

INSTITUTE FOR PHOTOGRAPHY
(Chennai)

A THESIS

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

By

LIFNIN G ALEX
(39210042)



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

DECLARATION

DEPARTMENT OF ARCHITECTURE

BONAFIDE CERTIFICATE

This is to certify that Thesis Report is the bonafide work of **LIFNIN.G.ALEX (39210042)** who carried out the Thesis entitled "**INSTITUTE OF PHOTOGRAPHY**" under our supervision from December 2023 to May 2024.

Internal Guide
Dr. Arulmalar Ramraj

Internal Review Member
Ar. Catherine Selvaraj

External Guide
Ar. Sriram Ganapathy

Dean and Head of the Department
Dr. DEVYANI GANGOPADHYAY

Submitted for Viva voce Examination held on

Internal Examiner

External Examiner

ACKNOWLEDGEMENT

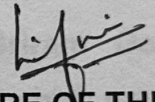
I am pleased to acknowledge my sincere thanks to Board of Management of Sathyabama Institute of Science and Technology for their kind encouragement in doing this work. On completing it successfully I am grateful to them.

DECLARATION

I, **LIFNIN G ALEX** hereby declare that the Thesis Report entitled "Institute for photography" done by me under the guidance of **Dr.Arulmalar Ramraj** (Internal Guide), **Ar.Catherine Selvaraj** (Internal Review Member) and **Ar.Sriram Ganapathy** (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: 25.05.2024

PLACE: Chennai



SIGNATURE OF THE CANDIDATE

I wish to express my thanks to all Teaching and Non-teaching staff members of the Department of Architecture, all my family members and also to Mr. Dinesh, Jyothika, Balu, Kastavaranan, helpful in every ways for completion of the Thesis.

LIFNIN G ALEX

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 Gangopadhy**, Dean and Head of the Department, School of Building and Environment, Our Design Chair **Dr.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 **Dr.Arulmalar Ramraj**, Internal Review member **Ar.Catherine Selvaraj** and External Guide **Ar.Sriram Ganapathy** 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 and also Joel, Dinesh, Jyothika, Balu, keshavarshanan, helpful in many ways for completion of the Thesis.

LIFNIN G ALEX

THESIS SYNOPSIS

A Chennai, renowned for its rich cultural heritage and dynamic urban fabric, serves as the ideal canvas for the Institute for Photography. From the bustling streets of George Town to the tranquil shores of Marina Beach, the city pulsates with life, offering a diverse tapestry of sights, sounds, and stories waiting to be captured. Positioned at the intersection of tradition and modernity, the institute draws inspiration from Chennai's eclectic spirit, embracing its past while embracing the future of visual expression.

The architectural design of the Institute for Photography is rooted in a deep understanding of the site context, programmatic requirements, and aspirational goals of the institute. Drawing inspiration from Chennai's architectural heritage, the design seeks to create a harmonious dialogue between the built environment and the natural landscape, blurring the boundaries between interior and exterior spaces. Embracing principles of sustainability and innovation, the design integrates passive design strategies, renewable energy systems, and locally sourced materials to minimize environmental impact while maximizing user comfort and well-being.

TABLE OF CONTENTS

CHAPTER No.	TITLE	PAGE No.
	THESIS SYNOPSIS	v
	LIST OF FIGURES	viii
	LIST OF PLATES	x
1	INTRODUCTION	1
1.1	INTRODUCTION	1
1.2	NEED OF THE PROJECT	1
1.3	AIM AND OBJECTIVE	1
1.4	METHODOLOGY	2
2	LITERATURE CASE STUDIES	3
2.1	LIGHT AND LIFE ACADEMY OOTY	3
2.2	SYMBIOSIS SCHOOL	7
2.3	MANAVSADHNA ACTIVITY CENTER – AHMADABAD	12
2.4	KADAPA PUBLIC SCHOOL - KADAPA	16
3	DATA COLLECTION AND STANDARDS	20
3.2	SITE STUDY AND ANALYSIS	26
3.3	SITE ANALYSIS	26
3.4	SITE JUSTIFICATION	26
3.5	SPATIAL REQUIREMENTS	27
4.1	CONCEPT	31

5.1	SPATIAL REQUIREMENTS	31
5.2	CONCEPT	31
5.3	DETAILED DRAWINGS	39
5.4	MODEL	47
6	REFERENCES	48

LIST OF FIGURES

FIGURE No.	TITLE	PAGE No.
2.1	Ariel view of light and life academy	3
2.2	Site plan of light and life academy	4
2.3	Section details of light and life	4
2.4	Entrance of the institution	7
2.5	Gathering space inside the building	8
2.6	Outdoor studio	8
2.7	Elevation of space	9
2.8	Iso view of plan	9
2.9	Plan of Manavsadhna activity center	12
2.10	Elevation of the institution	13
2.11	Area statement of the elevation	13
3.1	Site proximity	22
4.1	Area statement	26
4.2	Concept diagram	26
4.3	zoning	27
4.4	Vertical zoning	28

LIST OF PLATES

PLATE No.	TITLE	PAGE No.
3.1	introduction	5
3.2	casestudies	6
3.3	Site justification	10
3.4	Site plan	11
3.5	Floor plan 1	14
3.6	Floor plan 2	15
3.7	Site components	18
3.8	renders	19
3.9	Material study	20

CHAPTER 1

INTRODUCTION

1.1 INTRODUCTION

In an age where the visual medium reigns supreme, the art of photography stands as a powerful testament to humanity's quest to capture the world around us. As the lens becomes an increasingly ubiquitous tool for communication, expression, and documentation, the need for a dedicated space to nurture and elevate this craft becomes ever more apparent. Thus, this architectural thesis embarks on a compelling journey to conceptualize and design an Institute for Photography—a sanctuary where pixels meet passion, where shutter clicks echo stories, and where the art of seeing finds its truest expression.

Against the backdrop of a rapidly evolving visual landscape, the Institute for Photography seeks to carve out a niche as a bastion of excellence, a sanctuary where aspiring photographers can hone their craft, expand their horizons, and find their voice in an increasingly crowded visual marketplace.

1.2 NEED OF THE PROJECT

With the widespread availability of photography equipment and platforms for sharing images, there is a growing interest in learning the technical skills and artistic principles of photography. An institution for photography can provide structured education and training programs, catering to individuals at various skill levels, from beginners to advanced practitioners.

For those aspiring to pursue a career in photography, formal education and professional training can be invaluable. An institution can offer specialized courses, workshops, and mentorship programs designed to equip photographers with the knowledge, skills, and industry insights needed to succeed in diverse fields such as journalism, advertising, fine art, and documentary photography.

1.3 AIM AND OBJECTIVE

(a) The aim of this thesis is to conceptualize and design an institution dedicated to photography in order to address the growing demand for structured education, professional development, and community engagement within the field.

(b) Through a comprehensive exploration of architectural design principles, educational pedagogy, and cultural significance, the aim is to create a blueprint for an institution that serves as a catalyst for innovation, creativity, and social impact in the realm of photography.

1.4 METHODOLOGY

- of photography of photography Review literature on photography education, architectural design, community engagement, and technology in the visual arts.
- Analyze existing photography institutions for successful models and key design features.
- Engage with stakeholders to understand needs, preferences, and aspirations.
- Develop a programmatic framework based on insights from literature and stakeholder consultation.
- Translate programmatic requirements into architectural concepts and spatial layouts.
- Integrate sustainable design principles into the architectural design process.

- Develop a strategy to foster collaboration and participation among stakeholders.
- Develop a phased plan for funding, project execution, and stakeholder engagement.
- Establish mechanisms for ongoing evaluation and monitoring of the institution's performance.

CHAPTER 2

LITERATURE CASE STUDIES

2.1 LIGHT AND LIFE ACADEMY, OOTY

Location - Ooty, India

Building type- photography School

Area – 60000 sq.ft

Light and Life Academy was established in 2001 by one of India's leading photographers, Iqbal K Mohamed. His passionate desire to provide the right mix of training and inspiration that would ably guide a whole new generation of world class photographers, was the basis of this pioneering venture in the world class professional photography education in India.

Everything in this academy has been deliberately designed, every aspect of the environment; location, architecture and facilities are tailor made to create a completely immersive experience for those keen on making a career in this field. Set in the midst of the Nilgiri mountains, where the light is magical, can be studied just by observing the world around you.

Light and Life Academy is perched on a mountaintop about 7000 ft. above sea level near Ooty, Tamil Nadu, India, with a spectacular view of the Ketti valley. It's a calm, peaceful 60,000 sq. ft theatre with up to three seasons visiting it every day. The quality of light is perfect for students of photography. Custom-designed by one of India's most celebrated architects, Mr. Jaisim any part of the campus is a window to the continuously unfolding drama of the sights and sounds of nature.

2.1.1 FORM

The Design follows combination of square form placed angularly according to the site proportion and also climate factors.

2.1.2 ORIENTATION

The institution satisfies the climatic factors and designed with function oriented. From the activity lounge and corridor will have beautiful and exotic view of wilderness hills of ooty.

Canteen and dining hall are located far away from the academic area.



Fig 2.1 ariel view of light and life academy

2.1.3 ZONING

Site is the challenging one as said by the architect being played with levels natural lighting and materials. Understanding the concept and functions of photography are being applied• tPrimary accessible spaces are covered with reception, office and administration area. • Secondary spaces cover studios, classrooms, equipment room and all other academics area. • Tertiary spaces include kitchen, dining, canteen, and all other recreational areas

2.1.4 ARTICULATION OF SPACE AND FORM

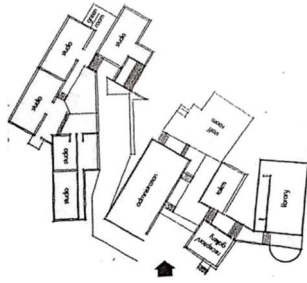


Fig 2.2 site plan of light and life academy

Playing with levels designed for the natural countours adds aesthetic feel to the space and the use of natural elements as design element like colour, natural lighting, the texture creates harmony with the surrounding environment and thus merges with nature with the contours.

On site trees are modified and are made as seating spaces for the students which provide a good ambience for the students to gather and interact.

2.1.5 STUDIOS

Seven modern studios equipped for still/product and portrait photography, with covers, Elinchrom studio flash units and light modifying accessories. An indoor day light studio equipped with sunlight modifying accessories, for people, fashion and product/ still-life photography. A greenroom is attached next to the daylight studio and a digital studio is also provided.

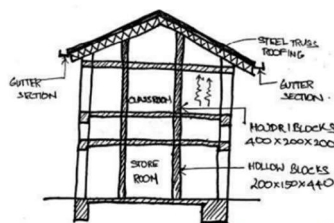


Fig 2.3 section details of light and life

2.1.6 EQUIPMENT ROOM

The Inn house photographic store stocks and rents all kinds of photography equipment including tripods, medium and large format cameras, light and light modifying accessories

2.1.7 CLASSROOMS

For theory classes, slideshows etc the academy has 1 classroom with inspiring view of valley and hillside. The classroom has facilities for projection and watching educational videos. There is an open-air classroom for general discussion.

2.1.8 LIBRARY

The academy's library stocks a good collection of books and magazines. The library has tables and chairs for students to read books at the institute.

2.1.9 MATERIALS USED

- Utilizing locally available materials
- Wall – Hourdi blocks
- Windows – Aluminium + Glass
- Floor - Cement plastering, weathering tiles



Fig 2.4 entrance of the institution

- Roof – Steel truss + Aluminium sheet

2.1.10 ROOF

The roof structure comprises steel trusses supporting aluminum sheets. This combination not only provides a strong and stable roofing system but also offers resistance to rust and corrosion, ensuring the longevity of the building. The aluminum sheets contribute to a lightweight yet durable roofing solution, complementing the overall design and functionality of the structure.



Fig 2.5 gathering space inside the building

2.1.11 CAFÉ

The roof structure comprises steel trusses supporting aluminum sheets. This combination not only provides a strong and stable roofing system but also offers resistance to rust and corrosion, ensuring the longevity of the building. The aluminum sheets contribute to a lightweight yet durable roofing solution, complementing the overall design and functionality of the structure.

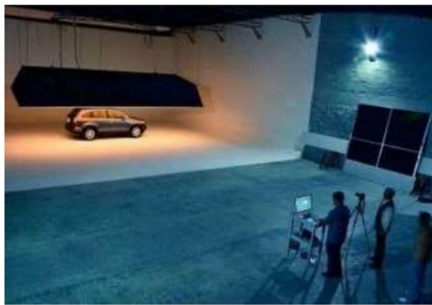


Fig 2.6 outdoor studio

2.1 SYMBIOSIS SCHOOL OF PHOTOGRAPHY – PUNE

India's international Professional photography Institute for One year PG Diploma Course in Professional Photography. It is located on the Lavale of symbiosis education

Access and shape – Contour site

2.2.1 FORM

The design follows combination cubic spaces in rectangular linear form oriented with climatic factors and landscape village at Pune. Location – Lavale, Pune Climate – hot semi – arid climate bordering with tropical wet and dry (20-28c)

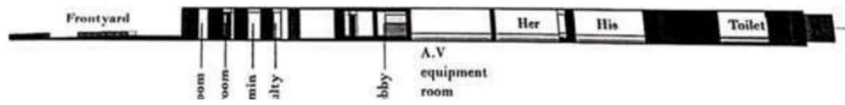


Fig 2.7 elevation of space

2.2.2 PHYSICAL ATTRIBUTES

- Colour – White, Exposed brick
- Texture – Exposed brick wall
- Finishes – Paint finish
- Light – Combination of natural lightning and artificial lightning

2.2.3 ARTICULATION OF SPACES AND FORMS

Understanding the concepts and principle of each space has been applied correctly. Skylight are provided in lobby space for natural lighting exposed brick work Studio and classroom are arranged far away from other areas

2.2.4 CIRCULATION & MOVEMENT

For vehicles – Parking should be provided outside the classroom

Pedestrians – should enjoy the space throughout

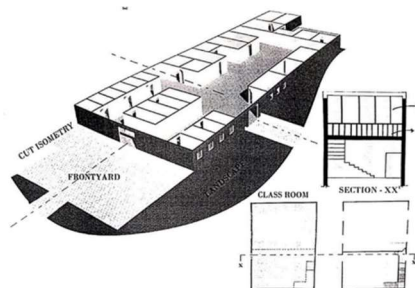


Fig 2.9 iso view of plan

2.2.5 ORIENTATION

The institution satisfies the climatic factors and designed with function oriented. Two entrances are provided in front of the campus and one back entrance leads to other department and landscape space. Classroom are located on other end for students circulation.

2.2.6 MATERIALS

Utilizing locally available materials

Wall – Brick wall with exposed brick work

Window – Aluminium + glass

Floor – Ceramic tile with different patterns

Roof – Coffer slab



Fig 2.10 elevation of the institution

2.2.7 SERVICES

HVAC – Split ac are provided in classrooms edit room and labs.

Plumbing – Toilet plumbing lines are connected to each floor

Lighting – Combination of natural lighting and artificial lighting

AREA STATEMENT	
A.O room	4*6 = 24 sqm
Director room	4*6 = 24 sqm
Admin room	4*6 = 24 sqm
Faculty room	4*6 = 24 sqm
Post production room	4nos – 36*4 = 144 sq m
Printer room	5*6 = 30 sqm
Make up room	5*6 = 30 sqm
Audio lab	5*6 = 30 sqm
I mac lab	5*6 = 30 sqm
Macro lab	5*4 = 20 sqm
Recording studio	5*4 = 20 sqm
A.V.room	6*6 = 36 sqm
Toilets	72 sqm
A.V equipment room	10*8 = 80 sqm
Studio	3nos – 40*3 = 120 sqm
Photo shoot room	6*8 = 46 sqm
Class room	10*8 = 80 sqm

Fig 2.11 area statement of the elevation

CHAPTER 3

SITE STUDY AND ANALYSIS

3.1 SITE STUDY

Padur nested along the ECR, Chennai, India is a charming sub locality known for its picturesque beaches and Padur is a rapidly developing locality situated along the scenic East Coast Road (ECR) in Chennai, Tamil Nadu. ECR is renowned for its picturesque coastal views, connecting Chennai to the historic town of Mahabalipuram and further extending to Pondicherry. The site in Padur offers a unique blend of urban and natural environments, making it an ideal location for the proposed Institute for Photography.

3.2 SITE JUSTIFICATION

3.2.1 ACCESS TO BEACHES

The presence of nearby beaches enhances the potential for capturing stunning seascapes and coastal imagery. The rhythmic patterns of the waves, the interplay of light during sunrise and sunset, and the diverse marine life provide rich subject matter for photography students to explore various techniques and genres.

3.2.2 TOURIST ATTRACTIONS

gateway to multiple tourist attractions, creating an environment that can inspire a wide range of photographic projects. Students can engage with the local community and capture the cultural aspects, historical landmarks, and vibrant scenes that attract tourists, offering diverse perspectives and storytelling opportunities.

3.2.3 ENVIRONMENTAL INSPIRATION

lush greenery, water bodies, and unique flora and fauna, provide a constant source of inspiration for photographers. The Institute can encourage eco-conscious photography, promoting an understanding of the delicate balance between human development and environmental preservation.

3.2.4 COMMUNITY ENGAGEMENT

The selection of Padur allows the Institute to engage with the local community, collaborating on projects that showcase the region's cultural richness. This interaction not only provides students with real-world photography opportunities but also contributes positively to the institute's relationship with the community.

3.2.5 PROXIMITY TO BIRD WATCHING

Padur is renowned for its diverse avian population, making it an excellent location for bird watching enthusiasts. The Institute for Photography can leverage this proximity to provide students with opportunities to capture the beauty of various bird species, fostering a connection between nature and the art of photography.

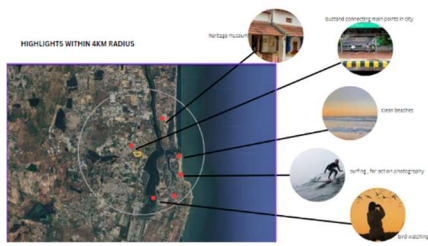


Fig 3.1 site proximity

3.3 SITE ANALYSIS

3.3.1 NEIGHBORHOOD CONTEXT

SITE has single sided roads which is from a highway road from omr to ecr connecting road. there is a college institute 50m away from the site, bus stops in 500m and all basic amenities in less than 1KM.



Fig 3.2 site boundary

3.3.2 SWOT ANALYSIS

STRENGTH

- The site has a bird-watching area nearby, which can be useful for photography lessons on bird and wildlife photography
- The site has many monuments and traditional buildings nearby which can be a great source for architectural photography and documentation
- the site has beaches within a 5km radius, which are mostly clean, good for landscape and event photography
- surfing is also happening in these beaches, which is also a good asset
- the site is located near a focal point still located in a clear environment suitable for a photography school

WEAKNESS

- harsh weather conditions, salt water, salt winds, storms
- high humidity levels
- humidity resulting in corrosion of building materials
- Maintaining the ecological balance and protecting the natural habitat can be challenging
- Coastal construction may involve additional expenses due to the need for materials resistant to saltwater corrosion and stringent building standards.
- Strict coastal building codes and regulations may limit the creative freedom of architects and add complexity to the design process.
-

3.3.3 CMDA REGULATIONS

- minimum plot extent-500sqm
- minimum plot frontage-30m
- minimum road width-7.20m
- maximum fsi-1.5
- maximum plot coverage 50%
- front, rear, side setback-6m Rainwater harvesting provisions as prescribed in the Annexure XIX shall be provided.
- Solar energy capture provisions as prescribed in the Annexure XXIII shall be provided where applicable.

3.3.4 CLIMATE

Chennai, located on the southeastern coast of India, experiences a tropical wet and dry climate characterized by hot, humid summers, moderate winters, and a significant monsoon season from October to December, bringing heavy rainfall and occasional cyclones. It experiences warm and humid climate. Chennai has an average annual temperature of around 28°C (82°F), with summer temperatures often exceeding 40°C (104°F) and winter temperatures ranging between 20°C (68°F) and 25°C (77°F).

3.3.5 DISASTER MANAGEMENT

The area is classified as a Seismic Zone II region, and earthquakes of up to magnitude 6 on the Richter Scale may be expected

3.3.6 SITE PROGRAM

- 1. Administrative and Academic Spaces:
- Reception Area:

- Welcoming and visually engaging reception space with display areas for student work.
- Administrative Offices:
 - Offices for faculty, administrative staff, and the head of the institute.
- Classrooms and Lecture Halls:
 - Flexible classrooms equipped with audio-visual facilities for theory classes and lectures.
- Computer Labs:
 - Specialized computer labs with high-performance workstations for animation and digital editing.
- 2. Studios and Workspaces:
 - Photography Studios:
 - Spacious and well-lit photography studios with adjustable lighting setups and backdrops.
 - Animation Studios:
 - Specialized animation studios with animation desks, drawing tablets, and dedicated workspaces.
 - Darkrooms:
 - Darkrooms equipped for traditional film processing and development.
 - Collaborative Workspaces:
 - Open areas for collaborative work, group discussions, and project planning.
- 3. Specialized Facilities:
 - Green Screen Room:
 - Dedicated space for green screen photography and video production.
 - Sound Recording Studio:
 - Soundproof studio for recording voiceovers, sound effects, and audio elements for animation projects.
 - 3D Printing Lab:
 - Facility for creating physical models and prototypes from 3D designs.
- 4. Exhibition and Display Spaces:
 - Gallery Space:
 - Exhibition area for showcasing student projects, photography exhibitions, and animation screenings.
 - Display Walls:
 - Walls designed for displaying photography prints, animation storyboards, and digital artworks.
- 5. Resource and Support Spaces:
 - Library and Resource Center:
 - Library with a collection of books, magazines, and digital resources related to photography, animation, and visual arts.
 - Equipment Rental Center:
 - Facility for students to rent photography and animation equipment.
- 6. Outdoor Spaces:
 - Photography Garden:
 - Landscaped outdoor area with natural light setups for outdoor photography.
 - Student Interaction Zones:
 - Open spaces with seating for students to interact, collaborate, and relax.
- 7. Technical Infrastructure:
 - High-Speed Internet:
 - Reliable and high-speed internet connectivity throughout the institute.
 - Advanced AV Systems:
 - Integrated audio-visual systems in classrooms and presentation areas.

- 8. Student Amenities:
- Cafeteria:
- Cafeteria providing food and refreshments for students and faculty.
- Student Lounge:
- Comfortable lounge areas for informal meetings and relaxation.
- 9. Safety and Security:
- CCTV Surveillance:
- Comprehensive security system with CCTV surveillance.
- Emergency Exits and Procedures:
- Clearly marked emergency exits and safety protocols.

CHAPTER 4

ARCHITECTURAL DESIGN

4.1 SPATIAL REQUIREMENTS

No.	PROGRAM	NUMBERS	TOTAL AREA IN SQ M
1	LOBBY	1	150
2	RECEPTION	2	70
3	WAITING ROOM	1	15
4	DIRECTORS OFFICE	2	40
5	DEANS OFFICE	2	40
6	SURVILLANCE ROOM	2	40
7	UTILITY ROOM	2	24
8	STAFF ROOM	4	340
9	ADMIN OFFICE	6	66
10	LIFT	3	60
11	TOILET	4	552
12	STUDENT LOUNGE	1	120
13	MEETING	2	200
14	CLASSROOM TYPE 1	7	532
15	CLASSROOM TYPE 2	5	475
16	STUDIO 1	5	360
17	STUDIO 2	15	495
18	STUDIO 3	2	192
19	EQUIPMENT ROOM	2	80
20	LIBRARY + READING ROOM	1	100
21	DARK ROOM	1	40
22	PRINTING ROOM	1	108
23	PHOTOLABS	2	180
24	COMPUTER LAB	2	200
25	MULTIPURPOSE HALL	1	650
26	SERVICES	3	60
27	KITCHEN	1	40
28	DINING	1	300
29	STORAGE	1	50
30	CAFÉ	1	50

Fig 4.1 area statement

4.1 CONCEPT

4.1.1 WATERBODY AS FOCAL POINT

The concept involves designing a site where a waterbody serves as the central feature, enhancing the aesthetic appeal, ecological value, and functionality of the space. This approach not only provides visual and recreational benefits but also promotes environmental sustainability.

4.1.2 UTILIZING IMAGE SENSOR COLOURS FOR A VIBRANT FAÇADE

The concept involves leveraging the principles of color capture and processing in image sensors to create a dynamic and colorful building facade. By applying the RGB (Red, Green, Blue) color model, which is fundamental to image sensors, we can design a facade that is both visually striking and technologically innovative.

RGB Color Model:

- **Red, Green, and Blue Panels:** Using colored panels that correspond to the primary colors of light used in image sensors.
- **Color Mixing:** Combining different panels to create a wide range of colors through additive mixing, similar to how image sensors capture full-color images.

Dynamic Lighting:

- **LED Integration:** Embedding RGB LED lights within the facade to change colors dynamically.
- **Programmable Patterns:** Using programmable controllers to create shifting patterns, gradients, and displays that can be updated in real-time.

Interactive Features:

- **Sensor Integration:** Incorporating light sensors that adjust the facade's colors based on the ambient light or user interactions.
- **Responsive Design:** Developing a facade that reacts to environmental changes, such as weather conditions or time of day, enhancing the building's interactivity.

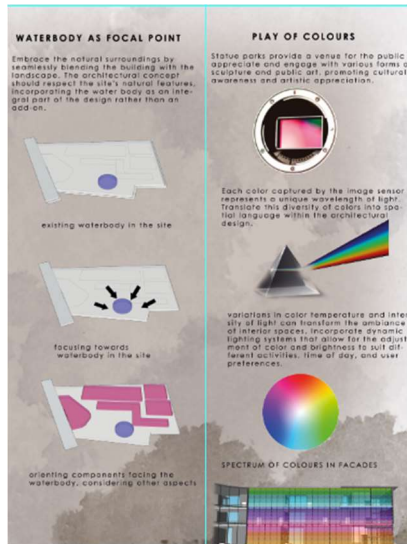


Fig 4.2 concept diagram

4.2.3 BUBBLE DIAGRAM AND ZONING



Fig 4.3 zoning

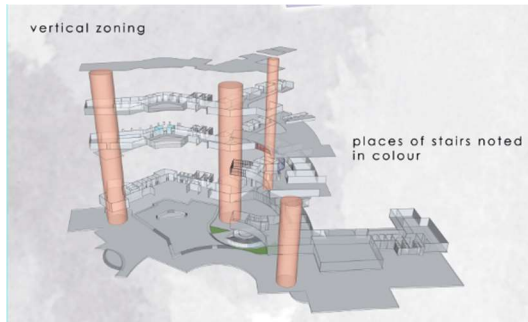


Fig 4.4 vertical zoning

INSTITUTE OF PHOTOGRAPHY, CHENNAI

INTRODUCTION

In today's rapidly evolving world, photography stands as a powerful medium of communication, documentation, and artistic expression. It captures moments, tells stories, and connects people across vast distances. The Institute of Photography, Chennai, is a premier institution dedicated to nurturing the talent and passion of aspiring photographers, equipping them with the skills, knowledge, and industry connections needed to thrive in the competitive world of photography.

AIM

In this field, we explore the technical, creative, and practical aspects of photography, covering the entire spectrum from basic principles to advanced techniques and professional practices.

OBJECTIVES

To provide students with a comprehensive understanding of photography, covering both theoretical concepts and practical applications. To equip students with the necessary skills and techniques to capture high-quality images across various genres and formats. To foster creativity and critical thinking, enabling students to develop their unique artistic vision and style. To provide students with industry exposure and networking opportunities, preparing them for successful careers in the photography industry.

SCOPE

This field explores photography and its applications across various industries, including fashion, advertising, journalism, and fine art. It offers a wide range of career opportunities, from freelance photography to working for established studios and agencies. The scope of the field is vast and continues to expand as technology advances and new creative possibilities emerge.

METHODOLOGY

Conduct in-depth research on the history, theory, and practice of photography. Utilize a combination of classroom instruction, practical workshops, and fieldwork to develop technical skills and creative vision. Engage in collaborative learning and critique sessions to refine artistic abilities and receive feedback from peers and mentors. Stay updated on the latest trends and technologies in the industry through continuous learning and professional development.

which types of photography are worth going professional

- ARCHITECTURE
- EVENT
- FASHION
- PRODUCT
- PORTRAITS

photography in today's world

Today's photography landscape is heavily influenced by advancements in technology, including AI and automation. These advancements have led to significant changes in how photographs are captured, edited, and shared. Professional photographers must adapt to these changes and embrace new tools and techniques to remain competitive in the market.

Personalization and Customization

Modern photography allows photographers to tailor their services to meet the specific needs and preferences of individual clients. This includes offering personalized photo sessions, custom editing, and unique presentation options. Personalization and customization are key factors in attracting and retaining clients in a crowded market.

why do you need professional photography services

Professional photographers bring a wealth of experience, expertise, and high-quality equipment to the table. They are trained to capture the perfect shot, ensuring that every image is technically sound and artistically compelling. Hiring professional photography services can save time and money in the long run, as they provide a guaranteed level of quality and professionalism.

will the manual photography survive in the world of AI

Yes, manual photography is likely to survive and thrive in the world of AI and automation. While AI and automation have introduced significant changes to the industry, they have also created new opportunities for manual photographers. Manual photographers can leverage their unique skills and artistic vision to create high-quality, personalized photography that AI and automation cannot replicate.

Craftsmanship and Skill

Manual photography requires a deep understanding of the camera, lens, and lighting, as well as a keen eye for composition and timing. Photographers who specialize in manual techniques often take pride in their craftsmanship and skill, which is a valuable asset in the industry.

main types of photography

- Portrait Photography
- Event Photography
- Street Photography
- Wildlife Photography
- Fashion Photography
- Still Life Photography
- Documentary Photography
- Architectural Photography
- Astrophotography

SKILLS

- Technical Skills
- Creative Skills
- Business Skills

PRO EQUIPMENTS

- DSLR/Mirrorless Cameras
- Lenses
- Lighting Equipment
- Tripods
- Accessories

INSTITUTE OF PHOTOGRAPHY, CHENNAI
LIFIN G ALEX 39210042 | 2019-2024 BATCH | SATHYABAMA INSTITUTE OF TECHNOLOGY, CHENNAI

Plate 3.1 introduction

SYLLABUS

professional photography 1

Unit one: One, Two, Three, Camera!

Unit two: Photography

Unit three: Light

Unit four: Art and Photography

Unit five: Post-Production

professional photography 2

Unit one: One, Two, Three, Camera!

Unit two: Photography

Unit three: Light

Unit four: Art and Photography

Unit five: Post-Production

COURSES OFFERED

PG Diploma in Documentary & Corporate Filmmaking

Foundation in photography

Duration: 3 months + Final Portfolio

PG Diploma in Professional Photography & Digital Production

Foundation in photography

Duration: 3 months + Final Portfolio

weekend short courses (non professional)

Duration: 2 months + Final Portfolio

SPACES UNIQUE TO PHOTOGRAPHY SCHOOLS

daylight studio

outdoor studios

digital lab

gallery spaces

set studios

virtual reality studios

ROLE OF ARCHITECTURE IN PHOTOGRAPHY

Photography as Emotional Expression: Photography serves as a tool for artists to express their emotions and creative visions.

Architecture and Craft: Both architecture and craft are essential elements in photography, often working together to create a cohesive visual narrative.

Photography as a Creative Medium: Photography is a creative medium that allows artists to explore their imagination and push the boundaries of visual storytelling.

Architecture and Photography: Many architects engage in photography to showcase their designs and create a visual record of their work.

CONCRETE: Photography and Architecture: Exploring the relationship between the two disciplines and how they can be used to create a powerful visual impact.

Photography's Impact: Photography has a profound impact on society, often used to document historical events, social issues, and environmental concerns.

Mastering Photography: Essential techniques and tips for developing a professional photography portfolio.

COMPARISON BETWEEN INSTITUTES FOR PHOTOGRAPHY AND ANIMATION AND INSTITUTES HAVING THEM AS SUBJECTS

Photography as Fine Art: While photography is often considered a fine art, it is also a technical skill that requires a deep understanding of light and composition.

Photography in Animation: Photography is a key component of animation, often used to create a visual narrative and bring characters to life.

Photography in Architecture: Photography is a crucial tool for architects, often used to showcase their designs and create a visual record of their work.

Photography in Design: Photography is a key component of design, often used to create a visual narrative and bring concepts to life.

Photography in Marketing: Photography is a key component of marketing, often used to create a visual narrative and bring products to life.

Photography in Journalism: Photography is a key component of journalism, often used to document historical events and social issues.

Photography in Science: Photography is a key component of science, often used to document natural phenomena and create a visual record of research.

Photography in Medicine: Photography is a key component of medicine, often used to document medical conditions and create a visual record of treatment.

Photography in Law: Photography is a key component of law, often used to document legal proceedings and create a visual record of evidence.

Photography in Business: Photography is a key component of business, often used to create a visual narrative and bring products to life.

Photography in Education: Photography is a key component of education, often used to create a visual narrative and bring concepts to life.

Photography in Entertainment: Photography is a key component of entertainment, often used to create a visual narrative and bring characters to life.

Photography in Sports: Photography is a key component of sports, often used to document historical events and create a visual record of performance.

Photography in Music: Photography is a key component of music, often used to create a visual narrative and bring songs to life.

Photography in Film: Photography is a key component of film, often used to create a visual narrative and bring stories to life.

Photography in Television: Photography is a key component of television, often used to create a visual narrative and bring stories to life.

Photography in Radio: Photography is a key component of radio, often used to create a visual narrative and bring stories to life.

Photography in Print: Photography is a key component of print, often used to create a visual narrative and bring stories to life.

Photography in Digital: Photography is a key component of digital, often used to create a visual narrative and bring stories to life.

Photography in Social Media: Photography is a key component of social media, often used to create a visual narrative and bring stories to life.

Photography in Advertising: Photography is a key component of advertising, often used to create a visual narrative and bring products to life.

Photography in Public Relations: Photography is a key component of public relations, often used to create a visual narrative and bring stories to life.

Photography in Journalism: Photography is a key component of journalism, often used to document historical events and create a visual record of performance.

Photography in Science: Photography is a key component of science, often used to document natural phenomena and create a visual record of research.

Photography in Medicine: Photography is a key component of medicine, often used to document medical conditions and create a visual record of treatment.

Photography in Law: Photography is a key component of law, often used to document legal proceedings and create a visual record of evidence.

Photography in Business: Photography is a key component of business, often used to create a visual narrative and bring products to life.

Photography in Education: Photography is a key component of education, often used to create a visual narrative and bring concepts to life.

Photography in Entertainment: Photography is a key component of entertainment, often used to create a visual narrative and bring characters to life.

Photography in Sports: Photography is a key component of sports, often used to document historical events and create a visual record of performance.

Photography in Music: Photography is a key component of music, often used to create a visual narrative and bring songs to life.

Photography in Film: Photography is a key component of film, often used to create a visual narrative and bring stories to life.

Photography in Television: Photography is a key component of television, often used to create a visual narrative and bring stories to life.

Photography in Radio: Photography is a key component of radio, often used to create a visual narrative and bring stories to life.

Photography in Print: Photography is a key component of print, often used to create a visual narrative and bring stories to life.

Photography in Digital: Photography is a key component of digital, often used to create a visual narrative and bring stories to life.

Photography in Social Media: Photography is a key component of social media, often used to create a visual narrative and bring stories to life.

Photography in Advertising: Photography is a key component of advertising, often used to create a visual narrative and bring products to life.

Photography in Public Relations: Photography is a key component of public relations, often used to create a visual narrative and bring stories to life.

INSTITUTE OF PHOTOGRAPHY, CHENNAI

11TH FLOOR, A-1, 39210042 | 20-9-2024, SATCH | SATHYARAMA INSTITUTE OF TECHNOLOGY, CHENNAI

Plate 3.2 case studies

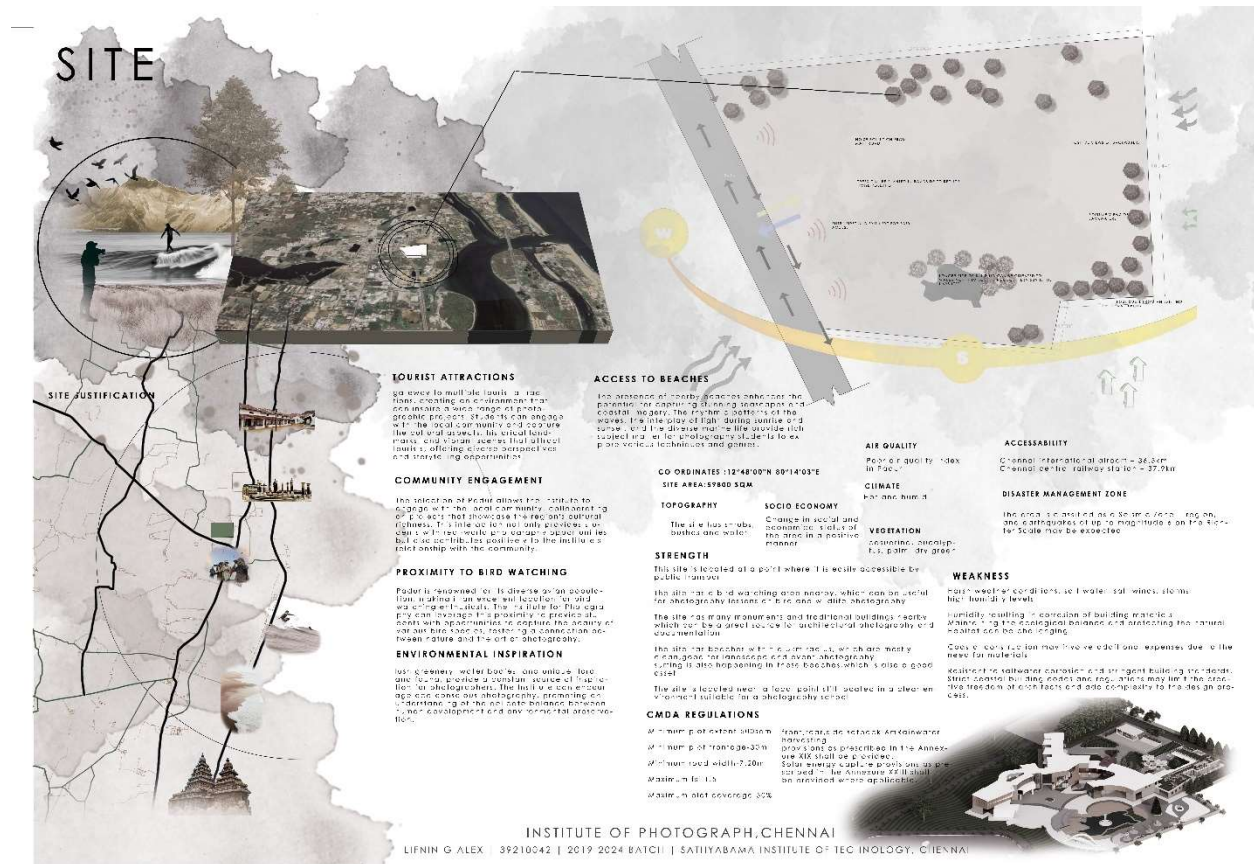


Plate 3.3 site justification

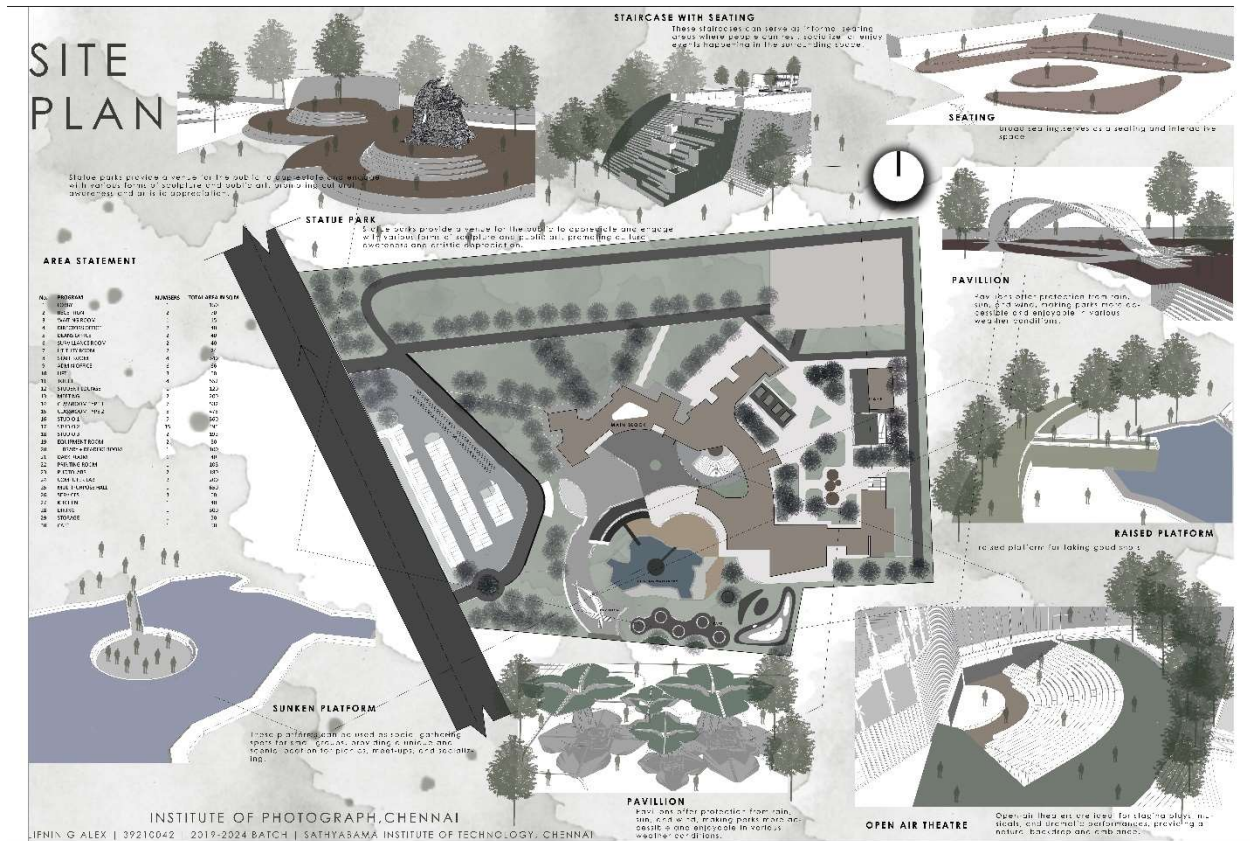


Plate 3.4 site plan



Plate 3.5 floor plans 1

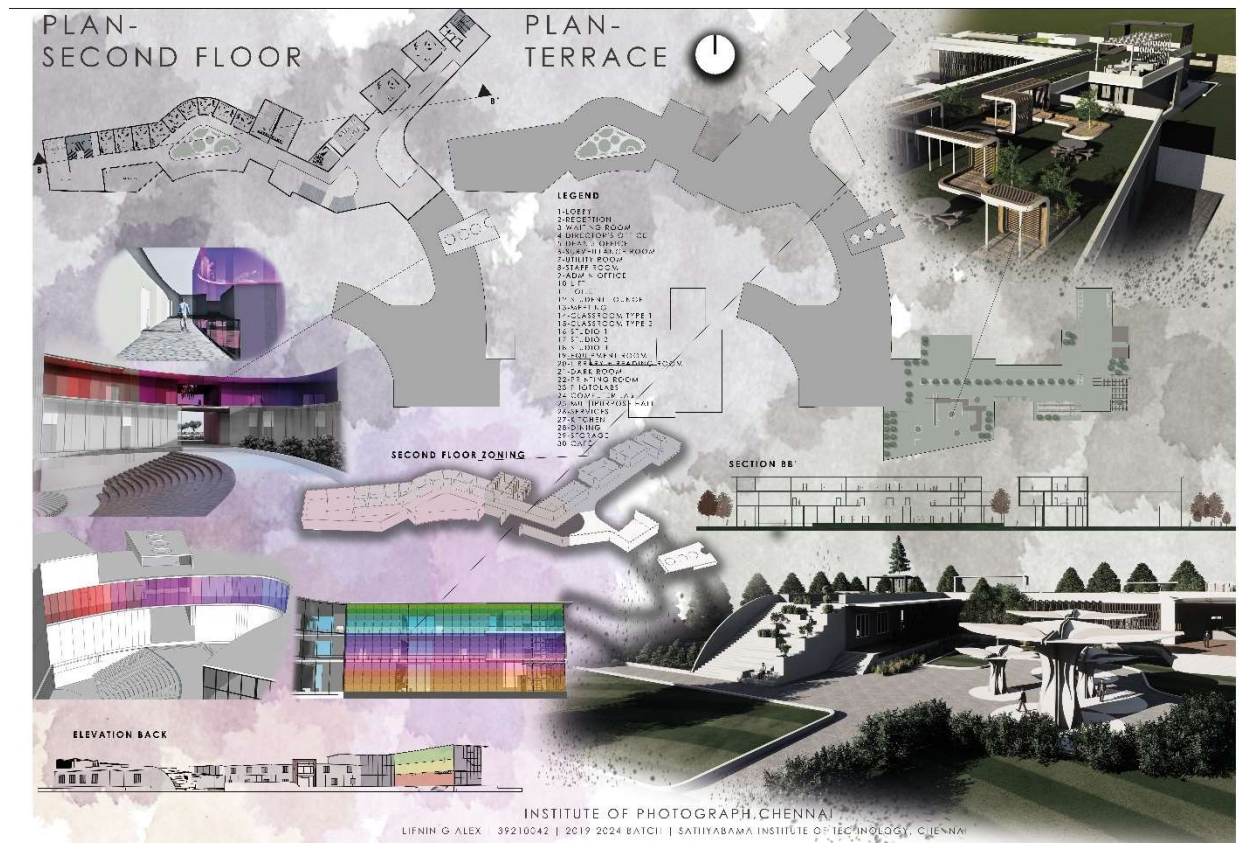


Plate 3.6 floor plans 2



Plate 3.7 site components

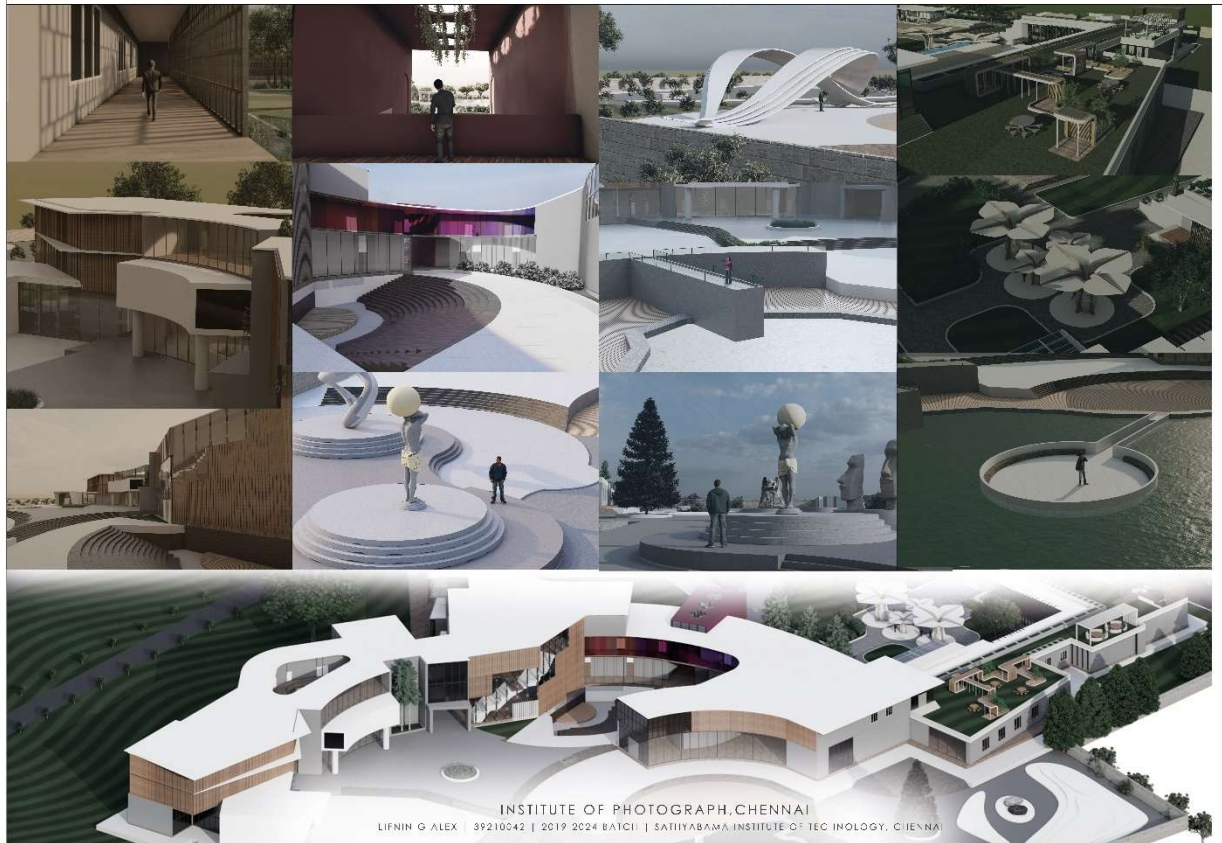


Plate 3.9 renders

CHAPTER 6

REFERENCES

6.1 Journals:

1. CASESTUDY ON LIGHT AND LIFE <https://www.slideshare.net/slideshow/case-study-on-national-institute-of-design-ahmedabad/67524413>
2. CASESTUDY ON SYMBIOSIS SCHOOL OF PHOTOGRAPHY
<https://siu.edu.in/downloads/SSR-SIU-new.pdf>
3. <https://www.slideshare.net/slideshow/case-study-on-national-institute-of-design-ahmedabad/67524413>
4. <https://www.slideshare.net/slideshow/case-study-on-national-institute-of-design-ahmedabad/67524413>
5. SYMBIOSIS SCHOOL OF PHOTOGRAPHY REFERENCE
<https://www.slideshare.net/slideshow/case-study-on-national-institute-of-design-ahmedabad/67524413>
6. CMDA GUIDELINES
<https://cmdalayout.com/landusemaps/landusemaps.aspx>

6.2 Websites:

1. <https://cmdalayout.com/landusemaps/landusemaps.aspx>
<https://architecturelive.in/the-atelier-school-bangalore-biome-environmental/>
2. <https://www.archdaily.com/795183/the-atelier-biome-environmental-solutions/57d76759e58ece897b000179-the->
3. <https://www.archdaily.com/795183/the-atelier-biome-environmental-solutions/57d76759e58ece897b000179-the-atelier-biome-environmental-solutions-photo>
4. <https://www.archdaily.com/tag/michael-reynolds>
5. <https://www.archdaily.com/990914/maharishi-vidya-mandir-school-ksm-architecture/635171fdee22184e5169d73e-maharishi-vidya-mandir-school-ksm->

architecture-photo

6. <https://www.archdaily.com/photographer/ishiguro-photographic-institute>
7. https://www.zingyhomes.com/project-detail/yatin-pandya_208/manav-sadhna-activity-centre/
8. <https://worldarchitecture.org/architecture-projects/ezmc/manavsadhna-activity-centre-project-pages.html>
9. <https://www.surfacesreporter.com/articles/20900/architect-yatin-pandya-recycling-domestic-waste-into-building-components>