

GLOBAL ARTIST VILLAGE

A THESIS

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

By

BRIAN GEORGE CHARLIN

(39210016)



**DEPARTMENT OF ARCHITECTURE
SCHOOL OF BUILDING AND ENVIRONMENT**

SATHYABAMA

**INSTITUTE OF SCIENCE AND TECHNOLOGY
(DEEMED TO BE UNIVERSITY) Accredited**

With Grade “A” by NAAC

**JEPPIAAR NAGAR, RAJIV GANDHI SALAI,
CHENNAI - 600 119**

MAY 2024



SATHYABAMA

INSTITUTE OF SCIENCE AND TECHNOLOGY

(DEEMED TO BE UNIVERSITY)

Accredited "A++" Grade by NAAC | 12B Status by UGC | Approved by AICTE

www.sathyabama.ac.in

DEPARTMENT OF ARCHITECTURE

BONAFIDE CERTIFICATE

This is to certify that Thesis Report is the bonafide work of **BRIAN GEORGE CHARLIN (39210016)** who carried out the Thesis entitled **"Global Artist Village"** under our supervision from November 2023 to May 2024.

Internal Guide

Ar. Guruji

Internal Review Member

Ar. Surya Rajkumar

External Guide

Ar. Kishore Panikkar

Dean and Head of the Department

Dr. DEVYANI GANGOPADHYAY

Submitted for Viva voce Examination held on 23/05/24

Internal Examiner

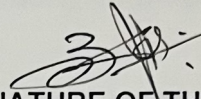
External Examiner

DECLARATION

I, **BRIAN GEORGE CHARLIN** hereby declare that the Thesis Report entitled "Global Artist Village" done by me under the guidance of **Ar.Guruji** (Internal Guide), **Ar.Surya Rajkumar** (Internal Review Member) and **Ar.Kishore Panikkar** (External Guide) Sathyabama Institute of Science and Technology is submitted in partial fulfillment of the requirements for the award of Bachelor of Architecture Degree.

DATE: 23/05/24

PLACE: Chennai



SIGNATURE OF THE CANDIDATE

ACKNOWLEDGEMENT

I am pleased to acknowledge my sincere thanks to Board of Management of **Sathyabama Institute of Science and Technology** for their kind encouragement in doing this Thesis and for completing it successfully. I am grateful to them.

I convey my thanks to **Dr.Devyani Gangopadhyay**, Dean and Head of the Department, School of Building and Environment, Our Design Chair **Ar.Sarath C.Kanth**, Thesis Coordinator **Ar.Mohana Gopiraj** for providing me necessary support and details at the right time during the progressive reviews.

I would like to express my sincere and deep sense of gratitude to my Thesis Internal guide **Ar.Guruji** , Internal Review member **Ar.Surya Rajkumar** and External Guide **Ar.Kishore Panikkar** their guidance, suggestions and constant encouragement which paved the way for the successful completion of my Thesis work.

I wish to express my thanks to all Teaching and Non-teaching staff members of the **Department of Architecture**, all my family members helpful in many ways for completion of the Thesis.

BRIAN GEORGE CHARLIN

THESIS SYNOPSIS

The concept of a "Global Artist Village" emerges as a platform to foster creativity, cultural exchange, and collaboration among artists worldwide. This thesis explores the potential of such a village as a catalyst for artistic innovation, community building, and cultural understanding in the digital age.

The Global Artist Village proposes a virtual and physical space where artists from diverse backgrounds can converge, share ideas, collaborate on projects, and showcase their work to a global audience. This village transcends geographical limitations, enabling artists to connect, communicate, and collaborate irrespective of their physical location. Through digital platforms, artists can engage in real-time collaborations, participate in virtual exhibitions, and access resources and support networks that span the globe.

The Global Artist Village serves as a virtual hub where artists can connect with peers from different cultural backgrounds. Through online forums, networking events, and collaboration tools, artists have the opportunity to form meaningful connections, exchange ideas, and explore new artistic horizons.

Central to the Global Artist Village is the promotion of cultural exchange and dialogue. Artists are encouraged to share their unique perspectives, traditions, and stories, fostering a rich tapestry of global creativity. By celebrating diversity and embracing cultural differences, the village cultivates a spirit of openness and mutual respect among its members.

At the heart of the Global Artist Village is a vibrant and supportive community. Through online forums, social events, and collaborative projects, artists forge lasting friendships and professional connections, creating a sense of belonging and camaraderie that transcends geographical boundaries.

CHAPTER No.	TITLE	PAGE No.
	THESIS SYNOPSIS	4
	LIST OF FIGURES	7
	LIST OF PLATES	8
1	INTRODUCTION	9
1.1	INTRODUCTION	10
1.2	NEED OF THE PROJECT	11
1.3	AIM AND OBJECTIVE	12
1.4	METHODOLOGY	13
1.5	LITERTURE REVIEW	
2	LITERATURE CASE STUDIES	14
2.1	CHOLAMANDAL ARTISTS' VILLAGE	15
2.2	BELAPUR ARTISTS' VILLAGE	21
2.3	KHAMIR CRAFT CENTRE GUJARAT	25
2.4	KOCHI MUZIRIS BIENNALE	30
3	DATA COLLECTION AND STANDARDS	31
4	SITE STUDY AND ANALYSIS	32
4.1	SITE SELECTION	32
4.2	SITE JUSTIFICATION	33
4.3	SITE ANALYSIS	33
5	ARCHITECTURAL DESIGN	34
5.1	SPATIAL REQUIREMENTS	35
5.2	CONCEPT	35
5.3	DETAILED DRAWINGS	36
5.4	MODEL	38

LIST OF FIGURES

FIGURE No.	TITLE	PAGE No.
2.1	Site Plan of Choramandal Artists' Village	3
2.2	Zoning details of Choramandal Artists' Village	4
2.3	Site analysis Choramandal Artists' Village	4
2.4	Architectural analysis of Choramandal Artists' Village	7
2.5	Introduction of Belapur Artists' Village	8
2.6	Site Analysis of Belapur Artists' Village	8
2.7	Zoning of Belapur Artists' Village	9
2.8	Site plan Belapur Artists' Village	9
2.9	Site plan of Khamir Craft centre Bhuj ,Gujarat	12
2.10	Architectural details of Khamir Craft centre ,Gujarat	13
2.11	Design Concept of Khamir Craft centre,Gujarat	13
2.12	Street layout of Khamir Craft centre , Gujarat	17
3.1	Construction details Khamir Craft centre , Gujarat	22
3.2	Brief about Kochi Biennale	22
3.3	Requirements of Kochi Biennale	23
3.4	Analysis of Kochi Biennale	24
3.5	Road map details of Kochi Biennale	25
3.6	Requirements layouts of Kochi Biennale	25
4.1	Concept of Kochi Biennale	26

LIST OF PLATES

PLATE No.	TITLE	PAGE No.
3.1	Introduction to artists village	16
3.2	Case Studies	20
3.3	Case Studies and Comparative Analysis	25
4.1	Site Analysis	32
5.5	Site Plan and Concept	34
5.1	Site Plan	36
5.2	Floor Plans and section drawings	39
5.3	Surrounding Building Floor Plans and Sections	40
5.4	Model of the site with Views	41
5.5	Block model Views	42
5.6	Site model views	43
5.7	Renders	

CHAPTER 1

INTRODUCTION

1.1 INTRODUCTION

The Global Artist Village represents a paradigm shift in the way we conceptualize artistic collaboration and community-building. It transcends geographical limitations, enabling artists from different corners of the globe to come together in a virtual and physical space where creativity knows no bounds. In this village, artists have the opportunity to connect with peers from diverse cultural backgrounds, exchange ideas, and collaborate on projects that defy traditional categorizations. To generate a literature interdisciplinary for designing a better art module that connects easily, efficiently with its participants and communicates effectively in a more open - living and informal manner as our brains are more active and confident when functions in less formal way This mindset is a resultant of an unfamiliar experience to travel.

Also Art & culture are the best ways to imbibe those sprits of confidence to find yourself again with a new skill to perform better in your personal lives, this all leading to a increased level of personal motivation & happiness, thus a better life.

1.2 NEED OF THE PROJECT

A global artist village is a concept that addresses the need for a collaborative and supportive environment for artists from around the world to create, connect, and showcase their work. Here are some key reasons why such a project could be beneficial:

1. **Cultural Exchange:** Artists from different backgrounds bring diverse perspectives, techniques, and styles. A global artist village fosters cultural exchange, allowing artists to learn from one another and enrich their own work through exposure to different artistic traditions.

2. **Creative Collaboration:** Collaboration often sparks innovation and creativity. By bringing together artists from various disciplines and cultures, a global artist village provides opportunities for collaboration on projects, leading to the creation of new and unique artworks.
3. **Community and Support:** Being an artist can sometimes be a solitary pursuit, but having a community of fellow artists can provide invaluable support, encouragement, and camaraderie. A global artist village offers a supportive community where artists can share resources, ideas, and experiences.

1.3 AIM AND OBJECTIVE

The aim is to provide an environment conducive to creativity, where artists are free to explore, experiment, and innovate without constraints. By offering access to resources, facilities, and support networks, the village aims to nurture artistic expression across various disciplines and styles. The village aims to foster collaboration among artists from diverse backgrounds, disciplines, and geographies. By creating spaces for interaction, dialogue, and joint projects, the village encourages artists to learn from one another, exchange ideas, and collaborate on interdisciplinary artworks that push boundaries and inspire change. Create a global platform for artist in all the creative personas to teach, learn and showcase their work on public grounds who in return gets formally sensitized to creative expressions leading a dialogue with the artist to learn.

1.4 METHODOLOGY

1. Site Selection and Planning:

Identify potential locations for the artist village, considering factors such as accessibility, affordability, cultural significance, and community context. Conduct site assessments and feasibility studies to evaluate the suitability of each location. Engage with urban planners, architects, and landscape designers to develop a site plan that optimizes space usage and fosters a vibrant creative environment.

2. Design and Infrastructure Development:

Work with architects, designers, and construction firms to develop a master plan and architectural design for the artist village. Design flexible and adaptable spaces that can accommodate a variety

of artistic activities, exhibitions, performances, workshops, and events. Incorporate sustainable design principles, energy-efficient technologies, and environmentally-friendly materials into the construction process

3 .Creative Spaces:

An artist village offers a variety of creative spaces, including studio workshops, galleries, performance venues, and outdoor areas. These spaces are designed to inspire creativity and accommodate different artistic practices, from visual arts and sculpture to music, theater, and multimedia.

4. Residency Programs: Many artist villages offer residency programs that provide artists with dedicated time and space to focus on their work away from the distractions of daily life. Residencies may range from short-term stays to long-term commitments and often include access to studio space, accommodation, and other amenities.

5. Sustainability and Environmental Stewardship: Many artist villages prioritize sustainability and environmental stewardship in their operations and practices. This may include using eco-friendly materials, implementing energy-efficient technologies, promoting recycling and waste reduction, and integrating green spaces into the design of the village.

1.5 LITERATURE REVIEW

1.5.1 Overview

This section will review a selection of literature cases mainly based on art in public spaces. By studying various cases in which art played a vital role in making the place more remarkable and vibrant. We shall see various cases in which art impacts the public in public spaces. Also how it affects various age groups of users

1.5.2 Public spaces

Firstly let us see a quick summary of different authors on their perspectives on public spaces. A public space in a city is an area accessible to everyone, including parks, squares, beaches, recreational spots, and outdoor environments. (Ghel, 2011; Goheen, 1998; Hoskyns, 2014; Parkinson, 2012). A city space that is available to everyone at no cost and is not under private ownership or enclosed within a building is classified as a public space. (Amin & Thrift, 2002; Zukin, 1995).

1.5.3 Types of art forms identified in public spaces

With the help of various case studies around the globe, three major types of art forms are identified and studied here. Also, with the user response through the live case study, we have identified many parameters in which the art affects the surroundings and the public. The three types of art forms identified here are Wall mural painting, cement sculptures, and metal sculptures made of recycled metal scraps. The identification of these three art forms is based on public opinions through media, government policies, locality preferences etc.

1.5.4 Public art in public spaces

Public art plays a role in enhancing, conveying meaning, and representing the public space where it is situated (Lossau, & Stevens, 2014; Mitchell, 1995). At times, the way the public perceives artwork is significant in defining the function of art within the public space because individuals hold varied perceptions and emotional connections to public art (Zebracki, 2012). The art within the space evokes emotions and feelings in people as they interact with it (Pollack & Sharp, 2011). Public art has the potential to enhance the identity of the space and foster a sense of inclusiveness and sociability within it (Amin & Thrift, 2002). Public art placed in a public space can be regarded as a creative act, as people interacting with the public space where the art is located experience various elements, such as the surrounding environment and atmosphere, that generate "moments" in which creative thinking is stimulated, and these moments can be described as an

oeuvre (Cant & Morris, 2006; Lefebvre, 1996). Artists' curation of their artwork for public contemplation in a public space is also an integral aspect of the oeuvre, as it involves the artist's deliberation on the physical setting for placing the art and its potential influence on the public (Hawkins, 2013; Lefebvre, 1996). Public art adds to the complex mix of a space's unique character, interacting with all the other components within the public space, thereby eliciting feelings of astonishment, curiosity, and prompting reflection and contemplation among people (Amin, 2008).

CHAPTER 2

LITERATURE CASE STUDIES

2.1 CHOLAMANDAL ARTISTS' VILLAGE

Site Location: Injambakkam, Palavakkam, Tamil Nadu Architect: Shilpa architects and M. V. Devan .The place represents an important arts center in the state of Tamil Nadu. Cholamandal Artists' Village is built over eight hectares of land in the Injambakkam region which exists as an extension of the Chennai city.

2.1.1 INTRODUCTION

Cholamandal Artists' Village is a great tourist destination in the vicinity of the popular metropolitan city. It is the center for art lovers and patrons of the art. It has galleries for paintings, sculptures and an open air international sculpture park around the complex. Sometimes we get to see artists in work or just walk around witnessing the stones, copper and other metals, transforming itself into beautiful shapes by the handiwork of the sculptures. The village houses art galleries, museums, and an open-air theatre for dance and theatre performances. It is equipped with all that is needed for an arts village, esp. the open-air theatre Bharathi that is used for holding discussions and conferences. The artist village it has over twenty resident painters and sculptors, who live as a community and pool their skills, they also run the Artists Handicrafts Association, a cooperative which manages the village and sale of works through the permanent exhibition at the complex, which includes paintings, sketches, terra-cotta/stone/metal sculptures, batiks and handicrafts etc., made by the artists living the village, making the village a self-supporting entity

2.1.2 SITE STUDY

Total area: 7.3 acres - 29,540 sq. m

Percentage of built up area: 64%

No. of plots: 45

Total area of plots: 18,357 sq. m

The site is mostly flat with a slight gentle slope at the north east. Most of the plots have been built up on, but only 28 houses are still inhabited by the artists, while the others have moved.

The site is directly connected to the east coast road which makes it easily accessible.

There are various commercial spaces within close proximity which would be used by the residents. The residential plots are zoned away from the main road, maintaining a quiet atmosphere around the houses. This also provides privacy to the residents, as only the public spaces are placed close to the Main road.

There are multiple amount of trees around the site enhancing the privacy, and acting as noise buffers. There is proper vehicular access to all the residential plots. The pathways are used for both vehicular and pedestrian movement. The site is visible from the highway, thus making it easy to identify. The large archway with the billboard also helps this case. The residential spaces are zoned away from the main road and the public zone hence maintaining efficient amount of privacy. There is good use of vegetation to also enhance the privacy. Low fences have been used near the public zone to promote visual linkages within the site. High fences can be seen in the residential zone for privacy.

2.1.3 INFERENCES

Thirty painters and sculptors have acquired land for themselves in order to be able to work in comparative peace. Here the artist paints or sculpts through the major part of the day and applies himself to a congenial art-craft during leisure hours to supplement, if necessary, his income from the sale of paintings and sculptures. Cholamandal is perhaps the first of its kind anywhere in the world. It is administered by an annually elected council of members. Cholamandal welcomes visitors to the village. It has a twin guest cottage.

The village perhaps shows how a community that was initially founded to maintain and promote the art scene in Southern India has functioned efficiently over the years. Cholamandal has become a self-sustainable entity. Initially, it was home to about 40 artists who fashioned their very own art space and dedicated their lives to art.

Cholamandal is today a dynamic space where art is created on an enduring basis. Whether it is classical or contemporary art, this artists' village offers a platform to all strains of art.

CHOLAMANDAL ARTISTS' VILLAGE

Cholamandal Artists' Village is a great tourist destination in the vicinity of the popular metropolitan city. It is the center for art lovers and patrons of the art. It has galleries for paintings, sculptures and an open air international sculpture park around the complex. Sometimes we get to see artists in work or just walk around witnessing the stones, copper and other metals, transforming itself into beautiful shapes by the handiwork of the sculptures. The village houses art galleries, museums, and an open-air theatre for dance and theatre performances. It is equipped with all that is needed for an arts village, esp. the open-air theatre Bharathi that is used for holding discussions and conferences. The artist village it has over twenty resident painters and sculptors, who live as a community and pool their skills, they also run the Artists Handicrafts Association, a cooperative which manages the village and sale of works through the permanent exhibition at the complex, which includes paintings, sketches, terra-cotta/stone/metal sculptures, batiks and handicrafts etc., made by the artists living the village, making the village a self-supporting entity

Site Location: Injambakkam, Palavakkam, Tamil Nadu

Architect: Shilpa architects and M. V. Devan

The place represents an important arts center in the state of Tamil Nadu. Cholamandal Artists' Village is built over eight hectares of land in the Injambakkam region which exists as an extension of the Chennai city.



The presence of the East Coast Road increases the amount of road noise coming into the site as it has heavy traffic. The site is easily accessible as it is visible from the main road. The most common way to access the site is through cabs, autos, bus or private transport. There are ample amount of commercial stores around the site.



- 21.6 km



-19.1 km



-30m



ECR - 16M WIDE



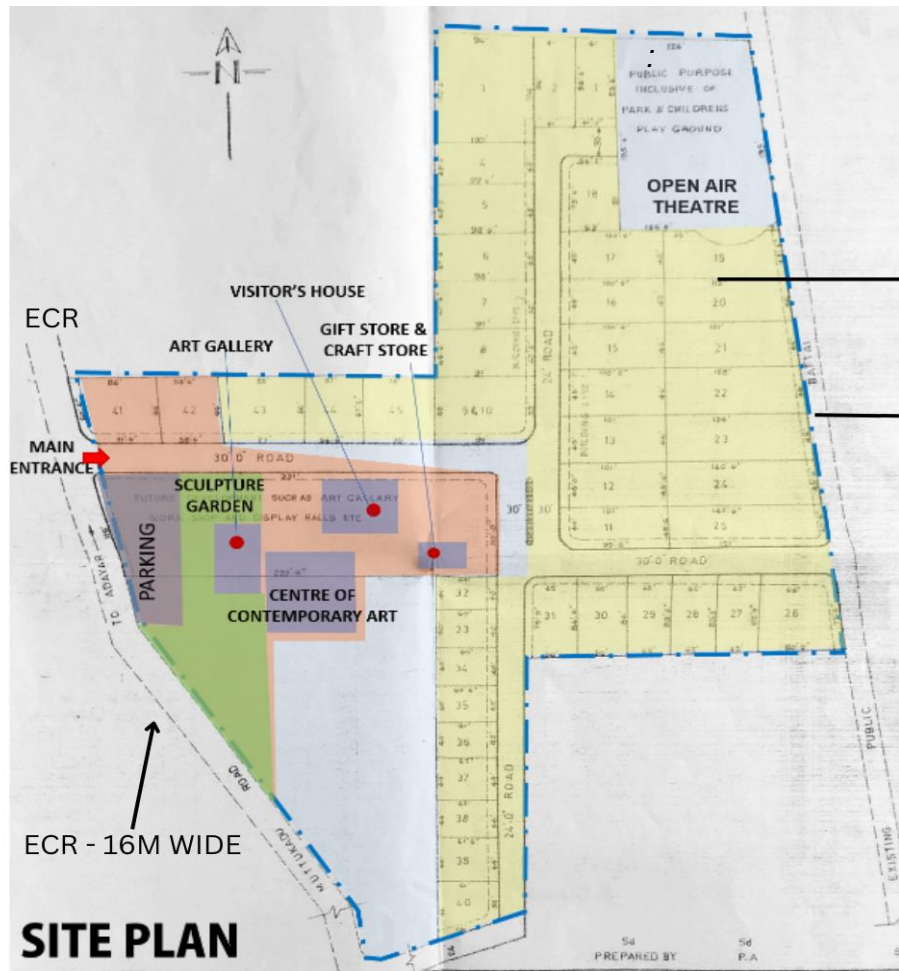
HARICHANDRA ST
- 6M WIDE



The primary access to the site is through the EC road on the west. The secondary access is on the east via the Harichandra St. The accessibility to the site becomes easy as it is directly connected to the highway, making it easy to access by public transport. The road cannot be used as service road



Plate 2.1: Introduction



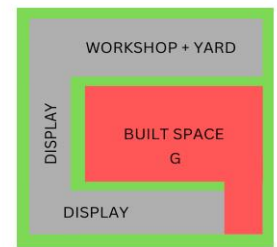
It is divided into 4 different zones based on users. Public zone, Semi-public zone, private zone and open spaces.

Each plots allotted for artists' residents.

HARICHANDRA ST - 6M WIDE

DRAWBACKS

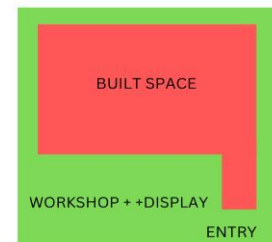
-Due to expansion , set backs are built and utilized for display and workshop purposes



TYPE A



TYPE B



TYPE C

TYPICAL BLOCK PLAN OF AN ARTISTS' RESIDENCE .

THE WORKSHOP , YARD AND THE DISPLAY AREA PLAYS THE MAJOR ROLE IN THE FUNCTIONAL ASPECTS OF EVERY ARTISTS' RESIDENCE



VISITORS INFRONT OF AN ARTISTS RESIDENCE



AT THE WORKSPACE OF THE ARTIST



ARTISTS ORGANIC GARDEN



ARTIST (RIGHT) WITH HIS VISITORS



open-air sculpture gallery



An exterior view of Indigo and Labernum Galleries

Plate 2.2: Site plan

SITE STUDY

Total area: 7.3 acres - 29,540 sq. m

Percentage of built up area: **64%**

No. of plots: **45**

Total area of plots: 18,357 sq. m

The site is mostly flat with a slight gentle slope at the north east. Most of the plots have been built up on, but only 28 houses are still inhabited by the artists, while the others have moved.

The site is directly connected to the east coast road which makes it easily accessible.

There are various commercial spaces within close proximity which would be used by the residents.

The residential plots are zoned away from the main road, maintaining a quiet atmosphere around the houses. This also provides privacy to the residents, as only the public spaces are placed close to the Main road.

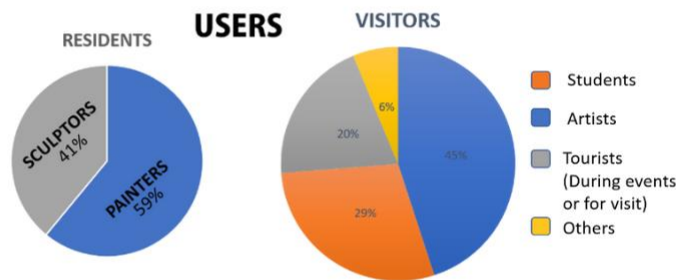
There are multiple amount of trees around the site enhancing the privacy, and acting as noise buffers.

There is proper vehicular access to all the residential plots.

The pathways are used for both vehicular and pedestrian movement



ACTIVITY/USER ANALYSIS:



Total no. of artists: 45 plots with 42 houses, but 30-35 residents reside in the community at present.

VISUAL LINKAGE & PRIVACY

The site is visible from the highway, thus making it easy to identify. The large archway with the billboard also helps this case.

- The residential spaces are zoned away from the main road and the public zone hence maintaining efficient amount of privacy. There is good use of vegetation to also enhance the privacy

- Low fences have been used near the public zone to promote visual linkages within the site. High fences can be seen in the residential zone for privacy

SITE SURROUNDINGS

North: St Mary's Orthodox Syrian Church, Spencer's store

West: Commercial areas like shops , Siva Hospital, Vael's Billabong High International School

South: Sugajeeva Cathedral, St. Thomas church

East: Residential area, olive beach

The site is mostly surrounded by residential areas. The presence of the religious buildings gives us an idea about the cultural context of the area. There is a vast diversity among the residents of the area, mostly being Hindu and Christian. The beach

<u>PARKING:</u>	<u>CIRCULATION:</u>
• Visitor parking: 1265 sq. m -Used only during events or exhibitions.	All buildings are oriented to face the interior roads. Trees are planted along the pathways and around the site forming green networks. This provides shade during the hot afternoons
Located in the public zone right next to the road hence not affecting the residential zone.	Most of the circulation within the site happens through walk.
Each house has it's own parking according to their user requirements. This makes it necessary for each plot to have proper vehicular access with sufficient width.	There are 8 m and 6 m roads within the site to access each of the plots. • The secondary road is used only by the residents and also acts as a service road.

GLOBAL ARTISTS' VILLAGE

DESIGN STRATEGIES	DESIGN COMPONENTS
Open, semi-open spaces for informal interactions	Open air amphitheatres, gathering spaces, canteen space
Covered spaces for formal interactions	Multipurpose workshop pavillions, exhibition pavillions
Spaces that showcases work done by various artists	Permanent exhibition spaces, formal gallery spaces
Spaces that can hold symposiums and discourse	Seminar hall, Conference halls, libraries etc
Necessary infrastructural facilities for art and crafts	by providing yards / workspaces for all types of art forms and specializations
Spaces to showcase and sell traditional art and craft material	Retail shops with attached workspace for local artisans of the village
Spaces to work, learn and enhance local art and craft with visiting artists in village	Community skill centre, permanent workshop spaces for practicing locals
Spaces that can hold art and craft oriented festivals in village	Temporary pavillion spaces, tents, temporary stay or quarters, toilet pods, information booths etc
Space to cater different types of tourists	Yoga & meditation centres, wellness centres
Spaces to regulate the tourist flow in village	Tourist information centre
Space to enhance the experience of tourists in village	Open cafe's, tourist accommodation facilities, parking facilities etc

The space should contribute towards the community and its goal with all its amenities for a global platform. It should act as an interface between the place, people and the community.

Plate 2.3: Design components

SPATIAL ANALYSIS

RESIDENTIAL AREA	CHOLAMANDAL CENTRE OF CONTEMPORARY ART	ART GALLERY	SCULPTURE GARDEN
G TO G+2	The building was designed by shilpa architects G +2	Two compact commercial galleries, Various events and shows by artists are held here.	Various artists in this community exhibits their form of art piece through sculpture in garden. For example cement artist showcases cement sculptures whereas metal artist showcases metal sculpture
Diversity between the different houses.	Design the structure without affecting trees and the sculptures in the landscape.	Landscaped area consisting of sculptures created by the residents since the community started.	
Designed by the plot owners	The display areas are minimized in rectilinear shaped galleries with natural daylight and high ceilings.	Consists of sit outs below large canopied trees. This acts as the front yard for the village being the first thing that you see when you enter the site.	Free access for public to witness the art forms
Each house has it's own parking space or garage.	The galleries opened to the gigantic trees and the sculptures blended into landscape .	Generate income	
Sculptors have a front yard who exhibit their works.	Double height common entry	It acts as an integral part of the community , as a revenue generator	
Front Garden	The focus of the design was to get as much natural light as possible cutting the glare and heat.	Exposed Brickwork and Concrete.	
Maximize the use of natural lighting and ventilation	This was achieved by orienting to the openings to get glare and free lighting from the north		
Most of them are renovated to accommodate parking and to expand vertically.	The openings in the museum permanent exhibit wing overlooking the lower level space , navigates natural light into all corners of the building.		
Brick & Concrete	Exposed brickwork & concrete		

Inferences

Thirty painters and sculptors have acquired land for themselves in order to be able to work in comparative peace. Here the artist paints or sculpts through the major part of the day and applies himself to a congenial art-craft during leisure hours to supplement, if necessary, his income from the sale of paintings and sculptures . Cholamandal is perhaps the first of its kind anywhere in the world. It is administered by an annually elected council of members. Cholamandal welcomes visitors to the village. It has a twin guest cottage.

The village perhaps shows how a community that was initially founded to maintain and promote the art scene in Southern India has functioned efficiently over the years. Cholamandal has become a self-sustainable entity. Initially , it was home to about 40 artists who fashioned their very own art space and dedicated their lives to art.

Cholamandal is today a dynamic space where art is created on an enduring basis . Whether it is classical or contemporary art , this artists' village offers a platform to all strains of art. Cholamandal is unique, it's the first place of its kind globally where artists have come together to pursue their art in sylvan surroundings.

2.1 BELAPUR ARTIST VILLAGE

2.1.1 INTRODUCTION

It was proposed to a residential complex mainly for artist, being situated so far from the centre of mumbai, very few artists were interested in buying these houses. As a result the sale of these houses was finally opened for the public , and not just restricted for artists.location on six hectares of land, this project attempts to demonstrate how high densities can be easily achieved within the context of a low rise typology, built with simple materials at a human scale.The site plan was generated by a hierarchy of community spaces.Each of these houses is on its own piece of land, so that the families can have the advantage of open to sky spaces

2.1.2 SITE STUDY

Total area: 7.3 acres - 29,540 sq. m

Percentage of built up area: 64%

No. of plots: 45

Total area of plots: 18,357 sq. m

2.1.2 PROJECT DETAILS

Year of construction: 1986 Architect: Charles Correa Developer: CIDCO

Land Area: 13.3 acres Built up Area. 33000 sqmt (approx.)

Number of Dwelling Units: S50 (approx.t Density: 100units/hectare (500 people/hectare)

Height: Ground+ 1 storey

FSI (Floor Space Index: 0.5 to0.6

2.1.3 PLANNING

Individual houses rely on simple floor plans and building methods, enabling local masons and craftspeople to construct them. The village was produced with the idea that the residents were going to alter it in many ways, making it truly their own, therefore homes are freestanding, so residents can add on to them as their families grow, and differently priced plans appeal to a wide variety of income levels.

2.1.4 OBJECTIVES

The project had one overriding principle; Each unit would have its own individual site to allow for expansion. The scheme catered to a wide range of income groups, from the lowest with budgets of Rs.20,000, to middle income groups (units costs Rs.30-50k), upto upper income with 180k per unit. Belapur makes a statement which combines those principles Correa believes to be most important in housing, namely: equality, Incrementality, Pluralism, having open to sky spaces and Disaggregation of spaces to allow for participation in forming one's own environment, and to facilitate income generating activities.

BELAPUR ARTIST VILLAGE

INTRODUCTION

It was proposed to a residential complex mainly for artist, being situated so far from the centre of mumbai, very few artists were interested in buying these houses. As a result the sale of these houses was finally opened for the public , and not just restricted for artists.

location on six hectares of land, this project attempts to demonstrate how high densities can be easily achieved within the context of a low rise typology, built with simple materials at a human scale.

The site plan was generated by a hierarchy of community spaces.

Each of these houses is on its own piece of land, so that the families can have the advantage of open to sky spaces

PROJECT DETAILS

Year of construction: 1986
 Architect: Charles Correa
 Developer: CIDCO
 Land Area: 13.3 acres
Built up Area. 33000 sqmt (approx.)
 Number of Dwelling Units: 550 (approx.)
 Density: 100units/hectare (500 people/hectare)
 Height: Ground+ 1 storey
 FSI (Floor Space Index: 0.5 to 0.6

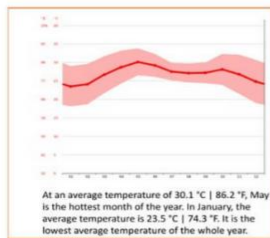
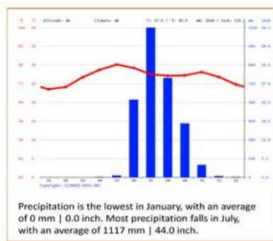
OBJECTIVES

The project had one overriding principle;
 EACH UNIT would have its own individual site to allow for expansion.

The scheme catered to a wide range of income groups, from the lowest with budgets of Rs.20,000, to middle income groups (units costs Rs.30-50k), upto upper income with 180k per unit

Belapur makes a statement which combines those principles correa believes to be most important in housing, namely : equality, Incrementality , Pluralism , having open to sky spaces and Disaggregation of spaces to allow for participation in forming one's own environment, and to facilitate income generating activities.

CLIMATE



SITE LOCATION



13.3 ACRES OF LAND AREA IN, BELAPUR , IS SITUATED 2KMS AWAY FROM CENTER OF MUMBAI. IT IS SET IN THR MIDST OF THE BELAPUR HILLS

G+1	13.3 ACRES	550 HOUSES
FSI - 0.5	CIDCO HOUSING self - financed construction	

Low-rise, high-density,affordable,incremental housing funded by the government of Maharashtra



SITE CONTEXT

ACCESSIBILITY	USER GROUP	SERVICES
2KM FROM BELAPUR RAILWAY STATION , 32KM FROM EASTERN FREEWAY, 40KM FROM AIRPORT	ORIGINALLY BUILT FOR ARTISTS , VERY FEW STILL RESIDE, MIXED OCCUPANCY	WATER SUPPLY FROM NMMC THROUGH THE MORBE DAM, ELECTRICITY - MSEB (MAHARASHTRA STATE ELECTRICITY BOARD)
ACTIVITIES ON SITE	WATER SUPPLY	DRAINAGE
RESIDENTIAL, CLEANING STAFF MAINTAINING THE OPEN SPACES, FEW PEOPLE INTO GARDENING, CHILDREN IN THE PLAYGROUND	THERE IS NO UGT FOR THE PROJECT, EACH BUILDING HAS ITS OWN OHT EITHER IN SYNTEX OR RCC, SEPARATE UGT FOR SOME BUNGALOWS, WATER TIMINGS - 2 TO 3 HRS MORNING & EVENING	STORM WATER IS DRAINED INTO MAIN RIVULET (NALLAH) NO SEPARATE STP CHAOTIC DRAINAGE SYSTEM , FILLED WITH WATER DURING MONSOON OR ELSE DRY REST OF THE YEAR, WASTE WATER IS DIRECTLY DRAINED INTO MUNICIPAL SEWER

BELAPUR ARTIST VILLAGE

PLANNING

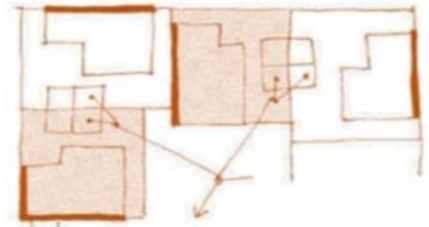
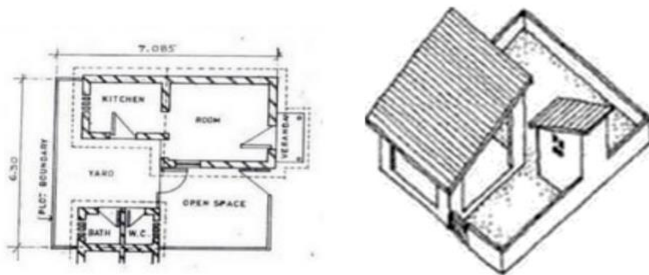
INDIVIDUAL HOUSES RELY ON SIMPLE FLOOR PLANS AND BUILDING METHODS, ENABLING LOCAL MASONS AND CRAFTSPEOPLE TO CONSTRUCT THEM.

THE VILLAGE WAS PRODUCED WITH THE IDEA THAT THE RESIDENTS WERE GOING TO ALTER IT IN MANY WAYS, MAKING IT TRULY THEIR OWN, THEREFORE HOMES ARE FREESTANDING, SO RESIDENTS CAN ADD ON TO THEM AS THEIR FAMILIES GROW, AND DIFFERENTLY PRICED PLANS APPEAL TO A WIDE VARIETY OF INCOME LEVELS.

HOUSEHOLD LEVEL PLANNING

THE VARIATION IN PLOT SIZE WAS MUCH SMALLER ; FROM 45 SQM TO 75 SQM, A RATIO LESS THAN 1:2.

AS THIS PROJECT CATERED TO A WIDE RANGE OF INCOME GROUPS, THE HOUSES WERE INCREMENTAL - SO THAT THEY COULD GROW FROM A SINGLE LEAN TO ROOF (FOR THE VERY POOR) TO URBAN TOWN - HOUSE (FOR THE WELL TO DO)

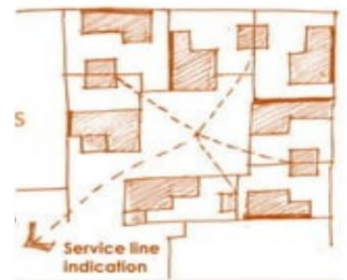


EACH HOUSE WAS SITED ON ITS OWN PIECE OF LAND.

ONLY TWO OF THE SIDES HAD MANDATORY SETBACKS FOLLOW, THE OTHER TWO SIDES COULD BE BUILT RIGHT UP TO THE BOUNDARY LINES.

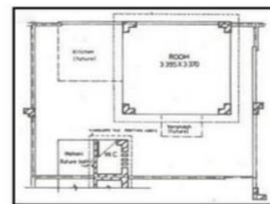
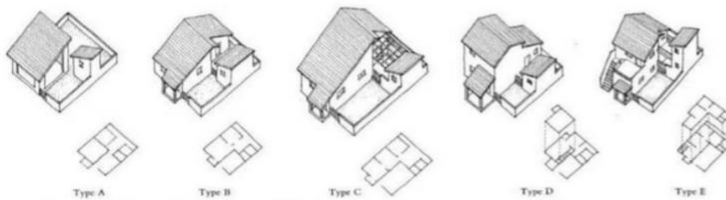
THE HOUSE SITES ARE ARRANGED WITH TOILETS LOCATED IN PAIRS TO SAVE PLUMBING AND SANITATION COSTS

WINDOWS AND OTHER OPENINGS WERE PERMITTED ON ANY EXTERNAL WALL THAT ABUTTED THE COURTYARD, BUT NONE OPENED ONTO A NEIGHBORING HOUSE.



THEREFORE, EACH HOUSE WAS FREESTANDING AND DID NOT SHARE ANY WALLS WITH ITS NEIGHBORS, MAKING IT TRULY INCREMENTAL

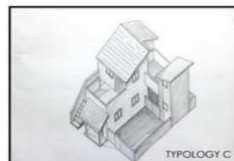
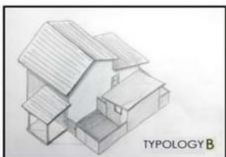
TPOLOGY



Typology A



PLOT AREA 46.25
BUILT UP AREA - 26.55 SQM
CARPET AREA 21.34



CONSIST OF ENTRANCE VERANDAH WITH ONE ROOM, KITCHEN, BATH AND TOILET WITH A YARD AND COURTYARD



Typology E



THESE HOUSES CONSIST OF DOUBLE UNITS ONE ON THE GF WITH TWO ROOMS, KITCHEN, TERRACE AND UTILITY AREAS

Plate 2.6 Planning

3.1 KHAMIR CRAFT RESOURCE CENTRE,BHUJ,GUJARAT

3.1.1 INTRODUCTION

Khamir works to reposition craft and folk music in kutch and to revitalize kutch's creative industries. Khamir is a platform for the crafts, culture, heritage and ecology of the kutch region of Gujarat. Instituted after the earthquake of 2001, It is a space for engagement and development of kutch's rich creative industries. Supported by Cit, Dhariwals, Ford Foundation, Fwwb, Iffco, Knna, Nfd, Sir Dorabii Tata Trust, Suzlon Foundation & Zavida Gemstones.

3.1.2 SITE STUDY

Location: Kukma, Bhuj, Kutch

Context: Khamir is located in the outskirts of the city 10 km away from Bhuj. The immediate context is open lands

Topography: Gentle contours

Climate: The average temperature during summer months can rise up-to 31 deg Celsius. In winters the temperature drops and average temperature in the months of winter is about 12 deg Celsius.

Site Area: 8093.71 Sq.m

Footfall: 11000 visitors annually

3.1.3 PROJECT DETAILS

Architect: Neelkanth Chhaya

Client: Nehru foundation for development

Year of completion: 2017

3.1.4 OBJECTIVES

- It works to enable rural creative industries in kutch to become profitable and a model of sustainable economic practice.
- It also provides a common roof where artisans and experts with a commitment to craft practice can exchange knowledge, build capacities, offer supportive services and conserve natural and cultural heritage.
- It works to reposition craft and folk music in kutch and to revitalize kutch's creative industries.
- The institution reflects the core values of the craft sector that it represents. It is collaborative, believes in bringing diverse stakeholders together onto one platform to address issues collectively for optimum good.
- It strives to be a democratic, enabling space especially for the more vulnerable. creativity as a deeply personal experience to impact and transform is a goal that khamir hopes to bring in its spaces, interactions and work interventions.

3.1.5 INFERENCE

Manifestation of the idea of local availability and sustainability , Disaster resilient techniques. Clubbing of courtyards and activities. New techniques like POP sculptures wall .The site selection criteria should be based on the location of the users

KHAMIR CRAFT RESOURCE CENTRE, BHUJ, GUJARAT

PROJECT DETAILS

Architect: Neelkanth Chhaya

Client: Nehru foundation for development

Year of completion: 2017

SITE DETAILS



Location: Kukma, Bhuj, Kutch

Context: Khamir is located in the outskirts of the city 10 km away from Bhuj. The immediate context is open lands

Topography: Gentle contours

Climate: The average temperature during summer months can rise up-to 31 deg Celsius. In winters the temperature drops and average temperature in the months of winter is about 12 deg Celsius.

Site Area: 8093.71 Sq.m

Footfall: 11000 visitors annually

Distance of 13.7 km from Main town creating a calm atmosphere in the building and the villages are around a proximity of 3 km from the building which helps the users for easy access to the building

Program :

- Khamir's administration office
- Office space and studio labs for 7 craft focal points
- Service centers for documentation design
- Facilities for regional natural and chemical dyeing
- Quality textile laboratory
- Value added tailoring unit
- Raw material depot
- Collaborative spaces for demonstration and learning
- Meeting and exhibition halls
- Private residences and dormitories.
- Dinning hall and canteen.



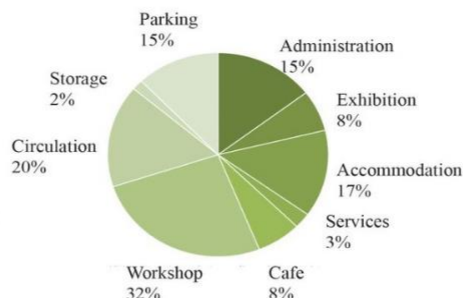
COURTYARDS AND CHOWKS

In the stratified 'Cluster', administrative offices and spaces for craft activities staggered along various levels compose the plan. Though internal, the complex resonates with a sense of openness. The path weaves through a series of progressions and pauses- narrow lane ways chase the light into the courtyards and chowks.

The materiality is contextualized within the discourse of this thought. It is a manifestation of idea of local availability.

FUNCTIONAL ANALYSIS

- 1.Administartin Office
- 2.Office Space and studio space for 7 craft focal points
- 3.Service Centre for documentation design
- 4.Facilities for regional natural and chemical dying
- 5.textile laboratory
- 6.tailoring unit
- 7.raw material depot
- 8.collaborative spaces for demonstration and learning
- 9.meeting and exhibition halls
- 10.Private Residences and dormitory
- 11.dining hall and canteen



INTRODUCTION

Khamir works to reposition craft and folk music in kutch and to revitalize kutch's creative industries. Khamir is a platform for the crafts, culture, heritage and ecology of the kutch region of Gujarat. Instituted after the earthquake of 2001, It is a space for engagement and development of kutch's rich creative industries.

Supported by Cit, Dhariwals, Ford Foundation, Fwwb, Iffco, Knna, Nfd, Sir Dorabii Tata Trust, Suzlon Foundation & Zavida Gemstones.

GENERAL OBJECTIVES OF PROJECT

- It works to enable rural creative industries in kutch to become profitable and a model of sustainable economic practice.
- It also provides a common roof were artisans and experts with a commitment to craft practice can exchange knowledge, build capacities, offer supportive services and conserve natural and cultural heritage.
- It works to reposition craft and folk music in kutch and to revitalize kutch's creative industries.
- The institution reflects the core values of the craft sector that it represents. It is collaborative, believes in bringing diverse stakeholders together onto one platform to address issues collectively for optimum good.
- It strives to be a democratic, enabling space especially for the more vulnerable. creativity as a deeply personal experience to impact and transform is a goal that khamir hopes to bring in its spaces, interactions and work interventions.

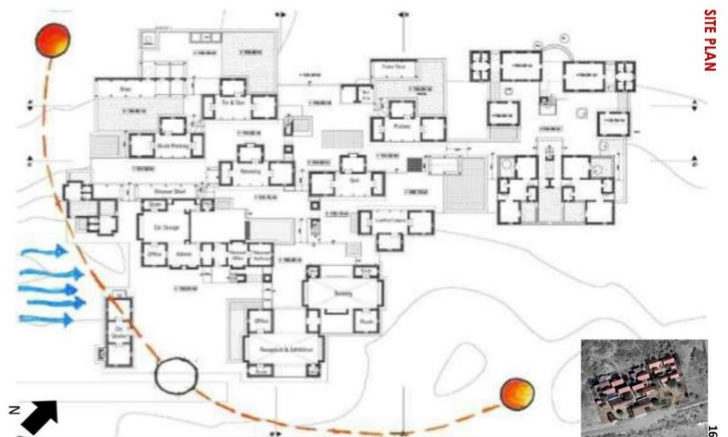
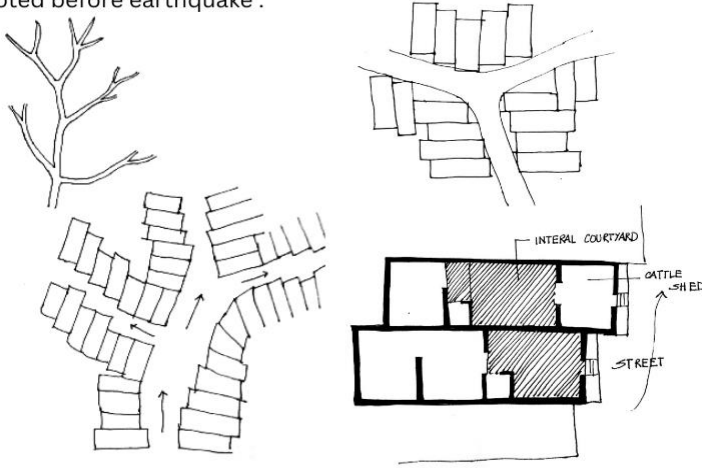


Plate 3.1 Introduction

KHAMIR CRAFT RESOURCE CENTRE, BHUJ, GUJARAT

DESIGN CONCEPT

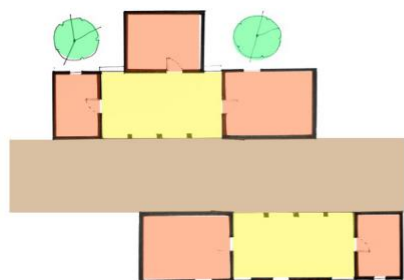
Khamir was designed to create 2500 sq m facility for the promotion of craft in Kutch. Concept of planning this center is derived from the local streetscape and village pattern noted before earthquake .



Y shaped branching of streets forming interconnections at regular intervals. Chowks which further form village settlement.

Every house had an internal courtyard which is either placed at the entrance forming an entrance courtyard which is open to the sky or an internal courtyard which is connected to other spaces.

ARCHITECTURAL ANALYSIS

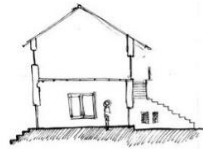


Covered
Semi covered

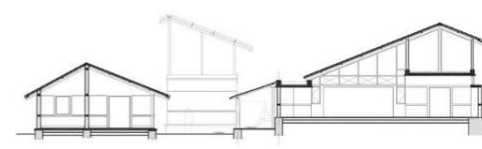
Interrelation between closed , semi open and open spaces to create natural and fresh environment for people working there. Kattas (outdoor seating) are provided in courtyard. Staggered

Typical street layout

The planning of khamir is done in the same manner as of the village street layout forming chowks and courts. As an accelerator for community spaces throughout the campus. It establishes a kind of urban approach having intergrity and involvement.



Schematic section of houses

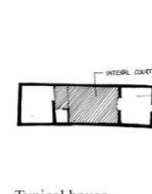


Height and proportion of Khamir.

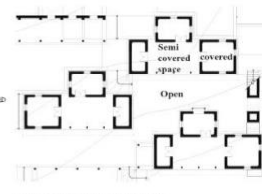
Mostly two storied structures interconnected by courtyard for light and ventilation. It is a human scale structure which is connected to the ground. The height width proportions of the courtyards and streets provide shade for most of the day.



Height and proportion of a kutch village



Typical house



Workshops in khamir

The courtyards of khamir are planned similar to the courtyards in the houses such that it has both semi covered, covered and internal courtyards which are connected to each other which becomes the major activity area's.

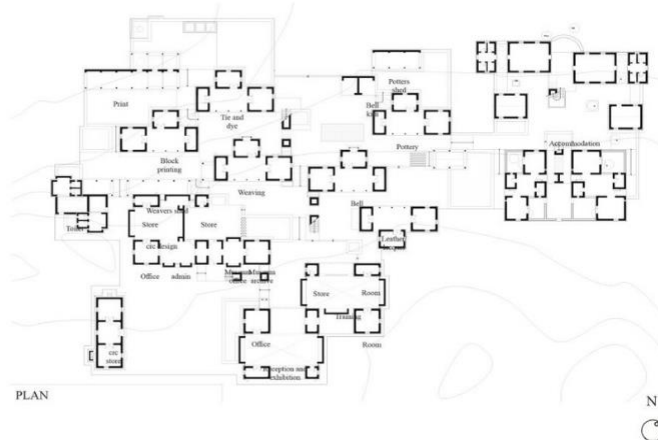
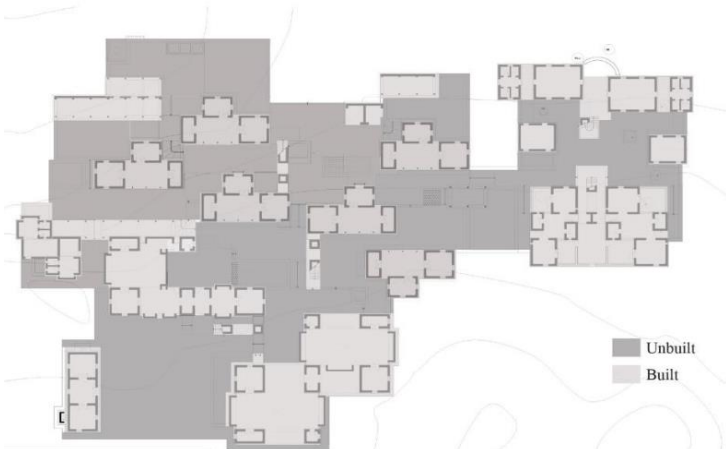


Plate 3.2: Design components

KHAMIR CRAFT RESOURCE CENTRE, BHUJ, GUJARAT

ARCHITECTURAL ANALYSIS



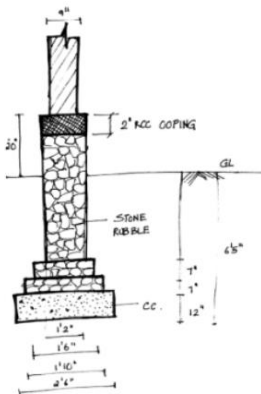
70% of the total area consist of open areas which acts as a circulation area, workshop area. Most of the activities occur in these areas more than the built area. The void organizes the Surrounding and is necessary to make it workable.

Permits circulation among the path admit light and air

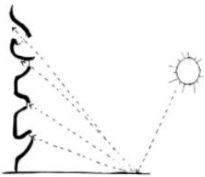
AREA STATEMENT

SPACES	AREA (IN SQ M)	NO OF USERS	INTENDED USE OF SPACE
Reception and exhibition	130	50	Outlet of products made at khamir
Museum office	150	20	Collection and display of products
Administration	50	10	Managing the center
Bell workshop	60	6	Workshop, office and storage
Pottery workshop	160	15	Workshop, office and storage
Block printing	160	15	Workshop, office and storage
Weaving workshop	60	6	Workshop, office and storage
Training area	130	35	Conference and teaching
Leather/ lacquer	60	30	Workshop, office and storage
Tie and dye	275	25	Workshop, office and storage
Guest-house	608	20	Accommodation facilities for guests
Cafe	36	12	
Store	100		Storage of finished products for selling
Toilets	100		
Total area	2135		

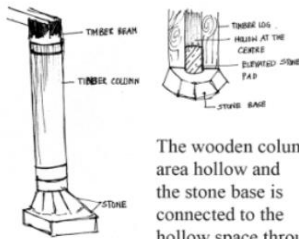
CONSTRUCTION DETAILS



POP SCULPTED WALL

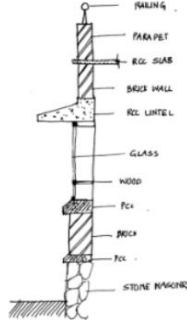


Worked out in a way that diffused light enters the room



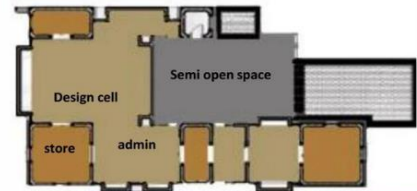
The wooden columns area hollow and the stone base is connected to the hollow space through an elevated stone pad

Wooden columns were used to supports roof. Columns were rested on stone pad with tenon mortise joint.



Fenestration detail

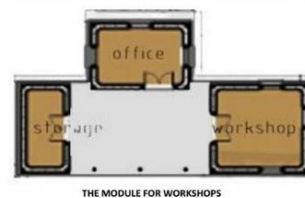
ADMINISTRATION



The Administrative block is designed for 10 users.



WORKSHOPS



THE MODULE FOR WORKSHOPS



INFERENCES

Manifestation of the idea of local availability and sustainability

Disaster resilient techniques

Clubbing of courtyards and activities

New techniques like POP sculptures wall

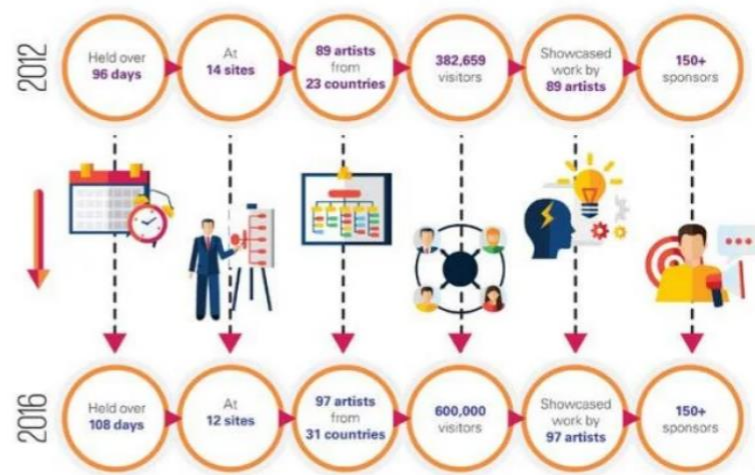
The site selection criteria should be based on the location of the users

Plate 3.3: Design components

KOCHI - MUZIRIS BIENNALE , KOCHI KERALA

INTRODUCTION

Kochi Muziriz Biennale is an International Exhibition of contemporary art held in Kochi, Kerela India. The biennale was envisioned as a change maker, with the intention of impacting the way people thought about art, about culture and very importantly, about ideas. The biennale has evolved as a pilgrimage to art and culture enthusiasts, and puts kerela, and india, on the global cutural platform.Presented here is the Impact of such an International Art Gathering on Social, Economic and Physical Aspects of the city.



EVOLUTION OF BIENNALE

Socio cultural impact	Economic impact	Impact on the physical form of the city
A. Return of local talent B. Enhanced exposure to local artists C. Developing Kochi as a cultural centre D. Growth in inbound tourism for the state E. Restoration of abandoned spaces in the city F. Placing Kochi on the world's cultural map G. Enlightening the younger generation	A. Job creation I. Working with artists II. Volunteer. B. Impact of various sectors I. Tourism and hospitality II. Homestays III. Transport sector a. Airways b. Railways c. Ferry ridership d. Roadways IV. Real estate V. Overall service-based business sectors VI. Vendors	A. Morphological dimension B. Visual dimension C. Perceptual dimension



The Kochi-Muziris Biennale is a transformative and internationally acclaimed contemporary art exhibition held in Kochi, Kerala, India. Launched in 2012, it has quickly gained recognition as one of the most significant biennales in the world. The Kochi-Muziris Biennale stands out for its emphasis on engaging with the local context and the rich cultural heritage of Kochi. It takes place across various venues, including historic buildings, warehouses, and public spaces, creating a unique backdrop for the artworks. This site-specific approach blurs the boundaries between art and everyday life, enhancing the immersive experience for visitors. The Kochi-Muziris Biennale has had a notable impact on the field of architecture, both in terms of showcasing architectural installations and influencing the built environment in Kochi. These installations challenge traditional notions of space, materiality, and functionality, pushing the boundaries of architectural practice and inspiring new approaches to design.



At a site during the launch



'Idam', an exhibition of contemporary works of art exclusively for Malayali artists began at



Art installation

CRITICAL ANALYSIS OF CASE STUDIES

	CHOLAMANDAL ARTISTS' VILLAGE	BELAPUR ARTIST VILLAGE	KHAMIR CRAFT RESOURCE CENTRE, BHUJ, GUJARAT	KOCHI - MUZIRIS BIENNALE , KOCHI KERALA
LOCATION	7.3 ACRES	13.3 ACRES	2 ACRES	15km radius
OBJECTIVE	LEARN , SHOW AND GROW	A COMMUNITY FOR ARTISTS	PROMOTION OF ART & CRAFT IN KUTCH	WORLD WIDE ARTISTS COME TOGETHER TO LEARN SHOW GROW AND CONNECT
CURRENT USERS	ARTISTS ARE LESS	NO ARTISTS AT PRESENT	ARTISTS, TOURISTS	ARTISTS COME TOGETHER FOR A PERIOD OF TIME
SPACES	It has galleries for paintings, sculptures and an open air international sculpture park around the complex	ARTISTS RESIDENCE CUM WORKSPACE	With the intention of impacting the way people thought about art, about culture and very importantly, about ideas	TEMPORARY STRUCTURES
USER ANALYSIS	ACTIVITY/USER ANALYSIS: 	ARTISTS OF ALL FIELD OF ART, TOURIST FROM VARIOUS PARTS OF THE WORLD.		
REVENUE	They also run the Artists Handicrafts Association, a cooperative which manages the village and sale of works through the permanent exhibition at the complex, which includes paintings, sketches, terra-cotta/stone/metal sculptures, batiks and handicrafts etc., made by the artists living the village, making the village a self-supporting entity	It was proposed to a residential complex mainly for artist, being situated far from the centre of mumbai, very few artists were interested in buying these houses. As a result the sale of these houses was finally opened for the public , and not just restricted for artists.	Trainings,workshops,sale of art and crafts	On the global cultural platform.Presented here is the Impact of such an International Art Gathering on Social, Economic and Physical Aspects of the city.
LAYOUT				
IMPACTS	GLOBAL IMPACT	LOCAL IMPACT	GLOBAL IMPACT	GLOBAL IMPACT
DRAWBACKS	The Due to urbanization, outsiders are taken many plots for personal purposes	Due to lack of commercial places , houses facing roads turned into shops which was illegal	Financial assistance was not provided for expansion Toilets were placed outside to save cost which mae them uncomfortable. One room kitchen layout was not sufficient for an artisan. common area were not maintained in long run	over 50 of the invited artists allege financial mismanagement, last-minute fund-raising, production delays, insufficient staff, unavailability of venues and toilets, shipping delays and shockingly poor communication
ACCOMMODATION	Limited number of rooms	Limited number of rooms	17% for Accommodation	No specific provision for accommodation
RECOMMENDATIONS FOR IMPROVEMENT				

CHAPTER 4

SITE STUDY AND ANALYSIS

SITE ANALYSIS

SITE LOCATION- MUTTHUKADU



MAYAJAAL @1KM AWAY

MUTHUKADU BOATING @3.7KM AWAY

ACCESSIBILITY

ECR - PRIMARY ROAD

WHY?

ECR IS THE PREDOMINATE PLACE FOR NURSEY , GARDENS AND LANDSCAPE

OFF-SITE FEATURES

NEIGHBOURHOOD CONTEXT

RESORT, BEACHOUSES AND HOTELS

The site is visible from the highway, thus making it easy to identify.

ON-SITE FEATURES

Topographically, the project area is plain terrain that gradually slopes down towards east.

40% of the land consist of vegetation

REGULATIONS - CRZ

No development is allowed within 200m from HTL.



SITE STUDY

Area -19.4 acres



Primary Road Access

Secondary Road Access



- 21.6 km



-19.1 km



-30m

VIEWS

Beach view site attracts more tourist towards this place.



View towards the site and the secondary road access

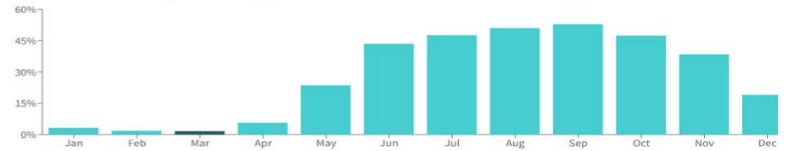


View from ecr road site (left)

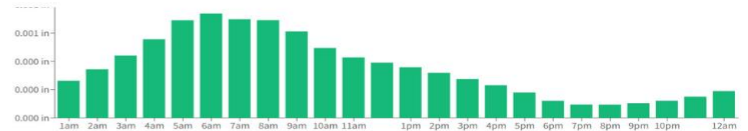


View from secondary road access

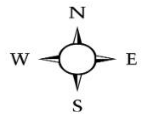
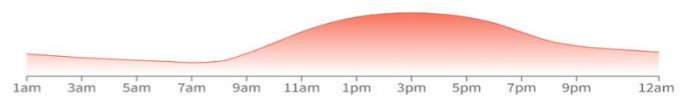
AVERAGE RAIN IN MUTTHUKADU



AVERAGE PRECIPITATION PER DAY



AVERAGE TEMPERATURE



CHAPTER 5

ARCHITECTURAL DESIGN

5.1 INTRODUCTION

The Global Artist Village represents a paradigm shift in the way we conceptualize artistic collaboration and community-building. It transcends geographical limitations, enabling artists from different corners of the globe to come together in a virtual and physical space where creativity knows no bounds. In this village, artists have the opportunity to connect with peers from diverse cultural backgrounds, exchange ideas, and collaborate on projects that defy traditional categorizations.

5.2 CONCEPT

A global artist village is a concept that addresses the need for a collaborative and supportive environment for artists from around the world to create, connect, and showcase their work. Here are some key reasons why such a project could be beneficial:

5.3 CONCLUSION

This design aims to provide an environment conducive to creativity, where artists are free to explore, experiment, and innovate without constraints. By offering access to resources, facilities, and support networks, the village aims to nurture artistic expression across various disciplines and styles. The village aims to foster collaboration among artists from diverse backgrounds, disciplines, and geographies. By creating spaces for interaction, dialogue, and joint projects, the village encourages artists to learn from one another, exchange ideas, and collaborate on interdisciplinary artworks that push boundaries and inspire change. Create a global platform for artist in all the creative personas to teach, learn and showcase their work on public grounds who in return gets formally sensitized to creative expressions leading a dialogue with the artist to learn.



SITE PLAN

Plate 5.1 Site plan



TYPE 1 BHK

PLOT SIZE - 250 SQ.M

BUILT UP - 70 SQ.M

HALL - 17 SQ.M
BEDROOM - 32.3 SQ.M
KITCHEN - 9.5 SQ.M
BATH - 4.7 SQ.M

TYPE 2 BHK

PLOT SIZE - 250 SQ.M

BUILT UP - 85 SQ.M

HALL - 21 SQ.M
BEDROOM 1 - 12.6 SQ.M
BEDROOM 2 - 7.3 SQ.M
KITCHEN - 11.6 SQ.M
BATH 1 - 4.3 SQ.M
BATH 2 - 3.7 SQ.M

TYPE 3 BHK

PLOT SIZE - 300 SQ.M

BUILT UP - 120 SQ.M

HALL - 20 SQ.M
DINING - 23.3 SQ.M
BEDROOM 1 - 9.43 SQ.M
BEDROOM 2 - 10.5 SQ.M
BEDROOM 3 - 10.6 SQ.M
KITCHEN - 15 SQ.M
BATH 1 - 4.3 SQ.M
BATH 2 - 3.7 SQ.M

FLOOR PLANS

SATHYABAMA INSTITUTE OF SCIENCE & TECHNOLOGY , CHENNAI

SCALE - 1:100

BRIAN GEORGE CHARLIN
39210016 - 2019 - 24

Plate 5.2 Floor plan

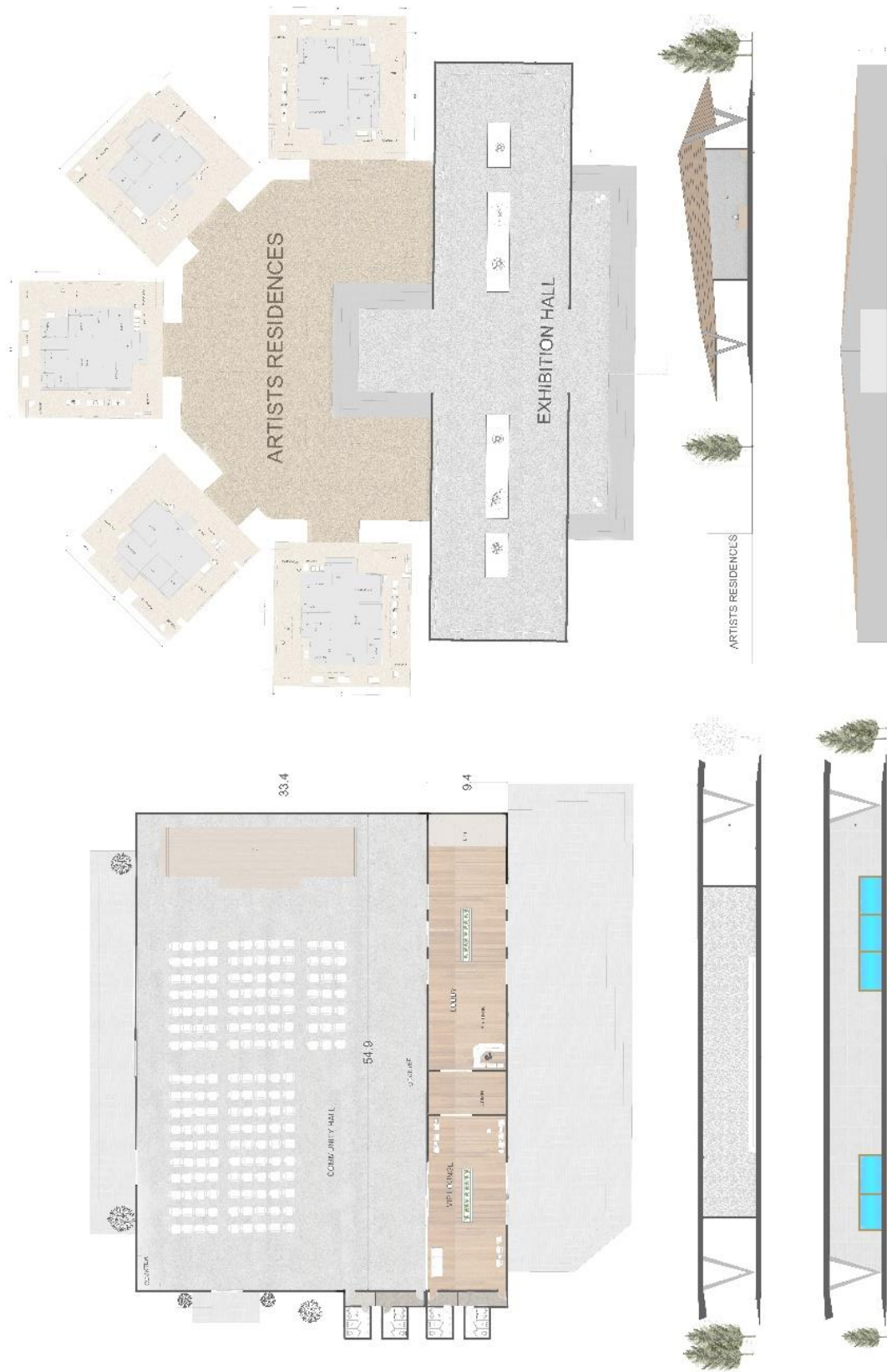


Plate 5.3 Floor plan

FLOOR PLANS

SATHYABAMA INSTITUTE OF SCIENCE & TECHNOLOGY , CHENNAI
SCALE - 1:100

BRIAN GEORGE CHARLIN
39210016 - 2019 - 24



FLOOR PLANS

SATHYABAMA INSTITUTE OF SCIENCE & TECHNOLOGY , CHENNAI

SCALE - 1:100

BRIAN GEORGE CHARLIN
39210016 - 2019 - 24

Plate 5.4 Floor plan

GLOBAL ARTIST VILLAGE



Plate 5.5 Views

BRIAN GEORGE CHARLIN
39210016 - 2019 - 24

SATHYABAMA INSTITUTE OF SCIENCE & TECHNOLOGY , CHENNAI

GLOBAL ARTIST VILLAGE

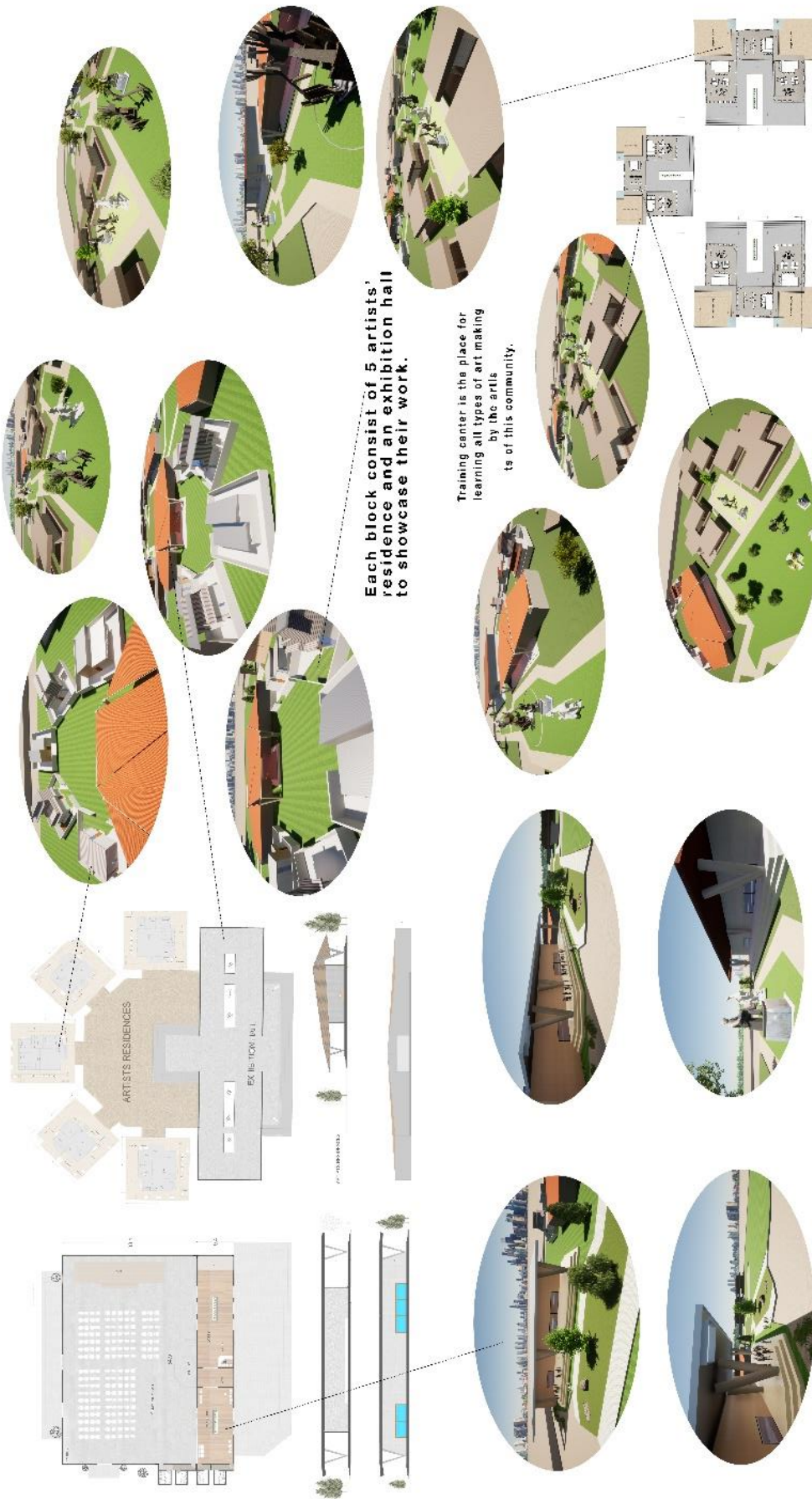


Plate 5.6 3d views

BRIAN GEORGE CHARLIN
39210016 - 2019 - 24

SATHYABAMA INSTITUTE OF SCIENCE & TECHNOLOGY , CHENNAI

CHAPTER 6

REFERENCES

6.1 Journals:

1. R.Arulmalar, Dr.N.Jothilakshmy (2017) The vocabulary of post-consumer packaging waste in built environment: a qualitative study.
2. R.Arulmalar, Dr.N.Jothilakshmy (2017) Post consumer waste materials in architecture
3. Lucy Wang (2017) Amazing building made from 1.5 million plastic bottles withstands fires and earthquakes
<https://inhabitat.com/amazing-plastic-bottle-architecture-withstands-earthquakes-in-taipei/>
4. Launceston, Tasmania, (10–12 November 2004) The issues of using recycled materials in architecture
http://anzasca.net/wp-content/uploads/2014/08/ANZAScA2004_Munn.pdf
5. IOP Publishing G Suharjanto, K A Salim, Y Mariana, S Wijaksono (2020) Perforated metal made from recycled material in the application of building façade
<https://iopscience.iop.org/article/10.1088/1755-1315/426/1/012091/pdf>
6. Deane Madsen (*March 23, 2014*) Paper Log House India
<https://www.architectmagazine.com/project-gallery/paper-log-house-india>
7. Aga Khan Paper Log house
https://archnet.org/sites/5102/media_contents/46685
8. Lucy Lau (*May 15th, 2018*) Shigeru Ban's Paper Log House built on humanitarian principles
<https://www.straight.com/arts/1076071/shigeru-bans-paper-log-house-built>
9. Biome Environmental Solutions (march 28, 2017) The Atelier-School, Bangalore, Biome Environmental Solutions
<https://architecturelive.in/the-atelier-school-bangalore-biome-environmental/>
10. Vivek Muthuramalingam (July 6, 2020) An Elementary School that can be dismantled and repurposed – The Atelier Bangalore

<https://www.greenv4.com/2020/07/06/an-elementary-school-that-can-be-dismantled-and-repurposed-the-atelier-bangalore/>

11. Vivek Muthuramalingam (September 14, 2016) The Atelier / Biome Environmental Solutions
12. Daniel flahiff (2009) POLLI Bricks: Build a House with Recycled Bottles
<https://inhabitat.com/polli-bricks-by-miniwez/>
13. Chu chia ning (April 2013) The implementation of polli-bricks in Malaysian construction industry
<http://eprints.utar.edu.my/877/1/QS-2013-0905772-1.pdf>
14. Planet (20 January 2011) Exotic formula: plastic bricks
<https://plastics-themag.com/Polli-brick-a-revolutionary-high-tech-process>
15. Yatin Pandya (Apr 7, 2009) Manavsadhna Activity Centre
<https://worldarchitecture.org/architecture-projects/ezmc/manavsadhna-activity-centre-project-pages.html>
16. Pascal Faucompré (May 2, 2017) Earthship and Geonef, advantages and disadvantages
<https://www.build-green.fr/earthship-et-geonef-avantages-et-inconvenients/>
17. Tim Lynch (JUN2013) Mike Reynolds Architect/Builder 'Earthship' Dwellings & The Garbage Warrior
<https://www.ourplanet.org/greenplanetfm/mike-reynolds-architect-builder-earthships-the-garbage-warrior>
18. Wendy Jewell (2017) Michael Reynolds, Garbage Warrior
https://myhero.com/Michael_Reynolds_2008
19. Sven und Sig (21. Feb 2019) Innovative and self-sufficient: living in an Earthship
<https://www.otto.de/reblog/earthships-2299/>
20. Surfaces reporter (08 Aug 2018) Architect Yatin Pandya Recycling Domestic Waste into Building Components
<https://www.surfacesreporter.com/articles/20900/architect-yatin-pandya-recycling-domestic-waste-into-building-components>

6.2 Websites:

1. <https://dme.ap.nic.in/nodaldme/dist/Cuddapah.html>
2. <https://architecturelive.in/the-atelier-school-bangalore-biome-environmental/>
3. <https://www.archdaily.com/795183/the-atelier-biome-environmental-solutions/57d76759e58ece897b000179-the->
4. <https://www.archdaily.com/795183/the-atelier-biome-environmental-solutions/57d76759e58ece897b000179-the-atelier-biome-environmental-solutions-photo>
5. <https://www.archdaily.com/tag/michael-reynolds>
6. <https://inhabitat.com/earthship-pioneer-michael-reynolds-is-building-the-first-sustainable-school-in-argentina/>
7. <https://www.archdaily.com/632487/michael-reynolds-to-build-a-sustainable-public-school-in-uruguay>
8. <https://www.archdaily.com/888713/michael-reynolds-to-build-sustainable-public-school-in-argentina>
9. <https://www.re-thinkingthefuture.com/architecture/housing/manav-sadhna-by-yatin-pandya/>
10. https://www.zingyhomes.com/project-detail/yatin-pandya_208/manav-sadhna-activity-centre/
11. <https://worldarchitecture.org/architecture-projects/ezmc/manavsadhna-activity-centre-project-pages.html>
12. <https://www.surfacesreporter.com/articles/20900/architect-yatin-pandya-recycling-domestic-waste-into-building-components>