

CHETTINAD EXPERIENCE CENTRE

A THESIS

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

By

A. SNOW DIMPY PREETHI

(39210088)



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

SATHYABAMA

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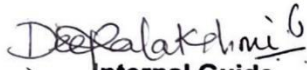
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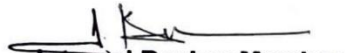
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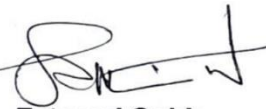
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BONAFIDE CERTIFICATE

This is to certify that the Thesis Report is the bonafide work of
A. Snow Dimpy Preethi (39210088) who carried out the Thesis entitled "**Chettinad
Experience Centre**" under our supervision from December 2024 to May 2024.


Internal Guide
Ar. Deepa Lakshmi


Internal Review Member
Ar. Ramesh Kumar


External Guide
Ar. Sakthivel


Dean and Head of the Department
Dr. DEVYANI GANGOPADHYAY

Submitted for Viva voce Examination held on


Internal Examiner


External Examiner



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DECLARATION

I, **A.SNOW DIMPY PREETHI** hereby declare that the Thesis Report entitled "Chettinad Experience centre" done by me under the guidance of **Ar.Deepa Lakshmi** (Internal Guide), **Ar.Ramesh Kumar** (Internal Review Member) and **Ar.Sakthivel** (External Guide) Sathyabama Institute of Science and Technology is submitted in partial fulfillment of the requirements for the award of a Bachelor of Architecture Degree.

DATE: 20-05-2024

PLACE: Chennai

SIGNATURE OF THE CANDIDATE

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THESIS SYNOPSIS

Ancient people have created many spaces, buildings, and settlements all over the world. Every country has its traditional building that have been designed by their ancient people. Traditional building varies from region to region, it differs according to their culture, beliefs, and needs. India has many traditional styles, when we come to Tamilnadu state, India, Chettinad traditional building is one of the well-known building style in Tamilnadu.

Chettinad architecture spreads southeast of Tamilnadu as their community were living on southeast. This project has cultural and commercial spaces in which the chettinad art, architecture and culture will exhibit, learn and experience. Tourist and local people are the two main users for the project and the revenue will be generated from accommodation, Food courts, Bazaar and entry tickets.

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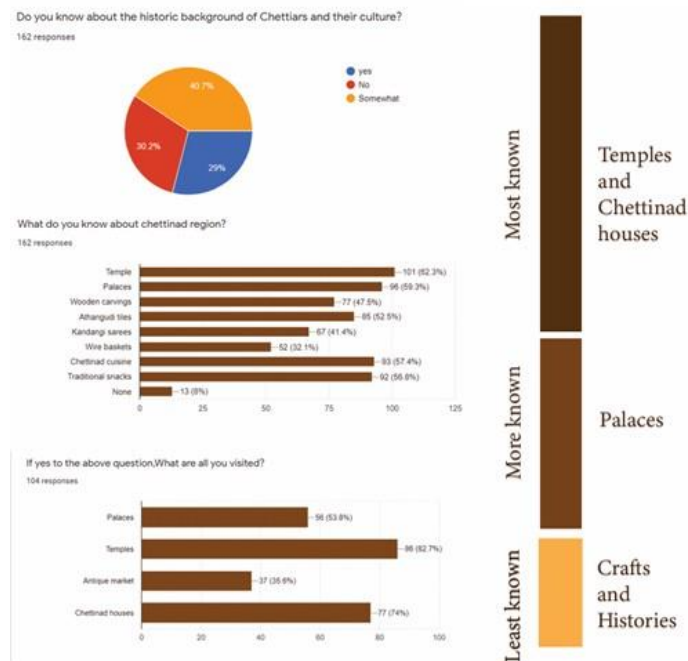
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INTRODUCTION

1.1 INTRODUCTION

Chettinad architecture is one of the identities of Tamilnadu .Chettinad stands out for its palatial house.The project is exclusive place of Chettinad art and architecture for the public to showcase.So this thesis project is designing the space to learn,exhibit the Chettinad art and architecture to the people.

1.2 NEED OF THE PROJECT:



From the above picture,it clearly shows us the people has less familiar with Chettinad art and architecture since the they are famous.

1.3 AIM:

To promote the culture and art of Chettinad among the people within and abroad people for enrichment.

1.4 OBJECTIVE:

To elevate the Chettinad crafts and techniques from being lost to the current generations

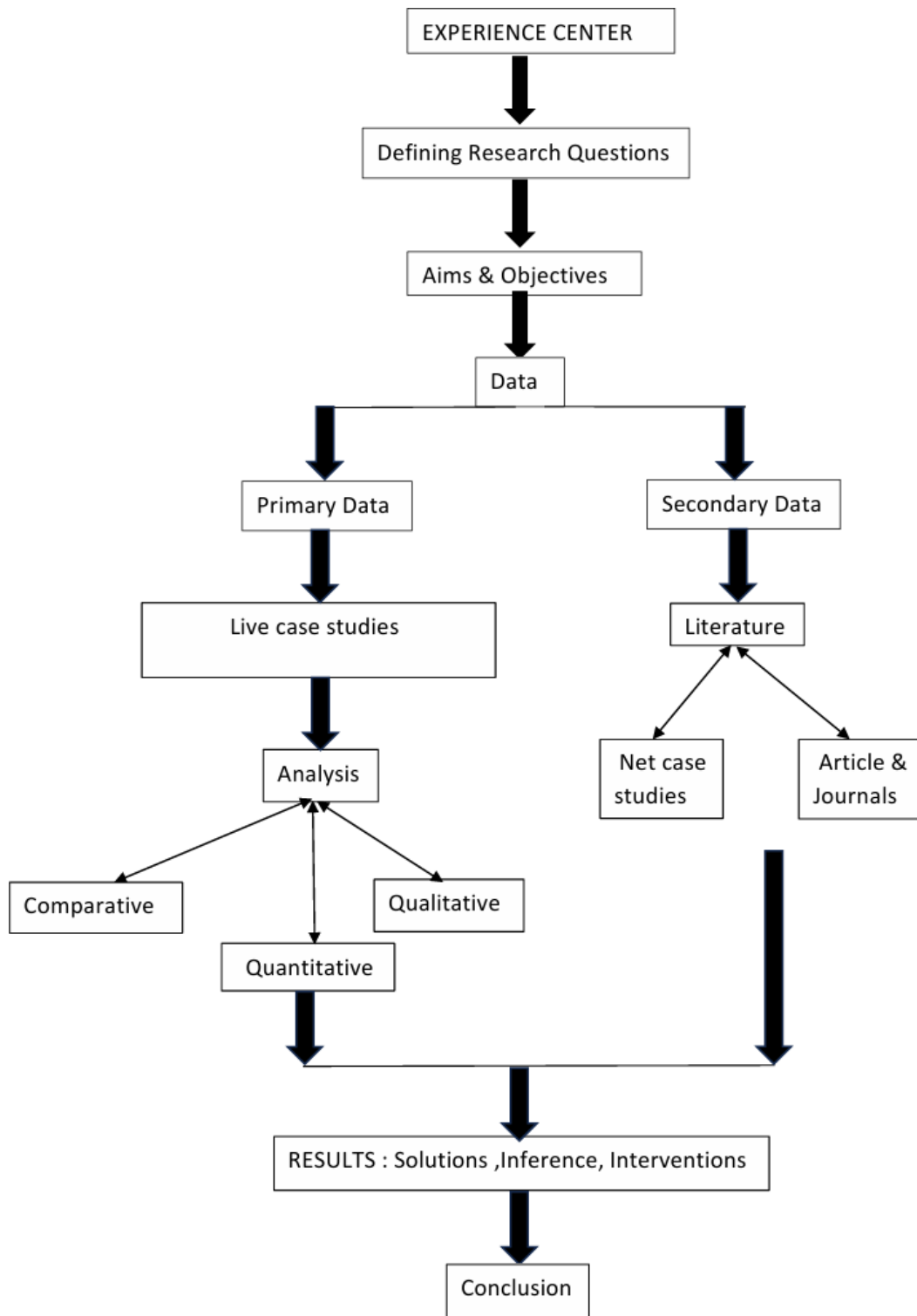
To develop employment opportunities for the local people

To develop tourist places to promote the crafts all over the world To learn and to know about the origin and historical background of the Chettinad architecture

To position Chettinad arts and crafts villages to enable visitors to have a different experience.

1.5 METHODOLOGY:

The study comprises of both primary and secondary data. The primary data are collected by live study in Karaikudi and interviewing the house owner and local people. Through this some oral history has been collected. The secondary data are collected in social media, research papers and literature case studies. The collected data has been organised, and categorising the topic related to objects and data has been analysed thematically. From the analysis the findings and inference have been derived.



CHAPTER 2: LITERATURE STUDY

2.1 About the community

2.1.1 Who is Chettiars?

Chettiars are the sub-group of the Tamil community who is one of the wealthiest communities in Tamilnadu. Chettiars are classified as high ranking social groups in Tamilnadu the Indian state. Chettiars who are living in a city are called nagarthars that means the city dwellers.

Chettiars are usually live in a joint family they share the house among the family members. Now the Chettiars are not mostly live in a joint family, they all got settled in various places and they come when the vacation or festival occurs.

2.1.2 ORIGIN OF THE CHETTIARS

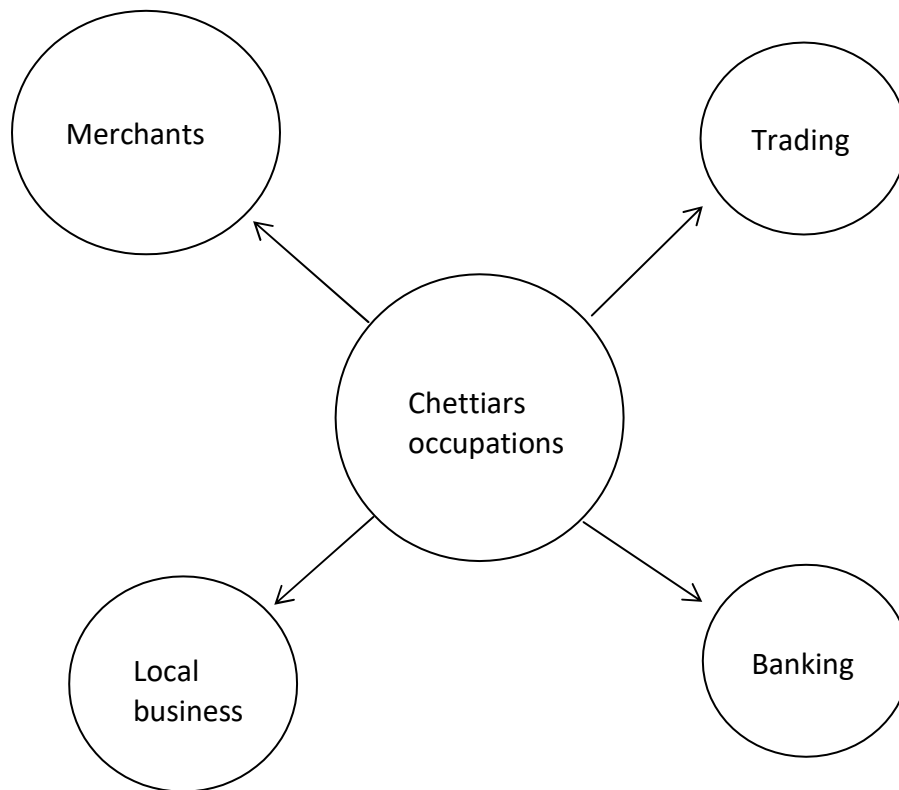
Chettiars were originally lived in the chola kingdom, kaveripoompattinam also known as Poombuhar which is located near the seashore of the southeast area of Tamilnadu.

Kaveripoompattinam was the capital of early Chola kings, it was once a developed port city. Chettiars groups were originally formed in Poombuhar, from 789 BC they were lived .Oversea trading has started at the side of the eastern part of the world and many contacts were formed with foreigners.

2.1.3 MIGRATION

For about 1400 years Chettiars were lived in poompuhar. Later, around the 13th century, flood was affected kaveripoompattinam , the settlement was collapsed Then, they decided to migrate to the raised terrain area where the chances of flooding is less .So, the Chettiars were migrated to the Pandya kingdom region, Karaikudi, the interior of the southeast part of Tamilnadu. Chettiars were shifted to Karaikudi and its surrounding to develop new settlements. Chettiars were originally lived in the Chola kingdom, Kaveripoompattinam also known as poompuhar which is located near the seashore of the southeast area of Tamilnadu.

2.1.3 OCCUPATION



Trading and merchant were the two major traditional occupations for Chettiars. Since they were the origin near the seashore, they found it easy to export and import the goods and they took place overseas. Mostly south and Southeast Asia area trading happened. Later, some people were into banking and moneylending occupations. Compared to traders and merchants these people were earning less.

Italy, Ceylon, Malaysia, Singapore, Japan, Spain, and Belgium are the places where they have imported and exported the building materials and goods for their business and the construction of the house. Mainly the trade has happened for the construction of the house glass, granite, wood, marble, ceramics were imported where they have been famous.

Local businesses are famous in the Chettinadu region which is practiced in the community. They export their things all over Tamilnadu and overseas. Athangudi tile, Basket weaves, heavily ornamented timber carvings, and cotton weaves-sungudi and kadangi are the local business by the local people which are managed by Chettiars.

Many Chettiars were investments in various harvestments some were invested in agriculture, Rubber forest, and many things.

Collecting precious stones and selling them abroad was one of the occupations that were done by Chettiars. Many people were doing a combination of occupations. Merchants were invested in rubber. And other investments. After World War II, the British forced to stop trading from overseas and all the men returned to Chettinad. Then they looked over the local business and some went into the banking.

2.1.4 CHETTIARS TIMELINE

789 BC	-Chettiars community formed
Around 1201	-Migrated to Karaikudi
1201 to 1850	- Started developing their business by trading to foreign countries
1850 to 1900	-Magnificent features and are implemented through palatial houses
1900 to 1930	- After World War II they were forced to stop trading and the business has become dull
1930 to 1950	-Men were left their native and moved abroad for the job and somewhere into banking.
From 1950	- Occasionally, the houses were used for functions and some are partly rented for commercials and residence.

2.2 THE CHETTINAD REGION

2.2.1 CAPITAL OF CHETTINAD

After the migration from Kaveripoompattinam, the Chettiars started there was a region with proper king managing all the people. The king declared Karaikudi as the capital of Chettinad region. Karaikudi is located at the southeast of Tamilnadu. It is surrounded by the 74 tiny hamlets. Karaikudi is the economic heart of Chettinad region.

2.2.2 SURROUNDING SETTLEMENTS

Chettinad region has expanded around the southeast of Tamilnadu till Madurai. Chettinad region comes under two districts of Tamilnadu, One is Sivaganga district and another one the district is Pudukottai.

Chettinad region comprises two major towns Karaikudi and Pudukottai where the population is more. Pudukottai, Sivaganga, Karampaikkudi, Thirumayam, are the few settlements in Chettinad.

2.2.3 STREET PATTERN

The Chettinad Street is formed by the outer layout of the Chettinad house, since the house is long the secondary street also long and narrow. The primary road has every house facade with deity. The Chettinad region has a long narrow street with two sides of the building where the building faces the east side.

Usually, the houses are in rectangle shape in plan thus creates gridiron street pattern and the pattern is maintained all through the settlements, the house has a length of its street usually. The aerial view has a view of gridiron Pattern Street and the courtyard at the center of the house. From the aerial view, we can see the void and spaces of the Chettinad region.

2.2.4 BUILDING TYPOLOGY

Chettinad region has more residence typology all the settlements have the only residence with a small religious building at the entrance of the settlements. The number of buildings differs from settlements to settlements according to the population. Other than the residence, few commercial shops were there to purchase grocery and no other entertainment typology was not available at the time. Mostly they spend their time in the house playing some traditional indoor games. Chettiars focus on only two typologies that are residence and religious typologies.

1. Residence
2. Religious

2.2.4.1 RESIDENCE BUILDING

The Chettinad region has become popular mainly because of the scale, proportion, and decoration of the Chettinad houses. Chettinad region has more houses, they have palatial the house where they have more ornamented factors and the mansion where they have limited ornaments. Every house may different in scale but maintained the same concept throughout the settlements and region.

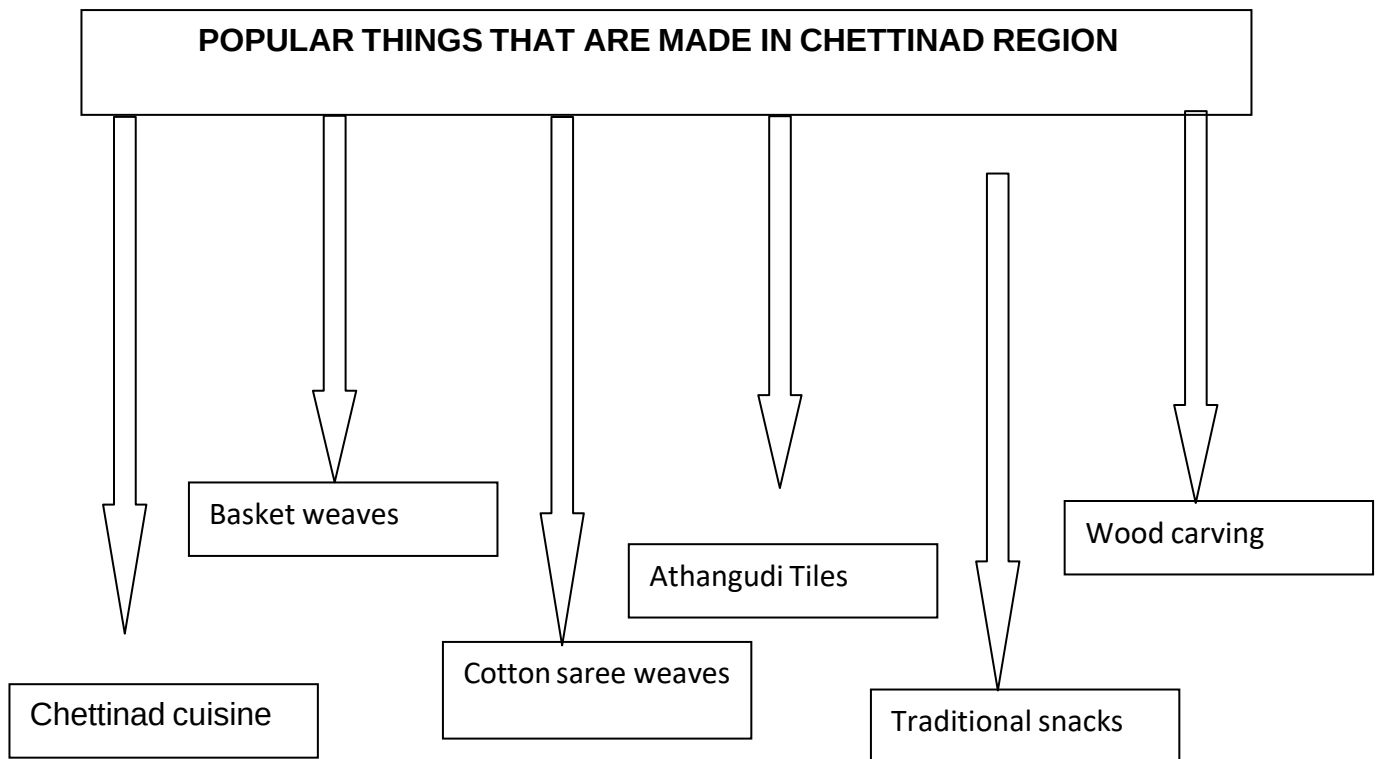
2.2.4.2 RELIGIOUS BUILDING

Temples are constructed all around the settlements, at the entrance of the settlements, they will have temples with two horse on each side considering the security for the settlements. People will have clan deity among many temples. They usually festival the clan deity once a year when the men returned after their duty period.

The temples that are clan deity of Chettiars are surrounded around the settlements. The clan deity are constructed by the group of family. Few clan temples are,

- Ilayathakudi temple
- Velankudi temple
- Mattur temple
- Illuppaikudi temple
- Iraniyur temple
- Soraikudi temple
- Neman temple
- Pillayarpatti temple
- Vairavan temple

2.2.5 POPULAR PIECES



There so many famous things that are purely made and famous in the Chettinad region. Chettinad cuisine is the most famous all over the world, they are famous for non- vegetarian foods and also the traditional snacks. Local famous business like basket weaves, cotton saree weaves wood carving, athangudi tiles, etc.

3. CHETTINAD

3.1 ORIGIN AND EVOLUTION

Chettinadu, predominantly inhabited and influenced by the Nagarhars or the Nattukkottai Chettiar community, derives its name, 'Land of the Chettiars,' from its establishment during the early 13th century under the Chola kingdom, spanning a vast 1700 square mile expanse. The Chettiars played a pivotal role in the economic landscape of the Chola kingdom, dominating coastal trade as ship chandlers, salt merchants, and gem dealers since the 17th century.

The original 96 villages that existed in 1947, only 75 persist today. Consequently, the Chettiars became indispensable figures in local finance and commerce across various South Asian and Southeast Asian regions under British, French, and Dutch colonial rule. They conducted business in diverse places, including the Madras Presidency, Burma, Federated Malay States, Strait Settlements, Cochin, China, Siam, Java, Sumatra, and Mauritius. Accumulating substantial wealth throughout Southeast Asia, they returned to their homeland, where their riches were transformed into splendid ancestral estates, dotting the landscape of the region.



However, their pinnacle of success was marred by the outbreak of World War II. The British imperial government requisitioned all foreign enterprises involved in commerce, forcing the Chettiars to return home empty-handed. Some Chettiars who had invested in industries, banking, and education in Chennai and other parts of Tamil Nadu successfully transitioned from trading to these new ventures. As a result, they migrated to and established their families in Chennai and other parts of Tamil Nadu as nuclear families during the 1920s and 1930s. This migration left behind their grand ancestral residences in Chettinadu, which have sadly fallen into disrepair due to neglect.

3.2 CHETTINAD ARCHITECTURE

The settlement layout in Chettinadu adheres to a precise urban grid, and the cultural elements of caste, clan, kinship, and joint family find expression in the spatial arrangement of Chettinadu residences. Consequently, these dwellings exhibit grandeur and adhere to consistent planning principles, while featuring variations in terms of size, intricate details, and ornamental elements.

These mansions' settlement patterns and architectural design are intricately linked to the context, particularly the intricate network of rainwater harvesting systems that serve the entire village community.

These houses are uniformly oriented along an east-west axis, allowing for the casting of shadows, a cooler interior temperature, and the facilitation of breezes.

The walls are constructed using brick and lime plaster, while terracotta roofing materials create a comfortable internal microclimate.

The spatial arrangement in Chettinadu homes adheres to a cosmic plan, characterized by an inward orientation with minimal external entrances. The typical Chettinadu house comprises several distinct spaces, including.

- The front street-facing compound wall (madhil suveru). (Fig 2)
- The central emphasized entrance (nadaipaathai). (Fig 3)
- The lower paved area and a raised platform (keezh paththi).
- An accountant's room (Kannakku Pillai aria).
- A men's relaxation room (Pattagasalai).
- Two or three courtyards ('valve,' erandam kattu, mundram kattu) - the first, of larger scale, for hosting functions and celebrating festivals; the second, slightly larger, for household activities; and the third, for services like cooking and washing.
- Corridors encircling the courtyards (suttru paththai). (Fig 1)
- A series of rooms at two levels surrounding the courtyards - the first set for sleeping and the second for storing valuables (arias or valavu veedu). (Fig 4)
- Staircases at all four corners, accessible from the kitchen corridor.
- A spacious kitchen (Aduppadi or samayal arai) with traditional Cholas, open hearths fueled by firewood.
- A dining hall in the front (Bhojana Hall)



Fig1: Suttru paththai



fig2: Mathil Sevuru



Fig3: Nadaipathai



Fig4: Valavu Veedu

The construction philosophy employed in these mansions is characterized by a columnar and tribute approach. The incorporation of arches on the facades of later mansions is a consequence of the interactions between the Chettiars and colonial powers. These facades are richly adorned with intricate designs, featuring solid void-patterned parapets, motifs, finial niches housing stucco sculptures of Hindu deities, British benefactors, representations of flora, fauna, mythical creatures, geometric patterns, various column types with different capitals (ranging from Western Doric to Indian traditional styles), diverse arch styles, turrets, and a vibrant color palette consisting of terracotta, white, yellow, red, and blue. This distinctive architectural character can easily be termed the Chettinadu style. (Fig 5).



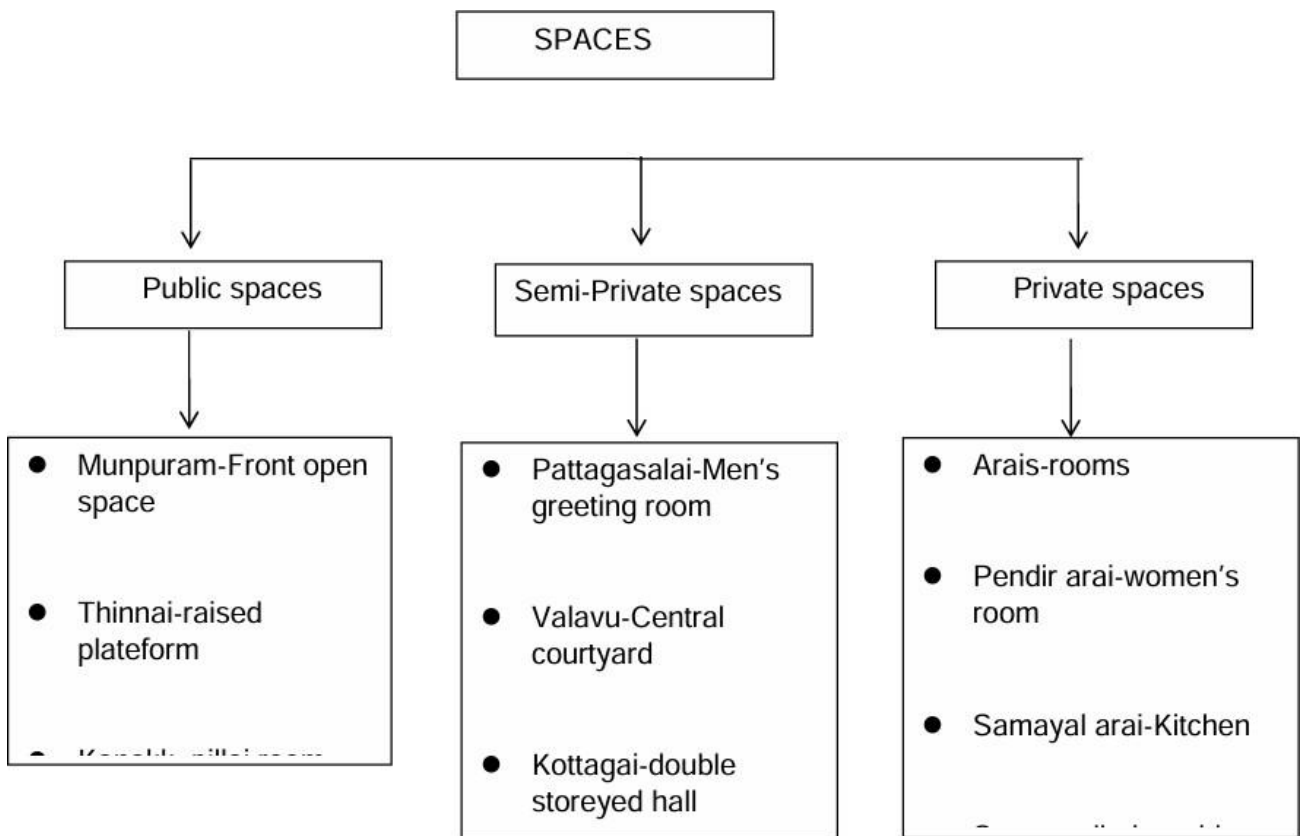
Fig5: Mythical Creatures in Chettinad Style Architecture

3.3-CHETTINAD HOUSES

3.3.1 SPACES AND ITS PURPOSE

Originally, the Chettinad houses were made of single-storeyed buildings. Later, they constructed houses with levels of the first floor and a mezzanine floor with tile-roofed. Mostly minimum of three generations of the family have lived in the Chettinad house, and It is not unusual, thus the scale of the house is a bit large it has several spaces and most of the spaces will be spacious.

Up to four generations can live in the Chettinad house generally. A rectangle of each space creates a big rectangle shape in plan with a courtyard at the center. Spaces and voids are designed evenly so that the comfort of the spaces has been achieved. Spaces were designed in such a way that all the ceremonies and the festival could be held in that house itself with guests and all family members. spaces are that large where they can accommodate a thousand people when the functions or ceremonies occur. The Chettinad house has more spaces that have been designed as public,semi-private, and private. The public spaces are at the first part of the house, semi-private spaces at the middle, and private at the end of the house. Chettinad house maintains symmetry principle throughout the house.



3.3.2 MATERIAL

Many building materials are used in the Chettinad house. Most of the materials are imported from various foreign countries. Burmese wood is used in the structure of the roof, door, and pillars. Marble from Italy is used for the raised platform flooring. Stained glass which is colored in blue, yellow, and green used above the windows and is also used as clear story window glass. Stone for the pillars in semi-private and private zone spaces is used. In some houses, the private zone flooring is left as cement flooring. Athangudi tiles, and red oxide are the other flooring materials that have been applied. Terracotta tiles are used for roofing. Egg whites have been used for the finishing to have a smooth and shiny finish.

3.3.3 VENTILATION

The entire house has been planned in such a way to have only natural ventilation that has been designed according to the climatic factors. Since the region has a high humidity level with moderate temperature planned in such a way that the air frequently moves and is well ventilated. Cross ventilation technique is followed to have comfort inside the house. The courtyard effect ventilation technique is one of the major features in the Chettinad house. Through the courtyard, ventilation is well-achieved

3.3.4 LIGHTING

The entire house has been planned to have natural lighting only in the daytime. Natural lighting has been achieved through the courtyard, clerestory window. The courtyard is the major source for the lighting of the house. Big windows with big openings are placed at each opposite to let in the light inside the spaces.

3.4 ABOUT CHETTINAD CRAFTS

3.4.1 ATHANGUDI TILES

Athangudi tiles, flooring tile are manufacturing in the place called Athangudi, its been manufacturing more than 100 years. They are eco friendly, aesthetics and durable over decades. It shines naturally, does not need any artificial polish. There are over 150 families are manufacturing the tile. Tiles are exporting all across the India. Kerala Karnataka, Chennai are the majorly exporting places.

Size - 25.4 cm x 25.4 cm

Thickness - 18mm

Per stone weight - 2.3Kg

The material that we need for making athangudi tiles are cement,sand,colouring oxide,glass frame and mould. Three pre process will be done before start making the tile, Dry mixture- Sand + cement Wet mixture- sand + cement + water Pigment mixture- Sand + cement + colouring oxide.

Two persons required to make one tile,150 tiles can make in a day by two persons if they do making this whole day.Transport to distanced places cause more transport fee since the weight of the tile is more and it should be handled with care.

3.4.1.1 MAKING PROCESS OF ATHANGUDI TILES



Step 1: Placing the mould over the glass which is fitted into the frame



Step 2: Pouring the decided pigment mixture into the mould.



Step 3: Spreading pigment mixture equally



Step 6: levelled and compress the wet mixture to avoid uneven surface.



Step 5: Laying the wet mixture



Step 4: Spreading over the dry mixture to absorb excess water.



Step 7: Designing the tile is completed



Step 8: let it dry for 24 hours



Step 9: After the tile got dried, they soak the tile in water for 15 days

Step 10: And they sun dry the tile for 15 days, after it completely dried, glass itself removed from the tile, which is ready to transport.



2.4.2 BASKET WEAVING

The baskets are woven with palmyra leaves or recycled plastic wires. products range from small baskets called kottan that come in a set of one, three or five, to bigger laundry bags. Pouches, trays, flower baskets, picnic baskets and more are newer additions.

The finest basket-weaving traditions, done by female artisans for several generations. These artisans get into the business and learn the tricks of the trade when they are as young as five years old. Ancient times, women's only job is to make set of baskets whole day. They use verandah as their workspace to weave baskets as verandah is well ventilated and lighted.

The material that we need for making basket are recycled plastic wires, steel wires, plastic bushes, palm leaves, steel buttons, plastic handle grip.



Step1: Cutted the measured wires. Measurements varies according to the baskets size



Step2: Weaving from the base and ends up with steel wire at the top of the basket.



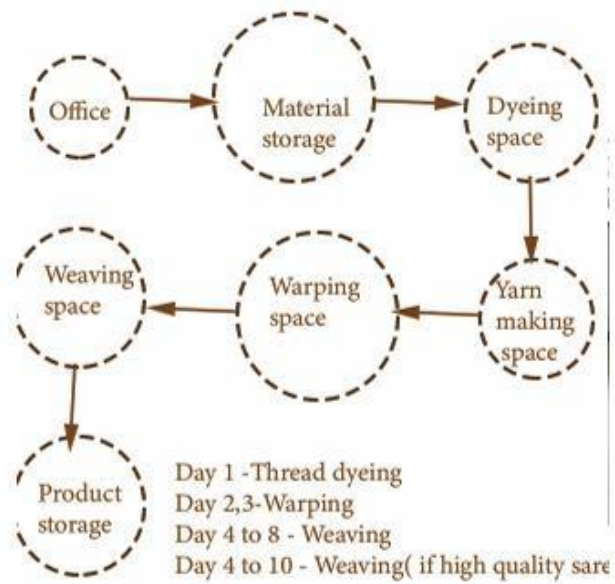
Step3: Fixing the hadle with steel buttons



Step4: Fixing the bushes at the bottom of the basket

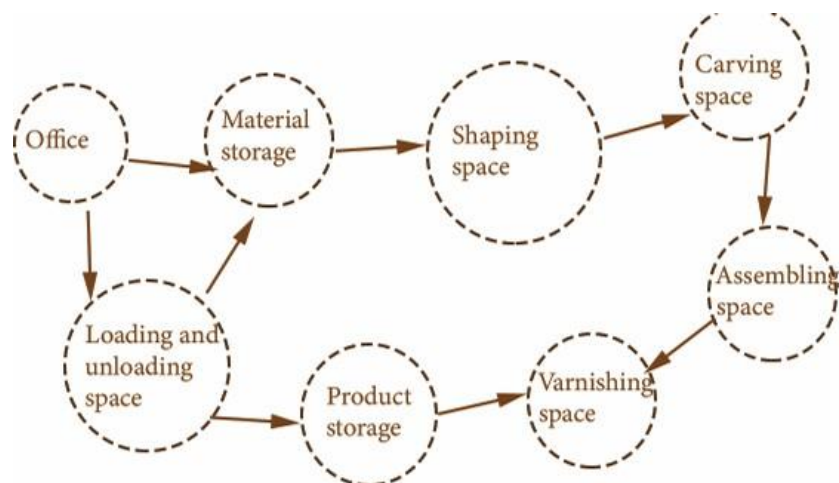
2.4.3 CHETTINAD SAREES

Chettinad cotton saree are famous all over tamilnadu, which is practiced for several years. Checked and strips are the most common design in the chettinad sarees. Chettinad sarees are made with pure cotton, its other name is Kandagi.



2.4.4 WOODEN CARVING

Chettinad wooden carving are fully hand carved. Wooden furniture unit occupies more spaces as they carve huge furnitures. They usually famous for main door which is the masterpiece of entire Chettinad house.



Introduction :

What is an Experience Centre?

A Heritage Experience Center is a cultural institution designed to immerse visitors in the rich history and traditions of a particular region or community. Through interactive exhibits, artifacts, and multimedia presentations, it aims to preserve, showcase, and celebrate the heritage, fostering a deeper understanding and appreciation of the cultural legacy for both locals and tourists.



Aim:

To preserve local heritage, foster economic growth, and offer an enriching visitor experience, the project strives to establish the center as a dynamic hub, contributing to the region's cultural identity and promoting the cultural and art of Chettinad among the people within and abroad people for the enrichment culture

Objective:

- To elevate the Chettinad crafts and techniques from being lost to the current generation.
- To develop employment opportunities for the local people.
- To develop tourist places to promote the crafts all over the world
- To learn and to know about the origin and historic background of the Chettinad architecture.
- To position Chettinad arts and crafts village to enable visitors to have a different experience.

Site Criteria:

Selecting an ideal site for the Karaikudi Experience Center involves factors such as proximity to key attractions, accessibility for diverse visitors, integration with the local context and heritage, ensuring environmental sustainability, accommodating future expansion, and fostering a positive impact on the community. The chosen site should serve as a strategic nexus, enhancing the overall cultural and economic significance of Muttukadu, Chennai.

Location:

Muttukadu , Chennai



Why Muttukadu in Chennai?

Coastal Context: Muttukadu's location on the Chennai coast provides a unique setting for exploring architectural responses to sea-level rise, storm resilience, and coastal development. **Historical Significance:** The area's historical importance as a traditional fishing village and its evolving identity amidst urbanization offer rich material for investigating adaptive reuse and cultural preservation strategies. **Urban Interface:** Its proximity to Chennai city presents opportunities to address urban sprawl, transportation networks, and mixed-use development, exploring how architecture can integrate with existing urban fabric while promoting sustainable growth.



Target Users:

Photographer



Artist



Staffs



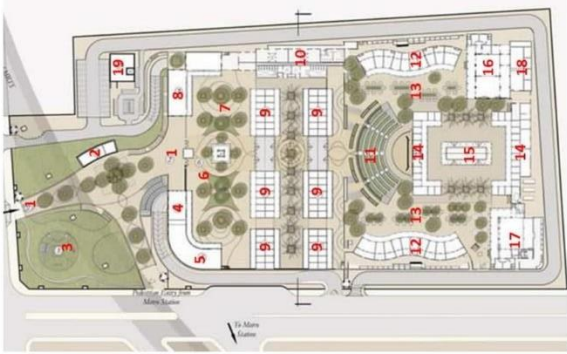
Students

Tourist



Shopkeeper

3.5.CASE STUDY-DILLI
HAAT,PITAMPURA



- 1 - Entrance plaza
- 2 - Coffee shop, information
- 3 - Children play area
- 4 - Managing office
- 5 - Spice Market
- 6 - plaza with basement parking below
- 7 - Sculpture Court
- 8 - Art Gallery
- 9 - Craft Market
- 10 - Dairymery
- 11 - Amphitheatre
- 12 - Food Stalls
- 13 - Food Court
- 14 - Craft Market
- 15 - Multipurpose Pavillion
- 16 - Conference Hall
- 17 - Restaurant
- 18 - Utilities
- 19



CONCEPT :

- The understated and simple layout, comprising of low rise buildings grouped together to enclose interesting spaces that encourages various activities.
- Large open spaces have been mapped out in different stages linked by activities such as shopping, exhibition, demonstration areas.

PLANNING AND LAYOUT :

- The site is contoured, the entry from the road leads to a higher level with a gradually slope fill the ticket counter
- The inviting entry plaza is made open for all with designed seating arrangements under the tree shade.
- Spice court near the entrance allows shoppers to pick up authentic spices, opposite to the craft court

Fore court before the stalls gives the view of series of stalls with its craft court

- The lanes of stalls has both side seating with landscaping giving an urban character
- The central axis divided the shopping lanes into two parts
- The buffer space for recreational activities divides the site into two parts- shopping area and for public activities
- There are two ways of reaching the level below. Ramp from the craft court leads the food court with in between sitings
- Open air amphitheatre takes the transition space between the two levels The spill-over spaces makes the site more interactive.

Building	Number	Area / Units
Coffee shop, information centre, bank	01	80 Sq. M
Children Play Area	01	1740 Sq. M
Craft Shops	108	10.8 Sq. M
Spice Market	01	279.8 Sq. M
Art Gallery	01	254 Sq. M
Office	01	77.6 Sq. M
Amphitheatre	01	200 Sq. M
Dairymery	08	32.9 Sq. M
Conference Hall	01	207.23 Sq. M
Restaurant	01	194.41 Sq. M
Food Stalls	30	36 Sq. M
Toilet	02	

- Total Plot Area: 28,885.5 Sq. M
- Ground Floor Built-up Area: 6,013.0 Sq. M
- Basement Area: 1,610.0 Sq. M
- Permissible Ground Coverage: 22.90% / 221,006sq. M
- Proposed Built-up: 10,116,762.02 Sq. M



It provides an ambience of a traditional village market for more contemporary needs. It provides a synthesis of crafts, food and cultural activities. The haat has been developed with a number of eco-friendly features such as follows:

Entrance Plaza : The plaza has been designed as a recreational space and includes a play area for children integrated with the adjoining street.

Sculpture Court : Built halls opens up in open to sky courts which acts a spill-out space and reduces congestion in passage.

Site Furniture : Seating furniture in campus breaks the monotony of walkways and gives a good sitting space, creating a vista along with the plants and shrubs. These sitings are giving a locality direction.

Street Bazaar : Covered Passage makes the movement easy even in harsh weather and helps in maintaining the inner temperature.

Landscape : Site's architecture is supported and enhanced with landscaping- Green Areas.

Food Court : Open food court attracts the passer-by and also gains attraction from amphitheatre.

Activity Area : To break the hard and rigid planning, covered platform provides spaces for gathering.

Hierarchy in Planning:

- Level 1: Public Spaces**
1. Entrance Court
 2. Administration Office
 3. Parking
- Level 2: Commercial Spaces**
1. Stalls
- Level 3: Resting Spaces**
1. food Court
 2. Restaurant
 3. Amphitheatre
 4. Conference Hall

LOCATION : Pitampura, North-West Delhi

YEAR OF CONSTRUCTION : 2007

CLIENT : delhi tourism and transportation development corporation

CLIMATE : composite climate

SITE AREA : 29000 Sq. M

ARCHITECT : Mr. Pradeep Sachdeva

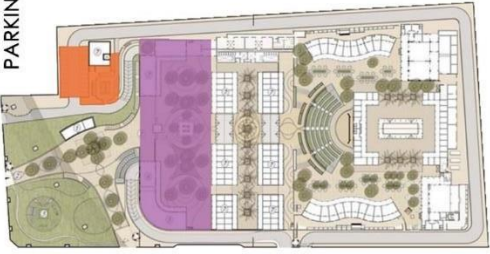
TPOLOGY : Commercial

PARKING

MOVEMENT

BUILT- OPEN

OPEN AREA



Parking is provide at the entrance towards the north-east corner and at the basement of the food court, 350 Cars at Basement Level 130 Two-wheeler at Basement.

- Level,
- Parking area
- basement Parking area



Vehicular Movement is restricted to the entrance and periphery

Pedestrian and Vehicular entries are from a busy street

There is a separate service entry and a couple of special entry points.

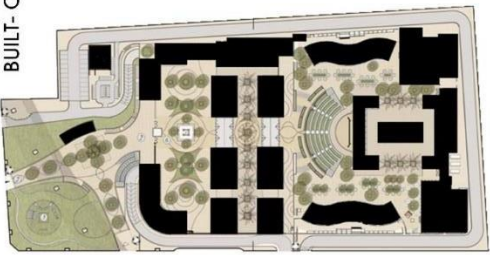
Barrier-free

Lifts, ramps and escalators are installed for the convenience

Pedestrian movement

Vehicular movement

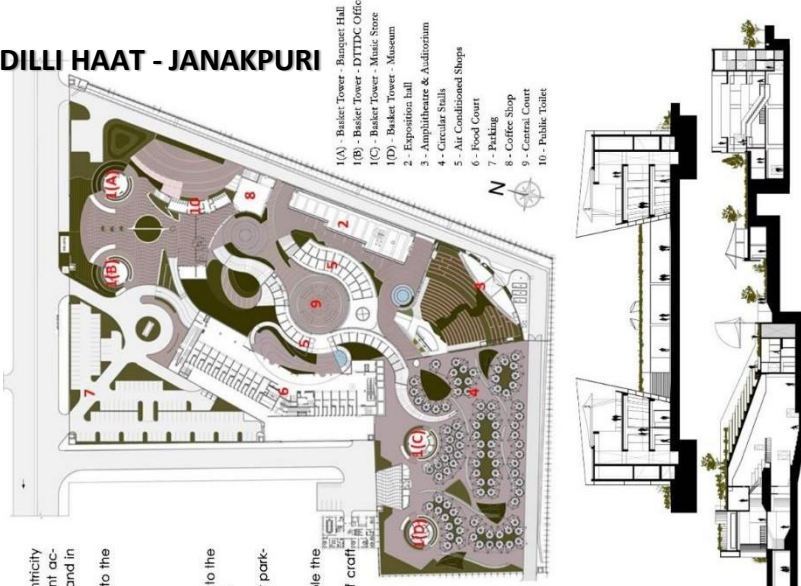
Barrier-Free movement



- A plaza paved with stone and brick work skillfully interspersed with grass flowering shrubs and flowering. The landscape of the area incorporates colonial flowering shrubs and trees. Shrubs are used at the boundary for beautification and also to cover the rear side of the shops
- Flooring patterns change at every level. Bricks have been placed either radial or in crisscross pattern at various

- Hardscape
- Softscape

3.6 DILLI HAAT - JANAKPURI



CONCEPT :

- The haats had to be in tune with today's times and respecting the craft and cultural centrality of the project. The design is therefore a conversation between the past and the present acknowledgment of the traditional and its adaptation in contemporary times in concept and in construction
- To make the haat a functionally viable space. It was decided to give a music theme to the centre.

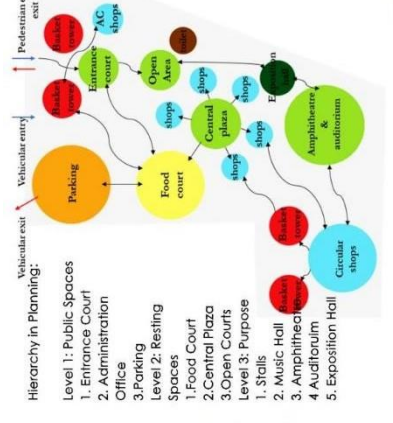
PLANNING AND LAYOUT :

- The site plan is knit together efficiently.
- Free-flowing open spaces bind various activities on two levels.
- A large open space takes the visitor through a linking area to another pocket that leads to the huge central plaza formed by meandering Air conditioned shops and the exposition halls
- The open pedestrian ramp leads to the terrace lined by canopy shops
- From the linking area, there are direct access points to the cafe, surface and basement parking and banquet greens.
- The central plaza culminates to the auditorium and the craft shops cluster
- The most popular activity that is the craft shop clusters located at the rear end to enable the visitor to walk through the entire haat.
- Another linking area is located near these clusters since there is a strong possibility of craft shops to become the predominant function

The four 8 M high towers are interspersed along the site

Area Statement:		
Building	Type	Number / Area / Units
Circular Shops	Type 1	05 6.62 Sq. M
	Type 2	05 7.6 Sq. M
	Type 3	05 1.8 Sq. M
AC Shops	Type 1	03 42.52 Sq. M
	Type 2	03 42.52 Sq. M
	Type 3	03 42.52 Sq. M
Platform Shops	Type 1	04 54.40 Sq. M
	Type 2	04 54.40 Sq. M
	Type 3	04 54.40 Sq. M
Food Court	Type 1	04 54.40 Sq. M
	Type 2	04 54.40 Sq. M
	Type 3	04 54.40 Sq. M
Cafe	Type 1	01 11.60 Sq. M (Kitchen) + 11.60 Sq. M (Dining)
	Type 2	01 11.60 Sq. M (Kitchen) + 11.60 Sq. M (Dining)
	Type 3	01 11.60 Sq. M (Kitchen) + 11.60 Sq. M (Dining)
Basket Tower	Type 1	04 200.00 Sq. M
	Type 2	04 200.00 Sq. M
	Type 3	04 200.00 Sq. M
Exposition Hall	Type 1	01 600.00 Sq. M
	Type 2	01 600.00 Sq. M
	Type 3	01 600.00 Sq. M
Amphitheatre	Type 1	01 600.00 Sq. M
	Type 2	01 600.00 Sq. M
	Type 3	01 600.00 Sq. M
Parking	Type 1	01 600.00 Sq. M
	Type 2	01 600.00 Sq. M
	Type 3	01 600.00 Sq. M
Total	4. Wheeler	292
	2. Wheeler	120
	Type 1	120

• Site Area: 3.02 Hectare (32375.00 Sq. M)
• Proposed Ground Coverage: 27.88% - 8255.00 Sq. M
• Proposed PAV: 33.89% - 10760.00 Sq. M



The traditional Haat of contemporary times is a rich, earthy play of colour and texture and an experience of intimate spaces designed to human scale as well as the grandeur. The site being closer to a huge green belt area the design is carried out in reference of its surroundings. The haat has been developed with a number of eco-friendly features such as follows:

- Exposition Hall: Green cover over the hall is a unique feature in the haat. It also acts as a thermal cooler for internal space. It also gives a sense of seating under the green cover.
- Circular Stalls: The stalls create a street bazaar in the site itself. The basket tower behind these stalls is more imposing.
- Transition Space: Sense of peacefulness and a pause area. The paving guides the users to access the inner spaces.
- Food Court: Rhythm of repetition of vertical bands gives a sense of verticality. Glass facade gives transparency between indoor and outdoor spaces.
- Entrance: Grand welcoming entrance with different scales of elements superimposing the entrance court.
- Basket Tower: Being at the entrance of the haat, the tower forms DTTDC office and other supportive administration office.
- Pedestrian Ramp: To access the levelled up areas, wide barrier free ramp can be used. The ramp gives view to the haat.

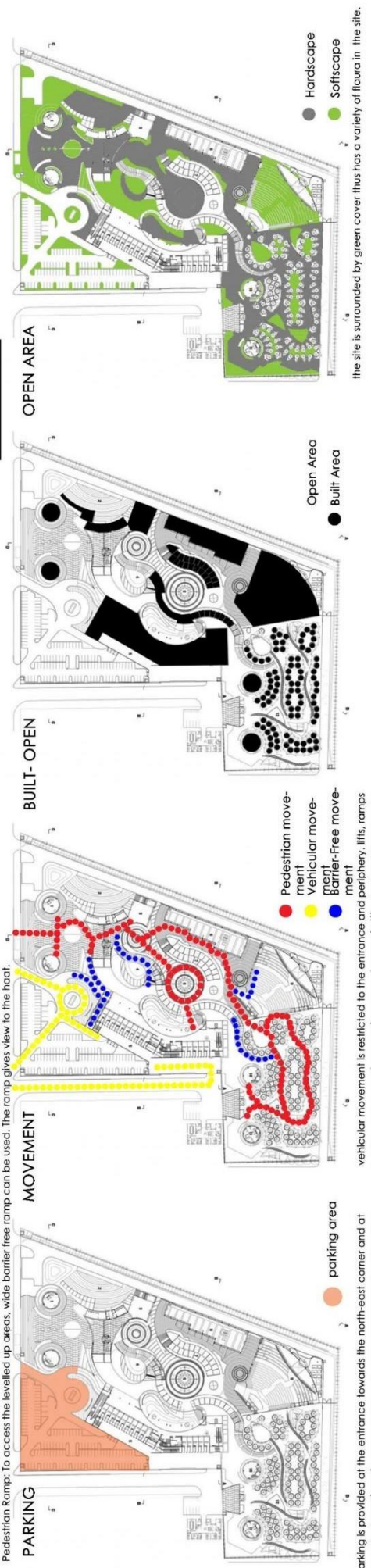
LOCATION : Janakpur East, New Delhi
YEAR OF CONSTRUCTION : 2014
CLIENT : Delhi tourism and transportation development corporation
CLIMATE : composite climate
SITE AREA : 32375 Sq. M
ARCHITECT : Mr. Sourabh Gupta, Archahm
TYPOLOGY : Commercial



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the site is surrounded by green cover thus has a variety of flora in the site.

3.7 LITERATURE STUDY-

HASTHAKALARAMAM,TIRUPATHI

Hasthakalaramam is located on the outskirts of the main city of Tirupathi. It is surrounded by a natural lake on one side, another side mahila pranganam buildings.

ABOUT THE BUILDING :

ARCHITECT - S.S Consultants
CLIENT – Andhra Pradesh
Tourism AREA OF PLOT 15.93 acres

CLIMATE:

The climate of Tirupathi remains fairly warm through most parts of the year and does not receive much rainfall in the monsoon. During the summer months, the temperature rises up to 42 degrees Celsius while in winter the minimum temperature may come down to as low as 12 degree Celsius.



FACILITIES:

1. UNITS
2. ISITORS PARKING
3. IP PARKING15.WATER TANK
4. EXHIBITION GALLERY SPACE
5. ADMINISTRATION WITH CONFERENCE
6. STALLS
7. FOOD COURTS
8. OPEN AIR THEATRE9. BOATING
10. MULTIPURPOSE ALL CIRCULATION
11. DORMITORIES2.VISITOR
12. TOILET BLOCK PARKING
13. STORE ROOM

MERITS-

Well separation of pathways and vehicular movement.
Good segregation between recreation areas, shopping areas, office areas, family Entertainment areas etc.
provision of separate YIP parking.
Multifunctionality of the open spaces.
Well interiors designed, and nice cooling effect of spaces which integrates to the climatic condition.
O.A.T. is oriented according to wind direction.



DEMERITS-

Artificial lake provided for boating.
Maintenance of thatch roof.



SERVICES:

Artificial lake is provided for the boating so separate pump room is provided, And also water tank with store room is provided.
Separate electrical room is provided pathways are lighted with street lights.
Four bore wells are also provided.

CIRCULATION PATTERN-

Almost all buildings are single storey except store room. There is no need of any Vertical circulation like lifts, so it gave raise to pedestrian circulation in the most of the area.

LANDSCAPE FEATURE-

Implication of the graphics & simnages systems is done through the site.

Many landscape elements were used in the complex. Landscaping creates nice feeling of spaces. It also provides coolness in the environment.

BOATING is also one of the attractive space and which helps to improve humid air. O.A.T. made up of the landscaping that is sitting areas are in lawn.
Many of this landscaping open areas are help to spill over in short its multifunctional.



ROOFING DETAIL-

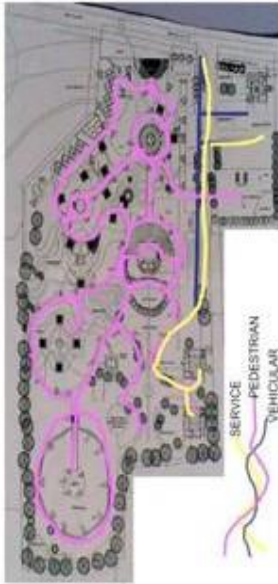
Many of the structures are thatch roof, except store room and dormitories. Dormitories is constructed in R.C.C. frame structure.
For long span structures like multi functional hall and exhibition gallery trusses is Used. Cladding were done to hide the trusses and also to give village look.

NATURE OF OPEN SPACE-

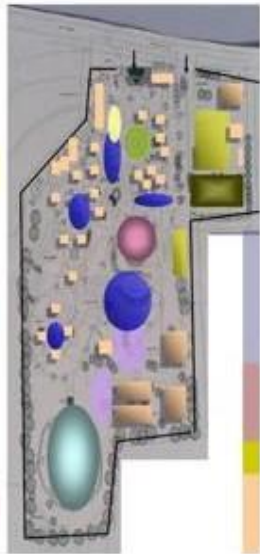
- ENTRANCE
- BOATING
- COURTYARD
- PATHWAY
- SPILL OVER AREA
- LAWN AREA
- O.A.T.



Circulation Pattern



- NATURE OF OPEN SPACES VIS BUILT SPACES
- RECREATION
- BUILT UP AREA
- PARKING
- A.T
- SAND PIT
- WATER BODY
- SPILL OVER AREA FOR
- SHOPS
- FAMILY FUNCTION
- FOOD COURT



MULTI PURPOSE HALL



LANDSCAPE FEATURE

O.A.T.

Section

3.8 LITERATURE STUDY -SHILPARAMAM ,HYDERABAD



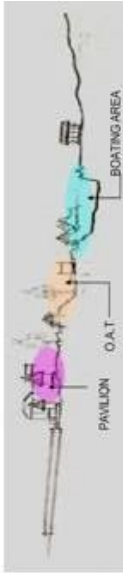
CIRCULATION PATTERN-
There are mostly single storey building units in the site, the circulation pattern is horizontal that forming pedestrian movement or pathways.
- PATHWAY
- VEHICULAR MOVEMENT

Open spaces with Buildup Spaces



-L- steel section were used to support roof. Bamboo used as battens over that bamboo mat was used. These mats were covered with dried grass.
-For the larger span steel column & trusses are used to support roof. To improve Aesthetic quality structural members are clad with bamboo slates.
-In the village museum some of the structure are in mud walls & some of walls constructed with clay pots & mud used as a plaster.

Section



NATURE OF OPEN SPACES WITH BUILT SPACES-

MERITS-
Because of the concept of ethnic architecture building looks prominent in the surrounding.
Good segregation between recreation areas, shopping areas, office areas, family Entertainment areas etc.
Separation of pedestrian and vehicular movement.
A good service road.
Enough width of pathways which can be used for multifunction like for exhibits.
Some food stalls during melas.
Well use of contours to the design.

DEMERTS
Dormitories are not enough for the craftsmen.
Maintenance of thatch roofs.
Parking is not enough during melas.
Open Air Theater (O.A.T.) is not oriented according to the wind direction.



Facilities Provided

- Parking
- Toilets
- Artisans bazaar
- Boating
- Rural museum
- Amphitheater
- Graneena (Food court)
- Rock museum
- Auditorium
- Rock heights
- Mountain heights
- Multipurpose hall
- Training center
- Administration
- Main lawn
- Special Meals
- Pavilion

INTRODUCTION
-It is a craft village in Hyderabad was established in the year 1992.
-Sublimely beautiful, like a oasis in a concrete desert.
-It is for promotion & preservation of arts & crafts.
-It is a kaledoscope of India's color, diversity & talent.
-Awarded for 'INTACH HERITAGE AWARD 2007'.



ABOUT THE BUILDING-
ARCHITECT- Cote Consultants Hyderabad.
CLIENT-Shilparamam arts, crafts & cultural society.
AREA OF PLOT-63.29 acres
ESTABLISHED IN THE YEAR- 1992



CHAPTER-3 DATA COLLECTION AND STANDARDS

FSI AND SETBACKS

Sl.No.	Description	Category of Industries		
		Cottage Industries	Green & Orange Industries	Red Industries (Special & Hazardous)
A.	Minimum road width	7m.	7m.	7m.
B.	Maximum Height	18.30m.	18.30m	18.30m.
C.	Normally Permissible FSI	1.50	1.50	1.50
D.	Minimum Setback	Where Street Alignment/new road is prescribed, it shall be from that street alignment/new road line. In the case of others, it shall be from the property boundary.		
(i)	Front Setback	Abutting road width less than 9m	Front Setback 1.5m	6.0m
		9m. to 18m.	3.0m.	
		18m. to 30.50m.	4.5m	
		More than 30.5m.	6.0m.	
(ii)	Side Setback	1.50m.	3.0m.	6.0m.
(iii)	Rear Setback	Nil	2.0m.	6.0m.

Gate pillars, servant room, watch man booth, cycle stand and toilets with height not exceeding 4m are permissible in setback spaces.

PARKING

(C) Driveway and Aisle Widths

Driveway:

The driveway width shall be 3.0m for one-way movement and 6.0m for two-way movement.

Aisle Widths:

Aisle is a access lane leading to/abutting the individual parking lot within a parking facility. The aisle widths for different types of parking shall be:

Vehicle Type	Parallel Parking	All angles up to 60°	Angles above 60° & Perpendicular parking
Two Wheeler	1.5m	1.5m	1.5m
Car	3.0m	3.0m	4.5m.
LCV/Truck/Bus	7.0m	7.0m	10.0m

The width of the driveway and the aisle shall be free from kerb and other encumbrances.

(D) Width Entry and Exit Gates

The width of entry or exit gates shall be a minimum of 3.0m

(E) Gradient

Slope of parking spaces shall be not more than 4% in any direction.

(F) Turning Radius

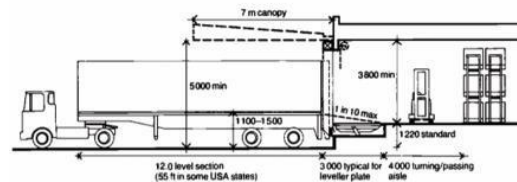
Sufficient turning radius shall be provided for adequate manoeuvring of vehicle.

(G) Ramps

The minimum clear width of the ramps shall be 3.0 m for one-way movement and 6.0m for two-way movement. Gradient shall not be steeper than 1 in 8.

(H) Headroom

The clear headroom (between floor and beam bottom) shall be minimum 2.2metres



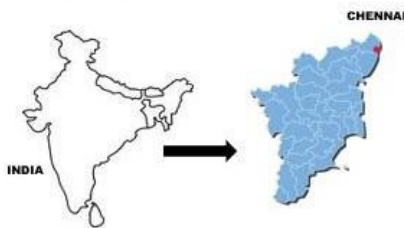
5. SITE STUDY AND ANALYSIS

5.1 SITE JUSTIFICATION AND SITE ANALYSIS

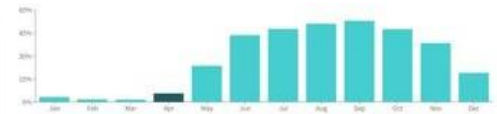
Muttukadu, near the backwater, offers a unique architectural thesis site with its scenic waterfront, diverse ecosystems, and cultural heritage. The dynamic landscape provides opportunities for innovative design, eco-friendly tourism, and community-centered projects, enhancing both environmental and social engagement.

SITE ANALYSIS

LOCATION: MUTTUKADU, ECR, CHENNAI.
COORDINATES : 12°47'54"N 80°14'24"E



- **CRZ Zone:** 50 meters from the high tide line (HIL)
- **Surrounding Landuse:** Tourism Zone



RAINFALL:
Maximum rain recorded in Muttukadu is 783.09mm in September.
The month with no rain or the lowest rains in Muttukadu is January and April

SOIL TYPE
RED LOAMY

PROXIMITY
Muttukadu Bus Stop- 800 meters

Velachery -16.6Km

Chennai Meenambakkam Airport-37.2Km

ACCESSIBILITY

- The site is located on either side of the ECR road, So it can be accessed from either side.
- The site can also be accessed from the nearby muttukadu boat house through the ferry boat from there.

STRENGTH:

Developing Tourism Zone
Less Traffic Zone
Backwater View

WEAKNESS:

The site is sloped down from the road.
Flood.

OPPORTUNITY

Tourism Prime Location.
Can access tourist spots around Muttukadu like Mahabalipuram, Pondicherry, etc

THREAT

No-threat roadways seem to be wide and proper sanitation facilities.

SMILAR TOURIST ATTRACTION



- Cholamandal Artists' Village
- Dakshinachitra
- Mahabalipuram

ROAD WIDTH

7m Width

The site is located on a secondary road which comes from Kanadukathan place.



VIEWS OF THE SITE



WIDE OF SURROUNDING WATERBODY

On the west 550M
On the North 350M
On the East 150M



SERVICES

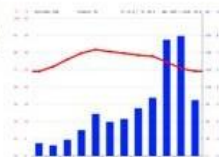
The electric post runs along the eastern side of the site.

BUILDING ORIENTATION

As the predominant wind direction is from the southwest, the building can be oriented tilted to the wind direction. A tilted building gives more north side thus helping to have north light.



TOPOGRAPHY: Flat land with few trees on the site. The site is 20 Feet lower than the main road level.

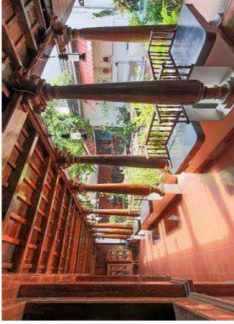


CLIMATE:
The highest temperature in Muttukadu is recorded as 107.6 F in May.
The lowest temperature is recorded as 64.6 F in February.

Elements:

ROOFScape:

Chettinad roofs have great importance as a tool for collecting rainwater and for air cooling. The repetition of rectangular plots, positioned in accordance with the major axes East/West and North/South, the organization of the houses in successive courtyards and the hierarchy of the pavilions with sloping and terrace roofs has created a specific roofscape, unique to Chettinad

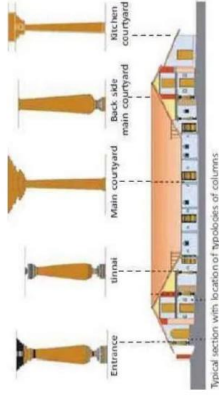


ARCHES AND PORCHES:

The rural landscape of the Chettinad region is marked by a series of elegant arches on the main roads that go around the villages. Further, each house has an imposing entrance porch at the level of compound wall showcasing the wealth and the social status of the owner. These richly decorated porches showing influence from various architectural styles are the essence of Chettinad heritage identity.



COLUMNS: The wooden columns are mainly used for inside areas and stone pillars for the courtyards (main or kitchen). In a later period, granite pillars were used in the outdoor thinnai. The elegance of the shaped wooden columns is very typical of Chettinad.



CONCRETE FIGURES:

Every house is embellished with concrete figures. Front façades were subject to particular attention and one can see different themes of inspiration: Deities, such as Gajalakshmi, Lord Shiva or Lord Krishna; Kings and queens, rajas and ranis, British soldiers, Hunters, or allegorical representations of fauna and flora.



BALUSTRADES, PARAPETS AND CORNICES:

Balustrades, parapets and cornices are very much part of the architectural identity of the region. The stucco cornices create elegant lines around the walls which follow the different levels and pavilions of the house. Different layers of balustrades and parapets increase the grandeur of these huge mansions, giving them a palatial dimension. These are particular elements of architecture, mostly made of Chettinad plaster with delicate combinations of natural colours.



CARVED WOODEN FEATURES:

The Chettiar used to bring teak from Burma back to their country (nadu) during their economic expansion in eastern Asia. Before the use of modern materials such as iron in construction, the structures of their homes were made from bricks, stone pillars and teak wood beams. The flares of the columns were shaped with pure lines. They brought and developed skills such as wood carving. Tops of pillars, door frames, door and window imposts and ceilings were delicately carved with great inspiration: Goddesses, Yalis, flora and fauna and geometry are present in every element. Chettinad therefore, became a centre of excellence in wood carving skills during the community's most affluent period.



STUCCO AND WALL PAINTINGS:

Chettinad plaster is very famous for its soft texture and appearance while being quite firm. It has endured through years and centuries. This particular material is made of sea shell lime and eggs. It is the last stage in a long process of wall finishing. The bricks are coated with different layers of white lime mortars, and then finished with lime plaster.

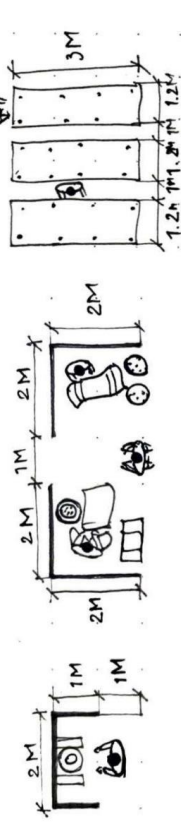


The Chettinad plaster is the last layer which gives both softness and hardness as well as brightness and coolness to the walls. The art of painting frescoes onto these plaster walls has also been developed across the region. Paintings on doors or window transoms, friezes along the cornices and so on, combine both aesthetic and spiritual sensibilities.

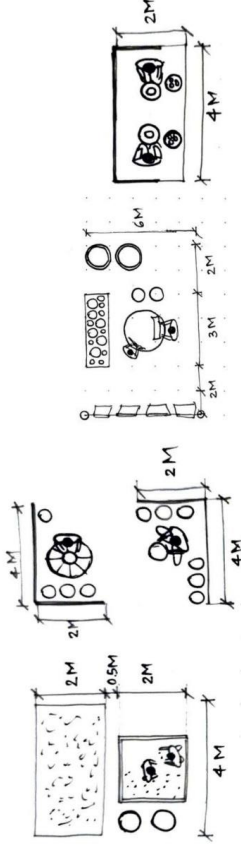
Spatial Requirements

S.no	Space	No. of unit	Area (sq.m)	Users	Total Area (sq.m)
Administration					
1	Reception & waiting area	1	20	12	20
2	Managers Cabin	1	20	5	20
3	Directors cabin	1	26	5	26
4	Administration staff area	1	40	6	40
5	Conference room	1	30	8-10	30
6	Pantry area	1	9	0	9
7	Store room	1	8	0	6
8	Toilet male	1	15	0	15
9	Toilet female	1	15	0	15
	30% circulation				60
					35
Workshop Area					
1	Type-1 (Saree weaving)	1	100	4	70
2	Type-2 (Athangudi tiles making)	1	150	8	150
3	Type-3 (Basket making)	1	80	6	80
4	Type-4 (wood carving)	1	150	6	150
	30% circulation				300
	Performance area				
1	Seating space	1	500	500	500
2	Green Rooms	8	12	50	96
3	stage area and passages	1	500	0	500
4	Male restroom	1	30	100-300	30
5	Female restroom	1	35	100-300	35
6	Electric room	1	15	3-6	15
	30% Circulation				350
Food Zone					
1	Fine Dine Restaurant	1	350	100	350
2	Food Stalls	20	35	20-25	700
3	Open Air + Semi Covered dining	1	0	200-400	1000
	30% Circulation				2700
Zone 1 Entrance plaza					
1	Ticket counter	1	20	3	20
2	Security cabin	3	6	2	18
3	Central open spaces			300	300
4	Kids play area	1	100	100	100
5	Pavilion				80

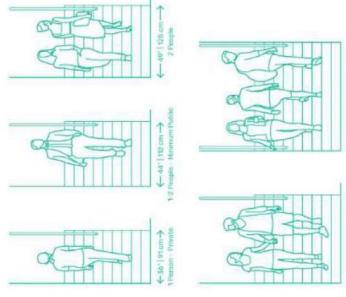
Saree Weaving



Athangudi Tiles

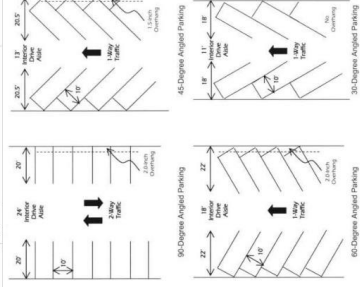


Staircase width

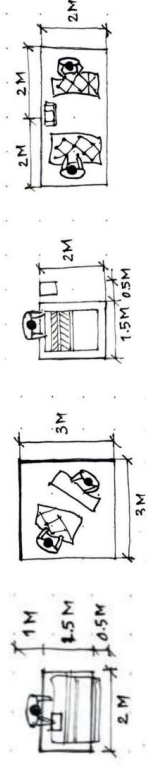


PARKING

- Driveway or public road parking: Always park one meter away from a vehicle entrance.
- Pavement parking: Do not obstruct pedestrians.
- Outside the line parking
- Yellow line parking
- Parking on PWD (people with disability) slot



Basket Weaving



6 ARCHITECTURAL DESIGNS

6.1 SPATIAL REQUIREMENTS

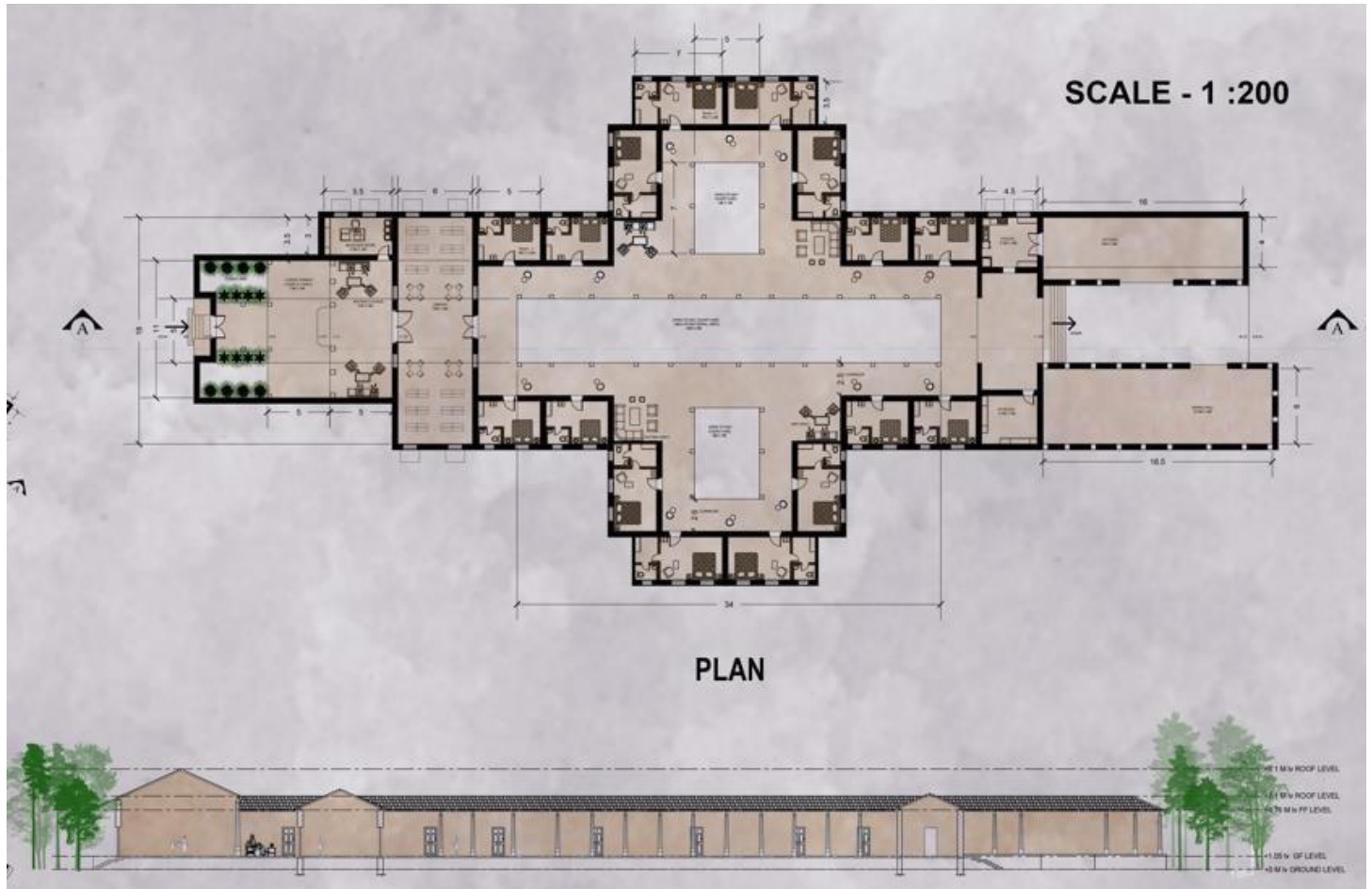
S.NO	BLOCK NAMES	AREA IN SQ.M
1 RECREATIONAL SPACE		
a.	Auditorium	240
b.	Green Room	12
c.	Toilet	75
d.	Food Court	910
	Storage	21
e.	Spice Market	420
	Stall	9
f.	Craft Bazaar	600
	Stall	16
	Storage	76
g.	Thinnai	135
h.	Mandapam	26
i.	Outdoor seating	510
2 WORKSHOP		
a.	Shop	20
b.	Workshop Spaces	40
c.	Restroom	16
d.	Processing Area	1080
3 ACCOMMODATION		
a.	Lower thinnai	55
b.	Manager room	11.5
c.	Waiting lounge	55
d.	Library	108
e.	Room-1	17.5
f.	Room-2	24.5
g.	Multifunctional Area	170
h.	Pantry	18
i.	Storage	18
j.	Kitchen	64
k.	Dining Hall	111

S.NO	BLOCK NAMES	AREA IN SQ.M
4 AYURVEDIC TREATMENT CENTER		
a.	Treatment area	45
b.	Temporary Area	45
c.	Restroom	11.25
d.	Pantry	11.4
e.	Shop	14.4
f.	Waiting Room	22
g.	Consultation Office	16
5 MUSEUM		
a.	Heritage & Cultural	344
b.	Art & Paint area	344
c.	Artifact Display	344
d.	Costume & Jeweler	344
e.	Life Style Display	344
f.	Clan temples	344
g.	Conservation Galler	344
h.	Ritual and Ceremon	344
6 FOLK ART STUDIO		
7 RESTAURANT		
a.	Outdoor Seating	68
b.	Manager room	18
c.	Meeting room	35
d.	Staff room	65
e.	server room	42
f.	CCTV	18
g.	Waiting area	63
h.	restroom	44
i.	Private seating	120
j.	Normal Seating	76
k.	Restroom	27
l.	staorage	15
m.	Cold storage	6
n.	Pantry	20.5

7 DETAILED DRAWINGS

7.1 ACCOMMODATION:

Accommodation in an experience center offers comfortable, on-site lodging for guests, ensuring convenience and immersion. Visitors enjoy easy access to activities and amenities, enhancing their overall experience and engagement.



7.2 RECREATIONAL SPACE

A recreational space in an experience center provides a relaxing environment with interactive activities and social areas, promoting visitor engagement, leisure, and a break from structured learning or exhibits.

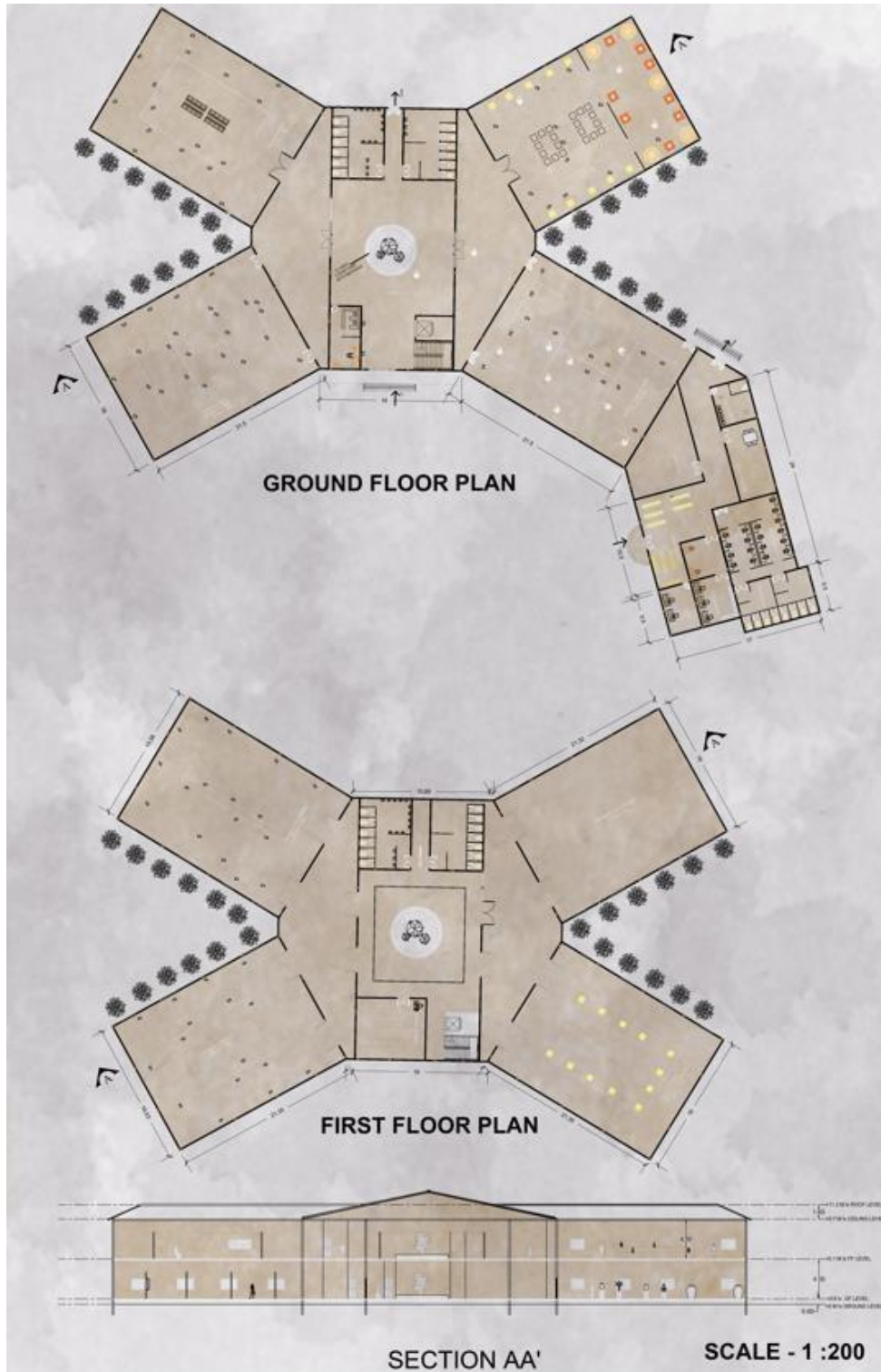


7.3 WORKSHOP & AYURVEDIC TREATMENT CENTER



7.4 MUSEUM

A museum in an experience center enriches visitors with interactive exhibits, cultural artifacts, and educational displays offering an immersive journey through history and art while fostering learning and curiosity.



7.5 SITE MODEL



7.6 SITE PLAN



8 References

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