhigarhi lies on the north-east of Hansi which is about 32 kms on the Hansi-Jind route. It is well connected by road to the surrounding towns of Haryana like Narnaund (10 kms), Hissar (60 kms), Bhiwani (70 kms) and Chandigarh (206kms). It is about 170 kms from New Delhi. The nearest railway station is in Hissar.

The site can be approached by a 7.5m wide road that lies on the eastern side of the Rakhigarhi village. This road leading to the museum complex is metalled up till approximately 600m from the main junction beyond which it is unmetalled or *kuccha*.



Condition of the main approach road leading to the museum near the pond



Important road junction on the southern side of the settlement

2.4 RAHIGARHI VILLAGE

The Rakhigarhi site is a old settlement with a population of about 9,696. The overall layout of the Rakhigarhi village seems to have evolved from the understanding of a Indus Saraswati town. Brick lined open drains and some streets with brick on edge paving can be found in the village. There are many historic houses, religious and recreational structures in the village. “The majority of the historic buildings in the village fall under the residential typology which can further be classified under Havelis (late 18th-19th Century CE), Mid-size Indo-Saracenic houses (early 20th Century CE) and Art-deco residences (mid-20th Century CE)”

Presently there are 11 archaeological mounds within the village out of which only 4 (RGR-1, RGR-2, RGR-3 and RGR-5) have been declared centrally protected as of national importance. However, 2 more mounds (RGR-6 & RGR-7) are under the process of protection.



Historic Chaupal in the village



Historic residential buildings in the village

Section 3

CREATIVE CONTENT

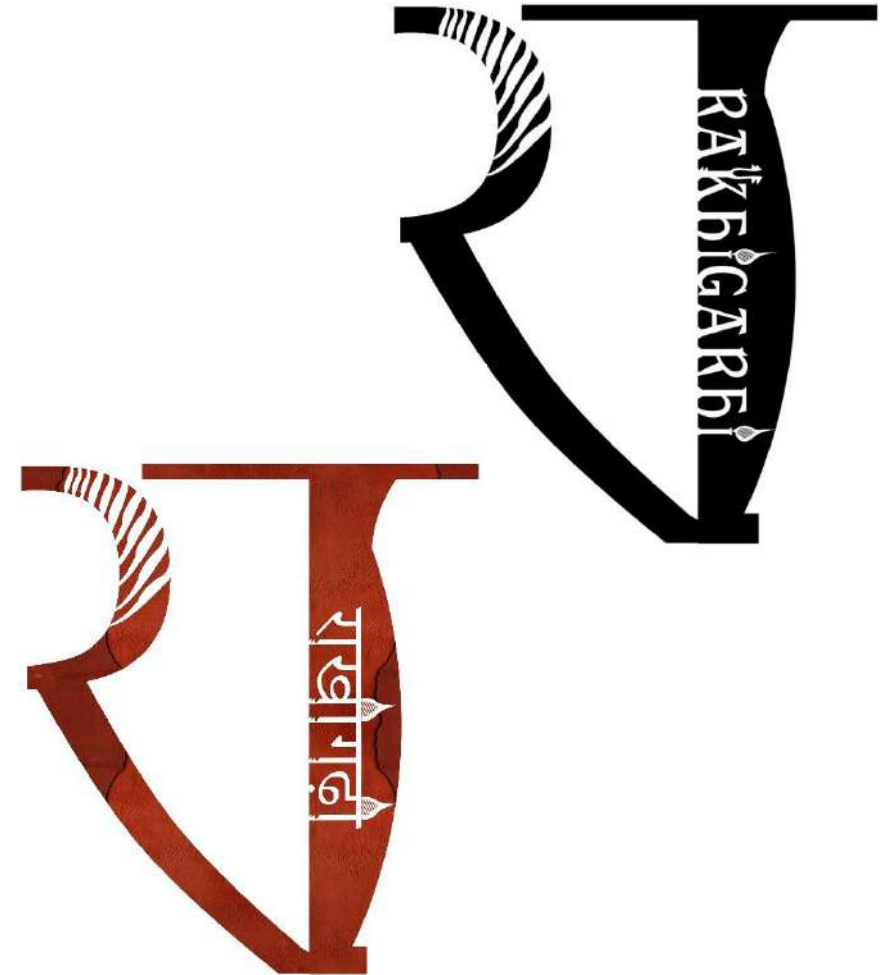
RAKSHIGARHI

3.1 THE LOGO

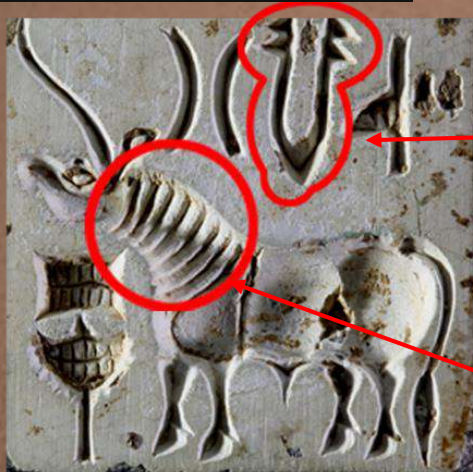
Logo and font inspired and developed with elements from the findings of Rakhigarhi

THE FONT SHOULD ONLY BE USED FOR THE WORD "RAKHIGARHI" TO HAVE A CLEAR CONNECTION TO THE SITE AND THE MUSEUM AND TO AVOID BEING MISTAKEN FOR A GENERIC IVC-INSPIRED TYPEFACE. TO MAINTAIN THE INTENDED EXCLUSIVENESS, WE SHOULD AVOID OVERUSE OF THE FONT.

RAKHIGARHI
RAKHIGARHI
राखीगढ़ी



THE LOGO

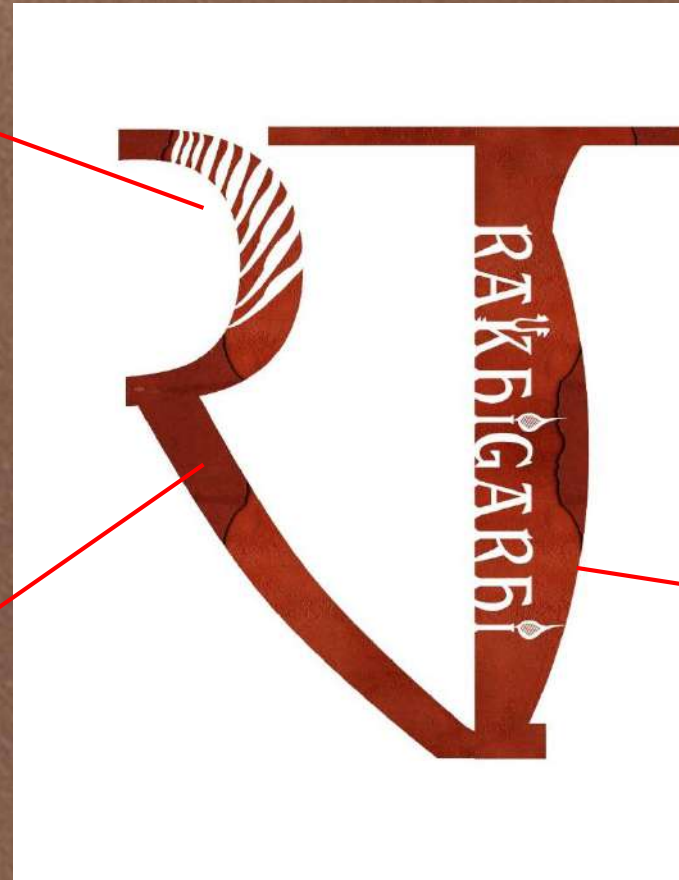


Unicorn Seal – Elements from the Seal, as well as the Indus Script, which is considered to one of the greatest mysteries ever.

RAḲHIGAṚHI



Inspired from the shape of a leaf found in painted pottery excavated from Rakhigarhi.



R highlighted in a stylised way that it also reads र̣ alphabet in devanagari.

Inspired from the shape of half a pottery excavated from Rakhigarhi.



3.2 VISUAL IDENTITY

Since the design of the museum's logo is central to our Brand Identity, we have created a unique font for Rakhigarhi, and we expect the logo to stand out and communicate an immediate connection to Rakhigarhi's uniqueness and rich heritage.

The idea is to use this specially designed font and logo only for spelling the word “**Rakhigarhi**” and Museum Signage, to give it the deserving heft and exclusivity.

Copyright it and use it exclusively for communicating the Rakhigarhi Museum/Site.



Logo Options



Option 1:

An amalgamation of the **horned deity** and the **bull**, which is a recurring theme in many of the Indus region's ritual and decorative arts, appearing on painted pottery and as figurines long before the rise of cities and continuing into later historical times.

Along with **R** highlighted in a stylised way that it also reads **र** alphabet in devanagari.



Option 2:

This design is cleaner and more direct in its approach; it directly depicts the bull - the most common fauna in Haryana - and its significance to the history of the Indus Saraswati Civilisation.



Option 3:

The font is the most similar to the script of the Indus Saraswati Civilisation, which is one of the period's greatest mysteries. The shape around the bull is kept in such a way that a pottery impression is visible but not overpowering. Along with the Indus Saraswati civilisation humped bull.



Option 4:

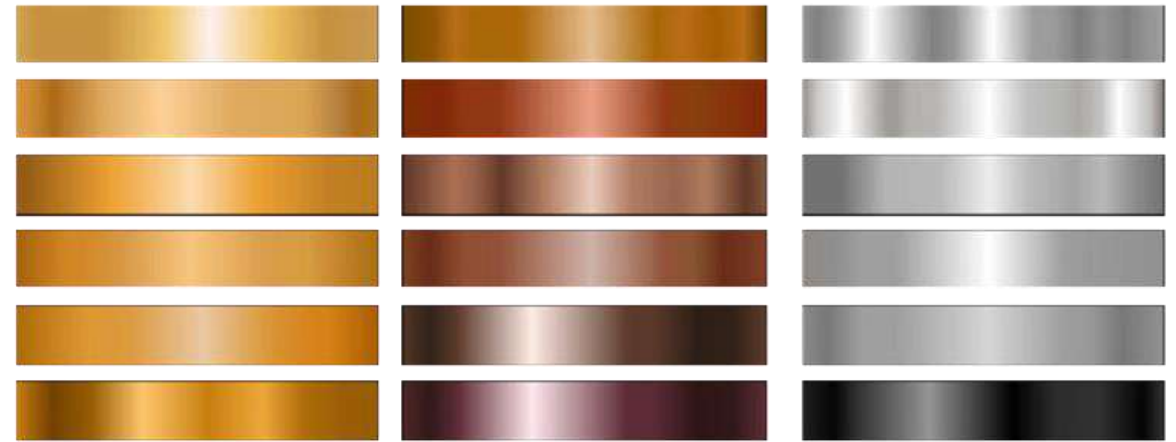
The gold-horned humped bull is an ornate element that can stand out in a variety of textures and media. The round shape is inspired by the Haryana agate bull and gives it heft while remaining compact and clutter free.

3.2 COLOUR PALETTE



The natural earthy tones that are directly related to the very nature of archaeology, as well as material discoveries such as pottery, seals, and toys.

Rakhigarhi excavations have revealed pieces of copper and gold jewelry, which can be represented subtly by using metallic shades.



3.3 BRANDING & CONTENT

The logo, colour palette, fonts, and other visual elements that the museum will be used to present itself to the public, are all examples of brand identity. Simply put, it is what the audience, and potential visitors can see.

Brand is more than just a name or logo.

A brand expresses our essence and personality. It is the heart of who we are.

Content Approach

Clear, concise, and easily identifiable
(for both, museum and visitors)

Specific
(based on our knowledge of the target audience)

Short and to the point
(it has to educate, move, and inspire and easy to recollect)

Key elements considered for planning and strategy

Accessible for all: When designing a museum space, we have considered how the spaces and content are accessible to all visitors, regardless of their background, interests, or disabilities.

Less text, faster comprehension: Text is not the only way to tell a story in a museum or exhibition; we aim to do so in a more creative way by incorporating visual immersion, short and crisp audio-visual displays, animation, conversation, and fun play activities.

Shareable on social media corners: Having a visually appealing and photogenic sections in the museum could be the key to attracting a younger audience. If influencers or bloggers visit and tag images on their journey, this could help raise the profile of a museum or exhibition.

Pique every visitors' interest: Museum stories should pose questions, surprise visitors, challenge them, and provide new and rounded information to get them thinking about specific topics. This allows visitors to form their own opinions about the stories and share their thoughts with friends and family.



BRANDING

Museum Entrance





BRANDING

Museum Entrance - Option 2 (ISC inspired design created and incorporated in the Museum Gate as well)



IN-SITU EXAMPLES



Light Projections

In-Situ Examples

| Airport | Highway |
State Bus stands |





SCAN ME TO KNOW MORE



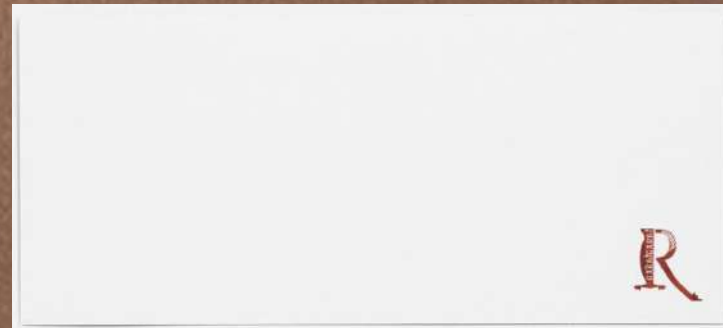
QR Code Integration with every Content Panel and Captions

So that all the antiquities can also be viewed in the exact state they were excavated from the Archeological Site.

IN-SITU EXAMPLES



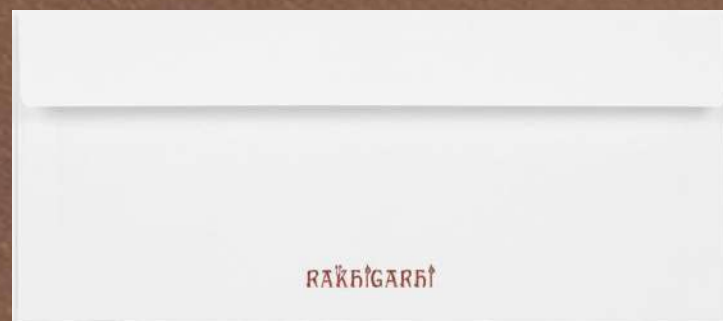
Letterheads



Envelopes



Visiting Cards





April

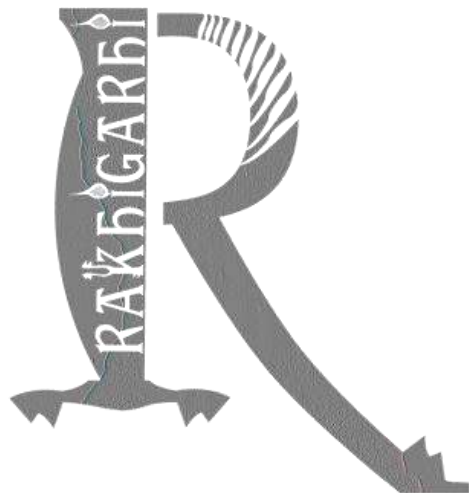
2023

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						April Fool's Day 1
Palm Sunday 2	3	4	Passover Begins 5	6	Good Friday 7	8
Easter Sunday 9	10	11	12	13	14	15
16	17	18	19	20	B'd al-Fitr begins 21	Earth Day 22
23	24	25	26	27	28	29
30						



Laser cut Signage in Cor-Ten Steel

Calendars



Deboss



Emboss

DISCOVERING

RAKHIGARHI

Gallery Signage



Section 4

RAKHIGARHI VILLAGE

RAKHIGARHI

4.1 RAKHIGARHI VILLAGE INTEGRATION

The village has many historic buildings which are in fair state and mostly under private ownership. Presently, the museum complex has no physical or visual linkages to the archaeological sites as well as the village.

There are many structures and open spaces within the villages that can be used for visitor interpretation and facilitation. For area /village level development, mapping of built resources and building inventories are very critical. The inventory should include information about the structures/ buildings/ open spaces in terms of their:

- Location and accessibility
- Age/ period of construction
- Typology
- Ownership
- State of conservation/ condition description
- Current use
- Preliminary conservation recommendations



Figure 5: Historic well along the pond with open space around

This will help in identification of the vacant plots, historic ghats, wells, chaupals, havellis which can be integrated in the overall vision plan of the Rakhigarhi village for a holistic visitor experience.

The history of the site is well researched in terms of the Indus Saraswati time period. The historical evolution of the settlement during the British and post-independence period should also be researched to understand the entire chronology of the settlement. The relationship between the archaeological site and the village should be established through a continuous narrative. Gazetteers, travelogues, historic pictures/ maps are important secondary sources for this information.

“The way the village is laid out is similar to the Indus Saraswati settlements. Often when I walk the streets of Rakhigarhi, I feel I am in a Indus Saraswati village”

- Professor Shinde

Source: [Hindustan Times Archives](#)



4.2 SITE DEVELOPMENT ANALYSIS (RAKHIGARHI VILLAGE)

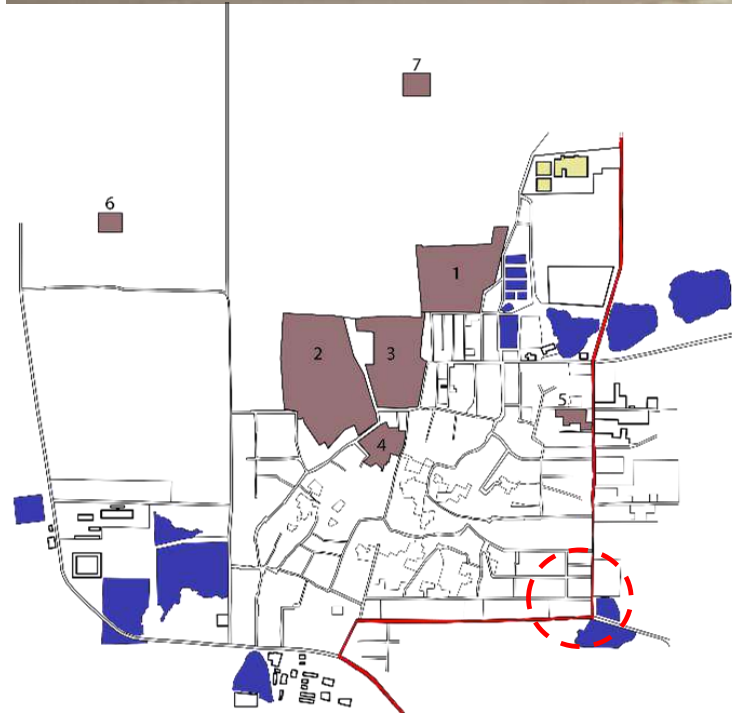
Preservation and interpretation of heritage along with economic development and improvement of the quality of life of the locals should be the key sustainability milestones of the project.

Infrastructure development

The success of any tourist site is dependent upon the infrastructure facilities provided at the site. Infrastructure planning should be sensitive to the archaeological site, locals and visitors.

The ease of reaching the site, availability of clean visitor facilities and a holistic site experience will ensure sustainability of the project.

Since roads are the only option of reaching the site, thus better connectivity will ensure more tourist influx. The entry to the Rakhigarhi site can be developed as an entrance plaza to evoke a 'sense of arrival' for the tourists (refer Figure 6). The design of the gateway should be minimalistic and should have design connect to the archaeological site. Facilities like ticketing, toilets and parking should be developed right at the entrance. Further, the eastern village road connecting the site museum should be upgraded. The ponds in close proximity to the museum can be developed as recreational spaces. Some of the infrastructural facilities like the transformers, electrical poles should be relocated in a sensitive manner. The historic structures along the main access road should be conserved. Native shrubs and trees should be planted along the road with sensitive street furniture



Key plan of the settlement with archaeological mounds (marked in brown), water bodies and location of the entrance plaza (marked in red circle)

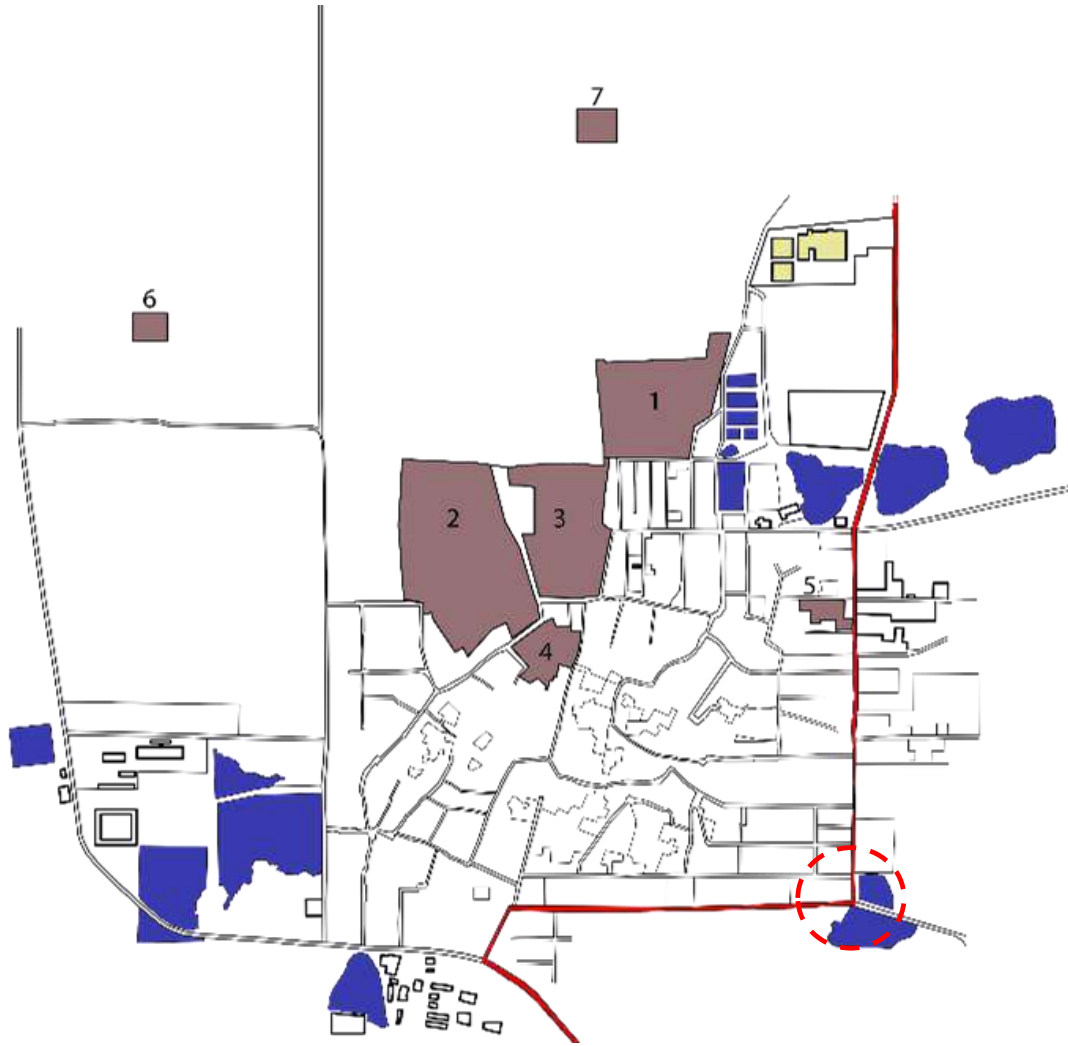


Figure 7: Key plan of the settlement with archaeological mounds (marked in brown), water bodies and main access road (marked in red circle)



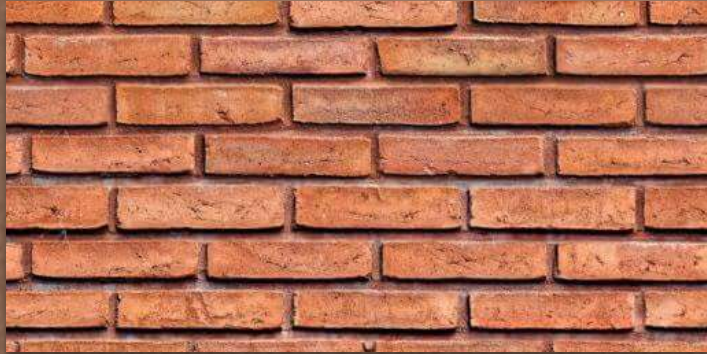
Figure 8: Existing main access road



Figure 9: Conceptual design of the main access road



4.3 MATERIALS & FINISHES



Brick Tile Work in Lime Mortar



Laser cut in Cor-Ten Steel

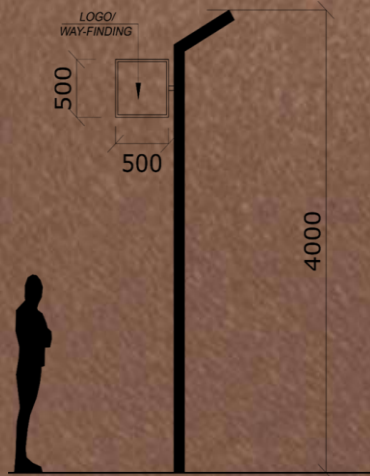


Letters Etched in Dholpur Stone

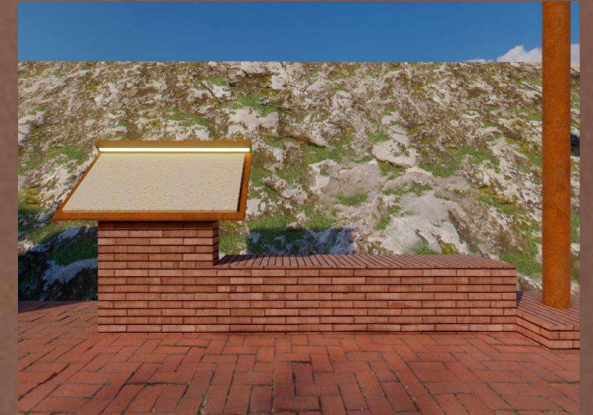


Material inspiration for the signage (L-R): mud brick found at the archaeological site.

4.4 STREET FURNITURE



STREET LIGHTS
INSIDE AND AROUND THE MUSEUM
COMPLEX

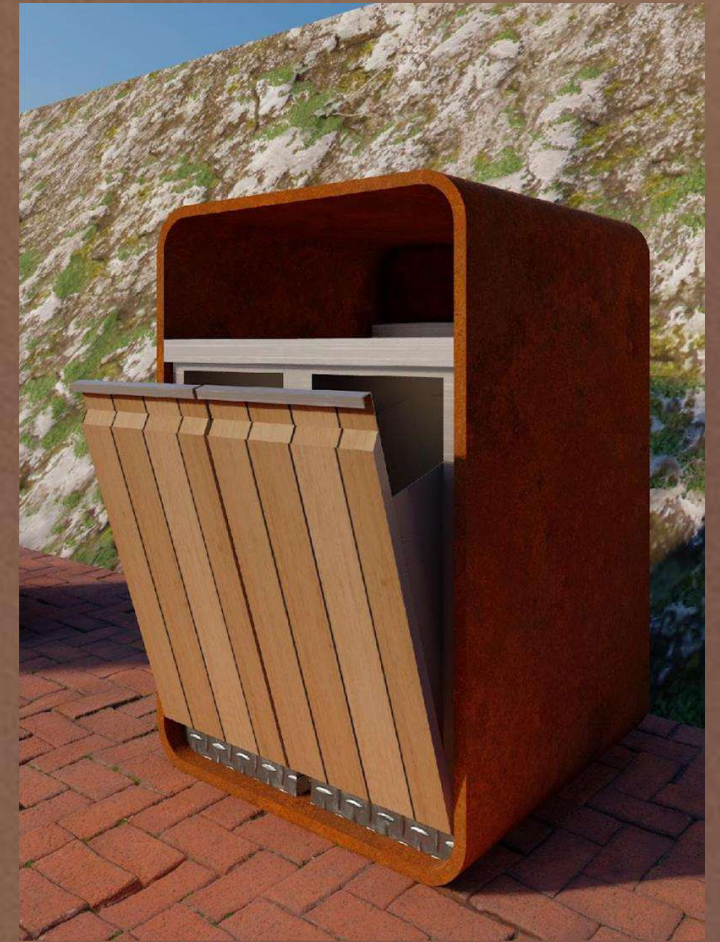


BOLLARD LIGHTS
WITHIN THE MUSEUM
COMPLEX



Figure 10: Conceptual 3D view of the street furniture along the main access road

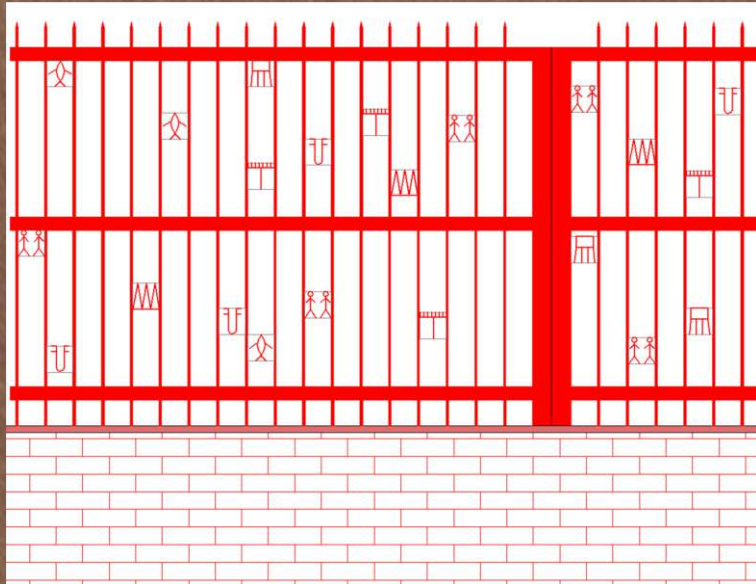




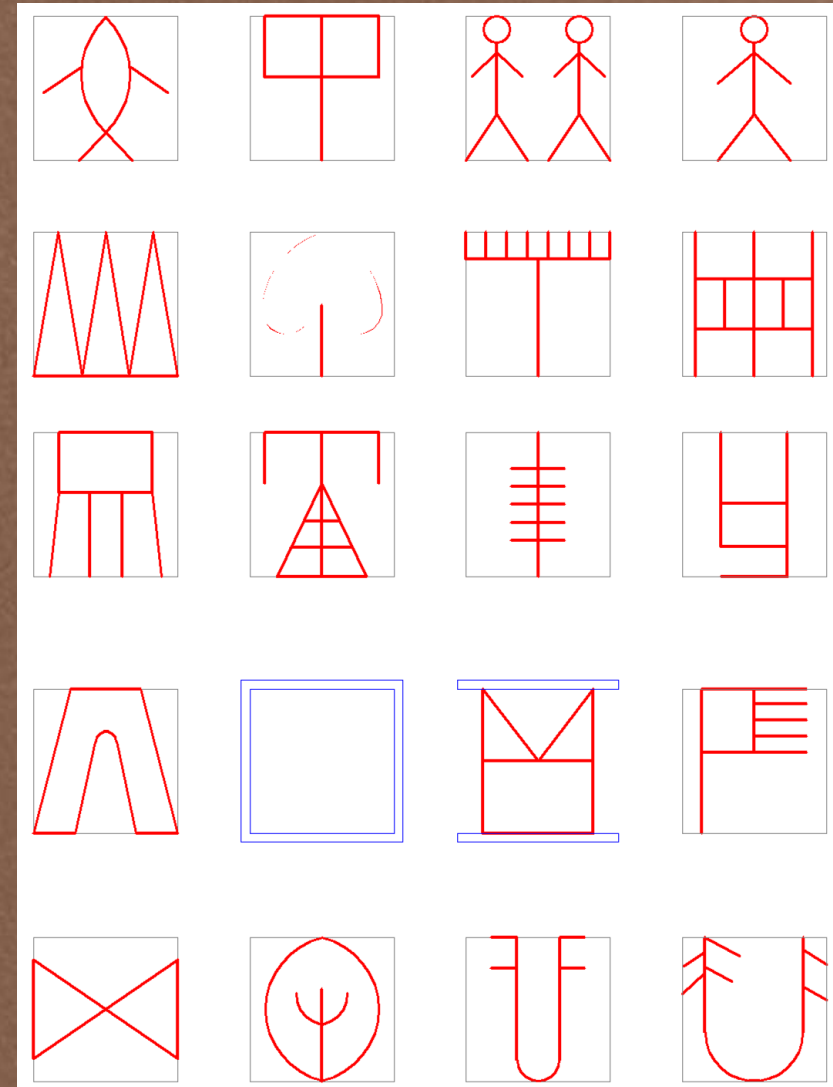
Conceptual 3D view of the street furniture along the main access road



The existing Boundary wall



The Proposed Boundary wall



Scripts can be added to the existing Boundary wall railings made with 10- 12mm solid square MS bars

4.5 SIGNAGE

Currently the area completely lacks signage for wayfinding and site description.

In line with the brand identity of Rakhigarhi as discussed in Section 2, it is important to have cohesive guidelines for signage. The unified appearance of all signage will ensure clear, consistent and informative signage in and around the site.

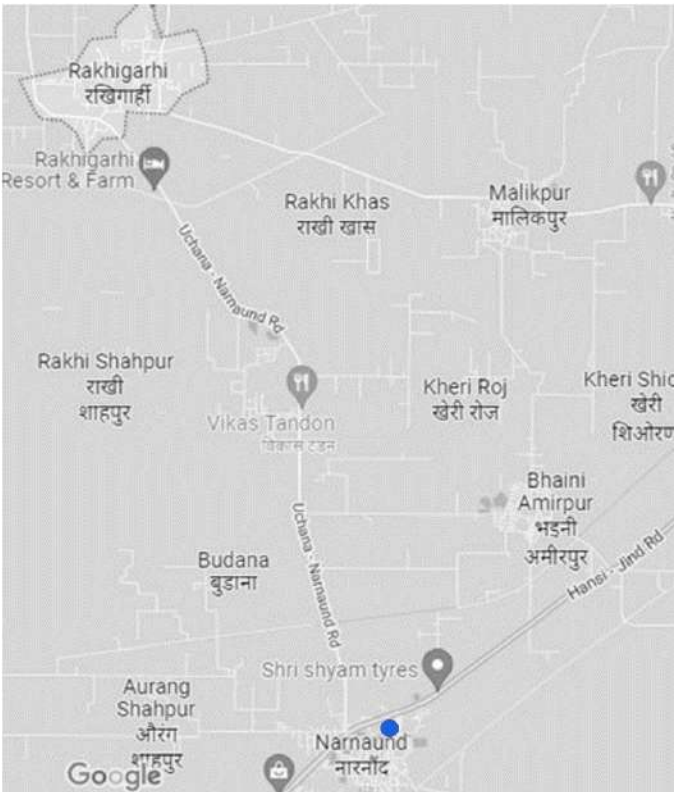


Figure 11: Proposed directional signage at the junction of the SH12 (Hansi Jind road) and Unhana road.

The signage can be classified into following categories based on the location and information:

- Directional Signage
- Orientation Signage
- Interpretive Signage

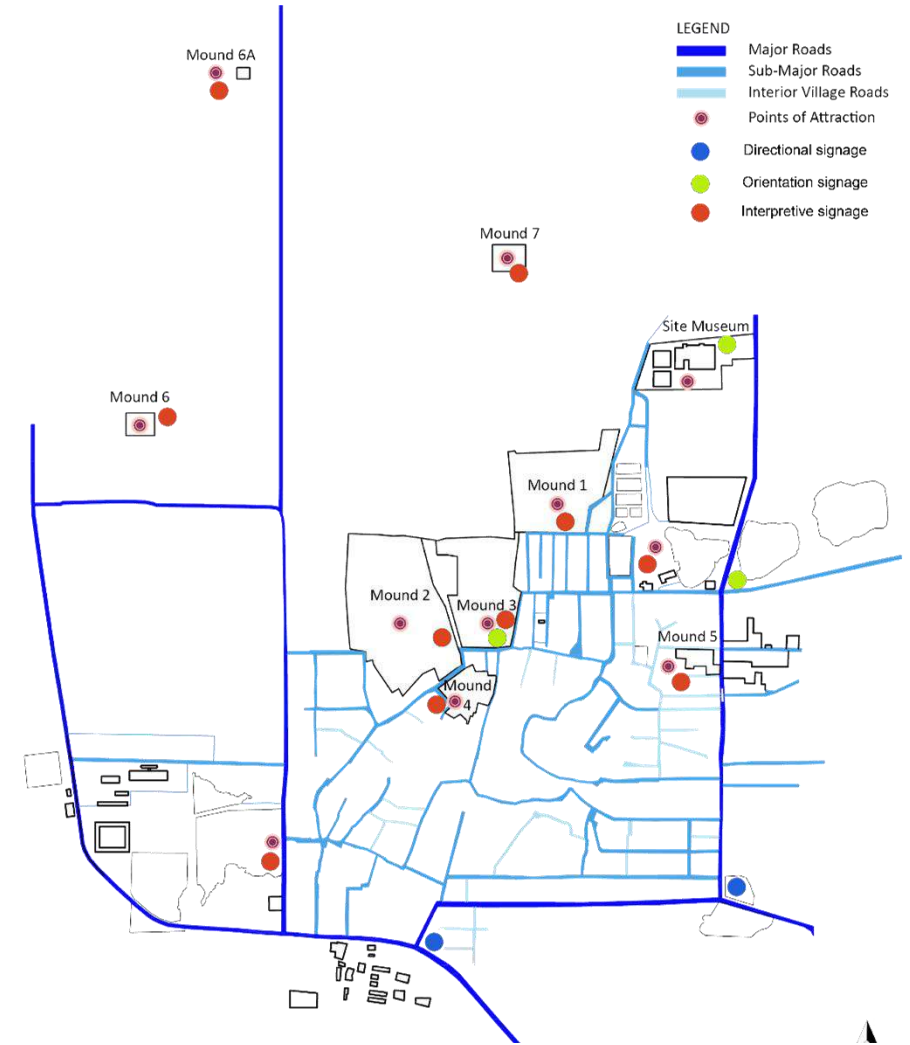


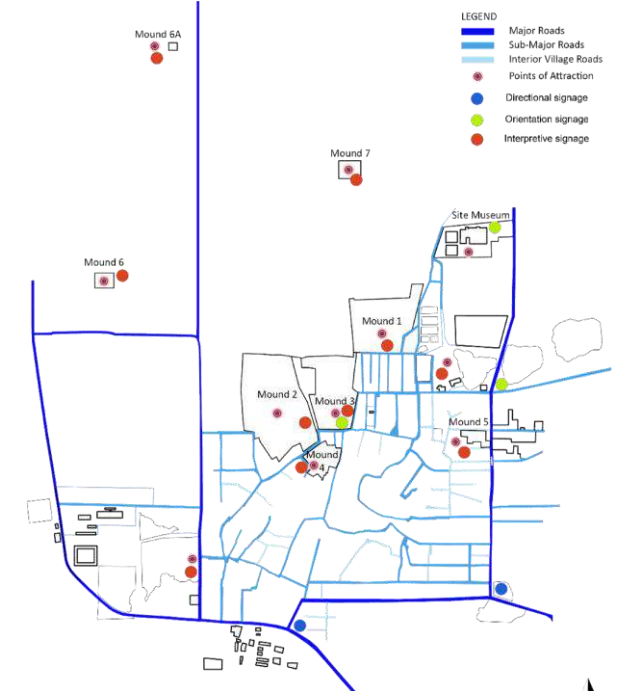
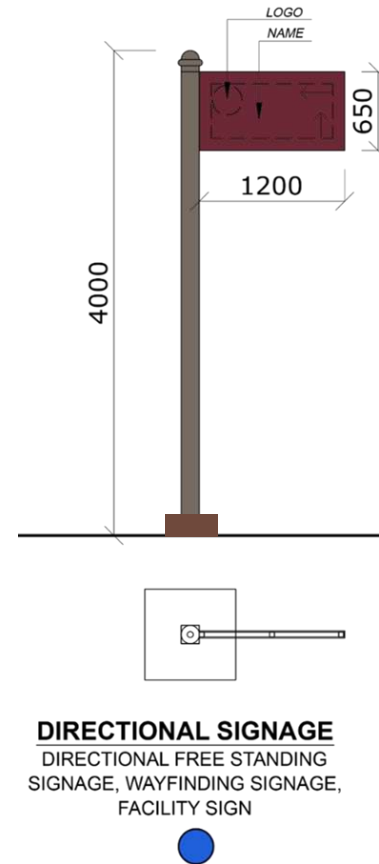
Figure 14: Key plan showing the location and kind of signage

DIRECTIONAL SIGNAGE

This is meant for both pedestrian as well as vehicular traffic. It should be installed on main roads, important road junctions and crossings so that it can be seen from a distance. It should help the visitors in reaching the site as well as persuade the passer-by to make a detour to the site by generating some interest.

Specifications:

- The signage pole can be in wrought/cast iron square section 150x150mm with a brick masonry base.
- Stainless Steel Panel (650x1200 mm) with logo and text digitally H1625-RS printed on microprismatic retroreflective boards conforming to type XI DG3 (diamond grade) 4000 series. 2-3 panels can be added as per requirement
- Logo of Rakhigarhi: 250-300mm
- Bilingual text- in Hindi and English, height of the text:75-80 mm



Conceptual design of various kinds of signage

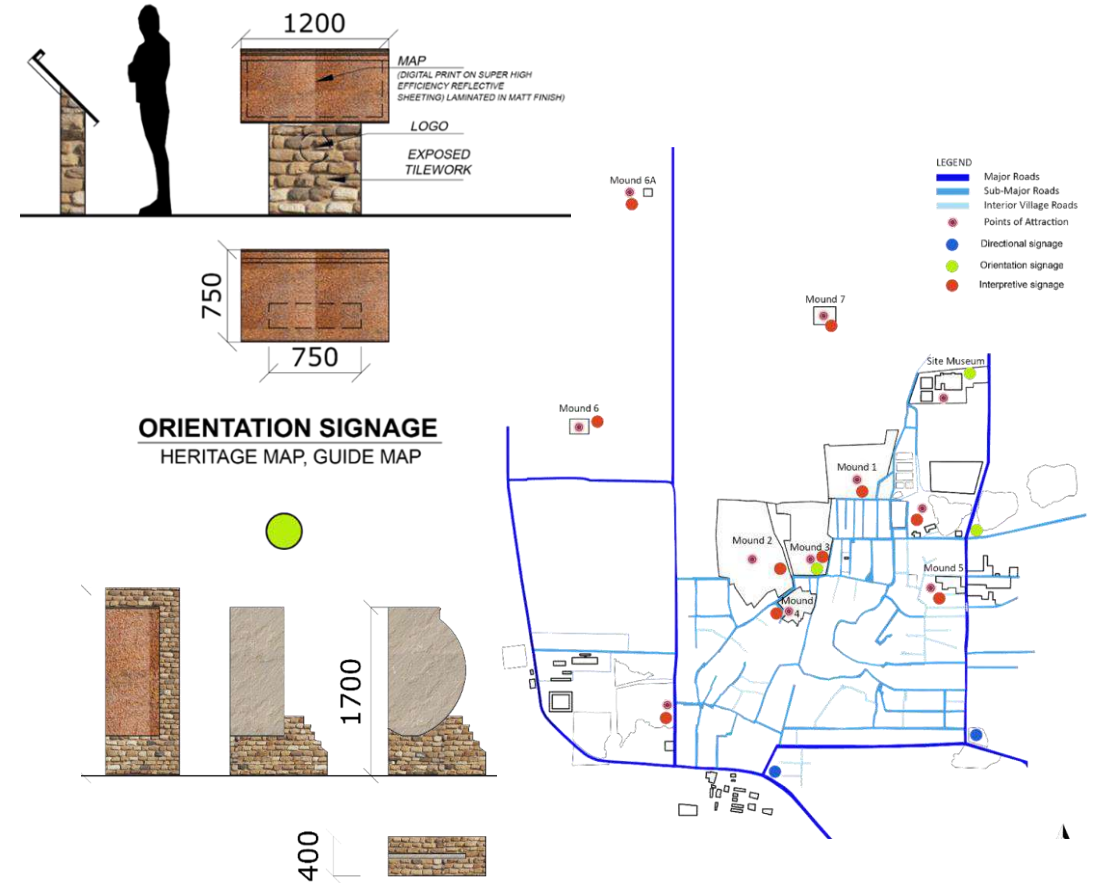


ORIENTATION SIGNAGE

It will give information about the places of interest in the village. It will a heritage map showing all the archaeological and historic sites and visitor facilities within the settlement. It should be located on all the junctions , secondary roads within the settlement and important facilities like the museum, entrance plaza, pond area, etc. This signage should enable easy navigation of visitors providing all information on tourist infrastructure facilities like toilet, parking, souvenir shop, drinking water, etc.

Specifications:

- Brick masonry base or pedestal (750x 200x 750 mm) with LED light provision for night viewing.
- “You are here” sign, North sign and QR Code should be included in the map.
- DG3 digital printing series (super high efficiency reflective sheeting) with alphabets/ numerical/ pictorials digitally printed and laminated using 1170c laminate in matt finish
- Logo of Rakhigarhi on the base / pedestal of the signage: 200-220mm
- Bilingual text- in Hindi and English, height of the text-10-12 mm



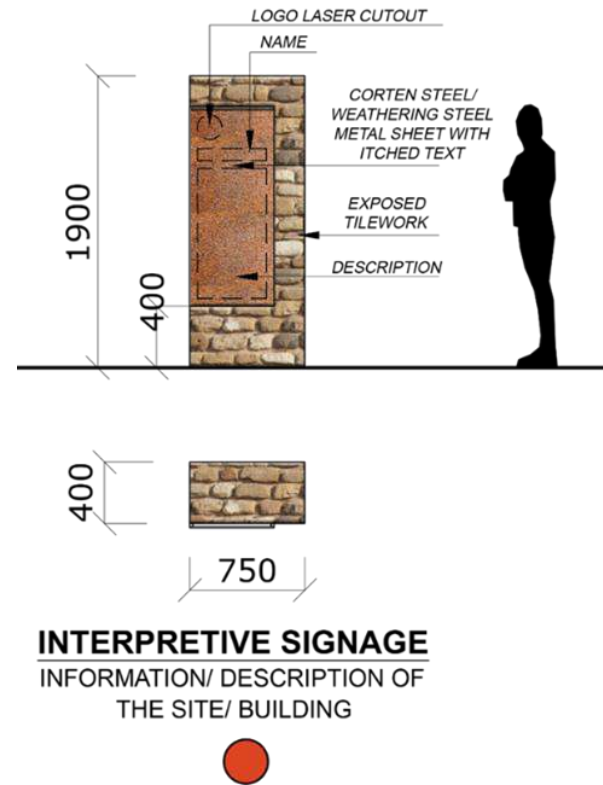
Conceptual design of various kinds of signage



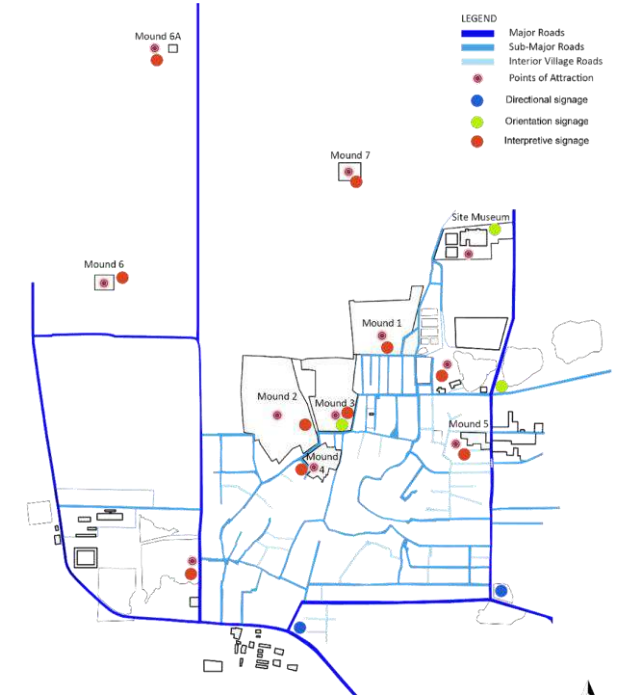
INTERPRETIVE SIGNAGE

This signage will give the description of the historic and archaeological site/ structure within the settlement. This should be placed near the entry of the monument/ site. Private historic buildings/ structures of high historic and architectural value may have such signage to include its name, period of construction history, architecture, associated legends and folklore etc.

- Brick masonry base or pedestal (750x 400x 1900 mm) with LED light provision for night viewing.
- North sign and QR Code should be included in the map.
- Cor-ten steel with laser cutting of name or sandstone with itched text
- Logo of Rakhigarhi on the base / pedestal of the signage: 150-180mm
- Bilingual text- in Hindi and English, height of the heading -70-80mm, description text: 15-18mm



INTERPRETIVE SIGNAGE
INFORMATION/ DESCRIPTION OF
THE SITE/ BUILDING



Conceptual design of various kinds of signage



4.6 BUILDING DESIGN CONTROLS

The changes in a living site are inevitable. The success of a revitalization project lies in the fact that how these changes are managed sensitively. The prime focus of the building controls in the Rakhigarhi village is to protect the physical and visual integrity of the archaeological sites and to retain the vernacular cultural landscape of the settlement.

The Rakhigarhi village primarily has residential fabric with few religious and cultural spaces. Many residential houses/ havelis in the village retain their historical character. It is important to identify and map these heritage assets for their protection and conservation (refer section 4.1). A grading system should be included in the inventory based on the value of the structure, which will help in identifying the levels of permissible interventions to maintain and upgrade the heritage structures within the settlement.

		Typology of non-listed heritage buildings/ structures within the settlement	
		Type 1	Type 2
Heritage structure categories		Structures which have historic , architectural, aesthetical and cultural value	Structures with are highly altered, replaced with modern construction and have no value.
Possible interventions		<ul style="list-style-type: none"> · Conservation · Retrofit · Adaptive reuse without changing the original structure drastically 	<ul style="list-style-type: none"> · Retrofit · Adaptive reuse · Demolition/ part replacement but without structurally or visually hampering the buildings around. Building controls to be followed for infill development.

Intervention matrix of the grade or type of building based on preliminary site study. This matrix should be substantiated with through mapping of the resources, their value and physical condition



a) Height of the construction: G+1 (7.5m) (inclusive of mumty or any other facilities on the roof)

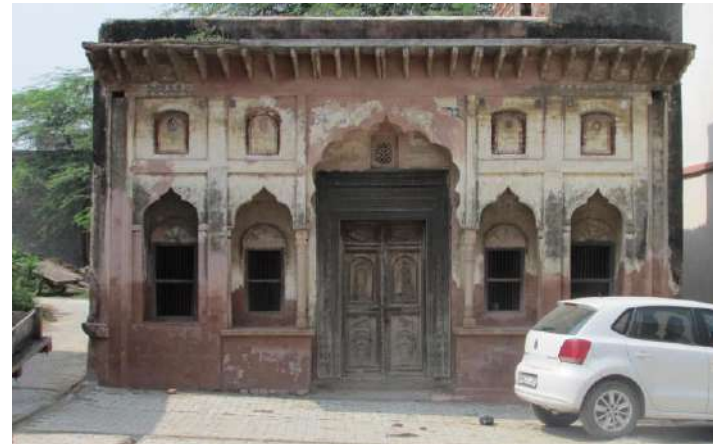
b) Usage: The low-density residential character of the village should be maintained. The existing schools, religious and community spaces should be retained. Large scale commercial activities should not be allowed. Only compatible infill and additions should be allowed to maintain and enhance the sense of the place. Internal changes and adaptive re-use may be allowed. Changes can include extensions and additional buildings in the same plot or compound. However, any changes should be in harmony with and should be such that they do not detract from the existing heritage building/precinct.

c) Façade design: Façade control drawings may be developed by studying the historic fabric. The proportioning system, fenestration sizes and material palette can be suggested based on these studies.

d) Roof design: Flat roof should be permitted.

e) Building material: Locally or easily available construction material maybe used. New construction must be minimalistic in nature, so that it does not overpower the surrounding. Tile cladding, glazing, Aluminium composite panels on the exterior facade should not be permitted. Plumbing and electrical services shall not be on the exterior of the building.

f) Colour: The exterior colour may be of a neutral tone in harmony with the archaeological such as beige, terracotta and other earth colours.



4.7 LIVELIHOOD INITIATIVES

Many villagers are sensitive towards the historic and archaeological value of their settlement and they should be considered as the custodians of the site. It is important to integrate the locals with the developmental initiatives in the village to provide them with better livelihood opportunities. Training and capacity building of the locals in sectors like hospitality and tourism, organic farming , IT, product designing (pottery), animal husbandry should be initiated under various government schemes. Heritage walks, home stays, pottery and frescos workshops, food stalls, dairy farms can be some of the activities that can be designed from cultural tourism perspective.



Concepts on Livelihood Activities

Section 5

THE ARCHAEOLOGICAL MUSEUM RAKHIGARHI

RAKHIGARHI

5.1 THE MUSEUM COMPLEX RECOMMENDATIONS

The design of street furniture is minimalistic and rustic in design. The intent is to develop visitor facilities without creating visual clutter. The mud bricks found on the archaeological sites are used as a design element to create benches, signage and floor space.

To highlight the findings of Rakhigarhi the premise will be set right from the moment the visitors enter the complex. The main focus while entering will be the sculpture court with a 6 feet high 'Horned Man' seal. The porch columns with un-deciphered Indus Saraswati Civilization script will highlight their knowledge of writing.

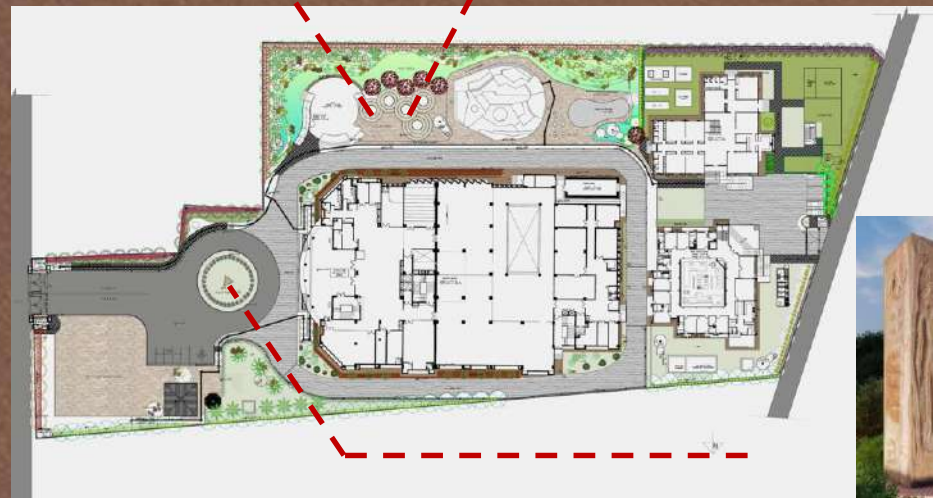
The landscape will be of native varieties of tree species of different colour and shade like a *Kachnar*, *Palas*, *Peepal*, *Kair* (red), *Sita Ashok*, *Reru* (yellow) and shrubs of *Gudhal* (Hibiscus), *Champa*, *Chameli*, *Harsingar*, *Anar*, *Kakraunda*, *Lemon* (*Gandharaj*), *Mogra*, *Kaner*, *Aparajita*, and other flowering plants.

Since there are plenty of representation to the *Pipal* tree in ISC, it should be used as a feature in the outdoor seating plaza. The activities of kids around the sand pit area will be inspired by the archaeological revelations.

*Radial Paving Base
for Seating pods*



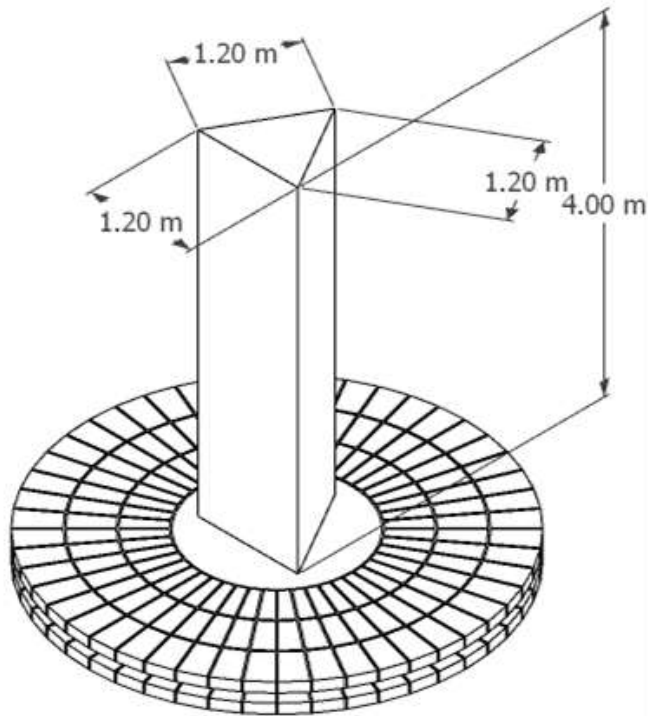
*Inspiration
Seating pods*



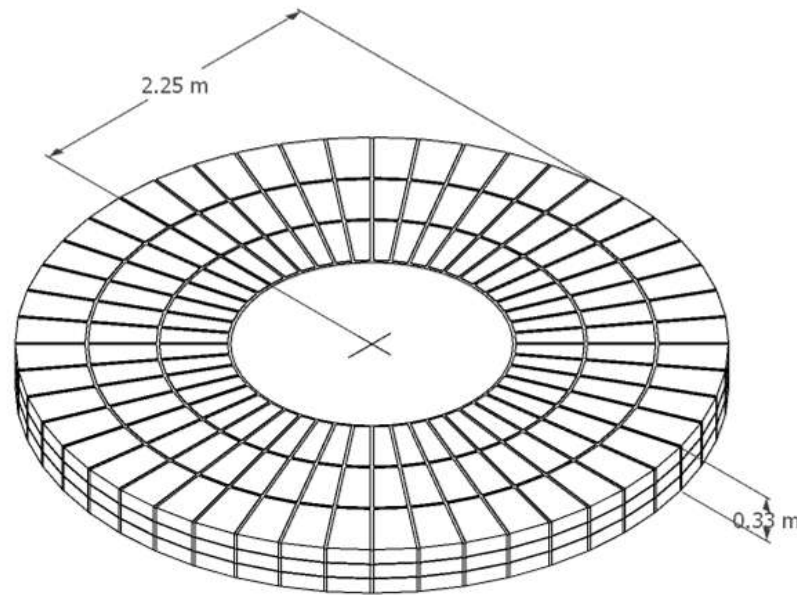
*Sculpture
Triangular Seal*

THE MUSEUM COMPLEX RECOMMENDATIONS

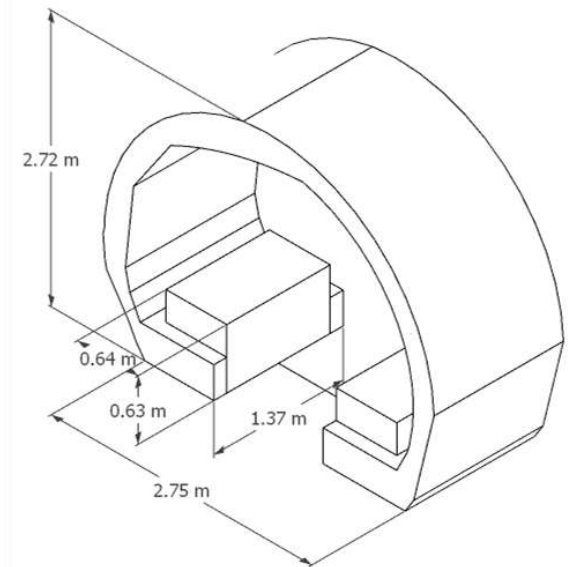
REPLICA OF HORNED MAN SEAL IN FRC WITH LASER PROJECTIONS ON RADIAL PATTERN BRICKWORK PLATFORM



RADIAL PATTERN BRICKWORK PLATFORM ACT AS BASE FOR THE SEATING PODS



SEATING POD'S MADE IN FRC WITH COLOUR PIGMENTS DEPICTING BEADS OF DIFFERENT COLOURS



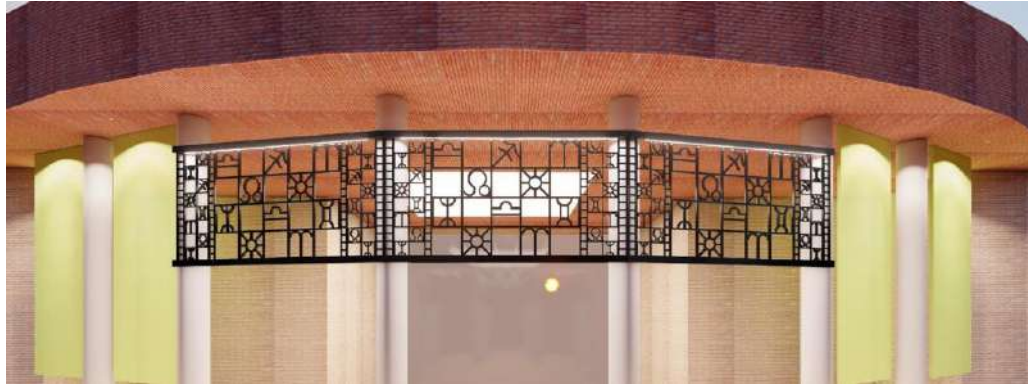
THE MUSEUM COMPLEX RECOMMENDATIONS

Incorporate the same design language in infrastructure of the museum and the village

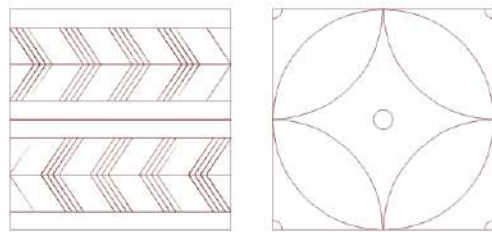
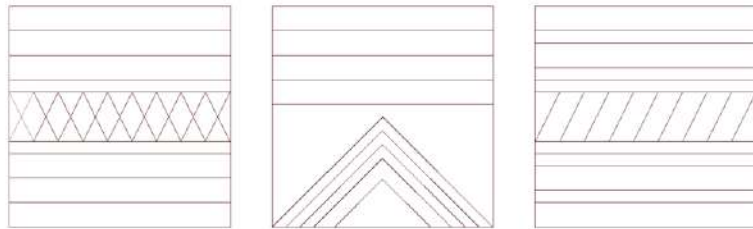
Larger than life Replica of the Triangular Sealing right at the Museum Entrance

Prominent, Attractive and Informative Panelling





Indus Saraswati Script modules to be made with 22mm solid Square MS Bars and fixed to the columns



Designs inspired from pottery may used as insets on flooring



Laser Light Projection of Rakhigarhi from the Horned man central sculpture

5.2 NARRATIVE THEMES AND STORYLINE

The Indus Saraswati civilization inhabitants were creative and idealistic. Their vision persisted for millennia after their passing, and many of their inventions and customs are being used today.

This museum pays tribute to the essence of people from the distant past and those living on the cusp of the future. It is a celebration of the history and people of Rakhigarhi.

On the forefront there is the present day Haryanvi village of Rakhigarhi, where life meanders unchanged with regular activities imaginable in a typical Indian village. Lying under the surface is the treasure trove of Indus Saraswati Civilisation (ISC) – an entire definition of the personality of a Indus Saraswati settlement.

The intriguing story behind the discovery of this site and how it changes the course of understanding human development in context of ISC and India. It unfolds the story of the dominance of ISC in relation to the other contemporary civilisations and Rakhigarhi's prominence amongst the other ISC sites.

Even if it hasn't been fully defined, the relationship between habitation and the nearby burials serves as the parameter for comprehending a site and possibly the entire settlement. Which has become a landmark to compare the rituals with the global burial rituals and that of other ISC sites.

The 'vedic Saraswati' which ultimately disappeared is the present day Ghaggar – close to which Rakhigarhi flourished, and ultimately faded. It has been found that settlements in Haryana nucleated and prospered in the fertile channel bars and interfluves of this river system.

The Indus Saraswati period in Rakhigarhi is a testimony of the role of the Saraswati River system in sustaining the Indus Saraswati settlements in Haryana and larger India.

The dependency on the river for trade and travel was enormous, and further extended to overseas trade through sea routes.

The findings at ISC sites direct us to believe that there may be many languages, dialects, and pictorial modes of communication in the Indus Saraswati era. The script is an intriguing segue into the minds of Indus Saraswati s, it's usage is evident and depicts interaction, artistic representation, trade interaction and even administrative tools.

The evidence of multi-story homes with bathrooms, toilets, and cooking areas, well-planned communities with streets and lanes, a functional drainage system, and a water management system that is ecologically sound. A working metropolis may be inferred from the existence of agriculture, food production and storage systems, tens of thousands of clay pots and terracotta figurines, as well as what researchers believe to be a jewellery manufacturing plant.

Standardised weights and measurements, seal carving, and the use of copper in metallurgy are some of this civilization's significant inventions. Finally, we pay a fitting tribute to the great minds, the archaeologists, who have discovered and enlightened the world about our rich past which forms the basis of our future. The glory that once existed and the need to preserve and learn from our rich heritage.



5.2 NARRATIVE THEMES AND STORYLINE

5.2.1 Ground Floor



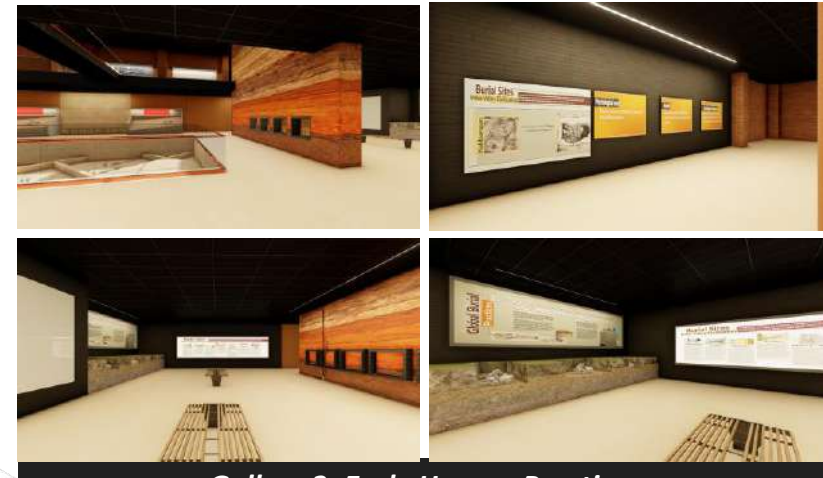
The fascinating tale of this site's discovery and how it altered the way both India and the ISC saw human evolution. It tells the tale of ISC's ascendancy over other modern civilisations and highlights Rakhigarhi's prominence among the other ISC sites.

The criteria for understanding a site, and maybe the entire community, is the relationship between habitation and the neighbouring burials, even though this relationship hasn't been thoroughly described. which has become a reference point to compare the rituals with those of other ISC sites and global burial rituals.

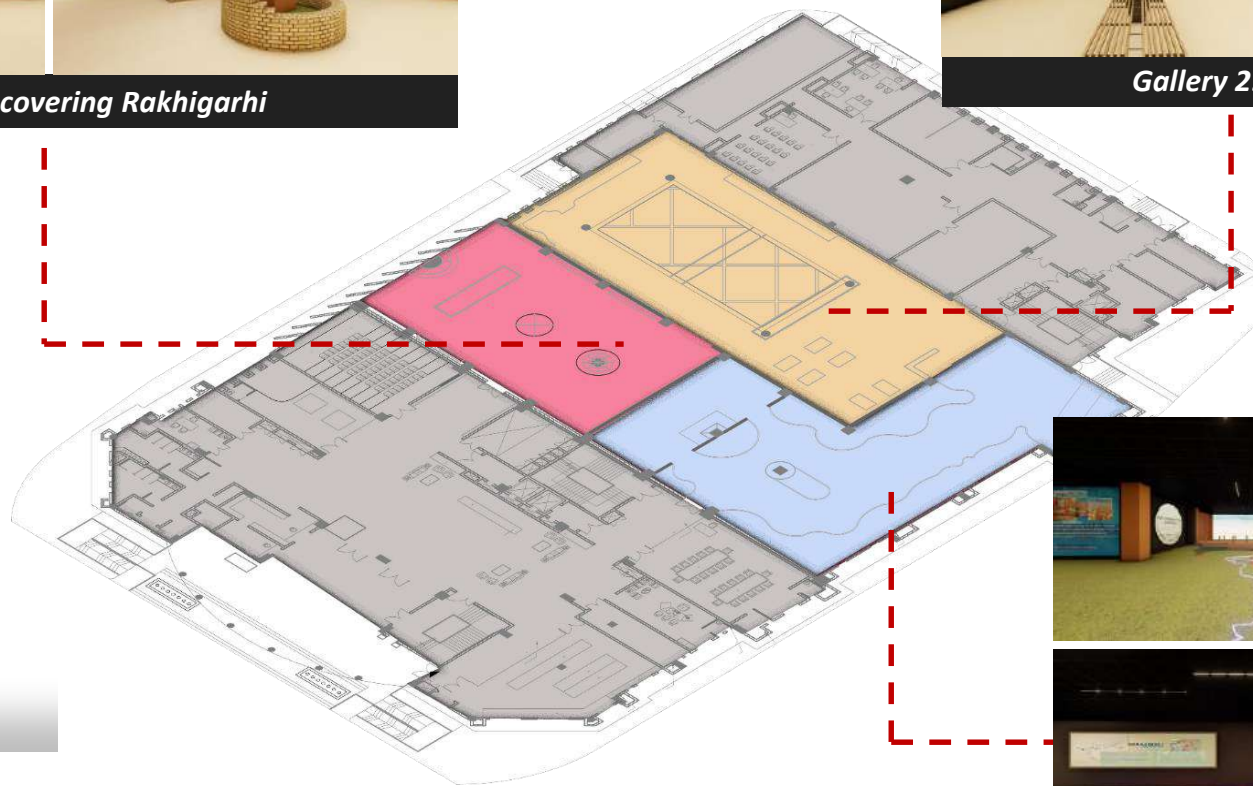
The modern-day Ghaggar, on the banks of which Rakhigarhi prospered and then vanished, is the "vedic Saraswati" that split apart and ultimately disappeared. It has been discovered that Haryana's settlements began in the fertile channel bars and interfluves of this river system, where they flourished.



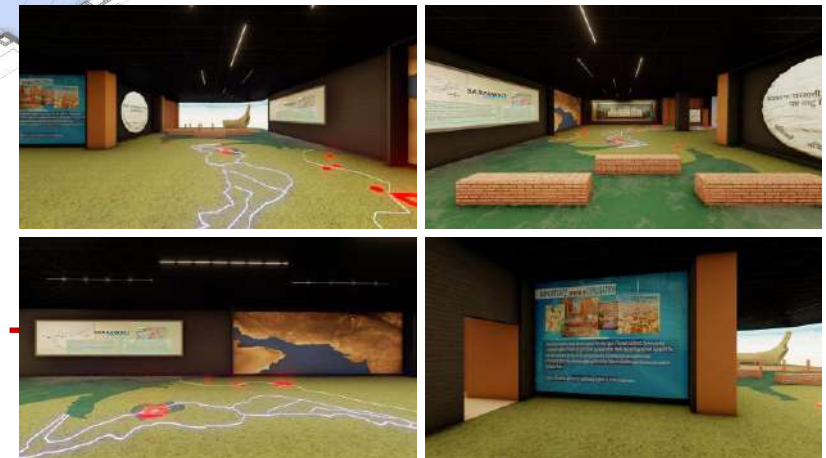
Gallery 1: Discovering Rakhigarhi



Gallery 2: Early Human Practices



5.2.1 Ground Floor



Gallery 3: Travel and Trade with Indus Saraswati s



5.2 NARRATIVE THEMES AND STORYLINE

5.2.2 First Floor



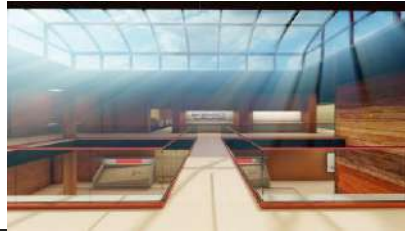
The evidence from ISC sites leads us to surmise that the Indus Saraswati era may have had a variety of languages, dialects, and visual ways of communication. Its usage is clear and shows dialogue, artistic representation, trade interaction, and even administrative tools. The script is an intriguing introduction to the brains of the Indus Saraswati s.

The striking evidence of multi-story residences with bathrooms, toilets, and kitchens, master-planned neighbourhoods with streets and lanes, a working drainage system, and an environmentally appropriate water management system. Agriculture, food production and storage systems, tens of thousands of clay pots and terracotta figures, and what researchers assume to be a jewellery manufacturing plant all point to the presence of a functional metropolis.

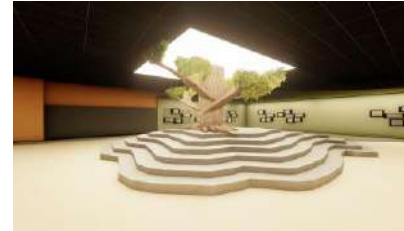
Some of this civilization's most important discoveries include the use of standardised weights and measurements, seal carving, and the use of copper in metallurgy. If what is assumed to be the jewellery production unit is indeed a jewelry-making unit, one can conclude with a high degree of certainty that this town was also a commercial trading hub in the ancient world.

Last but not least, we honour the great minds—archaeologists—who have uncovered and educated the world about our rich history, which serves as the foundation for our future. the need to protect and learn from our rich past as well as the glory that once existed.

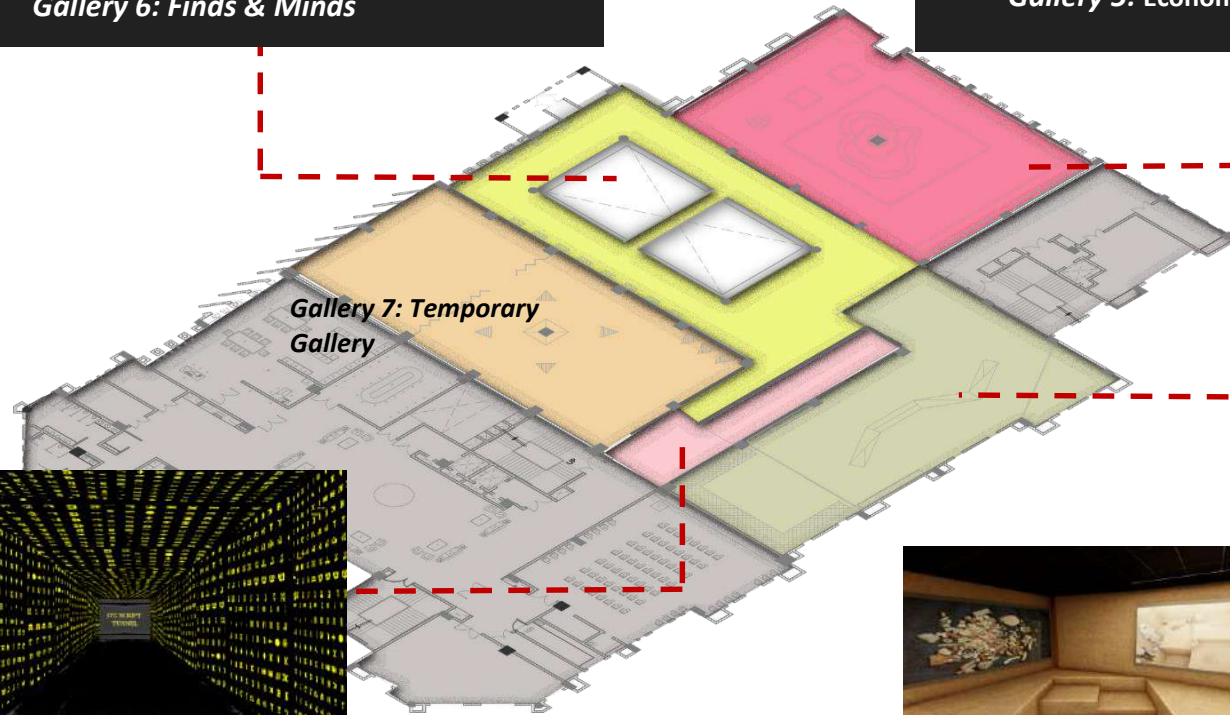




Gallery 6: Finds & Minds



Gallery 5: Economy and Ecology of Indus Saraswati s



Gallery 7: Temporary Gallery



Script Tunnel: The Indus Saraswati Script



Gallery 4: Indus Saraswati Society

5.2.2 First Floor



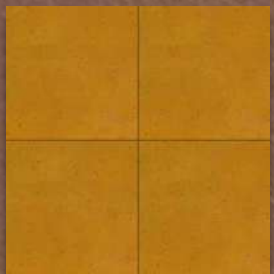
5.2.2 First Floor



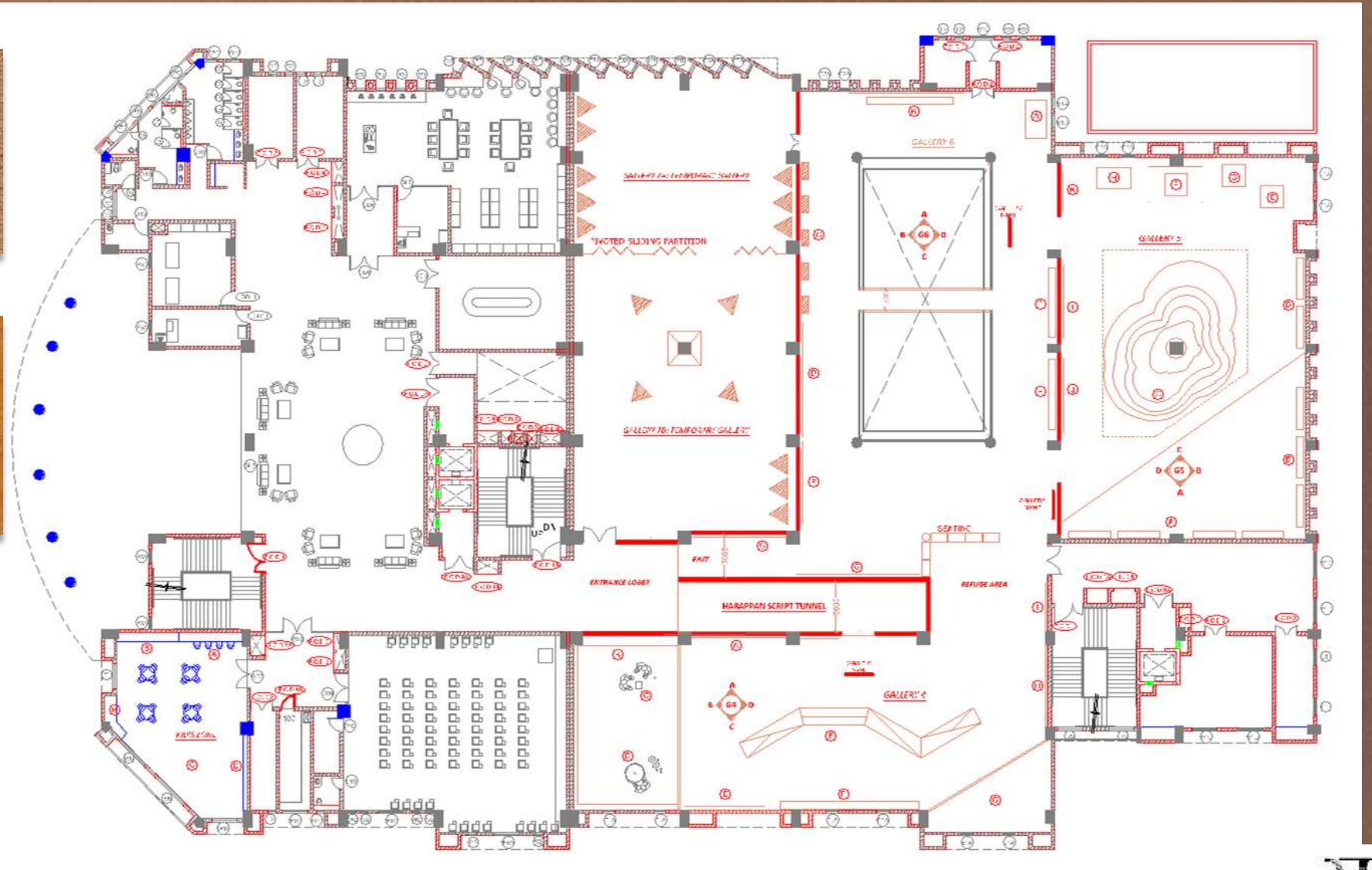
Mud Texture | Mud Plaster | Lime Coat Plaster



Flooring in Travertine Yellow



Jaisalmer Yellow Flooring



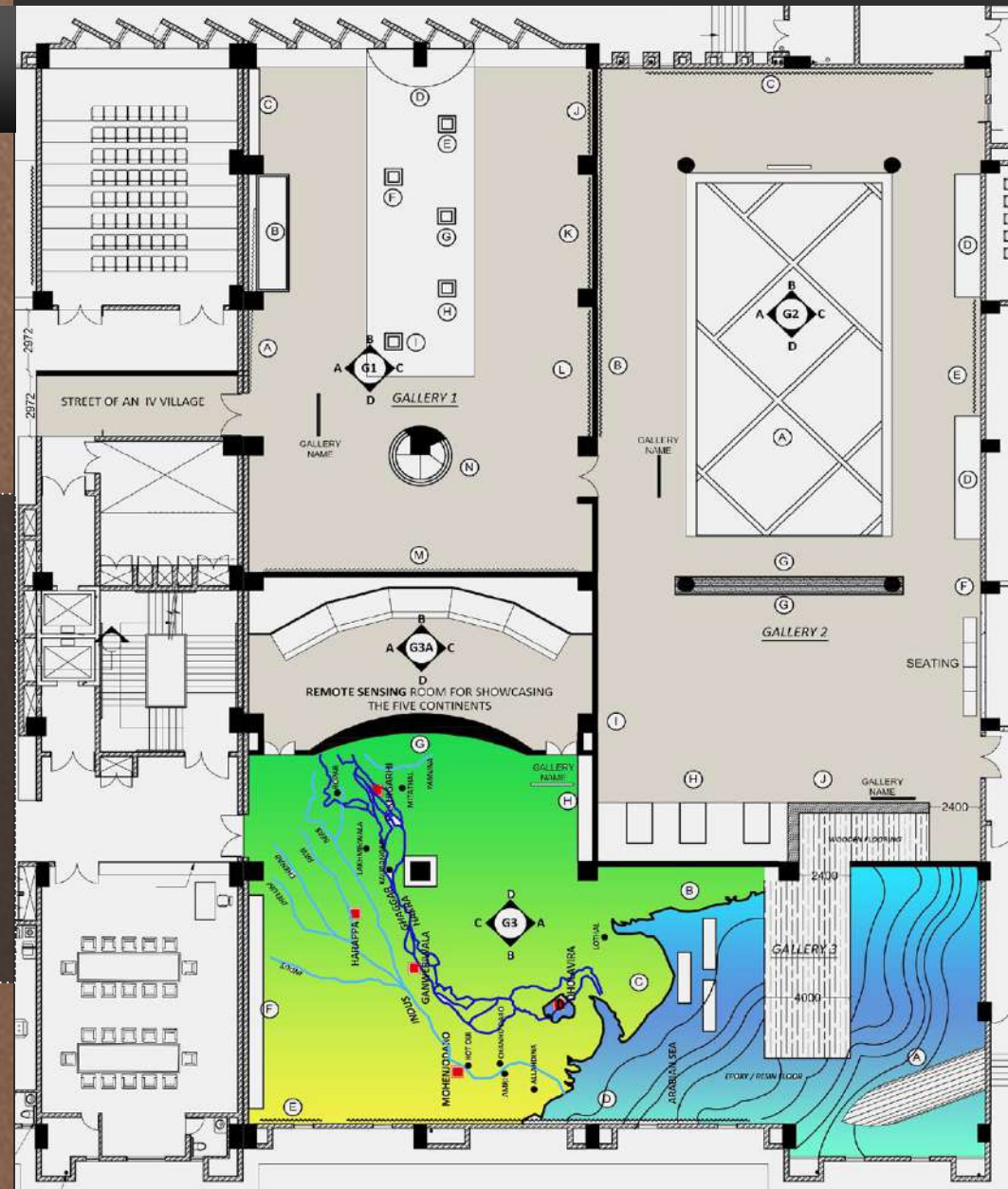
5.3 GALLERY DIVISIONS

Ground Floor: Entrance

Gallery 1: Discovering Indus Saraswati Civilisation-
Rakhigarhi

Gallery 2: Early Human Practices

Gallery 3: Travel and Trade with Indus Saraswati s



5.3 GALLERY DIVISIONS

First Floor:

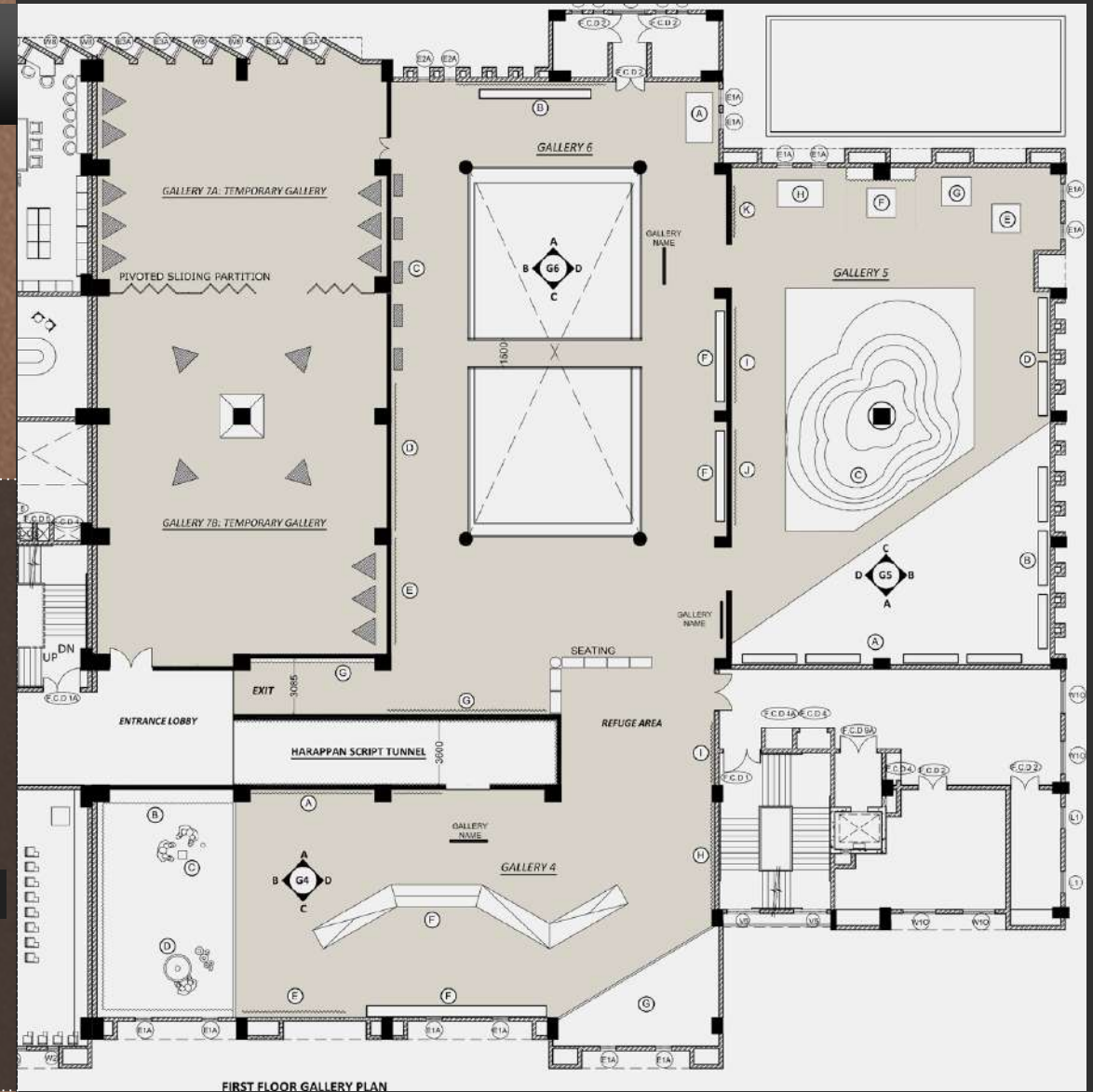
Indus Saraswati Script Tunnel

Gallery 4: Indus Saraswati Lifestyle

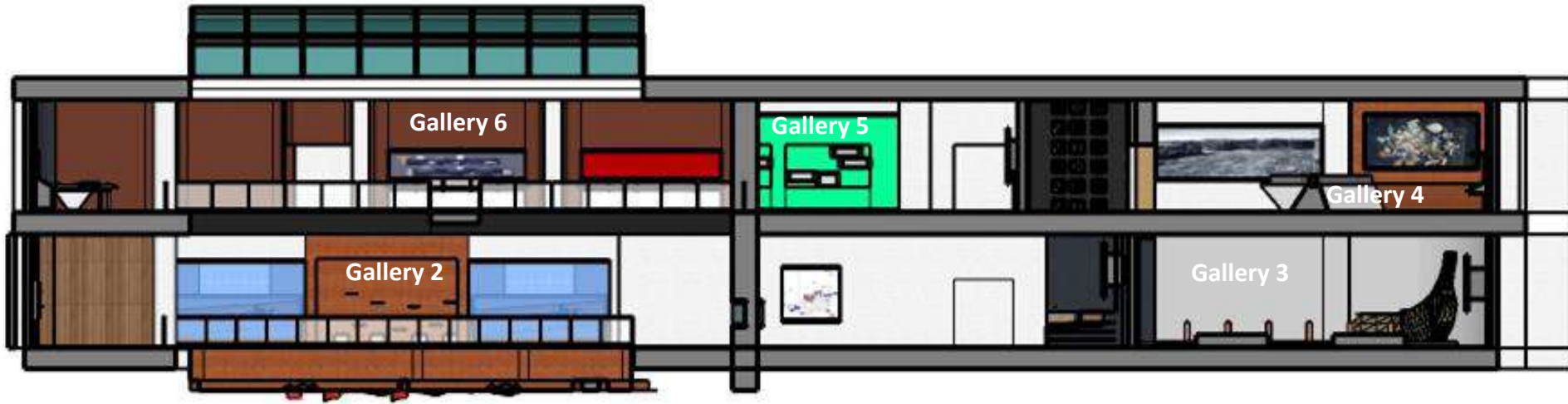
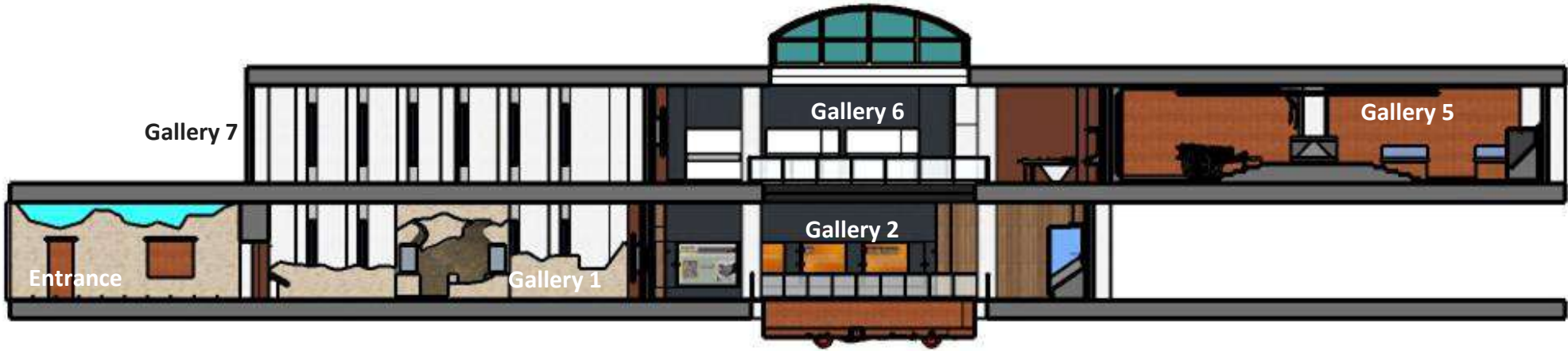
Gallery 5: Economy and Ecology of Indus Saraswati s

Gallery 6: Finds and Minds – Rakhigarhi from the Eye of Archaeologists & Local Stakeholders

Gallery 7: Temporary Exhibition



MUSEUM SECTIONS

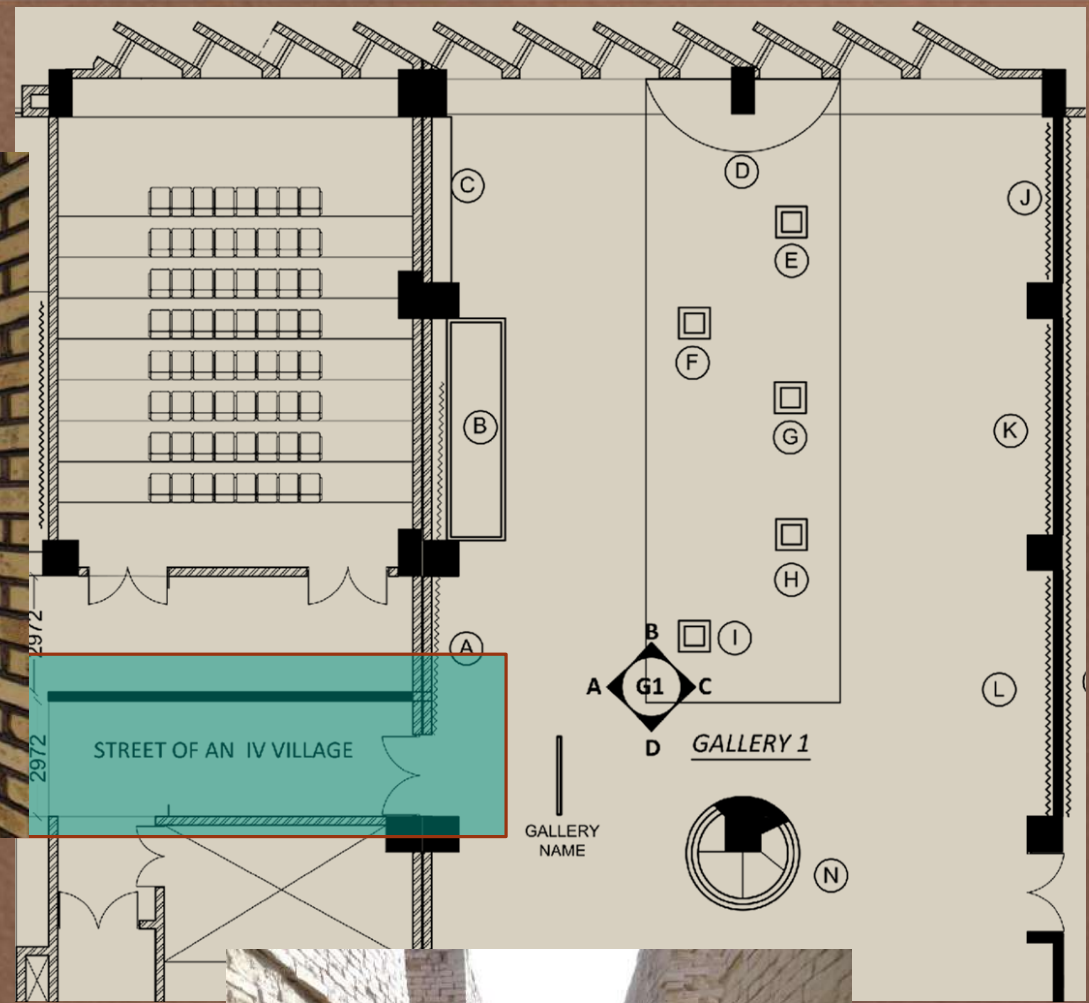


Museum Sections





3D visualisation of an ISC street



5.3.1 GALLERY ENTRANCE – GROUND FLOOR

Entrance: Exposed sun dried brickwork in lime mortar depicting an ISC street with 50mm Dholpur stone slab flooring, projection mapping of clouds on ceiling and side walls.



Reference image of an ISC street



5.3.2 GALLERY 1

DISCOVERING Indus Saraswati CIVILISATION- RAKHIGARHI

(Display Components)

A: Rakhigarhi and Other Contemporary World Civilizations

B: Interactive World Map (2m X 7.5 M)

C: Replicas from the World Civilizations

D-I: Antiquities of Rakhigarhi- Jewellery, Seals, Horned Man

J: Importance of the Antiquities Displayed

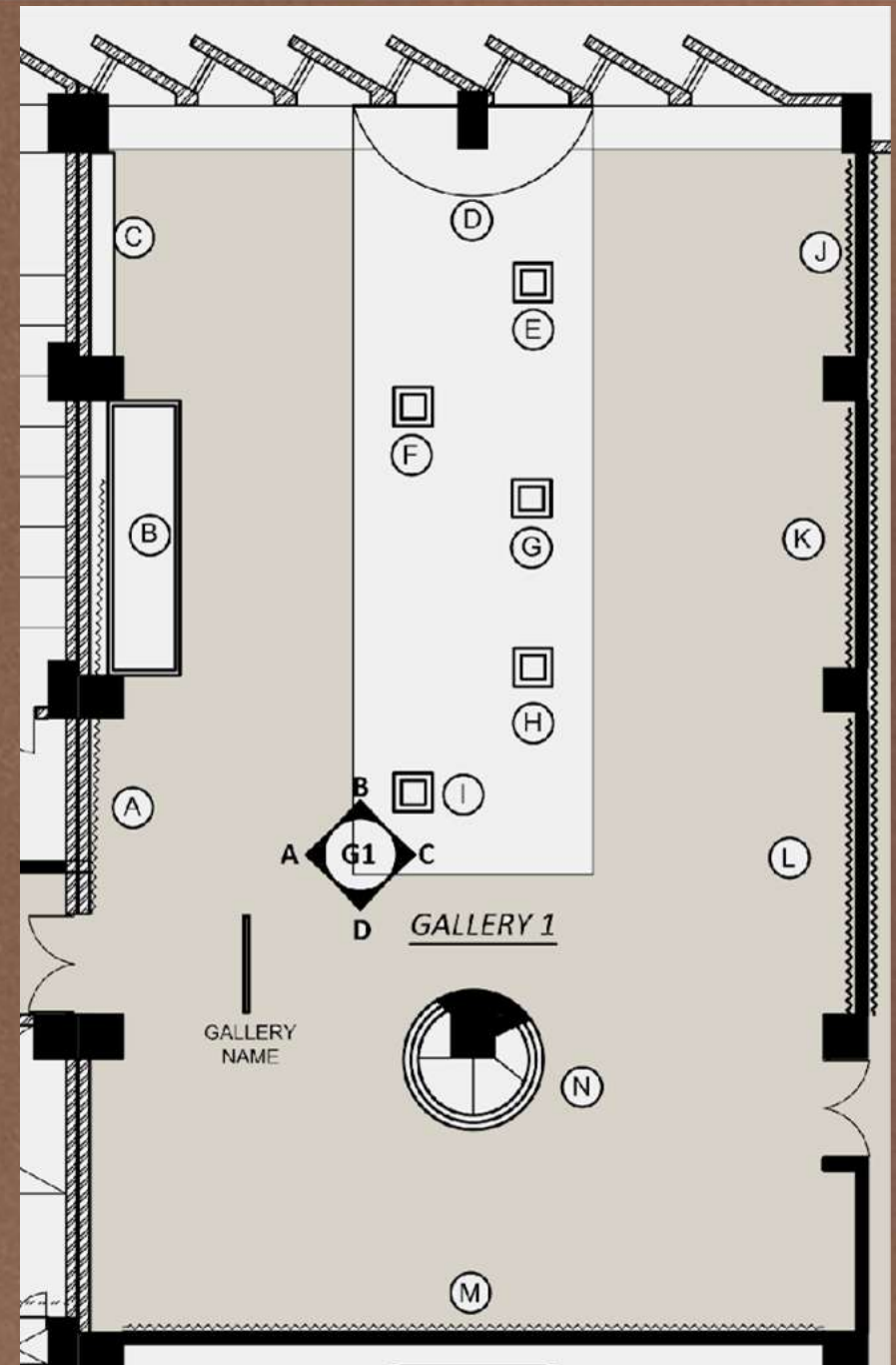
Trivia Questions to Engage the Visitors.

K: Rakhigarhi as an Important City In 2500 BC among Other ISCs

L: Key Plan showing Find-spots of Displayed Artefacts along with QR Code Integration for Further Information

M: Timeline of ISC (*Write-Up on Soft Material with Backlighting*)

N: Replicas from All ISC Sites



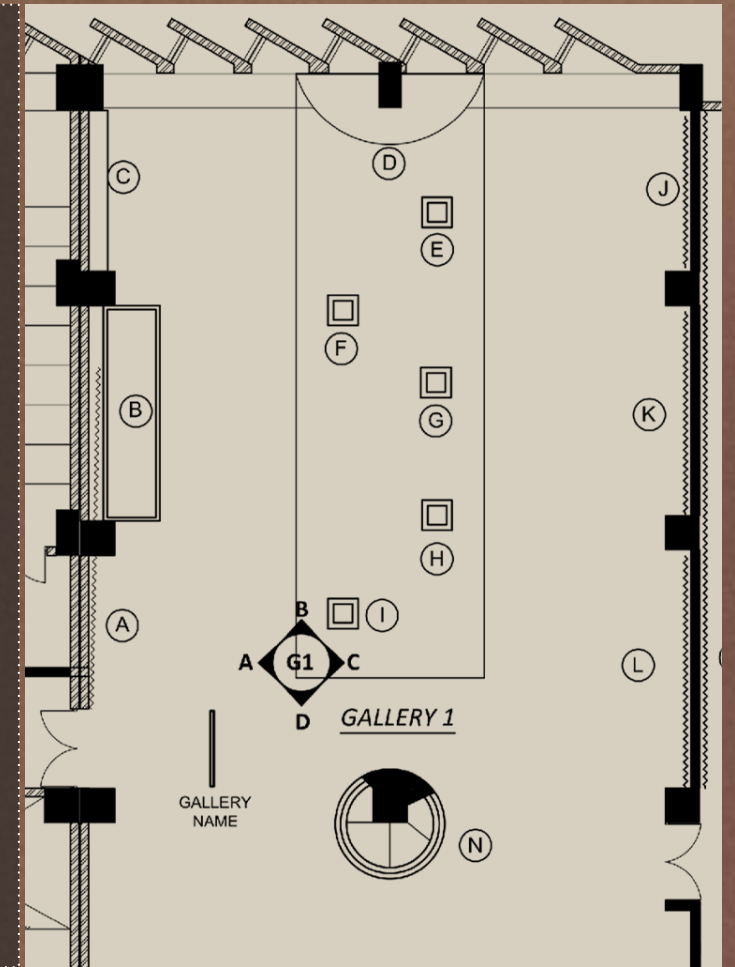
This gallery aims to highlight the international status of Rakhigarhi among the other ancient world civilizations. It compares the Rakhigarhi site in terms of size with the other important world civilizations. This gallery will also highlight the importance of Rakhigarhi as a prominent ISC city. The outstanding antiquities of Rakhigarhi will be displayed in this gallery to bring out its cultural, artistic and material richness.

Till date, more than one thousands Indus Cultural sites have been reported. Sites have been found in Afghanistan, Sind, Baluchistan, North West frontiers of Pakistan, Punjab, Rajasthan, Gujarat, Haryana and Western UP. The northernmost site is Manda in Jammu; the southernmost site is Malvan in Surat, Gujarat. The westernmost settlement was in Sutkagendor on the Makaran Coast of Pakistan and the easternmost site is reported from Aalamgirpur, Uttar Pradesh. Shortughai was the isolated site, most probably that was a Indus Saraswati trader's colony in situated in Afghanistan.

The Indus Saraswati Civilization was actually a long and a complex cultural process consisting of at least three phases: 1. The Early Indus Saraswati (c. 3500-2600 BCE), 2. Mature Indus Saraswati (c.2500-2000 BCE) and 3. Later Indus Saraswati or Decline phase (c.1900- 1700BCE).

The Indus Saraswati Civilization is remarkable for its uniformity and standardization in crafts, Technology, Architecture, Measurement, and in every aspects of life. This system of uniformity appeared throughout all of the cities spread over more than one sq. km. Indus Civilization can be understood by the excavated materials of Ceramics, Seals, figurines, Script, Jewellery, Bricks, Tools, grains, copper objects and other remains.

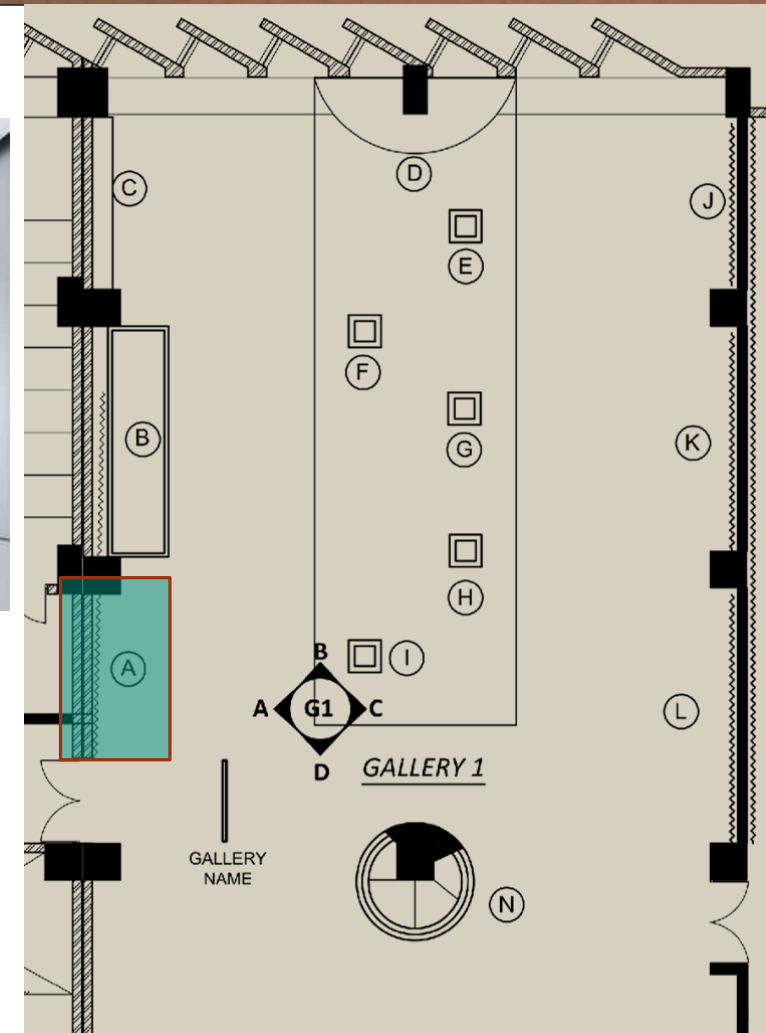
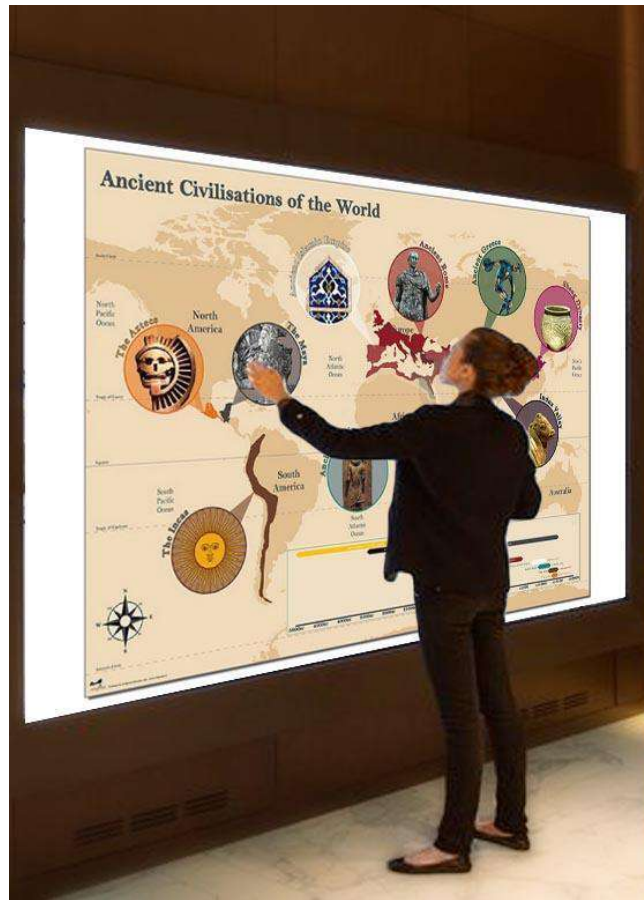
Rakhigarhi is part of the mature phase of the Indus Saraswati Civilisation, (2600-1900 BCE), was still flourishing and was one of largest ISC settlements, and this will be the key to various themes in the museum.



Gallery 1

DISCOVERING RAKHIGARHI (THEME)

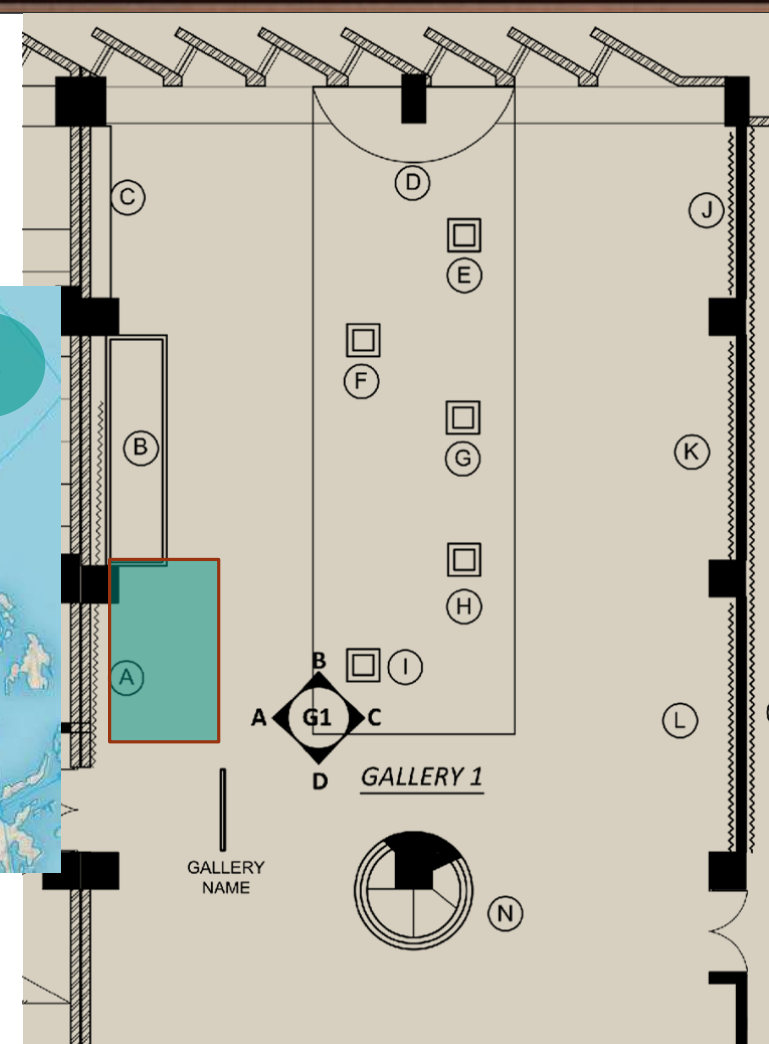
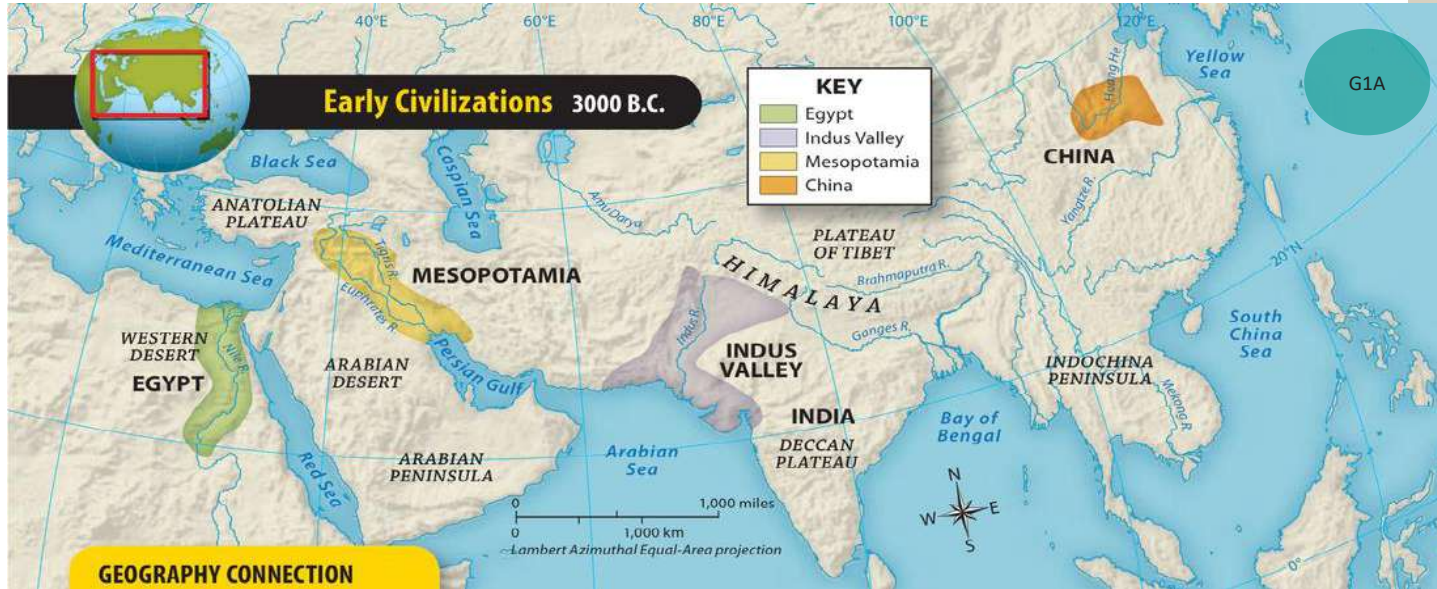




GALLERY 1 - A

A: Rakhigarhi and Other World Civilizations - Providing & Installing of Display Panel of Acrylic or similar transparent material of large sizes which is durable to accommodate Flatbed printing from behind with Provision of backlighting of few 3D alphabets for legibility as per approved design by Client (Refer drawing no.G1A)

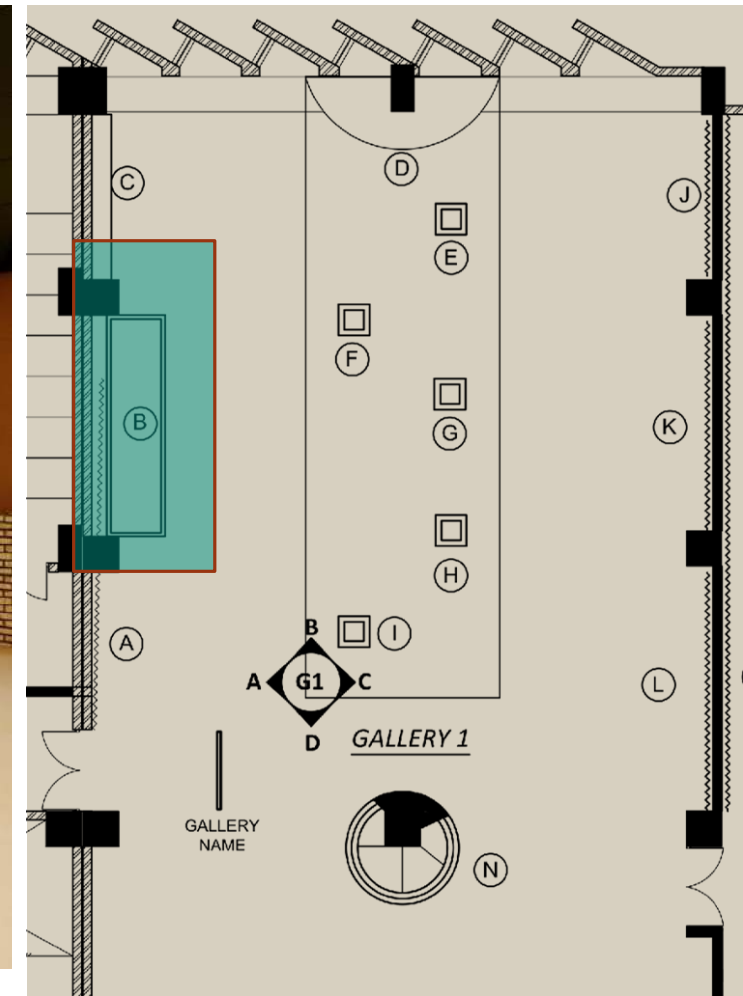
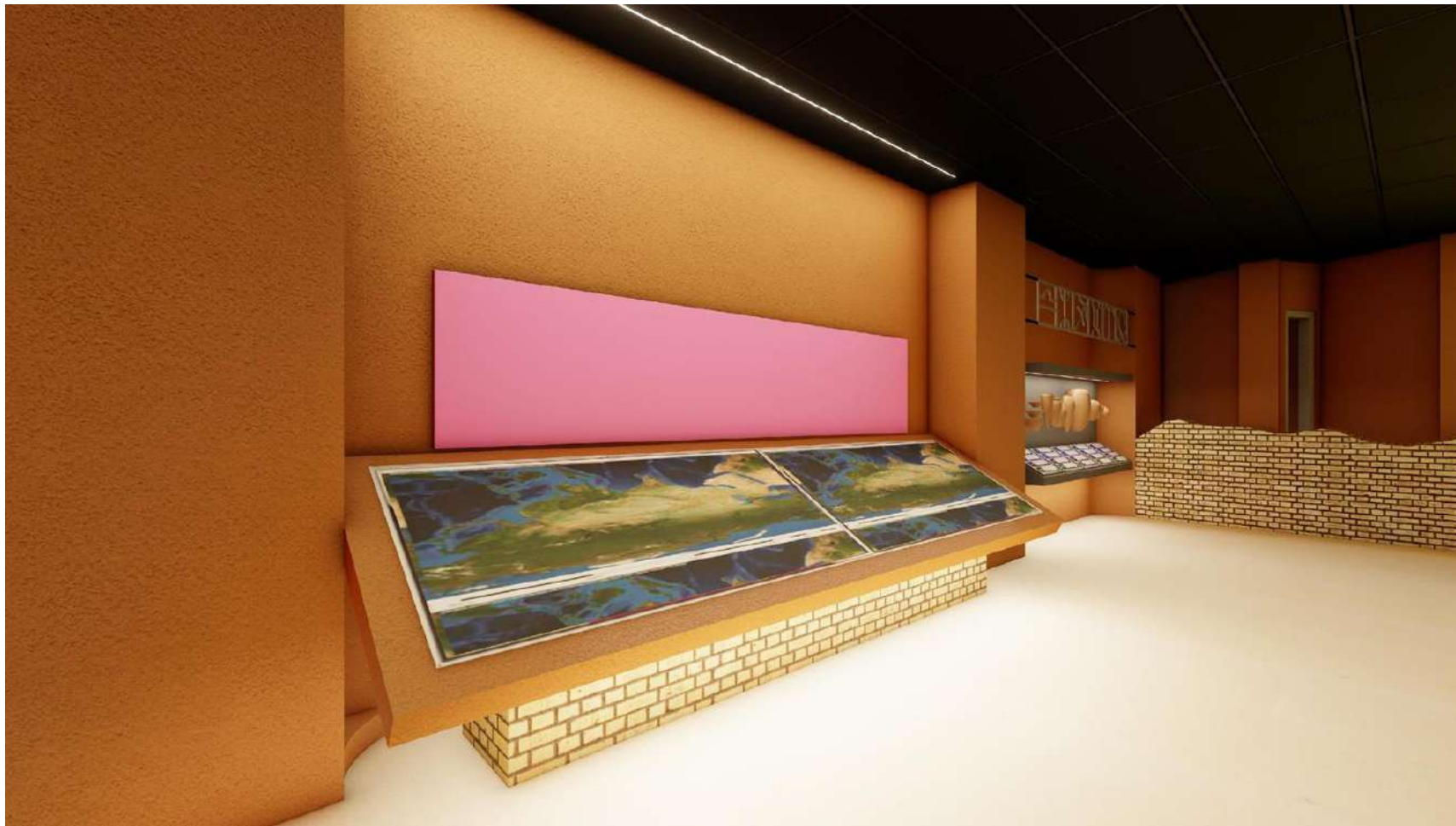




GALLERY 1 - A

A: Rakhigarhi and Other World Civilizations - Providing & Installing of Display Panel of Acrylic or similar transparent material of large sizes which is durable to accommodate Flatbed printing from behind with Provision of backlighting of few 3D alphabets for legibility as per approved design by Client (Refer drawing no.G1A)

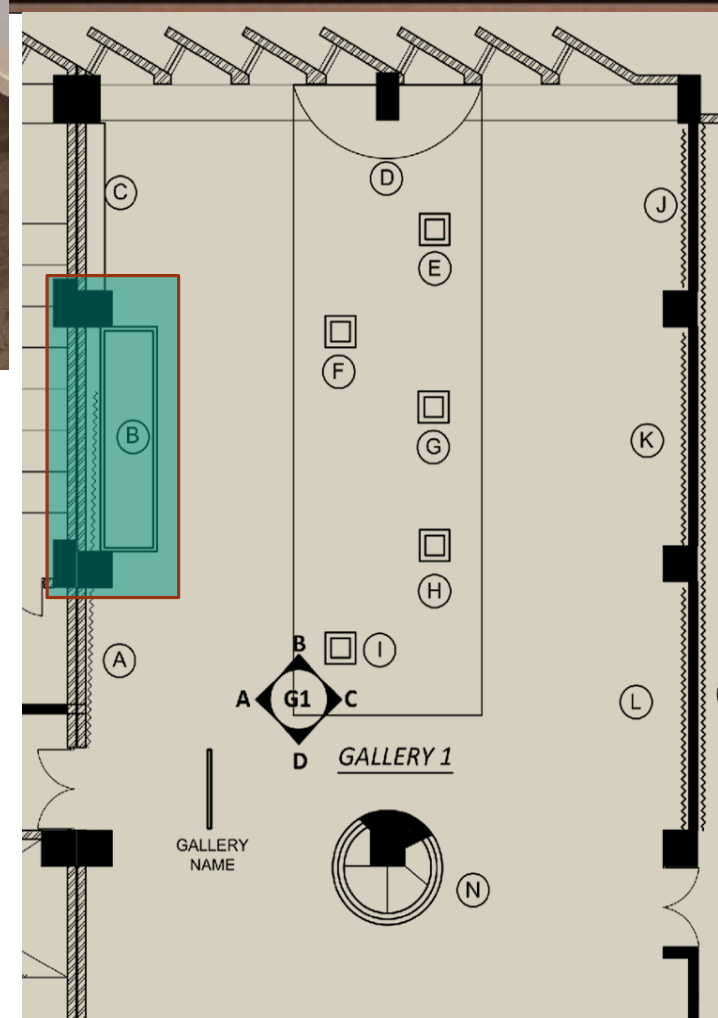




GALLERY 1- B

B. Interactive Display Screen: Supply, Installation, Content Design, Software Design of Interactive Display Panel of 2m X 7.5 M as Per the Storyline Provided By ASI.

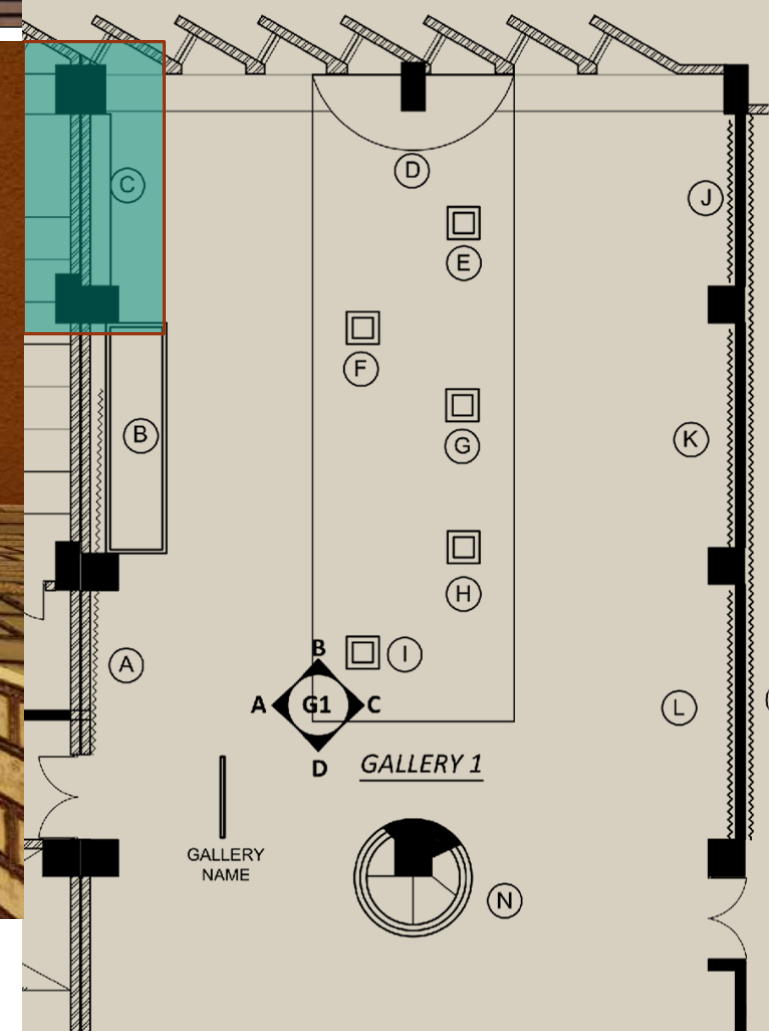




GALLERY 1- B

B. Interactive Display Screen: Supply, Installation, Content Design, Software Design of Interactive Display Panel of 2m X 7.5 M as Per the Storyline Provided By ASI.

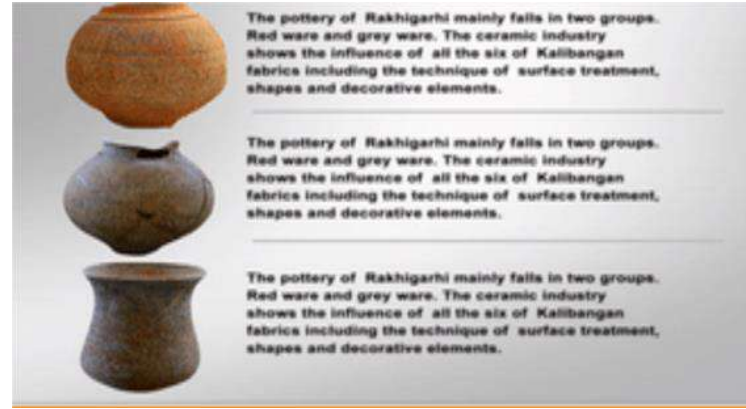




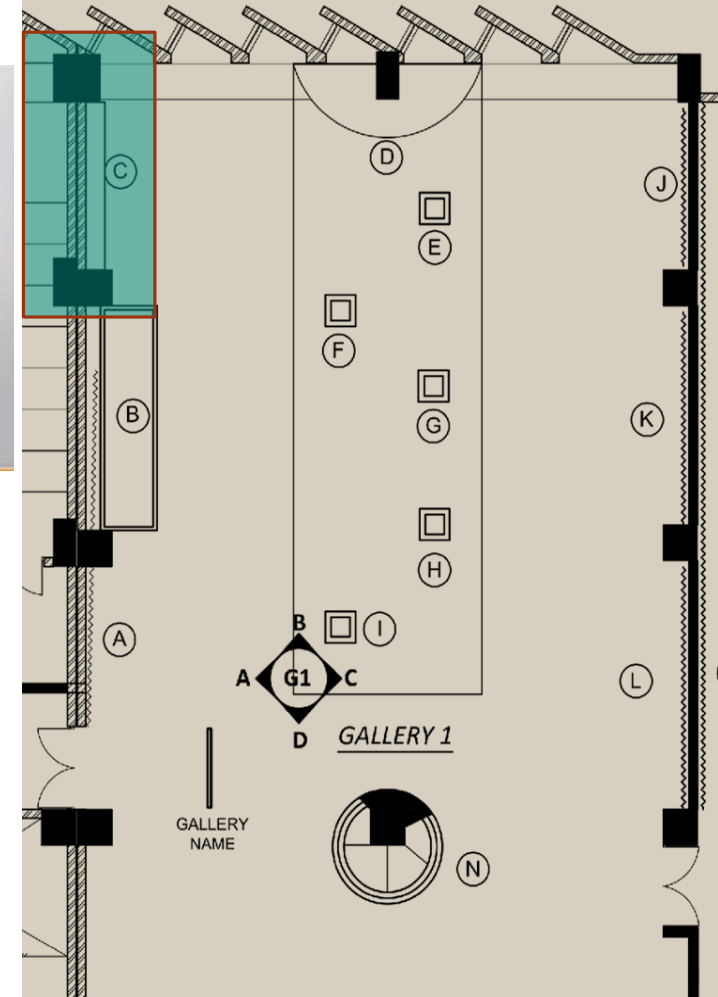
GALLERY 1- C

C. Display Unit No 1 (World Antiquity): Providing and installing of display unit with of 19mm thick grey Corian cladding – internal boxing with mild steel frame structure bolted to existing brick wall encased with AR Glass (Museum Grade) on 3 sides, with provision of Flatbed printing of captions on the inclined surface, along with Touch Screen display of 18", complete with all light Fittings and Fixtures. As per approved design (Refer drawing no.G1C)

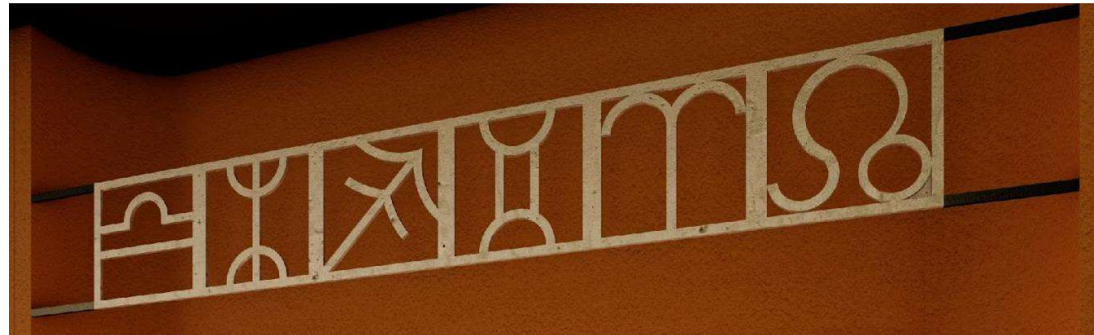




18" Touch screen Displays (Still from the animation developed)



Indus Saraswati Script made in Solid MS sections (22mm) with provision of backlighting

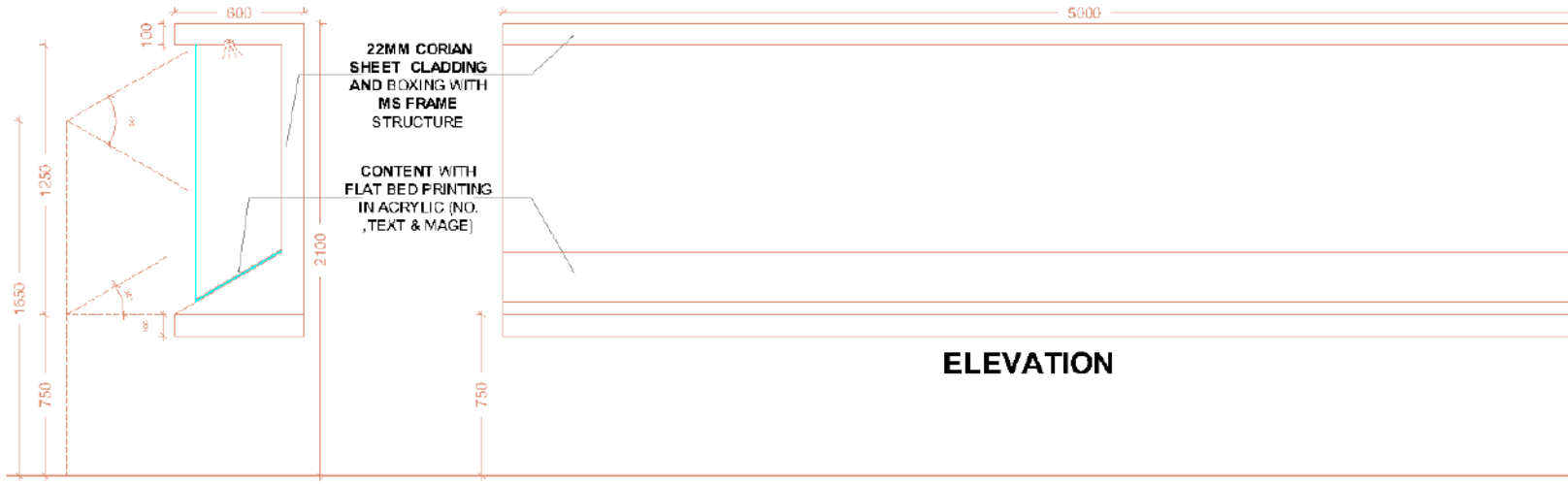


GALLERY 1- C

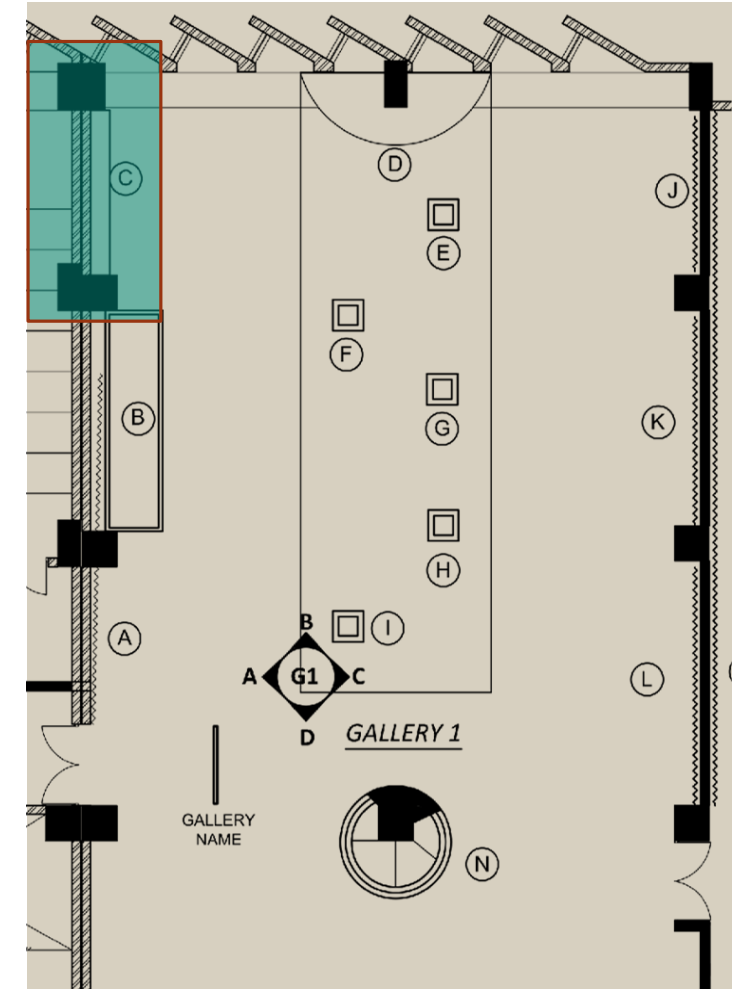
C. Display Unit No 1 (World Antiquity): Providing and installing of display unit with of 19mm thick grey Corian cladding – internal boxing with mild steel frame structure bolted to existing brick wall encased with AR Glass (Museum Grade) on 3 sides, with provision of Flatbed printing of captions on the inclined surface, along with Touch Screen display of 18", complete with all light Fittings and Fixtures. As per approved design (Refer drawing no.G1C)



DISPLAY/ EXHIBIT DESIGN



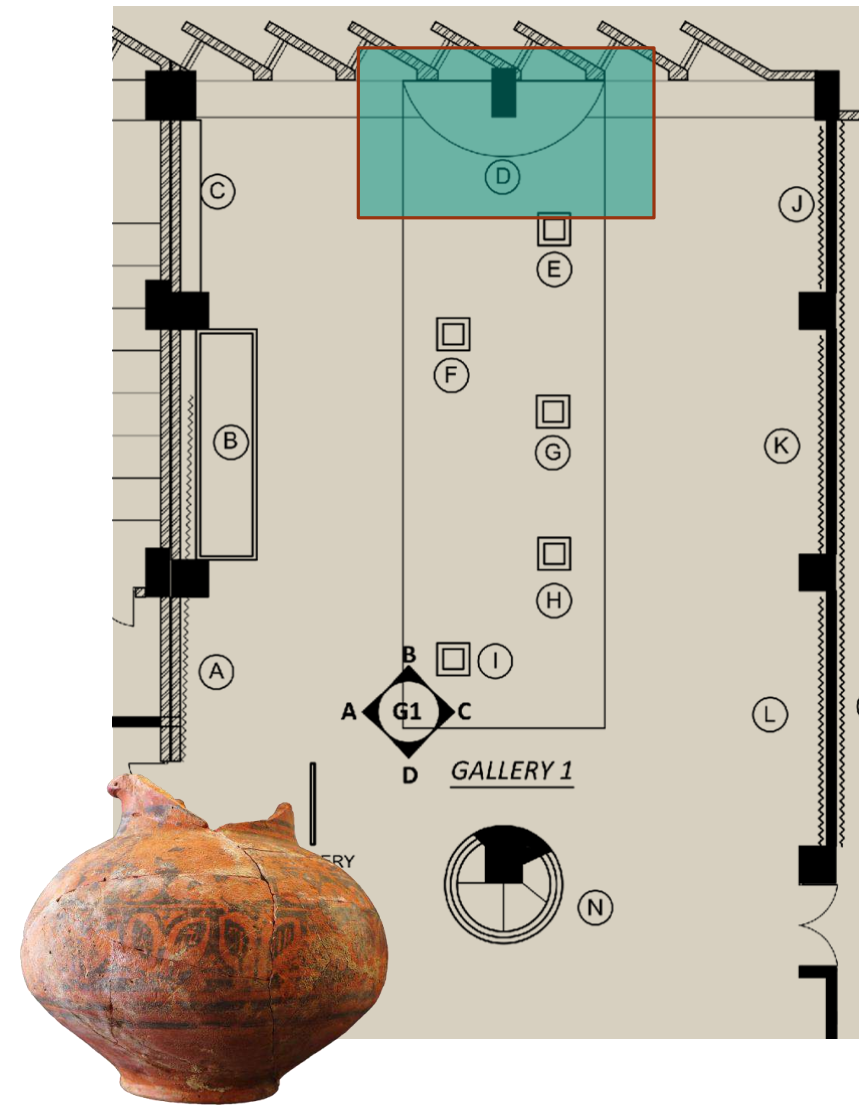
SECTION



GALLERY 1- C

C. Display Unit No 1 (World Antiquity): Providing and installing of display unit with of 19mm thick grey Corian cladding – internal boxing with mild steel frame structure bolted to existing brick wall encased with AR Glass (Museum Grade) on 3 sides, with provision of Flatbed printing of captions on the inclined surface, along with Touch Screen display of 18", complete with all light Fittings and Fixtures. As per approved design (Refer drawing no.G1C)





GALLERY 1- D

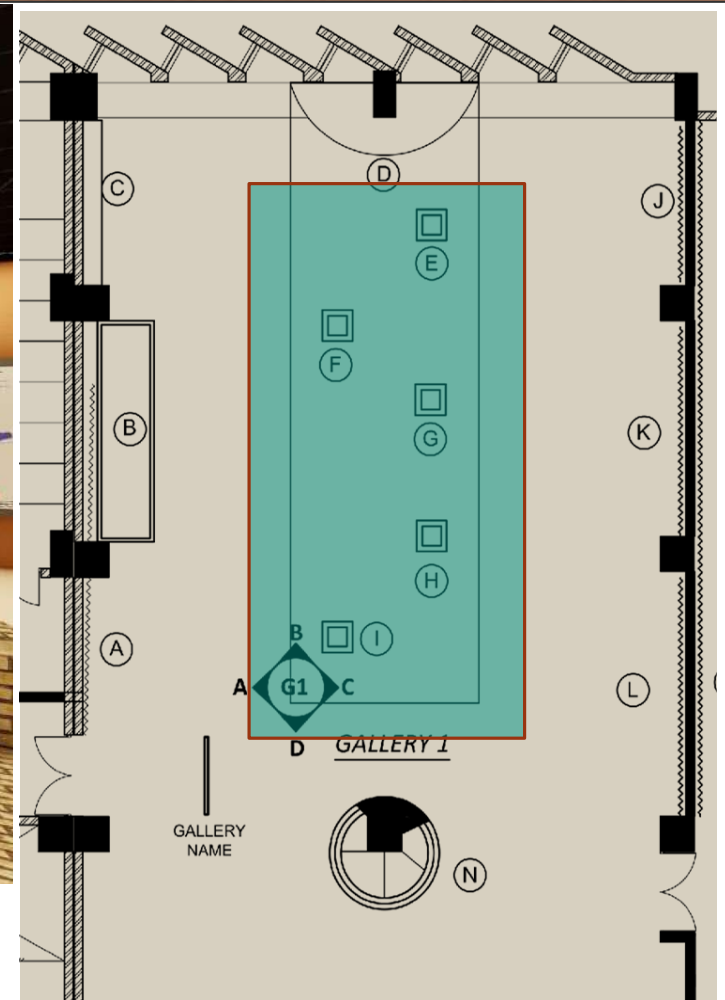
Display of Replica of Pot: Fabrication and Installation of large size (5M dia) FRC Pot with added pigments matching the Painted Pot as shown in image no.1



Suggested Replica



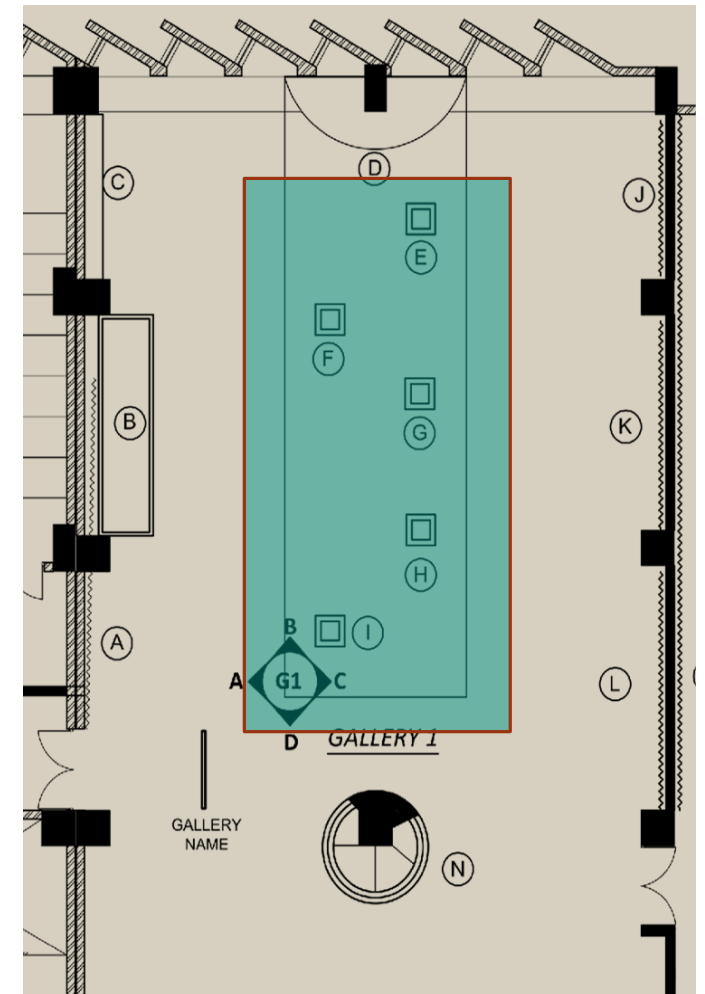
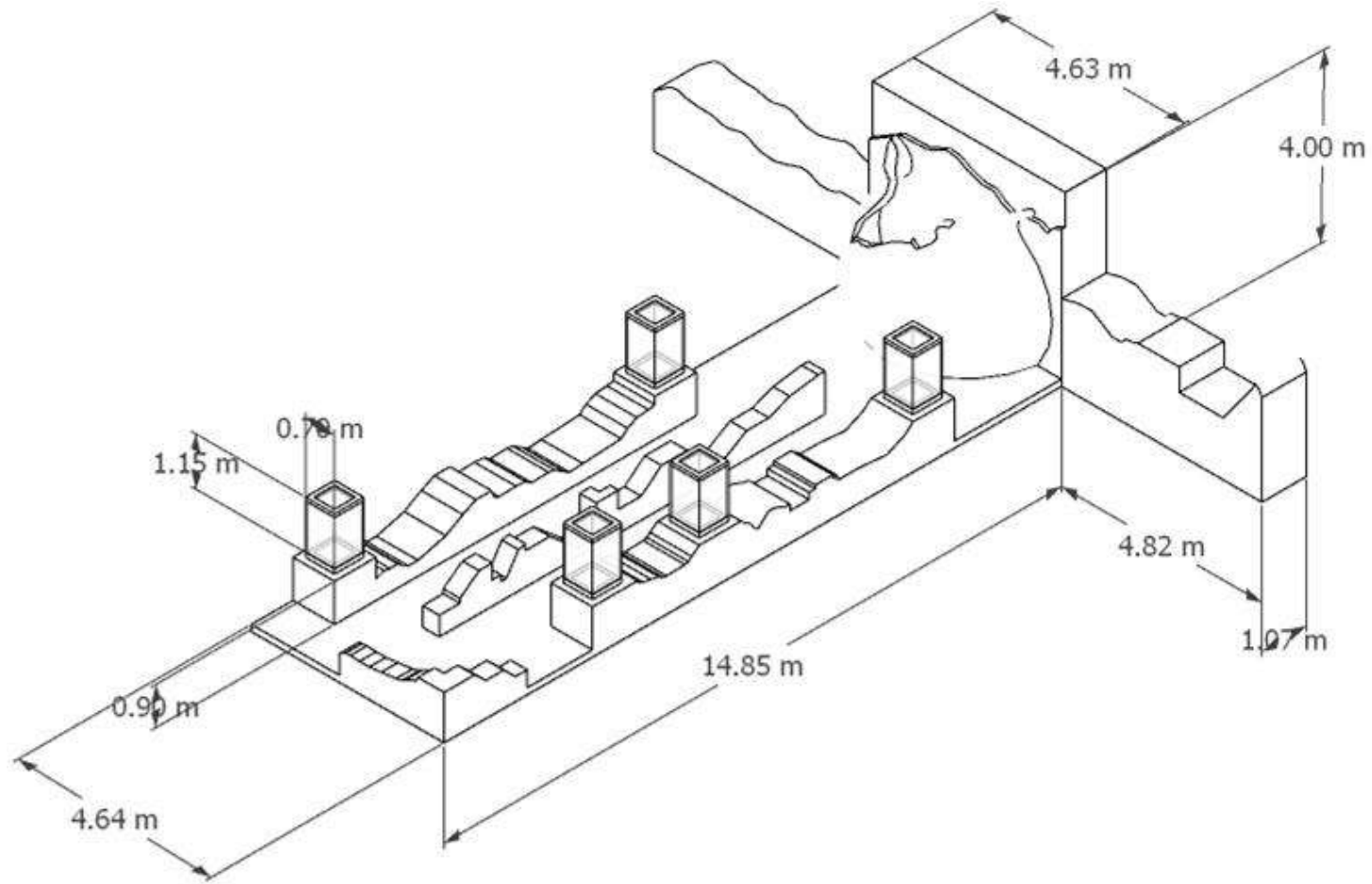
Option for Suggested Display in Enlarged Replica



GALLERY 1- E-I

Display Unit No 2 (5 nos. Rakhigarhi): Providing and installing of display unit with 19mm thick grey Corian pedestal with AR glass (Museum Grade) on top as per reference image.





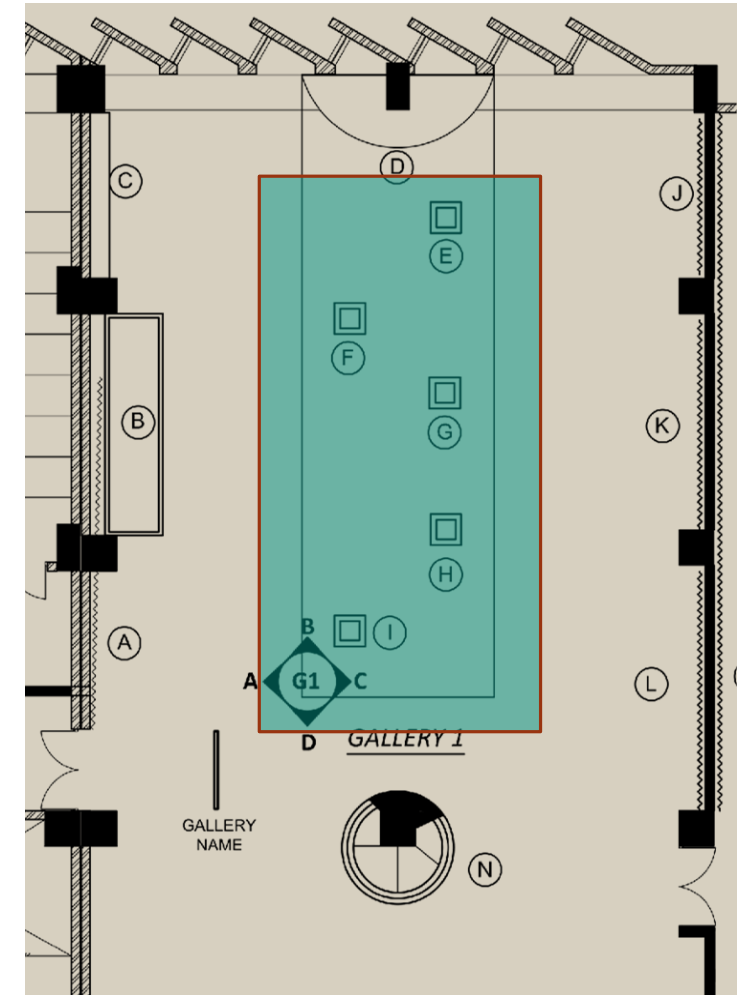
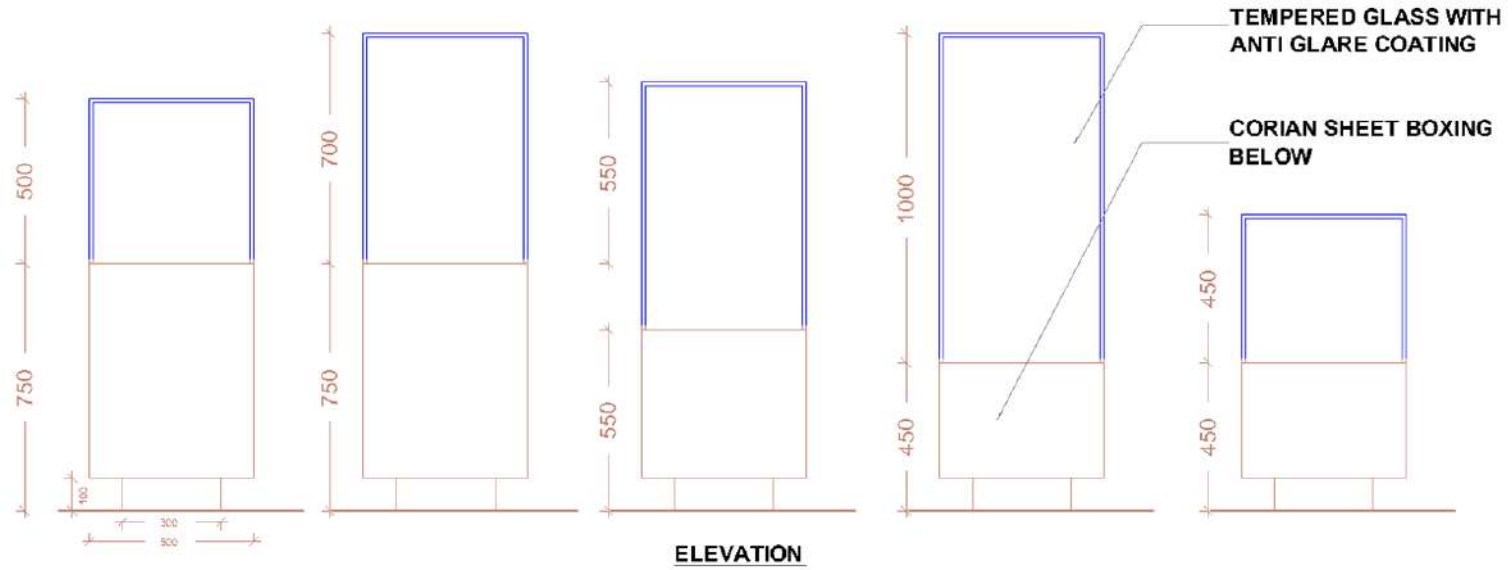
GALLERY 1- E-I

Display Unit No 2 (5nos. Rakhigarhi): Providing and installing of display unit with 19mm thick grey Corian pedestal with AR glass (Museum Grade) on top as per reference image





DISPLAY/ EXHIBIT DESIGN



GALLERY 1- E-I

Display Unit No 2 (5nos. Rakhigarhi): Providing and installing of display unit with 19mm thick grey Corian pedestal with AR glass (Museum Grade) on top as per reference image

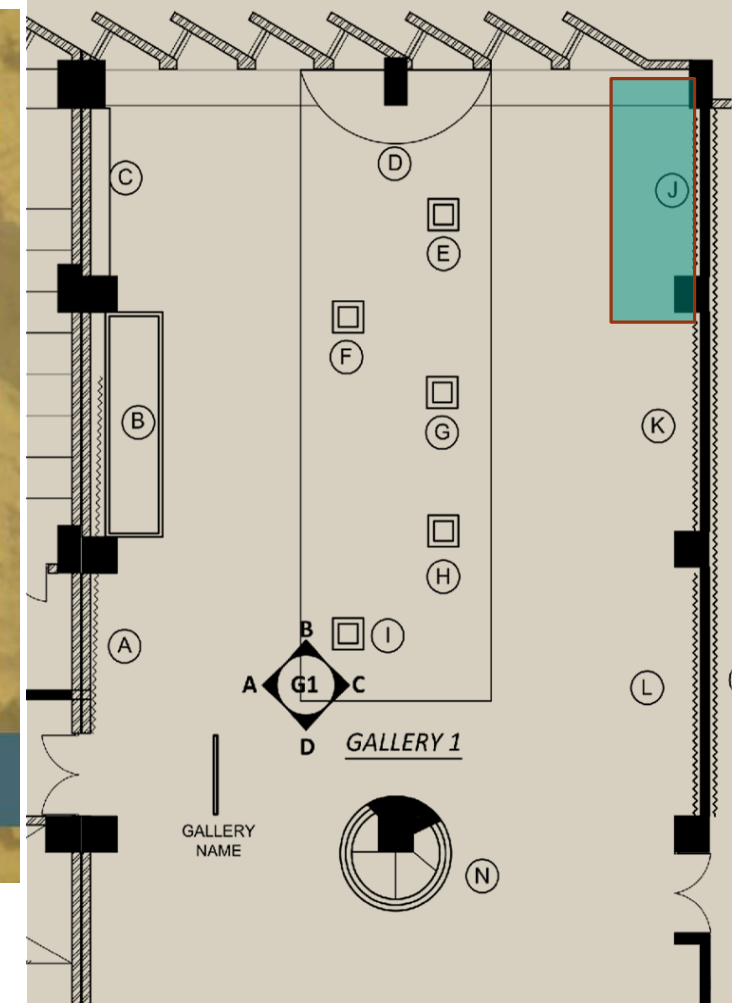


IMPORTANCE OF ANTIQUITIES DISPLAYED



Artifacts of Rakhigarhi have completely changed the scenario for historians around the world. Many artefacts including pottery, toys, vessels, etc and there have been found the specimens of bones of humans and animals at the site. There are striking similarities in the lifestyle and socio-culture behaviour of people of Indus Saraswati Civilization and that of modern civilisation.

The study has revealed that Haryana people are descendents of Harappan people.



GALLERY 1- J

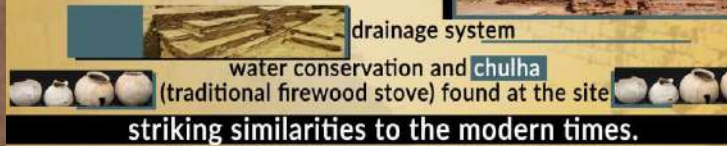
Design Panels: Providing & Installing of Display Panel of Acrylic or similar transparent material of large sizes which is durable to accommodate Flatbed printing from behind with Provision of backlighting of few 3D alphabets for legibility along with 1nos. 4K LED Screen of 32" as per approved design by Client.



DESIGNED CONTENT PANELS

Walking in present-day **Rakhigarhi** gives an impression that we are in a **Harappan city.**

The remains of **earthen pottery**, house building structure made with **cross bricks**



striking similarities to the modern times.



The technology had travelled to other **contemporary civilisations.**

“Then, people of had trade relations with **Iran, Afghanistan and even Egypt and Mesopotamia.**”
 the Indus civilisation had flourished more in the Saraswati river basin than near the Indus river.
 “Cross-bricked technique was used in **Egypt during 3000BC.** It was prevalent in Indus during **5000 BC.**”

Refined Pottery

Earthen pots

Complete sets of fired earthen pots, both hand and wheel-made, have been found from the graves, indicating that the Harappans believed in rebirth



Terracotta cakes

Triangular and circular, to be used as tiles and for heating purposes



Mud-brick

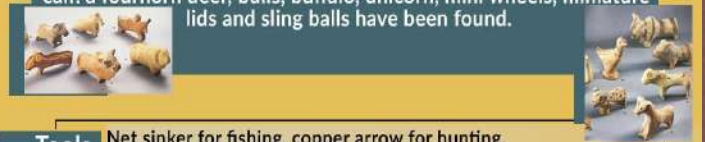
Occupants lived in mud-brick houses and used fired bricks in foundation and drainage.”
 The pottery in Rakhigarhi can be classified into two groups



Red Ware **Grey ware**

Important types in red ware included **perforated jars, goblets, dish on stand, vase, jar, fluted vessel, ribbed vessel dish and trough.** The pottery was mainly wheel made with a few exceptions **handmade specimens.** The design are geometric including **horizontal bands, latticed triangles, row of dots, fish scales etc.** Among the motifs used are **four petalled flowers, pipal leaf and circle with radiating arches.**

Antiquities unearthed in Rakhigarhi village Figurines: Of animals and mythical characters and made of terracotta, these give a peak into the toy culture. A dog with a leash, an elephant calf, a fourhorn deer, bulls, buffalo, unicorn, mini wheels, miniature lids and sling balls have been found.

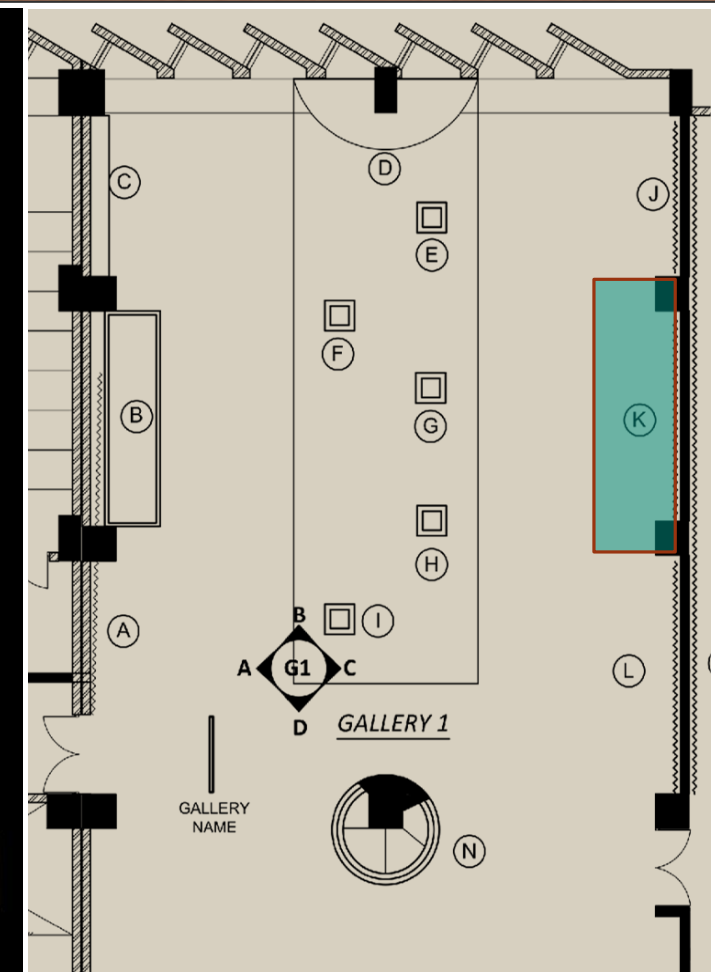


Tools Net sinker for fishing, copper arrow for hunting, sharp chertblades and bone sticks are among the finds.

Beads Harappan women adorned themselves with articles made of lapis lazuli and carnelian; shell bangles; beads of ivory and jasper; and pendants made of basal and agate. They brought lapis lazuli from Afghanistan; carnelian beads and shell bangles from coastal areas; chert blades from Rohri in Pakistan; and sandstones from Rajasthan.

Skilled craftsmen They knew how to polish beads to a high mirror shine and drill holes. Bead-makers were experts in etching, engraving and inlaying.

Manufacturing units Having thousands of bead roughouts, waste flakes and cores, tools, implants and bead polishers have also been found. Over 11,000 beads were found in 1997 from Rakhigarhi.

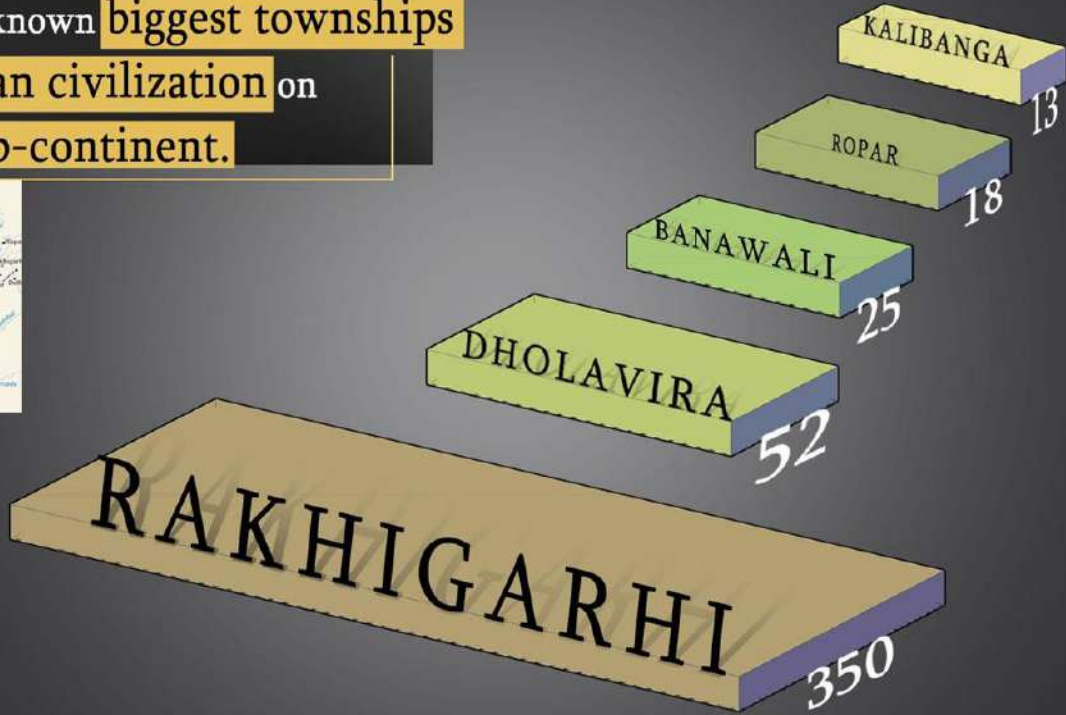


GALLERY 1- K

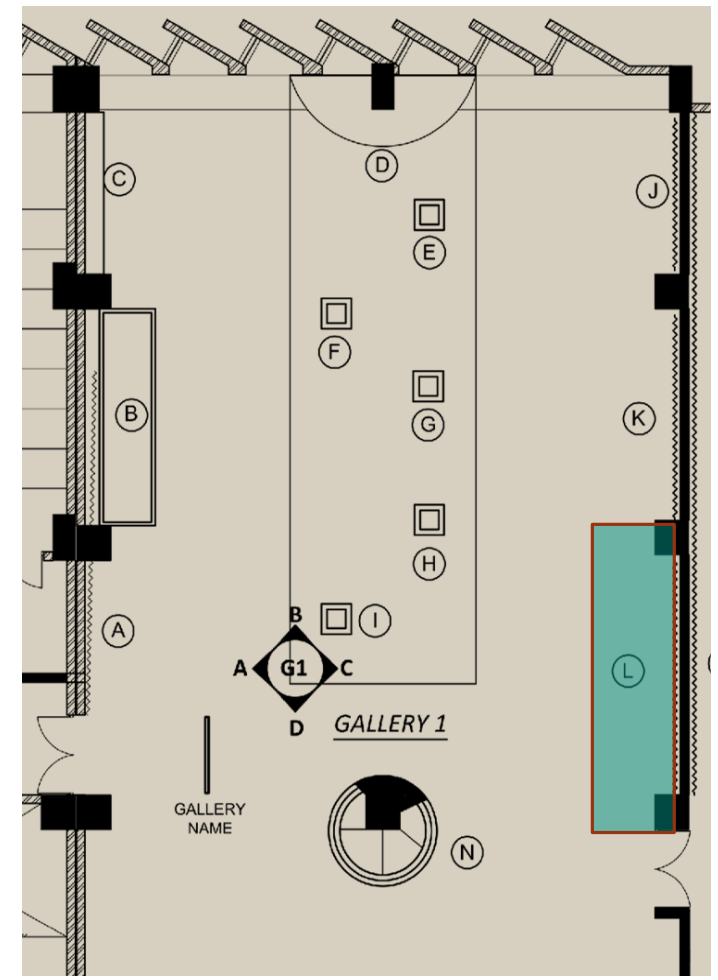
Design Panels: Providing & Installing of Display Panel of Acrylic or similar transparent material of large sizes which is durable to accommodate Flatbed printing from behind with Provision of Sequential backlighting of the Questions for legibility as per approved design by Client



The site of Rakhigarh is one of the five known biggest townships of Harappan civilization on Indian sub-continent.



AREA IN HECTARES



GALLERY 1- L1

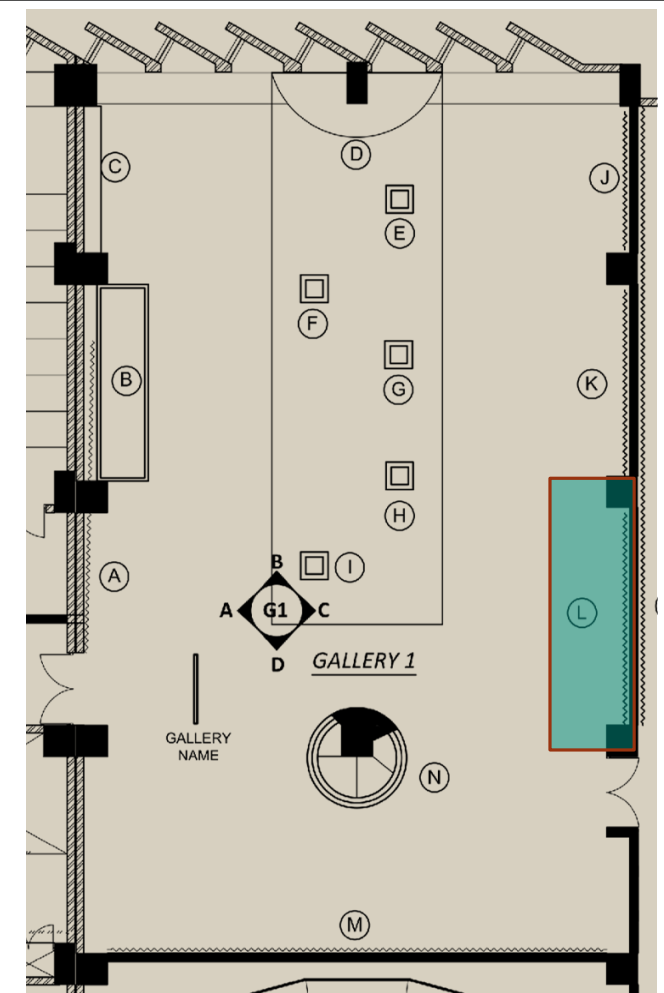
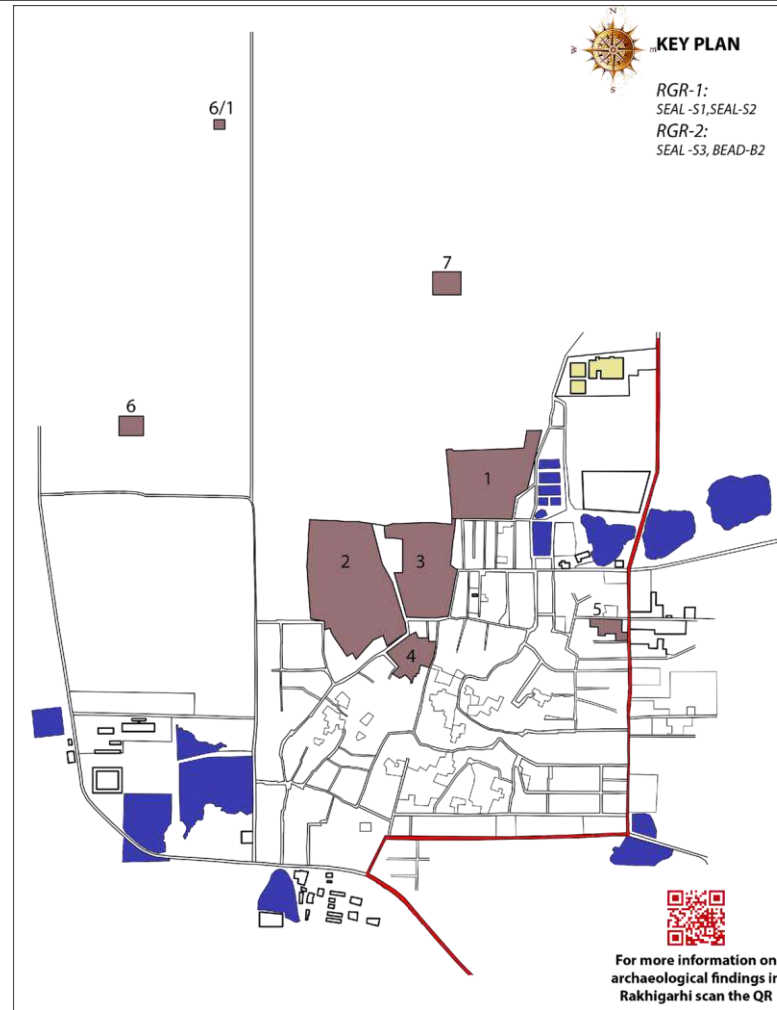
Design Panels: Providing & Installing of Display Panel of Acrylic or similar transparent material of large sizes which is durable to accommodate Flatbed printing from behind with Provision of Sequential backlighting of the ISC sites for legibility as per approved design by Client.



QR Code Integration with each and every Content Panels and Captions, so that all the antiquites can also be viewed in the exact state they were excavated from the Archeological Site.



SCAN ME TO KNOW MORE



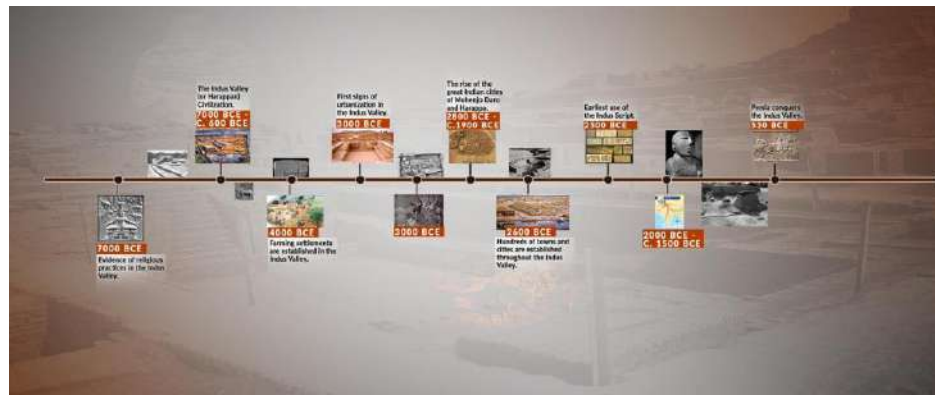
GALLERY 1- L2

Display Panel (Village Map): Providing & Installing of Display Panel of Acrylic or similar transparent material which is durable to accommodate printed map behind with Provision of backlighting for legibility as per approved design

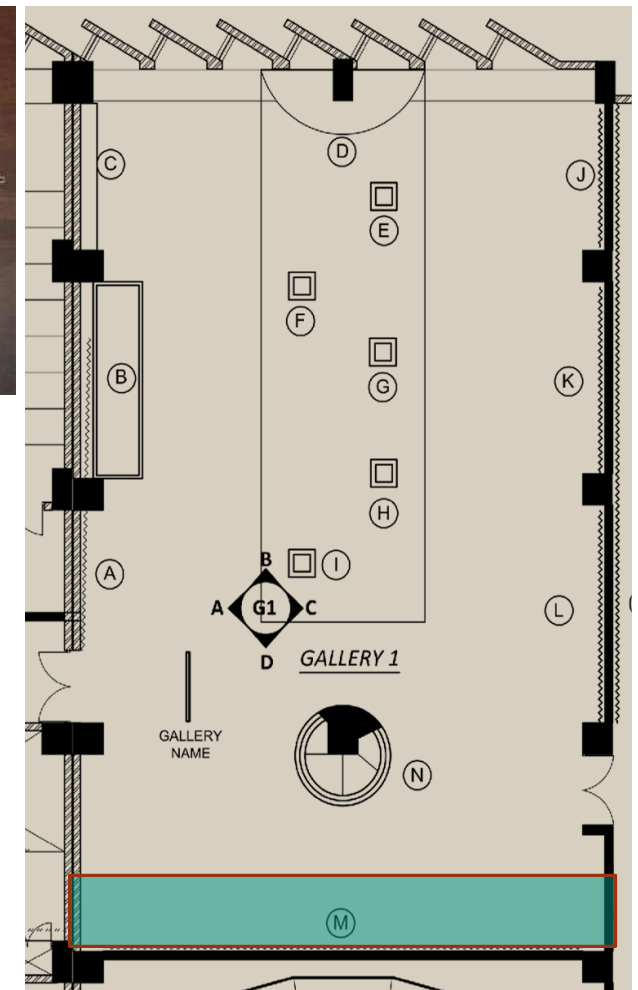




Reference image



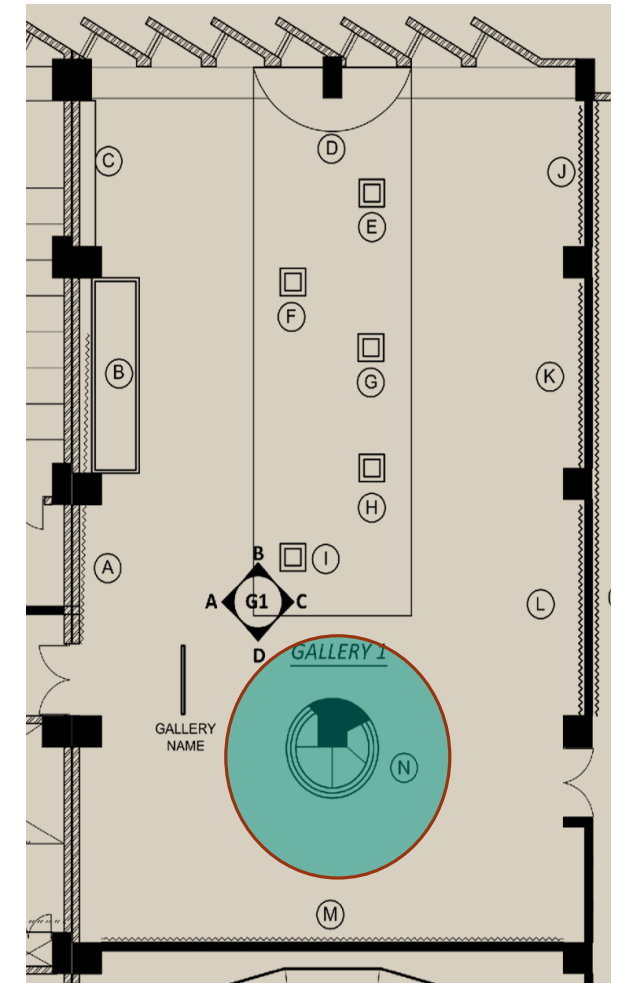
Content to be approved by ASI



GALLERY 1- M

Display Panel (Timeline): Providing and fixing of Flatbed printing on AR Glass (14.5m x 2m) 10mm thick with back lighting for legibility as per approved design

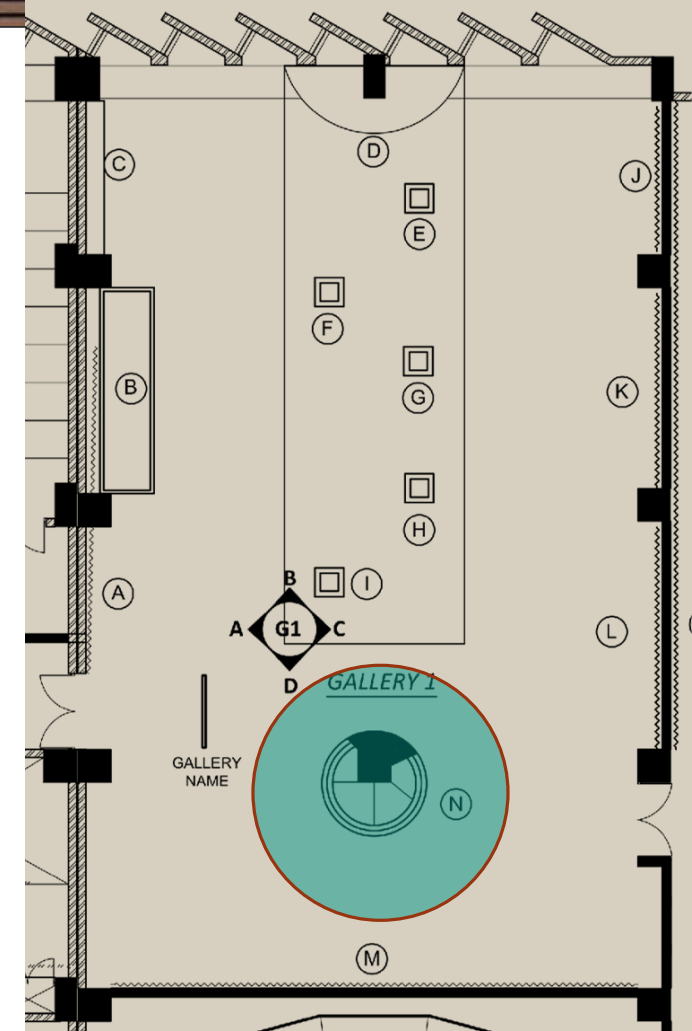
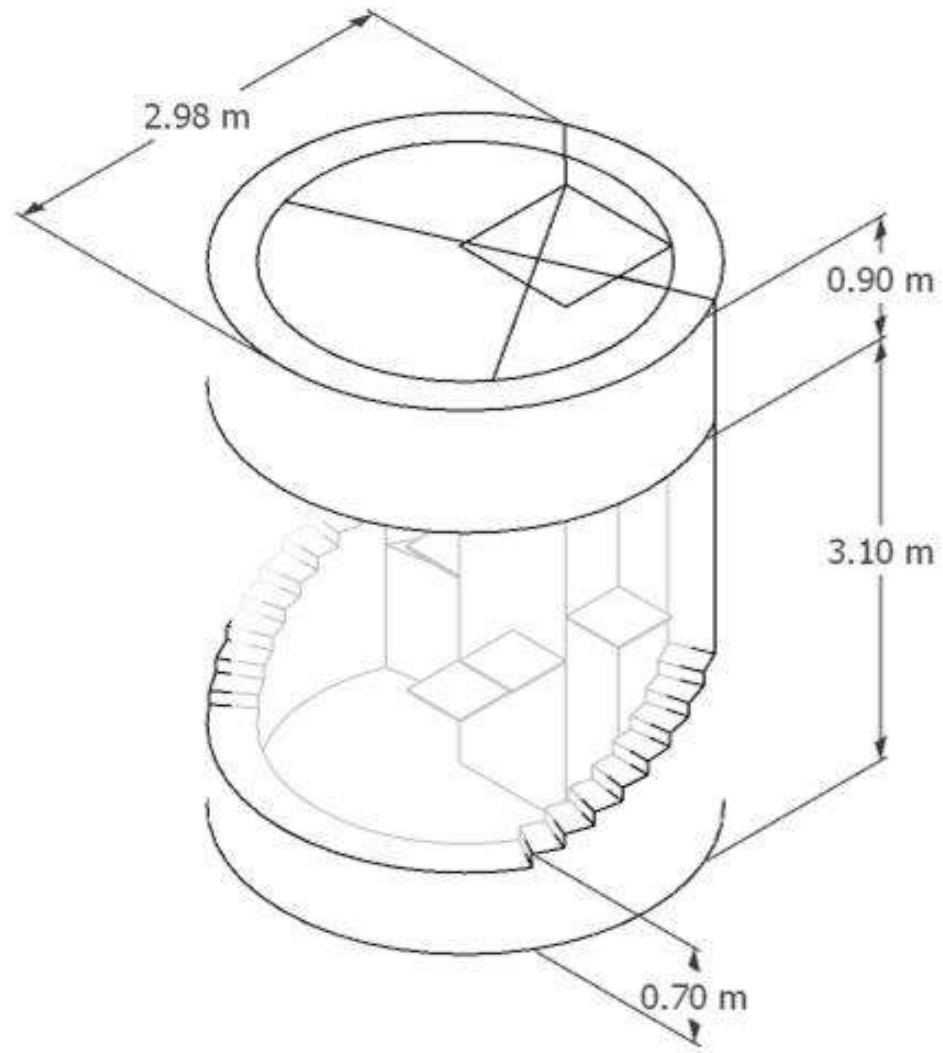




GALLERY 1- N

Display Unit No 3 (ISC sites): Providing, Creating, assembling & installation of Display unit with Exposed Brickwork in lime mortar along with glass shelving and AR Glass casing as per the approved design.





GALLERY 1- N

Display Unit No 3 (ISC sites): Providing, Creating, assembling & installation of Display unit with Exposed Brickwork in lime mortar along with glass shelving and AR Glass casing as per the approved design.



3D VISUALISATION OF THE GALLERY



5.3.3 GALLERY 2

EARLY HUMAN PRACTICES *(Display Components)*

A: Sunken Gallery with Replica of Burial Site of Rakhigarhi

B: Prehistoric Evolution *from Stone Age till ISC*

C: Significance of Burial Practices to Understand A Civilization

D: Ornaments and Pottery in Burial Practices

E: Replica of Burial Pottery of Rakhigarhi

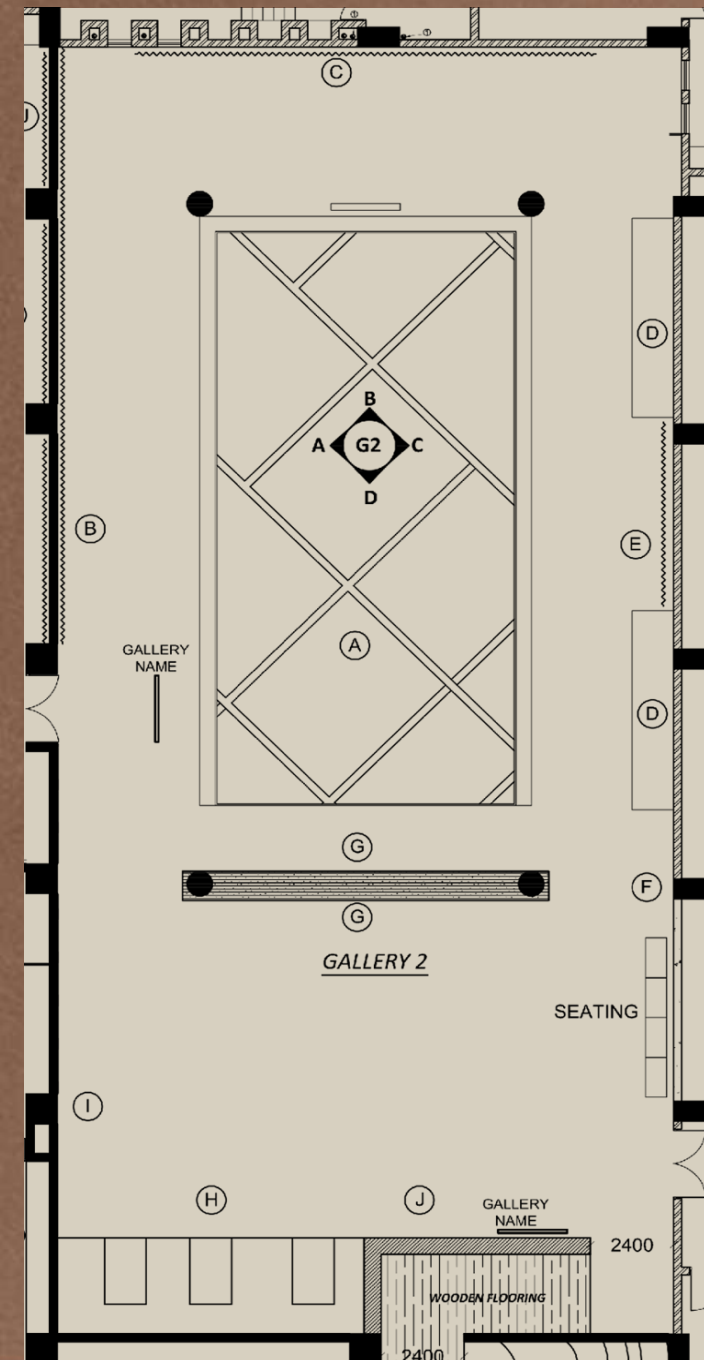
F: Key Plan showing Find-spots of Displayed Artefacts along with QR Code Integration for Further Information

G: Ancient Burial Rituals of Other World Civilizations

H: Panel on Some of the Burial Practices of ISC Sites

I: Stratification Wall with Pottery Samples

J: Video on loop on BURIAL PRACTICES of ISC SITES & its Contemporary



This gallery will establish and display how Rakhigarhi was an evolved civilization based on its burial rituals, which will provide an insight into how and why some graves contain pottery and ornaments indicating their belief that these could be used in afterlife.

The excavations at Rakhigarhi have reported skeletal series of the Indus Saraswati s both from cemetery and habitation area. So far 53 burial sites with 46 skeletons have been discovered. The interment archaeology is quite unique as it unfolds a distinct funerary mechanism for male and female sex, besides other mortuary features commonly recorded at Kalibangan and Farmana.

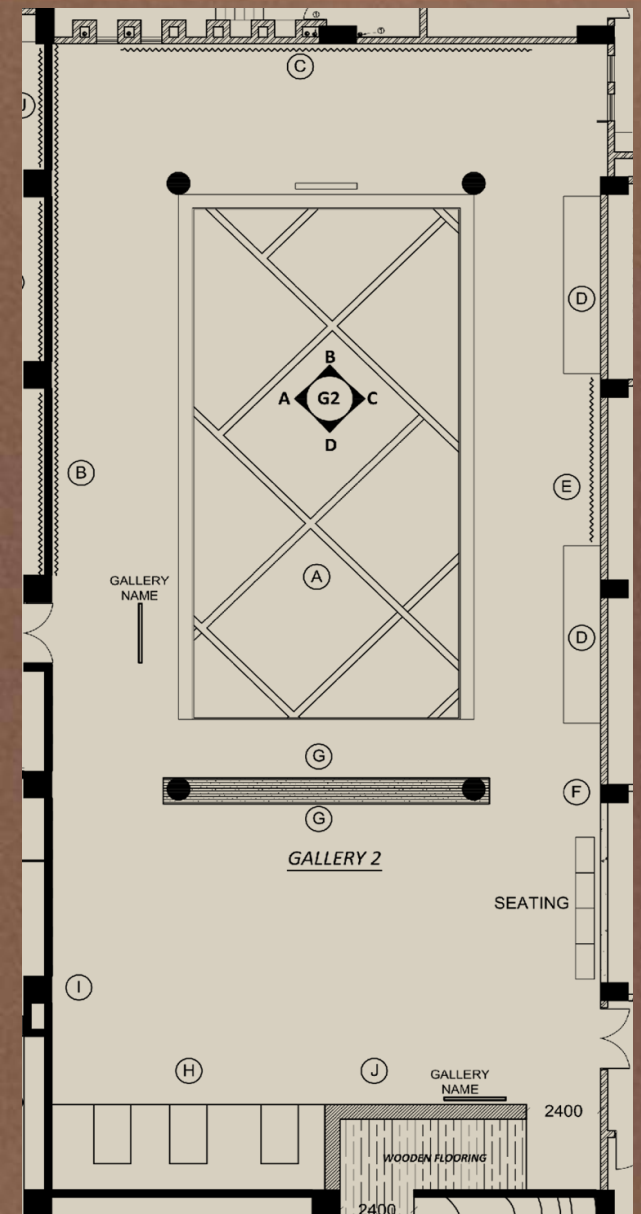
Some graves are just pits while some are brick lined and contain pottery. Some of them also had votive pots with animal remains symbolizing offerings to the dead.

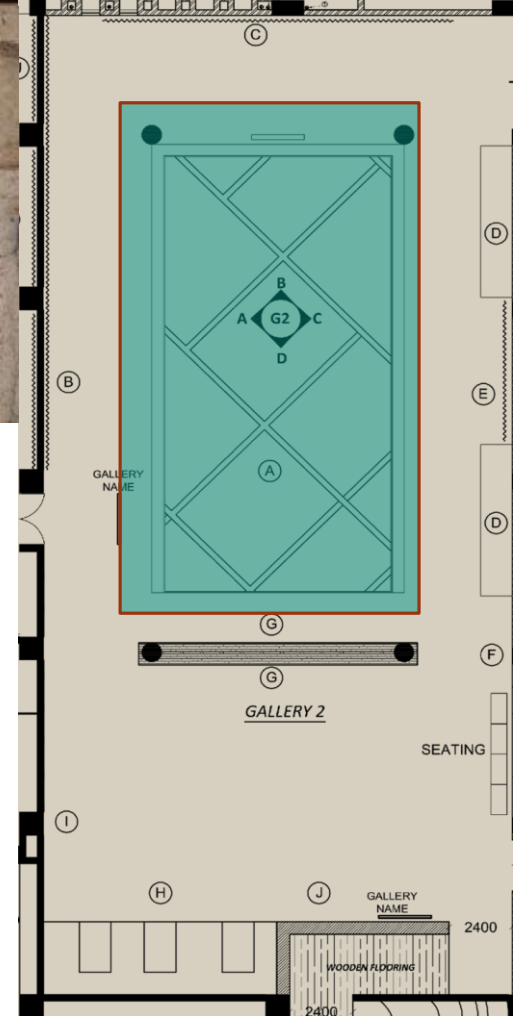
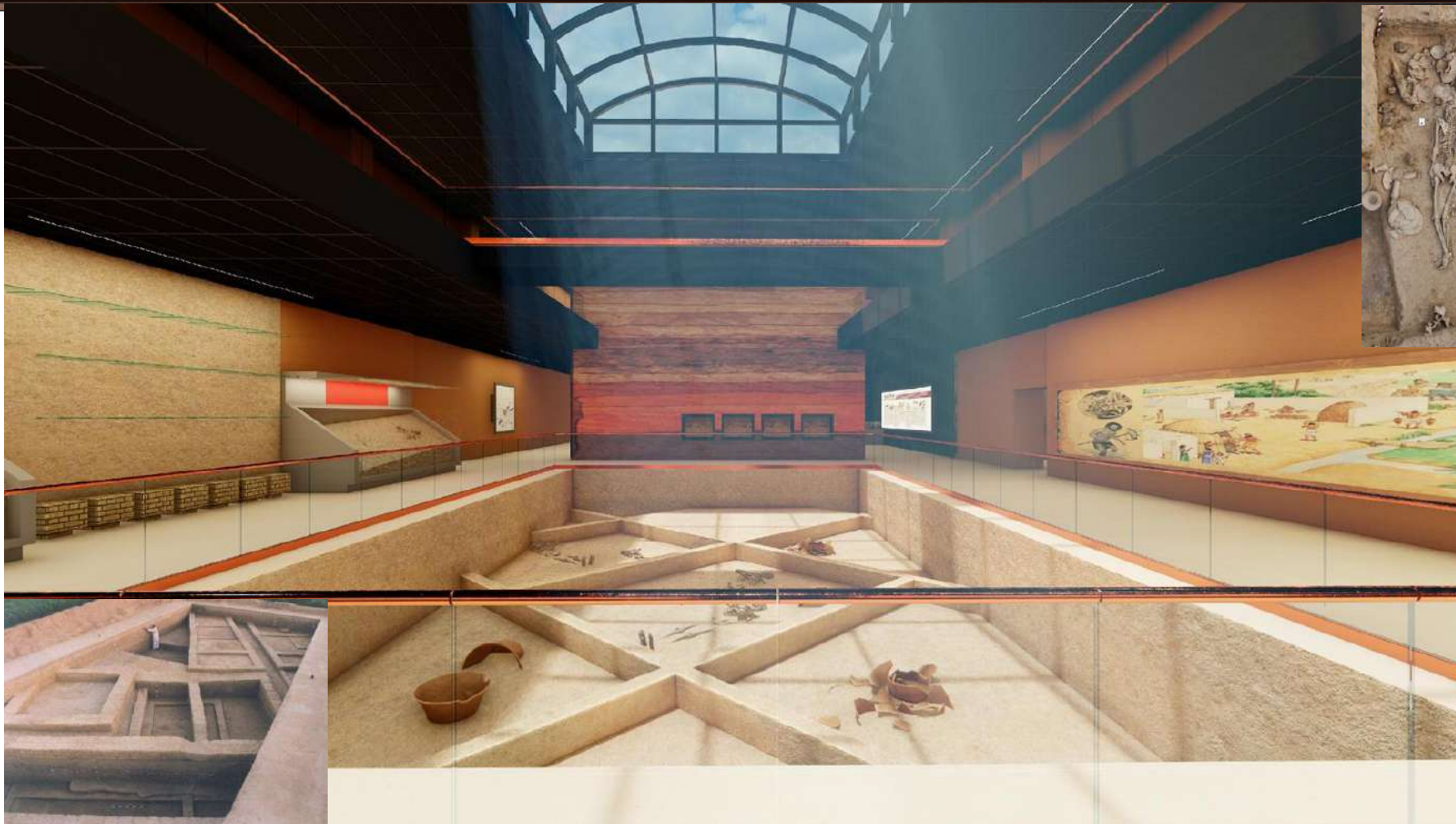
Different types of graves coexist in varying proportions within the Rakhigarhi cemetery, one of the largest cities of the Indus Saraswati Civilization. The most common method was primary interment, followed by the use of secondary, symbolic, and unused (empty) graves.

Prone-position burials are also prevalent, prompting us to reconsider our preconceived notions about such prone-position burials in archaeology. Significant in terms of mortuary practises and anthropological features at the time. We provide a clear picture of how the Indus Saraswati s respected their dead and perhaps their belief in afterlife.

Gallery 2

EARLY HUMAN PRACTICES





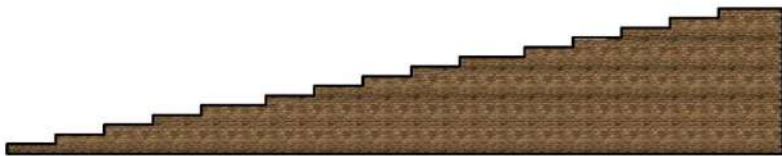
GALLERY 2-A (Option 1)

Sunken Area Replica of Burial Site: Providing, Laying and Installation of Burial Scene (17.25m x 8.6M) depicting the Town Planning with Mud Brick work in Mud Mortar and the Burial in Mud Mortar (Well preserved skeleton and the Burial pottery shall be provided by the client)



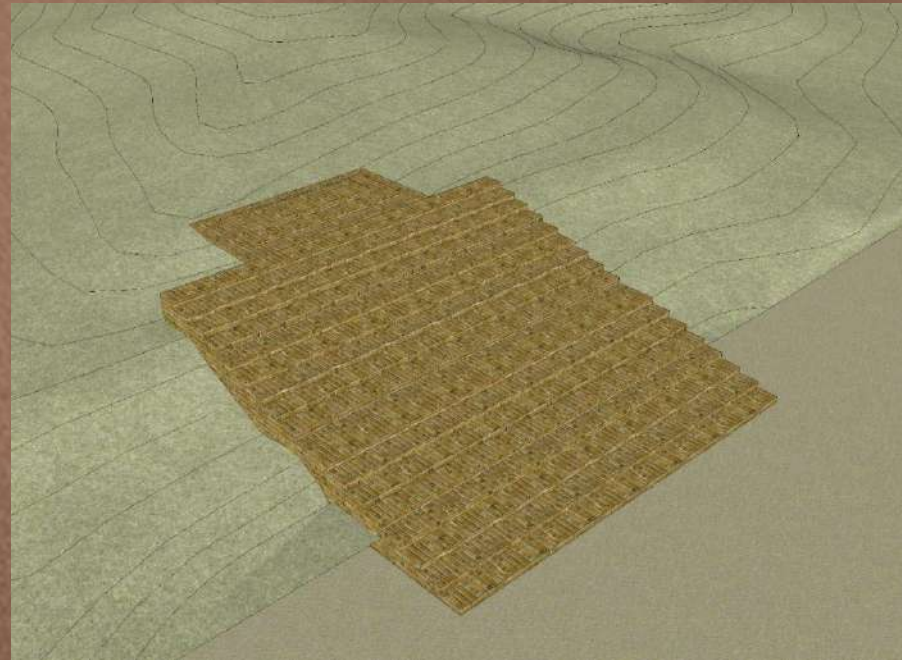


Drone View of Mound 3, Rakhigarhi



Probable reconstruction of Stadia Cross section, Rakhigarhi Mound 3, Facing West
(Not to scale)

Plan & Section of Stadium



Conjectural view of Stadium

Newly excavated objects:

Various Pottery

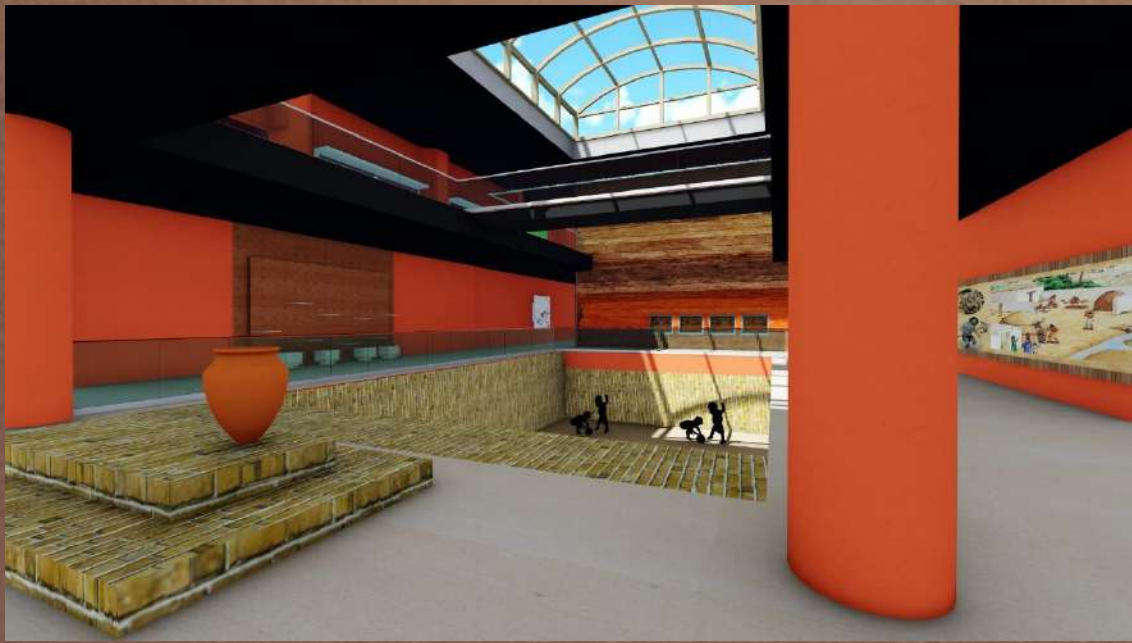
- Burial pots
- Vessels
- Vase
- Jar
- Painted pot
- Globular pot
- Perforated pot



Newly excavated Stadium

Gallery 2
(Option 2)



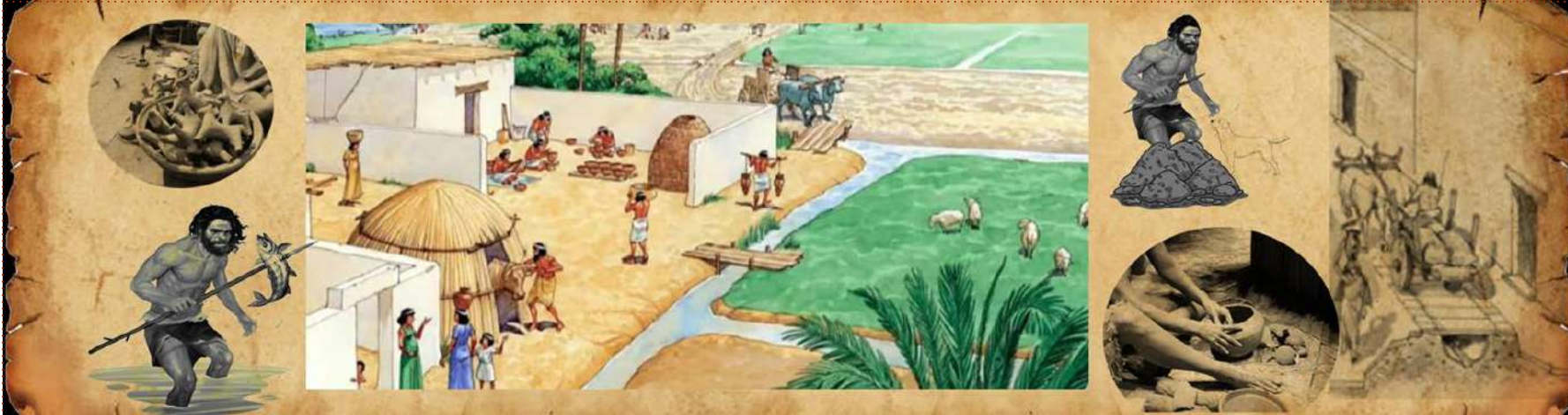


View of Stadium in Sunken portion of Gallery 2

Newly excavated Stadium

Gallery 2
(Option 2)



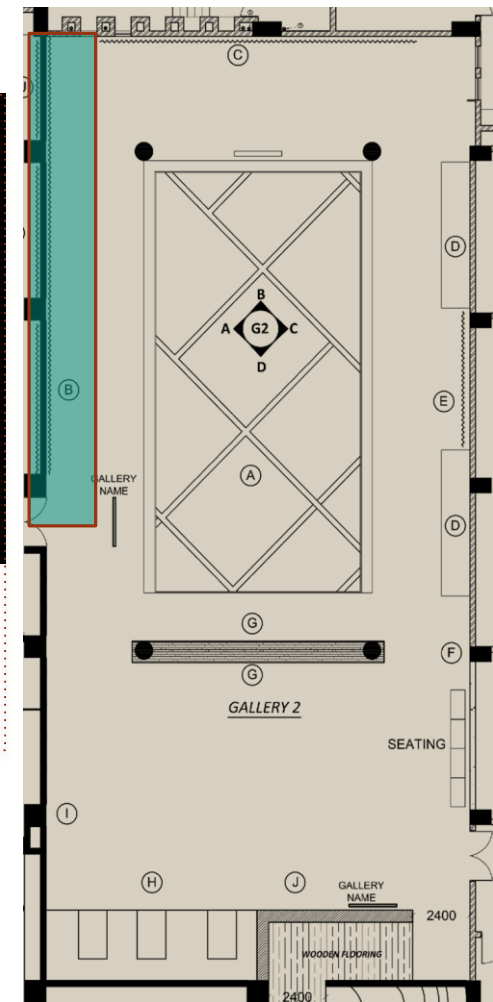


Prehistoric Evolution from Stone Age Till ISC

This has to be depicted in an elementary manner, it will help the visitor comprehend the fact – that human had to reach a certain level of evolution for developing a consciousness and then coming with a method of proper disposal of the dead



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GALLERY 2-B

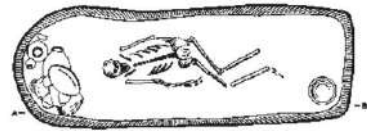
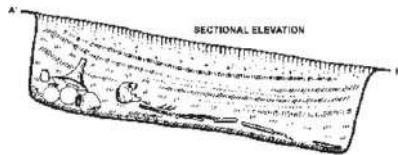
3D Mural Wall: Providing & Installing of Mural in FRP/ Stone Relief of size (17.5M x 2M) as per approved design



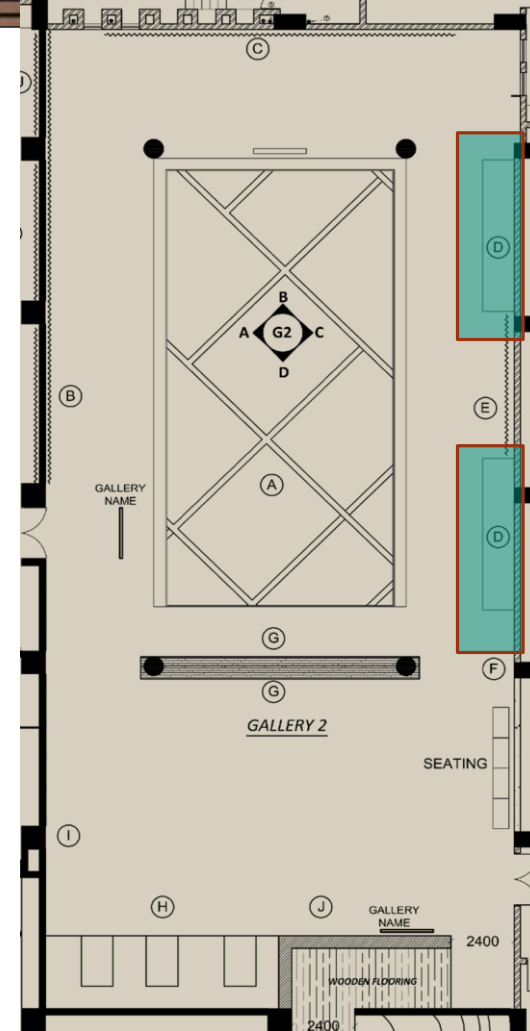
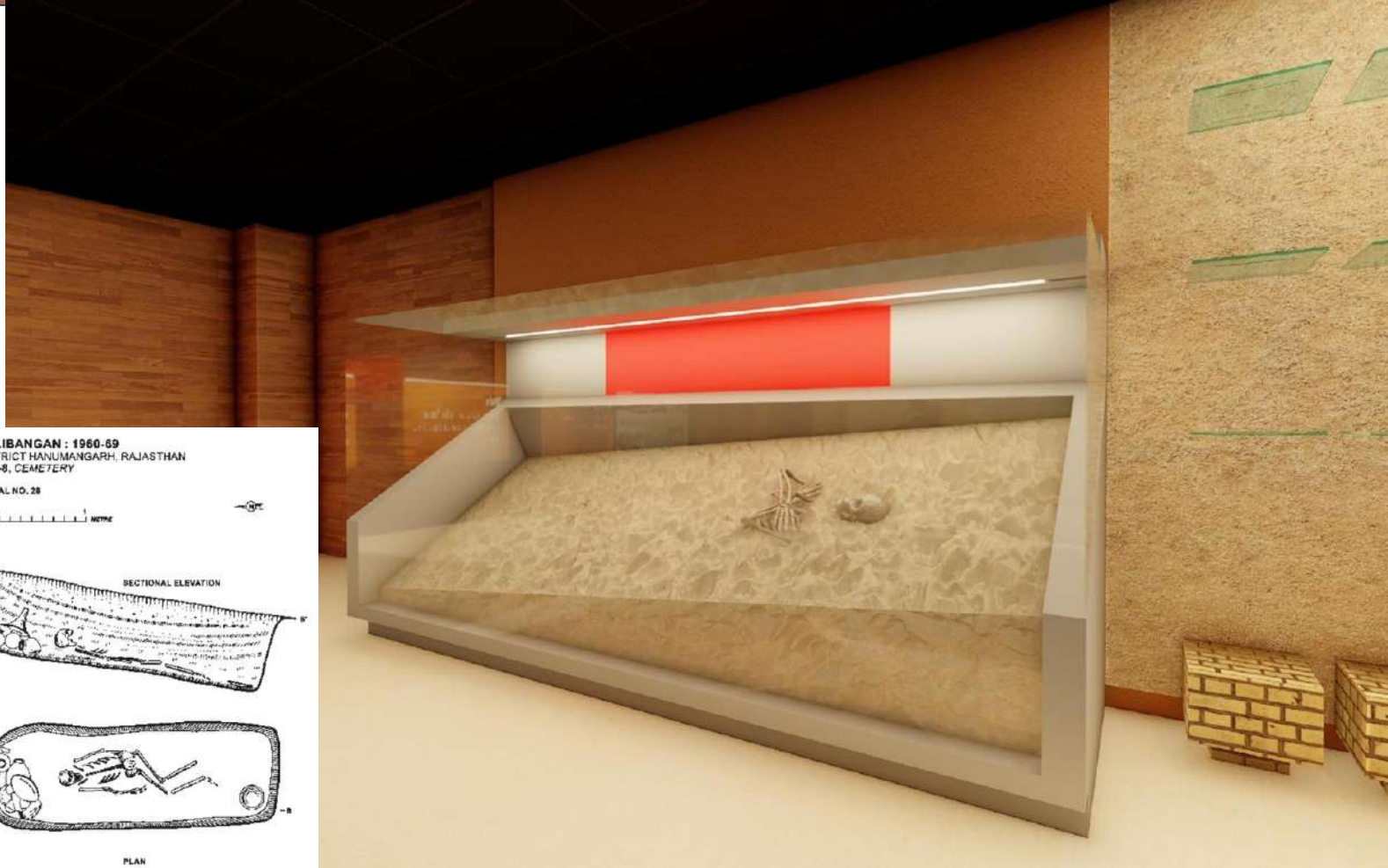
KALIBANGAN : 1960-69
DISTRICT HANUMANGARH, RAJASTHAN
KLB-8, CEMETERY

BURIAL NO. 28

0 1 2 3 4 5 6 7 8 9 10 METRE



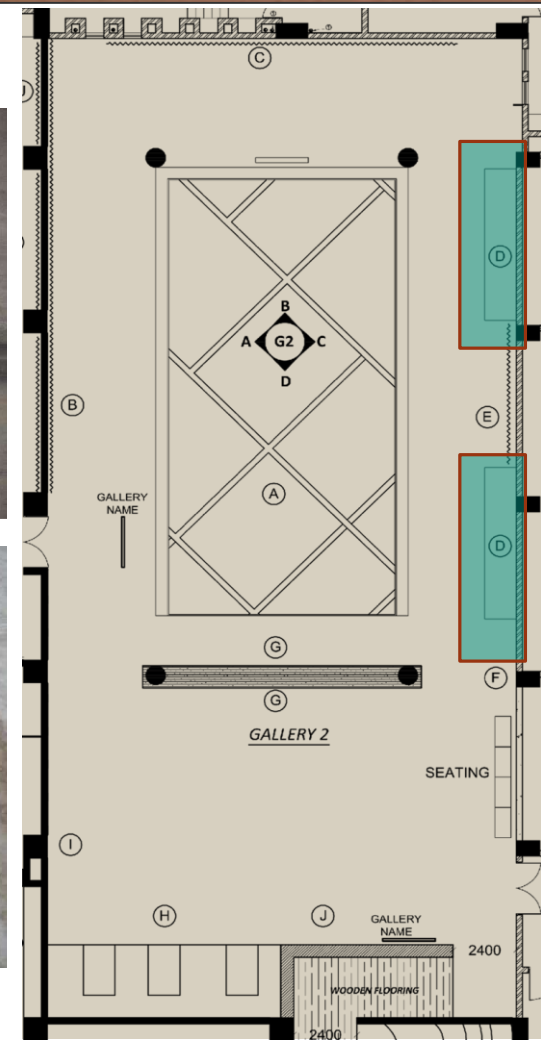
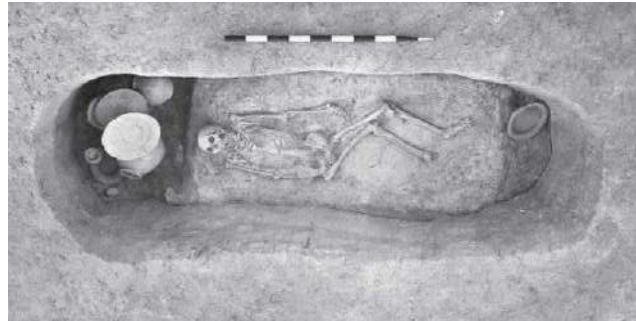
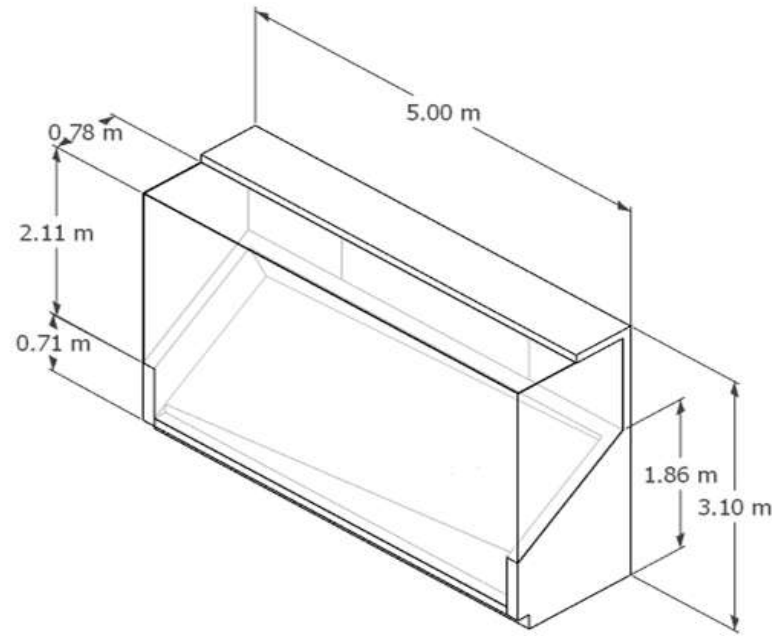
PLAN



GALLERY 2-D

Display Unit 4 (2nos.): Providing and installing of display unit with 19mm thick grey Corian cladding – internal boxing with mild steel frame structure bolted to back wall encased with AR Glass (Museum Grade) on 3 sides, with provision of Flatbed printing of captions on the inclined surface, complete with all light Fittings and Fixtures. As per approved design

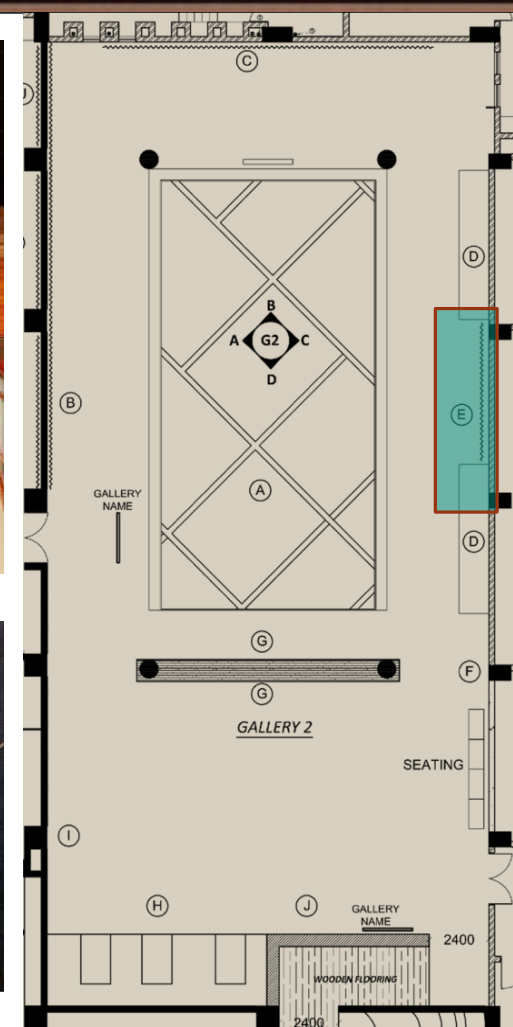
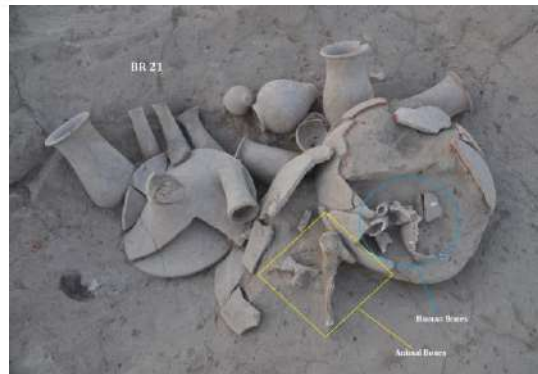
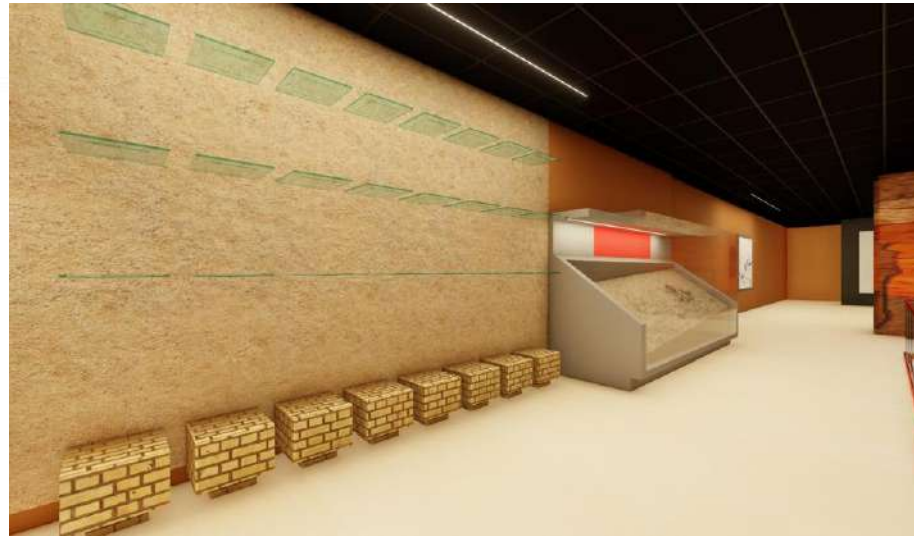
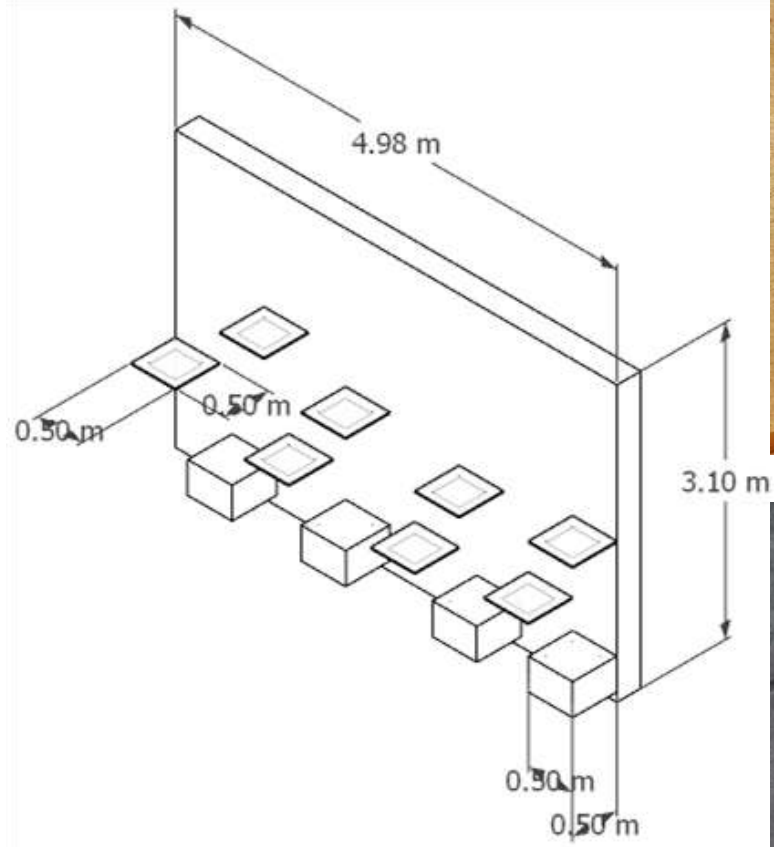




GALLERY 2-D

Display Unit 4 (2nos.): Providing and installing of display unit with 19mm thick grey Corian cladding – internal boxing with mild steel frame structure bolted to back wall encased with AR Glass (Museum Grade) on 3 sides, with provision of Flatbed printing of captions on the inclined surface, complete with all light Fittings and Fixtures. As per approved design





GALLERY 2-E

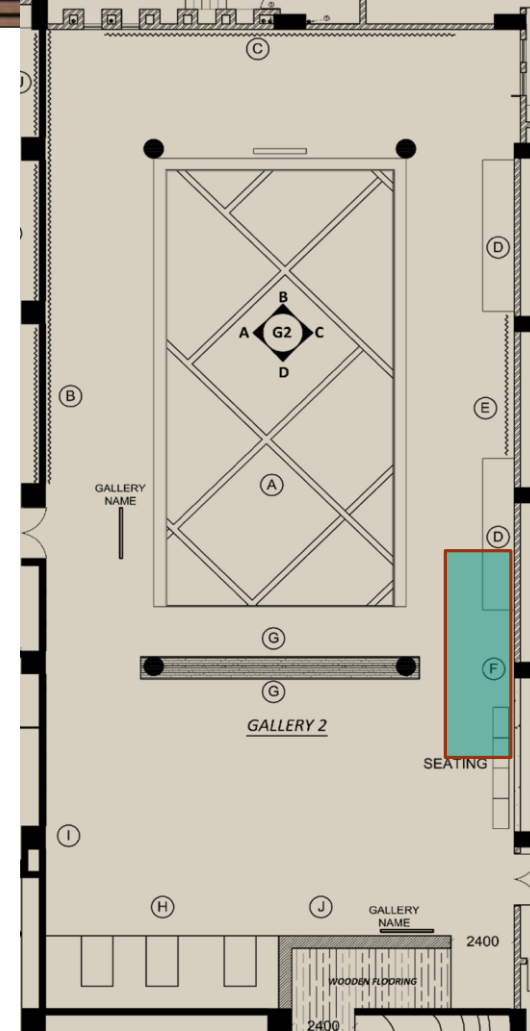
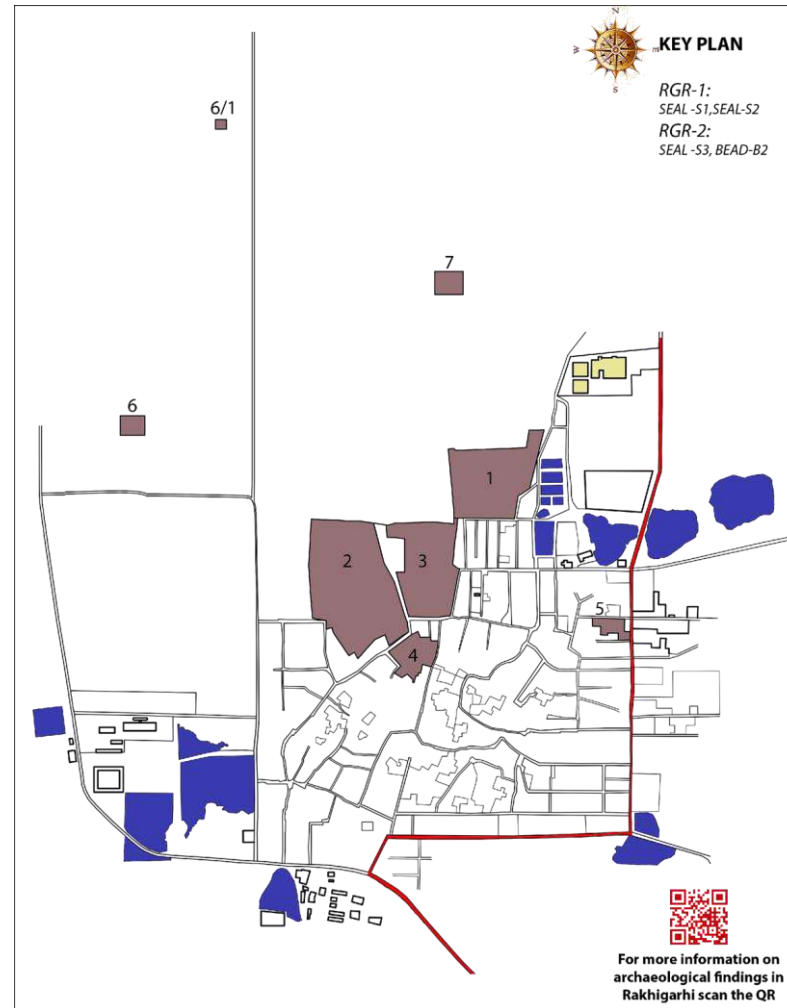
Display Unit 5: Providing and installing of display unit with 22mm thick Bison Board cladded with natural Silk Cloth along with Glass shelves and MS tie- rods, nails, etc. fixed to existing brick wall along with all fittings and fixtures as per approved colour and design.



QR Code Integration with each and every Content Panels and Captions, so that all the antiquites can also be viewed in the exact state they were excavated from the Archeological Site.



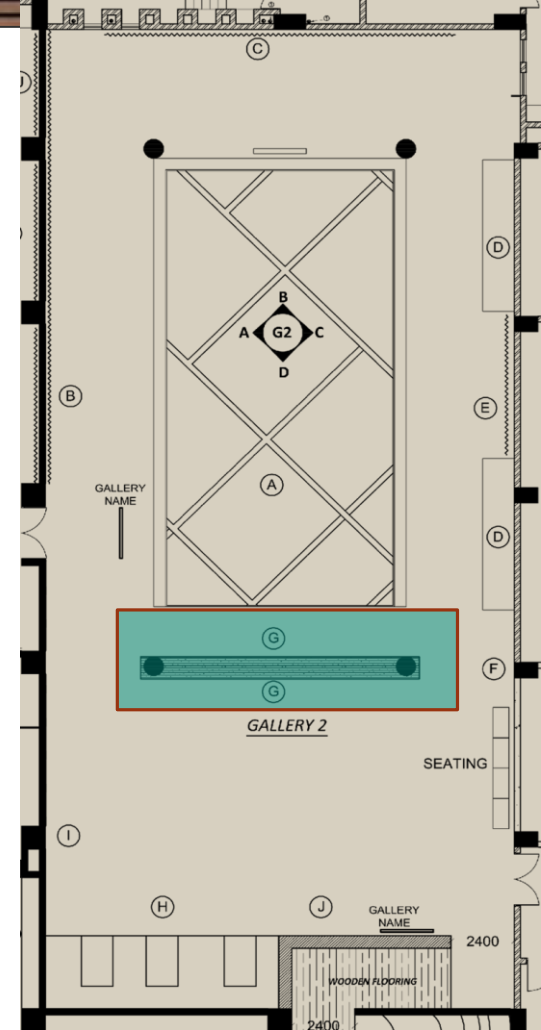
SCAN ME TO KNOW MORE



GALLERY 2-E

Display Panel (Village Map): Providing & Installing of Display Panel of Acrylic or similar transparent material which is durable to accommodate printed map behind with Provision of backlighting for legibility as per approved design.

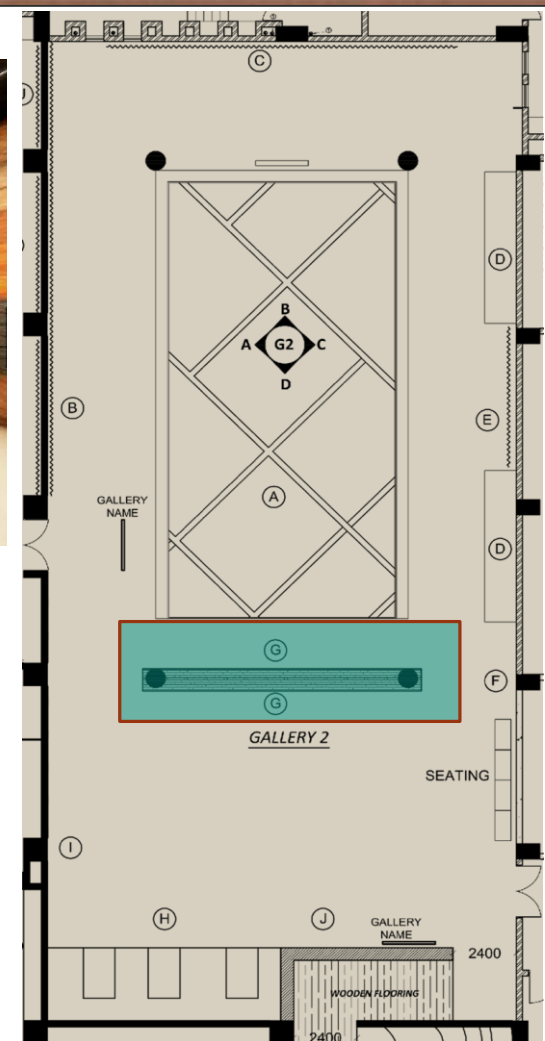
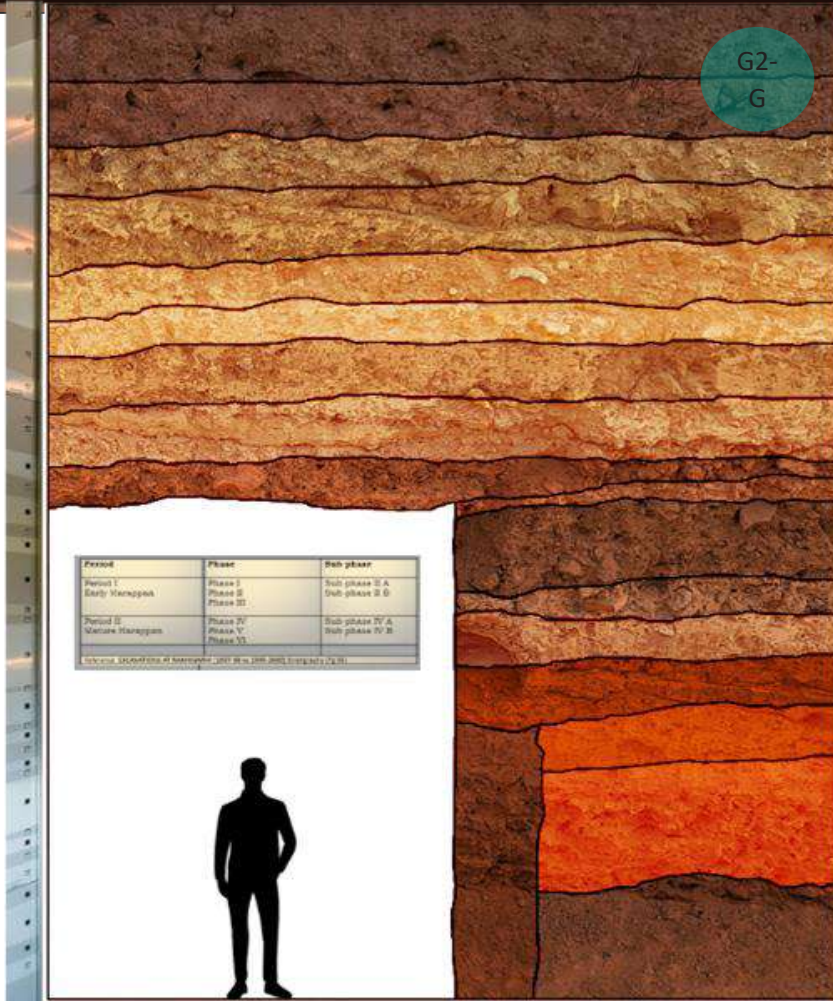




GALLERY 2-G

Display wall (Stratigraphy): Providing & Installing of False wall in FRC with Coloured Pigments and internal MS box section (50 X 50 mm) framing as per the approved design.





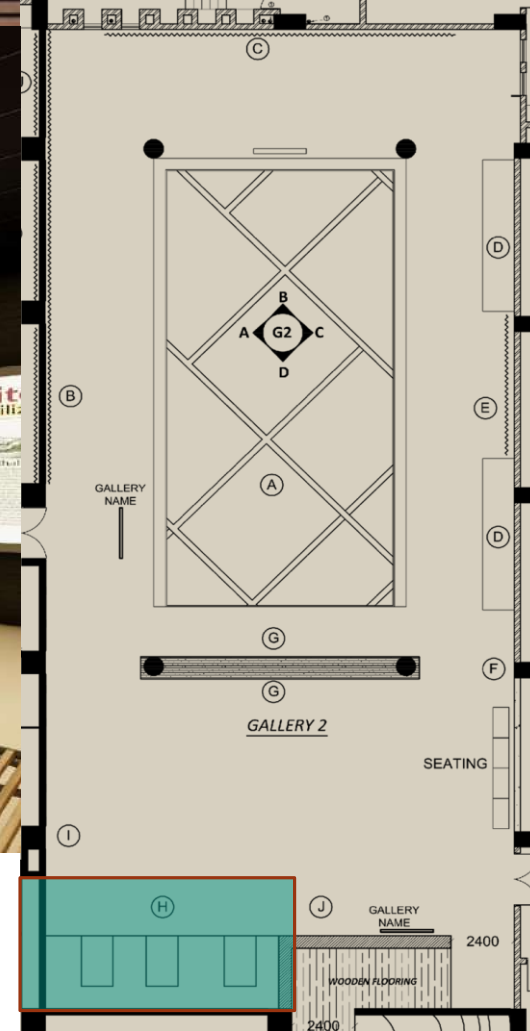
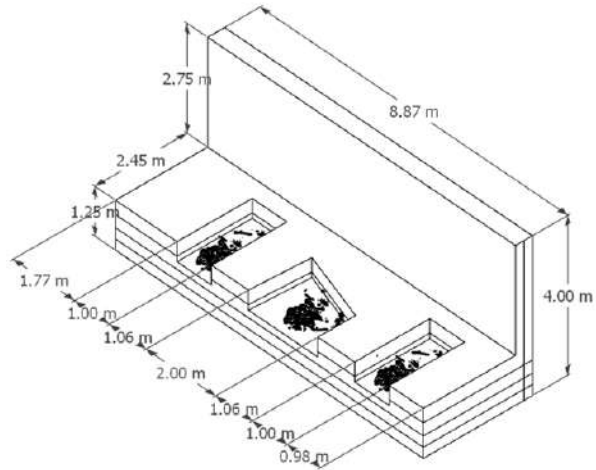
GALLERY 2-G

Display wall (Stratigraphy): Providing & Installing of False wall in FRC with Coloured Pigments and internal MS box section (50 X 50 mm) framing as per the approved design.



4 Contemporary to ISC Burials

- Bahrain
- Mesopotamia
- Meluhha
- Dilmun
- Magan



GALLERY 2 – H1

Display Unit 6 (Contemporary Burials to ISC): Providing, Laying and Installation of Burial Scene (__M x __M) showcasing 4 Contemporary Burials in Mud Mortar showing different Layers/ colours of earth, encasing the display with 50mm thick FRC with different colour pigments and AR Glass as per approved design.



Global Burial Practices

Introduction: The act of burying the dead involves putting the body of a deceased person in a tomb that has been built for that purpose or in a grave that has been dug in the ground. In Mesopotamia, graves and tombs were dug into the earth in the hope that the soul would enter the afterlife more quickly. In the ancient world, graves were typically identified by a stone with the deceased's name and likeness or by a lavish tomb. Every ancient culture placed a high value on the proper burial of the dead, and the rites associated with burial were among the most elaborate and significant.

Burial Practices in Mesopotamia:

Burial in Mesopotamia with recognizable grave goods began prior to c. 5000 BCE in ancient Sumer, where food and tools were interred with the dead.

The Sumerians believed in an after-life, and graves were constructed in the ground to provide easier access to the netherworld. Those who were not royalty were buried below the family home or next to it so that the grave could be regularly maintained.

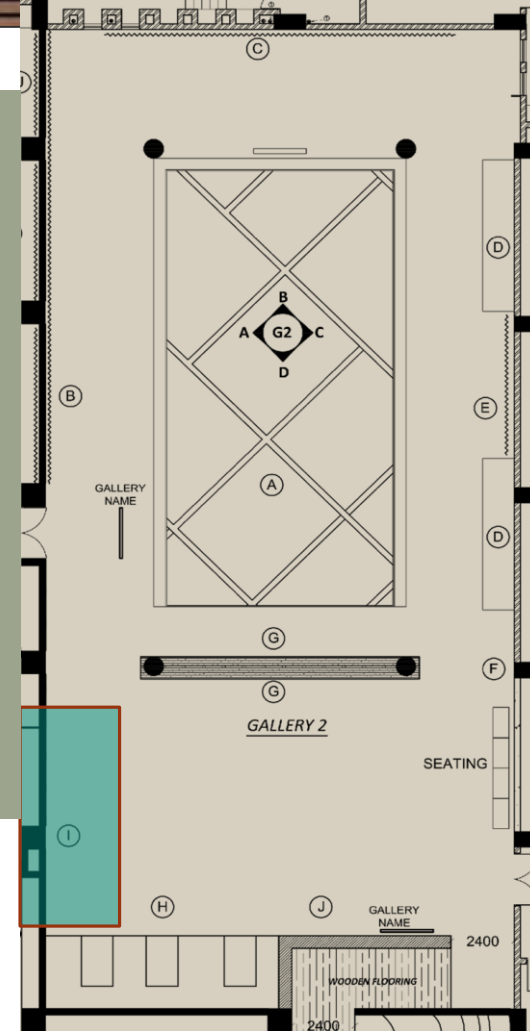


Gold Collar from Babylonia, in the British Museum

Burial in Egypt:

Egyptian burial practices included burying the deceased with grave goods and shabti dolls, mummifying pets, and reciting sacred spells from The Egyptian Book of the Dead.

The wealthy paid for personalized manuscripts that included spells to direct the soul toward the Hall of Truth and the judgment of Osiris. If one's heart was heavier than the feather of Ma'at, it was thrown to the floor where it was eaten by the god Amenti and the soul of the individual ceased to exist.



GALLERY 2 – H2

Providing & Installing of Display Panel of Acrylic or similar transparent material of large sizes which is durable to accommodate Flatbed printing from behind with Provision of backlighting of few 3D alphabets for legibility as per approved design by Client.



Burial Sites

Indus Saraswati Civilization

Harappan people used to bury the dead people in separate graveyards located within one kilometer or less from the habitation site. However, its locality should not be easily detectable if archaeologists would not do extensive survey on it. Harappan people's humble funerary practice let archaeologists use relatively simple typological classification of burials. For providing the information on human.



Harappa

First, archaeologists found more than 135 of jar burials in the place. This type of burial was used for the dead babies. Skulls were touched one side of the jar wall while the long bones were placed horizontally, crossing each other in various position. These are mainly secondary-fractional burials containing only a few bones from a single person or sometimes from several individuals. Considering that jar burials were popular in agricultural society, the finding in large scale from sites of Harappa and Kalibangan may suggest many farmers might have resided at these two ancient cities.



Mohenjo-daro

This site is one of the largest settlements of Harappan Civilization ever discovered. It is an archaeological site in the province of Sindh, Pakistan. Rakhaldas Bandyopadhyay discovered this site as early as 1922. In contrast to its majestic urban sight, the well-organized cemetery from Mohenjo-daro has not yet been located. Instead, the most remarkable and controversial feature in Mohenjo-daro was many skeletal remains scattered in disarray throughout the ancient city. In fact, it is really strange that many skeletons were found in the street of Mohenjodaro, but not being buried in any places there.



Kalibangan

The site is located on the left riverbank of Ghaggar, in the northern part of Rajasthan, about 310 km northwest of Delhi. Kalibangan means black bangles by local dialect because the countless fragments of black terracotta bangles found scattered over the site. Archaeological Survey of India (ASI) did subsequent excavation for the site in much larger scale. The Harappan cemetery at Kalibangan is located at 300 meters to the west south west of the citadel area. The individual was placed in a supine position within rectangular and oval pit, which were sometimes lined with bricks. There were also empty pots buried in circular pit or the commemorative burials in big rectangular or oval pits, in which skeletal remains were not buried at all.



Lothal

This site is located in the Delta of Sabarmati River, Gujarat. The cemetery of Lothal was discovered later, as a result of systematic probing on the western periphery of the mound undertaken in 1958. The cemetery was situated at the northwestern part of the habitation mound. Although the site was disturbed due to ploughing activities, 19 burial pits were unearthed until 1960. Since two other stray skeletons were also found in the cemetery area, the total number of skeletons found in this site was 21. Body orientation of skeletons from this site was mainly in north-south direction without any degree of variation.



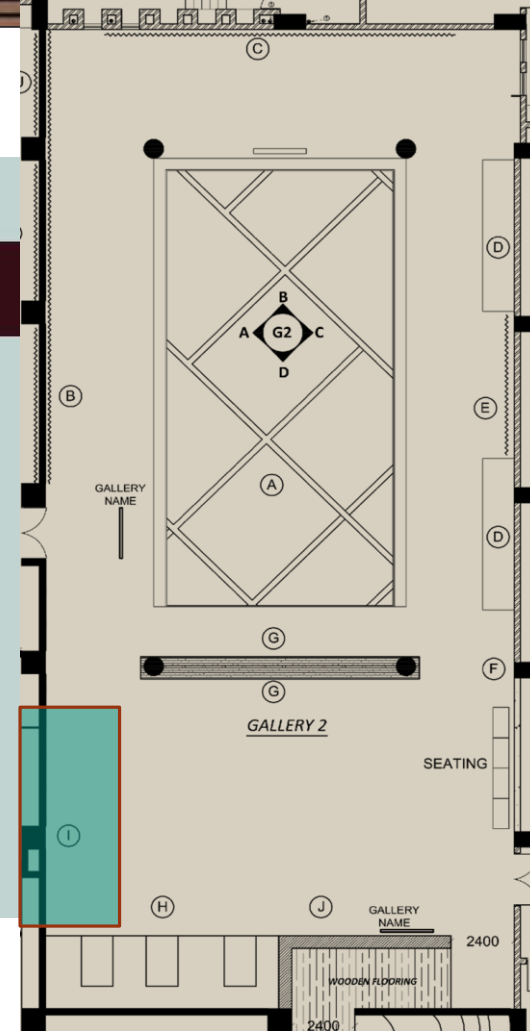
Dholavira

This is an archaeological site of Kutch district in Gujarat state of India. The site is the fifth largest Harappan site ever discovered in Indian subcontinent. It has been under the excavation of the ASI since the year of 1990. Interestingly enough, at Dholavira site, only one case could be identified as typical Harappan type burial. At the burial, the skeleton was placed in supine and in an extended position. A copper mirror has been found as burial good. Apart from this pit, there were also varieties of the graves, all of which were just symbolic in nature. The Dholavira site is also very famous for the stupas-like mud-brick architecture employed in construction graves.



Farmana

This site is located in the Rohtak district of Haryana state. The excavation at the site was carried out in 2006-2009, by a team of Deccan College, Postgraduate and Research Institute (Pune, India: Supervisor, Dr. Vasant Shinde). The three season's excavation revealed two distinct Harappan phases: Early and Mature Harappan. A well planned structure and vast amount of archaeological data was also recovered as a result of the excavation. During the second season of excavation (2007-2008), Farmana cemetery was also discovered. Excavation at Farmana cemetery has generated enormous data on the Harappan population. Total evidence of 70 burials has been traced so far from Farmana, being divided into three categories.



GALLERY 2 - I

Providing & Installing of Display Panel of Acrylic or similar transparent material of large sizes which is durable to accommodate Flatbed printing from behind with Provision of backlighting of few 3D alphabets for legibility as per approved design by Client.



Burial Sites

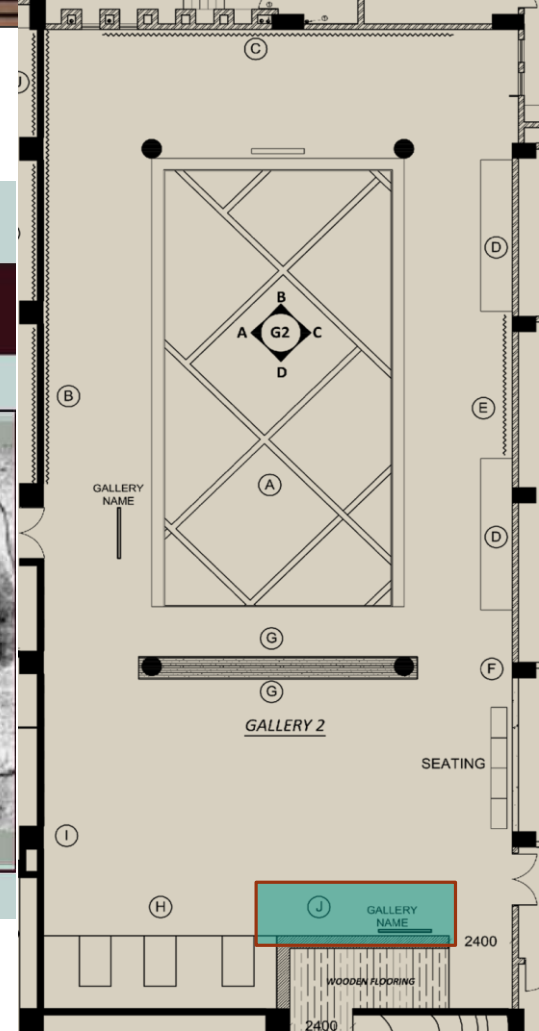
Indus Saraswati Civilization

Harappan people used to bury the dead people in separate graveyards located within one kilometer or less from the habitation site. However, its locality should not be easily detectable if archaeologists would not do extensive survey on it. Harappan people's humble funerary practice let archaeologists use relatively simple typological classification of burials. For providing the information on human.

Kalibangan



The site is located on the left riverbank of Ghaggar, in the northern part of Rajasthan.



GALLERY 2 - J

Video Wall: Content showcasing the burial rituals of ISC and other contemporary sites via Projector



3D VISUALISATION OF THE GALLERY



5.3.4

GALLERY 3

TRAVEL AND TRADE WITH Indus Saraswati S

(Display Components)

A: Model of Lothal Boat with 3D Projection of Turbulent Sea

B: Shloka on Sarawati on Stone Relief

C: ISRO (SaraswatiPalaeo channels) Map On Floor with Important ISC Sites

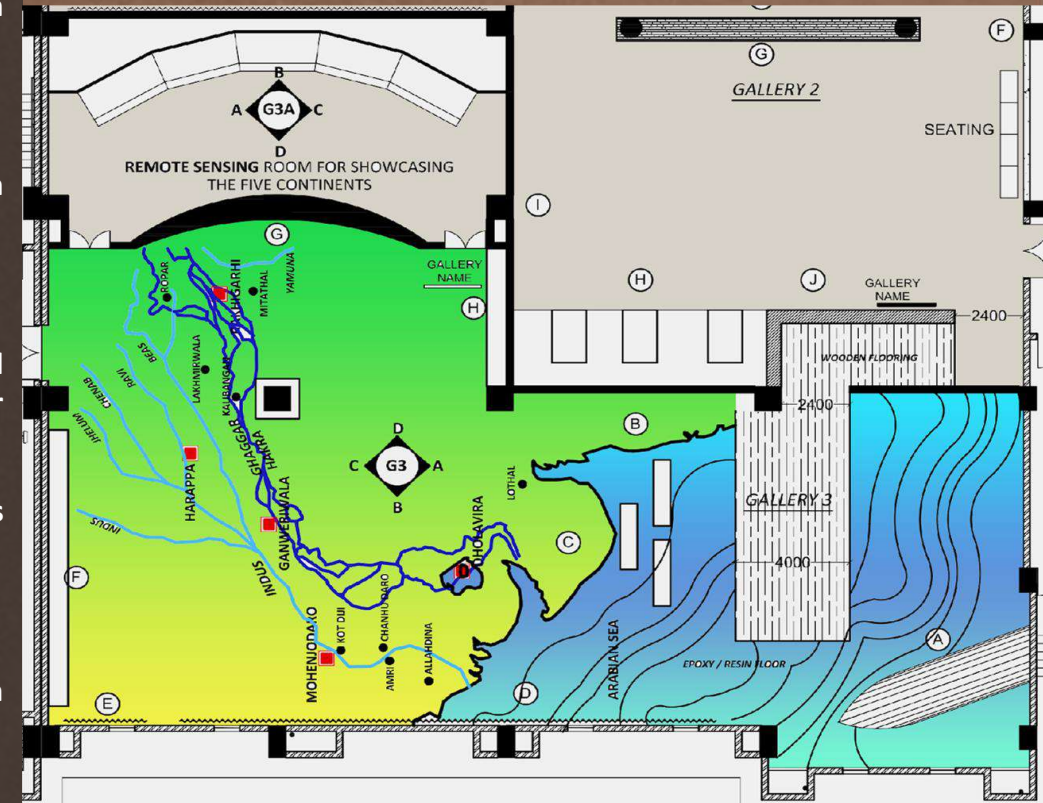
D: Research on the Lost River Saraswati

E: Key Plan showing Find-spots of Displayed Artefacts along with QR Code Integration for Further Information

F: Artifacts Depicting Trade between Various International Sites

G: Interactive wall on ISC Trade Routes

H: Importance of Rivers in Early Civilization Building



Special emphasis while creating the content:

One of the sources of Indus Saraswati economy was trade and exchange activities. Indus Saraswati s had close trade contacts with the Mesopotamians and also with various cultures of India.

- The Indus Saraswati seals and materials have been found in the Sumerian sites in Oman, Bahrain, and Iraq and Iran.
- The cuneiform inscriptions mention the trade contacts between Mesopotamia and Indus Saraswati s.
- The mention of “Meluhha” in the cuneiform inscriptions refers to the Indus region.



This gallery will highlight the trade linkages of Rakhigarhi with the world. This gallery will also inform visitors about the significance of riverine civilizations. Rakhigarhi flourished along the Ghaggar (Saraswati) river which is not present today but research establishes its existence. The Indus Saraswati civilization was involved in both international, long-distance trade and domestic, short-distance exchanges. The elaborate trade economy of the civilization was one of the reasons for the urban nature of the civilization. The strong trading economy of the Indus Saraswati civilization emerged in the light of craft specialization and surplus production of goods. Goods were usually carried by boats and carts and mercantile activity necessitated the use of seals and sealings. The Indus Saraswati s were extremely careful about the quality of the goods they were trading in. This gallery will educate the visitors about the river and its usage and the dependency of the settlements.

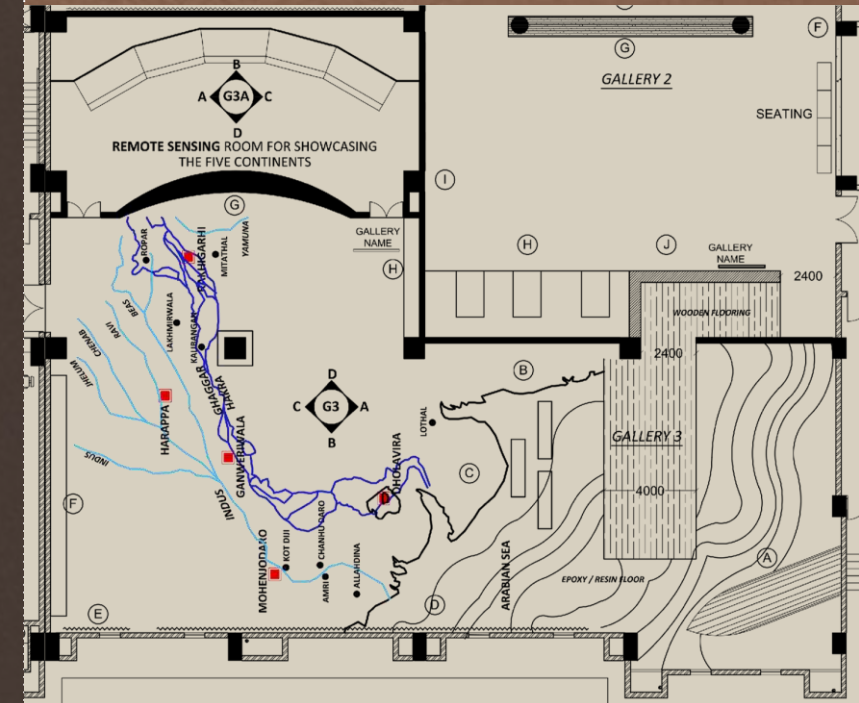
The existence of foreign material at Rakhigarhi shows that the site was participating in long distance trade or exchange system. Excavations have also shown evidence of highly specialised craft production for inter-site and long distance trade as well as local consumption.

The evidence of specialized crafts based on rocks and minerals and organic materials catered the requirements of internal and overseas trade.

The archaeological data of chert and other semi-precious stones, metal, shell and so on from these levels suggest a rise in industry, trade and exchange of material culture

From many Indus Saraswati sites, beads has been discovered in a varieties of semi precious stone such as jasper agates, onyx, amazon stone, plasma, Lapis Lazuli, chalcedony, sodalite, quartz, breccia, serpentine, turquoise, and haematite. All these stones might have been obtain from various parts of India, Afghanistan and Baluchistan.

Agate, Shell, Beads and many such stones have been found that indicate trade connections with



Gallery 3

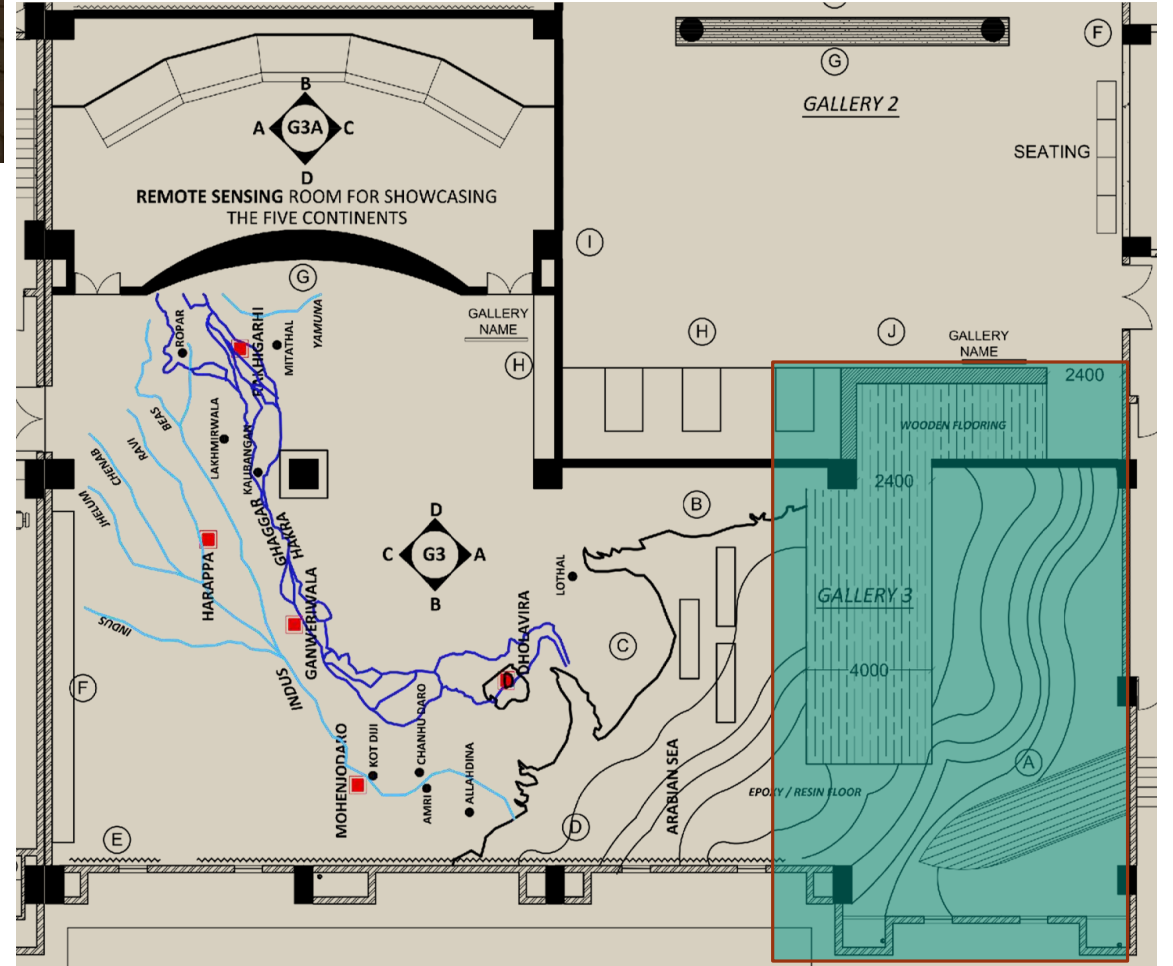
TRAVEL AND TRADE WITH Indus Saraswati S (THEME)

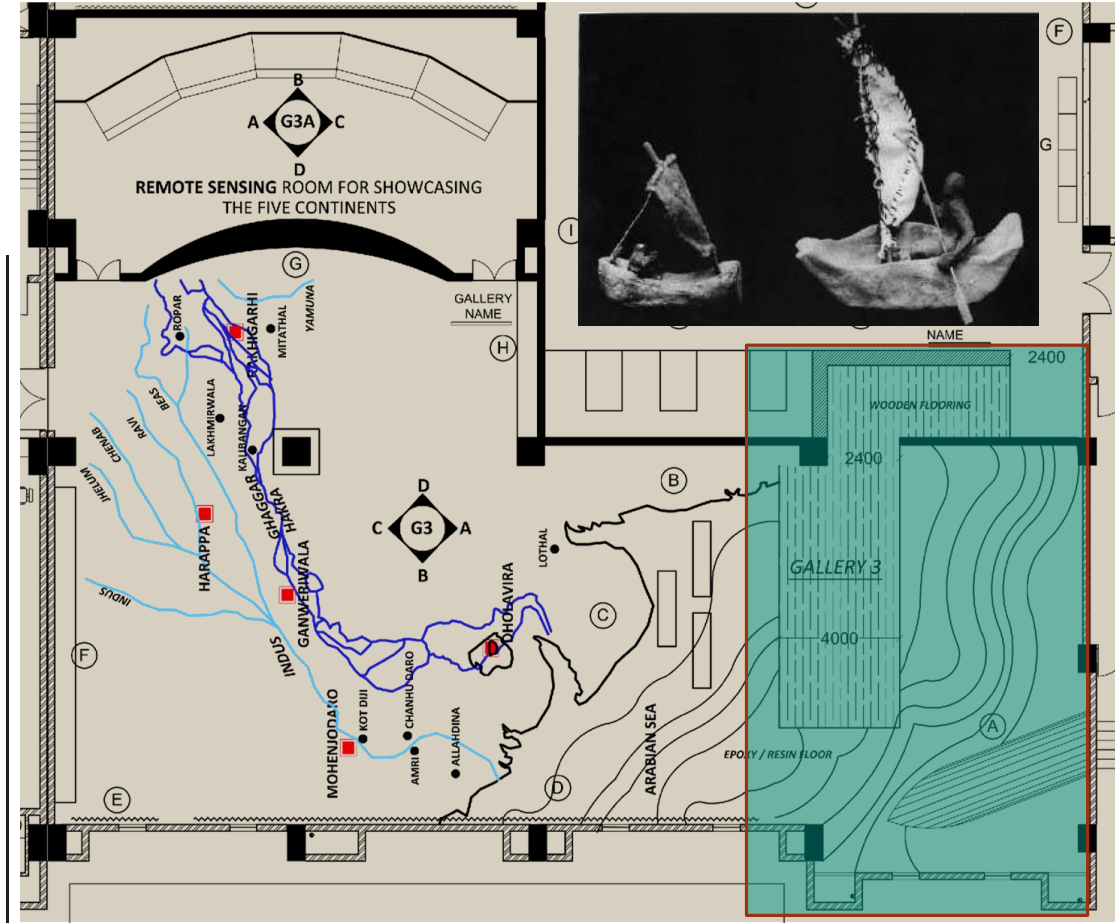
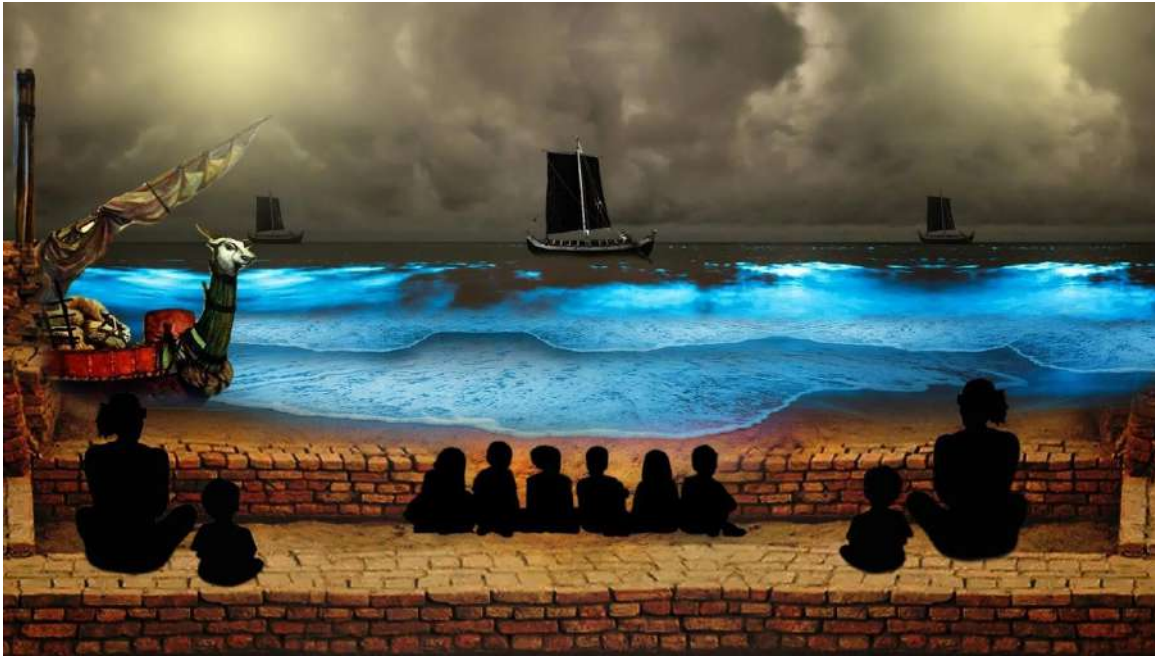




GALLERY 3 - ENTRANCE

Flooring made with wooden planks & logs depicting a Boat Jetty on Sea Front

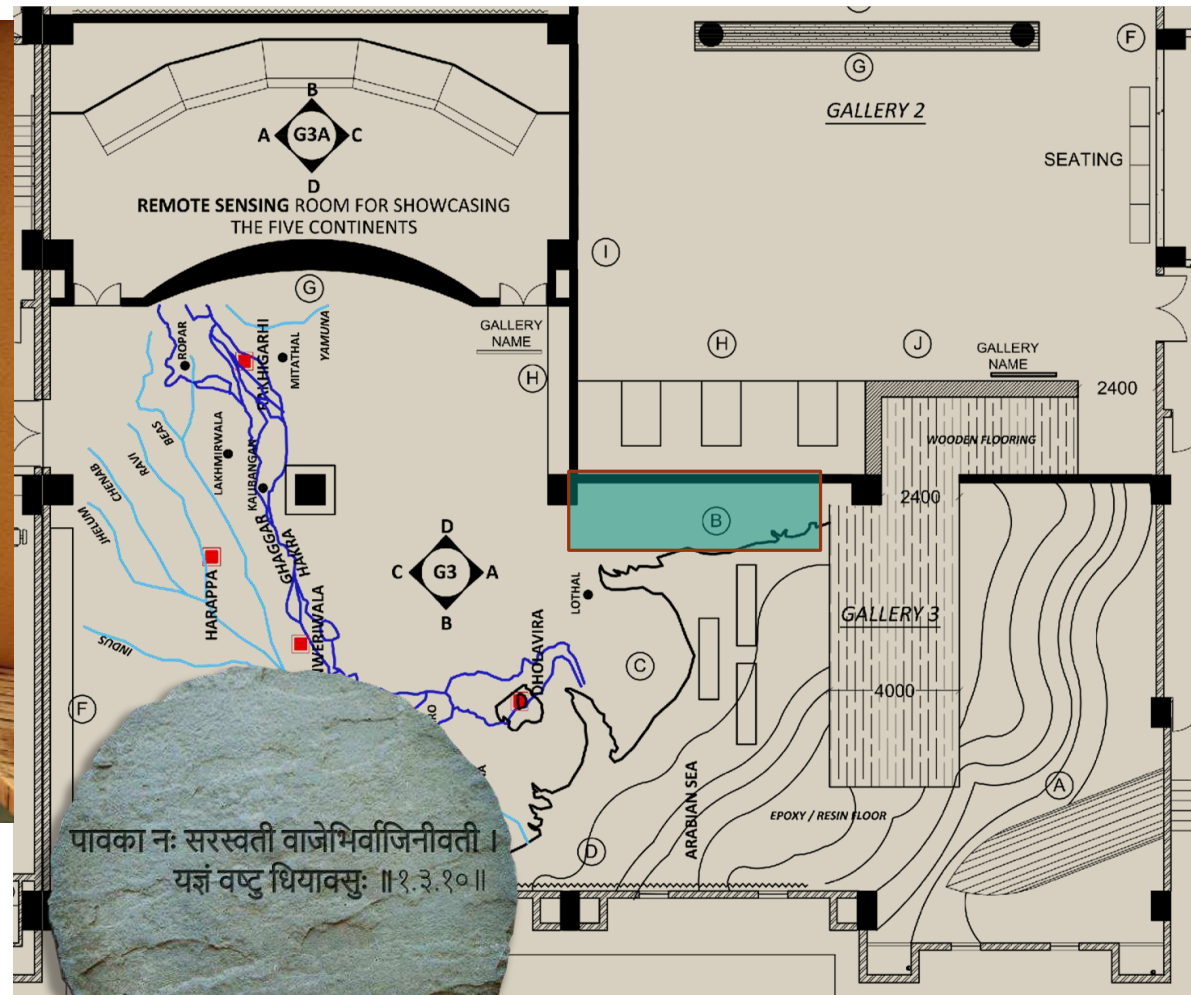
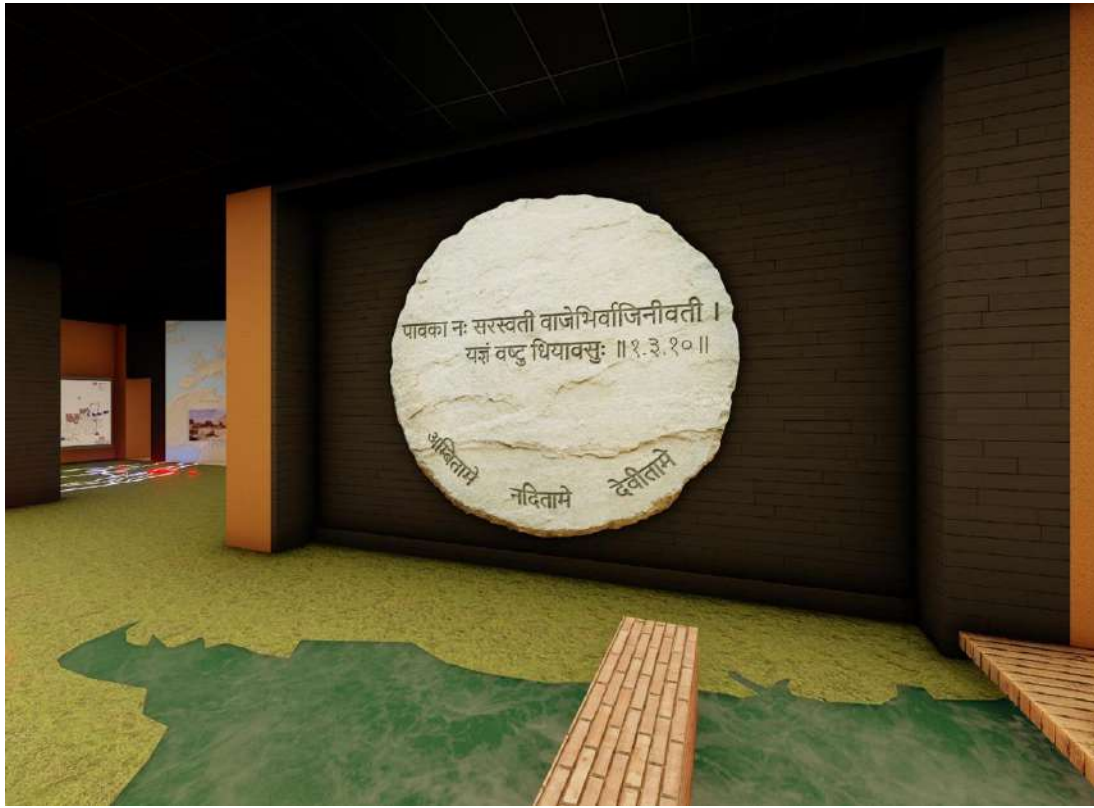




GALLERY 3 - A

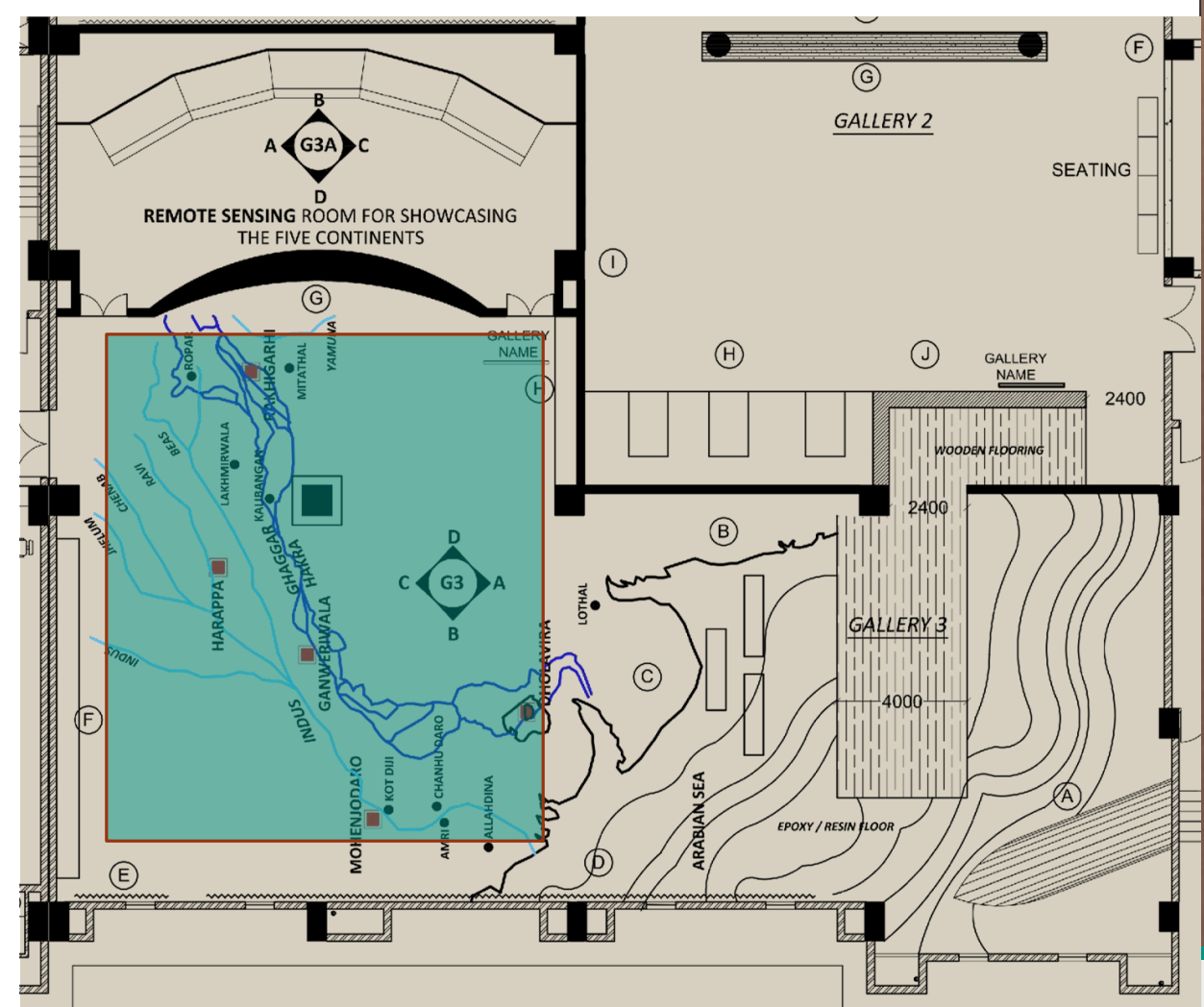
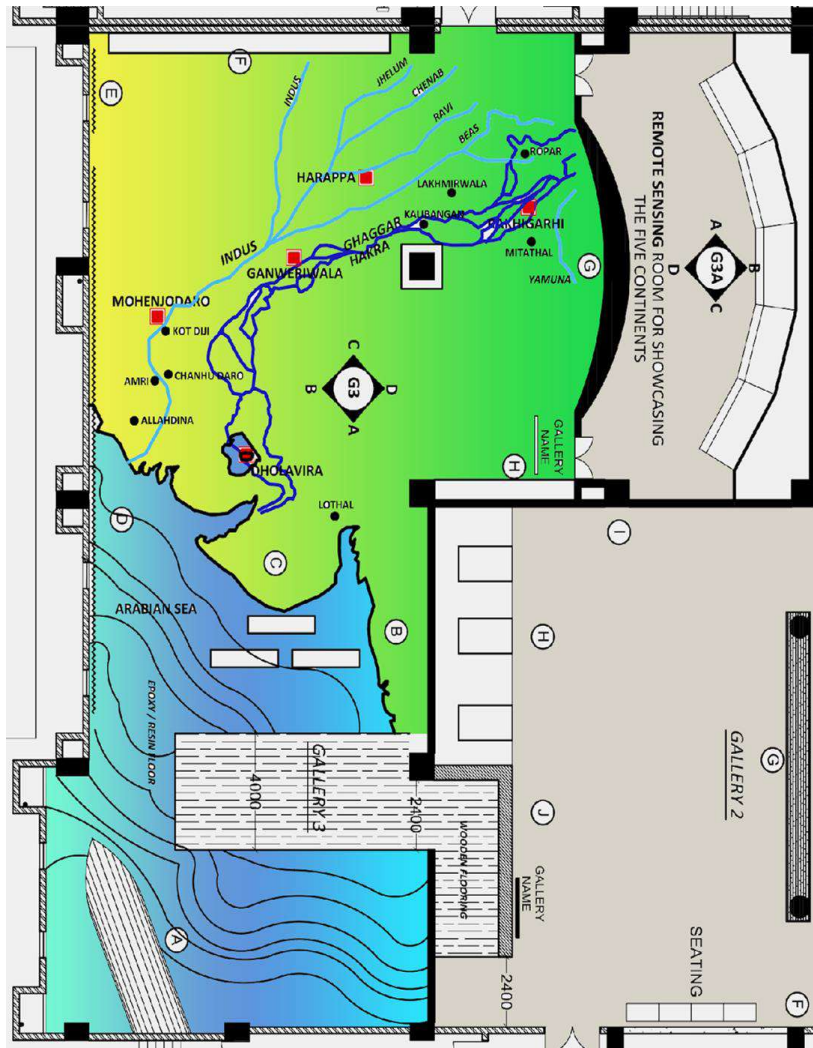
3D Projection on Floor and Wall: Supply, Installation, Content Design, Software Design with wide angle 3D projector as Per the Storyline Provided by ASI.





GALLERY 3 - B

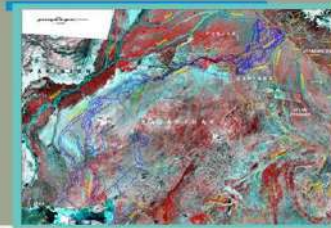
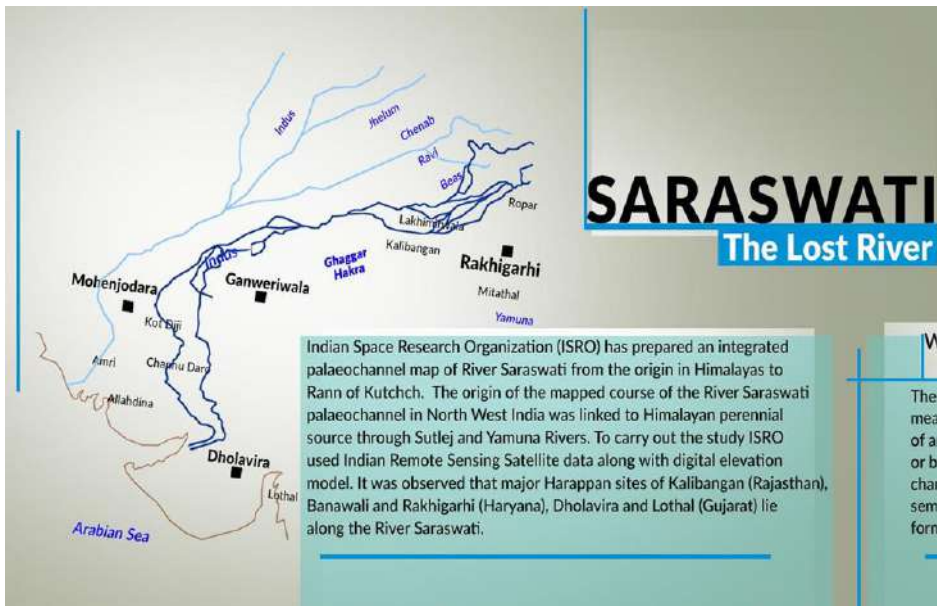
Stone Panel (Shloka): Providing and fixing of weathered Stone (2M dia) with Etched Sanskrit words and provision of backlighting in Warm White colour as per the approved design.



GALLERY 3 - C

ISRO (Saraswati Palaeo channels) Map On Floor with Important ISC Sites in India made with Epoxy Resin on concrete flooring

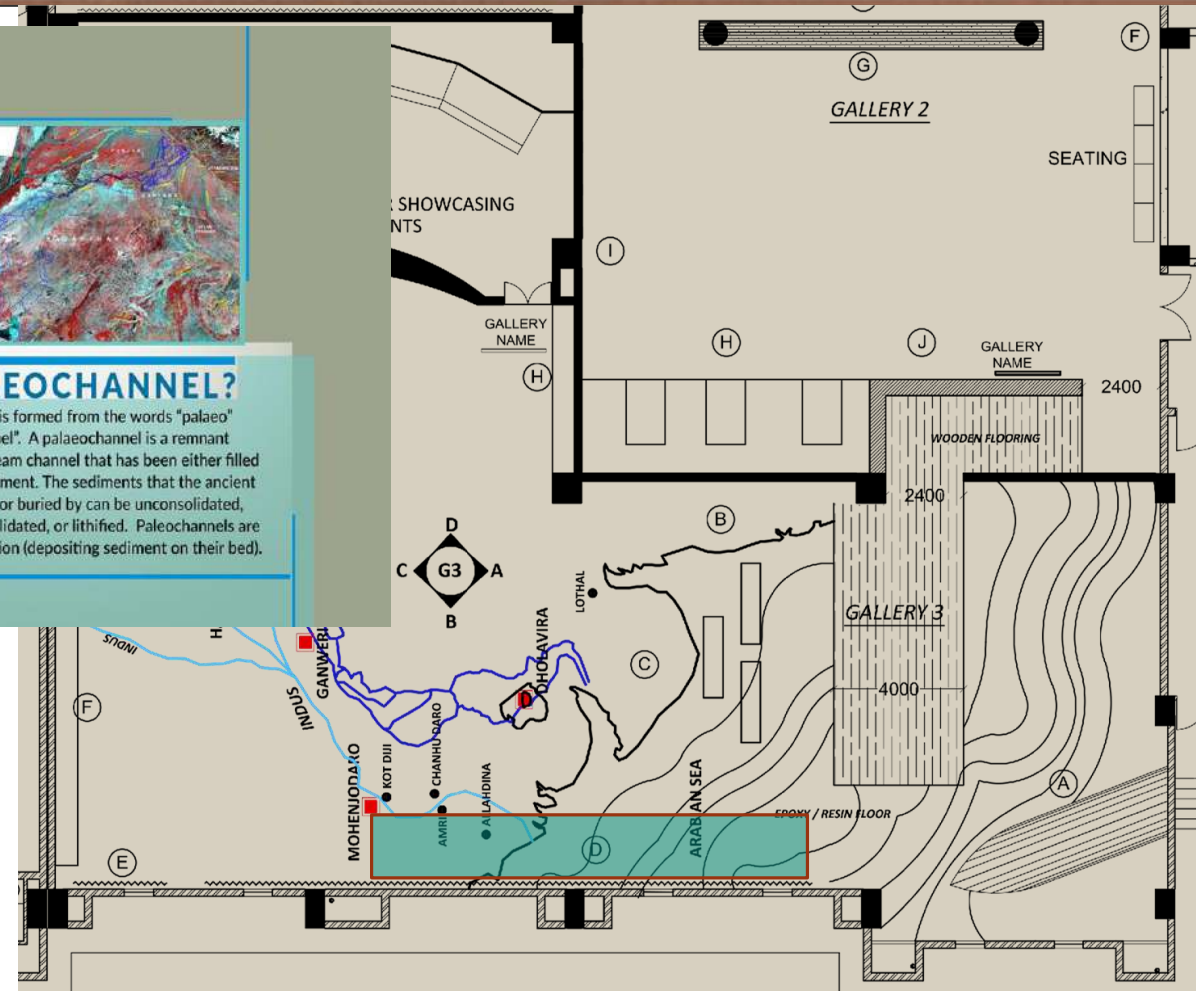




WHAT IS A PALAEOCHANNEL?

The word Palaeochannel is formed from the words "palaeo" meaning "old" and "channel". A palaeochannel is a remnant of an inactive river or stream channel that has been either filled or buried by younger sediment. The sediments that the ancient channel is either cut into or buried by can be unconsolidated, semi-consolidated, consolidated, or lithified. Palaeochannels are formed through aggradation (depositing sediment on their bed).

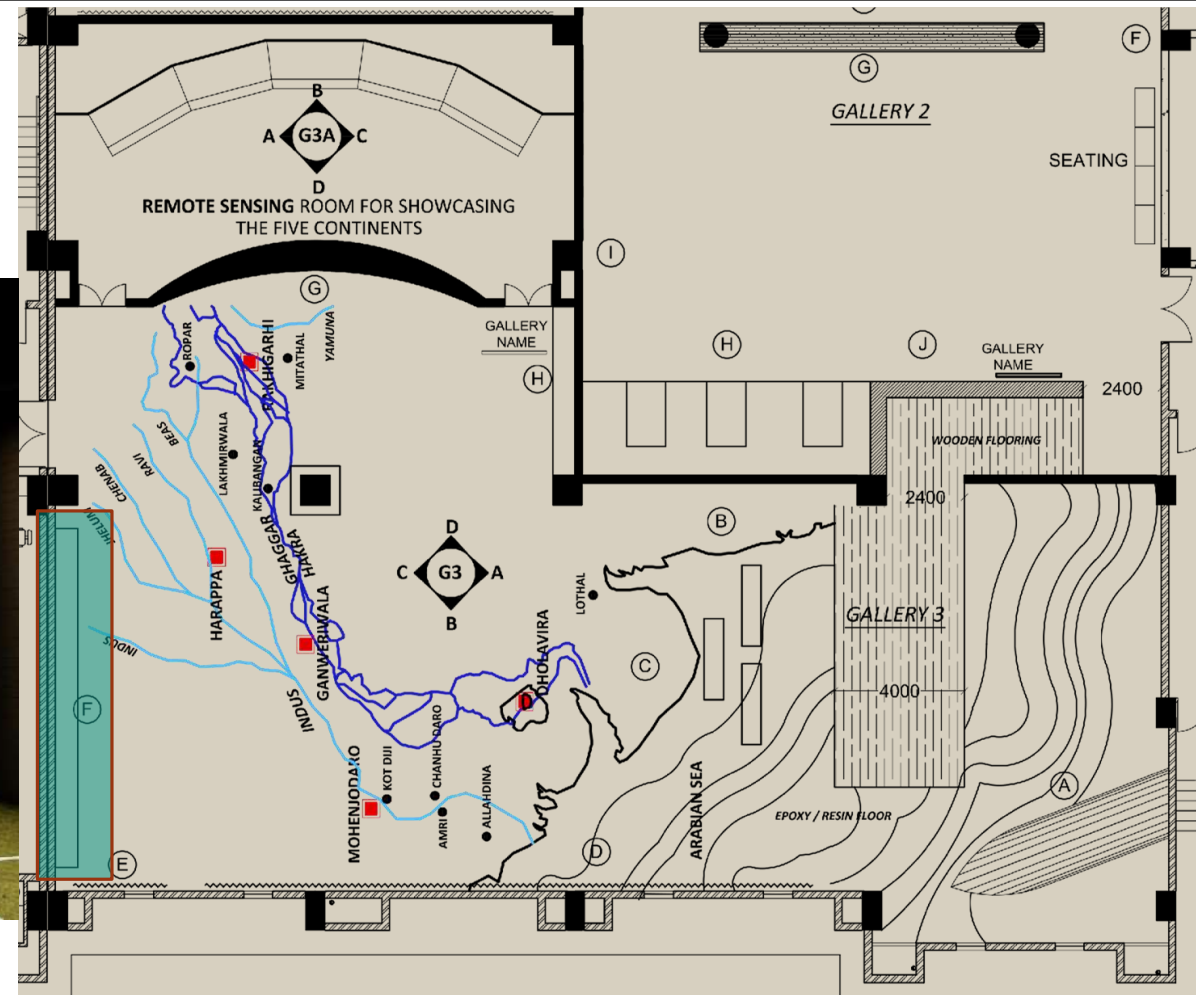
Research on the Lost River Saraswati



GALLERY 3 - D

Display Panels: Providing & Installing of Display Panel of Acrylic or similar transparent material of large sizes which is durable to accommodate Flatbed printing from behind with Provision of backlighting of few 3D alphabets for legibility along with 1nos. 4K LED Touch Screen of 18" as per approved design by Client.





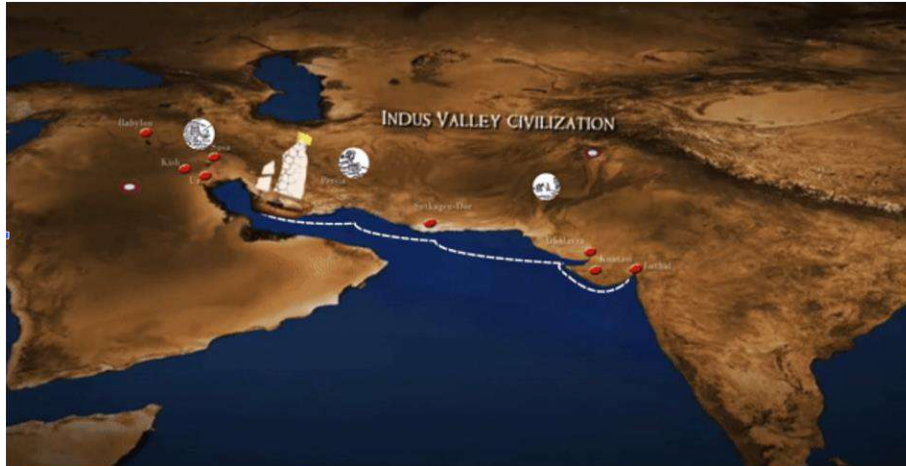
GALLERY 3 - F

Display Unit 7: Providing and installing of display unit with 19mm thick grey Corian cladding – internal boxing with mild steel frame structure bolted to back wall encased with AR Glass (Museum Grade) on 3 sides, with provision of Flatbed printing of captions on the inclined surface, complete with all light Fittings and Fixtures. As per approved design.





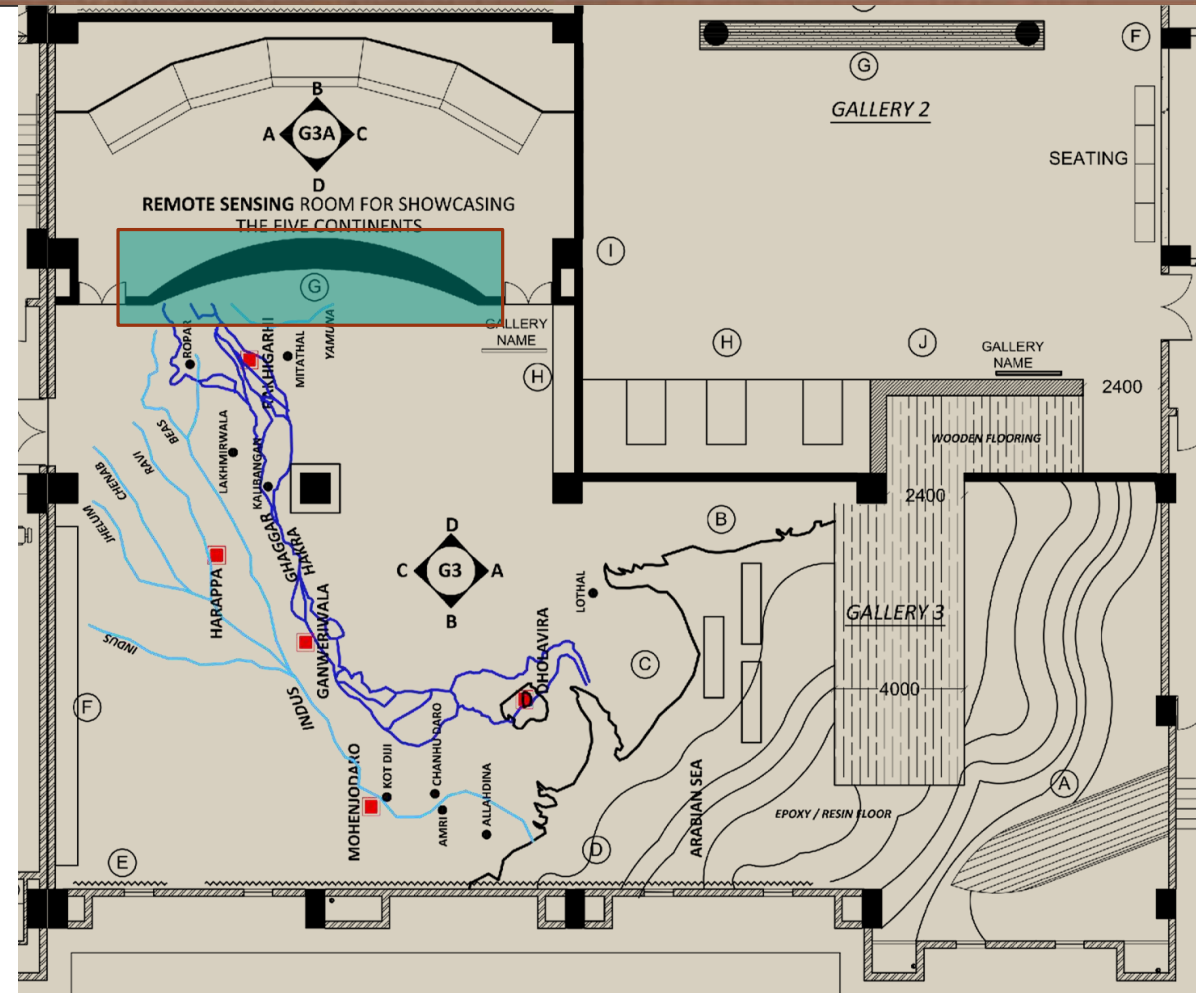
Video Wall Research on the Lost River Saraswati and trade routes



Design for show Sea Trade in Indus Saraswati Age (Still from the animation developed)

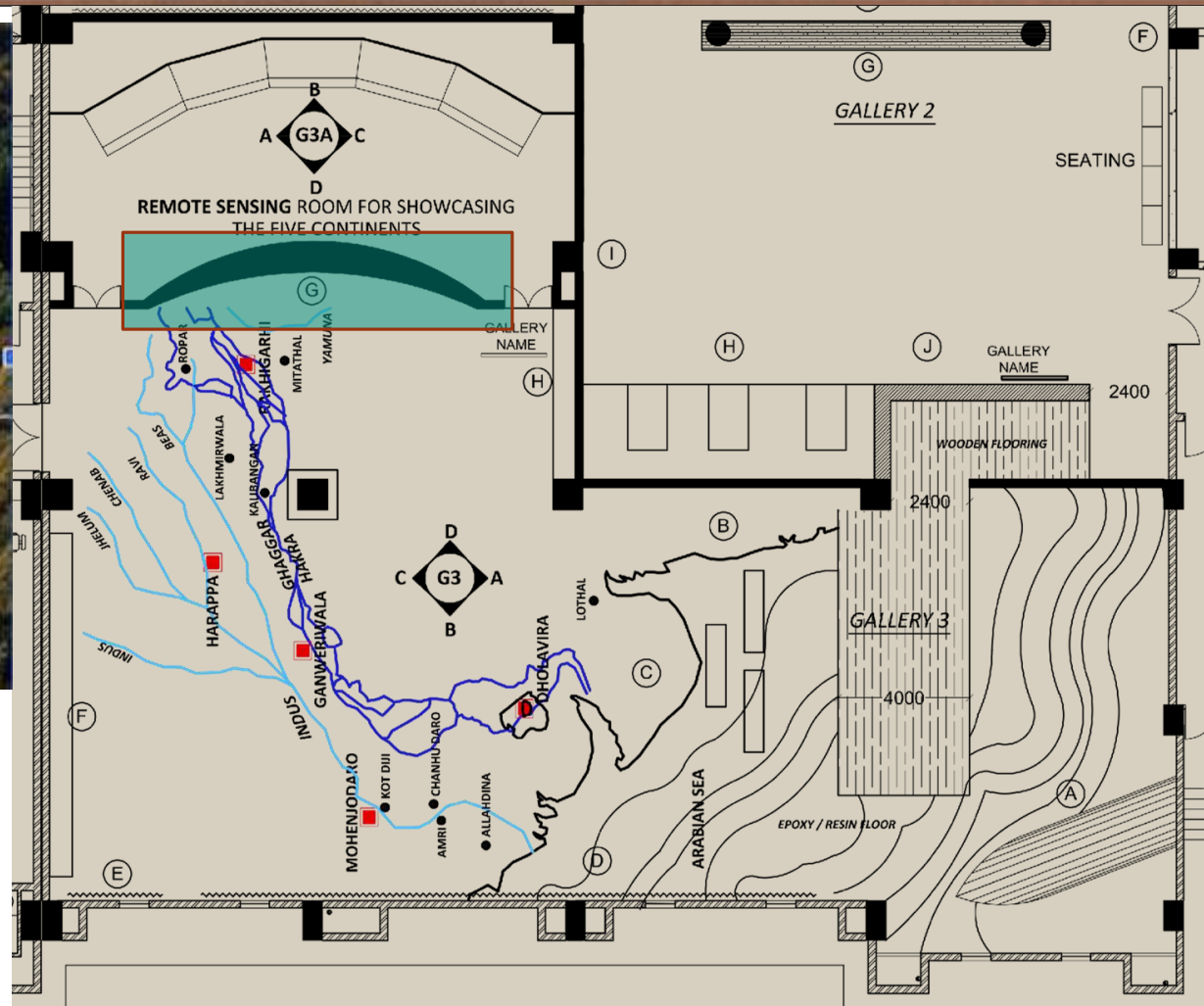
GALLERY 3 - G

Display Screen (Sarasvati River Map and trade routes): Supply, Content Design, Installing & Maintaining of Curved 4K Display Screen (10M x 2 M) as per approved content by ASI.





Research on the Lost River Saraswati (Still from the animation developed)



GALLERY 3 - G

Display Screen (Saraswati River Map and trade routes): Supply, Content Design, Installing & Maintaining of Curved 4K Display Screen (10M x 2 M) as per approved content by ASI.



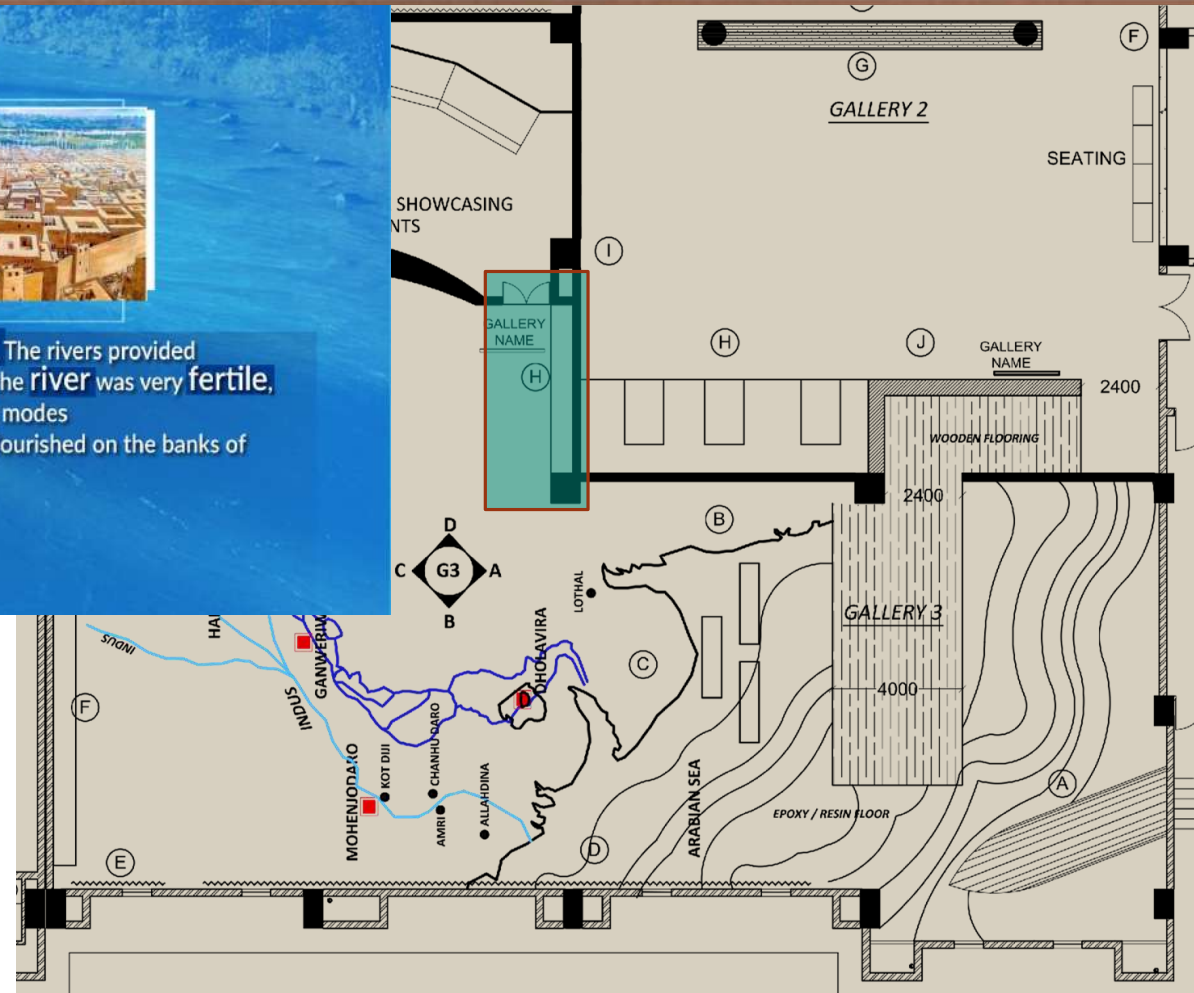
IMPORTANCE OF RIVER IN CIVILISATION



The greatest civilisations existed near river valleys in the early ages of human existence. The rivers provided a consistent supply of water for agriculture and other human needs. The land along the river was very fertile, which aided agriculture and thus met the need for surplus food. Furthermore, rivers were excellent modes of transportation. One of the most notable was Indus Saraswati Civilization, which flourished on the banks of the Indus River.

In fact, civilisations will forever continue to depend on rivers as water source.

Importance of Rivers in Early Civilization Building



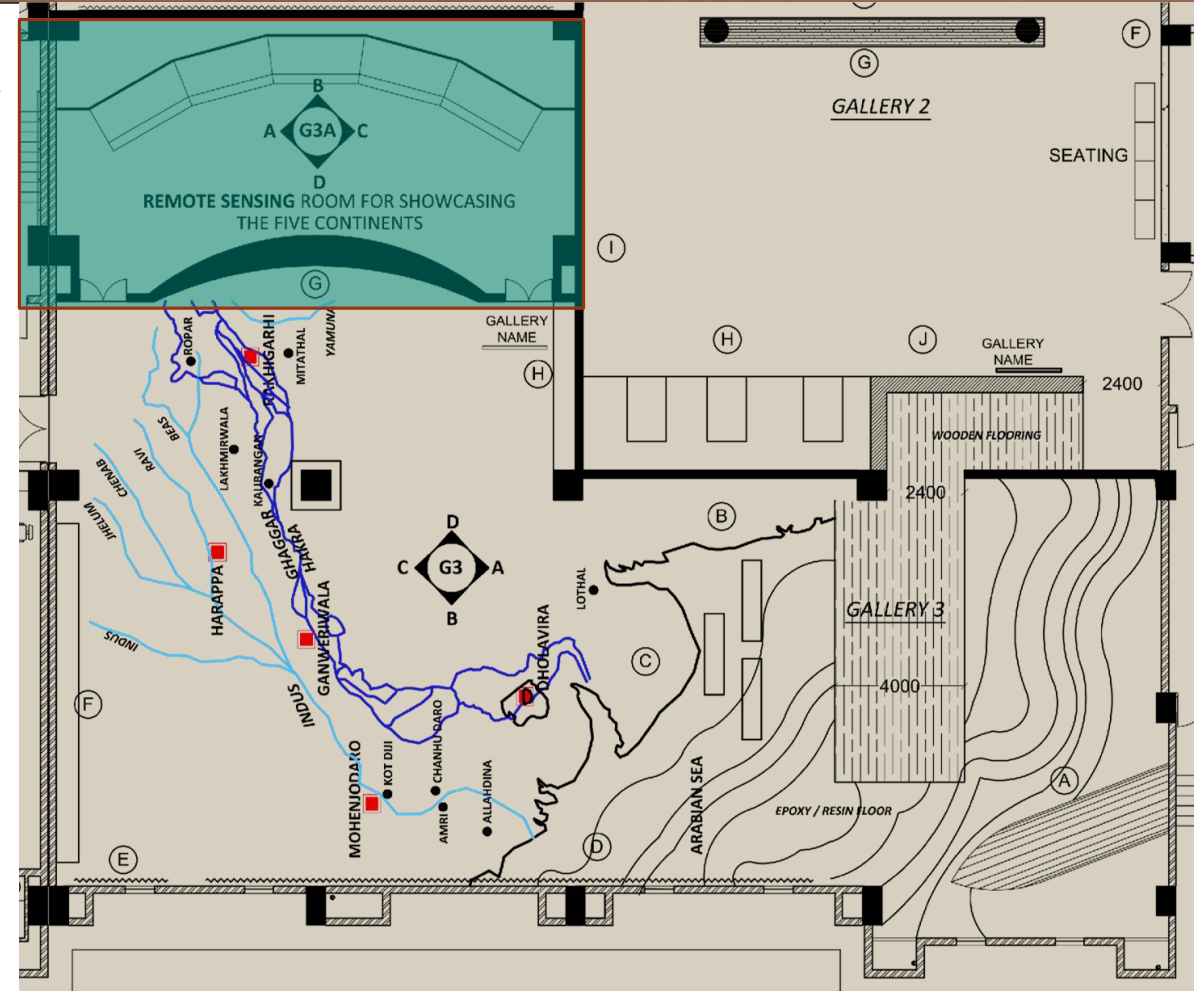
GALLERY 3 - H

Display Panels: Providing & Installing of Display Panel of Acrylic or similar transparent material of large sizes which is durable to accommodate Flatbed printing from behind with Provision of backlighting of few 3D alphabets for legibility as per approved design by Client.



The remote sensing room is an interactive room for people of all ages to take a look at the riverine civilisations of the ancient world. The content for this needs to be pre-developed where on the screens riverine civilisations of each continent need to be showcased. For example satellite imagery of the Nile and its ancient civilisation; The Tigris Euphrates River and its related ancient civilisation; The Indus Saraswati and its related ancient civilisation and then finally other important riverine civilisations to be showcased across time periods from different parts of the world.

Time periods can be reserved to the ancient period and the contemporary layout to make things more relatable for the average viewer.



Remote sensing room

GALLERY 3A – REMOTE SENSING ROOM

Providing and Installation Remote sensing System- Remote Sensing technologies to determine various physical properties of all the Archaeological sites of ISC and creating a base map for visual reference of past and the present situation.



3D VISUALISATION OF THE GALLERY



**5.3.5
GALLERY 4
Indus Saraswati Civilization
Lifestyle**

(Display Components)

A: Use of ISC Script In Different Forms-Seals, Signage. Advancement Made till Date

B: Facade of ISC House

C: Diorama of Kids Playing with Toys

D: Diorama of Pottery Making

E: Significance of Pottery in Understanding Human Civilization

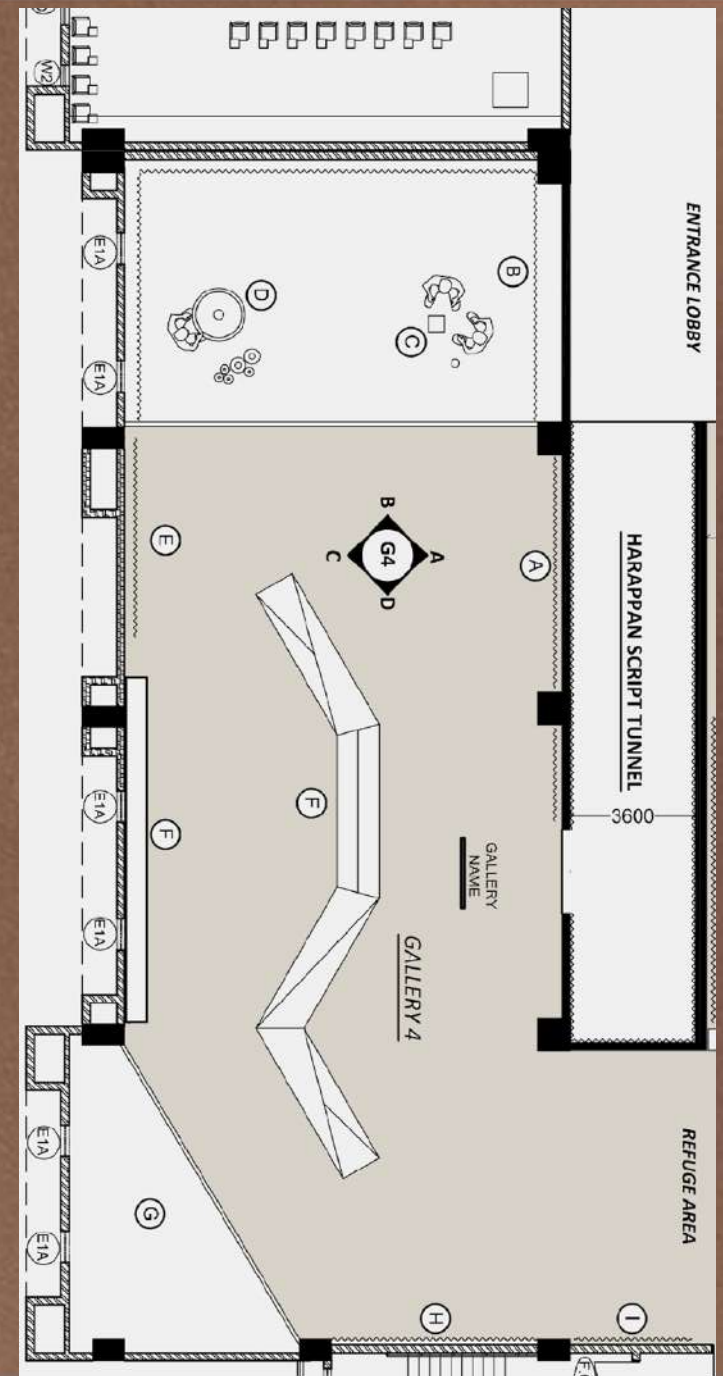
F: Display of Original Seals, Beads, Toys, Pots, Ornaments, Dogs, Human Figurines, Etc.

G: Diorama of Bead Workshop

H: Site Pictures and Information About the Revealed Bead Workshop in Rakhigarhi

I: Key Plan showing Find-spots of Displayed Artefacts along with QR Code Integration for Further Information

J: Extraordinary Findings



This gallery will emphasise the social life of a Indus Saraswati city. Antiquities displayed will highlight the art and crafts of Rakhigarhi through seals, pottery, bangles, beads, toys and other figurines.

The people of the Indus Saraswati had a very organised and full social life. Wild animal hunting, bullfighting, fishing, and clay modelling were popular forms of social entertainment. The children of artisans inherited their skills in crafting from their parents.

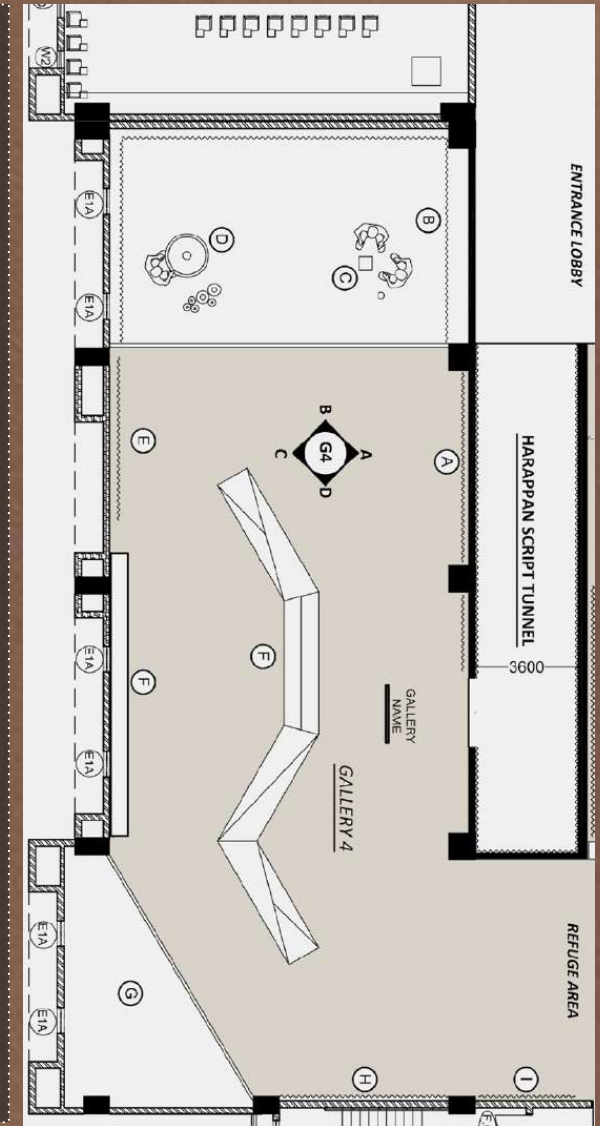
The organised and rich life of Indus Saraswati Civilization as observed from excavations and remains are discussed in what follows through some principal aspects. Grains were probably grown in the Indus Saraswati , and cities provided the majority of the food.

The primary food of the civilization included fruits like date palms, sesamoids, and vegetables like peas. Wheat, barley, rice, milk, and other staples were also eaten. Some references also suggest that the inhabitants of the Indus Saraswati Civilization also ate meat and fish. These people worked primarily in agriculture. Pottery or metals were used in most household articles. The art of pottery was well known and learned by the people of the civilization.

The Indus Saraswati Civilization is remarkable for its uniformity and standardization in crafts, Technology, Architecture, Measurement, and in every aspects of life. This system of uniformity appeared throughout all of the cities spread over more than one sq. km. Indus Civilization can be understood by the excavated materials of Ceramics, Seals, figurines, Script, Jewellery, Bricks, Tools, grains, copper objects and other remains.

The excavations reveal the most common material used was cotton fabric for dressing/covering. Agriculture was the basic economy of the people. Facilitated by the river, cultivation was on an extensive scale. There is very clear evidence of a highly developed system of craft production and distribution. There were groups of specialised potters and metal workers in the Indus Saraswati Civilization. .

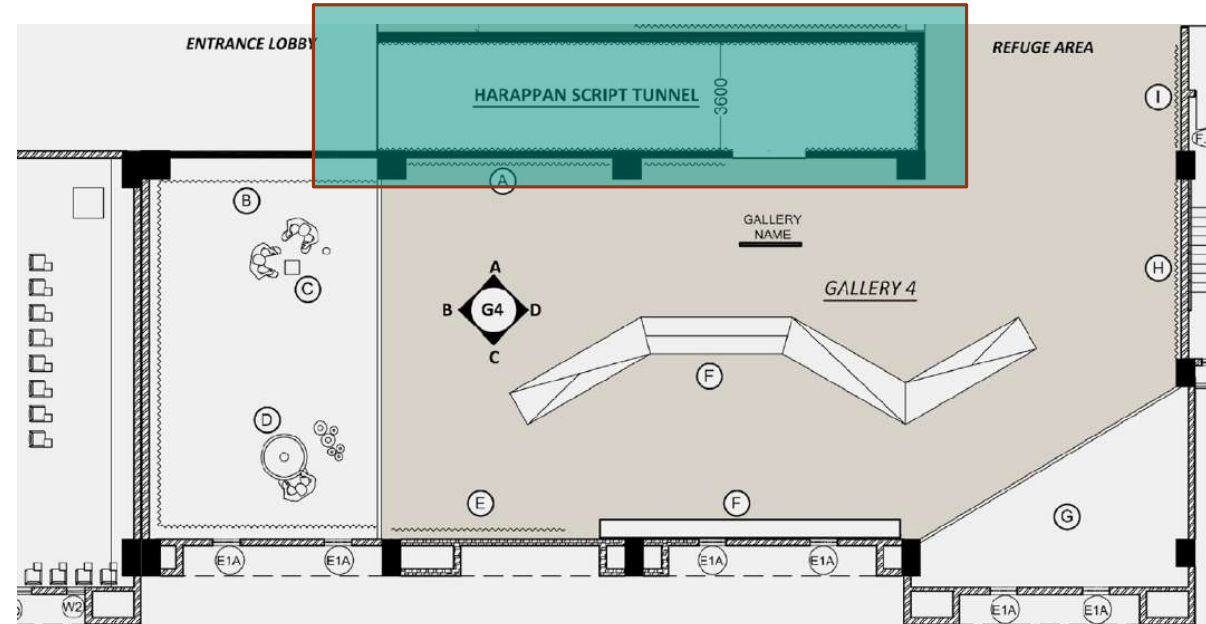
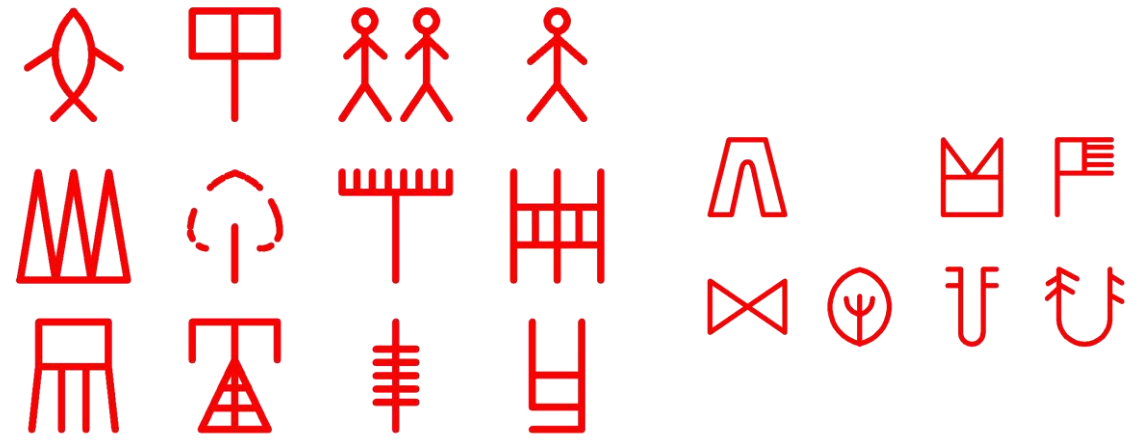
The people of ISC produced, wore and traded ornaments. Evidence of necklaces, armlets, finger rings, and bangles has been found.



Gallery 4

Indus Saraswati Civilization Lifestyle (*THEME*)

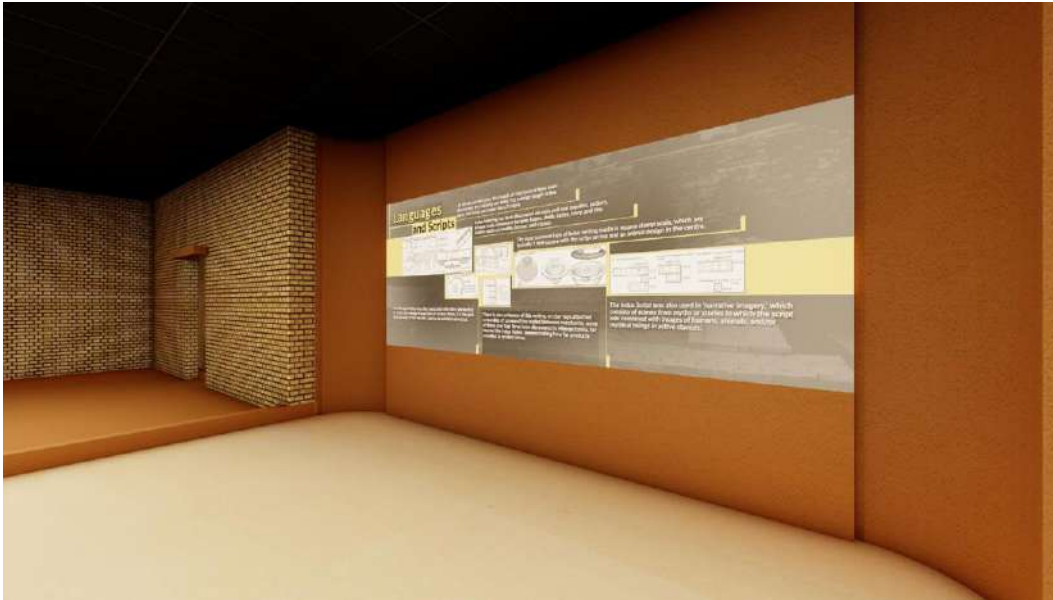




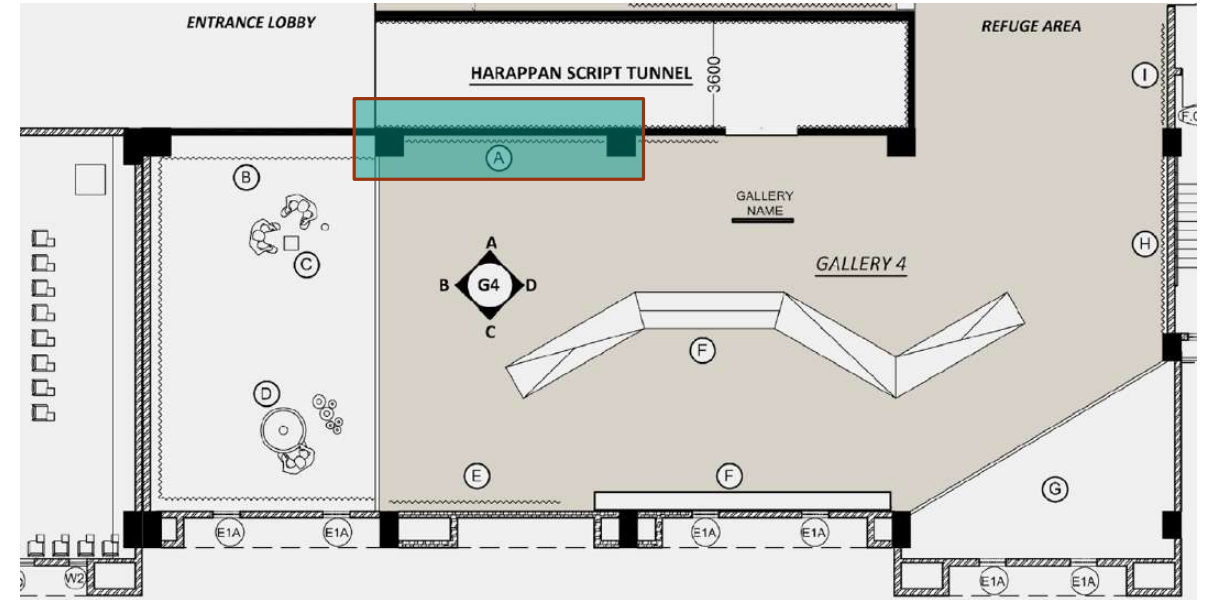
THE SCRIPT TUNNEL

Script Tunnel: Providing and fixing of Lacquered Glass on all 3 sides of 10mm thick including back frame structure made in MS Sections with back lighting for legibility as per approved design.





Use of ISC Script In Different Forms-Seals, Signage. Advancement Made till Date



GALLERY 4 – A

Display Panel: Providing & Installing of Display Panel of Acrylic or similar transparent material of large sizes which is durable to accommodate Flatbed printing from behind with Provision of backlighting of few 3D alphabets for legibility as per approved design by Client

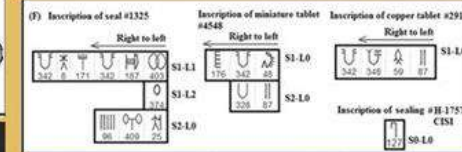
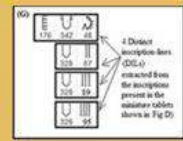
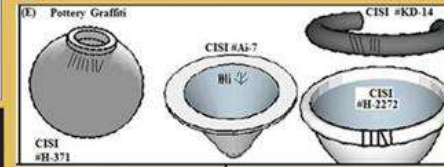
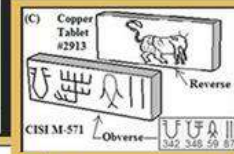
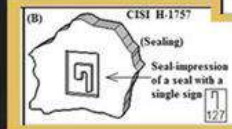
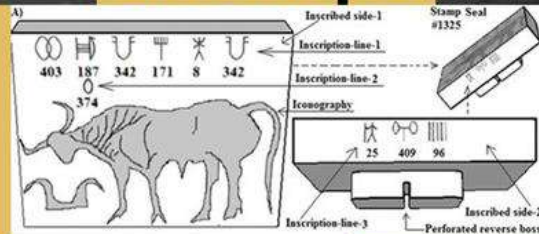


Languages and Scripts

At 60 excavation sites, thousands of inscriptions have been discovered: the majority are brief, the average length is five signs, and none are longer than 26 signs.

Indus lettering has been discovered on seals and seal imprints, pottery, bronze tools, stoneware bangles, bones, shells, ladles, ivory, and tiny tablets made of steatite, bronze, and copper.

The most common type of Indus writing media is square stamp seals, which are typically 1 inch square with the script on top and an animal design in the centre.



Even though writing was often associated with elites attempting to record and manage transactions in ancient times, it is thought that the Indus Script was also used as an administrative tool.

There is also evidence of this writing on clay tags attached to bundles of commodities traded between merchants; some of these clay tags have been discovered in Mesopotamia, far beyond the Indus Valley, demonstrating how far products travelled in ancient times.

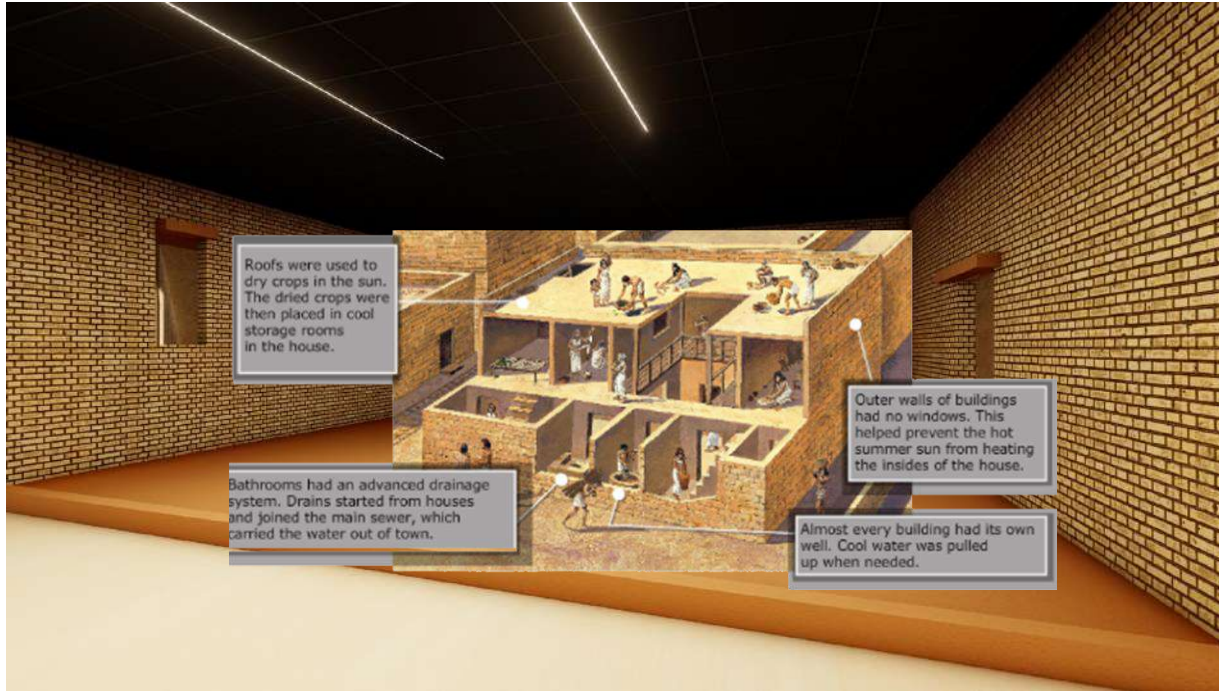
The Indus Script was also used in 'narrative imagery,' which consists of scenes from myths or stories in which the script was combined with images of humans, animals, and/or mythical beings in active stances.

Use of ISC Script In Different Forms-Seals, Signage. Advancement Made till Date

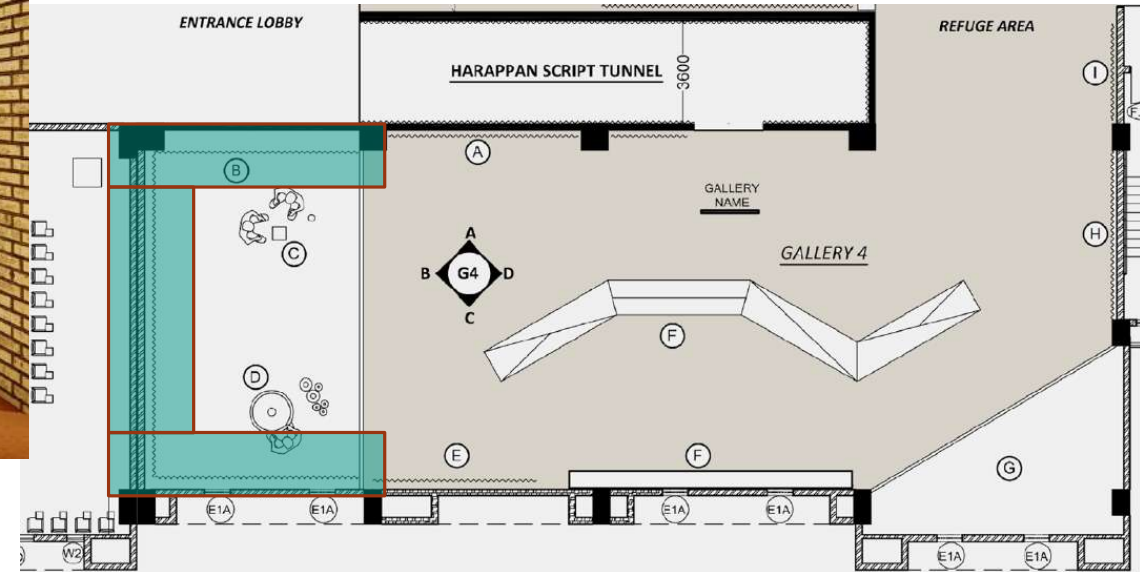
GALLERY 4 – A

Display Panel: Providing & Installing of Display Panel of Acrylic or similar transparent material of large sizes which is durable to accommodate Flatbed printing from behind with Provision of backlighting of few 3D alphabets for legibility as per approved design by Client.





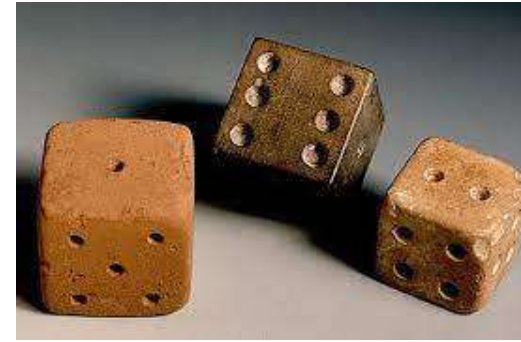
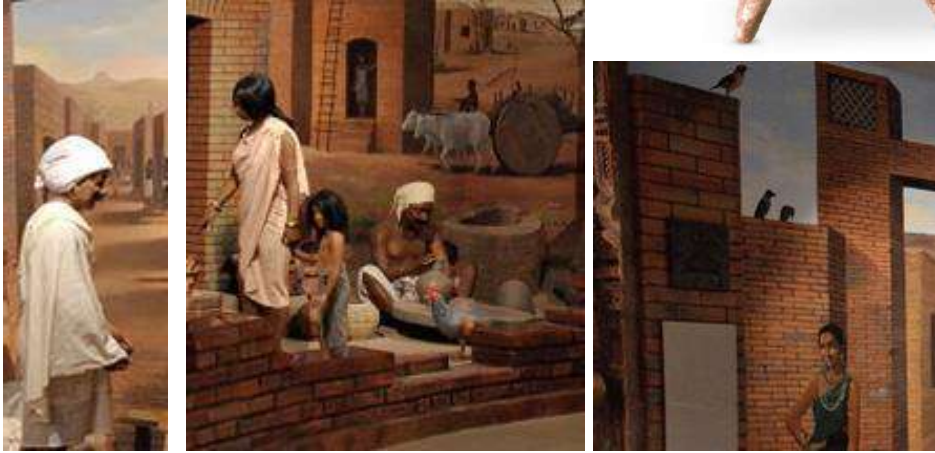
Replica of ISC House



GALLERY 4 – B

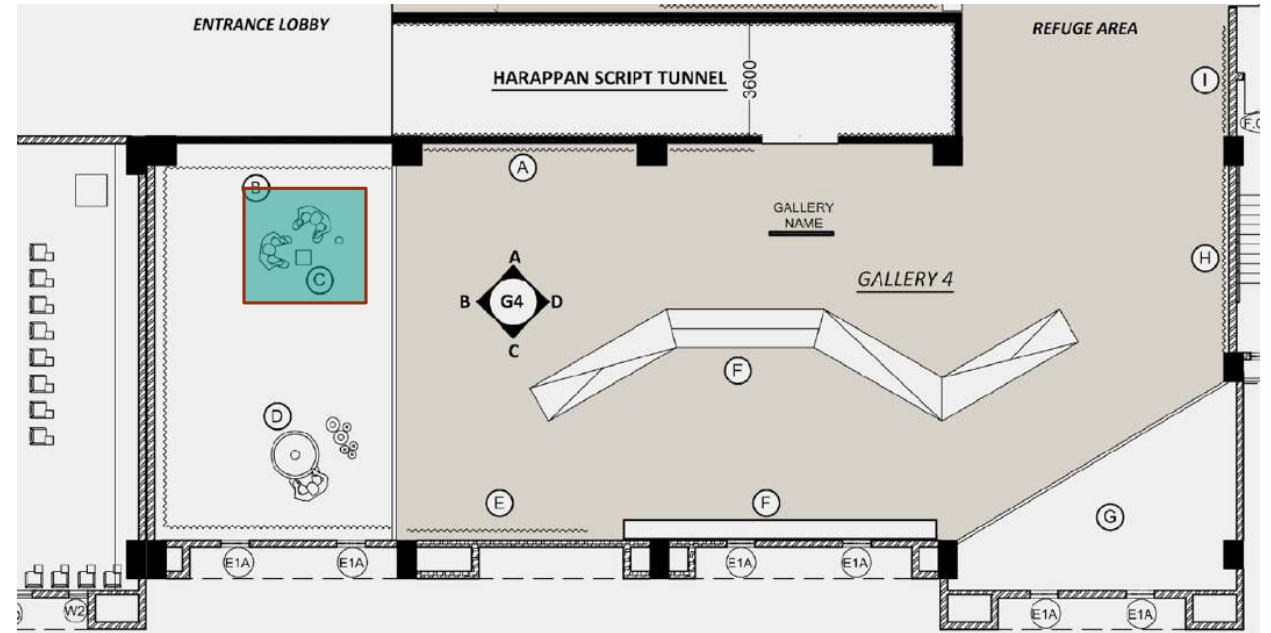
Replica of ISC House: Conjectural Diorama of an ISC house as per approved design by ASI





Diorama of Household Activity:

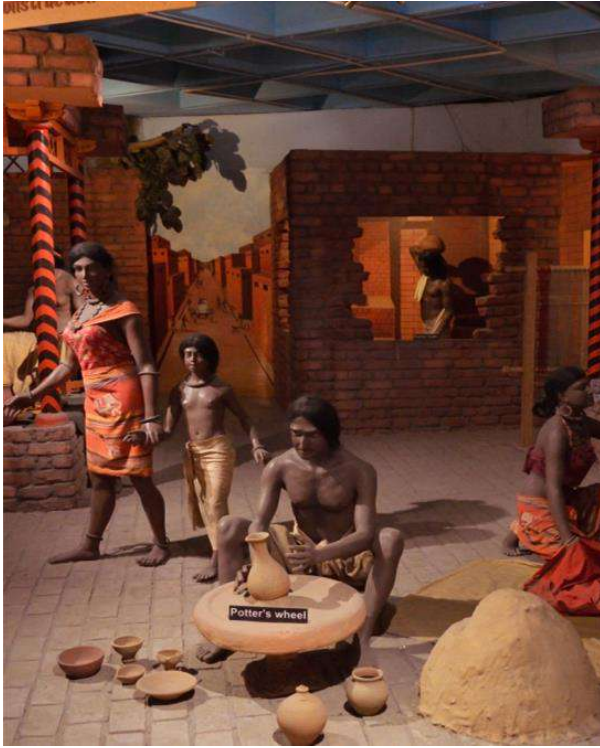
Men and women sitting in a setting that depicts their way of living & to add a layer of detailing, we show them wearing ornaments, specific kind of clothes etc.



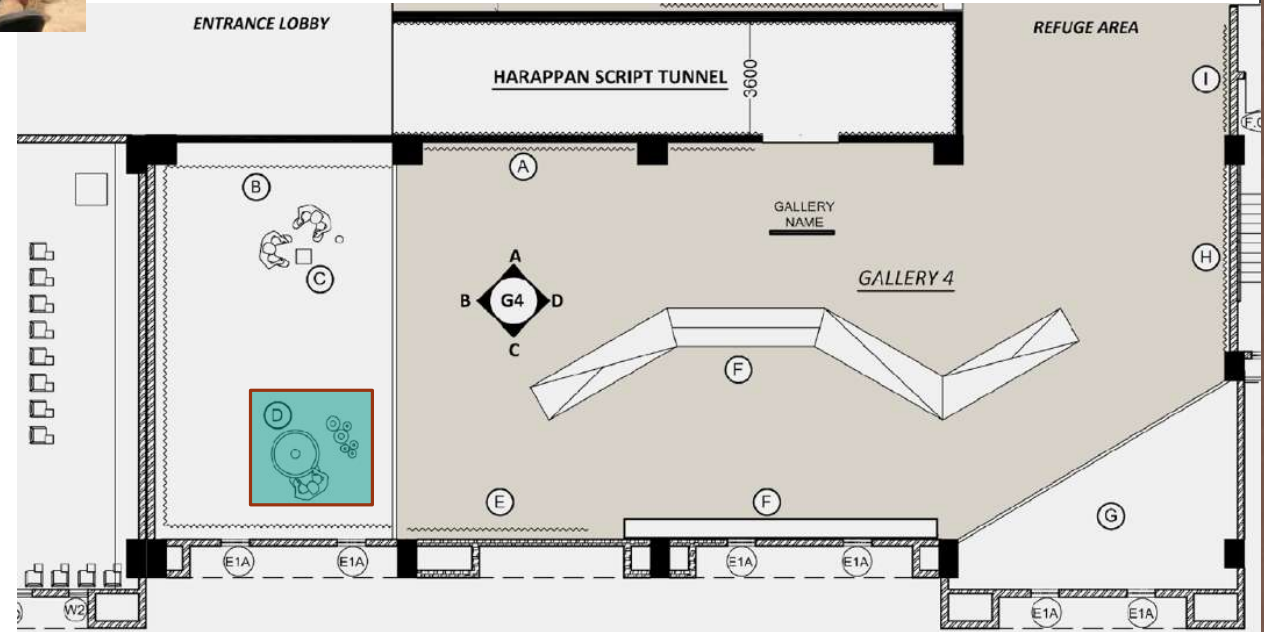
GALLERY 4 – D

Diorama of Household Activity: Creation of Conjectural Diorama





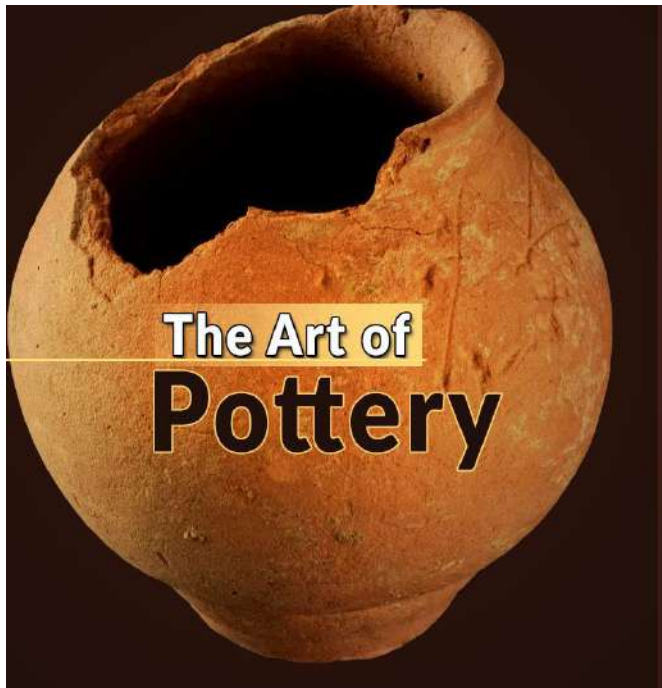
Reference image of Diorama on Pottery Making



GALLERY 4 – D

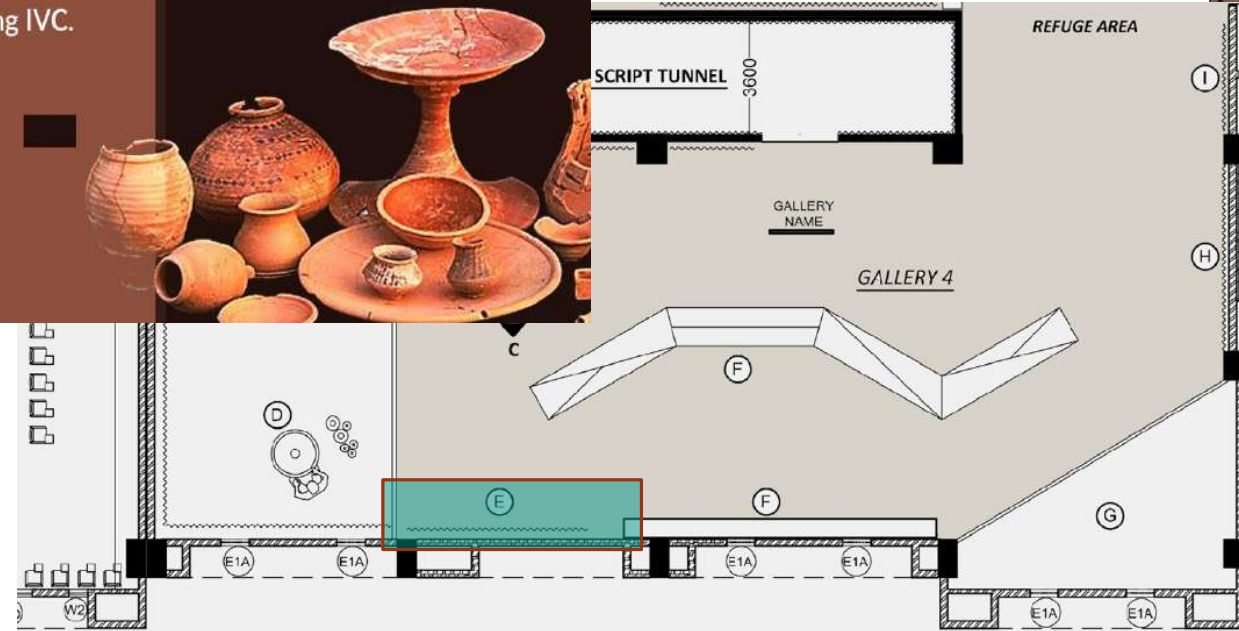
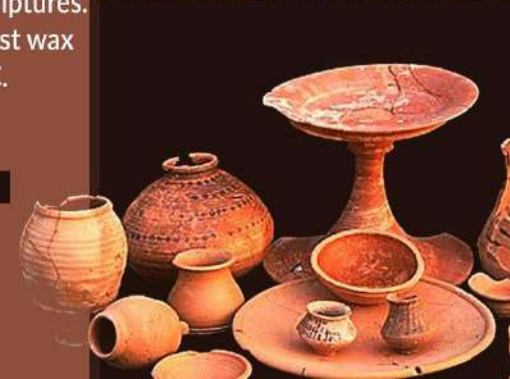
Diorama of Pottery: Creation of Conjectural Diorama





The Art of Pottery

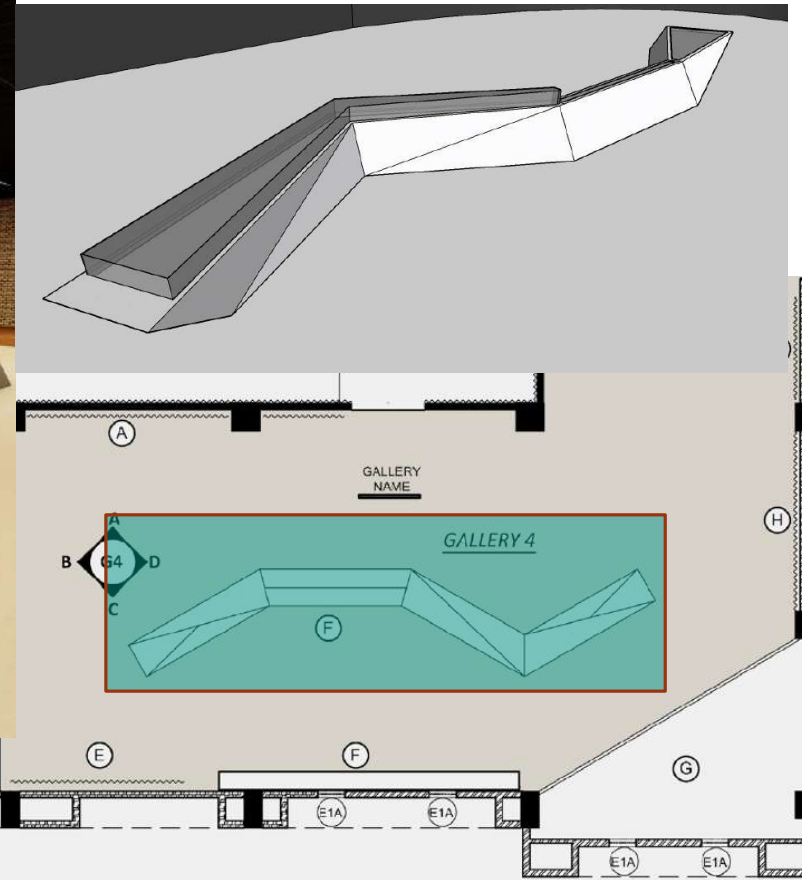
The pottery of the **Indus Saraswati Civilization** is mostly made on a wheel, with only a few exceptions being handmade. **Plain pottery** was very common and was typically made of clay. A large number of **terracotta figurines** from these sites are known as Indus Valley sculptures. **Bronze statues** were created using the lost wax technique, which was popular during IVC.



GALLERY 4 – E

Display Panel: Providing & Installing of Display Panel of Acrylic or similar transparent material of large sizes which is durable to accommodate Flatbed printing from behind for legibility as per approved design by Client.





GALLERY 4 – F1

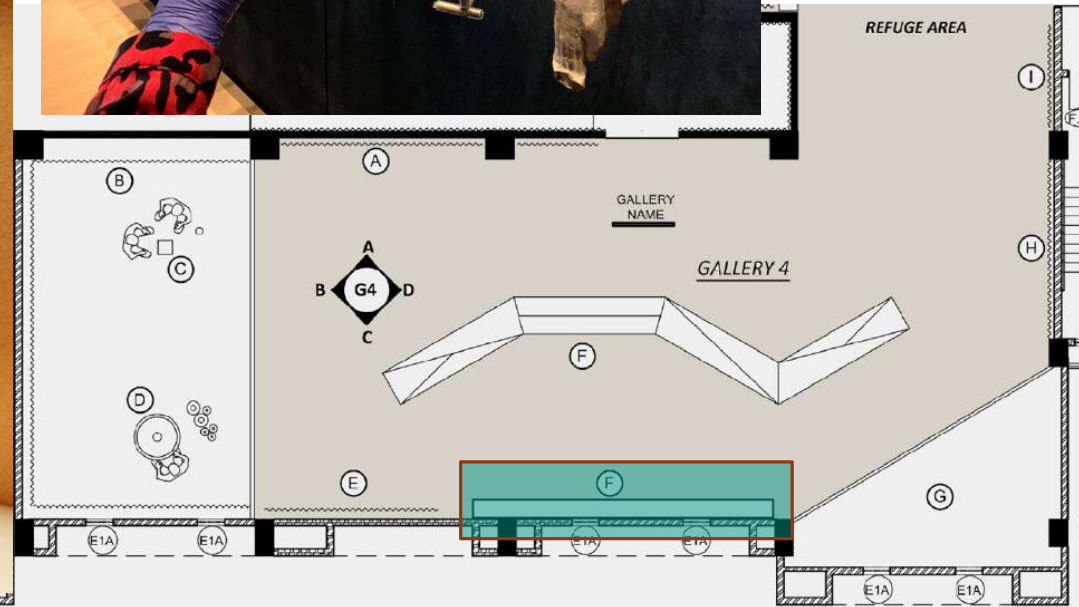
Display Unit 8 (Parametric): Providing and installing of display unit with 19mm thick grey Corian cladding – internal boxing with mild steel frame structure bolted to floor with base plates and encased with AR Glass (Museum Grade), complete with all light Fittings and Fixtures. As per approved design





F1: Display Of Original Seals, Beads, Toys, Pots, Ornaments, Dogs, Human Figurines, Etc.





GALLERY 4 – F2

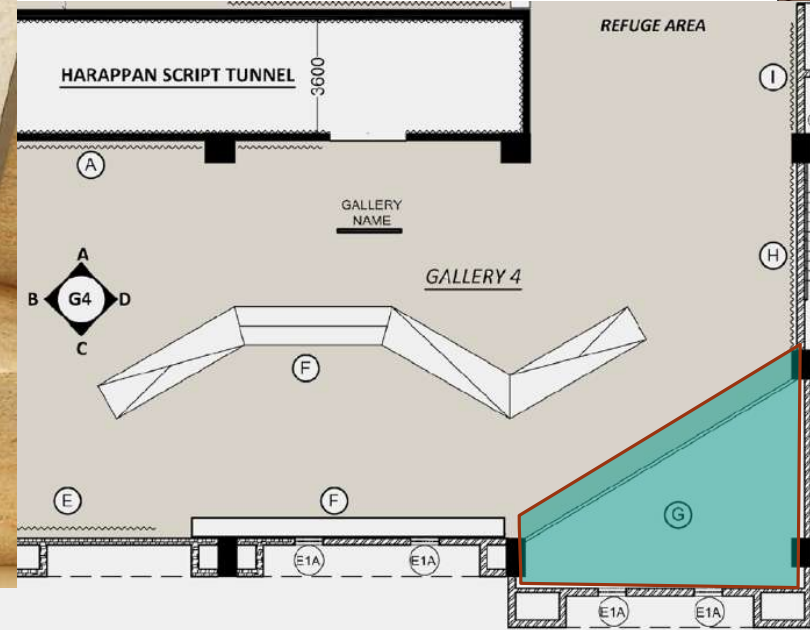
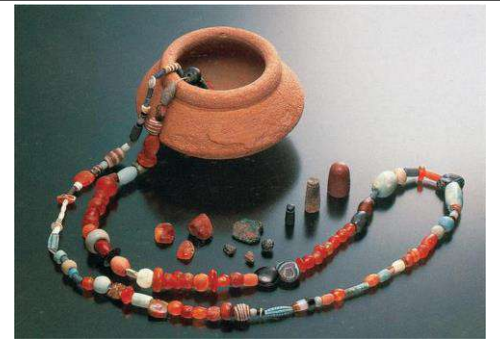
Display Unit 9: Providing and installing of display unit with of 19mm thick grey Corian cladding – internal boxing with mild steel frame structure bolted to existing brick wall, provision of Flatbed printing of captions on the inclined surface, with 18” Touch Screen Display, Glass shelves and MS tie- rods, nails, etc. complete with all light Fittings and Fixtures. As per approved design.





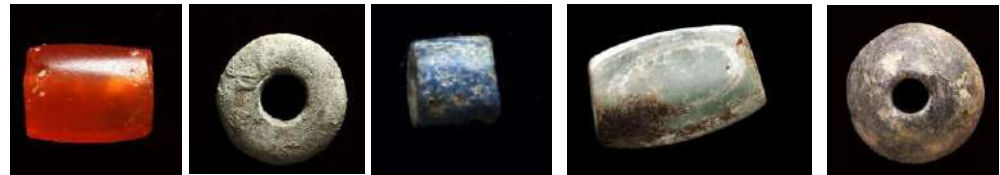
F1 & F2: Display Of Original Seals, Beads, Toys, Pots, Ornaments, Dogs, Human Figurines, Etc.





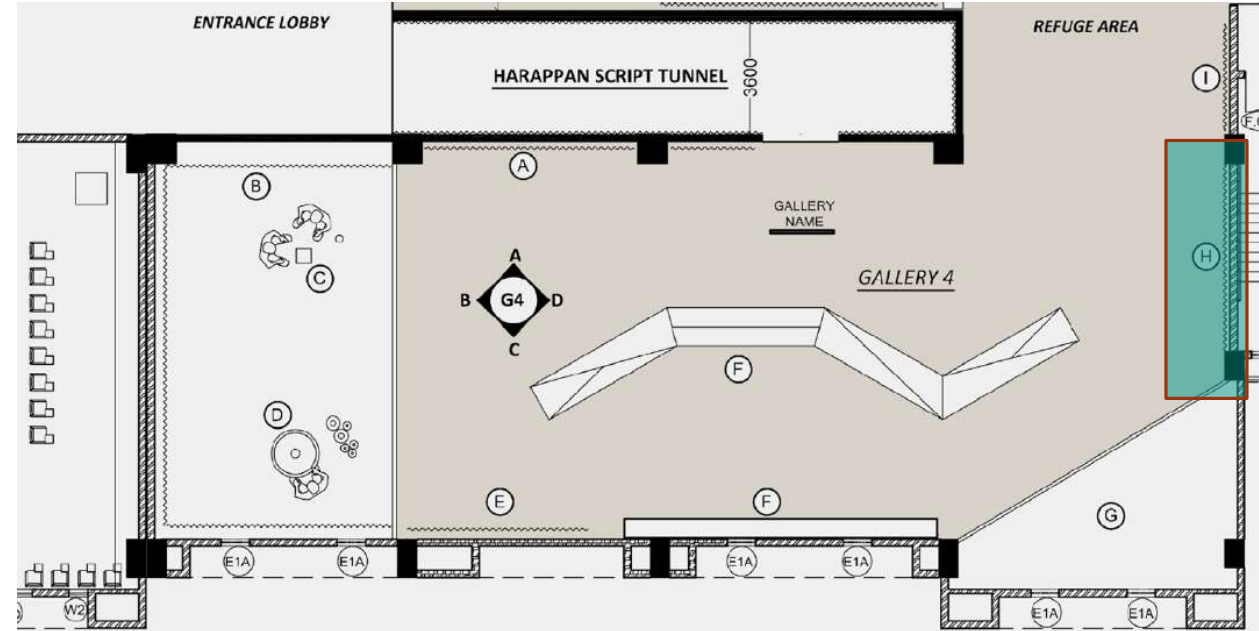
GALLERY 4 – G

Diorama of Bead Factory: Creation of Conjectural Diorama





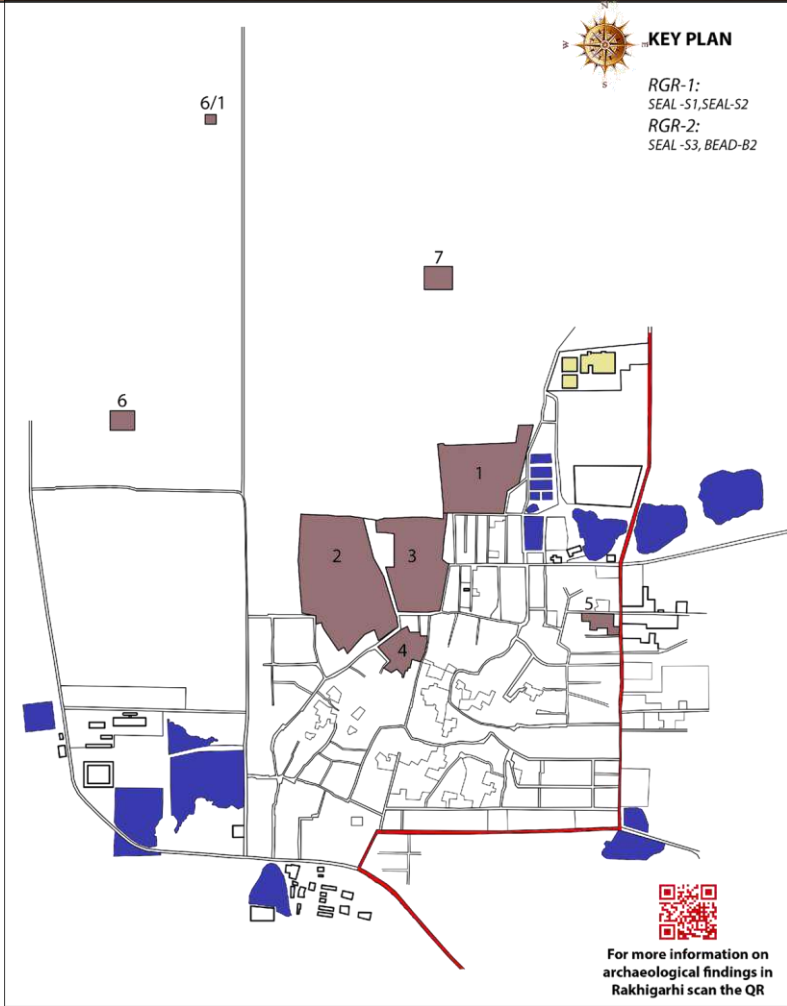
Site Pictures And Information About The Revealed Bead Workshop In Rakhigarhi



GALLERY 4 – H

Display Panels: Providing & Installing of Display Panel of Acrylic or similar transparent material of large sizes which is durable to accommodate Flatbed printing from behind for legibility as per approved design by Client.

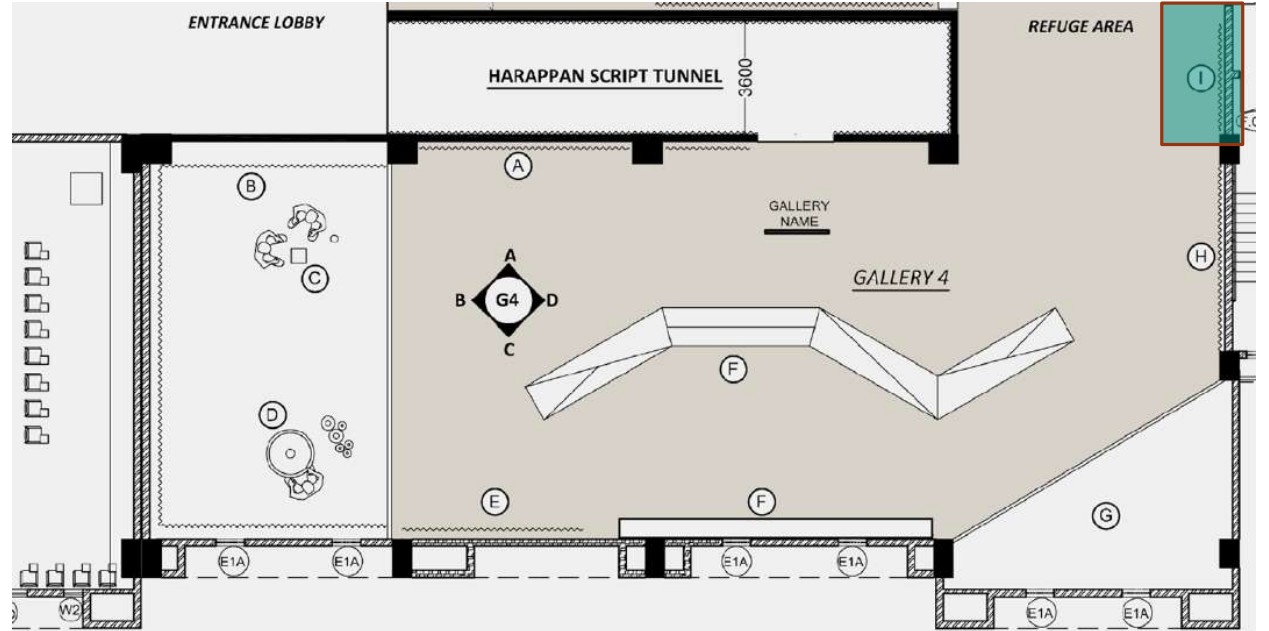




QR Code Integration with each and every Content Panels and Captions, so that all the antiquites can also be viewed in the exact state they were excavated from the Archeological Site.



SCAN ME TO KNOW MORE



GALLERY 4 – I

Display Panel (Village Map): Providing & Installing of Display Panel of Acrylic or similar transparent material which is durable to accommodate printed map behind with Provision of backlighting for legibility as per approved design.



5.3.6

GALLERY 5

ECONOMY AND ECOLOGY OF Indus Saraswati S

(Display Components)

A: Agricultural Tools

B: Hunting Tools

C: Diorama Of Fauna Flora Of ISC

D: Antiquities Of Animals, Fish Motif On
Pottery Found In Rakhigarhi

E: Original Seal/ Sculpture Of Bull

F: Original Agate Bull

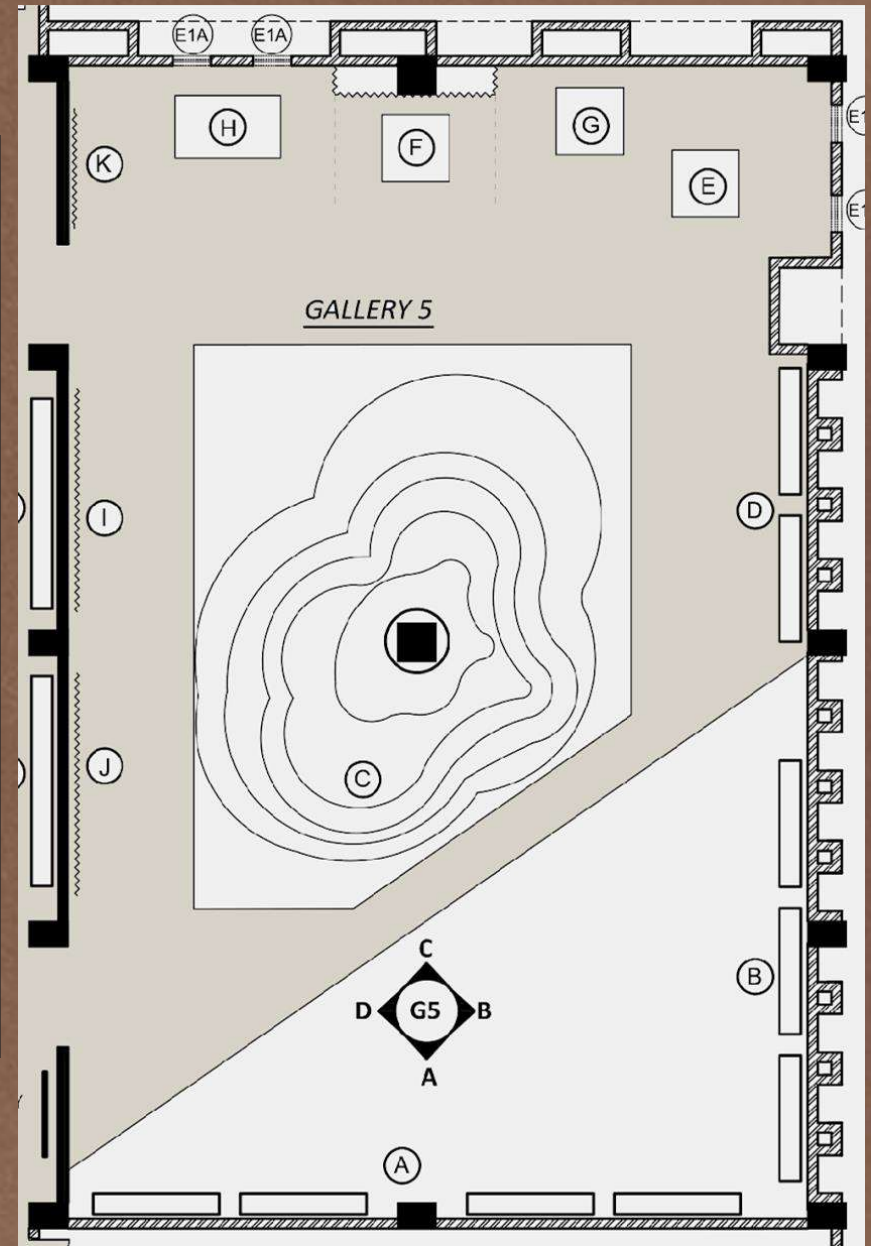
G: Original Seal/ Sculpture Of Bull

H: Replica Of Ancient Cart

I: Inspiration Of The Rakhigarhi Logo From
The Bull

J: Video Wall on Flora & Fauna of Rakhigarhi

K: Key Plan showing Find-spots of Displayed
Artefacts along with QR Code Integration for
Further Information



This gallery will highlight the economic aspect of Rakhigarhi and other ISC cities. Agriculture and animal husbandry were central to the economy of the ISC. The land they lived on was very fertile and lush with vegetation. It received a lot of rain, which helped people grow wheat, barley, peas, mustard, and other crops.

They also domesticated animals such as cows, buffaloes, goats, pigs, and so on. The ISC people were skilled at arts and crafts. Large granaries, as well as weights and measurements, indicate that they were involved in trade and export.

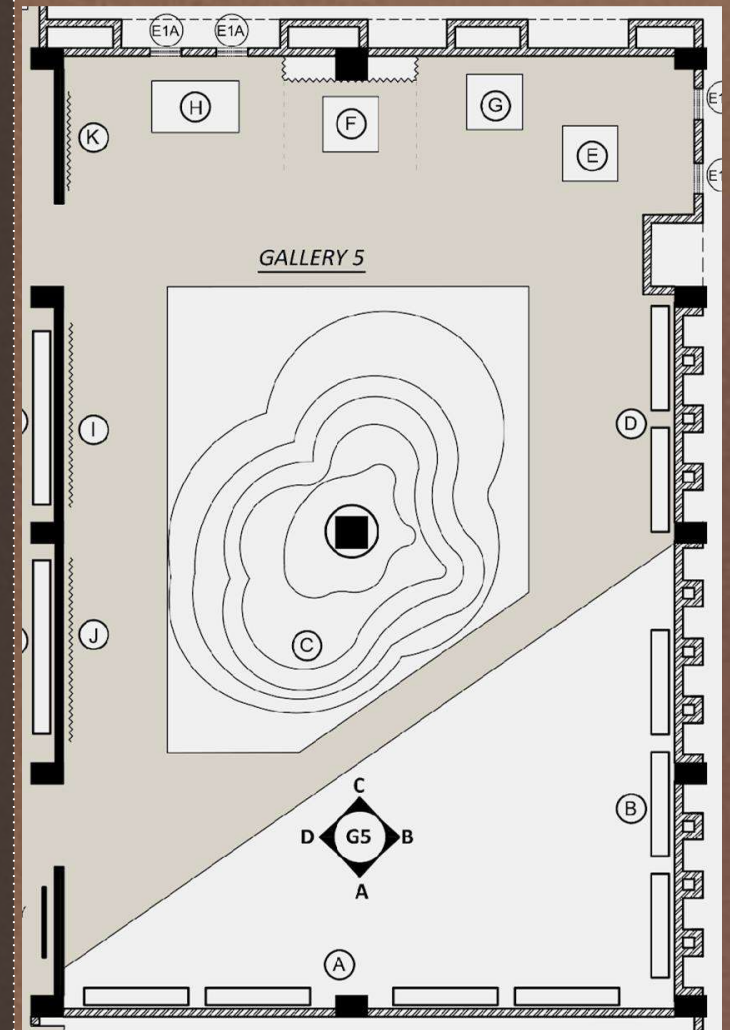
It will have display items highlighting the agricultural practices, animal rearing and hunting of Rakhigarhi. And highlight the flora and fauna of the ISC and throw light on their different usage in agriculture and industry.

There is very clear evidence of a highly developed system of craft production and distribution. There were groups of specialised potters and metal workers in the Indus Saraswati Civilization. The merchants of the Indus Saraswati carried their trade far beyond the frontiers of the empire and established contacts with other people of other civilizations.

The structure of some houses, a kitchen complex and a 5000-year-old jewelry making factory was discovered, which proved that the site must have been a very important trade center.

The economy of the site thrived on both external exchanges of commodities as well as internal distribution of surplus. For surplus produce, ingenious mechanism of irrigation was developed. The site had a direct control over the movements of raw material and finished products.

The results obtained from the excavations indicate subsistence economy of mixed type wherein agro-pastoral needs were prioritised by cultivating two crops rabi and kharif besides domestication of animals. The evidence of specialized crafts based on rocks and minerals and organic materials catered the requirements of internal and overseas trade.



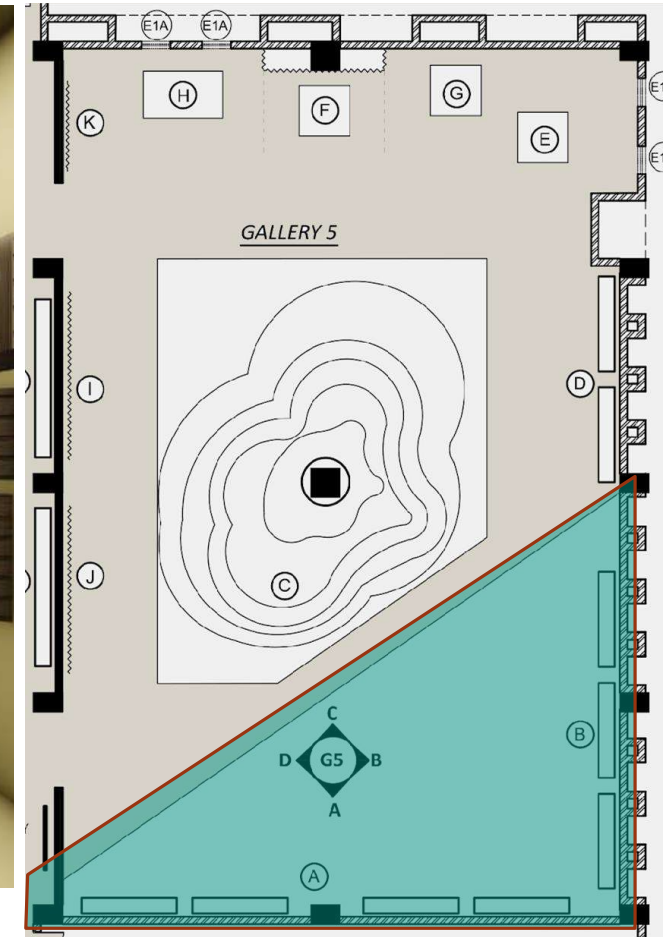
Gallery 5

ECONOMY AND ECOLOGY OF Indus Saraswati S (THEME)





Use of ISC Script In Different Forms-Seals, Signage. Advancement Made till Date



GALLERY 5 – A

Display Unit 10 (Tools): Providing and installing of display unit with of 19mm thick grey Corian cladding – internal boxing with mild steel frame structure bolted to existing brick wall encased with AR Glass (Museum Grade) on 1side, complete with all light Fittings and Fixtures. As per approved design.

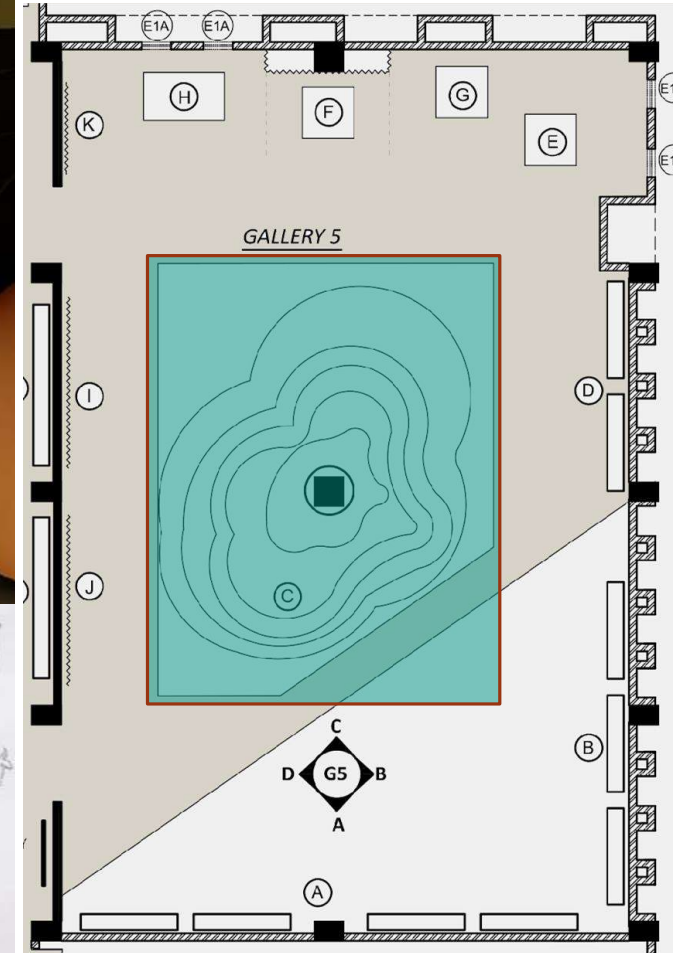








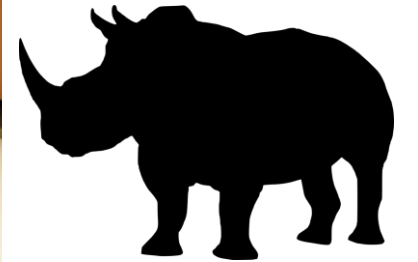
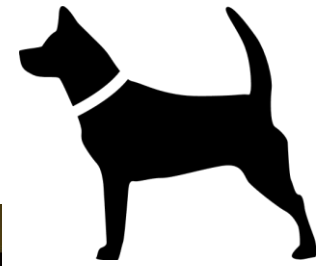
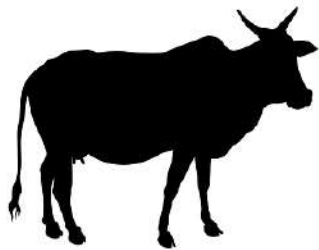
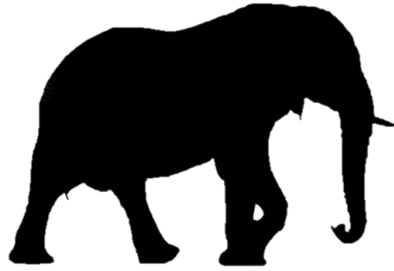
Diorama of Peepal Tree And Fauna Flora of ISC



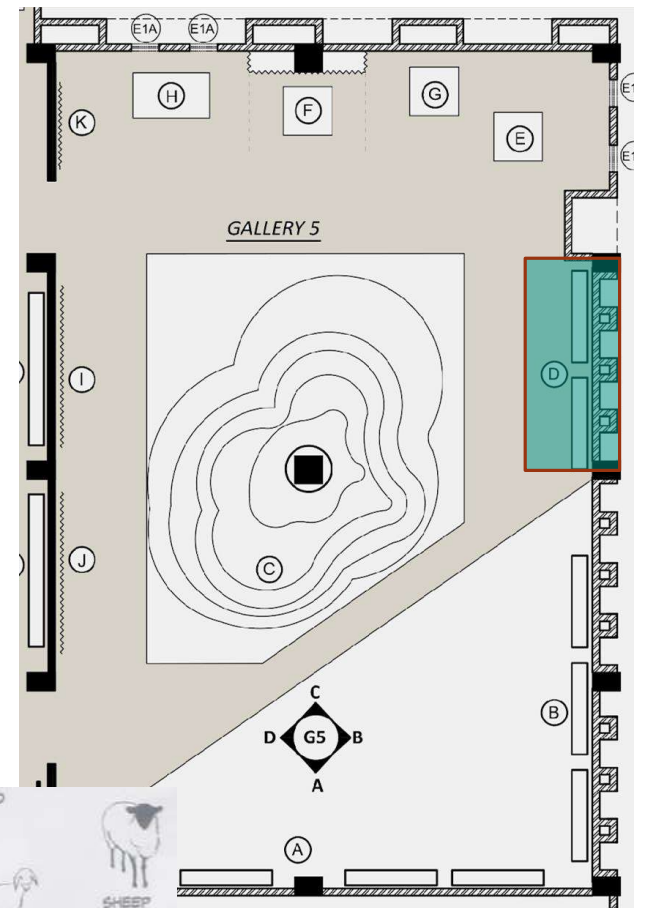
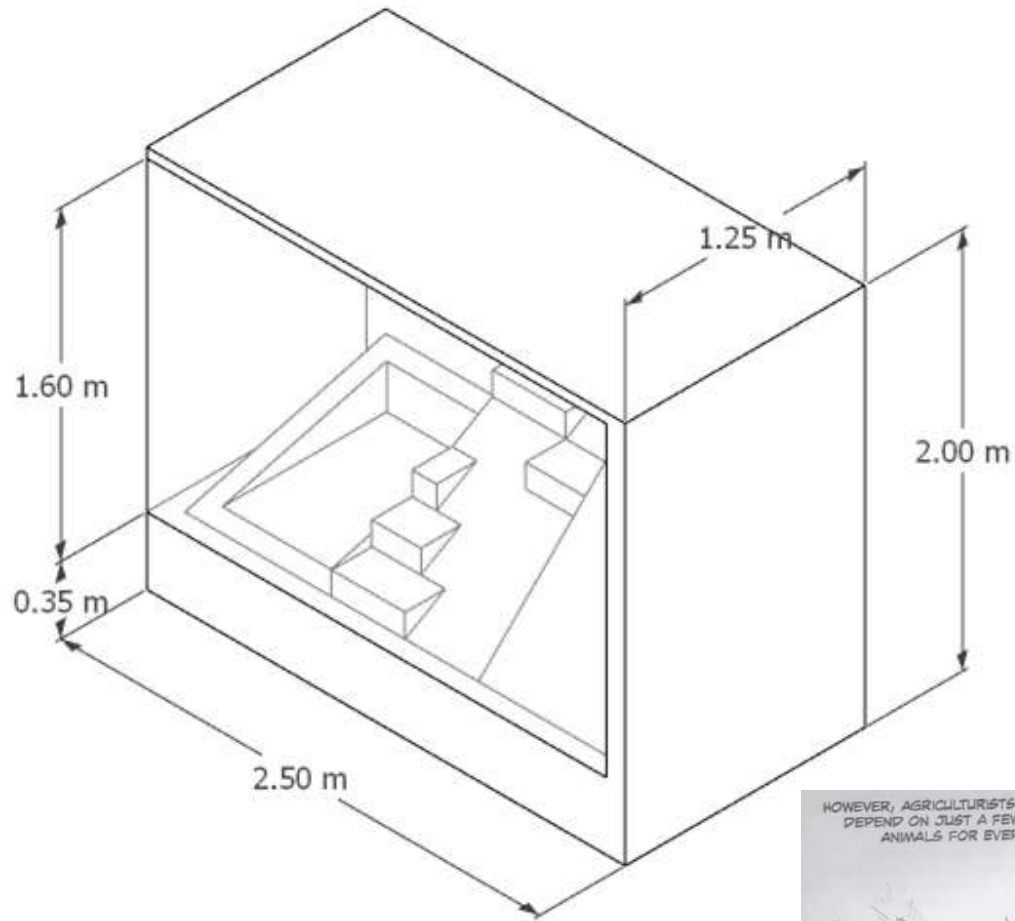
GALLERY 5 – C

Replica of Pipal Tree: Creation, providing and installation of a replica of a Pipal Tree circumfusing the central column on 5 tiered raised platform in FRP as per the approved Design.





Models of Animals found in Indus Saraswati Civilisation

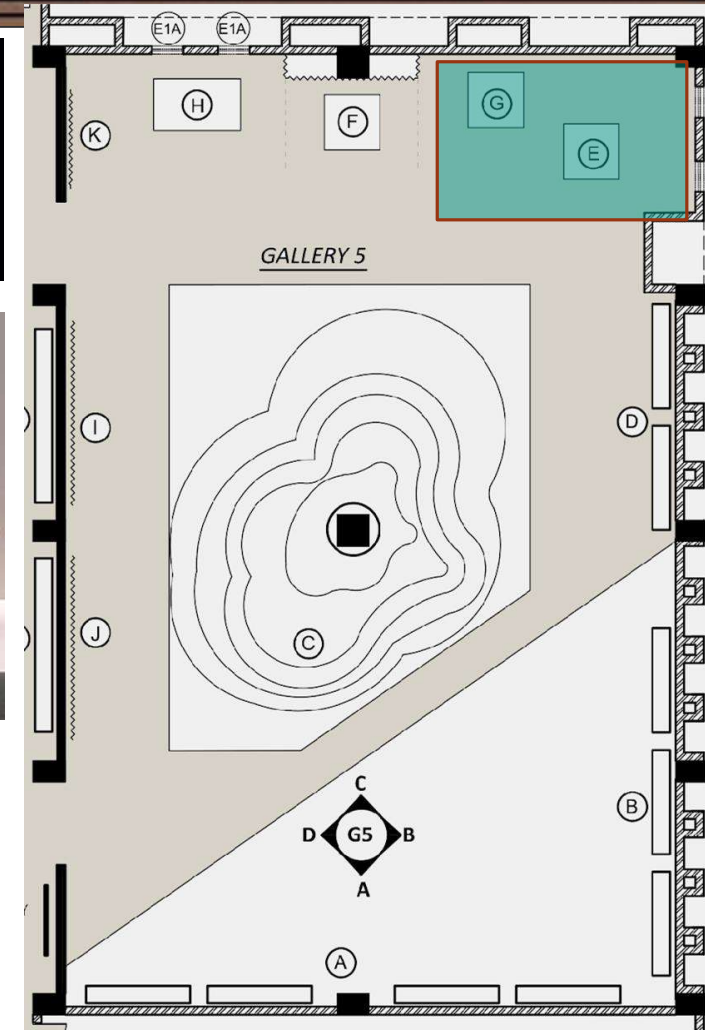


GALLERY 5 – D

Replica of Pipal Tree: Creation, providing and installation of a replica of a Pipal Tree circumfusing the central column on 5 tiered raised platform in FRP as per the approved Design.







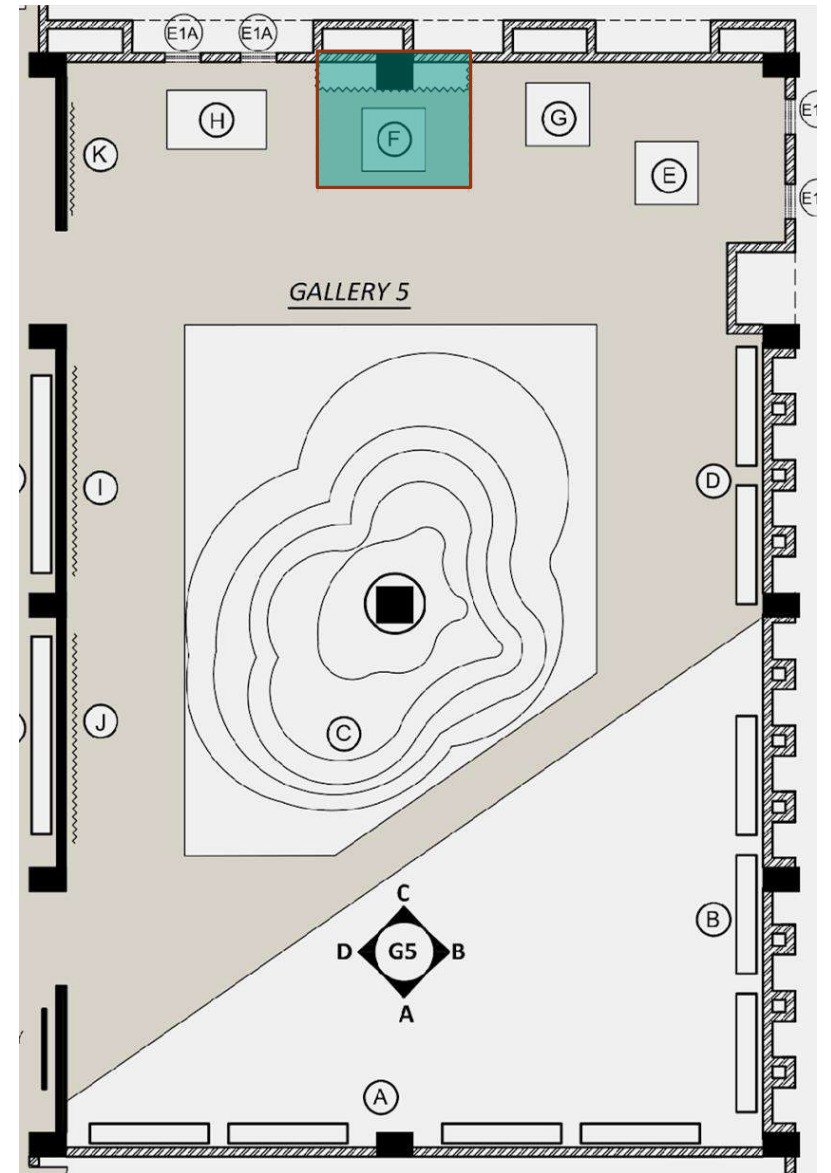
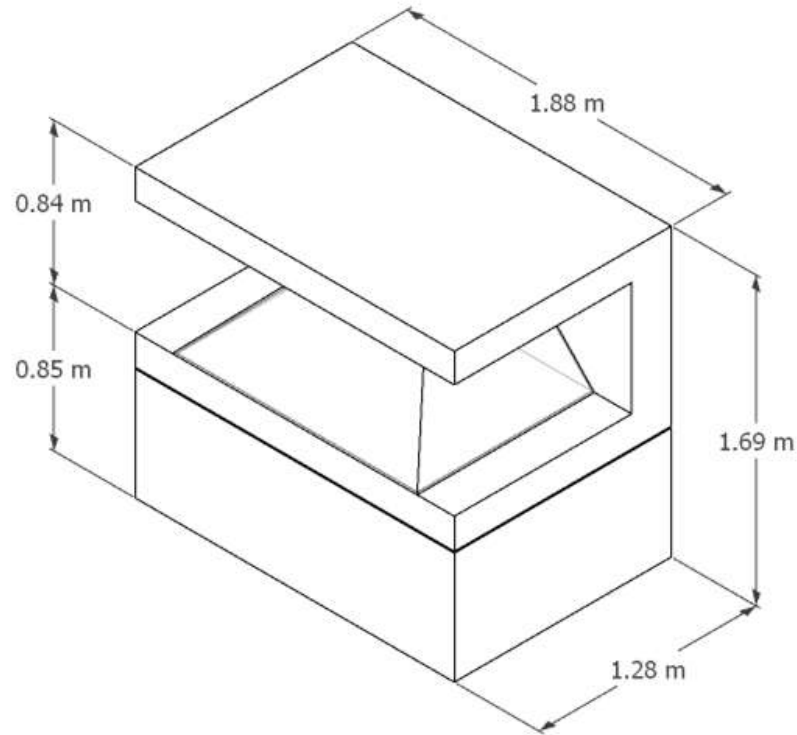
GALLERY 5 – E & G

Display Unit 12 (2nos.): Providing and installing of standalone display unit with of 19mm thick grey Corian cladding – internal boxing with mild steel frame structure encased with AR Glass (Museum Grade) on top, with provision of Flatbed printing of captions on the inclined surface, complete with all light Fittings and Fixtures. As per approved design.





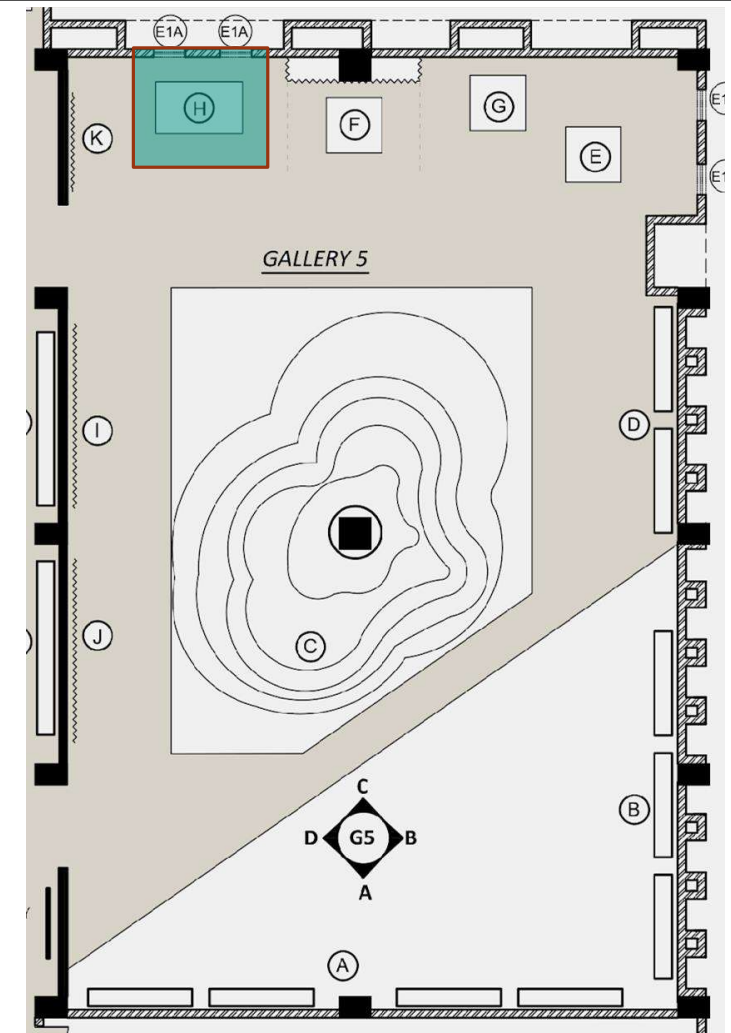
The Agate Bull



GALLERY 5 – F

Display Unit 13 (Hologram): Supply & Installation of 360° 3D Hologram Display

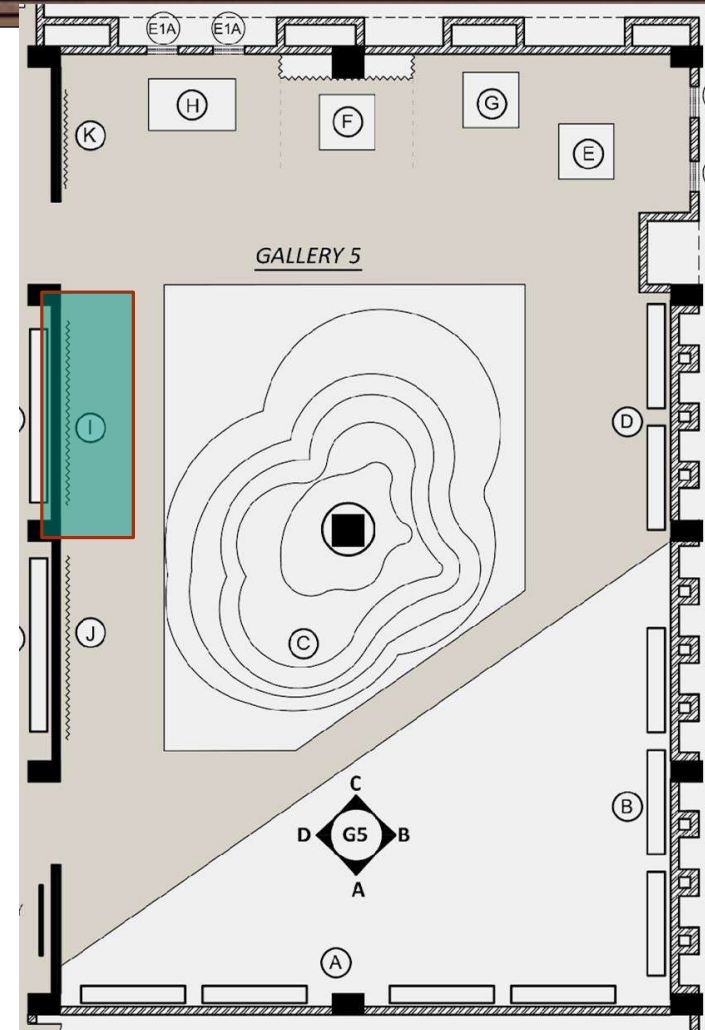




GALLERY 5 – H

Model of Cart: Creation of Conjectural ISC Cart in Wood.

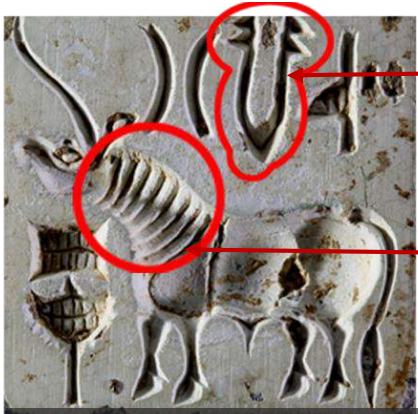




GALLERY 5 – I

Inspiration Of The Rakhigarhi Logo From ISC Artefacts – Logo cut out from Cor-ten Steel with Flatbed printing on Acrylic sheet





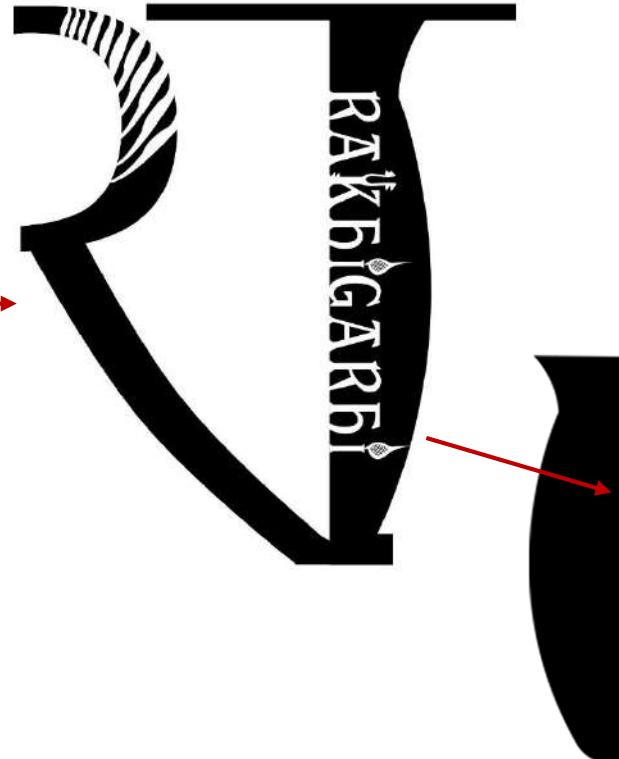
Unicorn Seal

RAḲHIGAṚHI

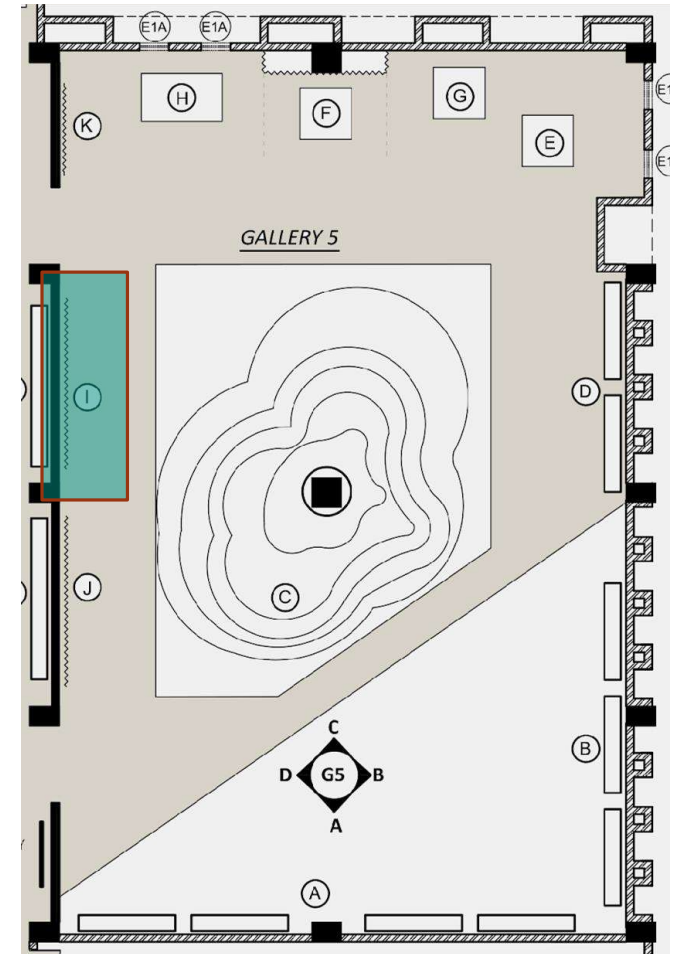


Inspired from the shape of a leaf found in painted pottery excavated from Rakhigarhi.

R highlighted in a stylised way that it also reads र̣ alphabet in devanagari.



Shape of half a pottery, also inspired from the shape of a fish found in a painted pottery excavated from Rakhigarhi.



GALLERY 5 – I

Inspiration Of The Rakhigarhi Logo From The Bull – Logo cut out from Cor-ten Steel with Flatbed printing of inspiration on Acrylic sheet

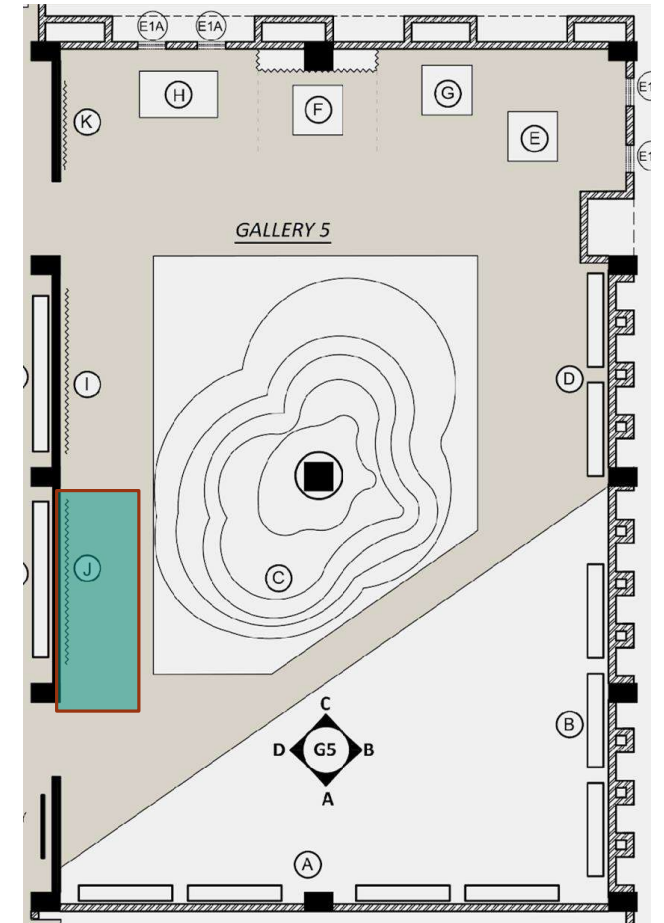




Still from Video on Flora of Rakhigarhi



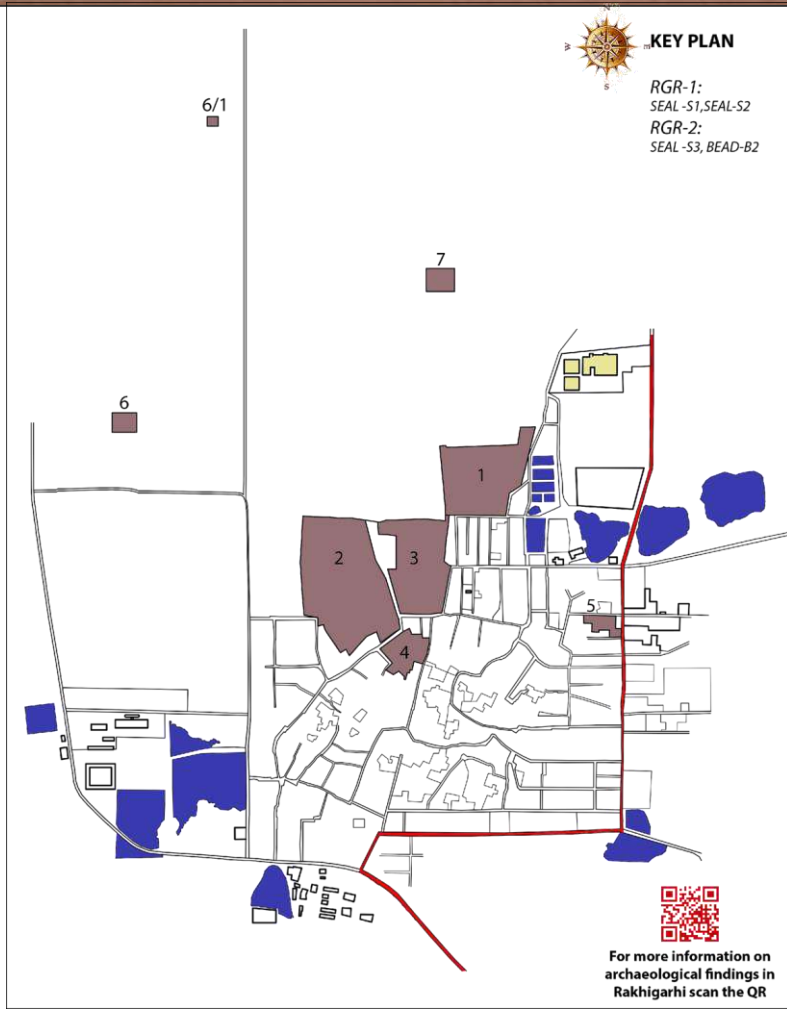
Still from Video on Fauna of Rakhigarhi



GALLERY 5 – J

Video Wall on Flora & Fauna of Rakhigarhi- Content Design, Supply & Installation of Projector as per the content desired by ASI

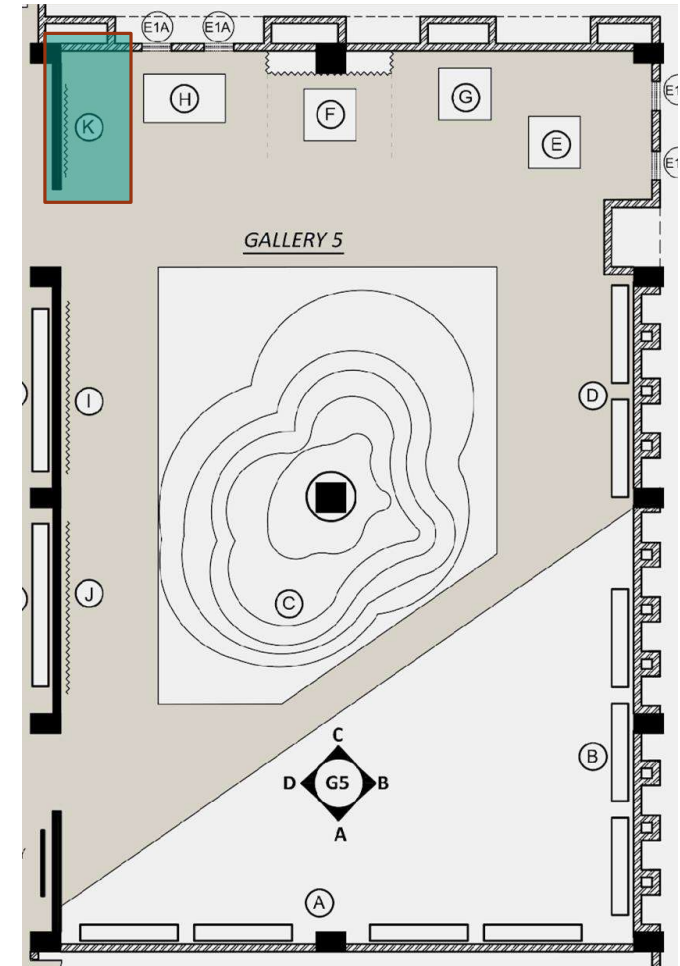




QR Code Integration with each and every Content Panels and Captions, so that all the antiquites can also be viewed in the exact state they were excavated from the Archeological Site.



SCAN ME TO KNOW MORE



GALLERY 5 - K

Display Panel (Village Map): Providing & Installing of Display Panel of Acrylic or similar transparent material which is durable to accommodate printed map behind with Provision of backlighting for legibility as per approved design.



5.3.7 GALLERY 6

FINDS AND MINDS -
EXPLORERS & CUSTODIANS -
RAKHIGARHI FROM EYE OF AN
ARCHAEOLOGIST AND LOCAL
STAKEHOLDERS

(Display Components)

A: Site Model of the Rakhigarhi Village With All The Mounds Marked/ Conjecture Of One Mound In Detail With Findings

B: Touch Screens with Interviews of Archaeologist, Chronology of Archaeological Excavations Archaeological Working Pictures, Drone Shots Of The Site

C: Story of ISC in India, Map Showing The Extent of ISC sites in India

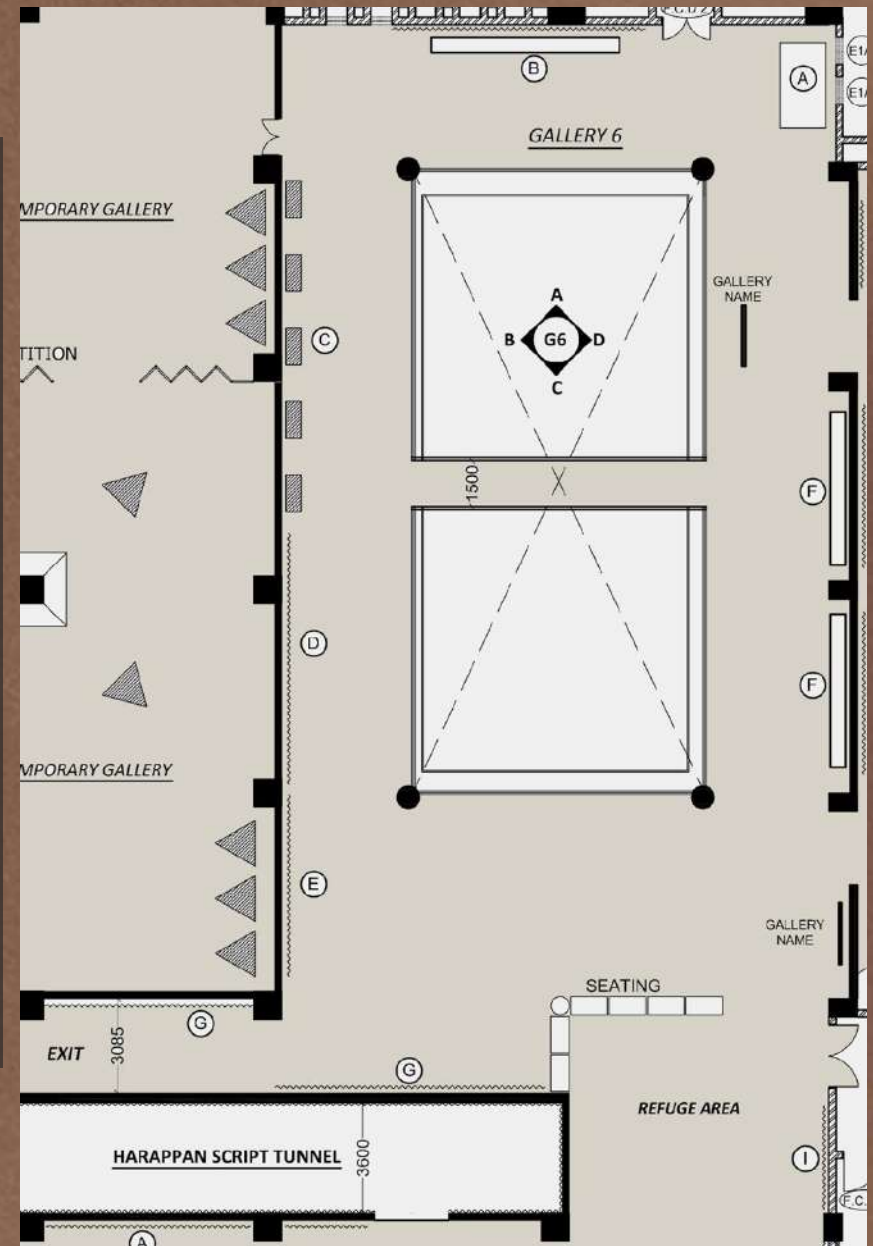
D: Archaeological story of ISC in india, map showing the extent

E: Important Archaeological Sites of Haryana State

F: Tools and Technology Used In Archaeology

G: Connecting the Archaeological Site to Present Rakhigarhi Village

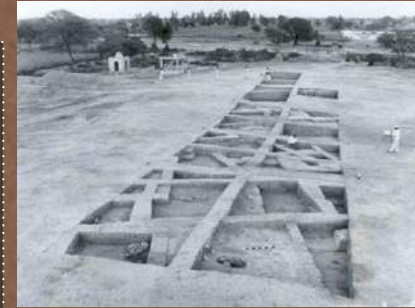
H: Model Of Stadium



Archaeological sites are evidence of human activity often associated with concentrations of artifacts. Excavation of archaeological sites is a process requiring systematic removal of soils and artifacts.

In fact, Archaeological sites are very similar to research areas/laboratories where data is collected, recorded, and analyzed. Controlled excavation and mapping of information relative to the soil layers and the artifacts associated with each layer allows archaeologists to search for patterns in past human behavior. They study these patterns and changes in human behavior over long periods of time, as evidenced in the artifacts.

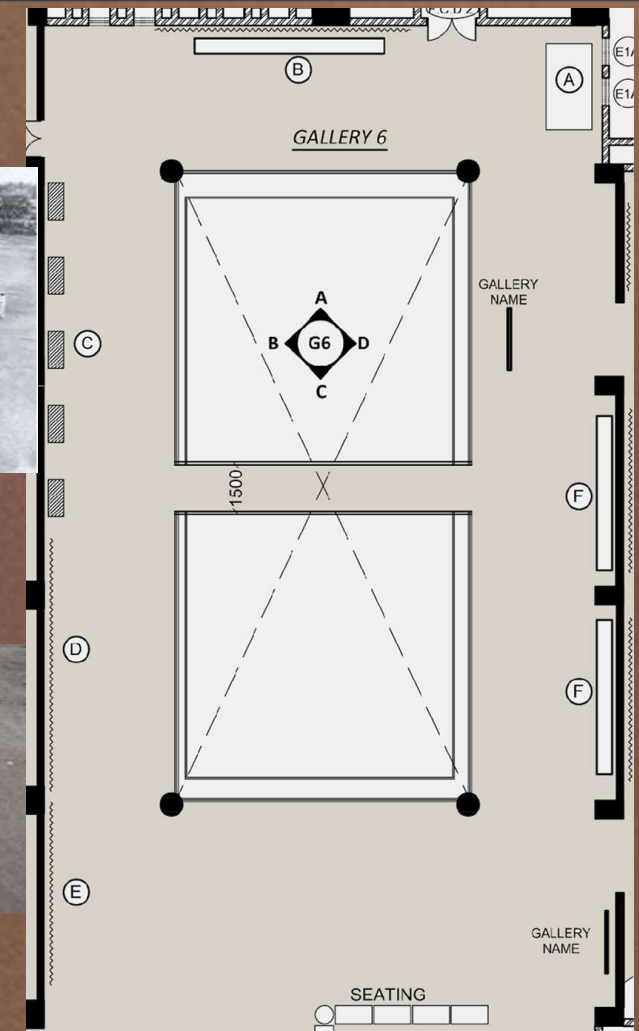
Archaeology is about people, not artefacts, excavations, or exhibits! Our future decisions are based on the lessons we learn from those who came before us; and in this gallery, we not only give Archeologists a dedicated space, but also depict the nature of the in-depth work that every archaeologist is involved in.



*Structures from RGR-1,
Mature Indus Saraswati
1997-2000*



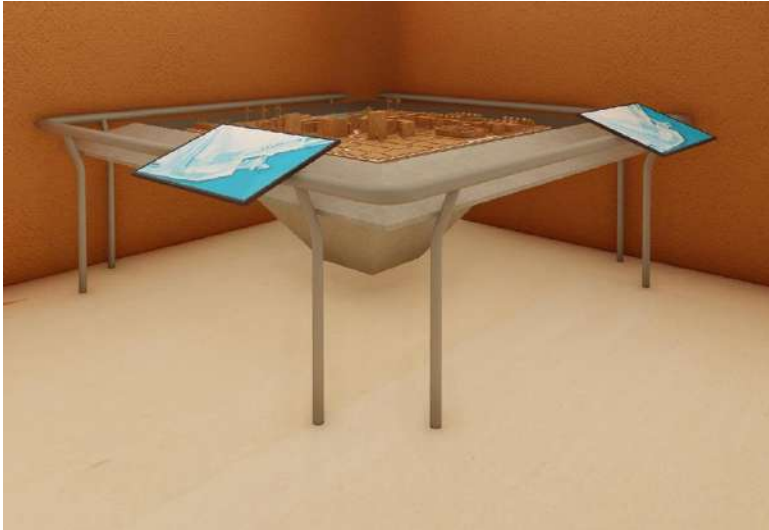
*Structure remains on RGR-
3*



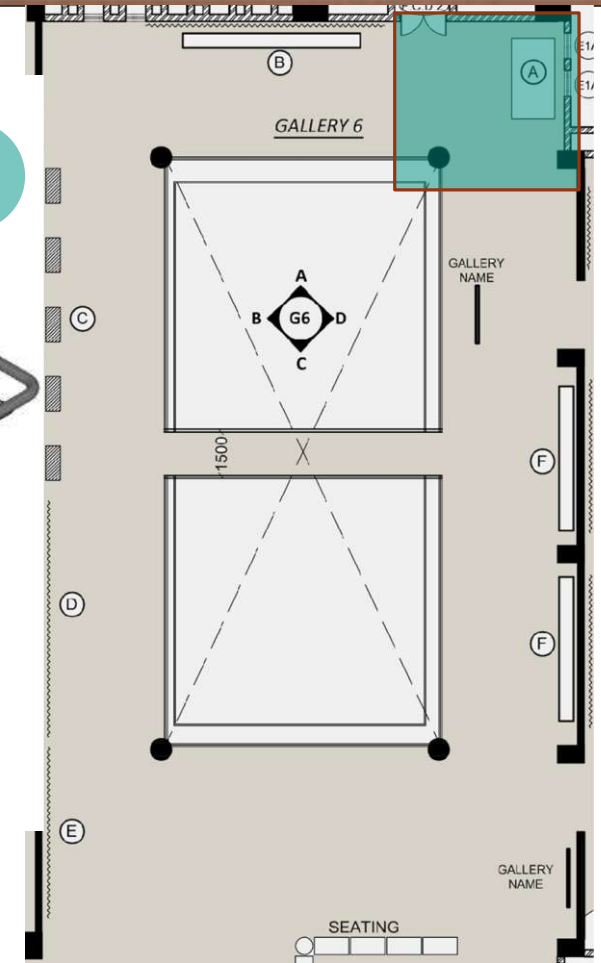
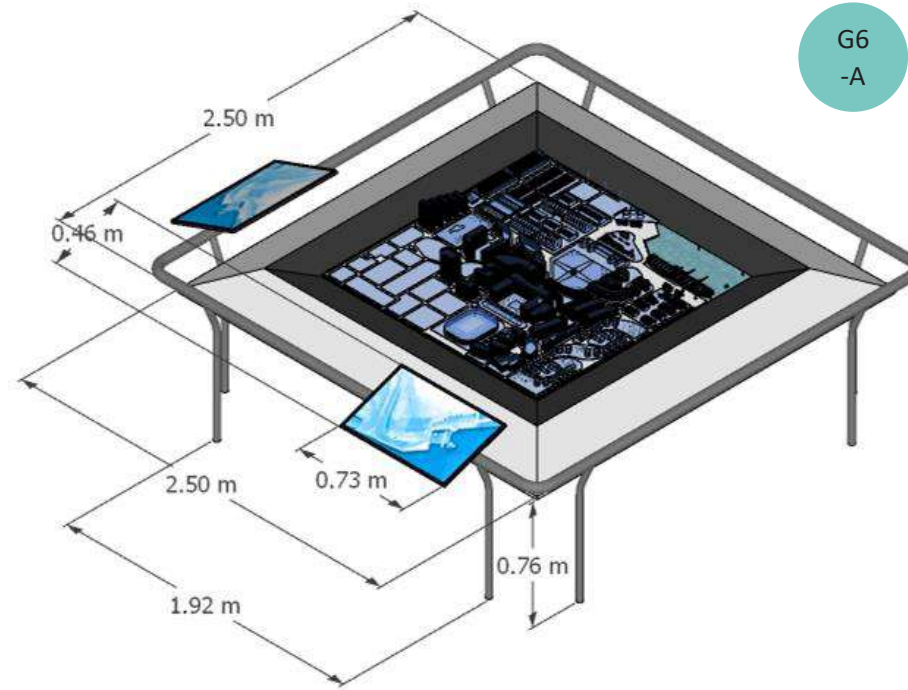
Gallery 6

FINDS AND MINDS (THEME)





Model of Rakhigarhi

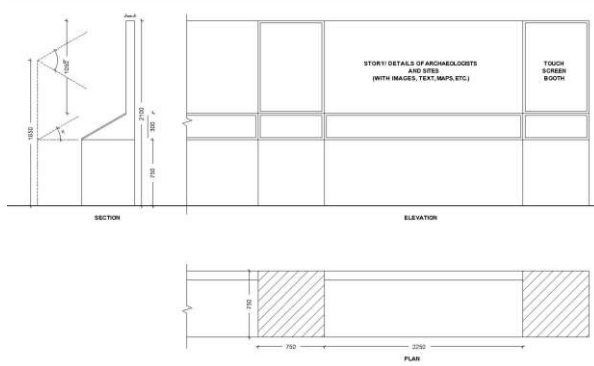


GALLERY 6 – A

Model of Rakhigarhi: Installation of Model of Rakhigarhi Village depicting all the mounds, water bodies, roads, settlements, etc. 2.5M X 2.5M on mild steel frames and clad with 19mm thick Grey Corian with LED lights fitted on bottom of the box.



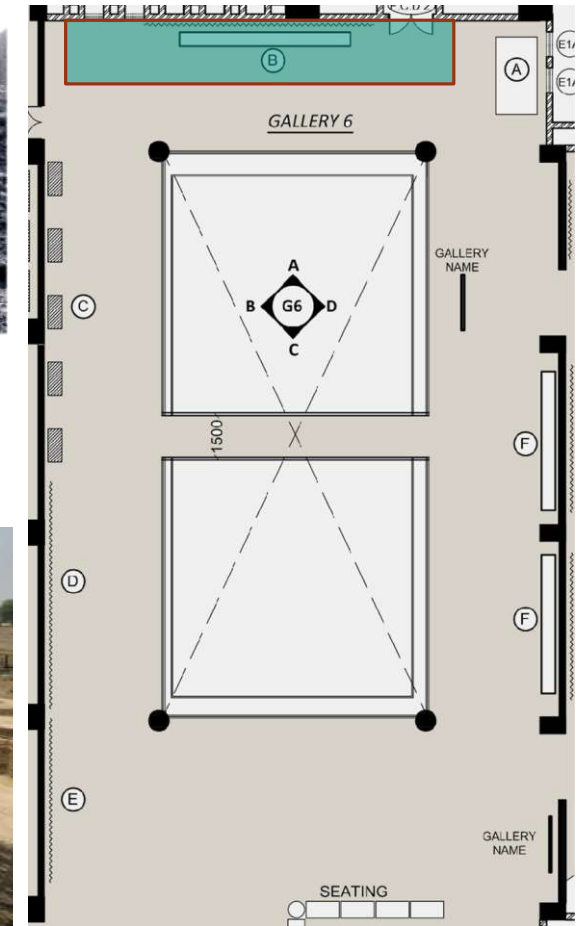
Touch Screen Kiosk



Archaeologist of Rakhigarhi, chronology of archaeological excavations



Touch screens with interviews of archaeologist, working pictures, drone shots of the site



GALLERY 6 – B

Touch Screen Kiosk (3Nos.): Design content, Fabricate, Supply & Installation of Standalone Touch Screen Kiosk as per approved Design





JDG briefing about the Rakhigarhi to the visitors



Removing soil From the in situ big jar



Measuring height of section



Unearthed Burial and Pottery from RGR-7



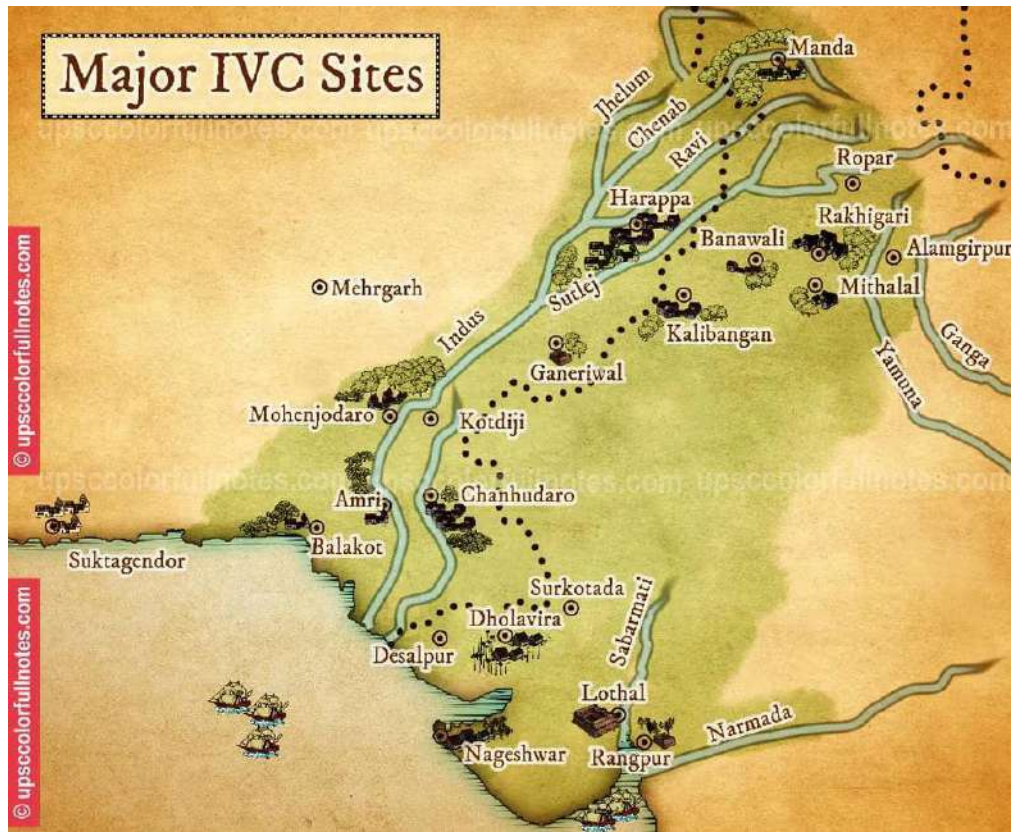
Unearthed skeleton from RGR-7



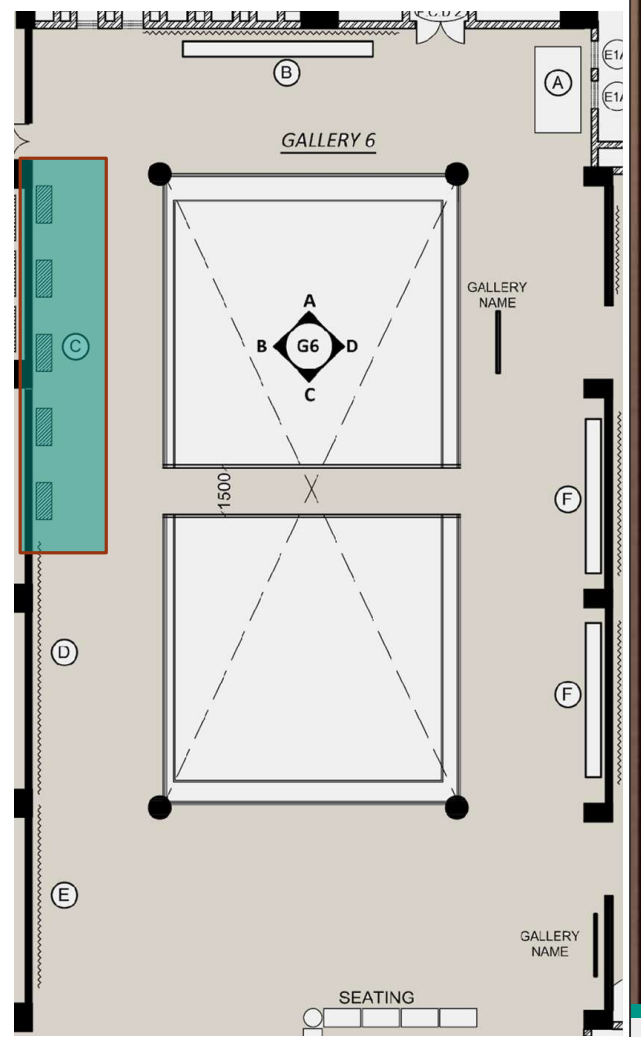
Stratigraphy - Different Layers of soil in Section



Covered Drainage System



Story of ISC in India, Map Showing The Extent

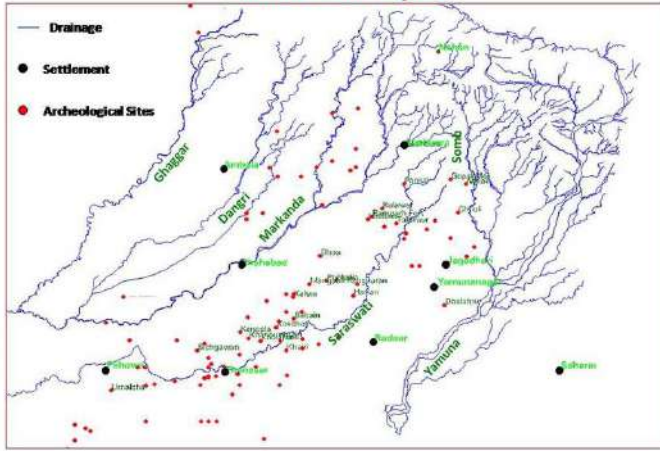


GALLERY 6 – C

Display Panels: Providing & Installing of Display Panel of Acrylic or similar transparent material of large sizes which is durable to accommodate Flatbed printing from behind for legibility as per approved design by Client.

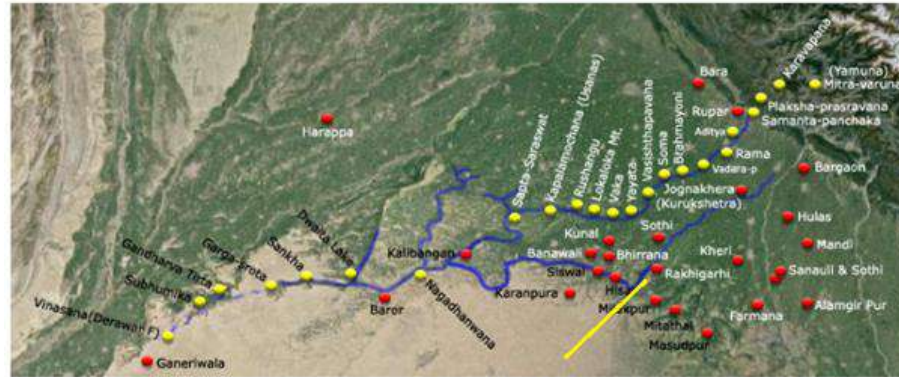


Archaeological Sites and Drainages along Saraswati Channel between Pehowa and Adi Badri in Haryana

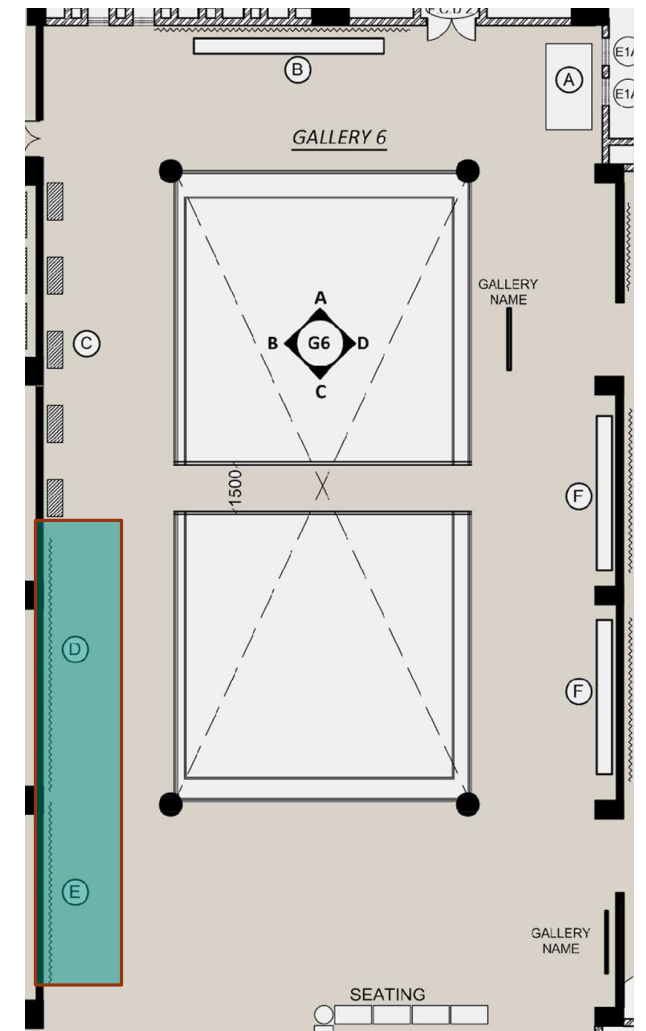


- A. Rakhigarhi (Hissar)
- B. Siswal (Hissar)
- C. Balu (Fayehbad)
- D. Banawali (Fayehbad)
- E. Bhirrana (Fayehbad)
- F. Farmana (Rohtak)
- G. Girawad (Rohtak)
- H. Mitathal (Bhiwani)

IMPORTANT ARCHAEOLOGICAL SITES OF HARYANA STATE



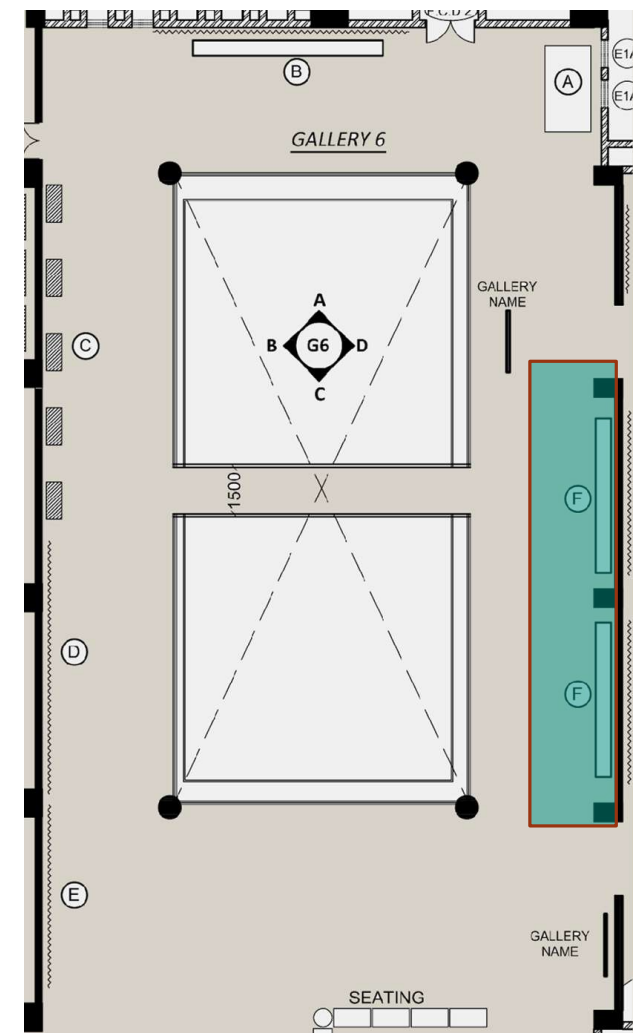
Rakhigarhi lies on the banks of the Vedic river Dhrishadvati



GALLERY 6 – D & E

Display Panels: Providing & Installing of Display Panel of Acrylic or similar transparent material of large sizes which is durable to accommodate Flatbed printing from behind for legibility with integral 18" Touch Screens as per approved design by Client.





GALLERY 6 – F

Display Unit 14 (2Nos.): Providing and installing of standalone display unit with of 19mm thick grey Corian cladding – internal boxing with mild steel frame structure encased with AR Glass (Museum Grade), with provision of Flatbed printing of captions on the inclined surface, complete with all light Fittings and Fixtures. As per approved design



Archaeologists use a variety of tools when working on an excavation.

TOOLS



Shovel
A digging tool used to move large quantities of dirt from an archaeological site during the initial phases of excavation.



Bucket
A container used to carry dirt from the area of excavation to the screen. It can be turned upside down and used as a seat during lunchtime!



Dental Pick
Archaeologists use this dentist's tool to remove dirt from around small fragile artifacts.

Screen
Tool used by archaeologists to recover small artifacts. Dirt is sifted through a mesh screen, allowing artifacts to be caught in the mesh while the dirt falls through.



Brush
A tool used by archaeologists to lightly sweep away loose dirt from artifacts and to clean up excavation areas.



Tape Measure
Archaeologists use this tool to keep precise measurements when mapping or recording artifact locations and excavation progress.



Tool Box
A box used by archaeologists to store the equipment they need to perform precise excavations. Tools found in a typical archaeological toolbox include dental picks, trowels, brushes, measuring tapes, line levels, storage bags, pens, and pencils.



Light detection and ranging
Light detection and ranging (LIDAR) are valuable tools because it helps archaeologist map and measures objects and structures that remain hidden. The instrument works by directing hundreds of thousands of pulses of lights toward the ground.



Surveying transit
One tool widely used by archaeologists use for digging includes surveying transit. The tool measures the vertical and horizontal angles. These professionals mount the surveying transit on a tripod stand.



Camera
Having a high-quality camera is essential for fulfilling all job-related duties. When removing artefacts, clicking pictures of the excavation site helps understand the site.



Record apparatus
An archaeologist uses a recording apparatus to record their discoveries. After completing the excavation process, these professionals make a detailed recording.

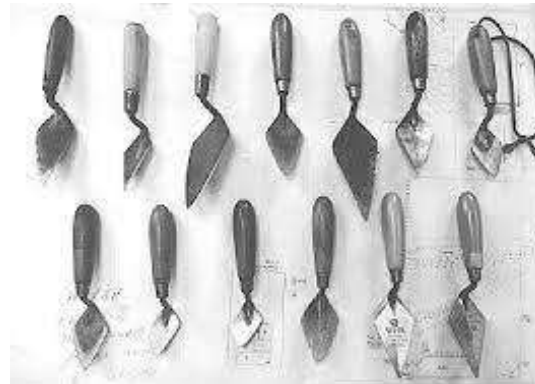
TECHNOLOGY

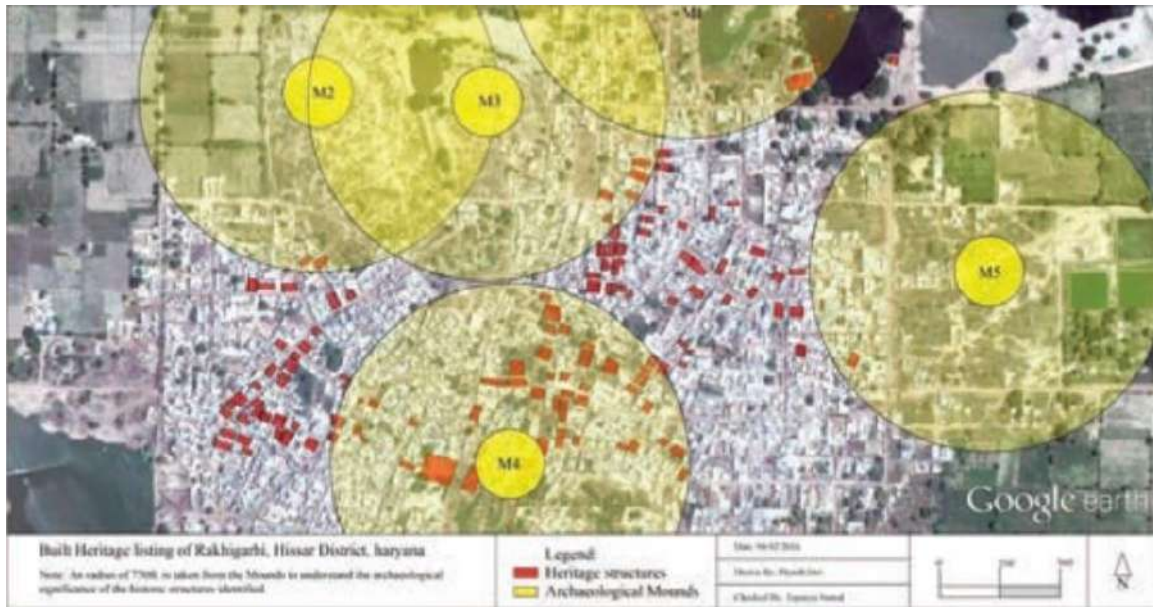
Shaker screens
Baker screens are 1/4- or 3/4-inch wire mesh screens that remove soil from the artefact. Soil, along with the artefact gets loaded on the shaker screen.

Strings and stakes
Before digging at a site, an archaeologist makes an area grid using strings and stakes. These professionals divide them into various squares and push stakes into the ground at an even interval.

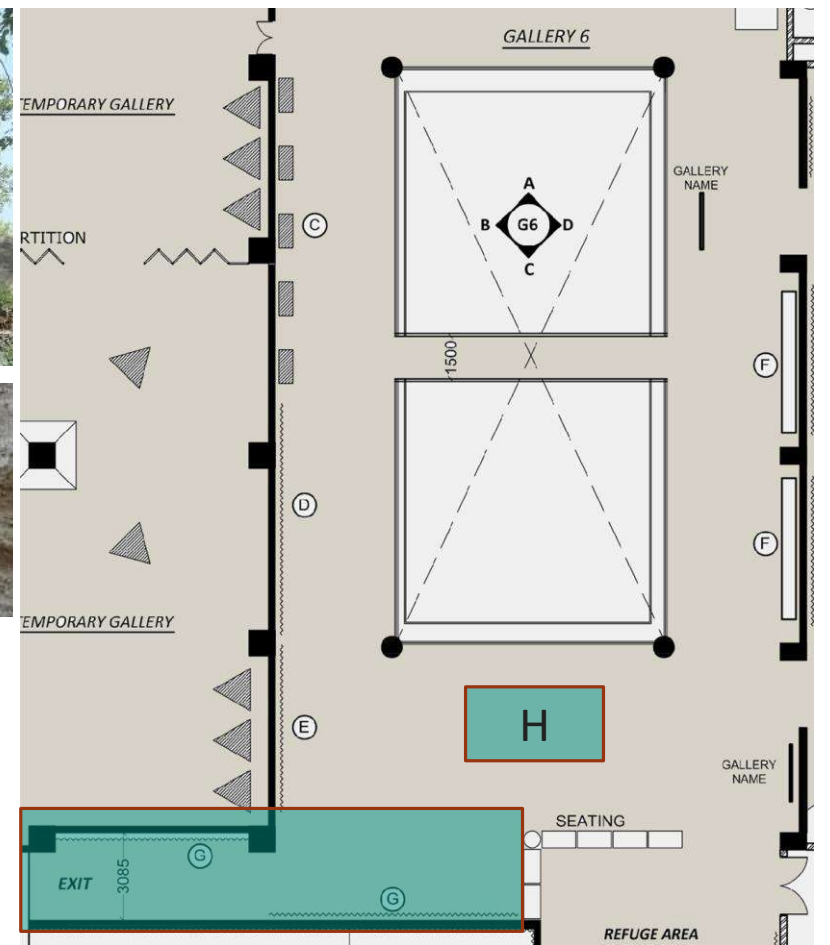


- Shallow Geophysics
- Radiometric Dating
- CT Scanners and 3D Modeling Software
- Ground Penetrating Radar
- Soil Geochemistry
- Portable X-Ray Fluorescence Spectroscopy
- LiDAR
- Forensic Technology





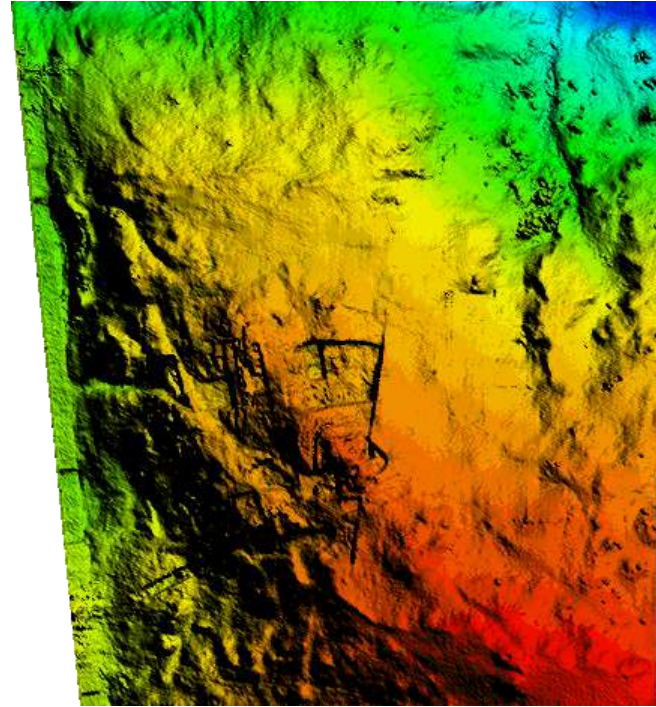
Connecting the
 Archaeological Site
 to Present Rakhigarhi
 Village



GALLERY 6 – G (CUSTODIANS OF Indus Saraswati CULTURE)

Display Panels: Providing & Installing of Display Panel of Acrylic or similar transparent material of large sizes which is durable to accommodate Flatbed printing from behind for as per approved design by ASI



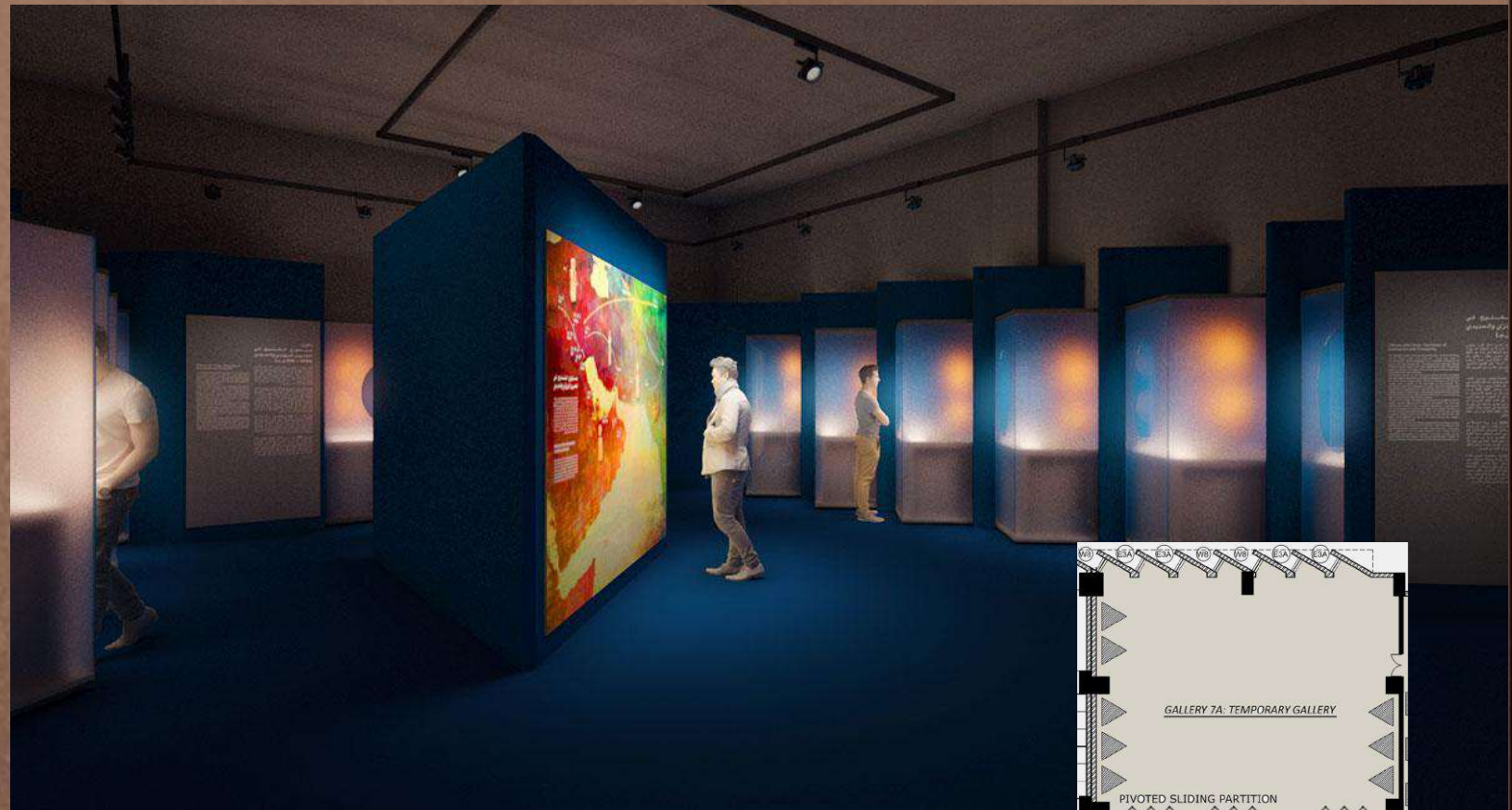


GALLERY 6 – H

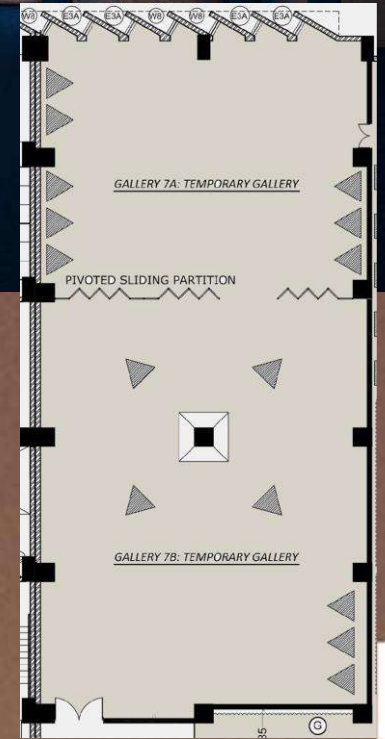
Model of stadium - Recent findings at Rakhigarhi

5.3.8 TEMPORARY GALLERY

Display Unit 15: Providing and installing of standalone display units with of 22mm thick Bison Board boxing/ Pedestal with 12mm Thick Acrylic on top, complete with all light Fittings and Fixtures. As per approved design



Reference images



5.3.9 ACTIVITY ZONE: List of Activities

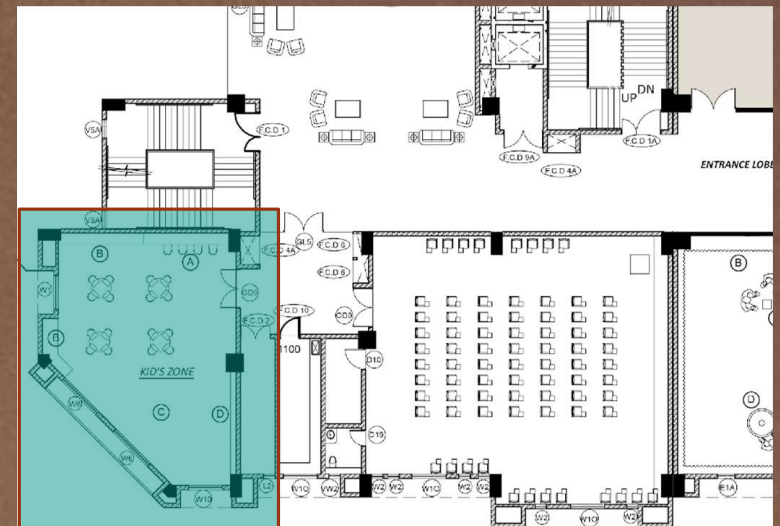
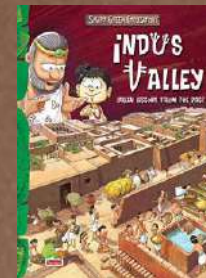
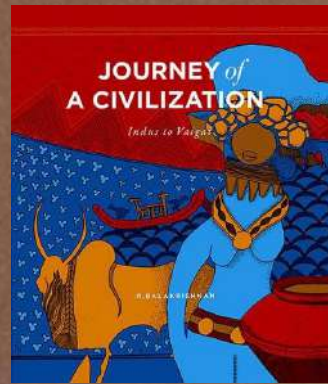
A: Computer Station

B: Age-appropriate Book Stands On
ISC

C: Indoor Activities Area (As Per
Museum Programme)

D: Interpretation Wall

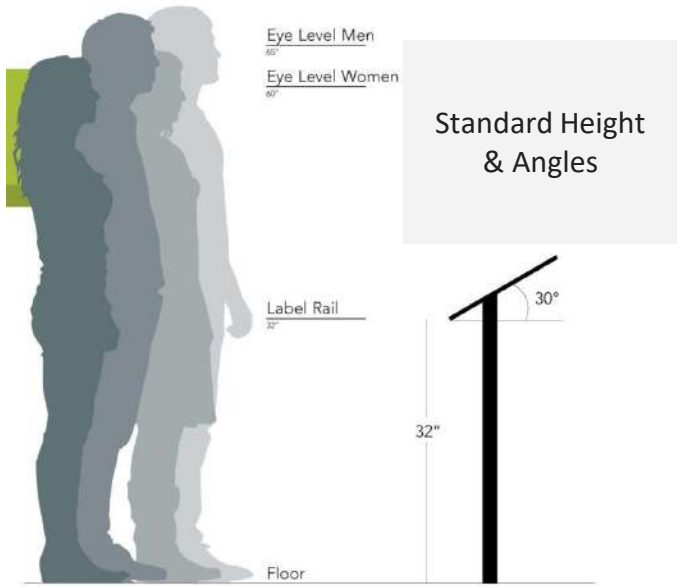
E: Puzzle Wall



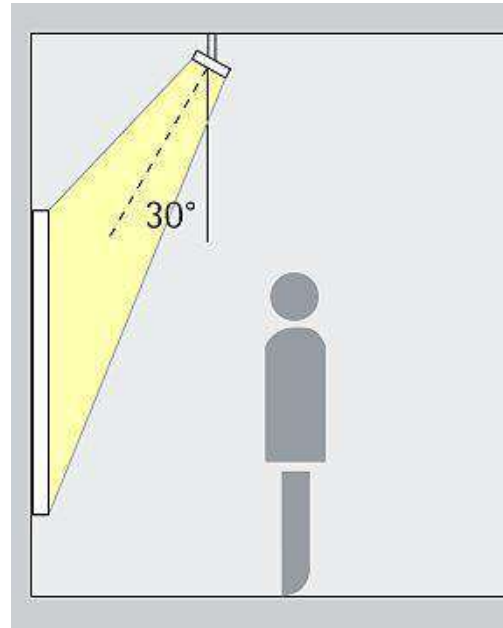
Section 6

TYPES OF DISPLAY & DISPLAY MATERIALS

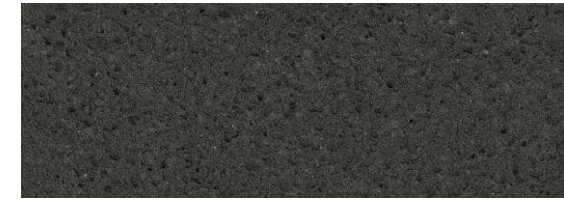
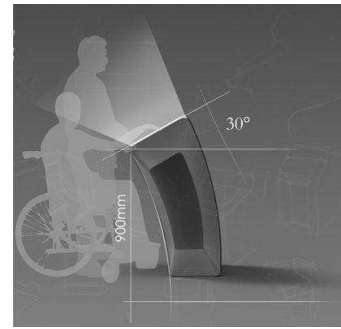
RAKSHIGARHI



Display Standards



Display Lighting Standard



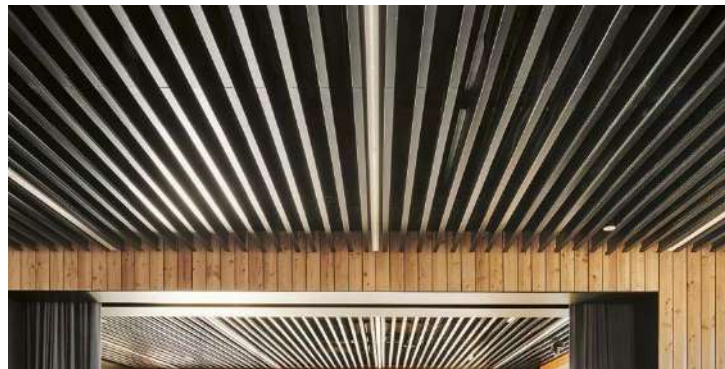
19mm Grey coloured Corian



Bison Board



Mud Texture



Open Metal baffle false ceiling



Chequered open grid false ceiling



Brickwork in Lime Mortar



AR Glass



Laquered Glass

DISPLAY STANDARDS

Concept | Material | Colour | Lighting

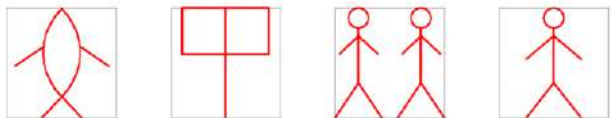


DISPLAY

Types of Display Units

Materials:

- 19mm Grey Corian
- MS Box Section Framing
- AR Glass (Museum Grade)
- Lights- Warm White
- 18" Touch Screen Display



Showing Patterns found in different pottery/ Indus Saraswati Scripts

Wall hung Objects supported with glass shelves/ Tie rods, nails, etc.

Caption Panel- Flatbed printing on Acrylic & 18" Touch screen display

Lighting below display unit

DISPLAY

Types of Display Units

Materials:

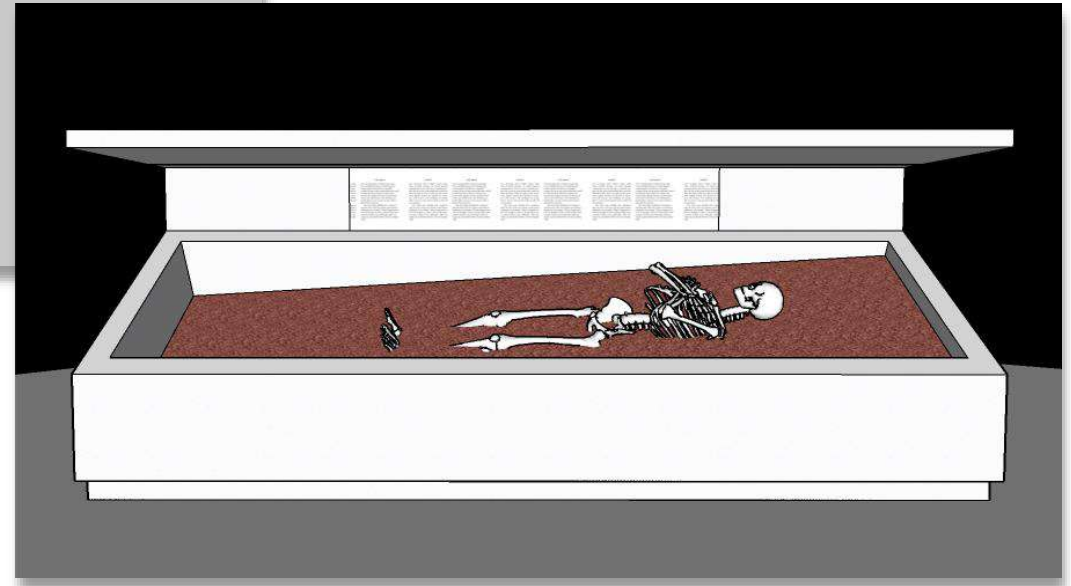
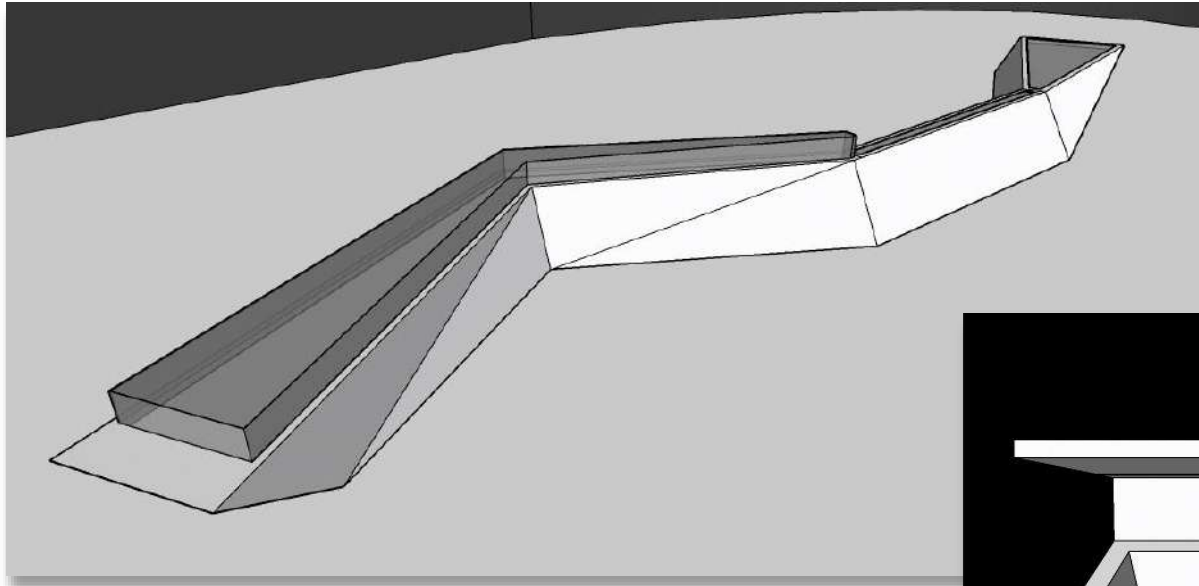
- Brickwork in Lime Mortar
- 19mm Grey Corian
- MS Box Section Framing
- AR Glass (Museum Grade)
- Lights- Warm White



*Panel to be painted with
Mud Texture*

Brickwork in Lime Mortar

*10-12mm Anti- Reflective
Glass (Museum Grade)*



DISPLAY

Corian | MS Framing | AR Glass





Single Object Display



Full Height Encased Display



DISPLAY PANELS



IMPORTANCE OF ANTIQUITIES DISPLAYED



Artifacts of Rakhigarhi have completely changed the **scenario for historians around the world**. Many artefacts including **pottery, toys, vessels**, etc and there have been found the specimens of bones of humans and animals at the site. There are **striking similarities** in the **lifestyle** and **socio-culture** behaviour of people of **Indus Saraswati Civilization** and that of **modern civilisation**.

The study has revealed that Haryana people are descendents of Harappan people.



3D Alphabets

Flatbed printing from
backside on Acrylic

DISPLAY PANELS



Section 7

ABBREVIATION AND BIBLIOGRAPHY

RAKSHIGARHI

ABBREVIATION

ISC

Indus Saraswati Civilisation

IVC

Indus Valley Civilisation

ACP

Aluminium composite panels

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