



Basic Details

Organisation Chain	Film and Television Institute of India Purchase Department - FTII		
Tender Reference Number	CAP-880		
Tender ID	2026_FTII_931477_1	Withdrawal Allowed	Yes
Tender Type	Open Tender	Form of contract	EPC Contract
Tender Category	Works	No. of Covers	2
General Technical Evaluation Allowed	No	ItemWise Technical Evaluation Allowed	No
Payment Mode	Offline	Is Multi Currency Allowed For BOQ	No
Is Multi Currency Allowed For Fee	No	Allow Two Stage Bidding	No

Payment Instruments

Offline	S.No	Instrument Type
	1	Demand Draft
	2	R-T-G-S
	3	FDR
	4	NEFT
	5	Bankers Cheque
	6	Bank Guarantee

Cover Details, No. Of Covers - 2

Cover No	Cover	Document Type	Description
1	Fee/PreQual/Technical	.pdf	COMPREHENSIVE DESIGN AND EXECUTION OF ARTISTIC SHOWCASE PROJECT - MUSEUM CUM HERITAGE WALK AT FTII
2	Finance	.xls	COMPREHENSIVE DESIGN AND EXECUTION OF ARTISTIC SHOWCASE PROJECT - MUSEUM CUM HERITAGE WALK AT FTII

Tender Fee Details, [Total Fee in ₹ * - 5,000]

Tender Fee in ₹	5,000		
Fee Payable To	Accounts Officer, FTII.	Fee Payable At	FTII Pune
Tender Fee Exemption Allowed	Yes		

EMD Fee Details

EMD Amount in ₹	10,00,000	EMD Exemption Allowed	Yes
EMD Fee Type	fixed	EMD Percentage	NA
EMD Payable To	Accounts Officer, FTII.	EMD Payable At	FTII Pune

Work / Item(s)

Title	CAP-880				
Work Description	ENGAGING AGENCY FOR COMPREHENSIVE DESIGN AND EXECUTION OF ARTISTIC SHOWCASE PROJECT - MUSEUM-CUM-HERITAGE WALK AT FTII PUNE				
Pre Qualification Details	Please refer Tender documents.				
Independent External Monitor/Remarks	NA				
Tender Value in ₹	4,91,50,273	Product Category	Miscellaneous Works	Sub category	COMPREHENSIVE DESIGN AND EXECUTION OF ARTISTIC SHO
Contract Type	Tender	Bid Validity(Days)	180	Period Of Work(Days)	180
Location	FTII, Pune.	Pincode	411004	Pre Bid Meeting Place	FTII, Pune. Pre Bid Meeting- Survey is Mandatory.

Pre Bid Meeting Address	FTII, Pune. Pre Bid Meeting and Site Survey is Mandatory, before Participation.	Pre Bid Meeting Date	05-Nov-2026 11:00 AM	Bid Opening Place	FTII, Pune.
Should Allow NDA Tender	No	Allow Preferential Bidder	No		
Tenderer Class	As per Tender Document				

Critical Dates

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Bid Submission Start Date	06-Nov-2026 09:00 AM	Bid Submission End Date	16-Nov-2026 03:00 PM

Tender Documents

NIT Document	S.No	Document Name	Description	Document Size (in KB)	
	1	Tendernotice_1.pdf	COMPREHENSIVE DESIGN AND EXECUTION OF ARTISTIC SHOWCASE PROJECT - MUSEUM CUM HERITAGE WALK AT FTII.	18060.50	
Work Item Documents	S.No	Document Type	Document Name	Description	Document Size (in KB)
	1	BOQ	BOQ_978837.xls	COMPREHENSIVE DESIGN AND EXECUTION OF ARTISTIC SHOWCASE PROJECT - MUSEUM-CUM-HERITAGE WALK AT FTII PUNE	322.00

Tender Inviting Authority

Name	Purchase Officer, FTII.
Address	FTII, Pune.

Engaging Agency for Comprehensive Design and Execution of Artistic Showcase Project- Museum cum Heritage Walk at FTII Pune



Living Heritage Walk, Museum and Cinematic Experience Campus



सत्यमेव जयते

सूचना एवं
प्रसारण मंत्रालय
MINISTRY OF
**INFORMATION AND
BROADCASTING**

Prepared as a detailed DPR narrative aligning scope of work, content curation requirements, experience design, operations, tender strategy and annexure-based technical documentation.

Document Item	Details
Project	Museum-cum-Heritage Walk at FTII Pune
Format	A4 Portrait DPR Document
Annexures	Route Map, Inventory List, CADs, Visual References and BOQ Excel to be attached separately
Status	Final DPR framework for committee review and technical completion

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1. Executive Summary

The proposed FTII Museum-cum-Heritage Walk is envisioned as a controlled, research-led and emotionally engaging visitor experience that interprets the historic campus as a living cinematic memory. The project is not intended to convert FTII into a conventional museum or entertainment theme park. It is intended to reveal the layered relationship between Prabhat legacy, FTII institutional history, cinema craft, student culture, archival material, heritage equipment, landscape memory and public education.

The route begins at the Post Office and moves through Old M.T., Sound Building, Existing Prabhat Museum, Studio-1 Walkway, Bunkers near old CRT, TV Building Passage, New Auditorium Building. This route creates a more grounded campus-scale journey than the earlier concept because it ties together institutional arrival, studio craft, sound, museum history, storage/preservation, natural landscape, student life and public conclusion.

The project must remain aligned with the official Scope of Work. Therefore, the DPR prioritizes content research, Prabhat and FTII legacy, heritage equipment display, campus walk, museum planning, architectural/spatial inputs, digital interpretation, legal compliance, costing, implementation strategy, operations planning, outreach and monitoring. The experience design is treated as a tool for interpretation, not as spectacle.

- Establish FTII as a living cinematic heritage campus rather than a static museum.
- Interpret Prabhat legacy and FTII institutional history through verified content, artefacts and oral histories.
- Create a controlled heritage walk that does not disturb academic and production activity.
- Use audio guides, QR layers, signage, digital archives and selective immersive media in a restrained manner.
- Treat heritage equipment and archive material through conservation-sensitive documentation and display.
- Develop as compact thematic interpretation rooms.
- Attach inventory, route map, CADs and BOQ separately as formal annexures to keep the main DPR readable.

1.1 Prabhat Film Company to FTII: A Brief History

The history of Indian cinema is incomplete without mentioning Prabhat Film Company and the Film and Television Institute of India (FTII). While Prabhat Film Company played a pioneering role in shaping Indian filmmaking through artistic vision, technical excellence, and a disciplined work culture, FTII carried forward this rich legacy by producing generations of accomplished artists, filmmakers, and technicians. The journey from Prabhat to FTII represents an important chapter in the evolution of Indian cinema.

Following the establishment of the Film Institute in 1959, the first year was devoted to providing formal training to individuals who were already working in the film industry. In 1960, the Institute admitted its first regular batch of students. Among them, Mr. Kuldeep Sood, a student of the Sound Department, went on to achieve special recognition. He later contributed to the sound recording of *Sholay*, one of the most celebrated films in Indian cinema.

With this, the Institute's formal academic journey truly began. During the 1970s and 1980s, the Institute produced several distinguished personalities who left a lasting impact on Indian cinema.

These included Naseeruddin Shah, Om Puri, Tom Alter, Navin Nischol, Dilip Dhawan, Danny Denzongpa, Rakesh Bedi, Jalal Agha, Mithun Chakraborty, Shakti Kapoor, Benjamin Gilani, Raza Murad, Asrani, Shatrughn Sinha, Paintel, Janu Baruah, Kumar Shahani, Mani Kaul, Barun Mukherjee, R. M. Rao, Naresh Bedi, Suresh Oberoi, David Dhawan, and many more. In recent years, acclaimed actors Jaydeep Ahlawat, Rajkumar Rao, Rasika Duggal, and Vijay Varma have also graduated from this institution.

FTII has also nurtured some of India's most respected filmmakers. Renowned directors such as Adoor Gopalakrishnan, Rajkumar Hirani, Sanjay Leela Bhansali, Subhash Ghai, Sriram Raghavan, and Umesh Kulkarni have emerged from its classrooms. There was a time when graduates and technicians trained at FTII exerted a significant influence on the Mumbai film industry. The Sound Department, in particular, has produced several distinguished professionals.

Along with Kuldeep Sood, notable names such as Bishwadeep Chatterjee, Pritam Chakraborty, and Academy Award winner Resul Pookutty have brought great recognition to the Institute. Resul Pookutty's achievements on the international stage significantly enhanced the reputation of Indian cinema worldwide.

Among the Institute's distinguished women alumni are Jaya Bhaduri, Shabana Azmi, Radha Saluja, Ranjeeta, Rita Bhaduri, Zareena Wahab, Aruna Raje Patil and Renu Saluja. Through their remarkable contributions to cinema, these artists have further enriched the legacy of the institution.

The Film Institute was established in 1960, and the Television Wing was introduced in 1971. The construction of the Television Building was completed in 1974. In the same year, the institution was renamed the Film and Television Institute of India (FTII). Today, FTII continues to train new generations of students through a combination of dedication, creativity, and modern technology.

From 1960 to 1974, the Institute functioned entirely as a government organisation. After 1974, it began operating as an autonomous body under the Ministry of Information and Broadcasting. In recent years, the Institute has also been granted the status of a Deemed University.

At present, FTII consists of two major divisions: the Film Wing and the Television Wing:

The Film Wing offers courses in Direction and Screenplay Writing, Cinematography, Sound Recording and Sound Design, Editing, Art Direction and Production Design, and Screen Acting. Most of these programmes are of three years' duration, while the Screen Acting course spans two years. These programmes provide students with comprehensive training in both the creative and technical aspects of filmmaking. The Television Wing offers one-year video-based programmes in related disciplines. In addition, it conducts short-term courses in video production and media training. These programmes generally range from eight days to one month in duration. Special training programmes are also designed for children to foster creativity and develop an early understanding of visual media.

Following the establishment of the Television Wing in 1974, employees from Doordarshan centres across the country received specialised training at the Institute. These training programmes typically lasted three months. In 2003, FTII introduced one-year video courses, which continue successfully to this day. Currently, the Institute offers 11 regular programmes and provides training using state-of-the-art equipment, modern software, and industry-standard technologies. By successfully blending tradition with innovation, FTII continues to nurture creative, skilled, and technically proficient professionals for the Indian film and audiovisual industries. FTII campus preserves numerous reminders of the golden era of Prabhat Film Company. These structures are not merely old buildings; they are living witnesses to the rich history of Indian cinema. Every corner of the campus reflects Prabhat's commitment to creativity, innovation, and excellence in filmmaking.

The Reverb Chamber :

Located behind the Sound Department of FTII is a historic Reverb Chamber, a remarkable example of early sound technology in Indian cinema. This chamber was built during the Prabhat Film Company era under the guidance of V. Shantaram, one of Prabhat's co-founders and one of the most influential filmmakers in Indian cinema. Before the advent of modern digital sound processing, such chambers were used to create natural reverberation and echo effects. The design of the chamber allowed sound waves to resonate within the enclosed space, producing a rich and realistic acoustic effect. The Reverb Chamber was used in Prabhat's film 'Chandrasena'. It helped create a powerful reverberation effect for the voice of Maruti in the film. Later, it was also used in Sant Dnyaneshwar for recording the chanting of shlokas in scenes depicting the transition from Saint Dnyaneshwar's childhood to later stages of his life. The chamber stands as a testament to Prabhat's technological innovation and its pursuit of excellence in sound recording.

The Rana Bungalow Area and Prabhat's Culture of Discipline:

Upon entering the campus through the main gate, one can see a small building on the right-hand side. During the Prabhat Film Company era, this building served as the Timekeeper's Office. At that time, all employees, officials, and even the owners of the company were required to punch their attendance cards before entering the premises. What made this practice remarkable was that the owners themselves followed the same rules as every other employee. This system reflected Prabhat's commitment to equality, discipline, accountability, and professionalism. It helped create a work environment in which every individual was expected to contribute responsibly toward the collective success of the organisation. The success of Prabhat Film Company was built not only on artistic achievement but also on a strong culture of discipline and efficient management. This work ethic became one of the defining characteristics of the organisation.

Studio No. 1:

A Living Legacy of Prabhat Among the many historic structures within the campus, Studio No. 1 occupies a place of special significance. It witnessed the production of several landmark films that shaped the course of Indian cinema. Adjacent to Studio No. 1 were the offices of Prabhat's senior officials. Near the entrance to the studio stood the personal office of Vishnupant Damle, followed by the office of S. Fattela. In later years, this space was occupied by a tailoring establishment known as "Bakkas Tailor." The area that now houses FTII's Production Department was once Prabhat's Stationery Department. Beyond it was the Camera Store, where cameras were securely kept after filming assignments. On the first floor of the same building was the office of V. Shantaram. Nearby were the workspaces of Prabhat's lyricist Shantaram Athavale and assistant director Narayan Kale. Further along was the Accounts Department of Prabhat Film Company.

Features of Studio No. 1:

Studio No. 1 measured approximately 200 feet in length, 150 feet in width, and 65 feet in height. During its time, it was regarded as one of the largest and most advanced film studios in India. One of the most remarkable aspects of this studio is that much of its original structure has been preserved. As a result, it continues to serve as an important architectural and cinematic heritage site. Many of Prabhat's most celebrated films were shot here, including *Amrit Manthan*, *Amar Jyoti*, *Sant Tukaram*, *Sant Dnyaneshwar*, *Padosi* (Marathi: *Shejari*), and *Ramshastri*. These films hold a distinguished place in the history of Indian cinema and contributed significantly to the studio's legacy. Prabhat's Laboratory and Armoury Behind Studio No. 1 stood Prabhat's Laboratory, where film negatives were developed and prints were produced. This facility played a crucial role in the filmmaking process and reflected Prabhat's self-sufficient production system.

On the first floor of the same building, where the Prabhat Museum is located today, there once existed Prabhat's Armoury. Various weapons and props required for film productions were carefully stored and maintained there. Beyond the Armoury were the Drapery Department and Makeup Rooms. Today, these spaces are used for classes conducted by FTII's Art Direction Department. Behind these sections was Prabhat's Editing Department, where the company's films were edited and assembled. This department was personally supervised by V. Shantaram, demonstrating his close involvement in every stage of film production. These buildings and departments collectively illustrate the remarkable organisation, technical sophistication, and artistic vision that characterised Prabhat Film Company. Even today, they stand as enduring symbols of a glorious chapter in the history of Indian cinema.

The Sound Department, Rehearsal Hall, Old M.T. , Camera stores and Shantaram Pond:

The FTII campus is not merely an educational institution; it is a living repository of Indian cinema's rich heritage. Many of its buildings and open spaces continue to preserve the memories of Prabhat Film Company's glorious past. Among these, the Sound Department, the Rehearsal Hall, and Shantaram Pond occupy a special place in the history of Indian film making.

The Sound Department, located opposite Studio No. 1, has today been recognised as a Heritage Structure. During the Prabhat Film Company era, this building served as an important centre for sound recording, music production, and artistic preparation. The first room on the ground floor belonged to Keshavrao Bhole, the renowned music director associated with Prabhat Film Company. He played a significant role in shaping the musical identity of several landmark films produced by the studio. Adjacent to his room was the Rehearsal Hall (Talim Hall). Much like rehearsals conducted for theatrical productions, actors, directors, and technicians gathered here to prepare scenes, practise dialogues, refine performances, and coordinate various aspects of production before filming began. The natural performances and convincing character portrayals seen in many Prabhat films were, to a great extent, the result of the rigorous preparation that took place in this hall. It served as a creative space where ideas were discussed, performances were polished, and cinematic visions took shape.

The Sound Studio- Where Sound Met Cinema:

On the first floor of the building was the Sound Studio, where songs and soundtracks for Prabhat's films were recorded. At a time when sound-recording technology was still developing, Prabhat placed extraordinary emphasis on audio quality. This commitment enabled the studio to achieve technical standards that were considered advanced for its era. In the evenings, the Sound Studio would be transformed into a temporary screening theatre. Trial screenings of Prabhat's films were conducted here before their public release. Artists, technicians, directors, and producers would gather to watch the completed film and evaluate its overall impact. Seating arrangements followed the traditional Indian

floor-seating style. These screenings provided an opportunity to discuss the film's strengths and identify areas requiring improvement before its final release. This practice reflected Prabhat's dedication to quality control and its continuous pursuit of artistic excellence.

Shantaram Pond (Amrit Manthan Pond):

In the upper section of the Prabhat campus lay a vast wooded area. Within this landscape is a historically significant location known today as Shantaram Pond. Originally, this site was called Amrit Manthan Pond, named after one of Prabhat's most celebrated productions. Over the years, it became an important outdoor shooting location for several landmark films. Among the films shot here were Amrit Manthan, Sant Tukaram, Sant Dnyaneshwar, and the renowned Marathi film Sangte Aika. The natural surroundings, expansive open spaces, and picturesque environment made it an ideal location for cinematic storytelling. Even today, a walk through this area evokes memories of the pioneering spirit and creative energy that defined the Prabhat era.

From Prabhat to FTII - A Continuing Legacy:

The journey from Prabhat Film Company to the Film and Television Institute of India represents far more than the evolution of a physical campus. It symbolizes the continuity of artistic vision, technical innovation, and excellence in film education. Prabhat Film Company established enduring standards of discipline, creativity, technical quality, and social consciousness in Indian filmmaking. Building upon this foundation, FTII has produced generations of actors, directors, cinematographers, editors, sound designers, writers, production designers and technicians who have contributed significantly to Indian and international cinema. The values that shaped Prabhat's identity professionalism, dedication, and a commitment to excellence continue to be reflected in the philosophy and functioning of FTII. By successfully blending tradition with modern technology, the Institute remains one of India's foremost centres for film and television education. Equipped with advanced facilities, contemporary software, experienced faculty, and an unparalleled historical legacy, FTII continues to nurture creative and technically skilled professionals for the audiovisual industry. The seed planted by the visionary founders of Prabhat Film Company has grown into a thriving institution that continues to inspire generations of filmmakers. The story of Prabhat and FTII is therefore not merely the history of two institutions; it is an important chapter in the cultural and cinematic heritage of India. Today, the FTII campus stands as a bridge between a glorious past and a promising future preserving the legacy of Indian cinema while inspiring new voices, new ideas, and new generations of storytellers.

1.2 Approach

This is structured around four linked layers: content, space, technology and operations. Content gives meaning to the journey. Space gives the content a physical route. Technology supports interpretation without overpowering the campus. Operations ensure that the experience can run safely, quietly and sustainably within a working academic institution.

Layer	DPR Focus	Expected Output
Content	Research, archives, oral history, Prabhat and FTII narratives	Verified storyline, scripts, labels, audio-guide content and digital archive entries
Space	Route, rooms, passages, museum, bunkers	Visitor journey, spatial interventions, CAD-based planning and zone-wise experience design
Technology	Audio guide, CMS, QR, kiosks, projection, archive screens and backup	Controlled, maintainable and multilingual interpretation systems
Operations	Batch control, staffing, SOPs, maintenance, safety and feedback	Daily running model, O&M plan and visitor management framework

2. Vision, Objectives and Target Audiences

The vision is to transform the identified FTII route into a Living Heritage Walk and Cinematic Experience Campus that preserves the institution's legacy while allowing selected public access to its stories, tools, spaces and memories. The proposed experience must remain quiet, intellectual, cinematic and respectful of academic activity.

2.1 Target Audiences

Audience	Expectation
Students	Inspiration, craft learning, cinema process
Researchers	Archive access, historic clarity, verified references
Tourists	Meaningful guided experience, clear route, emotional journey
Alumni	Respectful memory, nostalgia, institutional dignity
Cinema Enthusiasts	Cinematic insight, equipment, films, personalities
Public Officials / Delegates	Institutional positioning and national visibility

2.2 Expected Outcomes

The expected outcomes should be framed in educational, institutional and public-value terms rather than only in terms of footfall. The project should increase meaningful engagement with FTII's heritage, strengthen institutional visibility, create a curated public interface, preserve fragile memory, document oral history and support long-term archive interpretation.

- Improved national and international visibility of FTII as a cinematic heritage institution.
- Structured public access without academic disruption.
- Digitised and interpreted equipment and archive records.
- Improved visitor understanding of cinema craft and FTII culture.
- A repeatable guided-tour model with controlled batches.
- A long-term foundation for festivals, workshops, screenings and educational programming.

3. Route and Visitor Journey

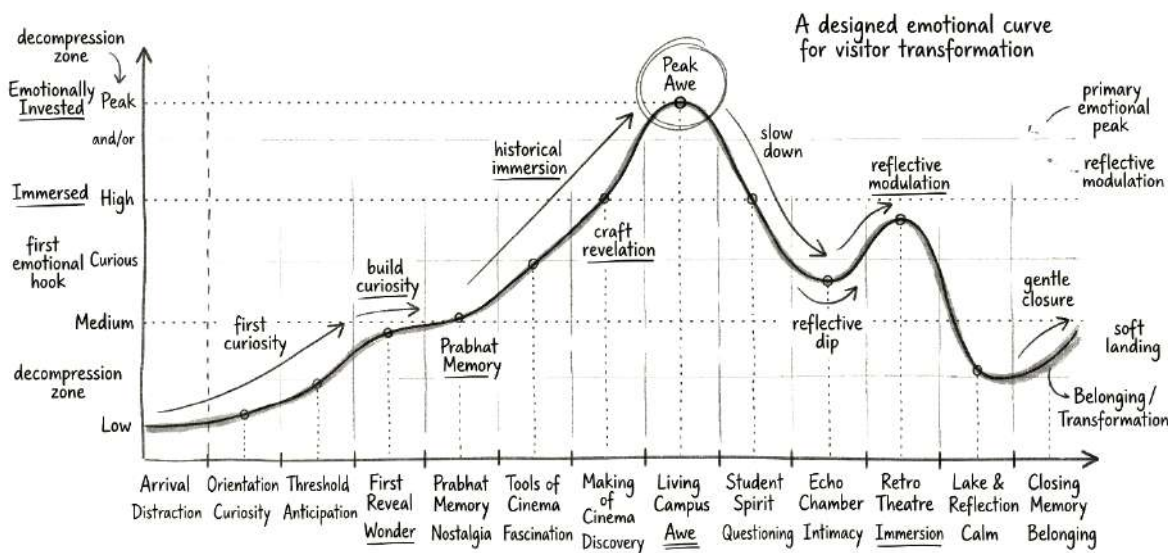
The route begins with institutional orientation and gradually moves through heritage, sound, archive, studio craft, room-based interpretation, preservation memory, and public conclusion. The route is designed as a living campus walk, not only a set of isolated exhibits.

Stop	Location	Core Experience Role
1	SOUND BUILDING	Sound heritage, recording memory, listening culture, voice, silence, sync, dubbing, Foley and oral-history interpretation.
2	PRABHAT MUSEUM	Reinterpretation of existing Prabhat / FTII artefacts and archive material through object storytelling and conservation-safe displays.
3	WALKWAY INSIDE STUDIO-1	Controlled passage through a working studio environment, showing cinema as a built and practiced craft without disturbing academic activity.

Stop	Location	Core Experience Role
4	STUDIO-1 FIRST FLOOR ROOMS	Cluster of compact thematic rooms for FTII's old equipment display; selected rooms may be interconnected through after structural and heritage review; one room proposed as an ideation diorama.
5	BUNKERS NEAR OLD CRT	Vaults of Cinema Memory: film storage, reels, cans, preservation anxiety, archive care and material memory of cinema.
6	SHANTARAM POND	Reflection zone connecting water, cinema, memory, stillness, cinematic observation and campus landscape.
7	NABH ABHEEPSA AREA	Aspiration and memory node, linking student imagination, alumni voices, reflection and future-oriented interpretation.

4. Emotional Curve of the Route

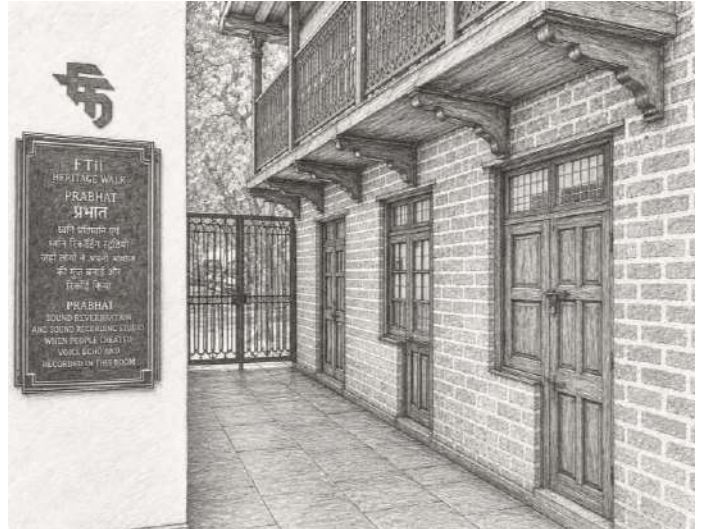
The visitor journey should move from orientation to cinematic memory, then into craft, archive, living studio, hidden preservation spaces, landscape reflection and public closure. This creates a gradual emotional rhythm: arrival, curiosity, discovery, immersion, intimacy, reflection and belonging.



4.1 Route Operations Logic

- Suggested batch size: 20-25 visitors, subject to final safety and route-width validation.
- Preferred format: prior booking with time slots and limited walk-in provision if approved.
- Primary narration: to avoid loud guide commentary.
- Movement style: slow, disciplined and guided, with no independent wandering.
- Academic disturbance control: no access into active classrooms, production zones or restricted student areas unless specifically approved.
- Weather plan: indoor priority route for monsoon or heat-sensitive periods, with landscape zones handled as optional/shortened stops when required.
- Accessibility: alternate route notes and assistance protocols to be developed after CAD validation.

- This chapter defines the purpose, visitor experience, content themes, technical requirements and operational cautions for each stop in the route. Detailed drawings, inventory allocations, route diagrams and BOQ line items should be attached separately as annexures.
- **5.1 Stop 1: SOUND BUILDING / ECHO CHAMBER / RECORDING ROOMS**



Route Role: Sound heritage, recording memory, listening culture, voice, silence, sync, dubbing, Foley, acoustic experimentation, echo/reverb interpretation and recording-room based interactive learning.

Visitor Experience Intent

- Listening pods or headphone-based sound comparisons.
- Before/after sound layering demonstration.
- Oral-history audio capsules from faculty, alumni and technicians.
- Interpretive display of microphones, recorders or sound equipment where available.
- Quiet demonstration zones without disturbing ongoing academic work.

Content and Interpretation Themes

- Sound as memory and emotion.
- Foley, ambience, dialogue, dubbing and sync.
- The unseen labour of sound professionals.
- Oral histories and voices of FTII.

5.1.1 Technical and Operational Requirements - SOUND BUILDING

Aspect	Requirement / DPR Position
Spatial Scope	Selected sound-related display pockets and silent listening stations.
Technology	Headphone-based listening, directional audio, small interactive sound layers, QR content.
Conservation	Original equipment to be displayed only after condition assessment.
Accessibility	Audio content with text transcript / subtitle layer for hearing-impaired visitors.
Content Deliverables	Sound scripts, oral-history clips, demo audio files and label copy.

Design Cautions

- Avoid over-branding and glossy theme-park treatment.
- Keep interventions reversible where possible and subject to FTII approval.
- Use subtle lighting, signage and audio so that the active academic character is respected.
- No loud audio in active academic zones.
- Avoid creating a noisy science-centre style demo.

5.1A Echo Chamber and Recording Rooms – Sound Experimentation Cluster

The Echo Chamber and the rooms beside it shall be treated as an extension of the Sound Building experience. This cluster shall interpret the evolution of cinematic sound from natural reverberation and echo effects to dubbing, Foley, editing, recording-room practice and contemporary sound design.

The Echo Chamber shall be presented as a rare acoustic heritage space. Works may include controlled internal/external painting, acoustic-sensitive door and sound panelling, visitor-safe approach treatment, low-glare lighting, surrounding flooring improvement and pause seating. The treatment shall avoid damaging heritage surfaces and shall retain the chamber's raw acoustic character.

The recording rooms beside the Echo Chamber shall be developed as compact interactive interpretation spaces. These rooms may include graphic panelling, floor carpeting, false ceiling, headphone-based listening points, touchscreen kiosks, short explanatory videos, air-conditioning, façade treatment and approach lighting. The content shall explain recording, dubbing, Foley, editing, sound layering and the role of sound professionals in cinema. Visitor Experience Intent:

- Visitors understand sound as a crafted cinematic language.
- Echo/reverb is explained through space, not only through text.
- Recording-room processes are made accessible through audio, graphics and short films.
- Headphone-based interpretation prevents sound spillover.
- The experience remains quiet, controlled and academically respectful.

Content Themes:

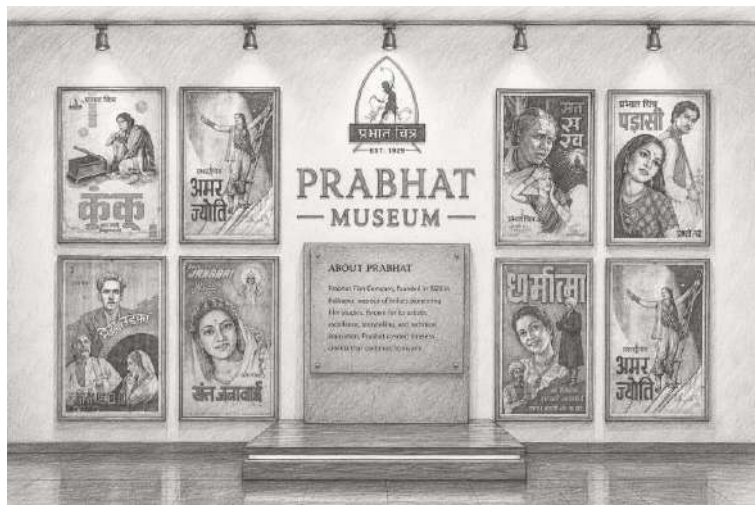
- Natural echo and reverb in early cinema.
- Voice, silence, dubbing and sync.
- Foley and sound effects creation.
- Sound editing, mixing and emotional storytelling.
- FTII's contribution to sound education and practice.

Design Cautions:

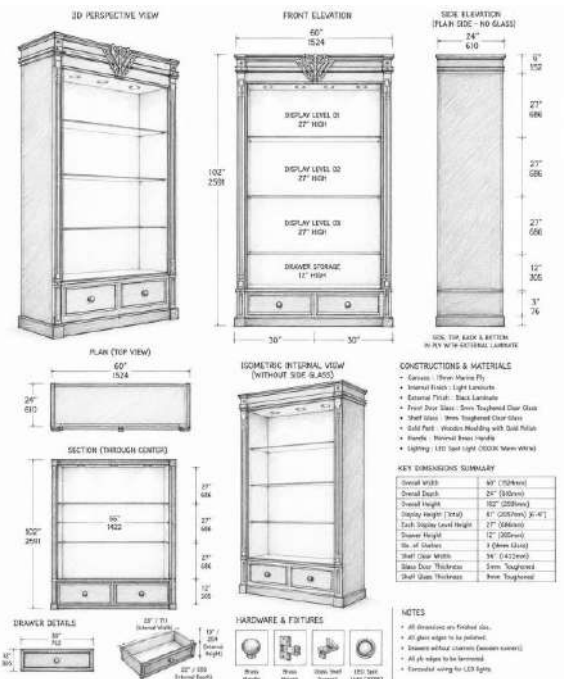
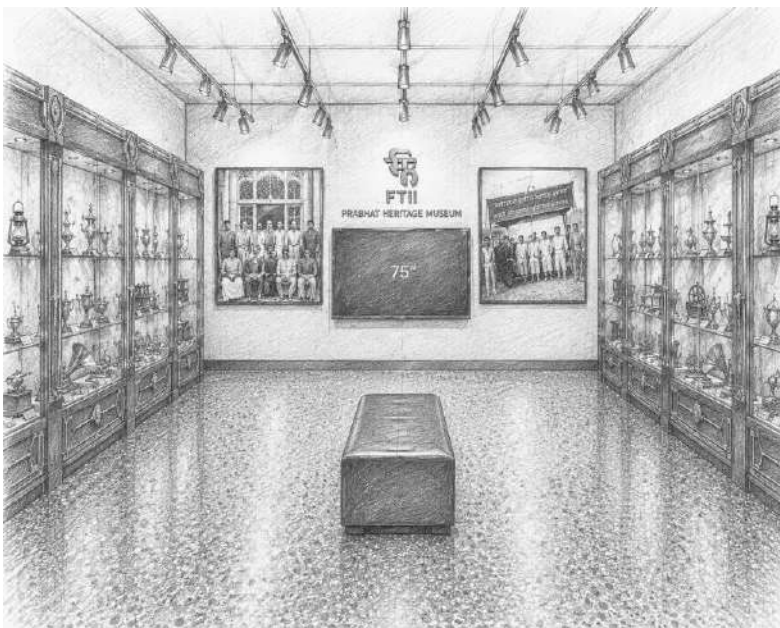
- Do not create loud public demonstrations.
- Do not damage existing heritage/acoustic surfaces.
- Keep visitor group size controlled.
- Use headphones and low-volume playback.
- Final acoustic and civil intervention shall be approved after site measurement.

5.2 Stop 2: PRABHAT MUSEUM

Route Role: Reinterpretation of existing Prabhat / FTII artefacts and archive material through object storytelling and conservation-safe displays.



The Existing Museum should be reinterpreted rather than replaced. The present artefacts and archival references should be reorganized into a clearer storyline connecting Prabhat legacy, FTII history, personalities, craft, social



impact and transition into the institute.

Visitor Experience Intent

- Curated object storytelling instead of passive artefact placement.
- Improved labels with technical and historical context.
- Small digital archive screen for deeper stories.
- Cinematic lighting and conservation-safe display.
- Prabhat-to-FTII timeline and key personalities.

Content and Interpretation Themes

- Birth and significance of Prabhat legacy.
- Transition from studio system to national film education.
- Key films, people, tools, letters, posters, photographs and equipment.
- FTII's role in Indian and world cinema.

5.2.1 Technical and Operational Requirements - PRABHAT MUSEUM

Aspect	Requirement / DPR Position
Spatial Scope	Existing museum rooms, display walls, showcases and digital archive point.
Technology	QR stories, touch-free archive screen, small projection layer if feasible.
Conservation	Showcase, low-light, facsimile copies for fragile documents.
Content Deliverables	Object labels, storyline, timeline panels, archive metadata and rights matrix.
Dependencies	Inventory list and rights clearance from FTII/concerned holders.



5.2.2 Prabhat Museum Technical Display Infrastructure

The Prabhat Museum shall be strengthened through a conservation-sensitive display infrastructure layer. This shall include conventional museum showcases, smart showcases, controlled artefact lighting, selected digital displays, kiosk-based interpretation, content integration and environmental comfort measures.

The technical layer shall support the storytelling already proposed in the DPR. It shall not replace the existing museum character. Smart showcases and digital displays shall be used only where they improve visitor understanding of artefacts, archival objects, paintings, photographs, film equipment or Prabhat-to-FTII stories.

Scope intent:

- Provide safe and dust-protected display for artefacts and archival objects.
- Improve visibility through museum-grade lighting.
- Support short multilingual artefact interpretation.
- Integrate selected media content into smart showcases, kiosks or CMS.
- Provide controlled environmental comfort through approved air-conditioning.
- Support conservation review for wall paintings and fragile objects.

Display Principles:

- Fragile originals shall be displayed only after conservation review.
- Replicas or digital facsimiles may be used where originals are vulnerable.
- All content shall be fact-checked and rights-cleared.
- Lighting shall remain low-glare and artefact-sensitive.
- Digital systems shall remain maintainable and update-ready.

Design Cautions

- Avoid over-branding and glossy theme-park treatment.
- Keep interventions reversible where possible and subject to FTII approval.
- Use subtle lighting, signage and audio so that the active academic character is respected.
- Do not discard existing museum character.
- Do not display fragile originals without conservation review.

5.3 Stop 3: WALKWAY INSIDE STUDIO-1

Route Role: Controlled passage through a working studio environment, showing cinema as a built and practiced craft without disturbing academic activity.

The passage inside Studio-1 should become a controlled transitional experience between the museum and the making of cinema. The visitor should feel that they are entering the living workshop of cinema, while the academic/studio function remains protected.

Visitor Experience Intent

- Silent passage with headphone narration.
- Studio process markers on walls or freestanding panels.
- Viewing points only where approved.
- Route discipline with no crowding or lingering in restricted points.
- Interpretation of studio floor, set-making, blocking and production discipline.

Content and Interpretation Themes

- Cinema as a collaborative built environment.
- Studio etiquette and working process.
- The difference between screen illusion and studio reality.
- Respectful observation of living academic practice.

5.3.1 Technical and Operational Requirements - WALKWAY INSIDE STUDIO-1

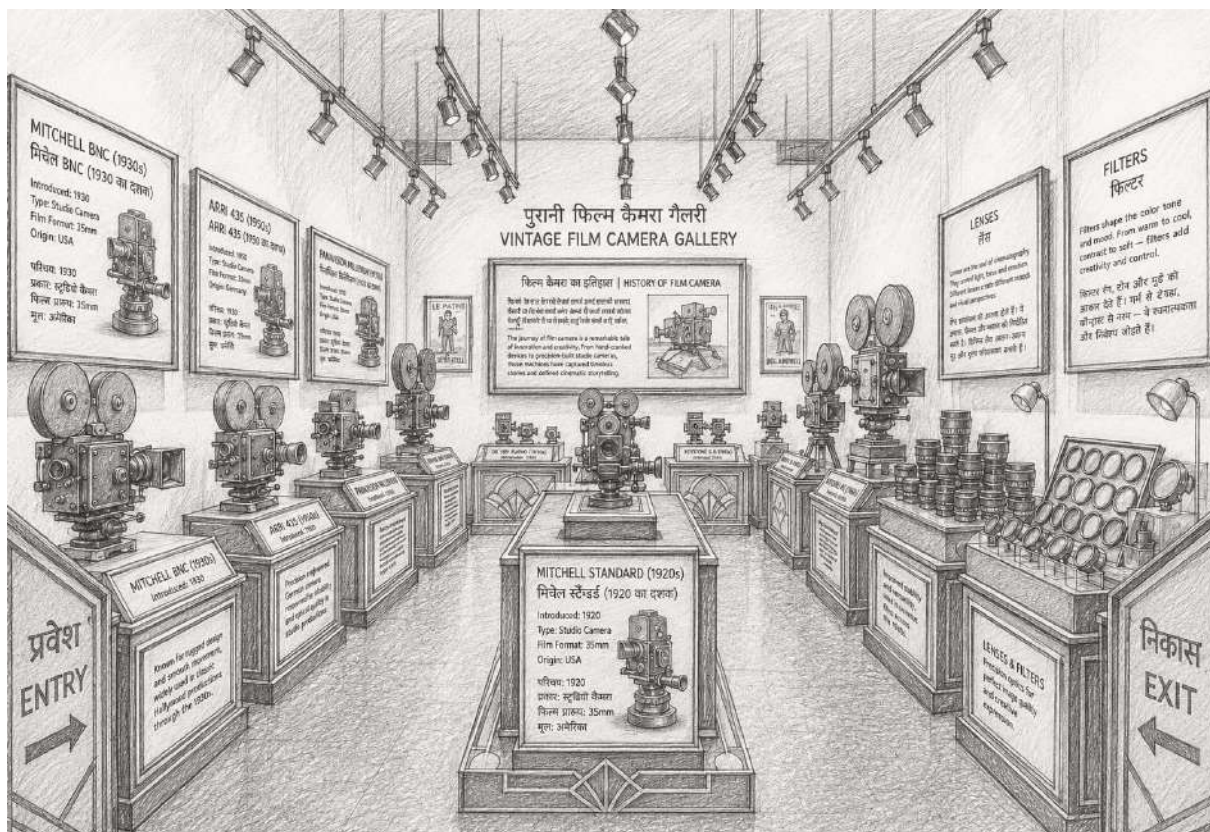
Aspect	Requirement / DPR Position
Spatial Scope	Passage route, wall panels, route markers and safety demarcation.
Technology	Audio-guide trigger, QR stories, minimal projection only if feasible.
Safety	Clear walking width, no obstruction, fire route review.
Operations	Strict guide control and no independent visitor movement.
Content Deliverables	Studio passage script, safety signage, route markers and do-not-enter graphics.

Design Cautions

- Avoid over-branding and glossy theme-park treatment.

- Keep interventions reversible where possible and subject to FTII approval.
- Use subtle lighting, signage and audio so that the active academic character is respected.
- Do not allow visitor interference in active studio operations.
- Avoid heavy installations that reduce passage width.

5.4 Stop 4: STUDIO-1 FIRST FLOOR ROOMS



Route Role: Cluster of compact thematic rooms; selected rooms may be interconnected through arched openings after structural and heritage review; one room proposed as a students' ideation diorama.

The first-floor Studio-1 rooms are one of the most important new opportunities in the route. These rooms should become a compact cinematic learning cluster. Selected rooms may be connected through arched openings to create

continuity, subject to structural audit, fire-safety review and FTII approval. One room should be developed as a diorama showing students or cinematic role archetypes sitting together, discussing and ideating a film.



Visitor Experience Intent

- Room-to-room discovery sequence instead of isolated displays.
- Possible arched openings to create visual continuity and poetic thresholds.
- Diorama of students in ideation: director, writer, cinematographer, actor, editor, sound designer and production designer.
- Small immersive rooms on frame, light, sound, edit, performance, production design and student experimentation.
- Audio-guide narration and subtle room soundscapes.

Content and Interpretation Themes

- How cinema begins as discussion and imagination.
- Collaboration between different roles in filmmaking.
- Film grammar through compact room modules.
- FTII as a place of thinking, disagreement, craft and ideation.
- Respect for legends without unapproved likeness or rights issues.

5.5 Studio 1 Accessibility



Ensuring inclusivity and accessibility is paramount. To this end, 1 passenger elevator will be installed within the Studio 1 building to facilitate seamless access for differently-abled visitors and staff.

5.6.1 Technical and Operational Requirements - STUDIO-1 FIRST FLOOR ROOMS

Aspect	Requirement / DPR Position
Spatial Scope	Selected room cluster on first floor of Studio-1; proposed arched links to be finalised after CAD and structure review.
Technology	Room audio, small projection, archive screen, QR deep dive and controlled lighting.
Civil Input	Arched openings only after non-load-bearing verification, structural engineer approval and heritage review.
Diorama Input	Life-size or near-life-size staged figures / silhouettes / sculptural tableau with table, scripts, lights and cinematic props.
Content Deliverables	Room-wise scripts, diorama scene brief, role descriptions, label copy and rights-safe character strategy.

Design Cautions

- Avoid over-branding and glossy theme-park treatment.
- Keep interventions reversible where possible and subject to FTII approval.
- Use subtle lighting, signage and audio so that the active academic character is respected.
- No opening to be cut without structural approval.
- Do not use real person likenesses without written permission.
- Do not create a wax-museum style spectacle; keep it cinematic and educational.

5.5 Stop 5: BUNKERS NEAR OLD CRT



Route Role: Vaults of Cinema Memory: film storage, reels, cans, preservation anxiety, archive care and material memory of cinema.

The bunkers near old CRT should be treated as a rare heritage opportunity. They can become the Vaults of Cinema Memory, explaining how cinema existed physically in film cans, reels, storage spaces, preservation anxiety, temperature, decay and archival discipline.

Visitor Experience Intent

- Low-light bunker interpretation with controlled entry or external viewing.
- Film can, reel and preservation storytelling.
- Archive anxiety: what happens when film decays or is not preserved.
- Audio narration with minimal physical intervention.
- Possible replica/facsimile displays rather than fragile originals.

Content and Interpretation Themes

- Film as a physical material.
- Storage, decay, restoration and preservation.
- Why archives matter.
- From analogue reels to digital preservation.

5.5.1 Technical and Operational Requirements - BUNKERS NEAR OLD CRT

Aspect	Requirement / DPR Position
Spatial Scope	Bunker exterior/interior subject to safety; low-impact interpretation.
Technology	Low-light, audio, QR, humidity-safe displays, no heat-heavy equipment.
Safety	Structural condition, ventilation, trip hazards, visitor capacity and emergency access to be reviewed.
Conservation	Original film material only if safe; otherwise replicas and digital interpretation.
Content Deliverables	Preservation story script, bunker signage and archive-care labels.

Design Cautions

- Avoid over-branding and glossy theme-park treatment.
- Keep interventions reversible where possible and subject to FTII approval.
- Use subtle lighting, signage and audio so that the active academic character is respected.
- Do not overcrowd bunker spaces.
- Avoid heat, moisture or electrical risk near archival material.

5.5.2 Bunker External Interpretation and Safety Works

The Bunkers near Old CRT shall be supported by a low-impact external interpretation and visitor safety layer. The bunker experience shall remain mysterious, restrained and conservation-sensitive, while providing enough information for visitors to understand the importance of film storage and preservation.

The external works may include outdoor information signage, wayfinding signage, low-level lighting, visitor-safe flooring or approach treatment and route markers. These interventions shall not overcrowd the bunker area or create heat, moisture or electrical risk near any sensitive archive material.

Design intent:

- Help visitors locate and understand the bunker area.
- Explain film storage, decay, reels, cans and preservation anxiety.
- Keep the bunker character raw, quiet and emotionally powerful.
- Ensure visitor movement remains safe, guided and controlled.

6.0 Stop 6: SHANTARAM POND



Route Role: Reflection zone connecting water, cinema, memory, stillness, observation and campus landscape.

Shantaram Pond should become the primary reflection pause in the route. The pond should be interpreted through stillness, reflection, water, time, memory and the cinematic act of looking. It should be calm, not over-programmed.

Visitor Experience Intent

- Safe viewing edge or controlled pause point.
- Short headphone narration on reflection and cinema.
- Seating/rest point if approved.
- Subtle landscape lighting only if a night route is planned.
- No commercial decoration.

Content and Interpretation Themes

- Water as reflection and cinematic metaphor.
- Observation and patience in filmmaking.
- Campus memory and calm after studio immersion.
- Link to Shantaram name and memory only after historical confirmation.

6.1 Technical and Operational Requirements - SHANTARAM POND

Aspect	Requirement / DPR Position
Spatial Scope	Viewing point, safety rail/edge if required, seating and route marker.
Technology	Audio-guide trigger and optional low-level lighting.

Aspect	Requirement / DPR Position
Safety	Water-edge safety, visitor holding capacity, slip resistance and monsoon conditions.
Landscape	Minimal ecological intervention and maintenance plan.
Content Deliverables	Pond story script and safety signage.

Design Cautions

- Avoid over-branding and glossy theme-park treatment.
- Keep interventions reversible where possible and subject to FTII approval.
- Use subtle lighting, signage and audio so that the active academic character is respected.
- Do not make unverified historical claims about the name without FTII confirmation.
- Do not create loud or festival-style lighting.

6.2 Pond Edge Visitor Amenities and Safety Works

Shantaram Pond shall remain a calm reflection zone. Any landscape or visitor amenity work shall be treated as safety and pause infrastructure, not as decorative beautification.

The proposed support layer may include edge review, waterproofing or surface treatment where technically required, warm low-level lighting, controlled visitor seating, subtle route markers and low-volume soundscape only if approved. Benches shall be placed without damaging roots or disturbing the existing landscape character.

Design intent:

- Create a safe reflection pause in the visitor journey.
- Support controlled visitor holding without crowding the pond edge.
- Maintain the stillness and dignity of the pond area.
- Avoid commercial decoration, bright colour lighting or festival-style treatment.
- Keep intervention minimal, reversible and landscape-sensitive.

7.0 Stop 7: NABH ABHEEPSA AREA

Visitors may pause at the 21' high Nabh Abheepsa installation and witness the metallic sculpture, made from scrapped lighting gear before concluding the walk.

8.0 Content Research, Curatorial Strategy and Oral History Plan

The DPR must be research-led. The project should begin with archival survey, object documentation, oral history planning, rights mapping and thematic curation before final fabrication. Without this, the museum risks becoming a visual installation without authoritative content.

8.1 Research Areas

- Prabhat Studio legacy: films, personalities, working methods, social impact and transition to FTII.
- FTII institutional history: formation, growth, departments, major milestones, festivals, awards and national/international impact.

- Legacy equipment: cameras, projectors, sound recorders, editing systems, lights, lab machines, production tools and related photographs.
- Student culture: debates, screenings, hostel life, studio practices, creative struggles and campus memory.
- Oral histories: alumni, faculty, technicians, staff, long-serving workers and historians.
- Campus heritage: buildings, pathways, trees, pond, bunkers, studios and cultural nodes.
- Cinema craft: direction, acting, cinematography, sound, editing, writing, production design and experimental cinema.

8.2 Object Documentation Template

Field	Purpose
Object ID	Unique reference number for future tracking.
Object Name	Common and technical name.
Category	Camera, sound, editing, lighting, lab, poster, script, document, costume, prop or other.
Department / Source	Origin or custody location.
Condition	Display-safe, needs cleaning, fragile, replica recommended or digital-only.
Historical Note	Why the object matters.
Associated Person / Film / Period	Only if verified.
Rights Status	Cleared, pending, restricted or unknown.
Display Recommendation	Original, replica, facsimile, digital, open display or showcase.

8.3 Oral History Program

The oral history program should collect voices that make the campus feel alive. These recordings should be preserved as archive material and edited into short capsules for visitor use.

Interview Group	Potential Themes	Output
Alumni	First day, student films, failures, breakthroughs, hostel life, mentors	Long interview, short audio capsule, quote extract
Faculty	Pedagogy, craft, discipline, cinema philosophy, classroom memory	Video/audio archive and interpretive clips
Technicians	Equipment, projection, sound, lab, repair, studio practice	Technical memory capsules
Administrative / Support Staff	Campus continuity, daily functioning, institutional memory	Intangible heritage notes
Film Historians	Prabhat, FTII, Indian cinema movements and public impact	Verified expert commentary

8.4 Content Approval Workflow

1. Archive and object survey.
2. Preliminary storyline and route-wise content map.
3. Committee review of themes.
4. Script writing for panels, labels, audio and AV.
5. Rights and factual verification.
6. Language translation into English, Hindi and Marathi.
7. Voice recording and media production.
8. Final committee approval before installation.
9. Editable content handover to FTII.
10. Periodic content review and update.

9.0 Heritage Equipment and Artefact Display Strategy

The equipment inventory will be attached separately as an annexure. The main DPR does not reproduce the item list. However, the display strategy must define how the equipment should be selected, conserved, interpreted and distributed across route locations.

9.1 Equipment Categories for Curatorial Use

Category	Interpretive Use	Likely Route Link
Cameras and Lens Systems	Framing, cinematography, image capture and changing technology	Existing Museum, Studio-1 rooms, Studio passage
Projectors and Viewing Systems	Collective viewing, theatre memory and projection culture	Old M.T., New Auditorium, Existing Museum
Sound Recorders and Consoles	Voice, sync, Foley, dubbing, mixing and sound memory	Sound Building, Studio-1 rooms
Editing Equipment	Cut, rhythm, time, sequence and meaning	Studio-1 rooms, Existing Museum
Lighting Equipment	Light as mood, emotion, shadow and cinematic texture	Studio-1 rooms, Studio passage
Film Lab Equipment	Processing, printing, reduction, preservation and analogue workflow	Existing Museum, Bunkers near old CRT
Production Tools and Dollies	Movement, set work and physical labour of cinema	Studio-1 passage, trail nodes if approved

9.2 Display Principles

- Objects must be selected for story value, condition and visitor understanding.
- Fragile objects should be displayed as replicas, facsimiles or digital entries.
- Technical labels should include both what the equipment is and why it matters historically.
- Objects should be grouped by craft, not randomly arranged by availability.
- Heavy equipment must have stable display bases and safe visitor distance.
- All displayed objects should be photographed, numbered and logged before installation.

- The detailed equipment list should remain in Annexure A and the BOQ should refer to display quantities and systems, not reprint the inventory.

9.3 Object Display Formats

Format	Suitable For	Notes
Open Plinth Display	Stable large equipment with low handling risk	Requires barrier, stable base and cleaning protocol.
Glass Showcase	Small fragile objects, documents, cameras, reels and labels	Use low-glare glass and controlled lighting.
Replica / Facsimile Display	Fragile scripts, posters, paper and rare items	Protects original archive while allowing visitor access.
Interactive Digital Archive	Large sets of photographs, oral histories and documents	Avoids overloading walls with too much text.
Working Demonstration Replica	Foley, editing, light, frame and sound demos	Should be robust and not use fragile originals.
QR Deep Story	Detailed equipment history and expert-level information	Keeps main labels short and readable.

10. Museum Planning and Experience Design

The experience design must translate content into space. It should not become decorative. Each zone should tell a clear story, support the route sequence and operate within the constraints of an active FTII campus.

10.1 Experience Design Principles

- Cinematic but not theatricalised beyond authenticity.
- Educational but not classroom-heavy.
- Immersive but not noisy or over-stimulating.
- Heritage-sensitive but not static.
- Technology-supported but not technology-dominated.
- Accessible and multilingual.
- Batch-friendly and maintainable.
- Designed for long-term content updates.

10.2 Visitor Interpretation Layers

Layer	Purpose	Examples
Primary Physical Layer	Immediate understanding	Objects, murals, diorama, route markers, room installations
Text Layer	Context and clarity	Labels, captions, timeline, rules, short paragraphs
Audio Layer	Silent campus narration	Headphones, oral histories, location triggers

Layer	Purpose	Examples
Digital Layer	Deeper archive access	QR codes, touch-free screens, CMS entries
Programmatic Layer	Recurring engagement	Screenings, talks, workshops, tours

10.3 Avoiding Over-Design

FTII's power lies in its lived character. The DPR therefore recommends avoiding excessive commercial design. Old surfaces, institutional textures, corridors, trees, silence, studio marks and worn materials can carry memory. New interventions should support interpretation without erasing the campus.

- Avoid mall-like finishes, bright acrylic panels and excessive LED colour.
- Avoid crowd-attraction gimmicks that reduce academic dignity.
- Avoid loud public audio in academic and hostel routes.
- Avoid excessive selfie zones unless specifically approved.
- Avoid false historical claims or unverified personality references.
- Avoid putting visitor traffic into private, active or unsafe areas.

11.0 Architecture, Civil, Interior and Landscape Inputs

The final DPR is supported by measured CAD drawings and site validation. The main document defines the intent; Annexure C carries the technical drawings required for execution and tendering.

11.1 Required CAD and Technical Drawings

- Existing plans of all route areas and rooms.
- Proposed route plan with stop numbers and visitor movement.
- Existing and proposed door/opening schedule.
- Electrical, AV and data cabling route.
- Lighting layout and control zones.
- Fire exit and emergency movement plan.
- Accessibility route and alternate route plan.
- Signage and wayfinding location plan.
- Landscape and route safety plan.
- Plinth/showcase/furniture placement layout.

11.2 Civil and Interior Scope

Scope Head	DPR Position
Minor Repairs	Only where required for visitor safety, surface readiness and conservation.
Flooring	Retain existing character where safe; upgrade only damaged or unsafe areas.
Wall Treatment	Use reversible panels, muted finishes and heritage-sensitive mounting.

Scope Head	DPR Position
Lighting	Warm, low-glare, controlled lighting suited to objects and visitor safety.
Visitor Barriers	Subtle railings, ropes, low barriers or floor markers where required.
Accessibility	Ramps, handrails, resting points and alternate routing where feasible.

11.3 Landscape Scope

- Route-safe landscape improvement without over-gardenisation.
- Bunker-area safety and low-impact landscape interpretation.
- Shantaram Pond edge review and visitor safety treatment.
- Tree-safe seating and pause nodes.
- Minimal wayfinding markers along landscape and jungle routes.
- Low-impact lighting only where night route is approved.
- Drainage, anti-slip and monsoon-safety measures.
- No root cutting or tree-damaging installations.

12.0 Technology, Audio Guide, CMS and Digitization Plan

Technology should support silent interpretation, multilingual access, digital archiving and content updates. It should not dominate the experience. The most important technology layer for FTII is the audio guide because the route passes through a living academic campus where loud narration should be avoided.

12.1 Technology Components

Component	Purpose	Key Requirement
Audio Guide	Silent route narration and multilingual access	English/Hindi/Marathi content
CMS	Content updates across screens/QR/audio references	Admin access, backup, offline readiness and cybersecurity
QR Codes	Deep stories without visual clutter	Durable plaques, approved URLs and content update logic
Archive Screens	Access to photographs, documents and oral histories	Touch-free or supervised operation where possible
Projection / AV	Selective cinematic atmosphere	Low-noise, maintainable, restrained use
Feedback System	Visitor response and monitoring	QR/kiosk and periodic reporting
Backup Power	AV and ticketing continuity	UPS and surge protection as per BOQ

13.1A Quantified QR, Audio Guide and Content Integration Workflow

The QR-based audio guide and multilingual digital interpretation system shall be implemented as a structured content ecosystem. Each approved visitor point shall be assigned a unique QR/exhibit ID linked to approved content in English, Hindi and Marathi.

The workflow shall include:

1. Route-wise point identification and QR ID allocation.
2. Script writing and content adaptation for each approved point.
3. Translation into English, Hindi and Marathi.
4. Voiceover recording in all approved languages.
5. Audio clean-up, mastering, naming and tagging.
6. CMS upload and language-wise content mapping.
7. QR plaque design, production and installation.
8. App/CMS testing, scan verification and playback QA.
9. Metadata tagging and content handover to FTII.
10. Periodic audit of QR links and content updates.

The system shall support silent interpretation across the campus, reduce the need for loud guide narration and allow deeper content access without adding excessive physical panels. All QR-linked content shall remain editable through the CMS and shall follow committee-approved facts, rights and language standards.

13.2 Audio Guide Content Modes

- General visitor mode: simple, emotional and 45-90 seconds per stop.
- Student mode: craft-focused and slightly more detailed.
- Researcher mode: QR-linked deeper archive references.
- Child-friendly mode: optional simplified narrative.
- Accessibility mode: slower narration, transcripts and subtitles for AV content.

13.3 Digitization and Archive Plan

The digital archive should not be treated as a one-time screen installation. It should become a structured repository of objects, photographs, oral histories, labels, scripts and metadata. The DPR recommends a staged approach: inventory verification, metadata entry, digitization, rights mapping, content selection, visitor interface and long-term update mechanism.

- Inventory and archive survey
- Metadata format approval
- Scanning/photography standards
- Object photography
- Oral history recording
- Rights tagging
- Visitor-facing content selection

- CMS upload
- Backup and cybersecurity review
- Annual update cycle

14.0 Legal, Rights, Compliance and Insurance

Because the project will involve films, stills, posters, student work, alumni voices, archival objects, diorama representation and public visitor interaction, legal and rights management must be treated as a formal DPR component.

Content / Asset	Required Clearance
Film Clips	Screening rights, reproduction duration, format and territory approval.
Photographs and Posters	Archive ownership and reproduction approval.
Student Films	Creator/institutional permission and usage terms.
Oral Histories	Consent forms specifying on-site, digital and archival usage.
	or role-archetype strategy.
Visitor Recordings	Consent and data privacy policy.
Music and Sound	Copyright clearance or original licensed sound production.
Artefacts	Ownership status, insurance and display approval.

14.1 Insurance and Risk Coverage

- Artefact insurance for valuable displayed objects.
- Visitor-facing AV and interactive equipment insurance.
- Fire/water/theft risk coverage where applicable.
- Loan-object insurance if outside collections are used.
- Public liability review for visitor movement areas.
- Condition photographs and object movement logs.

15.0 Operations, Staffing, O&M and Visitor Management

The heritage walk must be operated with discipline. The DPR recommends a controlled batch model, device-led narration, trained guides, documented SOPs and a maintenance plan. This is necessary because the route passes through sensitive academic, hostel, studio, landscape and heritage zones.

15.1 Staffing Framework

Role	Responsibility
Heritage Walk Manager	Daily supervision, schedule, issue escalation and FTII coordination.
Visitor Coordinator	Registration, batch grouping, briefing and visitor support.
Trained Guides	Route discipline, interpretation support and safety monitoring.
AV Technician	Daily checks for screens, audio, projection, CMS and backup systems.
Security Coordinator	Restricted zones, photography rules and emergency support.

Role	Responsibility
Housekeeping	Route cleanliness, visitor amenities and daily readiness.
Conservation Consultant on Call	Periodic artefact and display condition review.
Content Update Coordinator	Archive updates, CMS edits, feedback review and new capsules.

15.2 SOPs to be Prepared

- Ticketing and visitor registration
- Route briefing
- Restricted area management
- Photography control
- Emergency and medical response
- Rain/heat alternate route
- Technical breakdown
- Fire evacuation
- VIP and school group visits
- Feedback collection and complaint handling

15.3 Maintenance Schedule

Frequency	Activities
Daily	Cleaning, , AV check, signage check, route safety inspection.
Weekly	CMS backup, , projector/display test, lighting check.
Monthly	Exhibit condition review, QR link audit, feedback report, minor repairs.
Quarterly	Preventive maintenance of AV, UPS, network and lighting systems.
Half-Yearly	Artefact conservation inspection and display condition photography.
Yearly	Content refresh, visitor analytics review, safety audit and budget review.

16.0 Financial Sustainability and Revenue Model

The DPR should treat the project as a long-term operating cultural asset. The BOQ covers capital expenditure, but annual running cost and revenue potential must also be planned. Final numeric assumptions will be developed in the BOQ and financial annexures.

16.1 Revenue Streams

- Heritage walk tickets
- Student group tours
- Special guided tours
- Film appreciation workshops
- Weekend screenings or curated programmes

- Alumni tours and special events
- Public talks and festivals
- Merchandise, postcards and publications
- CSR sponsorship for educational programming
- Research/archive access where permitted by FTII policy

16.2 O&M Cost Heads

- Staffing and guide fees
- Housekeeping and security support
- Electricity and internet
- AV/CMS software support
- UPS and hardware maintenance
- Insurance
- Content updates
- Conservation support
- Printing and consumables
- Landscape upkeep
- Annual safety and technical audit

17.1 KPIs

- Monthly visitor count
- Student visitor count
- Researcher/group visits
- Average dwell time
- Audio-guide usage
- QR scan count
- Feedback scores
- Repeat visit interest
- Programme participation
- Revenue by category
- AV downtime
- Maintenance issues
- Content update frequency

17.2 Risk Register

Risk	Mitigation
Route disturbance to academic activity	Fixed batch times, headphones, no-go zones and guide control.
not structurally feasible	Use symbolic arch frames or alternate room flow.
Rights clearance delays	Use approved archival materials first and keep replaceable content slots.
Artefact fragility	Use replicas, facsimiles and conservation-safe showcases.
Budget escalation	Separate essential, recommended, optional and future items in BOQ.
Visitor crowding	Batch cap, timed tickets and route holding points.
Technology downtime	UPS, AMC, offline content and preventive maintenance.
Weather disruption	Monsoon route and indoor fallback plan.

Scope of Work for Tender

FTII Heritage Walk, Museum & Interpretation Development Project

The scope of work for the proposed FTII Heritage Walk and Museum Development Project shall include the conceptualisation, design development, interpretation planning, fabrication coordination, content integration support, immersive visitor-experience planning and implementation assistance for transforming selected campus zones into a world-class cinematic heritage experience ecosystem.

The overall objective of the project is to preserve, interpret and present the historic, educational, cinematic and cultural legacy of FTII and the Prabhat Studio heritage through immersive storytelling, adaptive reuse of existing spaces, museum-grade interventions and technologically integrated visitor experiences.

The project shall broadly include the following components:

1. Heritage Walk Planning & Visitor Experience Design

The scope shall include planning and development of a structured FTII Heritage Walk route across identified campus zones, integrating historical narratives, cinematic memory points, outdoor interpretation systems and guided visitor movement strategies.

This shall include:

- Visitor circulation planning
- Heritage route mapping
- Wayfinding strategy
- Entry and exit sequencing
- Interpretive pause points
- Visitor congregation planning
- Safety and accessibility considerations
- Landscape-sensitive integration

The heritage walk shall be designed as an emotionally immersive journey narrating the evolution of Indian cinema, the legacy of FTII and the contribution of the Prabhat era.

2. Ticket Counter & Visitor Orientation Zone

The existing ticketing infrastructure shall be adaptively reused and transformed into a Heritage Walk Ticketing and Visitor Orientation Centre.

Scope shall include:

- Ticket counter planning
- Visitor reception planning
- Branding and identity integration
- Visitor information systems
- Orientation graphics
- Heritage route maps
- Directional signage systems
- Queue and circulation planning
- Lighting enhancement concepts

The orientation zone shall serve as the primary gateway experience for visitors entering the FTII Heritage Walk ecosystem.

3. Outdoor Heritage Interpretation & Campus Storytelling

The project shall include development of outdoor interpretation interventions across identified campus locations.

Scope shall include:

- Outdoor interpretive signage
- Heritage plaques
- Cinematic storytelling points
- Archival reference installations
- Directional navigation systems
- QR-based information systems
- Landscape-integrated interpretation
- Educational storytelling systems

Special emphasis shall be placed on preserving the natural and institutional character of the FTII campus while introducing museum-grade interpretive experiences.

4. Bunker Interpretation Zone

The existing bunker areas near the old CRT zone shall be developed as cinematic heritage interpretation points highlighting archival storage history and hidden institutional narratives.

Scope shall include:

- Heritage-sensitive restoration concepts
- Interpretive signage systems
- Landscape enhancement concepts
- Lighting design concepts
- Storytelling integration
- Visitor safety and circulation recommendations
- Archival narrative integration
- Cinematic atmosphere planning

The intervention shall remain minimal and conservation-sensitive while creating a mysterious and emotionally immersive visitor experience.

5. Existing Museum Redevelopment & Smart Showcase Integration

The existing museum spaces shall be reimagined into advanced interpretive cinematic galleries with smart display systems and immersive exhibit environments.

Scope shall include:

- Exhibit zoning
- Showcase planning

- Smart display integration
- Artifact display enhancement
- Lighting concepts
- Interpretive graphic systems
- Digital interaction systems
- Visitor engagement planning
- Museum-grade display strategies
- Conservation-sensitive display recommendations
- Interactive storytelling concepts

The redevelopment shall aim to transform the museum into a globally benchmarked cinematic interpretation experience while preserving authenticity.

6. Interactive & Digital Interpretation Systems

The project shall include planning for interactive and technology-integrated visitor engagement systems.

Scope shall include:

- Interactive touchscreen kiosks
- Multimedia interpretation systems
- concepts
- Audio storytelling systems
- QR-based interaction systems
- Archival browsing interfaces
- Interactive educational modules
- Digital visitor engagement systems

7. Modular Wayfinding and Signages

A comprehensive campus-wide signage system will be implemented to guide visitors and maintain the heritage aesthetic. The system will encompass the following 4 types of signages:

- Directional/Wayfinding Signages: Placed at intersections to guide visitor flow.
- Informational/Interpretive Signages: Detailed plaques at key points of interest.
- Zonal/Area Identification Signages: Bold markers for primary zones (e.g., Studio One, New Auditorium).
- Safety and Rules Signages: Campus guidelines placed at entry points and specific zones.

8. Content Research & Narrative Development

The project shall include support for:

- Historical research
- Archival interpretation
- Cinematic storytelling
- Educational narrative structuring
- Timeline development
- Exhibit scripting
- Interpretive text planning
- Archival reference integration

9. Project-wide Content and Film Production Deliverables

The project shall include a project-wide content and film production package to ensure that all digital media, short films, orientation content, kiosk films, archival films and final playback assets follow a unified research and approval process.

The production workflow shall include:

- Project-wide archival research and reference consolidation;
- Prabhat and FTII source-note verification;
- Route-wise content mapping;
- Scripting and screenplay writing;
- Storyboarding and visual treatment;
- Archival still/footage identification;
- Interview-source identification where required;
- Shoot or stock footage planning;
- Editing, sound design, colour correction and mastering;
- Animation, motion graphics and VFX where required;
- Subtitles and multilingual adaptation;
- Rights clearance coordination and consent documentation;
- Final digital asset management and handover.

The proposed media deliverables may include orientation video, Old M.T. short film, New Auditorium film, recording-room explainer films and short one-minute films for selected Heritage Walk and Museum zones. Final number, duration, language versions and formats shall be approved by FTII before production.

10. Project-wide MEP, Safety and Power Resilience Note

The Heritage Walk and Museum experience shall be supported by a project-wide MEP and safety layer covering all visitor-facing zones. This shall include fire safety equipment, visitor-safety signage, emergency direction signage, balance museum lighting, balance flooring readiness and distributed power backup for critical ticketing, AV, kiosk, display and CMS systems.

The power backup system shall be limited to selected critical digital systems unless a building-level backup upgrade is separately approved. The intent is to prevent sudden shutdown of ticketing, displays, kiosks, CMS devices and selected AV systems during normal visitor operations.

Scope intent:

- Provide fire-safety and emergency signage in visitor zones.
- Provide balance lighting only where not already covered by zone-wise lighting.
- Provide balance flooring only in areas not already counted in specific rooms.
- Provide UPS/surge protection for selected critical digital equipment.
- Avoid duplication between project-wide and zone-wise BOQ items.
- Ensure final reconciliation after measured drawings and technical site validation.

All final MEP, electrical, fire and power-backup provisions shall be coordinated with FTII's engineering team, statutory requirements, existing electrical infrastructure and approved tender drawings.

11. Coordination & Implementation Assistance

The scope shall include coordination support during design development and implementation stages including:

- Site coordination inputs
- Exhibit coordination assistance
- Fabrication review support
- Installation guidance
- Vendor coordination support
- Material recommendation support
- Technical integration coordination
- Museum implementation advisory support

Interactive and AV Systems

Technology components:

- smart showcases,
- touch / touchless archive screens,
- content management system,
- QR download system,
- LED / projection hardware,
- backup power and UPS.

Architecture and Interior Framework

Design Language

Overall material palette:

- aged wood,
- blackened steel,
- brass,
- corten steel,
- textured concrete,
- archival paper,
- projection fabric,
- low-glare glass,
- warm lighting.

Avoid:

- glossy mall finish,
- over-bright signage,
- heavy corporate branding,
- over-commercial theme park styling.

Civil and Interior Scope**To include:**

- minor civil repairs,
- flooring upgrades where required,
- wall treatment,
- display foundations,
- lighting tracks,
- electrical conduits,
- AV cabling,
- acoustic treatment,
- painting and surface treatment,
- exhibit fabrication,
- signage,
- safety railings,
- visitor barriers.

To include:

- bunker landscape improvement,
- pathway enhancement,
- sculpture foundations,
- seating nodes,
- tree-safe interventions,
- lake safety edge,
- low-impact lighting,
- wayfinding.

Operations and Visitor Management Framework

Batch and Route Management

Proposed model:

- 25 visitors per batch,
- 4 batches per day,
- prior booking preferred,
- fixed time slots,
- headphones for silent narration,
- guide / facilitator support,
- alternate route if academic activity is active.

Daily capacity:

100 sitors per day maximum under standard heritage walk format.

12 SCOPE OF WORK

- I. The FTII intends to engage agency for Comprehensive Design and Execution of Artistic Showcase Project – Museum cum Heritage Walk for FTII, Pune. The work consists of comprehensive planning, design and construction including architectural, creative artistic, structural, electrical, HVAC, water supply, sewerage and drainage services with extended Defect Liability Period of 3 (Three) Years, keeping the overall project cost within the budgetary cost.
- II. **Constraint:** Functional campus with uninterrupted activities. The agency shall plan the executorial activities keeping minimal disruptions by noise, dust and physical obstructions.
- III. Bidders are desired to utilize the best of their creative and professional acumen towards the fulfilment of FTII's objective by working out specifications, extents, execution sequence and methodology so as to complete the project within the envisaged time and the budgetary cost, duly handling the constraints.
- IV. The site layout is enclosed at Annexure-III.
- V. A pre-conceived and largely accepted theme and design brief is enclosed at Annexure III for understanding of the Scope, Objective and Requirements. Bidders are welcome to incorporate value additions provided it does not affect adversely the FTII's objectives, nor does it exceed overall budgetary cost of the project
- VI. The vendor will have to conduct Soil Testing and assess Safe Bearing Capacity for foundation system wherever required by their designs.
- VII. The work includes preparation of layout, detailed planning, designing, engineering, working drawings as well as post-completion as-built drawings.
- VIII. Work shall conform to Barrier free environment design.
- IX. Following works with significant effect on cost variability shall be explicitly and well specified in their technical bid and the presentation. Any ambiguity or lack of information thereon for evaluation

purpose may be got clarified by FTII from the bidder before presentation and / or opening of the price bid.

- Items of artefacts, creative art (paintings, photographs, sculpture, etc.).
 - Specialized coatings, paints, finishes and applications.
 - Flooring, Finishes for Wall, Ceiling, Roofing.
 - False ceiling.
 - Waterproofing.
 - Fenestration, grills, nets, railings, balustrades.
 - MEP fixtures.
 - Illumination scheme.
 - Fixed furniture and fitments.
 - Electrical work from the nearest sources.
 - Water supply from the nearest sources.
 - Drainage and sewerage to the nearest chamber/ manhole.
 - Landscaping.
 - Pathways.
 - Access control system.
 - Fire safety system and fixtures.
- x. Bidders shall **mandatorily** visit the site and assess all the conditions influencing their bid before quoting their price.
- xI. FTII reserves the right to seek and firm up further details from the successful bidder before award of the work, towards completeness of the final plans and the designs for successful execution within the terms.
- xII. All the activities and materials shall conform in the order of priority to the CPWD, Bureau of Indian Standards, ISO and Manufacturer's Specifications.

● **SUBMITTALS**

- I. The format for submission of the documents after the award of work shall be as follows:
- A Detailed Project Report outlining the design concept, with emphasis on FTII brand image, flexibility in use, natural lighting and ventilation, future development, green building features, other facilities including detailed project cost with itemized bill of quantities, considered rates, list of corresponding specifications and the applicable standards.
 - Comprehensive drawings of the buildings, areas, zones, locales with schematic logistics plan.
 - Plans, Elevation and Sections of the buildings and structures.
 - 3D rendered views and the walkways.
 - Services layout: Electrical, Communication, Data, HVAC, Water Supply, Drainage.
 - Internal planning, accessories and furniture layouts.

- Material specifications,
- Bill of Quantities with rates considered to arrive at the quoted amount, duly linked to Details of Measurements and the Drawings.
- Construction Schedule.
- Two sets of hard copy, and one soft copy of the legible duly linked drawings shall be submitted.

14.MILESTONES AND PAYMENT SCHEDULE

Milestones and Payment Schedule are as under:

Item	Maximum Days from Start	Payable Percentage of the Awarded Amount
1. Finalisation and approval of design and content: detailed design report, drawings, specifications, storyboards / scripts, conservation plan and execution schedule. (Nothing extra shall be paid for multiple iterations, interactions, visits or meetings required to arrive at the final version acceptable to FTII.)	30	5%
2. Completion of civil and electrical works, including lighting, air-conditioning, power backup, lift and fire-safety works.	120	25%
3. Identification, conservation / restoration of artefacts and old film equipment, and their installation in showcases and display units.	150	20%
4. Supply, installation, testing and commissioning of technical equipment and systems (showcases, displays, kiosks, QR-based audio guide, CMS, ticketing, audio systems).	165	20%
5. Completion of the project: trial run, training, documentation, snag compliance, handover and verified completion.	180	30%
Subtotal		100%
Final refund of Security Deposit at the End of DLP (3 years from the date of Verified Completion). SD may be released annually on pro-rata basis, at the end of the every successful year of DLP.	-	5%
Total		100%

- II. **Time is the essence of contract. Delay in the achievement of individual milestones shall attract a penalty of 0.1% of the corresponding payable for the milestone, per day of the delay.**
- III. **The measurable stages shall be verified by the institute's authorized engineer, and the payables shall be the amount recommended by him/her after the verification.**

15. GENERAL INSTRUCTIONS

- i. Bidding documents are to be obtained electronically through CPP Portal & FTII website. The tender fee in the prescribed mode must accompany the tender documents issued electronically at the time of submission.
- ii. This bid document shall be read in conjunction with GCC (General Conditions of Contract) available on <http://www1.ftii.ac.in/topfiles/tenders.php>.
- iii. FTII shall not provide any space at site for labour hutments.
- iv. All clarifications about the tender shall be sought by bidder on or before pre-bid meeting. The bidders may make suggestions which shall be considered during the Pre Bid Meeting. Intending bidder(s) may also send their queries or suggestion, if any, through e-mail to the Purchase Section.
- v. The bidding document, Corrigenda, Clarifications to Pre-bid queries can be downloaded from the CPP Portal & FTII website. Corrigenda, if any shall be published only on these websites. The institute shall not be responsible for any delay / difficulties / inaccessibility of downloading facility for any reason whatsoever.
- vi. All costs, charges & expenses that may be incurred in connection with the preparation of his tender shall be borne by the bidder and the Institute accepts no liability whatsoever therefore.
- vii. Rates quoted by the bidders shall be inclusive of GST (Goods and Services Tax - Central, State and Interstate) and all applicable taxes. Income Tax and all other statutory deductions like labour cess etc. will be deducted from the bill as per prevailing rules.
- viii. Exemption to FTII against any tax/ duty/ fee/ surcharge/ charge/ cost, if any, found applicable or sought later from FTII after award shall be passed on to FTII by the contractor without dispute.
- ix. FTII reserves the right to reject any or all of the bids without assigning any reason.
- x. **Bid Validity:** Bid shall remain valid for 180 days from the date of submission.
- xi. **Firm Price: Bidder's quoted Rates/Prices for executing the activities under the Contract shall remain firm till completion of the entire work & shall not attract any escalation under any circumstances whatsoever.**
- xii. If any information furnished by the bidder is found as false / fabricated, then his bid will be rejected and treated as cancelled. Even if the such manipulation is detected at any stage after signing of the contract, it would lead to termination of the contract besides forfeiture of Earnest Money Deposit and liabilities towards prosecution. In such cases the bidder will be debarred from participation in future tendering process in FTII for next 02 (Two) years.
- xiii. **Earnest Money Deposit (EMD)** of requisite amount and that in prescribed mode or proof of payment thereof shall be enclosed with the Technical Bid explained in following section.
- xiv. **Refund / Conversion of Earnest Money Deposit:** The Earnest Money received shall be refunded to the unsuccessful bidders without any interest upon executing the Contract Agreement by successful bidder. The Earnest Money Deposit of successful bidder shall be retained and converted into part of Security Deposit.

- xv. Tender without payment of Earnest Money Deposit would be summarily rejected.
- xvi. **Forfeiture of Earnest Money Deposit:** Earnest Money Deposit will be forfeited in any of the following cases:
1. The bidder withdraws / modifies his tender during the period of Bid Validity.
 2. The bidder, in case of tie between lowest bids, refuse to submit revised offer.
 3. The bidder does not accept the correction of arithmetical errors of his tender.
 4. The bidder fails to deposit Performance Guarantee and information as per **ANNEXURE-I** within the stipulated time period after the Letter of Acceptance.

Proposed Tender Type

Quality and Cost Based Selection (QCBS)

For the FTII Living Heritage Walk, Museum & Cinematic Experience Campus, the recommended tendering method should be **QCBS**.

This project should not be awarded purely on L1 / lowest cost basis, because the scope involves creative interpretation, museum design, heritage sensitivity, content development, artefact handling, technology integration, AV systems, visitor experience design, operations planning and long-term maintainability.

A lowest-cost tender may compromise the quality of storytelling, conservation sensitivity, technology reliability and overall visitor experience.

Recommended Tender Positioning

Tender Type: QCBS-based Turnkey Design & Execution Tender

The tender may be structured as:

Design, Development, Fabrication, Installation, Testing, Commissioning, Handover and Initial Operation Support for FTII Living Heritage Walk, Museum & Cinematic Experience Campus on QCBS Basis.

Recommended QCBS Ratio

For this project, I recommend:

70:30 QCBS

Component	Weightage
Technical Score	70%
Financial Score	30%

As per the Department of Expenditure's General Instructions on Procurement and Project Management dated 29.10.2021, the weightage of technical (non-financial) parameters shall not exceed 30% for works and non-consultancy procurement. Accordingly, QCBS with Technical 70: Financial 30 has been adopted in the NIT.

Why QCBS is Suitable for This Project

QCBS is suitable because the project requires selection of an agency based on:

- experience in museums, interpretation centres, heritage spaces and immersive experiences;
- understanding of cinema, archives, artefacts and storytelling;
- ability to design visitor journeys and emotional experience curves;
- technical capability in AV, smart showcases, interactive systems and audio guides;
- sensitivity towards active academic campus operations;
- ability to execute civil, interior, landscape, sculpture and technology work together;
- quality of proposed methodology, design approach and team strength.

Suggested Tender System

Two-Cover Tender System

Cover	Content
Cover 1	Technical Proposal
Cover 2	Financial Proposal

The financial proposal should be opened only for bidders who qualify technically.

Minimum Technical Qualification

Suggested minimum qualifying technical score:

70 marks out of 100

Only bidders scoring **70 or above** in technical evaluation should be considered for financial evaluation.

16. Bidding Eligibility Criteria

- I. The bidder must be a Proprietary firm / company / partnership firm registered in India, having experience of similar works awarded by Government / Semi Government organization / PSU's / Government funded Autonomous Organizations. Registration in appropriate class of works with Government organization like CPWD/ PWD/ MES or Government organization is desirable but not mandatory.
- II. The bidder must have done at least 1 (ONE) similar work of value of 80% of the budgetary cost **or** 2 (TWO) similar works for projects each of value 60% of the budgetary cost **or** 3 (THREE) similar work for projects each of value 40% of the budgetary cost with Government/ Semi-government/ PSU/ Government Funded Autonomous Organization during last **7 (seven) years** preceding last date of the month of tender submission.
- III. The bidder must have minimum turnover of 70% of the project cost in the last Three Financial Years, i.e. 2022-23, 2023-24 & 2024-25. The Turnover Certificate should be submitted with valid UDIN No., duly certified by Chartered Accountant.
- IV. **ATTENDING THE MANDATORY PRE-BID MEETING AND CARRYING THE SITE SURVEY.**

Note:

- The budgetary cost is 4,91,50,273/- including GST.
 - **Similar works shall mean Comprehensive Design and Execution of Showcase Project or Museum Project or Heritage Project or Sculpture Project or Project of Creative Art, including civil construction and allied MEP services in that project.**
- IV. The bidders who do not have requisite credentials for the specialized services viz. Building Architectural work, MEP services, Specialized Coatings (Waterproofing/Painting/Finishes/Paving) work may associate with specialized agencies who have done similar specialized work, in accordance with above qualifying criteria in proportionate to the respective service's component in their price bid. The proportion of such specialized services shall be affirmed by the bidder in the Technical Bid as per
- V. **ANNEXURE-II.**
- VI. The adopted Structural Designs shall be got vetted from the institute of repute acceptable to FTII, before execution.
- VII. The bidder or the specialized agency the bidder intends to associate with must be registered with appropriate government authority as a bonafide business entity and must have GST registration certificate and Permanent Account Number of income tax, valid on the date of bid submission.
- VIII. The specialized electrical agency must have electrical license & electrical supervisor license valid on the date of activity.
- IX. Following designs, including Design Basis Reports thereof, shall be submitted duly vetted by the independent expert authorities acceptable to FTII before execution:
- Structural Designs
 - MEP Designs
- X. Average annual turnover of the bidder as per ITCC or certified audited Profit & Loss statement, for the preceding financial year, shall not be less than 70% of the budgetary cost, not having incurred loss in more than two years, during last 3 years , i.e. 2022-23, 2023-24 & 2024-25..
- XI. Bidder must have a minimum net worth of 60% of the budgetary cost, as per certified audited Balance Sheet for the preceding financial year.
- XII. All the financial instruments required to be deposited shall be made in favour of Accounts Officer, Films & Television Institute of India, Pune.
- XIII. Bidder shall submit a self-declaration that it is nor blacklisted / debarred by any central or state government / department / PSU / PSE or autonomous body as on date of bid submission.

The following capabilities are indicative:

- Experience: Proven track record in executing government projects specifically related to museums, interpretation centers, or heritage walks.
- Quality Management: ISO 9001 (Quality Management System)
- IT Services: ISO 20000 (Information Technology Service Management System)
- Security: ISO 27001 (Information Security Management System)
- Environment: ISO 14001 (Environmental Management System)
- Social Accountability: SA 8000 (Social Accountability System)

Financial Evaluation Formula

The financial score may be calculated using the standard lowest-cost formula:

$$\text{Financial Score} = \text{Lowest Financial Quote} / \text{Bidder's Financial Quote} \times 100$$

Then the final combined score:

$$\text{Final Score} = \text{Technical Score} \times 70\% + \text{Financial Score} \times 30\%$$

The bidder with the highest combined score shall be ranked H1 and considered for award, subject to compliance with all tender conditions.

Suggested Bidder Eligibility

The bidder may be a single agency or consortium with demonstrated capability in:

- museum / interpretation centre design and execution;
- exhibition fabrication;
- AV and interactive technology integration;
- content development and film production;
- heritage-sensitive spatial design;
- project management and commissioning.

For this project, consortium participation should be allowed because one agency may not have all capabilities in-house.

Recommended Tender Packages

The project shall be tendered as a single turnkey package (Option A) on CPPP. The options considered were:

Option A : Single Turnkey QCBS Tender

One lead agency is appointed for full responsibility.

Best when FTII wants single-point accountability.

Option B : QCBS for Master Implementation Agency + Specialist Subcontractors

A main agency is selected through QCBS, and

Best for quality control.

Option C : Separate Tender Packages

Separate tenders for civil, AV, content, sculptures, landscape, etc.

This gives cost control but increases coordination burden.

Project Governance, Review & Approval Framework

Considering the historical, cultural and academic importance of FTII, it is recommended that a dedicated **Project Review & Advisory Committee** be constituted to guide, review and approve key stages of the Heritage Walk and Museum development.

The objective of the committee shall be to ensure that the project maintains the highest standards of:

- historical authenticity,
- institutional sensitivity,
- cinematic accuracy,
- museum-quality storytelling,
- visitor experience,
- conservation approach,
- technical execution.

The committee shall function as a collaborative review body providing timely guidance and approvals during content development, design finalisation and implementation stages.

● EVALUATION OF BIDS AND AWARD OF WORK

- I. Technical bids will be opened online on CPPP on the specified date and time.
- II. Date, time and place of opening of Financial Bid will be informed after evaluation of Technical Bid to the Technically Qualified Bidders., through CPPP.
- III. Bids shall, first, be checked for payment of **Tender Fee** and **Earnest Money Deposit**. Only those bids found to have duly paid/ submitted Tender Fee and Earnest Money Deposit shall be considered for evaluation.
- IV. Evaluation of **Technical Bid**: The bids received will then be assessed on the eligibility criteria mentioned in NIT Document. Bids found not meeting the eligibility criteria shall be considered non-responsive and shall be rejected summarily.
- V. FTII retains the right to revert back to individual bidders with further clarifications / queries on the Technical Bid. The bidder has to respond to the queries within the specified time mentioned in the covering letter.
- VI. **TECHNICAL EVALUATION**: Bids meeting the eligibility criteria shall be evaluated for a technical score out of 100 marks on the parameters below. Eligible bidders shall make a presentation (approx. 40

minutes) of their proposals, including design concept, drawings and proposed specifications, before a committee constituted by FTII.

S.N o.	Parameter	Minimum Marks	Marks
1.	Work experience: similar works completed in the last 7 years – meeting the eligibility criterion: 5 marks; each additional similar work of value not less than 40% of the estimated cost: 5 marks	5	20
2.	Turnover: average annual turnover of the last three financial years – at 70% of the estimated cost: 5 marks; additional 5 marks each for proportionately higher turnover in the manner of 100%-200% and 300% or above of estimated cost	5	20
3.	Company profile and technical manpower: years in business, ISO certification and in-house design / execution capability (4 marks); key personnel on payroll – museum / exhibition designer or architect, conservator, AV / IT engineer and project manager (6 marks).	5	10
	Total of 1,2,3: Those who qualify in each of the above three will be called for presentation round	25	50
4.	Presentation:	30	50
	a) Understanding of the project, surroundings, heritage sensitivity and constraints		8
	b) Overall concept, creativity, aesthetic and visual appeal		10
	c) Interpretation, storytelling and content development methodology		7
	d) Methodology for identification and conservation of artefacts and old equipment		7
	e) Technology solution – AV, QR-based audio guide, CMS; durability and O&M		6
	f) Execution methodology, constraint handling and timeline		6
	g) Specifications, completeness and detailing of proposal, and cost control		6
Total Marks		70	100
Note: Minimum qualifying technical score is 70 marks, with a minimum of 30 marks in the presentation.			

- vii. FTII may seek clarifications on the technical proposals from the bidders. No change in the price or substance of the bid shall be sought or permitted.
- viii. Financial bids of only the technically qualified bidders (technical score of 70 marks or more) shall be opened online on the date and time intimated to them.
- ix. **EVALUATION OF FINANCIAL BIDS:** Financial bids shall be checked for arithmetical errors. Financial evaluation shall be on the total quoted amount inclusive of GST.

X. **SELECTION ON THE BASIS OF QCBS (QUALITY cum COST BASED SELECTION) MODE**

Financial Score (S_f): Lowest financial bid (F_m) shall be given a financial score of 100 points. The financial score (S_f) of the other financial bids (F_o) shall be computed as follows:

$$S_f = 100 \times \frac{F_m}{F_o}$$

Technical Score (S_t): Highest technical score (T_m) shall be given a technical score of 100 points. The technical score (S_t) of the other bidders (T_o) shall be computed as follows:

$$S_t = 100 \times \frac{T_o}{T_m}$$

Final Score (S): Proposals shall finally be ranked according to their combined technical (S_t) and Financial (S_f) scores using the weightage (T=the weightage given to the technical proposal at 30%; F=the weight age given to the financial proposal at 70%;) indicated below:

$$S = S_f \times F + S_t \times T$$

$$\Rightarrow S = S_f \times 0.70 + S_t \times 0.30$$

The bidder with highest Final Score shall be considered successful to be offered the work.

In case of a tie in the Final Score, the bidder with the higher technical score shall be preferred.

QCBS is adopted as this procurement has been declared quality-oriented by the Competent Authority.

- XI. The successful bidder shall be issued **Letter of Acceptance (LOA)** of the bid, and be required to furnish a **Performance Guarantee** and details of his **Technical Staff** to be deployed as per Annexure - I
- XII. Performance Guarantee of 5% of the contract value shall be furnished by the successful bidder in the form of Bank Guarantee / e-Bank Guarantee / Demand Draft / FDR / Insurance Surety Bond in favour of Accounts Officer, Film and Television Institute of India, Pune, within 15 days from the date of issue of Letter of Acceptance, valid up to 60 days beyond the Defect Liability Period. It shall be forfeited in case of deficiency in performance or failure of the contractor to deliver the project within the time and the cost.
- XIII. **Letter of Award** shall be issued to the successful bidder only after receipt of the Performance Guarantee, and the details of Technical Staff to be deployed for the work.
- XIV. **Agreement (Contract)** consisting of complete tender document including conditions, bill of quantities, technical proposal and specialized services, drawings, if any, and acceptance thereof together with any correspondence leading thereto, shall be drawn and signed with the awardee within 10 days of the Letter of Award.
- XV. Date of start of work shall be reckoned from the 7th day of the issue of the Letter of Award.
- XVI. **Forfeiture of Earnest Money Deposit or Performance Guarantee shall be accompanied with barring from bidding for the future works of FTII for a period of two years.**

● **UNDERTAKING BY THE BIDDER**

U N D E R T A K I N G

I / We have read and examined the Tender document including terms & conditions, specifications, bill of quantities, drawings and designs, general rules & directions, General Conditions of Contract, Special Conditions of Contract and all relevant other documents, publications and rules referred to in the Conditions of Contract and all other contents in the tender documents for the work.

I / We, hereby tender for execution of the work specified for the Film and Television Institute of India Pune within the time specified and in accordance in all respects with the specifications, designs, drawings and instructions in writing.

We agree to keep the tender open for 180 days from the last date of its submission and not to make any modifications in its terms and conditions. A sum of Rs. _____ has been deposited in Demand Draft / Fixed Deposit Receipt / Bank Guarantee / Insurance Surety Bond / online payment as earnest money. If I / we, fail to furnish the prescribed performance guarantee within prescribed period, I / we agree that the said Vice-Chancellor, Film and Television Institute of India, Pune or his authorized officer shall without prejudice to any other right or remedy, be at liberty to forfeit the said earnest money absolutely. Further, if I / we fail to commence work as specified, I / we agree that the Vice-Chancellor, Film and Television Institute of India, Pune shall without prejudice to any other right or remedy available in law, be at liberty to forfeit the said earnest money and the performance guarantee absolutely, otherwise the said earnest money shall be retained by him towards security deposit to execute all the works referred to in the tender documents upon the terms and conditions contained or referred to therein.

Further, I / We agree that in case of forfeiture of earnest money or both Earnest Money & Performance Guarantee as aforesaid, I / We shall be debarred for participation in the re-tendering process of the work.

I / We hereby declare that I / We shall treat the tender documents, drawings and other records connected with the work as secret / confidential documents and shall not communicate information derived there-from to any person other than a person to whom I / We am / are authorised to communicate the same or use the information in any manner prejudicial to the safety of the State.

Seal & Signature of Contractor

Postal Address

Dated

Witness

Address

Occupation

ANNEXURE-I**TEAM DEPLOYMENT**

Sl. No.	NAME	Role	Email ID	Mobile no.
1		Museum / Exhibition Designer or Architect		
2		Conservator (Artefacts & Old Equipment)		
3		AV / IT Engineer		
4		Engineer (Civil)		
5		Electrical Engineer		
6		SHE In-charge		
7		Content Lead		
8		Structural Engineer (wherever required)		

Seal & Signature of Contractor**ANNEXURE-II****PROPORTION OF SPECIALIZED SERVICES**

Specialized Services	Work Component (%)
Museum / Exhibition Design and Content	
Civil and Electrical Works	
Conservation of Artefacts and Old Equipment	
AV / IT and QR-based Audio Guide Systems	
Showcases, Display Units and Signage	
Any other...	

Seal & Signature of Contractor

ANNEXURE-III**DETAILED PROJECT REPORT (DPR) ALONG WITH TENTATIVE BILL OF QUANTITIES**

(Enclosed separately. The DPR includes the route map, site layout, stop-wise scope and design brief. Quantities in the tentative BOQ are indicative.)

Seal & Signature of Contractor

ANNEXURE-IV**Work Experience**

S.N.	Name of the Project	Principle Buyer	Project Value	Period of Work & Financial Year	Status Completed / ongoing with ---% completed	Copy of Order / Completion Certificate attached at

Seal & Signature of Contractor

ROUTE MAP

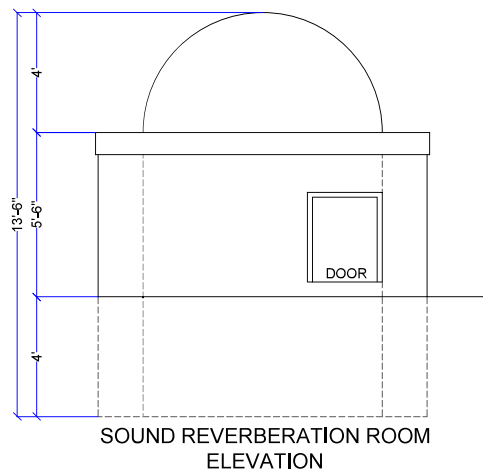
- 1 : SOUND BUILDING
- 2 : PRABHAT MUSEUM
- 3 : WALKWAY INSIDE STUDIO I
- 4 : 1ST FLOOR STUDIO-I ROOMS
- 5 : BUNKERS NEAR OLD CRT
- 6 : SHANTARAM POND
- 7 : NABH ABHIPSA AREA



ROUTE MAP

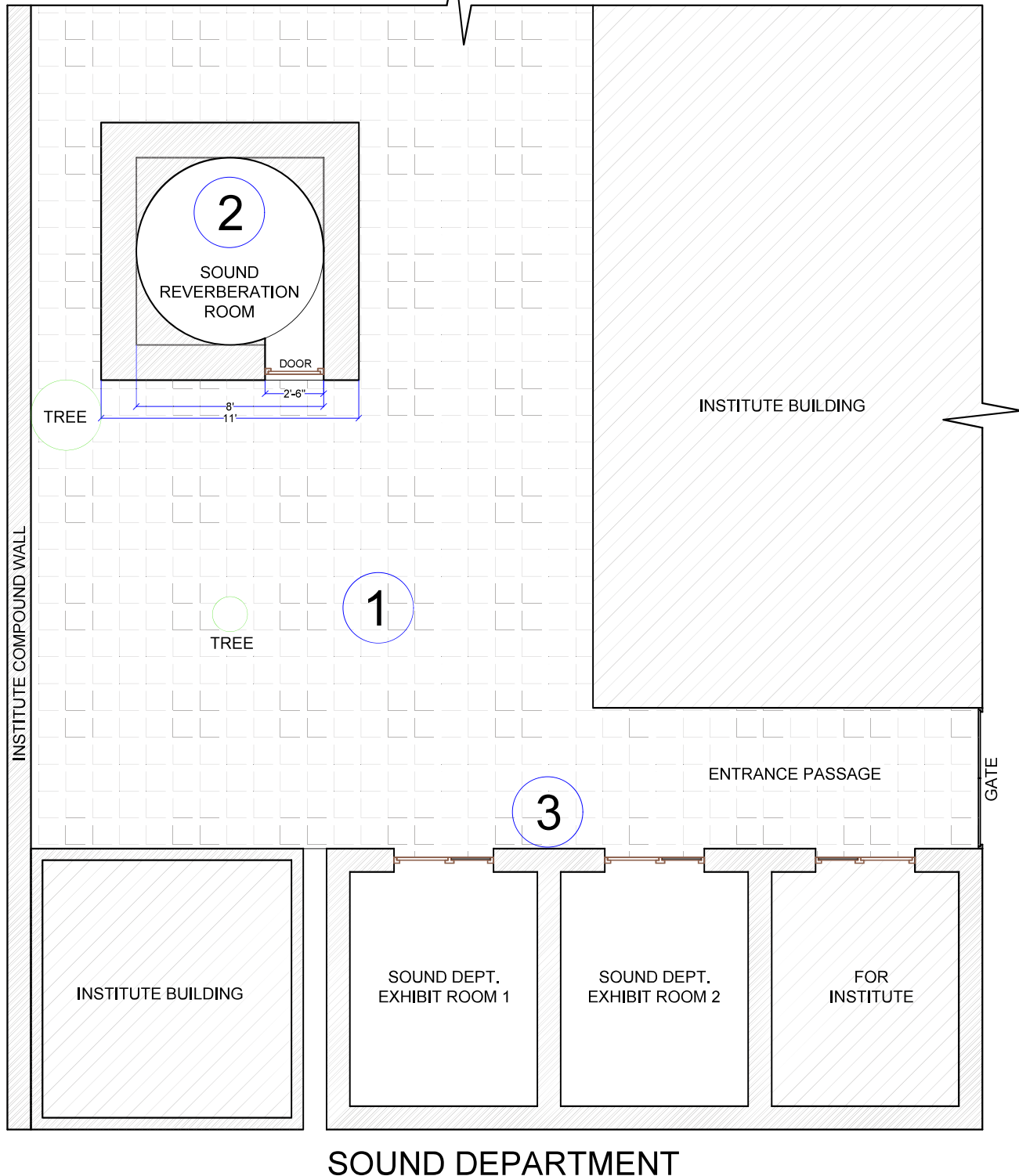
- 1 : SOUND BUILDING
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- 4 : 1ST FLOOR STUDIO-I ROOMS
- 5 : BUNKERS NEAR OLD CRT
- 6 : SHANTARAM POND
- 7 : NABH ABHIPSA AREA

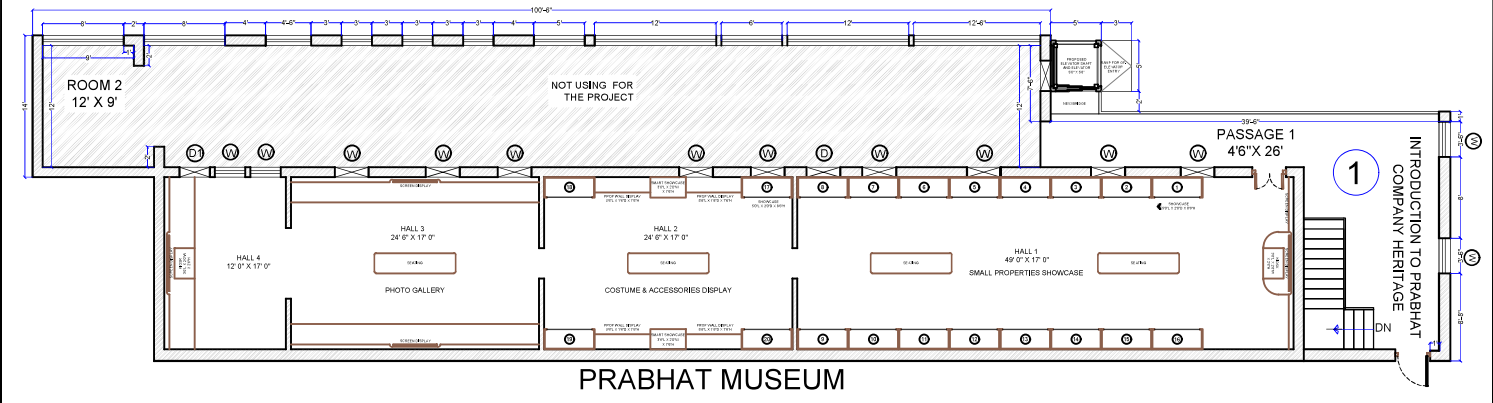


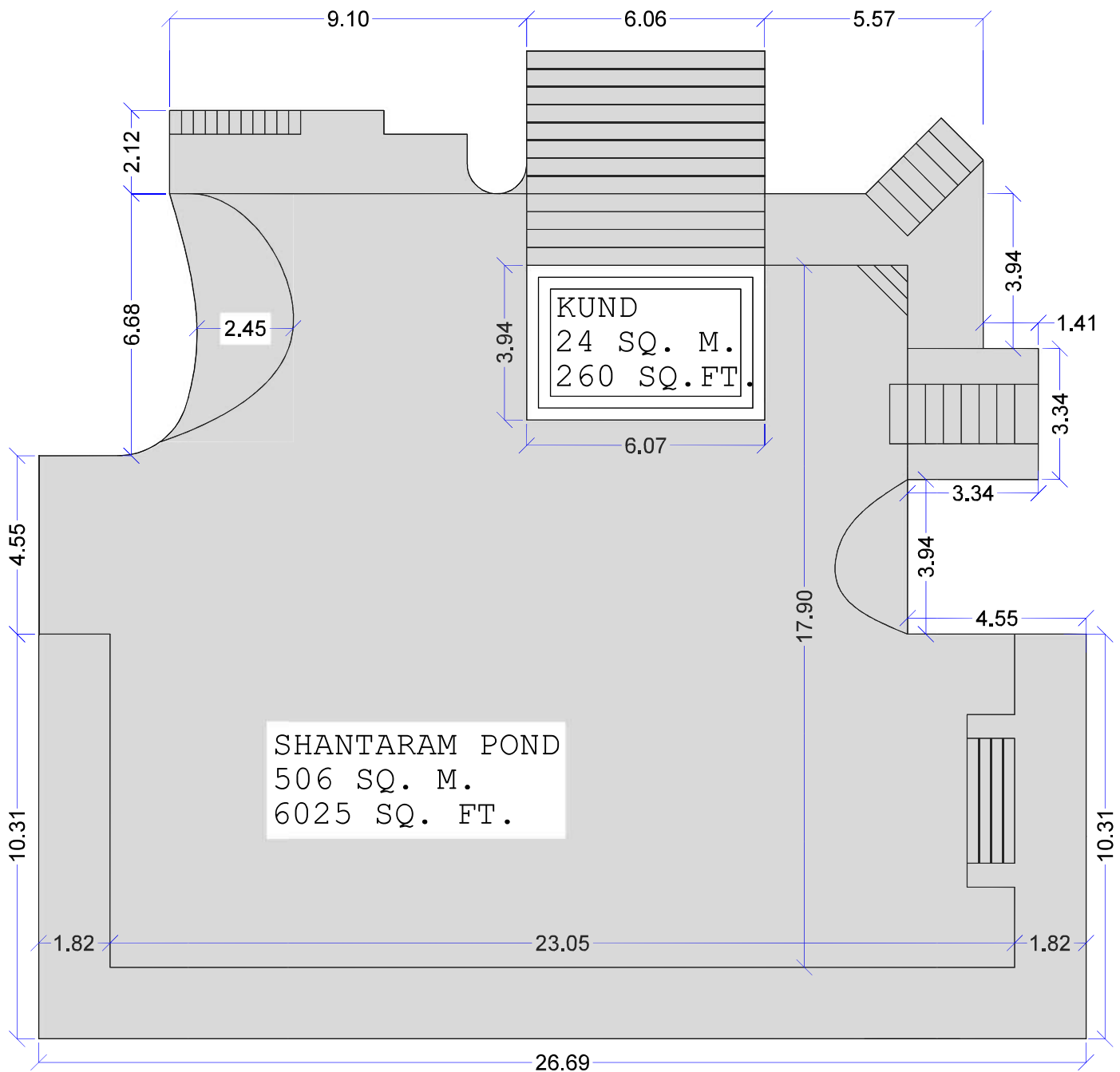


AREA STATEMENT

SR. NO.	PLACE	DESCRIPTION	AREA (SQM)	AREA (SQFT)
1.	GATHERING AREA	AREA BETWEEN SOUND REVERBERATION DOME AND SOUND DEPARTMENT ROOMS	89.56	963.75
2.	SOUND DOME	SOUND REVERBERATION ROOM WITH DOME.	11.24	121
3.	ROOM 1 & ROOM 2	SOUND DEPARTMENT EXHIBITION ROOM	14.86	160







EXISTING SHANTARAM POND PLAN



List of equipments for display at EC (after review done on 14 feb 2022)

Sr No	Name of the equipment	Description	Images	Dimensions Length (in inches/feet)	Width (in inches/feet)	Height (in inches/feet)	Depth (in inches/feet)	Department	Review
1	MITCHELL BNC CAMERA							Camera store	*****
2	ARRIFLEX III CAMERA							Camera store	*****
3	ARRIFLEX BL CAMERA							Camera store	*****
4	ARRI CP CAMERA							Camera store	*****
5	ARRIFLEX II C CAMERA							Camera store	*****
6	BOLEX H 16 CAMERA							Camera store	*****
7	ARRI 535A CAMERA							Camera store	*****
8	PECCO CAMERA							Camera store	*****
9	16 CN-M			7 inch	6 inch	9 inch		Camera store	*****
10	Cannon scoopic 16 mm			14 inch	10 inch	9 inch		Camera store	*****
11	Bell & howell			13 inch	10 inch	8 inch		Camera store	*****
12	Sony video camera		not in previous file	24 inch	12 inch	11 inch		Camera store	*****
13	Eclair-16			22 inch	6 inch	14 inch		Camera store	*****
14	ARRIFLEX SR16			21 inch	7 inch	11 inch		Camera store	*****

15	Linhof camera			9 inch	10 inch	11 inch		Camera store	*****
16	Camcorder	BVP 50P Beta Camera, BVV-5P Recorder with Zoom Lens		12"		12"	24"	TV Engg	****
Sr No	Name of the equipment	Description		Dimensions Length (in inches/feet)	Width (in inches/feet)	Height (in inches/feet)	Depth (in inches/feet)	Department	Review
18	TV Studio Camera	BVP 500 with CCU lens & v.f.		36"		60"	48"	TV Engg	*****
19	Vision Mixer	Vision Mixer 1210		19"		8"	19"	TV Engg	****
20	Camera	Studio Camera 1) Single tube		10"		12"	16"	TV Engg	****
		2) DXC 637							
		3) M3A							
21	BCN VTR	BCN VTR		12"		36"	60"	TV Engg	*****
22	VTR	Umatic - 5850		19"		9"	18"	TV Engg	*****
		VHS - MA 33							
		BETA - 2800							
23	Audio Console	NEVE Console		36"		36"	18"	TV Engg	*****
24	Cassettes	All Formats						TV Engg	****
25	Steenbeck	16mm / 35 mm						Film Editing	****

26	Moviloa	35 mm						Film Editing	*****
27	Cinemonta	35 mm						Film Editing	*****
28	Cutting table							Film Editing	*****
29	Splicers	16mm / 35 mm						Film Editing	*****
30	Sound reader	To get raw films to showcase						Film Editing	*****
31	Bins							Film Editing	*****
Sr No	Name of the equipment	Description		Dimensions Length (in inches/feet)	Width (in inches/feet)	Height (in inches/feet)	Depth (in inches/feet)	Department	Review
33	8mm viewer							Film Editing	*****
34	Synchronometer	16mm / 35 mm						Film Editing	*****
35	35 mm Klang film Recorder 4 track Magnetic recorder sr. no. 170006	please confirm once		Part I 14 inch Part II 11 inches	2 feet 2 feet 3 inches	3 feet 6 feet 2 inches		Film Sound	*****
36	Westrex 35 mm Projector			1 feet 4 inches	2 feet 5 inches	6 feet 7 inches	-	Film Sound	*****
37	Nagra 311 -4003			13 inches	9 inches	4.5 inches		Film Sound	*****
38	Westrex 35 mm optical recorder ARE 1231 with cross modulation measuring set sr. no. 32639			2 feet 2 inches	2 feet 8 inches	3' 9" (Total H - 5 feet with magazine	-	Film Sound	*****
39	do - Part B (Rack) of Optical Recorder			1 feet 1 inches	1 feet 11 inches	6 feet 5 inches	-	Film Sound	*****
40	Westrex 16 mm Optical Recorder RAF 12 31			2 feet 2 inches	2 feet 8 inches	3' 9" (Total H - 5 feet with magazine	-	Film Sound	*****

41	35 mm Light Valve RA 1405 GS no 11			-	7 inches	7 inches	7 inches	Film Sound	*****
Sr No	Name of the equipment	Description		Dimensions Length (in inches/feet)	Width (in inches/feet)	Height (in inches/feet)	Depth (in inches/feet)	Department	Review
43	Slide Projector with 2 carrying cards and side trays for 50 slides make - kinderman15006	please confirm once		10.5 inch Tray L - 9 inches H - 2 inches	10 inches	4 inches 2 inches	-	Film Sound	*****
44	35 mm B&H Printing machine				3 feet	4.5 feet		Film Lab	*****
45	Tape punching machine for step printer				3.5feet	1feet		Film Lab	*****
46	Vertical Film Winder				1.5feet	3.5feet		Film Lab	*****
47	35mm to 16mm sound reduction printer B&W				3 feet	4feet		Film Lab	*****
48	35 mm to 16mm reduction printer B&W					6.5feet		Film Lab	*****
49	Automatic printer light controller				4.5feet	5feet		Film Lab	*****
50	35mm wooden grading table				2.5feet	3feet		Film Lab	*****
51	Densitometer				2feet			Film Lab	*****
52	Crane old (Prabhat)	For events						Production Dept	*****
53	Fan 440v (Blower)							Production Dept	*****
54	Studio Fan old 3 phase (Red colour) Toofan							Production Dept	*****
55	Condenser Baby light							Production Dept	*****

56	Vinten Dolly							Production Dept	*****
Sr No	Name of the equipment	Description		Dimensions Length (in inches/feet)	Width (in inches/feet)	Height (in inches/feet)	Depth (in inches/feet)	Department	Review
58	Stand for mini brut		not in previous file					Production Dept	****
59	HMI 6k light with booster							Production Dept	****
60	Genda light							Production Dept	****
61	HMI 575kw with booster							Production Dept	*****
62	HMI 2.5 kw with booster							Production Dept	****
63	HMI 1.2kw with booster							Production Dept	****
64	Colourtran light							Production Dept	****
65	Multi 20 light							Production Dept	****
66	Dino light							Production Dept	****
67	Elemack crab dolly							Production Dept	*****
68	MR5 kw light with stand							Production Dept	*****
69	Audio Boom rod							Production Dept	****
70	Camera tripod old (metal)							Production Dept	*****

71	Old bulbs different types							Production Dept	****
72	Old speaker							Production Dept	****
73	Spool							Production Dept	****
74	Over Head projector (old)							Production Dept	****

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FTII – Prabhat Museum Collection									
PRABHAT FILM COMPANY PHOTOGRAPHIC INVENTORY (1929–1952)									
Sr. No.	FTII – Prabhat Museum Collection	File Type	Film Title	Director	Year	Language	Person(s) Featured	Scene / Subject Description	Source
: B		Rz□%□r□□	dr□%□r□□	g z□□□□□□□□□□ P r□□v dyvz'y Rr□□r"	9E=B	Y r□□□z	% z□□□□□□ arx□z□		
: C		Rz□%□r□□	dr□%□r□□	g z□□□□□□□□□□ P r□□v dyvz'y Rr□□r"	9E=B	Y r□□□z	% z□□□□□□ arx□z□		
: D		Rz□%□r□□	dr□%□r□□	g z□□□□□□□□□□ P r□□v dyvz'y Rr□□r"	9E=B	Y r□□□z	Wf□□□□□□□□ Nyxr□r□		
: E		Rz□%□r□□	dr□%□r□□	g z□□□□□□□□□□ P r□□v dyvz'y Rr□□r"	9E=B	Y r□□□z	e□r□□□□ g z□□□□□□ arx□z□□ Y yru□□□ □r□□z□ P r□□v□□□□ Vzr□□□r□□ 1		

FTII – Prabhat Museum Collection									
PRABHAT FILM COMPANY PHOTOGRAPHIC INVENTORY (1929–1952)									
Sr. No.	FTII – Prabhat Museum Collection	File Type	Film Title	Director	Year	Language	Person(s) Featured	Scene / Subject Description	Source
=8		Rz□M□	dr□%□r□□	g zj□□□□□% □□□□% P r□^v dyvz'y Rr□□r"	9E=B	Y r□□ybz	e □r□□□% g zj□□□□□□ arx□□□		
=9		Rz□M□	dr□%□r□□	g zj□□□□□% □□□□% P r□^v dyvz'y Rr□□r"	9E=B	Y r□□ybz	e □r□□□% g zj□□□□□□ arx□□□		
=:		Rz□M□	dr□%□r□□	g zj□□□□□% □□□□% P r□^v dyvz'y Rr□□r"	9E=B	Y r□□ybz	e □r□□□% g zj□□□□□□ arx□□□□□□ o S r□□□%		

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FTII – Prabhat Museum Collection									
PRABHAT FILM COMPANY PHOTOGRAPHIC INVENTORY (1929–1952)									
Sr. No.	FTII – Prabhat Museum Collection	File Type	Film Title	Director	Year	Language	Person(s) Featured	Scene / Subject Description	Source
56		Film Still	Rajput Ramani	Keshavrao Dhaiber	1936	Hindi	Nalini Tarkhad and Nanasaheb Phatak		youtube Film
57		Film Still	Rajput Ramani	Keshavrao Dhaiber	1936	Hindi	Kelkar and Nanasaheb Phatak		wiki imdb blog Film
58		Film Still	Rajput Ramani	Keshavrao Dhaiber	1936	Hindi	Kelkar and Nanasaheb Phatak, Nalini Tarkhad		wiki imdb blog Film
59		Film Still	Sant Sakhu	Vishnupant Govind Damle Sheikh Fattelal Raja Nene	1941	Hindi Marathi	Gauri, Hansa Wadkar, and Shankar Kulkarni		FILM

FTII – Prabhat Museum Collection									
PRABHAT FILM COMPANY PHOTOGRAPHIC INVENTORY (1929–1952)									
Sr. No.	FTII – Prabhat Museum Collection	File Type	Film Title	Director	Year	Language	Person(s) Featured	Scene / Subject Description	Source
60		Film Still	Sant Sakhu	Vishnupant Govind Damle Sheikh Fattelal Raja Nene	1941	Hindi Marathi	Shanta Mijundar, Hansa Wadkar, Gauri, and Sumitra		FILM
61		Film Still	Sant Sakhu	Vishnupant Govind Damle Sheikh Fattelal Raja Nene	1941	Hindi Marathi	Hansa Wadkar and Shankar Kulkarni		FILM
62		Film Still							
63		Film Still	Sant Janabai	Govind B. Ghanekar	1949	Hindi / Marathi	Vivek Abhayankar		IMDB https://youtu.be/370AX74lyXo?t=3760

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FTII – Prabhat Museum Collection									
PRABHAT FILM COMPANY PHOTOGRAPHIC INVENTORY (1929–1952)									
Sr. No.	FTII – Prabhat Museum Collection	File Type	Film Title	Director	Year	Language	Person(s) Featured	Scene / Subject Description	Source
DA		Rz'□□□□"	drz□□□y□□□□□□□	g□□y□□□□□□□	9E==	Y r□□□□z	P□□□□□□□□□□□□□□□□		
DB		Rz'□□□□"	S□□□	g r□□□□□□□□□□□	9E? B	T z□□□z %	" r□□□□□□□□□□□□ %□□□□□□□□□□□□□□□□		NT□□ % %
DC		Rz'□□□□"	S□□□	g r□□□□□□□□□□□	9E? B	T z□□□z %	" r□□□□□□□□□□□□ %□□□□□□□□□□□□□□□□		NT□
DD		Rz'□□□□"	S□□□	g r□□□□□□□□□□□	9E? B	T z□□□z %	% OT MZ P c MMZ e % MZ P %MM% MM% W_e Z t□		

Inventory Documentation Note

This inventory document represents the current stage of cataloguing and documentation for the listed objects and props.

Please note that certain technical details including dimensions, material specifications, condition assessments, and verification data are presently under review and will be updated during the ongoing documentation process.

This document is intended for preliminary reference purposes.

PRABHAT MUSEUM INVENTORY												
Sr. No.	Item No.	Location / Sub Location	Item	Qty	Description	Category	Material	Size [Inches]	Images	Year Making	Used In	Remarks
HALL 01												
Cupboard 01												
1	1.1	MUSE-H1-C1-001	Shankh A	1	Conch Shell Big Size	Musical Instrument	Actual	09 x 06 x 05				
2	1.2	MUSE-H1-C1-002	Shankh B	1	Conch Shell Small Size	Musical Instrument	Actual	06 x 03				
3	1.3	MUSE-H1-C1-003	Lezim	1	Wooden Handle Lezim	Musical Instrument	Actual	18 x 12 x 02				
4	1.4	MUSE-H1-C1-004	Basari	1		Musical Instrument	Wooden	15 x 02				
5	1.5	MUSE-H1-C1-005	Taal	3	Bhajani Taal	Musical Instrument	Metal	16 x 08 x 03				
6	1.6	MUSE-H1-C1-006	Tutari A		Golden / Brass Color	Musical Instrument	Metal	36 x 24 x 06				
7	1.7	MUSE-H1-C1-007	Tutari B		Tin	Musical Instrument	Metal	36 x 24 x 06				
8	1.8	MUSE-H1-C1-008	Ghada [Left side]	1	Water Container	Household	Metal	08 x 08 x 08				
9	1.9	MUSE-H1-C1-009	Ghada [Right side]	1	Water Container	Household	Metal	12 x 12 x 08				
Cupboard 02												
												
10	2.1	MUSE-H1-C2-001		4	2 Sets of Chipli. Actual.	Musical Instrument	Wooden	6 x 4 x 2				

11	2.2	MUSE-H1-C2-002		1	Glass Vase	Household	Glass	6 x 6 x 6				
12	2.3	MUSE-H1-C2-003		1	Lezim Play	Musical Instrument	Actual	18 x 10 x 2				
13	2.4	MUSE-H1-C2-004		1	Veena without Strings	Musical Instrument	Wooden	32 x 9 x 6				
14	2.5	MUSE-H1-C2-005		3	Ektari	Musical Instrument	Actual	24 x 5 x 5				
15	2.6	MUSE-H1-C2-006		1	Big Ektari	Musical Instrument	Actual	36 x 9 x 7				
16	2.7	MUSE-H1-C2-007		2	Decorative Vase	Household	Metal	10 x 10 x 8				
17	2.8	MUSE-H1-C2-008										
CORNER												
18	1	Corner of Cupboard 02 - 03		1	Big Satar	Musical Instrument	Actual	24 x 24 x 72				
19	2	Corner of Cupboard 02 - 03		1	Prabhat Company Logo Emblem	Decorative Display	Metal	24 x 44 x 2				
Cupboard 03												
												
20	3.1	MUSE-H1-C2.3-001	Surai A	1	Liquid Container	Household	Metal	12 x 12 x 14				
21	3.2	MUSE-H1-C2.3-002	Surai B	1	Liquid Container	Household	Metal	8 x 8 x 15				
22	3.3	MUSE-H1-C2.3-003	Surai C	1	Liquid Container	Household	Metal	12 x 8 x 10				

23	3.4	MUSE-H1-C2.3-004	Surei D	1	Liquid Container	Household	Metal	12 x 8 x 10				
24	3.5	MUSE-H1-C2.3-005	Gadu A	2	Water Container	Household	Metal	6 x 6 x 6				
25	3.6	MUSE-H1-C2.3-006	Gadu B	2	Water Container	Household	Metal	5 x 5 x 5				
26	3.7	MUSE-H1-C2.3-007	Gadu C	2	Water Container	Household	Metal	4 x 4 x 4				
27	3.8	MUSE-H1-C2.3-008	Gadu D	1	Water Container	Household	Metal	5 x 5 x 4				
28	3.9	MUSE-H1-C2.3-009	Gulabdaani	2	Rosewater Sprinkler	Household	Metal	3 x 3 x 11				
29	3.10	MUSE-H1-C2.3-010	Gadu E	1	Water Container	Household	Metal	8 x 8 x 7				Broken
Cupboard 04												
												
30	4.1	MUSE-H1-C2.3-001	Flower Vase A	1	Decorative Flower Vase	Household	Metal	5 x 5 x 8				
31	4.2	MUSE-H1-C2.3-002	Flower Vase B & C	2	Decorative Flower Vase	Household	Metal	5 x 5 x 8				
32	4.3	MUSE-H1-C2.3-003	Gulabdari	2	Rosewater Sprinkler	Household	Metal	3 x 3 x 11				
33	4.4	MUSE-H1-C2.3-004	Gadu A	1	Water Container	Household	Metal	5 x 5 x 5				
34	4.5	MUSE-H1-C2.3-005	Gadu B	1	Water Container	Household	Metal	5 x 5 x 4				

35	4.6	MUSE-H1-C2.3-006	Gadu C	1	Copper Water Container	Household	Metal	4 x 4 x 3				
36	4.7	MUSE-H1-C2.3-007	Gadu D	2	Water Container	Household	Metal	5 x 5 x 5				
37	4.8	MUSE-H1-C2.3-008										
38	4.9	MUSE-H1-C2.3-009	Decorative Bowls	3	Decorative Bowls	Household	Metal	5 x 5 x 3				
39	4.10	MUSE-H1-C2.3-010	Gadu E	1	Water Container	Household	Metal	8 x 8 x 9				Over the Cupboard
Cupboard 05												
												
40	5.1	H1-C5-001	Pagdi A	1	Historical Headgear	Costume	Cloth	12 x 12 x 5				
41	5.2	H1-C5-002	Pagdi B	1	Historical Headgear	Costume	Cloth	12 x 10 x 6				
42	5.3	H1-C5-003	Pagdi C	1	Historical Headgear	Costume	Cloth	10 x 9 x 5				
43	5.4	H1-C5-004	Pagdi D	1	Historical Headgear	Costume	Cloth	9 x 9 x 6				
44	5.5	H1-C5-005	Pagdi E	1	Historical Headgear	Costume	Cloth	10 x 8 x 7				
45	5.6	H1-C5-006	Pagdi F	1	Historical Headgear	Costume	Cloth	12 x 9 x 6				
46	5.7	H1-C5-007	Pagdi G	1	Historical Headgear	Costume	Cloth	10 x 9 x 6				

47	5.8	H1-C5-008	Pagdi H	2	Historical Headgear	Costume	Cloth	10 x 8 x 3				
48	5.9	H1-C5-009	Pagdi I	1	Historical Headgear	Costume	Cloth	10 x 8 x 5				
Cupboard 06												
												
49	6.1	H1-C6-001	Pagdi A	1	Historical Headgear	Costume	Cloth	11 x 9 x 5				
50	6.2	H1-C6-002	Pagdi B	1	Historical Headgear	Costume	Cloth	12 x 10 x 5				
51	6.3	H1-C6-003	Pagdi C	1	Historical Headgear	Costume	Cloth	11 x 9 x 6				
52	6.4	H1-C6-004	Pagdi D	1	Historical Headgear	Costume	Cloth	12 x 12 x 4				
53	6.5	H1-C6-005	Pagdi E	1	Historical Headgear	Costume	Cloth	11 x 6 x 8				
54	6.6	H1-C6-006	Pagdi F	1	Historical Headgear	Costume	Cloth	10 x 8 x 8				
55	6.7	H1-C6-007	Pagdi G	1	Historical Headgear	Costume	Cloth	12 x 8 x 9				
56	6.8	H1-C6-008	Pagdi H	1	Historical Headgear	Costume	Cloth	11 x 8 x 5				
57	6.9	H1-C6-009	Pagdi I	1	Historical Headgear	Costume	Cloth	11 x 9 x 7				
58	6.10	H1-C6-010	Pagdi J	1	Historical Headgear	Costume	Cloth	11 x 9 x 7				

59	6.11	H1-C6-011	Pagdi K	1	Historical Headgear	Costume	Cloth	10 x 8 x 5				
60	6.12	H1-C6-012	Gadu	1	Water Container	Household	Metal	6 x 6 x 6				Over the Cupboard
Cupboard 07												
												
61	7.1	H1-C7-001	Sword A	1	Toothed Small Sword	Weapon	Metal	24 x 4 x 2				
62	7.2	H1-C7-002	Sword B	1	Toothed Big Sword	Weapon	Wooden	44 x 5 x 3				
63	7.3	H1-C7-003	Bow	1	Curved Bow	Weapon	Wooden	54 x 12 x 3				
64	7.4	H1-C7-004	Spear	2	Spear	Weapon	Wooden	4 x 84 x 3				
65	7.5	H1-C7-005	Axe	1	Axe	Weapon	Wooden	18 x 56 x 5				
66	7.6	H1-C7-006	Bow Arrows	18	Small Arrows	Weapon	Wooden	10				
67	7.7	H1-C7-007	Mangati	2	Wrist Bands	Weapon	Metal	3 x 3 x 4				
68	7.8	H1-C7-008	Gadu	1	Water Container	Household	Metal	8 x 8 x 6				Over the Cupboard
Cupboard 08												
												
69	8.1	H1-C8-001	Bhata	1	Container for Arrows	Weapon	Metal	5 x 5 x 22				

70	8.2	H1-C8-002	Bhata	1	Container for Arrows	Weapon	Metal	5 x 5 x 21				
71	8.3	H1-C8-003	Shield	2	Leather Shield	Weapon	Leather	9 x 9 x 3				
72	8.4	H1-C8-004	Dagger	1	Small Dagger with Chain	Weapon	Actual	15 x 6 x 1				
73	8.5	H1-C8-005	Knife	1	Knife	Weapon	Wooden	13 x 2 x 1				
74	8.6	H1-C8-006	Khanjir	1	Khanjir	Weapon	Aluminum	18 x 8 x 2				
75	8.7	H1-C8-007	Wide sword	1	Wide Sword	Weapon	Aluminum	30 x 5 x 2				
76	8.8	H1-C8-008	Toothed Sword	1	Small Toothed Sword	Weapon	Aluminum	24 x 4 x 2				
77	8.9	H1-C8-009	Sword	1	Sword	Weapon	Actual	38 x 6 x 2				
78	8.10	H1-C8-010	Swords	4	Swords	Weapon	Aluminum	Big : 33 x 3 x 2, 32 x 4 x 3, Small (2) : 21 x 3 x 2				
79	8.11	H1-C8-011	Toothed Sword	1	Toothed Sword Without Handle	Weapon	Aluminum	28 x 5 x 1				
80	8.12	H1-C8-012	Gadu	1	Water Container	Household	Metal	7 x 7 x 7				
Cupboard 09												
												
81	9.1	H1-C9-001	Jewellery Display Box	3	3 Sets of Necklaces, Bajuband, Earrings and Bangles, Display Boxes	Jewellery	Metal	12 x 12				

82	9.2	H1-C9-002	Jewellery Display Box	2	2 Sets of Bangles and Bindis, Display Boxes	Jewellery	Metal	10 x 14				
83	9.3	H1-C9-003	Jewellery Display Box	2	2 Sets of Necklaces, 1 Set of Earring & Bindis, Display Boxes	Jewellery	Metal	8 x 12				
84	9.4	H1-C9-004	Jewellery Display Box	2	1 Set of Earring, 1 Set of Bindis, Display Boxes	Jewellery	Metal	6 x 4				
85	9.5	H1-C9-005	Gadu	1	Water Container	Household	Metal	6 x 6 x 5				
Cupboard 10												
												
86	10.1	H1-C10-001	Jewellery Display Box	3	3 Necklaces, 2 Bangles, Display boxes	Jewellery	Metal	12 x 12				
87	10.2	H1-C10-002	Jewellery Display Box	2	4 Armbands, 1 Necklace, 1 Armlet	Jewellery	Metal	10 x 14				
88	10.3	H1-C10-003	Jewellery Display Box	2	2 Payal, 2 Jodwa, 4 Bangles, 2 Armlets	Jewellery	Metal	10 x 14				
89	10.4	H1-C10-004	Gadu	1	Water Container	Household	Metal	7 x 7 x 6				
Cupboard 11												
												
90	11.1	H1-C11-001										
91	11.2	H1-C11-002										
92	11.3	H1-C11-003										

93	11.4	H1-C11-004									
Cupboard 12											
											
94	12.1	H1-C12-001									
95	12.2	H1-C12-002									
96	12.3	H1-C12-003									
Corner											
97											
Cupboard 13											
											
98	13.1	H1-C13-001									
99	13.2	H1-C13-002									
100	13.3	H1-C13-003									
101	13.4	H1-C13-004									
102	13.5	H1-C13-005									
103	13.6	H1-C13-006									

104	13.7	H1-C13-007										
105	13.8	H1-C13-008										
106	13.9	H1-C13-009										
107	13.10	H1-C13-010										
108	13.11	H1-C13-011										
Cupboard 14												
												
109	14.1	H1-C14-001										
110	14.2	H1-C14-002										
111	14.3	H1-C14-003										
112	14.4	H1-C14-004										
113	14.5	H1-C14-005										
114	14.6	H1-C14-006										
115	14.7	H1-C14-007										

116	14.8	H1-C14-008									
117	14.9	H1-C14-009									
118	14.10	H1-C14-010									
119	14.11	H1-C14-011									
120	14.12	H1-C14-012									
Corner											
121											
122											
123											
124											
125											
126											
127											
Cupboard 15											
											

128	15.1	H1-C15-001									
129	15.2	H1-C15-002									
130	15.3	H1-C15-003									
131	15.4	H1-C15-004									
132	15.5	H1-C15-005									
133	15.6	H1-C15-006									
134	15.7	H1-C15-007									
135	15.8	H1-C15-008									
136	15.9	H1-C15-009									
137	15.10	H1-C15-010									
138	15.11	H1-C15-011									
139	15.12	H1-C15-012									
139	15.13	H1-C15-013									

												
140	16.01	H1-C16-001										
141	16.02	H1-C16-002										
142	16.03	H1-C16-003										
143	16.04	H1-C16-004										
144	16.05	H1-C16-005										
145	16.06	H1-C16-006										
146	16.07	H1-C16-007										
Cupboard 17												
												
147	17.01	H1-C17-001										
148	17.02	H1-C17-002										
149	17.03	H1-C17-003										
150	17.04	H1-C17-004										

151	17.05	H1-C17-005										
152	17.06	H1-C17-006										
153	17.07	H1-C17-007										
154	17.08	H1-C17-008										
155	17.09	H1-C17-009										
155	17.10	H1-C17-010										
155	17.11	H1-C17-011										
155	17.12	H1-C17-012										
Cupboard 18												
												
156	18.01	H1-C18-001										
157	18.02	H1-C18-002										
158	18.03	H1-C18-003										
159	18.04	H1-C18-004										

160	18.05	H1-C18-005									
161	18.06	H1-C18-006									
162	18.07	H1-C18-007									
163	18.08	H1-C18-008									
164	18.09	H1-C18-009									
165	18.10	H1-C18-010									
166	18.11	H1-C18-011									
167	18.12	H1-C18-012									
168	18.13	H1-C18-013									
Cupboard 19											
											
169	19.01	H1-C19-001									
170	19.02	H1-C19-002									
171	19.03	H1-C19-003									

172	19.04	H1-C19-004										
173	19.05	H1-C19-005										
174	19.06	H1-C19-006										
175	19.07	H1-C19-007										
176	19.08	H1-C19-008										
177	19.09	H1-C19-009										
178	19.10	H1-C19-010										
179	19.11	H1-C19-011										
180	19.12	H1-C19-012										
181	19.13	H1-C19-013										
Cupboard 20												
												
182	20.01	H1-C20-001										
183	20.02	H1-C20-002										

184	20.03	H1-C20-003										
185	20.04	H1-C20-004										
186	20.05	H1-C20-005										
187	20.06	H1-C20-006										
188	20.07	H1-C20-007										
188	20.08	H1-C20-008										
188	20.09	H1-C20-009										
188	20.10	H1-C20-010										
188	20.11	H1-C20-011										
188	20.12	H1-C20-012										
188	20.13	H1-C20-013										
Cupboard 21												
												
189	21.01	H1-C21-001										

190	21.02	H1-C21-002										
191	21.03	H1-C21-003										
192	21.04	H1-C21-004										
193	21.05	H1-C21-005										
193	21.06	H1-C21-006										
193	21.07	H1-C21-007										
193	21.08	H1-C21-008										
193	21.09	H1-C21-009										
193	21.10	H1-C21-010										
Cupboard 22												
												
194	22.01	H1-C22-001										
195	22.02	H1-C22-002										
196	22.03	H1-C22-003										

206	2.1	MUSE+I2-C2-001										
207	2.2	MUSE+I2-C2-002										
208	2.3	MUSE+I2-C2-003										
209	2.4	MUSE+I2-C2-004										
210	2.5	MUSE+I2-C2-005										
211	2.6	MUSE+I2-C2-006										
212	2.7	MUSE+I2-C2-007										
Cupboard 03												
												
213	3.1	MUSE+I2-C3-001										
214	3.2	MUSE+I2-C3-002										
215	3.3	MUSE+I2-C3-003										
216	3.4	MUSE+I2-C3-004										
217	3.5	MUSE+I2-C3-005										

218	3.6	MUSE+12-C3-006										
219	3.7	MUSE+12-C3-007										
220	3.8	MUSE+12-C3-008										
221	3.9	MUSE+12-C3-009										
222	3.10	MUSE+12-C3-010										
223	3.11	MUSE+12-C3-011										
224	3.12	MUSE+12-C3-012										

Cupboard 04

												
225	4.01	MUSE+12-C4-001										
225	4.02	MUSE+12-C4-002										
225	4.03	MUSE+12-C4-003										
225	4.04	MUSE+12-C4-004										
225	4.05	MUSE+12-C4-005										

Cupboard 05

												
226	5.01	MUSE+12-C5-005										
227	5.02	MUSE+12-C5-006										
228	5.03	MUSE+12-C5-007										
229	5.04	MUSE+12-C5-008										
230	5.05	MUSE+12-C5-009										
231	5.06	MUSE+12-C5-010										
232	5.07	MUSE+12-C5-011										
233	5.08	MUSE+12-C5-012										
234	5.09	MUSE+12-C5-013										
235	5.10	MUSE+12-C5-014										
Cupboard 06												
												
236	6.001	MUSE+12-C6-001										

237	6.002	MUSE+12-C6-002										
238	6.003	MUSE+12-C6-003										
239	6.004	MUSE+12-C6-004										
240	6.005	MUSE+12-C6-005										
241	6.006	MUSE+12-C6-006										
242	6.007	MUSE+12-C6-007										
242	6.008	MUSE+12-C6-008										
242	6.009	MUSE+12-C6-009										
242	6.010	MUSE+12-C6-010										
242	6.011	MUSE+12-C6-011										
242	6.012	MUSE+12-C6-012										
242	6.013	MUSE+12-C6-013										
242	6.014	MUSE+12-C6-014										

												
243	7.01	MUSE+12-C7-001										
244	7.02	MUSE+12-C7-002										
245	7.03	MUSE+12-C7-003										
246	7.04	MUSE+12-C7-004										
247	7.05	MUSE+12-C7-005										
248	7.06	MUSE+12-C7-006										
Cupboard 08												
												
248	8.01	MUSE+12-C8-001										
249	8.02	MUSE+12-C8-002										
250	8.03	MUSE+12-C8-003										
251	8.04	MUSE+12-C8-004										
252	8.05	MUSE+12-C8-005										

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FTII MUSEUM
CUM
HERITAGE WALK

VISUAL REFERENCE GUIDEBOOK

LOGO UNIT





LOGO RATIONALE

- **Structural Composition**

FTII MUSEUM CUM HERITAGE WALK The logo is built on a modular and grid-based typographic structure, ensuring clarity, balance, and adaptability across various formats. The arrangement of “FTII” alongside “Museum cum Heritage Walk” creates a clear hierarchy. The primary identity (FTII) is given prominence, reinforcing institutional authority, while the secondary text is arranged in a stacked and spaced format to enhance readability and visual rhythm. The aligned and evenly spaced letterforms create a sense of order and discipline, reflecting the academic and archival nature of the institution.

- **Colour Palette**

The logo employs a minimal and heritage-driven colour palette inspired by archival materials and classical aesthetics. The use of muted or monochromatic tones suggests timelessness and avoids visual clutter. The palette references aged textures, film reels, and historical documents, reinforcing the connection to cinematic heritage. This restrained approach ensures versatility across print and digital media while maintaining a dignified and institutional character.

- **Design Style (Heritage-Based Aesthetic)**

The design language is rooted in a heritage-inspired typographic style, drawing from Art Deco and modernist influences. These references resonate with the architectural and cinematic history of FTII. Clean, geometric letterforms echo mid-20th century film culture and institutional signage. The balance between minimalism and historical reference allows the logo to feel contemporary while remaining grounded in legacy.

- **Conceptual Significance**

The logo acts as a visual bridge between past and present, representing FTII as a custodian of cinematic heritage. The structured layout mirrors a curated journey, much like a heritage walk itself. Its simplicity ensures that the focus remains on storytelling, history, and content rather than decorative elements.

- **Versatility and Application**

The design is adaptable across exhibition panels, way finding systems, print collateral, and digital platforms. Its clarity at various scales ensures consistency and recognizability in institutional branding.

- **Conclusion**

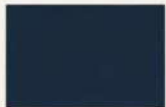
The FTII Museum cum Heritage Walk logo embodies a reined, heritage-centric identity through structured typography, a minimal colour palette, and historically informed design. It reflects the institute's legacy while maintaining contemporary relevance, making it suitable for both archival representation and modern communication.

FTII MUSEUM *cum* HERITAGE WALK

A palette inspired by FTII's legacy, Pune's cultural heritage, and the timeless spirit of storytelling.



PRIMARY COLOURS



FTII BLUE
#1D2A44
Trust, legacy,
institutional strength



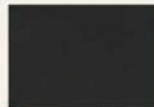
HERITAGE STONE
#CBB79A
Timeless, earthy,
rooted in history



PUNE TERRACOTTA
#A44E3F
Warmth, culture,
local identity



DECCAN GREEN
#3F5D46
Nature, surroundings,
heritage landscape



FILM REEL CHARCOAL
#2B2B2B
Cinema, timeless,
neutral balance

COLOUR USAGE GUIDE



Primary colours for
identity, signage,
and main branding



Secondary colours for
backgrounds, panels,
and supporting elements



Accent colours for
highlights, wayfinding,
and interactive touches

THE FEEL

Timeless. Cultural. Immersive.

A blend of heritage and creativity
that reflects FTII's legacy and
Pune's rich cultural context.

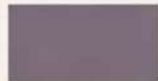
SECONDARY COLOURS



LIGHT SLATE
#6F8496
Calm, clarity,
informational balance



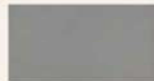
PARCHMENT
#E6DCC1
Warm minimalism,
backgrounds



VINTAGE MAUVE
#7E6B7E
Heritage, nostalgia,
subtle elegance



SAGE GREEN
#A3AA8A
Soft connection
to nature



WARM GREY
#8E8E8E
Neutral, versatile,
modern balance

ACCENT COLOURS



MARIGOLD
#D4A72C
Energy, highlights,
wayfinding accents



HERITAGE WINE
#7B2D3A
Depth, richness,
cultural resonance



TEAL
#2D6D6E
Creativity, expression,
contemporary touch



ANTIQUE COPPER
#B87333
Vintage charm,
heritage detail



INK BLACK
#111111
Typography, strong
contrast, readability



Note: Colours can be adapted across digital and physical touchpoints for a cohesive and engaging visitor experience.

Architecture in India: 1920–1940

This period was one of the richest and most layered in Indian architectural history, shaped by the final decades of British rule, global modernist movements, and a growing Indian nationalist identity.



1. Art Deco (dominant style of the 1930s)

The most distinctive style of this era. Mumbai (Bombay) became the second largest Art Deco city in the world after Miami. Key features included: Stepped or streamlined facades, Geometric ornamentation and sunburst motifs, Curved balconies with decorative railings, A fusion of Western Art Deco with Indian motifs (lotus, elephants, peacocks) — sometimes called "Indo-Deco." Examples: Marine Drive apartments, Eros Cinema, Regal Cinema (Mumbai).

2. Indo-Saracenic / Indo-Gothic (carry-over from the 1800s, still active)

A British-designed hybrid blending Mughal, Hindu, and Gothic elements. This style peaked earlier but continued into the 1920s for civic and railway buildings. Pointed arches, domes, chhatris (kiosks), Red sandstone and marble finishes. Ornate facades with Islamic geometric patterns. Examples: Victoria Terminus (Mumbai), Laxmi Vilas Palace additions.

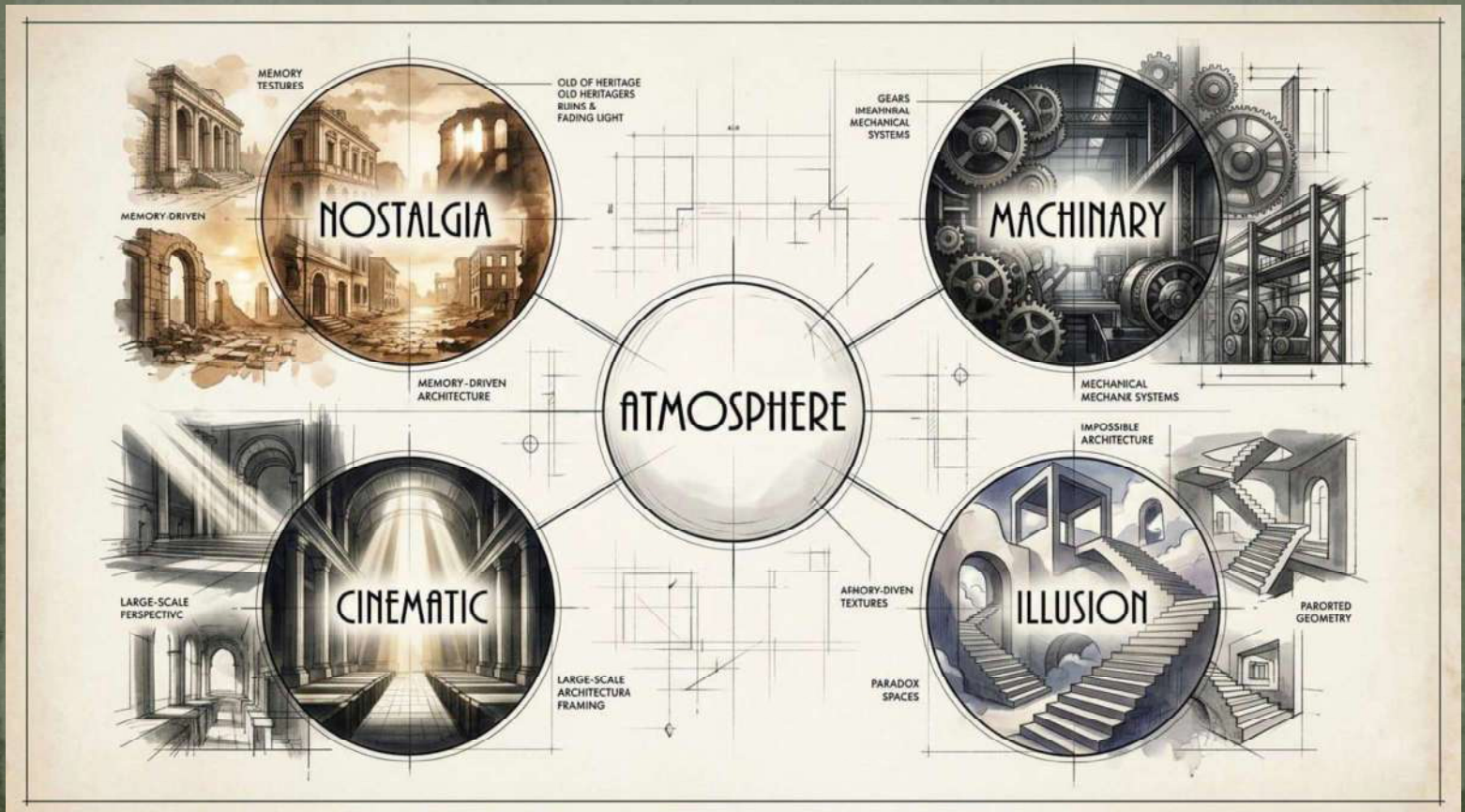
3. Lutyens' New Delhi (1911–1931)

The planning and construction of New Delhi under Edwin Lutyens and Herbert Baker was a defining architectural event of this period. The style blended: Classical European grandeur (colonnades, symmetry), Indian elements like chhatris and jaalis (lattice screens), Monumental scale and wide tree-lined boulevards. Examples: Rashtrapati Bhavan, Parliament House, India Gate.

4. Early Modernism / Rationalist Architecture By the late 1930s,

European modernism (Bauhaus, International Style) began filtering into India through architects trained abroad. Clean lines, flat roofs, and functional forms started appearing in institutional buildings. Key Characteristics Across the Era: Feature Details Materials Brick, reinforced concrete, local stone. Influence British Empire + global Art Deco wave. Cities Mumbai, Delhi, Kolkata, Chennai, Hyderabad. Function Cinemas, civic buildings, apartments, railways. This two-decade window essentially set the visual identity of India's major cities — much of which is still visible (and protected) today.

MOOD BOARD



ARCHITECTURAL MOODBOARD

ARCHITECTURAL STYLE FUSION

Influence

- Art Deco cinemas
- Industrial warehouses

Contribution

- Elegance & geometry
- Authentic studio feel

The architectural language should not feel like a conventional museum.
It should feel like:

“A Living Film Studio Frozen Between Memory and Light”

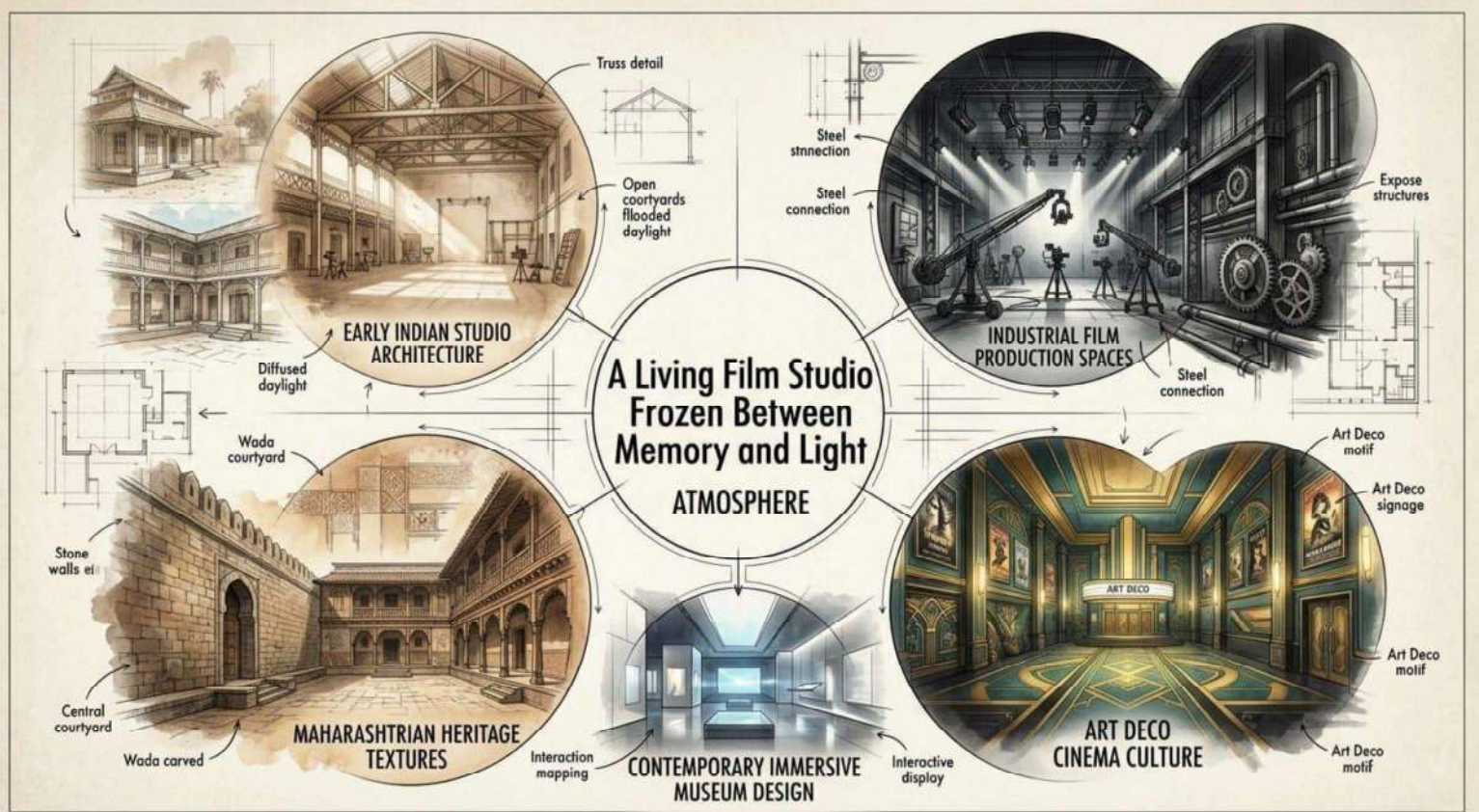
The mood board should combine

- Early Indian studio architecture
- Industrial film-production spaces
 - Art Deco cinema culture
- Maharashtrian heritage textures
- Contemporary immersive museum design

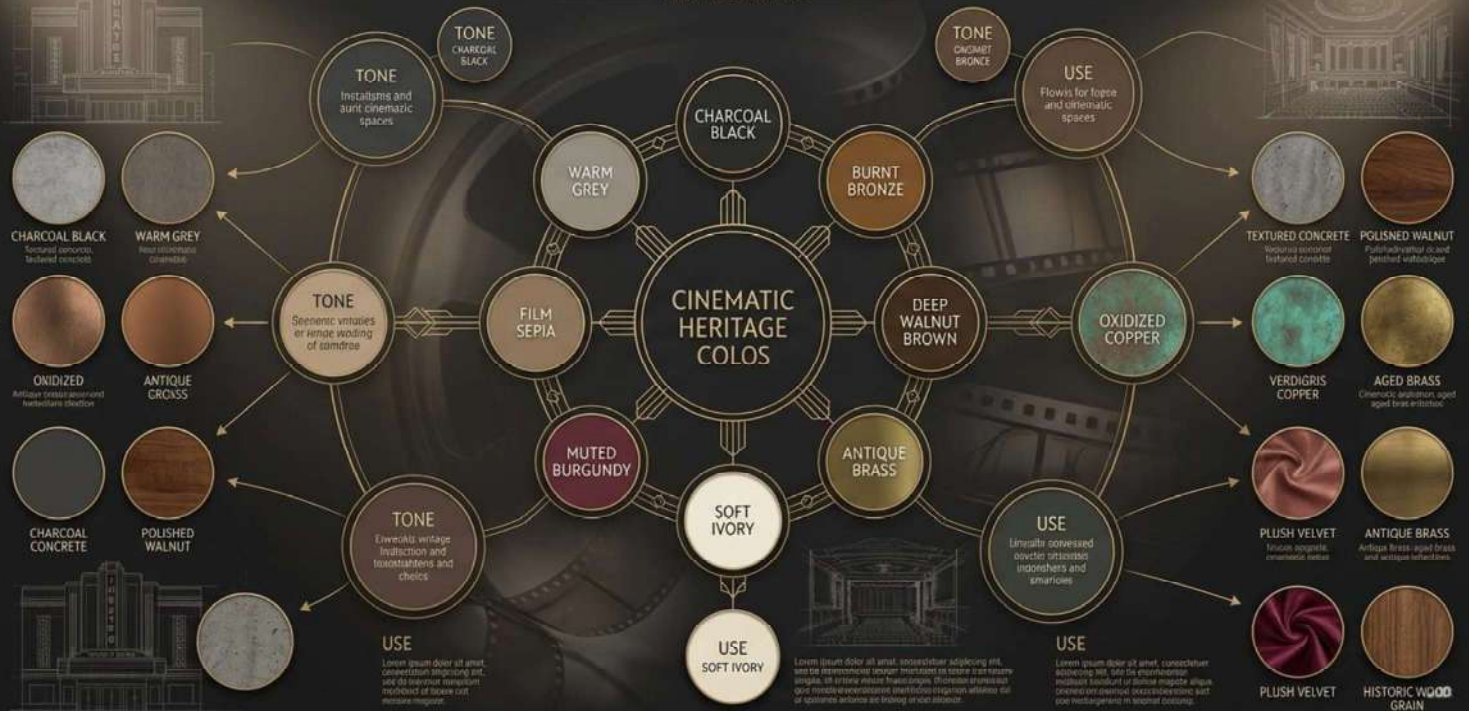
The atmosphere should move between:

nostalgia + machinery + cinematic illusion + dramatic light.

“Historical Memory Through Futuristic Presentation.”



COLOR PALETTE



Tone

Charcoal Black
Warm Grey
Burnt Bronze
Deep Walnut Brown
Oxidized Copper
Antique Brass
Soft Ivory
Muted Burgundy
Film Sepia

Use

Base architectural tone
Structural surfaces
Accents
Heritage warmth
Aged cinematic texture
Vintage detailing
Contrast surfaces
Theatre memory
Historical atmosphere

Warm Grey

Charcoal
Black

Burgundy

Ivory

Film Sepia

PANTONE
18-0928 TCX
Sepia

Antique Brass

Oxidized
Copper

Black

Burnt Orange

PANTONE
18-0928 TCX
Sepia

Burnt Bronze

Deep Walnut
Brown

Copper
#B87333

TEXTURE CONTRAST STRATEGY FOR MATERIAL

Rough

Concrete



Oxidized metal



Raw plaster



Industrial steel



Smooth

Glass



Polished brass



Velvet



Warm wood



This contrast creates cinematic richness

A. EXPOSED CONCRETE

Finish:

- Matte
- Slightly textured
- Board-formed preferred

Symbolism:

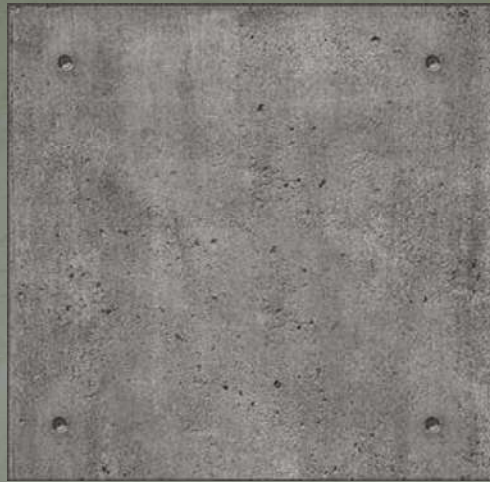
Industrial studio architecture.

Use:

- Walls
- Structural surfaces
- Large gallery spaces

Mood:

Timeless + raw + cinematic.



B. BLACKENED STEEL

Finish:

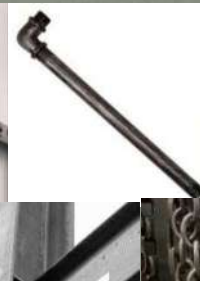
Matte black / gunmetal.

Use:

- Staircases
- Frames
- Railings
- Hanging systems
- Lighting rigs

Symbolism:

Film equipment + machinery.



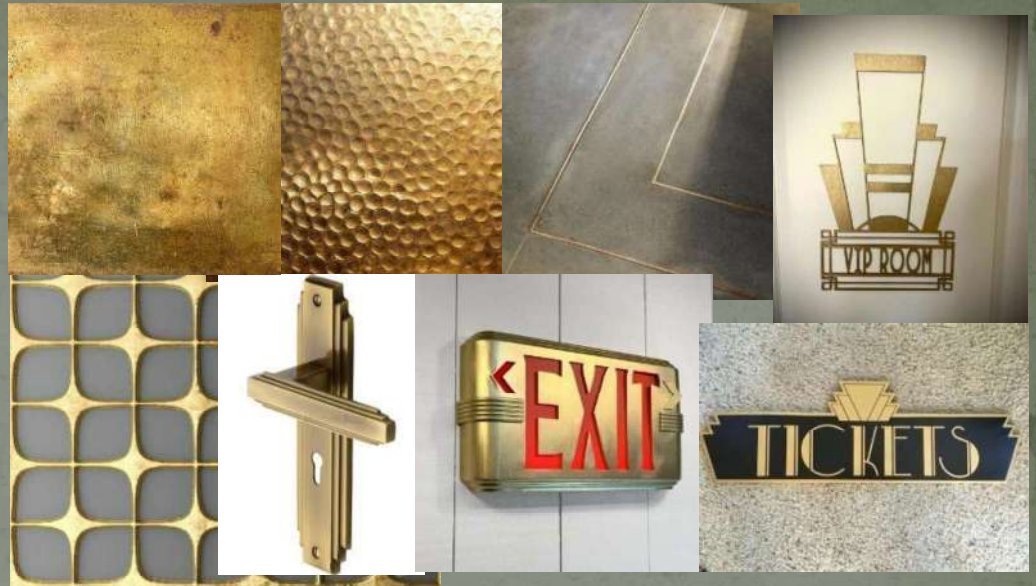
C. ANTIQUE BRASS

Use:

- Signage
- Edge trims
- Door handles
- Timeline inlays
- Typography

Mood:

Vintage cinema sophistication.



D. DARK WALNUT WOOD

Finish:

Low sheen.

Use:

- Library
- Seating
- Archive zones
- Lounge areas

Mood:

Warm intellectual atmosphere.



E. TEXTURED PLASTER + EXPOSED BRICKS + DRESSED BESALT STONE

Inspiration:

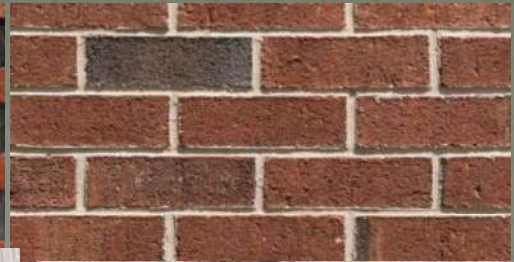
Old Maharashtrian theatre walls.

Use:

- Transitional spaces
- Heritage galleries

Finish:

Handcrafted imperfect surface.



F. VELVET & ACOUSTIC FABRICS

Colors:

- Deep maroon
- Burnt rust
- Dark olive
- Black

Use:

- Auditorium
- Sound galleries
- Screening areas

Mood:

Classic cinema halls.



G. OXIDIZED COPPER / WEATHERED METAL

Use:

Feature installations.

Mood:

Aging memory + cinematic decay.

Excellent for:

- Large sculptural elements
- Suspended installations



H. SMOKED GLASS

Use:

- Archive displays
- Interactive screens
- Partitions

Mood:

Mystery + reflection.



I. POLISHED TERRAZZO

Suggested Aggregate:

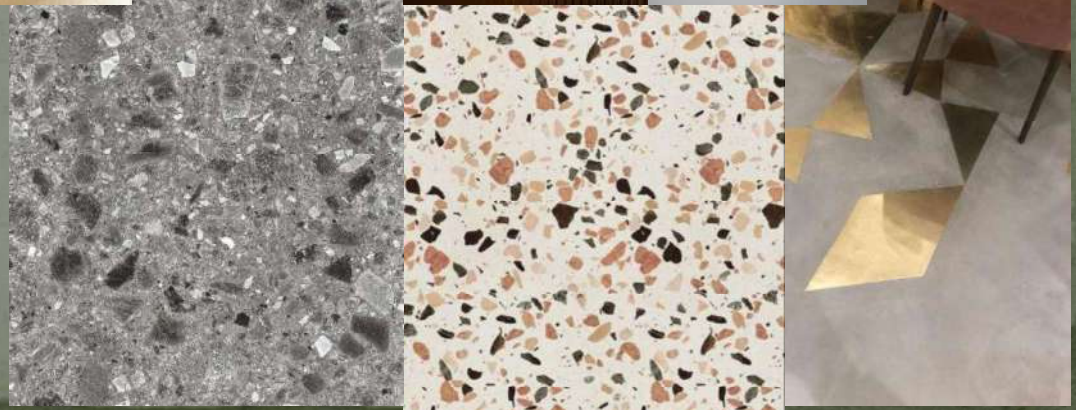
Brass + dark stone chips.

Use:

Public circulation areas.

Reason:

Blends vintage
+ contemporary beautifully.



CINE HERITAGE

A CINEMATIC LEGACY REIMAGINED

COLOR PALETTE DIRECTION

	CHARCOAL BLACK Base architectural tone
	WARM GREY Structural surfaces
	BURNT BRONZE Accents
	DEEP WALNUT BROWN Heritage warmth
	OXIDIZED COPPER Aged cinematic texture
	ANTIQUE BRASS Vintage detailing
	SOFT IVORY Contrast surfaces
	MUTED BURGUNDY Theatre memory
	FILM SEPIA Historical atmosphere

DESIGN PHILOSOPHY

A TRIBUTE TO THE GOLDEN AGE OF CINEMA – WHERE ARCHITECTURE NARRATES STORIES OF HERITAGE, ARTISTRY AND TIMELESS EXPERIENCES.

ARCHITECTURE
THAT TELLS STORIES



BRONZE ACCENTS



VINTAGE MARQUEE



ART DECO METALWORK



HERITAGE WOODWORK



CINEMATIC MEMORY



OXIDIZED TEXTURES



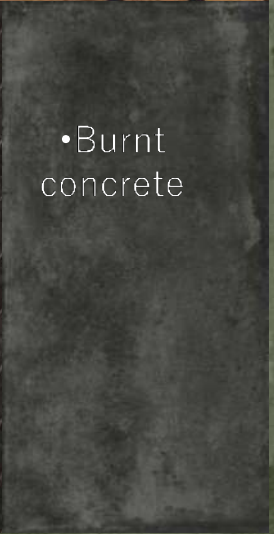
VINTAGE LIGHTING



THEATRE EXPERIENCE

WHERE HERITAGE MEETS CINEMA. WHERE EVERY DETAIL TELLS A STORY.

FLOORING PALETTE



CEILING DESIGN LANGUAGE

CEILING DESIGN LANGUAGE

Ceilings should expose:

- Lighting tracks
 - Projection systems
 - Structural beams
 - Hanging grids
- Tarafa type hanging Like a real film studio.

Avoid decorative false ceilings.



Fonts & Lettering Styles in India (1920–1940)

This era had no digital fonts — all lettering was hand-painted, hand-carved, or set in metal type by craftsmen. But distinct styles were widely consistent across signboards, newspapers, government notices, and public buildings.



ENGLISH LETTERING

1. Egyptian / Slab Serif

The workhorse of colonial-era signboards. Heavy, blocky serifs with uniform stroke width. Used on shop fronts, railway station name boards, and government notices. Modern equivalent: Clarendon, Rockwell

2. Grotesque / Sans-Serif

Block Letters Bold, geometric, condensed lettering — especially popular in the 1930s Art Deco wave. Seen on cinema facades, public buildings, and posters. Modern equivalent: Futura, Franklin Gothic, Alternate Gothic

3. Roman Serif (Old Style)

Used in newspapers, legal documents, printed books, and official papers. Elegant upright letterforms. Typefaces in use: Times Roman, Caslon. Century The Times of India and government gazettes used Caslon-style metal type

4. Copperplate / Script Used

for formal signage, letterheads, visiting cards, and shop names of established merchants and hotels. Refined, slanted, connected strokes

5. Art Deco Display

Lettering Geometric, often with thin-thick contrast, inline highlights, or decorative caps. Seen on cinema marquees (Eros, Regal, Metro cinemas in Bombay).

WHERE EACH WAS USED

Railway station boards Slab Serif, painted Bold hand-painted Devanagari Newspaper headlines Roman Serif (metal type) Regular Devanagari type Shop / bazaar boards Block letters, script Decorative hand-painted Cinema / theatre Art Deco display Art Deco adapted Devanagari Government notices Roman Serif Standard printed Devanagari Books & documents Caslon, Century

English Lettering



Slab Serif - Railway Signage



Grotesque Sans-serif - Painted Facade



Roman Serif - Printed Paper



Copperplate Script - Hotel Letterhead



Art Deco - Display typography

Devanagari Lettering



Hand-painted Devanagari - Shop Boards



Hand-painted Devanagari - Board



Hand-painted Shop Boards



Hand-painted Devanagari - Board



Agged Poster - Kolhapur



Devanagari Lettering with drop shadows

Material & Color Palette Strip



Gold Leaf on Black Wood



Deep Painted Wood



Paint paint on Metal



Ochro paint on Wood



Black Paint on Metal



Aged Wood Texture



Painted, Pitted Metal

Contextual Usage Strips



Railway Signage



Bazaar Board - Fragment



Art Deco Cinema - Facade



Government print - Police Notice

HINDI / DEVANAGARI LETTERING

1. Hand-Painted Traditional Devanagari The dominant form —

painted by sign-painters (called chitrakaar or likhavat wale). Thick, confident strokes with the characteristic horizontal headline (shirorekha) prominent and bold.

2. Printed Devanagari (Metal Type)

Used in newspapers like Hindustan, pamphlets, and books. The standard metal type Devanagari of this era was rounded and regular, similar to:
Modern equivalent: Mangal, Kokila in structure

3. Decorative / Ornamental Devanagari

For festive signage, bazaar boards, and merchant shops — letters were embellished with floral or geometric fills, double outlines, and drop shadows, painted in bright colors.

Bilingual boards were very common — English on top, Hindi (or Urdu) below, often in matching weight and size Gold leaf on black or dark green was a prestigious combination for shop name boards Red, black, and ochre yellow were the dominant colors for painted public signage Sign painters were highly skilled trades people with regional stylistic traditions

FTII MUSEUM *cum* HERITAGE WALK



"A journey through time,
where every step tells a story."

EXPERIENCE FLOW



ARRIVAL
Grand Entry Gate



ORIENTATION
Directional Totem



EXPLORATION
Guided Path



ENGAGEMENT
Panels + Screens



REFLECTION
Plaques + Quiet Zones



CONTINUITY
Café | Archive | Exit Paths
The journey continues...

WE DO NOT MAKE FILMS. WE MAKE FILMMAKERS. - FTII



● Museum ● Heritage Walk ● Archive ● Café

SHEET 1

FTII MUSEUM

cum

HERITAGE WALK

SIGNAGE SYSTEM DESIGN

"We do not make films.
We make filmmakers."
- FTII

CONCEPT

CINEMA THROUGH TIME

A signage system that celebrates FTII's legacy and Pune's cultural heritage, inspired by the timeless essence of cinema.

DESIGN LANGUAGE

- Art Deco geometry
- Architectural textures
- Film narrative elements
- Warm, timeless palette

KEYWORDS

COLOUR PALETTE

FTII BLUE	HERITAGE	PUNE TERRACOTTA	DECCAN	FILM REEL	LIGHT SLATE	PARCEMENT	VINTAGE PAUSE	SAAG GREEN	MAHARASHTRA	PAVED	PAVED	HERITAGE	TEAL
#003366	#8B4513	#C45A3A	#4F7942	#8B4513	#A9A9A9	#C45A3A	#C45A3A	#4F7942	#C45A3A	#C45A3A	#C45A3A	#C45A3A	#008080

PROJECT: FTII Museum cum Heritage Walk

NAME: COURSE: INSTITUTE: FTII, Pune YEAR: 2024

SHEET 1 OF 4

SHEET 2

ENTRY GATE + WAYFINDING SYSTEM

MATERIALS & FINISHES

- Powder coated steel
- Backlit acrylic letters
- Natural stone base
- Antique copper accents

TYPOGRAPHY

Playfair Display (Headings)

Montserrat (Wayfinding)

COLOUR USAGE

Charcoal	Stone	Copper
Blue	Green	Margold

1. DIRECTIONAL TOTEM

2. HANGING DIRECTION SIGN

3. PATHWAY GROUND MARKERS

4. SECONDARY PILLAR SIGN

PROJECT: FTII Museum cum Heritage Walk

NAME: COURSE: INSTITUTE: FTII, Pune YEAR: 2024

SHEET 2 OF 4

SHEET 3

PANELS + PLAQUES SYSTEM

1. EXHIBIT INFORMATION PANEL

2. INTERACTIVE SCREEN

3. TIMELINE WALL

4. BUILDING HERITAGE PLAQUE

5. OUTDOOR HERITAGE MARKER

6. ROOM IDENTIFICATION SIGN

7. REGULATORY / GUIDELINE SIGN

PROJECT: FTII Museum cum Heritage Walk

NAME: COURSE: INSTITUTE: FTII, Pune YEAR: 2024

SHEET 3 OF 4

SHEET 4

MATERIALS, LIGHTING + EXPERIENCE FLOW

1. MATERIAL PALETTE

Powder Coated Steel (Charcoal)	Antique Copper	Sandstone / Heritage Stone	Textured Plaster	Backlit Acrylic
Brass Inlay	Wood (Heritage Finish)	Glass (Optical Clear)	Concrete (Exposed)	Weatherproof Laminates

2. LIGHTING STRATEGY

WARM LIGHTING (3000K)

For heritage zones, plaques and outdoor pathways.

NEUTRAL LIGHTING (4000K)

For informational panels and interior exhibit spaces.

ACCENT LIGHTING

To highlight signage, textures and copper details.

3. EXPERIENCE FLOW

1. ARRIVAL

Grand cinematic entry gate

2. ORIENTATION

Clear directional totem

3. EXPLORATION

Guided path (Blue-violet markers)

4. ENGAGEMENT

Plaque + interactive screens

5. REFLECTION

Heritage plaques + quiet zones

CONTINUITY

Cafe, Archive and art perfs. The journey continues...

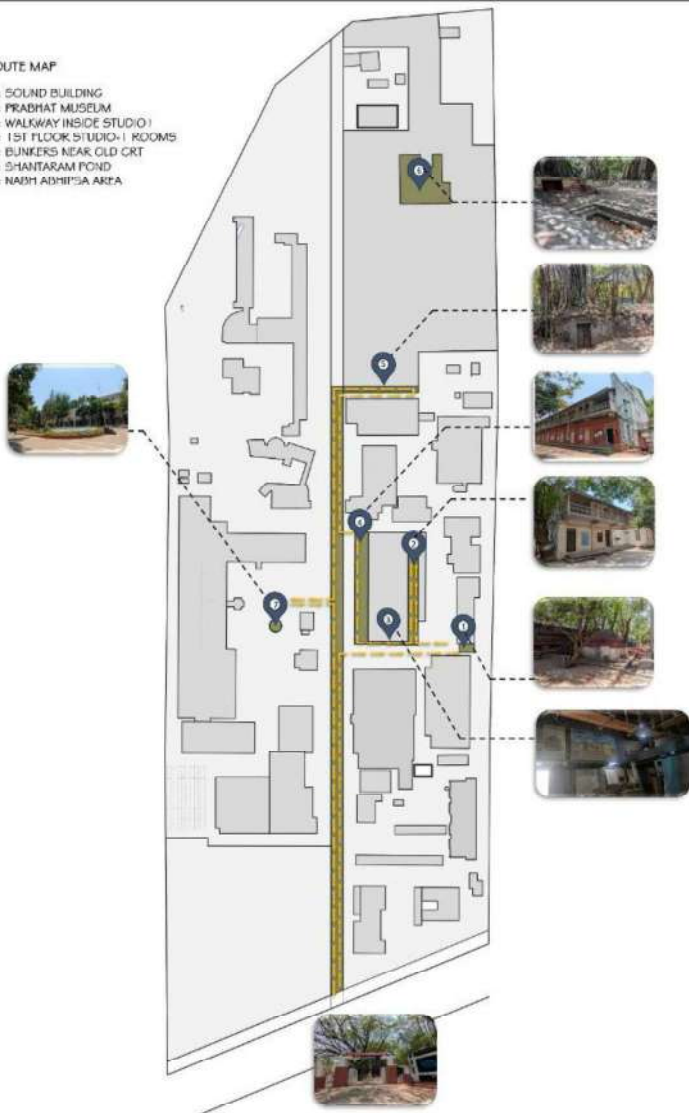
PROJECT: FTII Museum cum Heritage Walk

NAME: COURSE: INSTITUTE: FTII, Pune YEAR: 2024

SHEET 4 OF 4

ROUTE MAP

- 1 : SOUND BUILDING
- 2 : PRABHAT MUSEUM
- 3 : WALKWAY INSIDE STUDIO I
- 4 : 1ST FLOOR STUDIO-I ROOMS
- 5 : BUNKERS NEAR OLD CRT
- 6 : SHANTARAM POND
- 7 : NABH ABHIPSA AREA



ROUTE MAP

- 1 : SOUND BUILDING
- 2 : PRABHAT MUSEUM
- 3 : WALKWAY INSIDE STUDIO I
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- 5 : BUNKERS NEAR OLD CRT
- 6 : SHANTARAM POND
- 7 : NABH ABHIPSA AREA



AREA STATEMENT				
SR NO.	PLACE	DESCRIPTION	AREA (SQM)	AREA (SQFT)
1.	GATHERING AREA	AREA BETWEEN SOUND REVERBERATION DOME AND SOUND DEPARTMENT ROOMS	89.56	963.75
2.	SOUND DOME	SOUND REVERBERATION ROOM WITH DOME.	11.24	121
3.	ROOM 1 & ROOM 2	SOUND DEPARTMENT EXHIBITION ROOM	14.86	160



SOUND DEPARTMENT





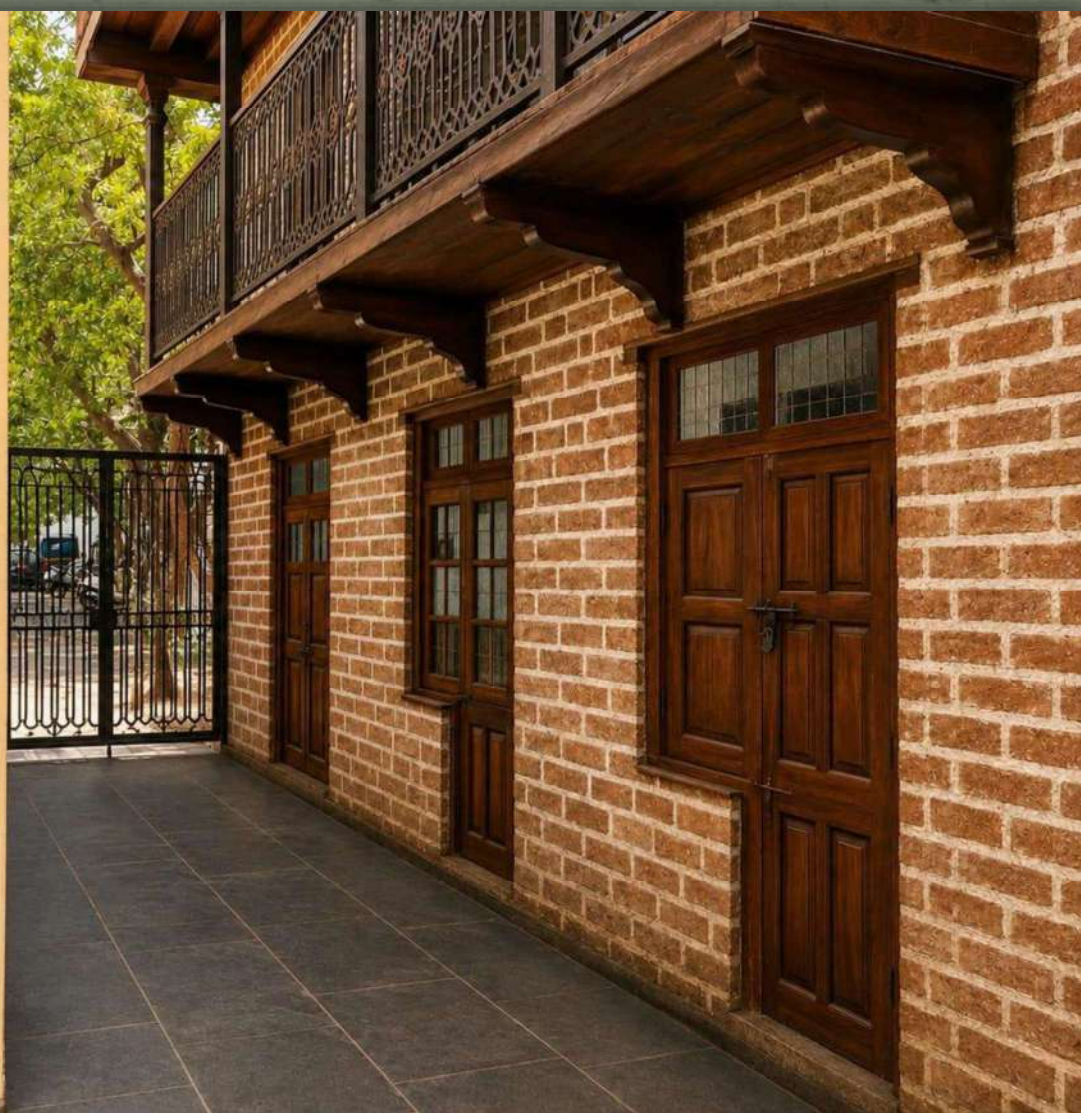


FTii
HERITAGE WALK

PRABHAT
प्रभात

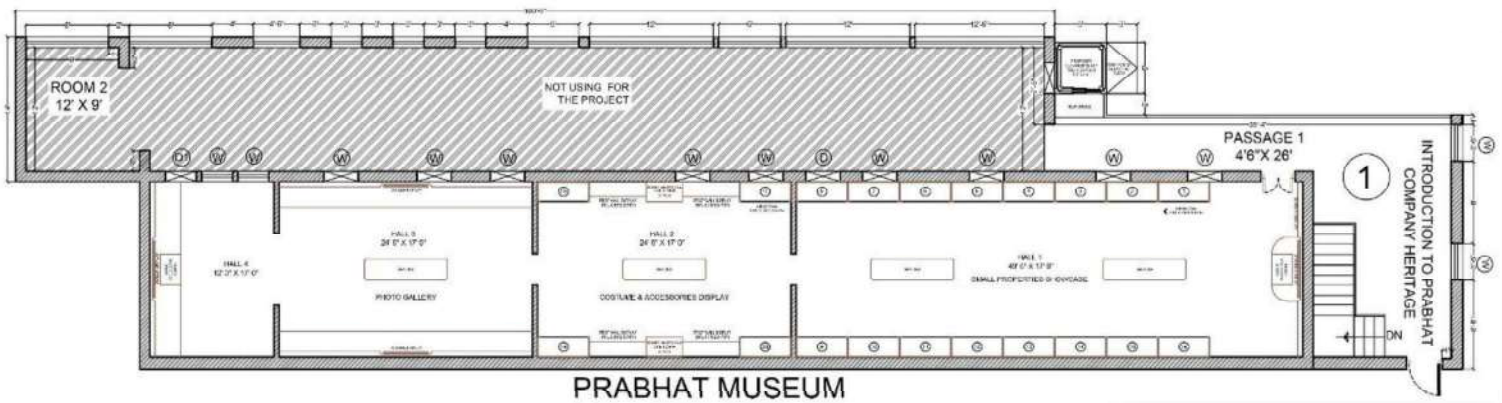
ध्वनि प्रविध्वनि एवं
ध्वनि रिकॉर्डिंग स्टूडियो
जहाँ लोगों ने अपनी आवाज़
की गुंज बनाई और
रिकॉर्ड किया

PRABHAT
SOUND REVERBRATION
AND SOUND RECORDING STUDIO
WHEN PEOPLE CREATED
VOICE ECHO AND
RECORDED IN THIS ROOM















PRABHAT — MUSEUM —



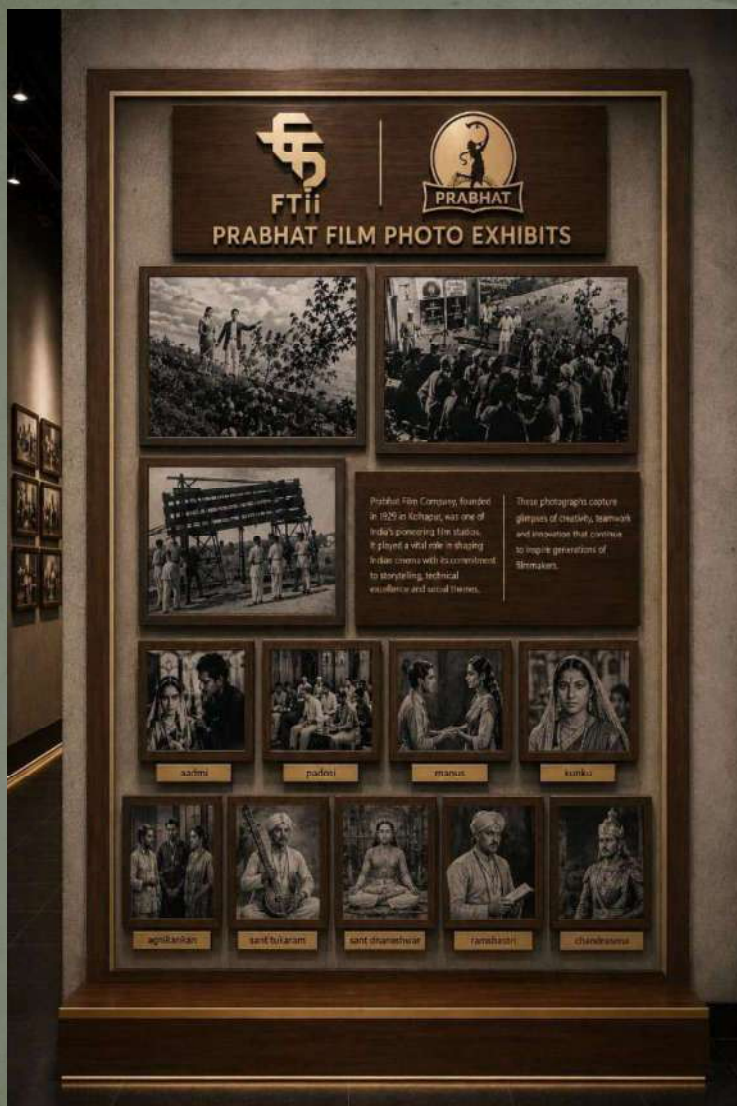
ABOUT PRABHAT

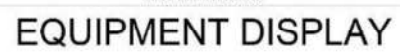
Prabhat Film Company, founded in 1929 in Kolhapur, was one of India's pioneering film studios. Known for its artistic excellence, storytelling, and technical innovation, Prabhat created timeless cinema that continues to inspire.





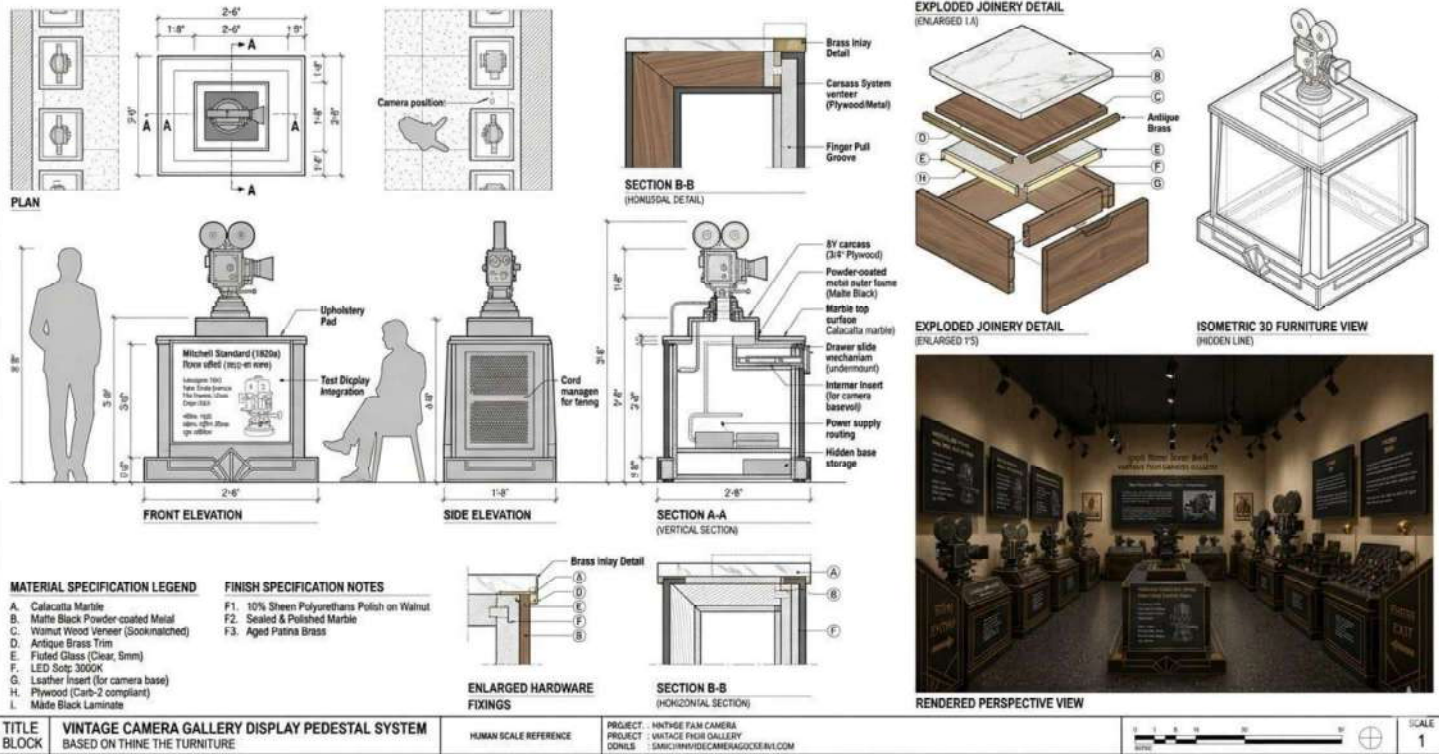








PROJECT: VINTAGE FILM CAMERA GALLERY - EXHIBIT FURNITURE DETAILS



FTII
OLD LIGHTING EQUIPMENT
HERITAGE LIGHTING EXHIBITS

Lights and Lenses

FTII has been a pioneer in nurturing generations of filmmakers and technicians who have shaped the visual language of Indian cinema. These lighting tools represent the craftsmanship and ingenuity that laid the foundation of cinematic storytelling.

- PAR CAN LIGHT**
Provided a soft yet powerful beam with even illumination. Ideal for key and fill lighting in film sets.
- FRESNEL LIGHT**
Provided a soft yet powerful beam with smooth focus. Ideal for key and fill lighting in film sets.
- FOLLOW SPOT**
Manually operated lights used to follow the action on stage or set.
- REFLECTORS**
Used to control and redirect light to achieve the desired effect and contrast.
- LIGHTING: AN ART**
Understanding light is essential to visual narrative, emotion and expression in film.

The Art of LAMPS & LIGHTS

Before modern technology, lighting was a craft. It required understanding, patience, and a deep appreciation of light.

Bulbs



Evolution of Light
From kerosene lamps to modern LED lights, the evolution of lighting technology has shaped the visual language of cinema.



Lighting the Frame, Shaping Stories

Legacy
Craftsmanship
Innovation
Inspiration

फिल्म और टेलीविजन
संस्थान भारत



FTII EDITING

THE ART OF STORY TELLING

- DIGITAL TIMELINE
- GRADE COLOUR
- INSERT SPECIAL EFFECTS
- TRY CREATIVE OPTIONS
- KEEP COST CONTROL



FTII EDITING EQUIPMENT

The art of story telling

Editing is the stage where
a film really begins to come to life and
one is never more aware of the importance
of the editor's role than in watching a
well-cut scene publish a life of its own.

— Satyajit Ray



MASTERY BEHIND THE CAMERA



Much of the magic
of cinema happens
in the editing room.
The editor shapes
the story, controls
the rhythm and
emotion, and brings
the vision of the
filmmaker to life.



MOVIOLA EDITOR

Machine used for
frame by frame
editing of film.



MOVIOLA

फिल्म के फ्रेम, काटने और जोड़ने
के लिए उपयोगी एडिटिंग मशीन
Editing machine used
to view, cut and join
the film.



एडिटिंग उपकरणों का विकास
फिल्म फ्रेमों में आरंभ और समाप्ति
के संतुलन को दर्शाता है।
The evolution of editing equipment
reflects the balance of technology
and creativity in filmmaking.

FILM SPlicer

Movie cut splices to help
viewer to watch and edit scenes
without any loss of
accuracy and
continuity.





फिल्म और टेलीविजन
संस्थान भारत
FILM AND TELEVISION
INSTITUTE OF INDIA



FILM EDITING

FTII EDITING EQUIPMENT

The art of story telling

"The director prepares the menu,
brings fine ingredients, what
he wants the final dish to
look and taste like. The editor is
the cook."
— Hrishikesh Mukherjee

At FTII, editing is more than a technical process — it is the craft
of shaping meaning, emotion, and rhythm. This exhibition
honours the tools, techniques, and traditions that have trained
generations of editors who continue to shape the language
of Indian cinema.



Hrishikesh Mukherjee



Dadasaheb Phalke



V. K. Murthy



Biju Datta



B. N. Reddy



Satyajit Ray



G. G. Ardesir



K. A. Abbas



Guru Dutt

EDITING EVOLUTION From Film to Digital



THE EDITOR'S CRAFT

Every cut shapes the story.
Every frame has a purpose.



FTII EDITING EQUIPMENT

एडिटिंग उपकरणों का विकास
विश्व विद्यालय में समय के साथ
तकनीकी और रचनात्मकता का
सुंदर संतुलन है।
The evolution of editing equipment
reflects the balance of technology
and creativity in filmmaking.

ये उपकरण संपादन की कला को
संभव बनाते हैं - शॉट्स को जोड़ते हैं,
भावनाओं को पारदर्शी करते हैं और कहानी
को प्रभावशाली बनाते हैं।
These tools make the art of editing
possible - joining shots, shaping
emotions and making the story
powerful.



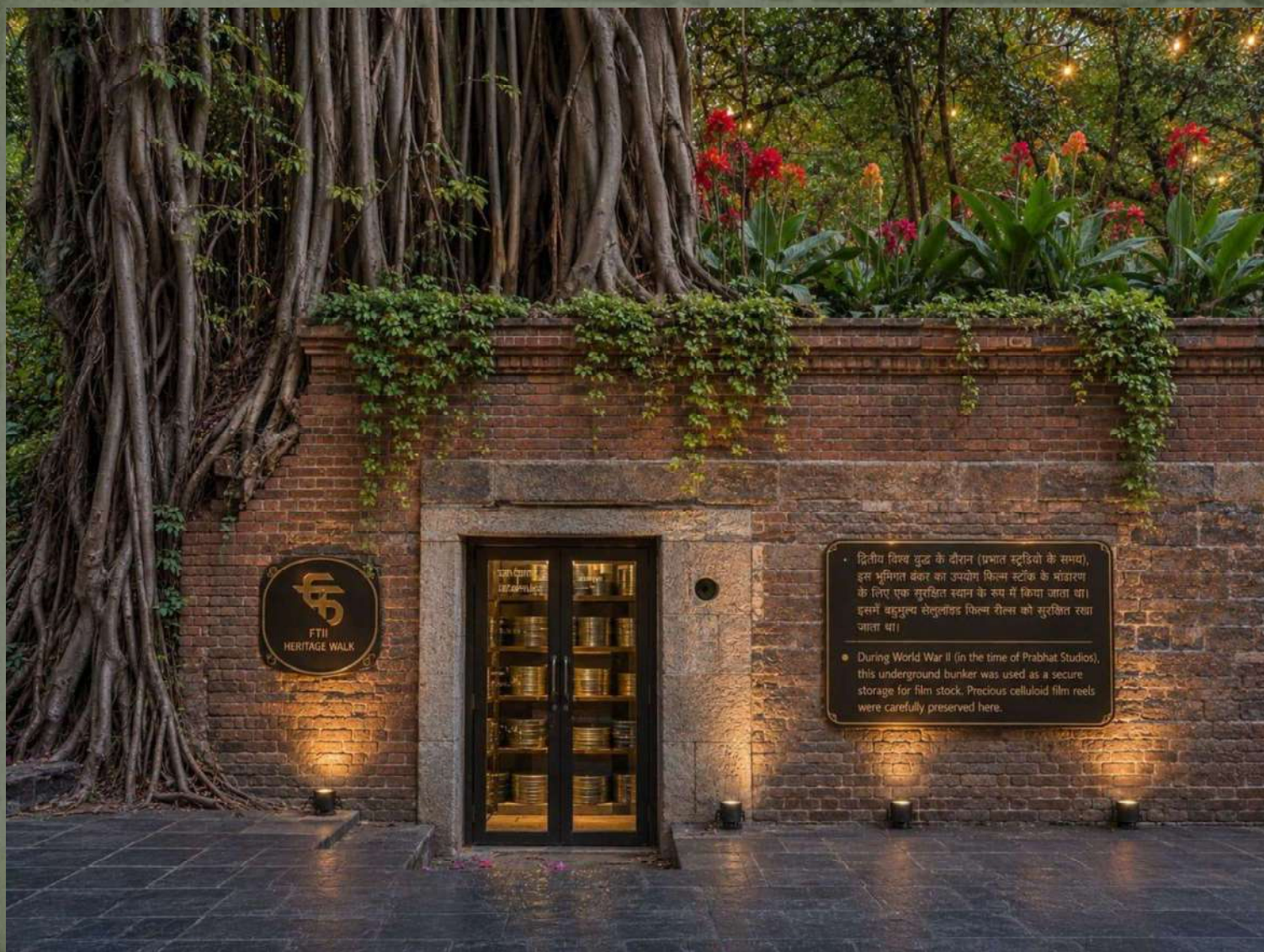
संपादन केवल काट नहीं है; यह संगीत,
समय और दृष्टिकोण का संगठन है,
जो दर्शकों के अनुभव को आकार देता है।
Editing is not just about cuts;
it is the rhythm, timing and
perspective that shapes the
audience's experience.



इन मशीनों से लेकर आधुनिक डिजिटल
सॉफ्टवेयर तक, संपादन की कला निरंतर बदलती रही
है, पर उद्देश्य वही है - कहानी सुनाना।
From these machines to modern
digital systems, the journey of
editing has evolved, but the
purpose remains the same -
to tell a story.

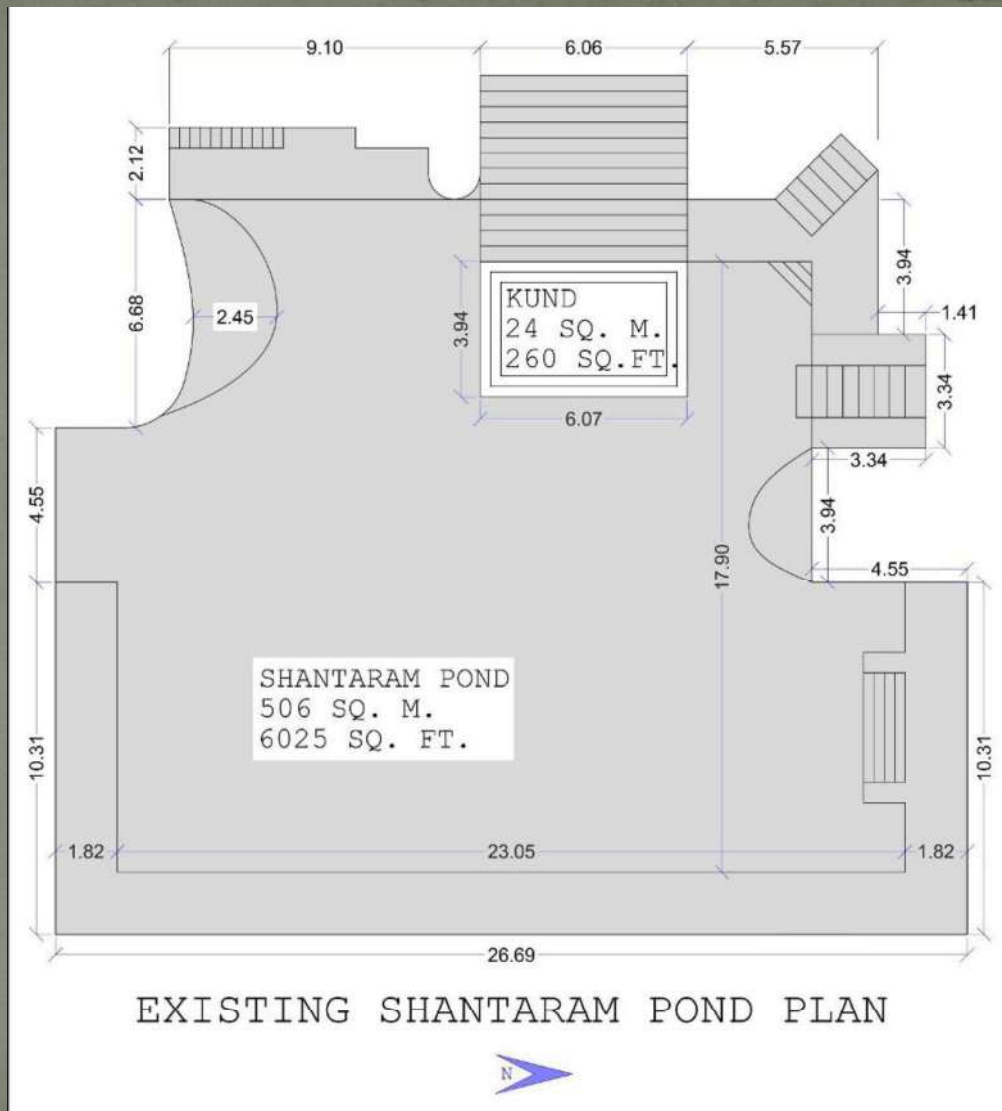




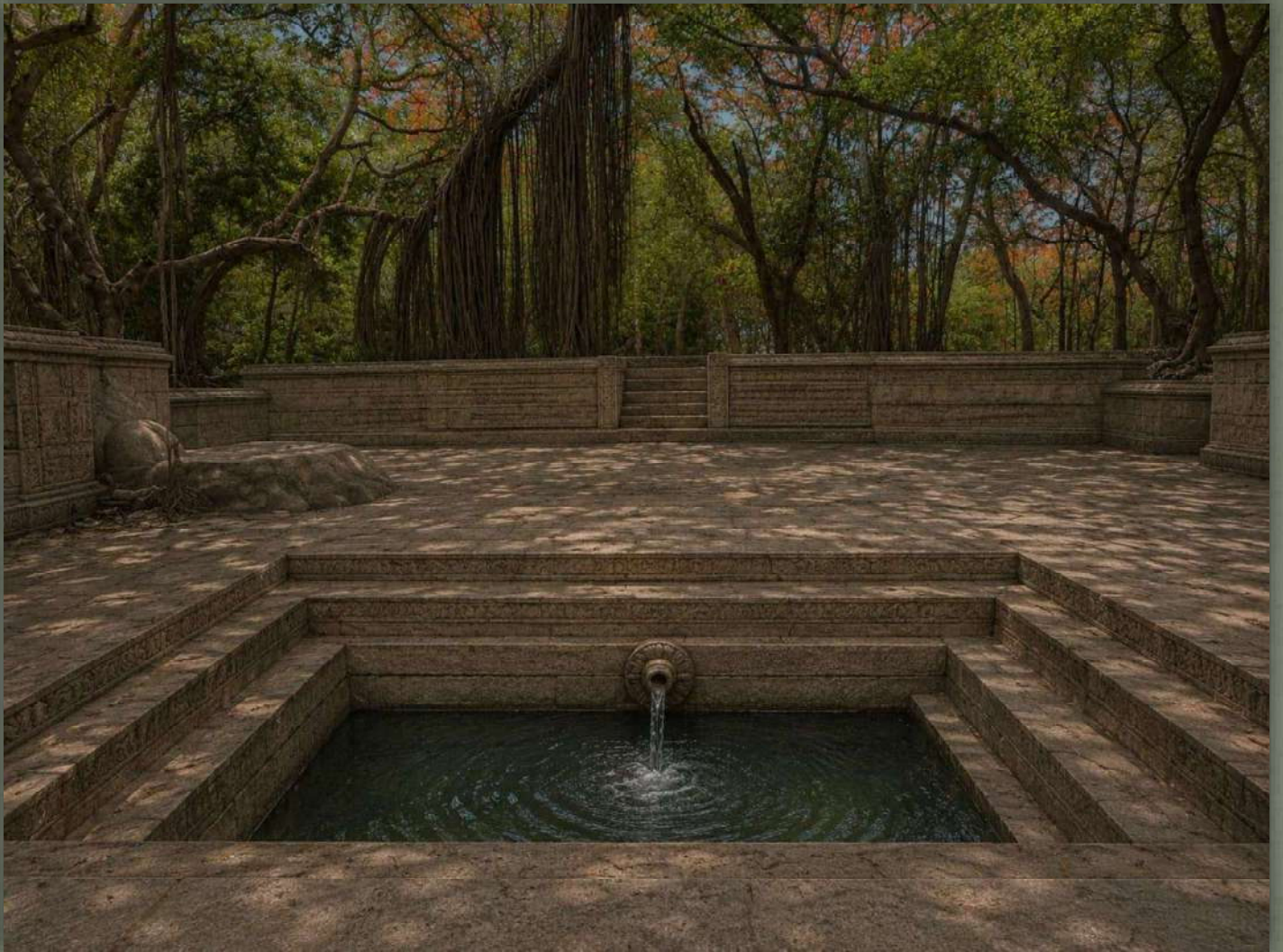


• द्वितीय विश्व युद्ध के दौरान (प्रभात स्टूडियो के समय), इस भूमिगत बेकर का उपयोग फिल्म स्टॉक के संभारण के लिए एक सुरक्षित स्थान के रूप में किया जाता था। इसमें बहुमूल्य सेलुलॉइड फिल्म रील्स को सुरक्षित रखा जाता था।

• During World War II (in the time of Prabhat Studios), this underground bunker was used as a secure storage for film stock. Precious celluloid film reels were carefully preserved here.

















Tentative BOQ

Aligned with MoI&B letter dated 27.08.2026 | Indicative quantities; contingency (7.5%) held separately by FTII

Zone	Work Category	Item	Item Description	Qty	Unit
Ticketing & Orientation	AV / Interactive / IT	A.01	Supply, installation and configuration of compact ticketing workstation for visitor entry operations, including CPU unit, monitor, keyboard, mouse, licensed operating system readiness, network connectivity, and integration readiness with ticketing printer and payment counter workflow. The system shall be suitable for continuous front-office use and shall support web-based ticketing, reporting and local print execution. Approved Make / Brand: HP / Dell / Lenovo or equivalent. Key Specification: Intel i3 / Ryzen 3 class processor or above, 8 GB RAM, 256 GB SSD, Windows-ready desktop form factor, LAN/Wi-Fi connectivity, 21-inch monitor, keyboard and mouse.	2	Nos
Ticketing & Orientation	AV / Interactive / IT	A.03	Supply, installation and integration of thermal ticket / receipt printer for entry tickets, including driver installation, test printing, paper roll loading and basic alignment with the ticketing software output format. Approved Make / Brand: Zebra / Epson / TVS / TSC or equivalent. Key Specification: Direct thermal printer, 203 DPI minimum, USB/LAN interface, compatible with standard ticketing roll stock and continuous-duty front-office printing.	2	Nos
Ticketing & Orientation	AV / Interactive / IT	A.04	Design, development, configuration and deployment of ticketing software module for visitor entry management. Scope includes ticket categories, receipt formats, daily sales report, operator login, basic dashboard, printer integration, offline fallback data capture and handover documentation for departmental use. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: Web-based ticketing interface with admin dashboard, role-based login, ticket generation, print integration, downloadable reports and backup-ready data structure.	1	Lot
Ticketing & Orientation	Print / Graphics / Signage	A.05	Supply of pre-printed thermal ticket paper rolls suitable for the approved ticketing printer, including custom header/footer branding provision as per final approved artwork. Quantity shall cover initial operational stock only. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: 2.5 inch / 58 mm or printer-compatible thermal roll, pre-printed or plain as approved, compatible with ticketing printer head.	200	Rolls
Ticketing & Orientation	AV / Interactive / IT	A.06	Design and development of visitor-facing microsite for online ticket information, visitor instructions and payment gateway readiness. Scope includes responsive pages, ticketing link integration, basic CMS-controlled information sections, security hardening, deployment support and basic post-deployment support excluding gateway charges. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: Responsive microsite with payment gateway integration readiness, SSL deployment, admin-editable content, basic analytics and five-year post-deployment support.	1	Lot
Ticketing & Orientation	AV / Interactive / IT	A.07	Supply and installation of counter identification signage above / near ticket windows, including design adaptation, print-ready artwork, fabrication, surface finishing, mounting hardware and site installation. Signage shall follow final FTII heritage visual language and wayfinding hierarchy. Approved Make / Brand: 3M / Avery vinyl with MS/ACP backing or equivalent. Key Specification: Backed counter signage, approximate 3 ft width each.	2	Nos
Ticketing & Orientation	Electrical / Lighting / MEP	A.08	Design, fabrication and installation of main visitor route-map signage at ticket counter / entry decision point. Scope includes layout design, high-resolution map artwork, visitor flow marking, print production, rigid backing, lamination, edge finishing and mounting. Approved Make / Brand: 3M / Avery vinyl with ACP / acrylic backing or equivalent. Key Specification: Approximate 8 ft x 3 ft route-map panel with anti-glare laminated print, rigid backing and concealed fixing.	1	Nos
Ticketing & Orientation	Civil / Interior / Fit-out	A.10	Ticketing Centre internal flooring works for ticketing / orientation space, including surface preparation, levelling, tile / stone / high-traffic floor finish, adhesive, skirting, edge trims and final cleaning. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: Approx. 300 sq.ft visitor-grade flooring; final quantity after site measurement.	300	SQFT
Ticketing & Orientation	Landscape / Outdoor / Amenities	A.11	Supply and installation of 2 Nos visitor benches for Ticketing Centre waiting / orientation area, including outdoor / semi-outdoor grade seating, anchoring, surface finish and placement as per visitor flow. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: Heritage-sensitive visitor benches with durable finish.	2	Nos
Ticketing & Orientation	Electrical / Lighting / MEP	A.14	Architectural and landscape lighting for Ticketing Centre facade, flooring edge, lawn / garden and Tulsi stand area, including warm outdoor-grade fixtures, wiring, drivers, conduits, controls and installation. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: Heritage-sensitive warm lighting package for Ticketing Centre outdoor / semi-outdoor zone.	1	Lot

Zone	Work Category	Item	Item Description	Qty	Unit
QR App & Multilingual Audio Guide Ecosystem	Print / Graphics / Signage	B.01	Design, fabrication and installation of 100 Nos QR code plaques / labels across approved visitor points, including QR generation, plaque layout, print production, lamination / engraving, rigid backing, mounting hardware and installation. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: Durable indoor/outdoor QR labels with unique exhibit ID, multilingual app/content link and anti-glare finish.	100	Nos
QR App & Multilingual Audio Guide Ecosystem	Research / Coordination	B.02	Scripting, content adaptation and translation package for 100 QR-based audio guide points in 3 languages: Hindi, English and Marathi. Scope includes research-based script writing, language adaptation, approval revisions and final recording scripts. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: 100 audio points x 3 languages; concise visitor-friendly scripts suitable for mobile listening.	100	Nos
QR App & Multilingual Audio Guide Ecosystem	Content / Film Production	B.03	Voiceover recording for QR-based audio guide in Hindi, English and Marathi, covering 400 content points in each language, including artist coordination, studio recording, direction, takes and raw audio delivery. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: 300 audio recordings total: 100 points x 3 languages.	300	Audio
QR App & Multilingual Audio Guide Ecosystem	Content / Film Production	B.04	Audio post-processing, clean-up, mastering, naming, tagging and final compression for QR-based guide content in Hindi, English and Marathi. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: 300 processed audio files with final export formats	300	Audio
QR App & Multilingual Audio Guide Ecosystem	AV / Interactive / IT	B.06	Backend CMS and content management module for QR-based guide, including admin login, point-wise content upload, language-wise audio/text mapping, QR ID management, analytics-ready structure, backups and training. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: Web-based CMS for 400 QR points and multilingual	1	Lot
QR App & Multilingual Audio Guide Ecosystem	AV / Interactive / IT	B.07	Server, cloud hosting, SSL, database, backup and basic technical support provision for QR app and CMS for 5 years. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: Five-year hosting and backup provision; excludes unusually high traffic upgrades if required later.	5	Year
QR App & Multilingual Audio Guide Ecosystem	Miscellaneous / Project Support	B.08	App publishing, compliance, store listing, developer account coordination, privacy policy / basic compliance documentation, release management and initial update support for iOS and Android stores. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: App Store / Play Store publishing support; statutory/account fees subject to platform rules.	1	Lot
QR App & Multilingual Audio Guide Ecosystem	Print / Graphics / Signage	B.09	Graphic design package for QR ecosystem including app UI visual assets, iconography, QR plaque templates, instruction graphics, onboarding graphics and zone-wise visual consistency. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: Integrated graphic design system for app interface and physical QR signage.	1	Lot
QR App & Multilingual Audio Guide Ecosystem	AV / Interactive / IT	B.10	QR content integration, testing and metadata tagging for 400 points, including app/CMS upload, QR scan testing, language mapping, playback verification and issue rectification before handover. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: 400 QR point integration and QA cycle.	400	Nos
Orientation Display and Entry Media	AV / Interactive / IT	C.02	Production of orientation screen content explaining visitor flow, museum zones, safety instructions and thematic introduction. Scope includes scripting, visual design, editing, voiceover / music bed, subtitles and final export for the approved display resolution. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: FHD / 4K compatible orientation video, motion graphics, narration and subtitles as approved.	3	3Minute
Orientation Display and Entry Media	AV / Interactive / IT	C.03	Software configuration for orientation screen playback, including playlist scheduling, content loading, autoplay settings, local media backup and simple operating instructions for staff. Approved Make / Brand: Custom / signage CMS configuration. Key Specification: Standalone or CMS-linked playback setup with local content storage, auto-start and playlist management.	1	Lot
Orientation Display and Entry Media	AV / Interactive / IT	C.04	Supply and installation of compact stereo sound reinforcement for orientation screen, including wall-mounted speakers, amplifier, cabling, concealed routing where feasible and basic tuning for clear voice playback without disturbing ticket counter operations. Approved Make / Brand: Ahuja / JBL Commercial / Bosch or equivalent. Key Specification: 2 speaker + amplifier setup, 60W to 120W class, wired input from display / media player, wall brackets and cabling.	1	Set
Echo Chamber Room	Civil / Interior / Fit-out	G.01	Internal and external painting of Echo Chamber room, including surface preparation, putty correction where required, primer coat, approved paint finish and final touch-up. Colour palette shall support acoustic / experiential interpretation without damaging existing heritage surfaces. Approved Make / Brand: Asian Paints / Berger / Nerolac or equivalent. Key Specification: Interior/exterior premium emulsion/weather coat as applicable, primer, putty and labour.	1	Lot

Zone	Work Category	Item	Item Description	Qty	Unit
Echo Chamber Room	Electrical / Lighting / MEP	G.02	Supply and installation of controlled lighting package inside Echo Chamber, including track lights / spotlights, drivers, wiring, mounting and focusing for controlled interpretive experience. Approved Make / Brand: Philips / Wipro / Havells or equivalent. Key Specification: LED track/spot fixtures, warm white, dimmable or non-dimmable as approved, with wiring and mounting.	12	Nos
Echo Chamber Room	Civil / Interior / Fit-out	G.03	Source Excel Note (verbatim): approach road to echo Additional source note from sheet 2 (verbatim): approach road of echo to be painted Approach road painting and thematic visitor-wayfinding treatment for the Echo Chamber route, including surface cleaning, primer where required, exterior-grade road / floor paint, directional arrows, zone markers, basic safety striping and protective top coat for visitor circulation clarity. Approved Make / Brand: Asian Paints / Berger / Nerolac / approved exterior floor marking system or equivalent. Key Specification: Exterior-grade paint system suitable for footfall zones; final surface condition and basic requirements to be verified on site.	1	Lot
Echo Chamber Room	Civil / Interior / Fit-out	G.04	Door and sound panelling Echo Chamber door treatment and acoustic / sound panelling package, including door-side finishing, acoustic wall panels, MDF / fabric / perforated panel treatment as per approved acoustic concept, edge trims, backing framework, fixing accessories and installation. Approved Make / Brand: Armstrong / Saint-Gobain Ecophon / Anutone / approved acoustic panel system or equivalent. Key Specification: NRC-rated acoustic surface treatment where required; final acoustic treatment and door details to be approved after site.	1	Lot
Echo Chamber Room	Civil / Interior / Fit-out	G.05	Flooring work surrounding Echo Chamber visitor approach zone, including surface preparation, levelling, edge finishing, anti-skid heritage-compatible flooring finish and installation. Final area to be measured on site. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: Approx. 250 sq.ft visitor approach flooring around Echo	250	SQFT
Echo Chamber Room	Civil / Interior / Fit-out	G.06	Supply and installation of heritage-style outdoor / semi-outdoor visitor benches near Echo Chamber pause point, including seating body, anchoring, anti-corrosion / protective treatment and site installation. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: 2 Nos durable visitor benches in metal/wood/stone-compatible heritage finish, suitable for public	2	Nos
Echo Chamber Room	Civil / Interior / Fit-out	G.07	Civil development of approx. 250 sq.ft Echo Chamber visitor pause / interpretation space, including surface levelling, minor edge treatment, plinth / threshold repair, visitor-safe finishing and integration with the existing heritage character. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: 250 sq.ft civil space development; final surface finish to match approved Echo Chamber design	250	SQFT
Echo Chamber Passage	Civil / Interior / Fit-out	G.01-2	Development of passage leading to Echo Chamber, including flooring, surface preparation, minor repairs, skirting / edge trims, anti-skid finish, basic drainage slope correction where required and final visitor-safe handover. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: Budgetary provision for approx. 500 sq.ft passage flooring / development; final measured quantity to be validated on site.	500	SQFT
Echo Chamber Passage	Electrical / Lighting / MEP	G.02-2	Lighting package for Echo Chamber approach passage and external visitor movement, including warm linear / wall-wash / bollard fixtures, wiring, conduits, drivers, controls and commissioning. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: Visitor-safe low-glare lighting for Echo Chamber passage and approach route.	1	Lot
Recording Rooms Beside Echo Chamber - Interactive Interpretation and Experience	AV / Interactive / IT	H.01	Graphic panelling for recording-room interpretation, including design adaptation, print production, rigid backing, lamination, surface installation and edge finishing. Panels shall explain sound recording, dubbing, foley, editing and FTII learning processes in a museum-friendly manner. Approved Make / Brand: 3M / Avery print on ACP / sunboard / MDF backing. Key Specification: High-resolution printed graphic panels with matte lamination, rigid backing and installation.	450	SQFT
Recording Rooms Beside Echo Chamber - Interactive Interpretation	AV / Interactive / IT	H.02	Supply and installation of floor carpeting for the recording-room interpretive zones, including surface preparation, underlay where required, carpet laying, adhesive/fixing, edge trims and finishing. Approved Make / Brand: Welspun / D'Decor / equivalent. Key Specification: Commercial-grade carpet tile / roll carpet, anti-skid installation and edge finishing.	450	SQFT
Recording Rooms Beside Echo Chamber - Interactive Interpretation	AV / Interactive / IT	H.03	Supply and installation of gypsum false ceiling for the recording-room experience spaces with service cut-outs, lighting coordination and finished surface. Approved Make / Brand: Gyproc / Saint-Gobain / equivalent. Key Specification: Gypsum board ceiling with GI framework, jointing and finishing.	450	SQFT

Zone	Work Category	Item	Item Description	Qty	Unit
Recording Rooms Beside Echo Chamber - Interactive Interpretation and Experience	AV / Interactive / IT	H.04	Headphone-based audio listening setup for individual interpretation points, including headphone amplifier / output module, headphones, cabling, mounting bracket and testing. Each point shall allow focused listening without spillover in the room. Approved Make / Brand: Audio-Technica / Sennheiser / Ahuja / equivalent. Key Specification: Wired headphone listening station with amplifier/output interface, durable headphones and concealed wiring.	6	Nos
Recording Rooms Beside Echo Chamber - Interactive Interpretation and Experience	AV / Interactive / IT	H.05	Interactive touchscreen kiosk fabrication for recording-room modules, including freestanding / wall-mounted kiosk body, powder-coated MS enclosure, access panel, internal ventilation, screen mounting, speaker cut-outs and final assembly. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: MS powder-coated enclosure suitable for 43 inch touchscreen, access panel, VESA support, internal cable management and ventilation	2	Nos
Recording Rooms Beside Echo Chamber - Interactive Interpretation	AV / Interactive / IT	H.06	Supply and installation of air-conditioning units for recording-room experience spaces, including indoor/outdoor unit mounting, copper piping, drain line, electrical termination and commissioning. Approved Make / Brand: Daikin / Voltas / LG / Blue Star or equivalent. Key Specification: 1.5 ton split AC, 3-star or above, standard installation kit, copper piping as per site condition.	2	Nos
Recording Rooms Beside Echo Chamber - Interactive Interpretation and Experience	Civil / Interior / Fit-out	H.07	Facade / external approach treatment for rooms near Echo Chamber, including surface preparation, minor plaster repair, heritage-colour painting / texture finish, trim detailing, signage backing coordination, concealed fixing and final site finishing. Final area and surface condition to be validated on site. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: Budgetary provision for approx. 600 sq.ft facade / exterior-facade treatment to align recording-room cluster with the ETII	600	SQFT
Recording Rooms Beside Echo Chamber - Interactive Interpretation and Experience	Electrical / Lighting / MEP	H.08	Facade and approach lighting for Echo Sound Recording section, including wall-wash lighting, doorway highlights, visitor path lights, wiring, drivers, controls and installation for the recording-room facade and adjacent interpretation area. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: Warm museum-grade lighting integrated with facade treatment; excludes major building electrical upgrade.	1	Lot
Prabhat Museum	Electrical / Lighting / MEP	I.01	Condition assessment and conservation support for existing old wall paintings, including surface documentation, dust removal, consolidation recommendation, limited cleaning trials and conservation reporting. Full restoration scope to be finalized after expert conservator assessment. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: Assessment-led conservation support for heritage wall paintings; excludes major structural repair unless separately	1	Lot
Prabhat Museum	Civil / Interior / Fit-out	I.02	Design, fabrication, supply and installation of conventional museum showcase of size 5 ft width x 8.6 ft height x 2 ft depth, including powder-coated MS/SS framework, laminated/wooden base, toughened glass panels, lockable shutter/access system, internal display shelves/supports, concealed LED lighting provision, dust-resistant detailing, finishing, hardware, fixing accessories and complete installation suitable for artefact and archival object display.	20	Nos
Prabhat Museum	AV / Interactive / IT	I.03	Design, fabrication and installation of smart museum showcase for Prabhat artefacts, including display enclosure, toughened glass, internal lighting, lockable access, plinth / base, cable management and conservation-friendly presentation. The showcase shall support safe visibility and controlled handling of displayed objects. Approved Make / Brand: Custom museum showcase / Godrej Interio custom / equivalent. Key Specification: Approx. 7.5 ft height, 74 inch display height, 42 inch width, toughened glass, LED lighting, lockable access and finished base.	2	Nos
Prabhat Museum	AV / Interactive / IT	I.04	Conservation and display preparation of selected paintings, including surface cleaning, minor consolidation, backing / framing support and display-readiness as per conservator recommendation. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: Approx. 4 ft x 4 ft painting conservation and display preparation; final method after condition review.	8	Nos
Prabhat Museum	Print / Graphics / Signage	I.05	Museum-grade flooring works for Prabhat Museum area, including surface preparation, underlay where required, approved finish material, edge trims and installation. Final finish to be selected to suit heritage interior and visitor traffic. Approved Make / Brand: Tarkett / Armstrong / Kajaria / equivalent. Key Specification: Vinyl / laminate / tile finish as approved, commercial footfall rating and finished skirting/trims.	1800	SQFT
Prabhat Museum	Electrical / Lighting / MEP	I.06	Navigation lighting and controlled visitor-path illumination within Prabhat Museum, including track lights, low-glare spotlights, drivers, wiring, mounting and focusing to protect artefact presentation quality. Approved Make / Brand: ERCO / Philips / Wipro / Havells or equivalent. Key Specification: LED track/spot lighting, warm white, CRI 90 preferred for artefact zones, focusing and installation.	60	Nos

Zone	Work Category	Item	Item Description	Qty	Unit
Prabhat Museum	AV / Interactive / IT	I.07	Content creation for Prabhat artefact interpretation, including research notes, short scripts, visual treatment, voice/narration-ready text, subtitles in English, Hindi and Marathi, and FHD media file preparation for each approved artefact. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: 30 to 45 second content per artefact in English, Hindi	14	Nos
Prabhat Museum	AV / Interactive / IT	I.08	Content integration per artefact into the approved smart showcase / kiosk / CMS system, including metadata entry, file naming, media linking, playback testing and version handover. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: Metadata tagging, media upload, playback QA and multilingual mapping per artefact.	14	Nos
Prabhat Museum	Electrical / Lighting / MEP	I.09	Supply and installation of cassette + split air-conditioning units for Prabhat Museum galleries, including mounting, piping, wiring, drain line and commissioning. Approved Make / Brand: Daikin / Voltas / LG / Blue Star or equivalent. Key Specification: 4 ton cassette AC + 1.5 ton split AC, 3-star or above, standard installation and commissioning.	1	Lot
Prabhat Museum	Electrical / Lighting / MEP	I.10	Supply and installation of higher-capacity split air-conditioning unit for larger Prabhat Museum support area, including mounting, piping, wiring, drain line and commissioning. Approved Make / Brand: Daikin / Voltas / LG / Blue Star or equivalent. Key Specification: 2 ton split AC, 3-star or above, standard installation and commissioning.	1	Nos
Prabhat Museum	Electrical / Lighting / MEP	I.11	exhibit light under showcase and gooseneck Showcase-focused exhibit lighting package for Prabhat Museum, including under-showcase LED strip lighting, gooseneck lights / compact focus lights for artefact illumination, drivers, dimming-ready wiring where required, mounting clamps, cable dressing, aiming and final testing. Approved Make / Brand: Philips / Wipro / Jaguar / Havells / ERCO-type equivalent museum lighting system. Key Specification: Warm white 3000K–4000K, low-glare, artefact-friendly focused lighting; exact lux level to be validated with conservation	22	Nos
Prabhat Museum	Accessibility / Vertical Transport	I.12	Budgetary provision for one passenger / service elevator system only, including supply of elevator equipment, controller, cabin, landing doors, basic installation coordination, testing and commissioning support. Approved Make / Brand: Otis / Kone / Schindler / Johnson / Mitsubishi or approved equivalent. Key Specification: Institutional passenger elevator package; final capacity, shaft size, civil shaft readiness, electrical load and statutory inspection	1	Nos
Prabhat Museum	AV / Interactive / IT	I.13	Supply, installation, testing and commissioning of 75-inch commercial-grade display system including UHD display panel, OPS (Open Pluggable Specification) computer/media player module, professional mounting arrangement, required accessories, cabling and integration. Display shall support high-resolution multimedia playback, continuous museum operation, remote content management, HDMI/USB/network connectivity and smooth presentation of films, animations, archival content and digital storytelling. Includes heavy-duty wall/floor mount, safety locking, alignment, configuration and commissioning. Approved makes: Samsung / LG / Sony / Panasonic with Intel / HP / Dell OPS or similar approved reputed make	2	Nos
Prabhat Museum	AV / Interactive / IT	I.14	Supply and installation of digital display units for Prabhat Museum, including commercial display, wall mount / frame, cabling, media playback provision, testing and handover for archival / interpretive content. Approved Make / Brand: LG / Samsung / Sony / ViewSonic equivalent. Key Specification: Commercial-grade 55 inch display with media playback readiness and wall/furniture mounting as per site.	2	Nos
Prabhat Museum	AV / Interactive / IT	I.15	Design, fabrication, supply and installation of 24-inch information kiosk enclosure with robust MS/SS structure, powder-coated finish, front bezel, lockable access panels, concealed cabling, ventilation, internal mounting brackets, branding-ready surface, floor/wall fixing arrangement, integration provision for display/media player, and complete finishing suitable for museum public areas, visitor information.	2	Nos
Prabhat Museum	AV / Interactive / IT	I.16	Supply, installation, testing and integration of 24-inch commercial-grade touchscreen display for information kiosk, with full HD resolution, capacitive touch interface, durable front glass, suitable brightness for indoor museum use, HDMI/USB connectivity, continuous operation capability, mounting compatibility, required cables and accessories. Approved makes: Elo / Samsung / LG / ViewSonic or similar approved	2	Nos
Prabhat Museum	AV / Interactive / IT	I.17	Supply, installation, configuration and integration of compact mini computer system for information kiosk operation with suitable latest-generation processor, minimum required RAM and SSD storage, integrated graphics, Wi-Fi/LAN connectivity, HDMI/Display output, USB interfaces, operating system support, mounting accessories, power adaptor, kiosk software compatibility, testing and commissioning. Approved makes: Intel NUC / HP / Dell / Lenovo or similar approved reputed make	2	Nos

Zone	Work Category	Item	Item Description	Qty	Unit
Prabhat Museum	AV / Interactive / IT	I.18	Complete integration, installation, configuration, testing and commissioning of information kiosk system including touchscreen display, mini computer, kiosk application setup, user interface integration, multimedia content loading, interactive navigation flow configuration, database/content linking, system optimisation, auto-start configuration, security settings, cable management, on-site testing and final handover ensuring seamless visitor interaction. Including required software support and compatibility with	2	Nos
Prabhat Museum	AV / Interactive / IT	I.19	Design, development, deployment and commissioning of customised interactive information kiosk software application with intuitive user interface, touchscreen navigation, multilingual content support, multimedia integration, image/video galleries, searchable information modules, interactive maps, content management provision, offline functionality, auto-launch kiosk mode, admin controls, data update mechanism, testing, optimisation and final deployment suitable for museum visitor engagement experience. Includes UI/UX design, programming, integration and software	2	Nos
Prabhat Museum	AV / Interactive / IT	I.20	creation and integration of curated multimedia content for information kiosk experience including licensed stock footage, archival references, image selection, professional narration, voice-over recording, motion graphics, animated sequences, text overlays, audio mixing, video editing, colour correction and final optimisation. Includes content formatting and delivery suitable for interactive touchscreen-based museum storytelling and visitor engagement applications	2	Lot
Prabhat Museum	Electrical / Lighting / MEP	I.21	Balance museum-grade track / focus lighting for added Prabhat Museum sculpture and digital display areas, including track, adjustable fixtures, wiring, drivers, controls and commissioning. This is in addition to existing showcase and navigation lighting where required. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: Low-glare warm museum lighting for added interpretive elements.	30	Nos
Prabhat to Studio-1 Rooms Passage	Civil / Interior / Fit-out	IB 01	Restoration and enhancement of heritage passage connecting Prabhat Museum to Studio 1 rooms including flooring refurbishment, wall surface preparation, thematic wall décor treatment, heritage-sensitive finishes, railing repair and polishing, protective coating, minor civil repairs, surface finishing, detailing works and overall corridor improvement while retaining the original architectural character and integrating with the FTII Heritage	1	Lot
Studio -1 Rooms / Prabhat Museum Civil Readiness	Civil / Interior / Fit-out	P.01	Balance civil readiness package for Studio One rooms, Prabhat Museum support areas and other heritage rooms not covered under specific line items, including surface repairs, wall preparation, flooring patches, skirting, minor carpentry, threshold treatment, paint base preparation and site-safe handover before exhibit installation. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: Budgetary balance provision; final scope to be reconciled against measured drawings to avoid duplication	1	Lot
Studio -1 Rooms Side	AV / Interactive / IT	J.03	Provision for cassette + split air-conditioning units for the Editing Room Side interpretation area, including indoor and outdoor unit supply, copper piping, drain piping, electrical interconnection, installation bracket, basic commissioning and handover. Approved Make / Brand: Daikin / Blue Star / Voltas / LG / Carrier or equivalent. Key Specification: 4 ton Cassette AC + 1.5 ton split AC provision; tonnage, quantity and outdoor unit route to be validated after heat-	1	Lot
Bunker Area	Print / Graphics / Signage	K.01	Outdoor information signage for historic film-storage bunker area, including content layout, weatherproof print / etched panel, structural stand, anti-rust coating and site installation. Approved Make / Brand: SS / ACP / HPL signage vendor. Key Specification: Weatherproof interpretive signage approx. 3 ft x 4 ft on MS/SS stand with anti-glare face.	1	Nos
Bunker Area	Print / Graphics / Signage	K.02	Wayfinding signage package for visitor movement towards bunker area, including directional arrows, iconography, printed panels, mounting posts and installation. Approved Make / Brand: SS / ACP / HPL signage vendor. Key Specification: Outdoor wayfinding signage, approx. 1.5 ft x 3 ft each, weatherproof printed/etched panel and post mounting.	4	Nos
Bunker Area	Civil / Interior / Fit-out	K.03	Development of 1 Nos bunker facades, each approx. 16 ft wide x 6 ft high, including surface preparation, masonry repair touch-ups, exterior-grade finish, heritage texture / paint, edge trims and interpretation-ready backing. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: Total approx. 288 sq.ft facade development across 3 bunker fronts.	288	SQFT
Bunker Area	Civil / Interior / Fit-out	K.04	Flooring development for 1 bunker visitor areas, approx. 150 sq.ft each, including surface preparation, levelling, anti-skid outdoor flooring, edge trims and finishing. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: Total approx. 450 sq.ft flooring across 3 bunker areas.	450	SQFT
Bunker Area	Electrical / Lighting / MEP	K.05	Outdoor lighting package for 1 bunker facades and visitor flooring areas, including warm facade lights, path lights, conduit, cabling, drivers, controls, testing and commissioning. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: Low-glare outdoor heritage lighting across bunker interpretation zone.	1	Lot

Zone	Work Category	Item	Item Description	Qty	Unit
Shantaram Pond & Sacred Banyan Grove	Sculpture / Diorama / Art	L.01	FTII Shantaram Pond & Sacred Banyan Grove: Heritage-ecological restoration of stepped kund, amphitheatre and mature banyan grove structural stone repairs, basic lighting.	1	Lumpsum
Campus-wide Signage &	Print / Graphics / Signage	X.01	Directional / Wayfinding Signages across campus	15	Nos
Campus-wide Signage &	Print / Graphics / Signage	X.02	Informational / Interpretive Signages	15	Nos
Campus-wide Signage &	Print / Graphics / Signage	X.04	Safety and Rules Signages	10	Nos
Project-wide Safety & Compliance	Safety / Compliance	U.01	Fire fighting safety equipment and visitor-safety signage package for identified museum / visitor zones, including ABC / CO2 extinguishers, fire safety signage, exit direction labels, basic mounting brackets and installation coordination. Approved Make / Brand: Ceasefire / Safex / Kanex / Minimax or equivalent. Key Specification: Portable extinguishers and signage package for operational readiness: final count and type subject to fire consultant /	1	Lot
Project-wide Civil Readiness	Print / Graphics / Signage	U.01-2	Flooring to be considered for museum Museum-wide balance flooring finish allowance for areas not already covered under specific room flooring items, including surface cleaning, levelling touch-up, approved flooring finish / carpet / vinyl / laminate where required, edge trims and installation. Approved Make / Brand: Greenply / Responsive / Armstrong / approved commercial flooring vendor or equivalent. Key Specification: Commercial-grade museum/interior flooring finish over ready base; final areas to be measured and adjusted before	1500	SQFT
Project-wide Electrical / Power Backup	AV / Interactive / IT	U.01-3	power backup for Prabhat Museum and Studio One Rooms Critical power backup provision for selected ticketing, AV, kiosk and display locations, including UPS units / online UPS where required, surge protection, power distribution accessories, rack PDU where applicable, testing and equipment-level handover. Approved Make / Brand: APC / Numeric / Vertiv / Eaton / Microtek commercial UPS or equivalent. Key Specification: Distributed UPS backup for critical digital systems only; DG set, building-level UPS, main electrical panel and complete power infrastructure excluded.	1	Lot
Project-wide Museum Lighting Balance	Electrical / Lighting / MEP	X.11	Balance museum lighting provision for uncovered / newly added museum, passage, gallery and room areas, including track lights, focus lights, wall washers, drivers, dimming/control accessories, wiring, testing and commissioning. This item shall only cover areas not already counted under specific zone lighting items. Approved Make / Brand: Reputed Brands / approved equivalent. Key Specification: Museum-grade low-glare lighting balance package; final reconciliation required to avoid duplication with zone-wise	1	Lot
Project-wide-Equipment-Restoration-Cabinets	Civil / Interior / Fit-out	Z.01	Conservation of historic equipment and museum artefacts at FTII Pune: comprehensive assessment, stabilization, cleaning, minor repairs, archival-quality packaging, labeling, environmental controls advisory, and preventive maintenance plan. Includes specialist labor, materials, documentation, and safe handling during on-site work. Lump-sum cost for complete conservation scope as specified.	1	Lot
Project-wide-Equipment-Restoration-Cabinets	Civil / Interior / Fit-out	Z.02	Customised display units for museum artefacts at FTII Pune: design, fabrication, supply, and installation of bespoke conservation-grade display units as per site dimensions and curatorial requirements. Includes materials, glazing, lighting, security fittings, finishing, and all accessories needed for safe, attractive presentation of artefacts.	1	Lot