

THE REVITALIZATION OF NATIVE CRAFT CLUSTERS THROUGH TOURISM AT THANJAVUR

A THESIS

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

By

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**DEPARTMENT OF
ARCHITECTURE
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**INSTITUTE OF SCIENCE AND TECHNOLOGY
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DEPARTMENT OF ARCHITECTURE

BONAFIDE CERTIFICATE

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ABSTRACT

The imagination of Indian craftsmen is a creative powerhouse that represents centuries of heritage. As they moved through history and multiple external influences, India's ancient artisan techniques exhibited considerable diversity. Craft is a wide concept that encompasses ability, experience, history, environment, society, tradition, and a variety of other intangible elements. The craft has a wide range of applications, from everyday goods manufactured from locally found materials to pieces of symbolic significance utilized on special occasions for a variety of functions. India's built environment also shows the diversity of craft productions at all scales, with a strong old craft legacy as a foundation.

The crux of the project aims at the development of the native craft clusters of the Thanjavur region through tourism, with a focus on reviving its lost cultural attribute of being an artisanal settlement. This thesis further involved the understanding of revival and continuity of the craft in the contemporary context through the use of multiple illustrations, case studies, books, interviews, and videos to comprehend the different forms of the crafts and their values. The idea of the project focuses on creating a global platform for the artist, designers, craftsman, and tourist, to interact, learn, create and showcase their works. These ideas are efficiently perceived through the design and development of this center for craft and tourism with emphasis on social, economic and cultural growth along with the numerous interventions to ensure the continuation and the revival of the crafts.

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CHAPTER 1: INTRODUCTION

1.1 INTRODUCTORY NOTE

Thanjavur's craftsmanship reflects the broadest spectrum of invention and artistic expression. It has the most extensive collection of crafts in the world.

Workmanship traditions have been passed down through the generations, and the level of proficiency is still visible today. The humble artisan develops into a master craftsman who creates functional goods; religious artifacts of great creative expression coexist with the vitality of a flourishing society. Based on historical reasons, ethnic variations, and shifts in user desires, each of the main age-old crafts is made displaying distinct features of style and projection. Despite the increasing invasion of many traditional crafts associated with custom or everyday use by mass-manufactured consumer products, artisans, both rural and urban, continue to operate since it is their only option. It is critical to keep the individual at the center of all of this since it is his relationship with nature and his groups that drives the urges to create and achieve or to kill and be killed. Unknowingly, the craftsman or artisan holds a tremendous reservoir of creativity and workmanship in his hands, which subsequently overflows out into the world of production and trade.

The primary goal of this project is to enrich and revive the essence of craft, which nourishes and enriches millions of individuals who create with a sense of continuity and heightened sensitivity to beauty. Because crafts and people's culture are intricately intertwined in traditional civilizations, this initiative acts as a window exposing Thanjavur's soul and creative energy. Different sorts of crafts are identified with the help of numerous research in terms of their type of craftsmanship, distinctiveness, utility, and manufacturing techniques. This project intends to elevate culturally rich heritage crafts while providing a solution and system of interventions for their continuity and rebirth in the current scenario using tourism as a tool.

1.2 REASON FOR THE SLECTION OF THE PROJECT

Somewhere within India's geographical borders, there are several diverse realms to be found. Among these, the world of its craftspeople, with their handcrafted products lasts generations and spans across the country. The craftsperson is not only a technological creator of things he acts as a creative artist, a worker in the service of humanity, and a disciple of a divine self.

The human being, with his intelligent mind, responsive feelings, and artistic hands, is at the heart of things, and while architecture, aesthetics, and marketability are all essential aspects of craft, the main intent is to hold the craftsperson in the spotlight in this Thesis project. The existence of the craftsperson seems to be eternal in a way. It has a vital uniqueness that battles the industrial goods' reducing its domination. It acts as a symbol of the human spirit's greatness, for even continuing poverty and an unknown future doesn't prevent the development of great art. Their job has a gentle pace and a distinct atmosphere that is rooted in a tradition, but it is still very much of the industry and daily life activities. The fact that they were created, used, and seen in their way makes them far more meaningful. The faces and hands of those who made them are far more important than any lifeless podium on which they could be mounted. The most common, daily artisan is the anchor and widespread foundation from which the various variations that are acknowledged as great crafts emerge. So the craft has been taken, but the creator in the middle, by illuminating a historical reality, retelling a legend, illustrating a tradition, and sometimes detailing a technique or illustrating a pattern.

These native crafts can only survive if people from all walks of life are aware of their significance. As a result, the primary motivation of the project is to learn more about the importance of craftsmanship and to investigate different ways to preserve it for future generations.

1.3 NEED OF THE PROJECT

In craft revitalization point of view

- The priceless Indian art and craft forms are losing their luster, and artisans are looking for alternative ways to make a living. Many art forms have already disappeared, and many others are on the edge of extinction. There is a critical need for individuals to recognize the importance of local arts and culture. Unfortunately, due to the great impact of Western culture in India, traditional art and artisan forms are mostly underappreciated in the mainstream. These art genres exist in a specialized market. The government is taking initiatives to promote and facilitate the preservation of these treasures of art and artisan forms.
- As a result, there is a need for a tourist and craft promotion center capable of offering a platform for traditional craft forms to mark their value worldwide while also expanding the scope for tourism.

In identity and culture enhancing point of view

- To fulfill the aim for the government to enhance its identity of being called the 'Cultural Capital of Tamil Nadu'.
- To create a plan of action for empowering the artisan group and upholding the importance of the intangible heritage of the region.

In tourism point of view

- To Reinforce local economies (indigenous art and craft forms) and improve livelihood avenues through diversification of tourism activities
- To attract the tourist and increase tourist inflow

In economy and employment point of view

- To increase the tourist footfall (especially foreign tourists who have high spending capacity) and their duration of the stay in the city, since it is directly proportional to the revenue generation.
- To improve the economy, augment the revenue sources and increase the employment opportunities through promotion of tourism, local handicrafts and effective marketing

1.4 AIM AND OBJECTIVE

AIM:

To strengthen and revitalize the local living craftsmanship by creating a platform for

- knowledge growth
- continuity and liveability of the craft
- tourism development
- economic growth

Through the design of **CRAFT PROMOTION AND TOURISM CENTER** at Thanjavur

OBJECTIVE:

- To study the evolution and origin of the local crafts of Thanjavur through history and compare the prevailing trends in the craft sector.
- To study the increase in tourist inflow across the years and evaluate the scope for tourism in Thanjavur.
- To interpret the understanding and importance of traditional craftsmanship and architecture through the design.
- **PRODUCT BASED INTERVENTION:** to facilitate a holistic program to build a healthy relationship between the artisans and the researchers/designers for collaborations and innovations
- **INFRASTRUCTURE AND TECHNOLOGY BASED INTERVENTION:** to deeply understand the architecture prevalent in the location and create the quality of spaces required for various craft forms concerning the context
- **KNOWLEDGE-BASED INTERVENTION:** to create a place where knowledge (student) meets skill(artisan), as well as to create an awareness and understanding among the common people
- **FINANCE AND MARKETING BASED INTERVENTION:** to provide a craft and tourism landmark which are recreational and educational as well as help in revenue generation.

1.5 SCOPE AND LIMITATIONS

SCOPE

- The thesis project serves as a role intervention of architectural spaces that are symbolic and provide a great opportunity for developing a proposal to cater to the following
- Revitalization of the crafts and to bring a skill-based and socio economic-based upliftment to the local artisans.
- To stand as a commercial, recreational, cultural and tourism landmark of the Thanjavur town.
- To understand and spread knowledge of the craft clusters and their current situation.
- To cater to the need for tourism development.
- To understand the requirement of various spaces and finding the traditional value associated with each of the spaces.

LIMITATIONS

1. Being located in a prime location along the UNESCO heritage site the design is restricted by strict development control rules relevant to the area
 2. Although Thanjavur is a home for rich handicrafts and art forms the proposal caters primarily to the 6 crafts which are present locally
- Thanjavur painting
 - Thanjavur dolls
 - Pith work
 - Veena making
 - Thanjavur art plate
 - Wax bronze casting

1.6 CHALLENGES INVOLVED

- To integrate different functions and typologies at one place together
- Exploring the symbolic character of the commercial, cultural, tourism activities together at same location
- To remove the disparities between various user groups from different locations

- To create a space that serves as a platform for the local craft practices at international level as well as developing tourism of the region
- The challenge lies in preserving the character of the heritage neighborhood of the region while creating space inspired from the local architecture
- To integrate the project at urban level with the town fabric by dissolving the edges between various typologies of the neighborhood.

1.7 BENEFITS OF THE PROJECT

Continuity and liveability of the craft

The project acts as a platform for the intangible heritage to showcase their skills and craftsmanship and also help it thrive and survive for the future generation.

Knowledge growth

The project will create an understanding, educate and acts as a platform in transfer of knowledge to future generations. It also aids in representing their skill set as an identity and image of a particular region as well as create an inter-cultural dialogue between the tourists, locals, and the researchers.

Tourism development

It gives an idea and exposure for the tourist to explore Thanjavur more than just the UNESCO heritage sites and other tangible heritage, whereas it in turn helps all the other places and intangible heritage to flourish

Economic growth

It increases the scope for socio economic development and employment in that particular region

1.8 DESIGN INTENT

As the Thanjavur corporation has a mission and vision for improving the economy and employment opportunities by promoting the local crafts and artisans through tourism. The main intention of the project revolves around understanding the significance of the craft forms along with their vernacular architectural spaces and interpret them in a way such that it extends itself to celebrate local context, craftsmanship, and sustainability and become a vital part of the social infrastructure through the creation of spaces that facilitates an experience, awareness, and synergy between the region and its people and captivates the visitors by its values. Hence the thesis not only revitalizes the craft, but the structure itself will also act as a representation of the true essence and value of the craft on a larger scale where the user gets to experience its meaning to the fullest.

The craft promotion center will act as a cluster of a space that promotes and creates awareness about various craft forms and regional architecture through display and experiential spaces. The center is also intended to generate revenue and promote tourism with its various public intensive activities like workshops, shops, and Bazar, hosting local events renting out exhibition spaces to various artisans. Space also brings in the scope for tourism by providing tourists

CHAPTER 2: THESIS METHODOLOGY

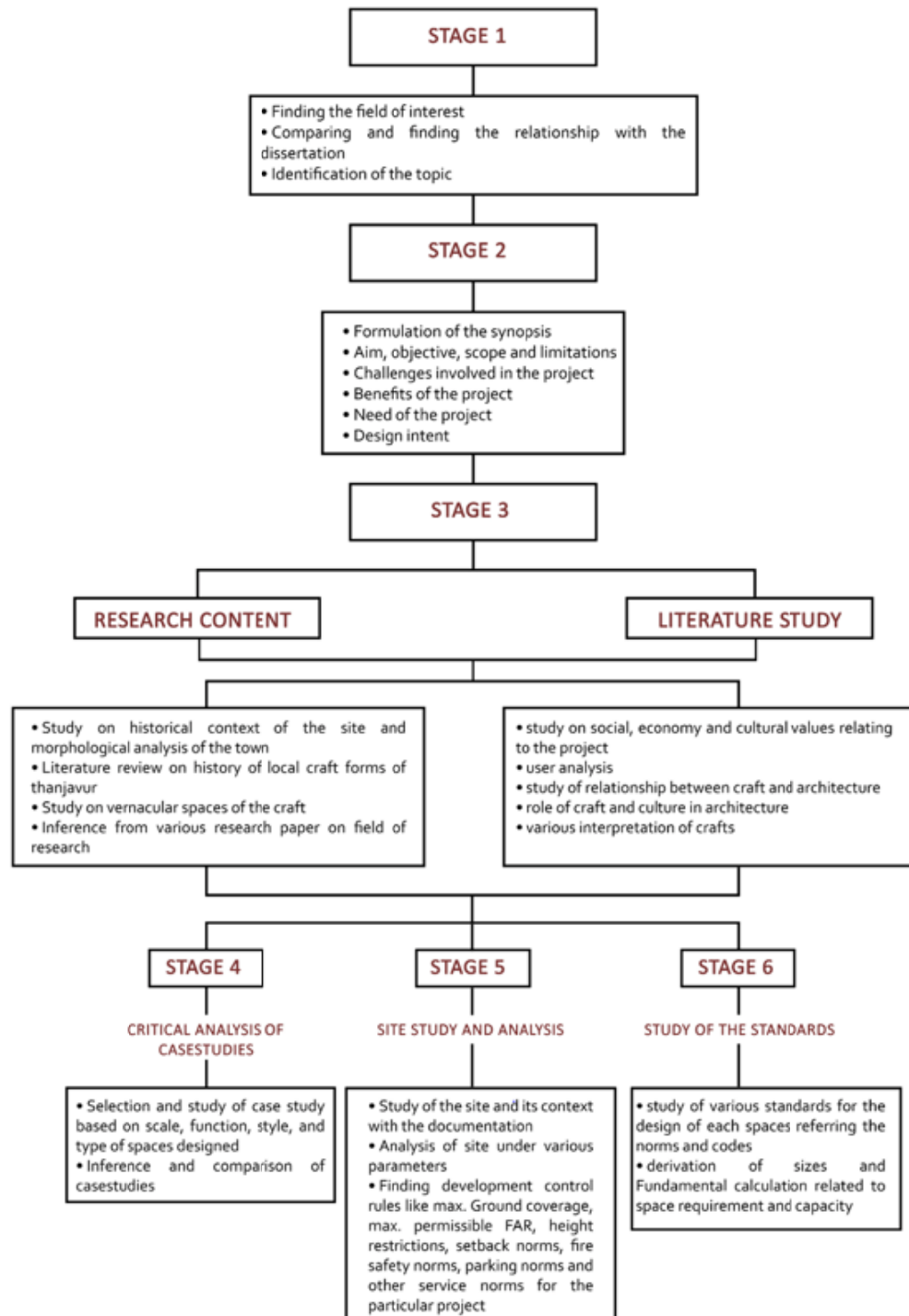


Fig 2.1

Methodology process

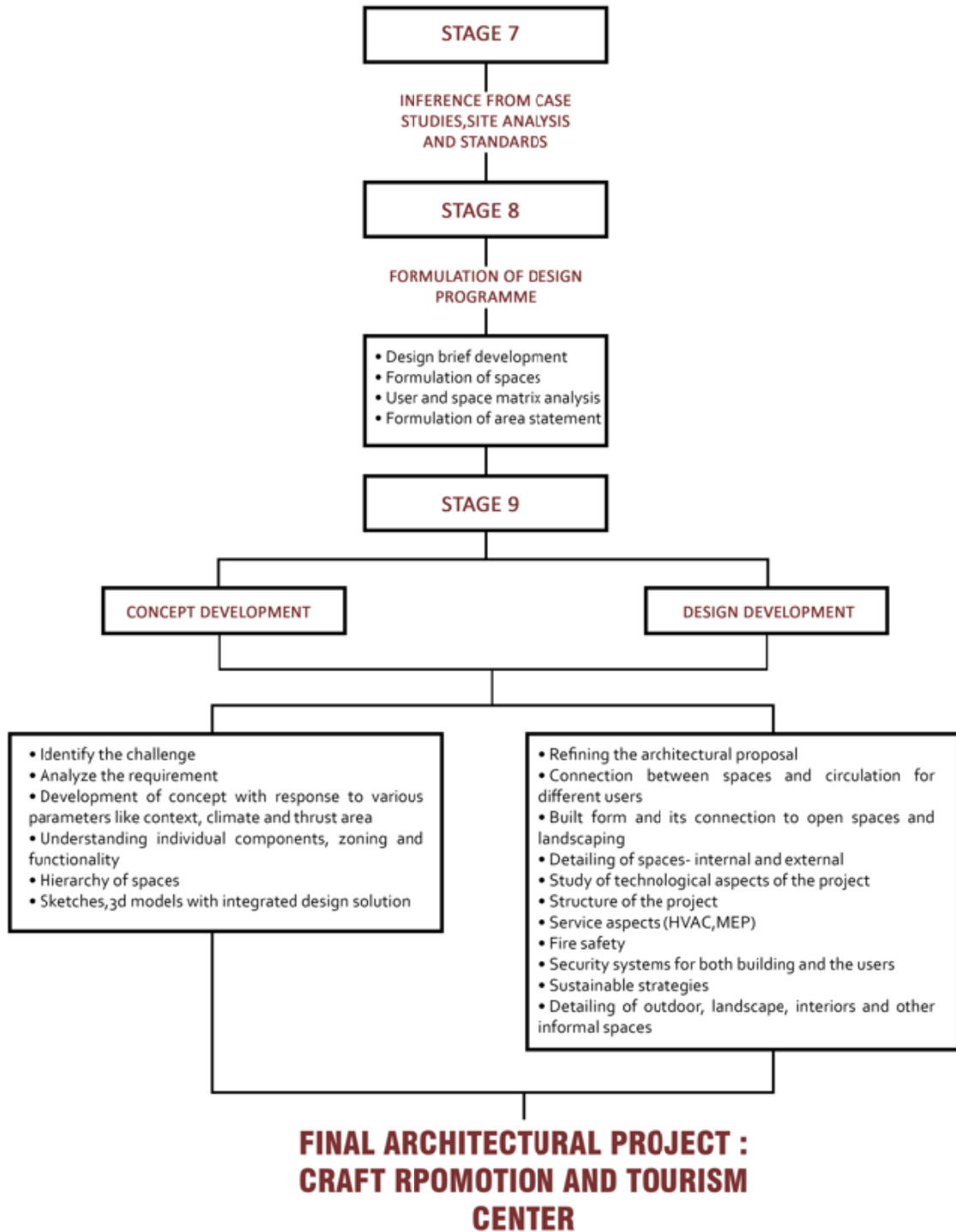


Fig 2.2
Methodology process

- **NEED IDENTIFICATION:** To identify the needs and vision of the government body and the expected outcomes from the project.
- **RESEARCH AND BACKGROUND STUDY:** To perform historical research of the craft cluster and program and its significance with its relevance and expectation at national and international levels.
- **SITE AND CONTEXT STUDY:** To study and understand the selected site and its context along with the historical documentation of the entire region.
- **DEVELOPMENT OF DESIGN PROGRAM AND AREA STATEMENT:** To deeply understand the requirement of the project based on critical analysis of the case studies and compare it with the proposed area program thus updating the area program pertaining to the standards
- **DESIGN DEVELOPMENT AND EXECUTION:** To understand and cater to the needs of the user and the client through design development, typological, expression, and material continuity.

CHAPTER 3:LITERATURE STUDY

3.1THANJAVUR: SETTLEMENT STUDY

3.1.1 Evolution and etymology of Thanjavur

Evolution



Fig 3.1

Source: Shodhganga, Evolution of Thanjavur town

Thanjavur is a very old heritage town with many historical sites and cultural activities that are still commonly practiced. All of the emperors from different dynasties had contributed to the region's development and the socioeconomic conditions of the people who lived during those times each of the Emperors had given numerous things during their reign, which in turn had given many things to the people. Later on, time became historical and valuable, which we treasure today.

Etymology

According to local folklore, the name Thanjavur derives from "THANJAN," an asura in Hindu mythology who was killed in what is now Thanjavur by the Hindu god NeelameghaPerumal, a manifestation of Vishnu. The name Thanjavur is derived from the Tamil words "THAN" (cold), "CHER" (farmland), and "UR" (city). A chilly farmland encircles the city. The word "THANCHEIUR" has been shortened to "thanjavur."

Timeline of the evolution of Thanjavur

During the Sangam period:

There are no references to Thanjavur in any of the Tamil sources from the Sangam period (third century BC to the fourth century AD), yet some academics believe the city has existed since that time. The Battle of Venni was fought between the Chola monarch Karikala and a confederacy of the Cheras and the Pandyas at KovilVenni, about 15 miles (24 km) to the east of the city. In the third century AD, the Cholas appeared to have faced an invasion by the Kalabhras, following which the kingdom sank into obscurity. The Mutharayars conquered the territory around now in the sixth century and controlled it until 849.

Under Cholas rule:

Around the year 850, the Medieval Chola emperor Vijayalaya (841-878) regained popularity. Vijayalaya seized Thanjavur from Mutharayar emperor ElangoMutharayar and built a temple to the Hindu god Nisumbhasudani. His son Aditya I (871-901) strengthened the city's grip. Rashtrakuta king Krishna II (878-914), a successor of Chola king Parantaka I, is said to have attacked Thanjavur (907-950). Thanjavur rapidly came to prominence as the Chola Empire's capital and remained so until roughly 1025, when GangaikondaCholapuram was born. Raj, the Chola king, ruled in the first decade of the eleventh century and The Brihadeeswarar Temple at Thanjavur was built by Raja RajaChola I (985-1014), the Chola ruler, during the first decade of the eleventh century.

Under Pandyas rule:

When the Chola Empire began to wane in the 13th century, the Pandyas from the south invaded and took Thanjavur twice, once in 1218-19 and again in 1230. During the second war, Chola king Rajaraja III (1216-56) was sent into exile, and he sought the assistance of Hoysala king ViraNarasimha II (1220-35) to reclaim Thanjavur. Thanjavur was finally captured with the rest of the Cholaempire in 1279 by Pandya king MaravarmanKulasekaraPandyan I (1268-1308), and the Chola kings were obliged to acknowledge Pandyaoverlordship. From 1279 to 1311, Thanjavur was controlled by the Pandyas. The soldiers of Malik Kafur (1296-1306) and the Delhi Sultanate attacked and seized their country.

Under Vijayanagar rule:

For a longer length of time, Thanjavur was ruled by the Vijayanagar Kings. Thanjavur is said to have been acquired by KampannaUdayar during his conquest of Srirangam between 1365 and 1371. Vijayanagar's rule over Thanjavur is shown by Deva Raya's 1443 inscription, Thirumala's 1455 inscription, and Achuta Deva's land concessions dated 1532 and 1539.

Under Nayakas rule:

In 1532 (1549, according to other accounts), SevappaNayak (1532-80), the Vijayanagar ruler of Arcot, announced himself as an independent ruler and created the Thanjavur Nayak empire. AchyuthappaNayak, Ragunatha (1600-1630), and VijayaRaghavaNayak (1634-73) were significant monarchs of Thanjavur under the Nayak dynasty. Thanjavur Nayaks were well-known patrons of literature and the handicrafts. Thanjavur lost to the Madurai Nayak ruler ChokkanathaNayak (1662-82) in 1673, bringing the dynasty's reign to an end. Chokkanatha's son, VijayaRaghunathaNayak, was felled in combat, and Chokkanatha's kinsfolk AlagiriNayak (1673-75) was enskied as the ruler.

Under the rule of Maratha:

Ekoji I (1675-84), the Maratha feudatory of the Nawab of Bijapur and half-line of Shivaji (1627/30-80) of the Bhonsle dynasty, successfully captured Thanjavur in 1674. Ekoji established the Thanjavur Maratha precinct, which reigned over Thanjavur till 1855. Throughout the final quarter of the 17th century and the entire 18th century, the Marathas ruled over Thanjavur. Carnatic music was popular among the Maratha rulers. Amar Singh, the regent of Thanjavur, ousted the minor Raja, his whoreson Serfoji II (1787-93), and gained the crown in 1787. Serfoji II was restored in 1799 with the assistance of the British, who persuaded him to renounce his throne. The administration of the precinct and placed him in command of Thanjavur hold and the adjacent regions.

Under British rule:

When Shivaji II (1832-55), the last Thanjavur Maratha monarch, broke without a legal successor, the Maratha Kingdom of Thanjavur was ultimately incorporated into British India in 1855 under the Doctrine of Lapse. Tanjore was the name given to the burg by the British in their records. Five generations after its domination, the

British replaced Negapatam (contemporary- day Nagapattinam) as the administration's seat with Thanjavur. Thanjavur rose to the altitude as an important local burg under the British occupation. Thanjavur was the third biggest burg in the Madras Presidency according to the 1871 India count, with a population of. Thanjavur remained the headquarters after India's independence.

3.1.2 Origin and evolution of the fortified town

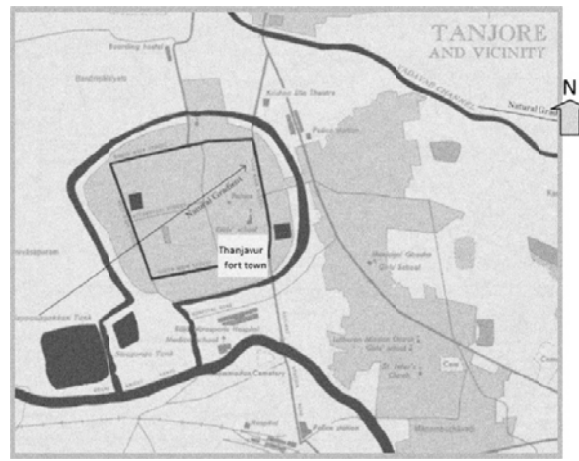


Fig 3.2

Source: Shodhganga, Origin of the fortified town

Thanjavur is a fortified settlement. There are four main streets in the city: north Main Street, south Main Street, east Main Street, and west Main Street. There are two forts: a little fort and a large fort. The palace and residential buildings of the large fort support the activity. The little fort contains a temple and a pond. The whole small and large forts are encircled by a moat that connects to the river. Thanjavur drains from the southwest to the northeast, eventually reaching the river. There are several temples on West Main Street, and many high class and priests live there. This west major thoroughfare serves as the old town's religious core. Parallel to the west main street is the east main street, which houses the palace complex as well as the supporting staff, individuals working in the palace, and members of the king's family. Due to transportation, commerce, and other factors, the east main street becomes the major spine of fortified Thanjavur, connecting the town to all other areas and beyond. Both the forts together form the

traditional town which is surrounded by the high thick fort wall and moat around it which is connected to the river.

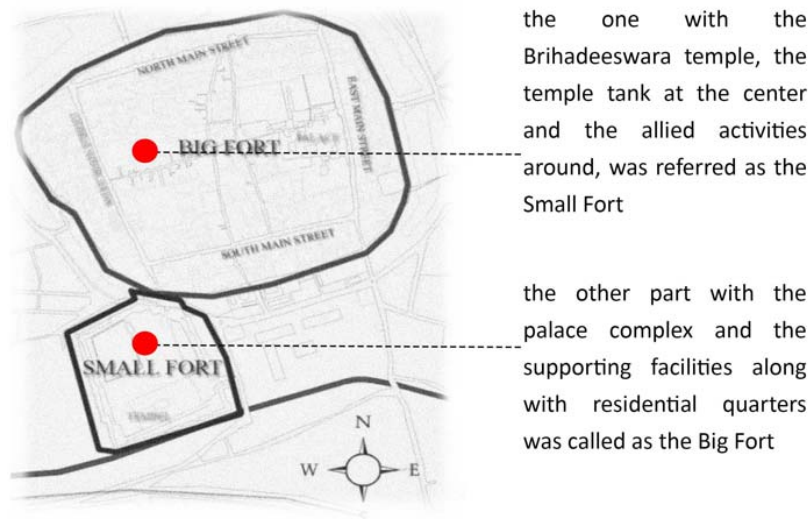


Fig 3.3

Source: Shodhganga, Segregation of the town

3.1.3 Zonal segregations of the town

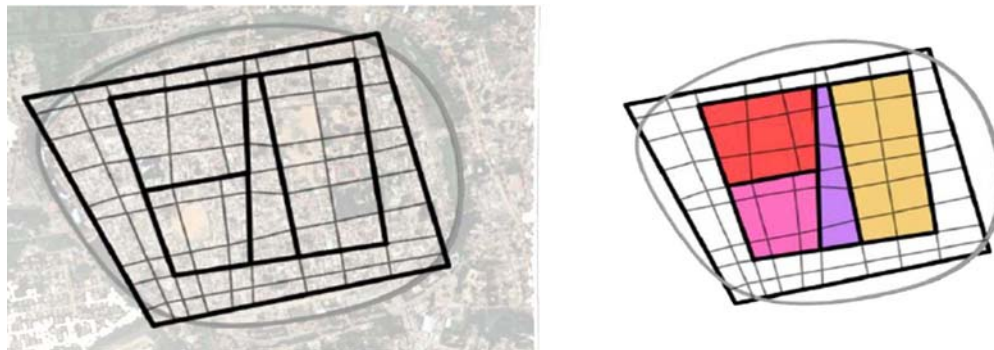


Fig 3.4

Source: Shodhganga, Zonal segregation

- Attempts are seen to have the town within the nine grid vastu mandala and further each square is divided into nine parts with an apparent central smaller core or nuclei
- The fortified town of Thanjavur was well planned with the central core comprises of the palace and the allied official activities enclosed by thick high wall.

- The four main cardinal streets running all around define the core area.
- The residential settlements are located in the eastern part of the town whereas the western part was occupied with more religious activities
- The commercial zone was located at the central part in between the core area and the western half to provide easy accessibility to the inhabitants and safety and protection to the specialized commercial activities such as jewelry shops, etc.,
- The granaries for storage of food grains are located in south west segmentation which is the most elevated part within the big fort in order to safeguard it from occasional floods if any and to avail undisturbed lighting and ventilation.

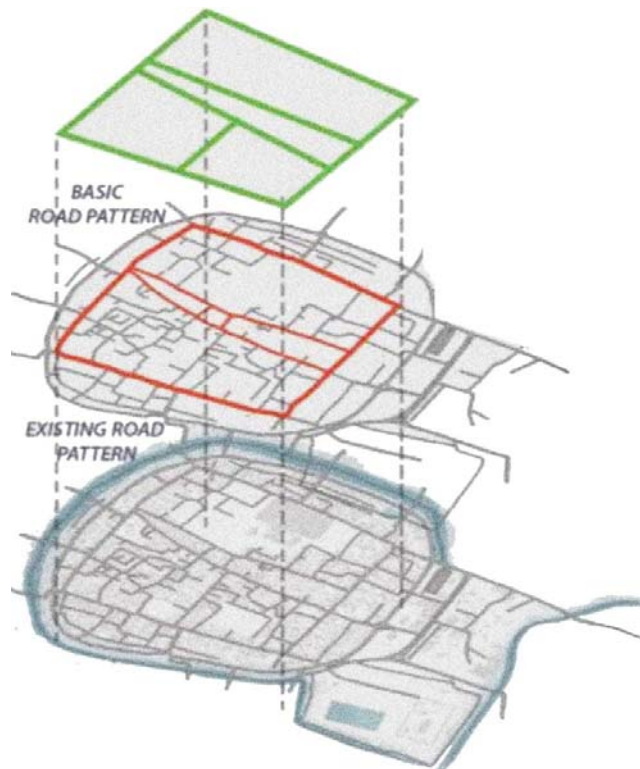


Fig 3.5

Layers of the fortified town

Today, the fort town of Thanjavur is divided into five separate zones. The west side of town is more of a religious zone, with several temple complexes housing residential sections behind them, and therefore has a less changed aspect. The northern portion of town is the least busy, with fewer altered residential

neighborhoods. The southern half is currently the busiest business zone, and commercialization has spread significantly into its residential zone. The East portion, which includes the palace complex and its residential quarters, as well as the samanthankulam pond area with the moat on one side, is in the process of commercialization and change as a result of the East Main Street's link with the bus station and the neighboring areas. The central core, which includes the two historic commercial streets that run between North Main Street and South Main Street, has been entirely converted into a densely populated business zone.

3.2 INTRODUCTION TO THE NATIVE CRAFTS FORMS AND CRAFTSPACES OF THANJAVUR

3.2.1 Thanjavur painting



Fig 3.6

Tanjore painting details

3.2.2 Thanjavur veena



Fig 3.7

Tanjore veena details

3.2.3 Thanjavur pith work



Fig 3.8

Tanjore pith work details

3.2.4 Thanjavur dolls

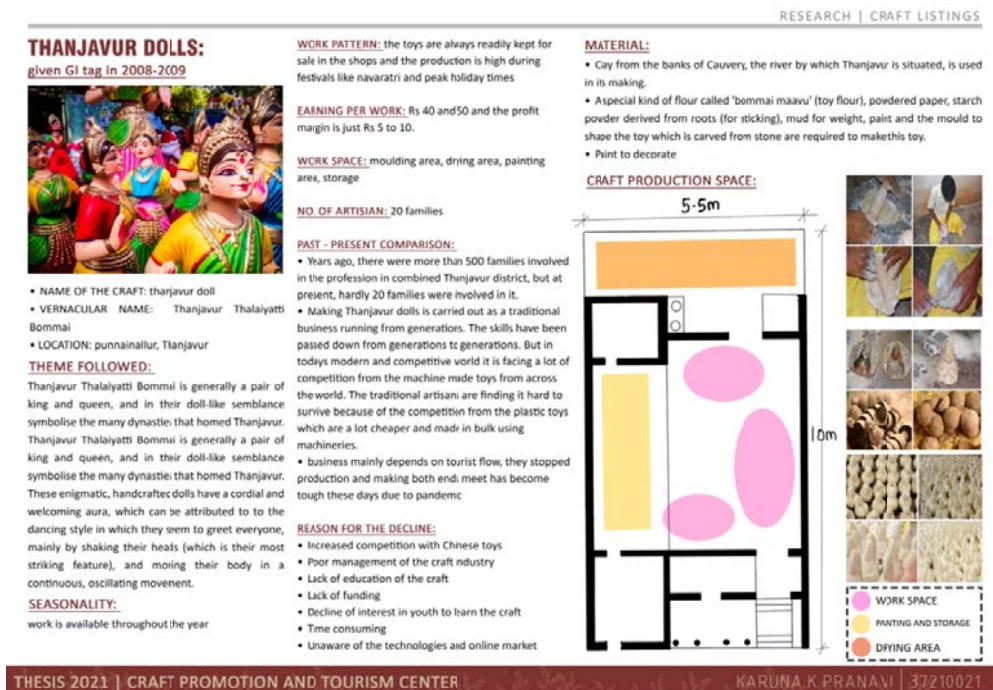


Fig 3.9

Tanjore doll detail

3.2.5 Thanjavur art plate

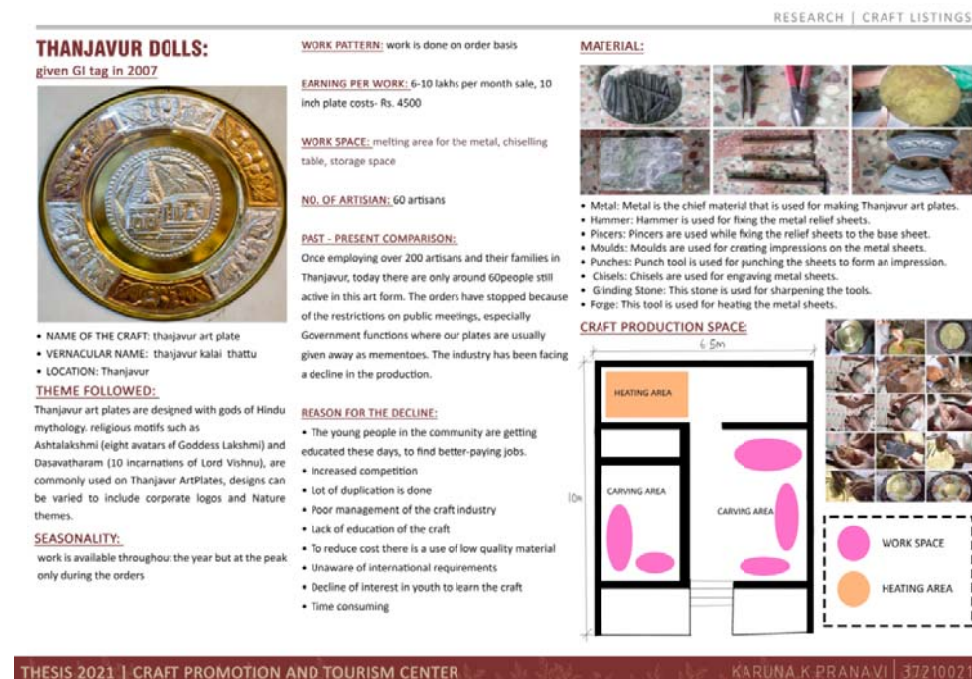


Fig 3.10

Tanjore art plate detail

3.2.6 Bronze casting

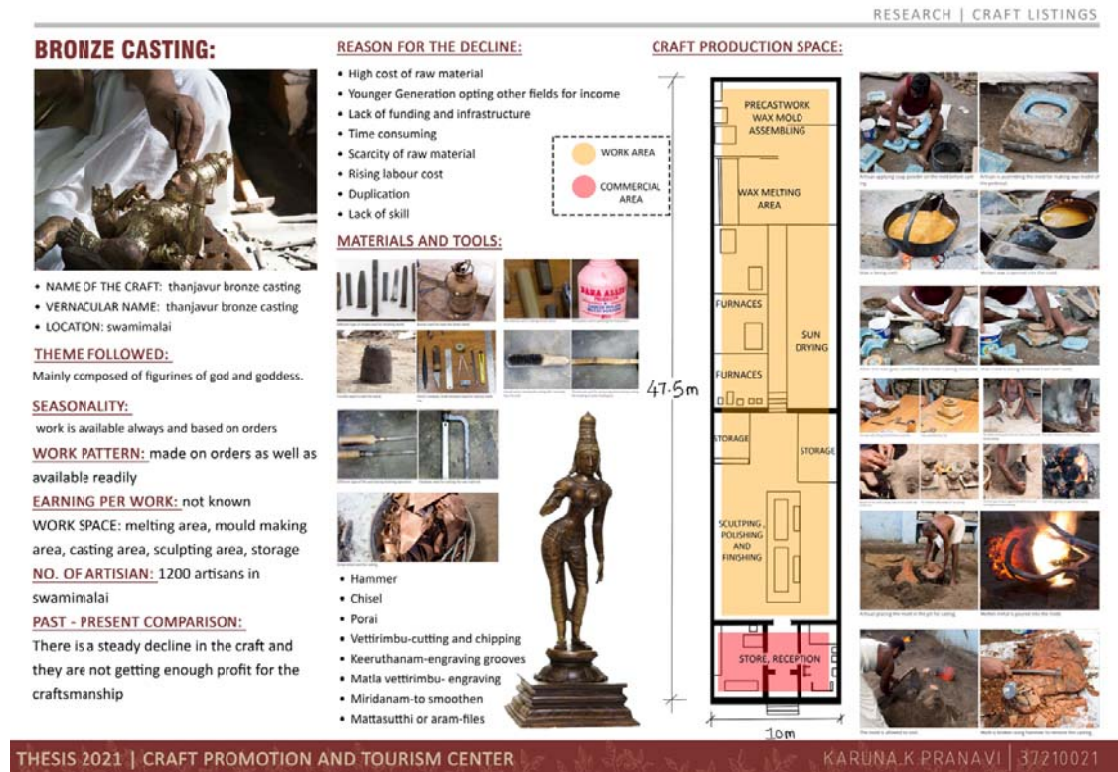


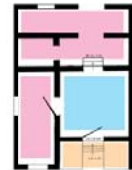
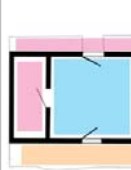
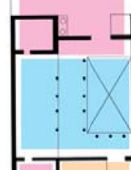
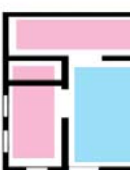
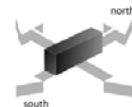
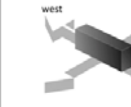
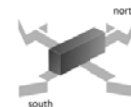
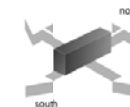
Fig 3.11
Tanjore bronze casting

3.2.7 Analysis of the craft spaces

Table 1.1 : Comparison of the craft spaces

VERNACULAR STUDY AND ANALYSIS OF CRAFT SPACES

COMPARISON OF CRAFT SPACES:

PARAMETERS	TANJORE PAINTING	TANJORE VEENA	TANJORE DOLLS	TANJORE PLATE	BRONZE CASTING
HIERARCHY AND ZONING OF SPACES 					
ORIENTATION					
SPACES AND ACTIVITY 					

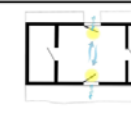
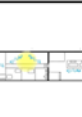
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Table 1.2: Comparison of the craft spaces

VERNACULAR STUDY AND ANALYSIS OF CRAFT SPACES

COMPARISON OF CRAFT SPACES:

PARAMETERS	TANJORE PAINTING	TANJORE VEENA	TANJORE DOLLS	TANJORE PLATE	BRONZE CASTING
TYPE OF HOUSE MODEL	Tripartite model	Tripartite model	Tripartite model with courtyard	Tripartite model	Tripartite model
NUMBER OF OPENINGS	• 3 – DOORS • 3 – WINDOWS	• 2 – DOORS • no – WINDOWS	• 3 – DOORS • 2 – WINDOWS • 1 – COURTYARD	• 2 – DOORS • 3 – WINDOWS	• 3 – DOORS • 1 – COURTYARD
SIZES OF THE OPENING	• DOOR : • FRONT WALL – 0.9m x 1.65m • REAR WALL – 0.9m x 1.6m • WINDOWS: 0.6m x 0.9m	• DOOR : • FRONT WALL – 0.9m x 1.65m • REAR WALL – 0.9m x 1.6m	• DOOR : • FRONT WALL – 0.9m x 1.65m • REAR WALL – 0.9m x 1.6m • WINDOWS: 0.5m x 0.9m	• DOOR : • FRONT WALL – 0.9m x 1.65m • REAR WALL – 0.9m x 1.6m • WINDOWS: 0.6m x 0.9m	• DOOR : • FRONT WALL – 0.9m x 1.65m • REAR WALL – 0.9m x 1.6m
DIRECTION OF THE OPENING	• Front door facing south • Rear door facing north • Windows are located in north, south and west	• Front door facing south • Rear door facing north	• Front door facing south • Rear door facing north • Windows are located in north, south and courtyard in east	• Front door facing south • Rear door facing north • Windows are located in south and west side	• Front door facing south • Rear door facing north
SOURCE OF LIGHT AND WIND FLOW					
TYPE OF ARTIFICIAL LIGHT USED	• Tube lights • Focus lamps for working	• Tube lights	• Tube lights	• Tube lights • Focus lamps for working	• Tube lights • Focus lamps for working
CURRENT SPATIAL NEED	space for display and storage and teach the craft with lighting	more space for production and finishing as the demand is high and space for display is needed with lighting	more space for storage and finish product display with more lighting	more space for carving and storage for finished products with more lighting	more space for storage for finished products and proper space for selling

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3.3DRAWING PARALLELS BETWEEN CRAFT AND ARCHITECTURE

3.3.1 Inter-relationship between craft and architecture

The relationship between craft and architecture is strongly intertwined. The craft is a tangible representation of nature that combines theory and practice. Architecture is also a craft that is being done on a larger scale. The connections a structure or space creates internally, between its components, and externally, by its relationship to its surroundings is the essence of craft in architecture. Physical, emotional, and even metaphysical relations may exist. The three can, ideally, be combined into a single design. Craft involves logical reasoning, which can be used to reinterpret the modern state of architecture. Craft in space making aims to enhance the function of built environments through the form and nature of relationships they represent and create. The importance of craft in our sense of self, community, and society is reflected in the way our cities are built.

Here is a case study illustrating the interrelationship between craft and architecture.

Krushibhawan

Institutional / Workplace | Bhubaneswar, Odisha

Krushibhawan demonstrates how well a government facility should go beyond and beyond to uphold regional background, workmanship, and preservation while still being an important part of the social infrastructure. The project aims to raise awareness of local materials and explore innovative ways to incorporate craft into a modern setting. With a material palette that includes exposed brick and local stones including laterite and khondolite. By translating local motifs to an unparalleled architectural scale, Krushibhawan appears as an example of how the government can function as the main protector of local art and craft.

Integration of craft and architecture

The integration of regional art and handicrafts, which maintain a close relationship with the architecture, is the structure's most striking function. Popular ikat—a patterned textile-dyeing technique—is projected onto the brick facade with remarkable beauty, in colors reminiscent of Odisha's soils. Dhokra, or metalwork, is a tribal art that is seen in Panels and lighting installations of wildlife and

landscape depictions. Local sandstone and laterite were used to build the exposed columns that comprise the central courtyard. Interior walls are decorated with agricultural motifs – the plant calendar, for example, is inserted in a stone floor – with local mythological images, and local stone for cladding, floors, and plaza scenery. All in all, these specifics represent a clear sense of cultural knowledge and regional meaning in the project. As the production team commissioned the local craftsmen, they gave them only basic ideas, gave them enough artistic permissions to design the stories, and then manufacture craftsmanship.

The implementation was a fruitful phase of collaborating between the architects and the construction workers and 150 local craftsmen, with the user's widespread support.



Fig: 3.12

The open brick facade uses a pattern inspired by a vernacular textile-dyeing technique. Photo © Andre J. Fanthome



Fig: 3.13

Dhokra, or tribal metalwork, is used for Panels and lighting installations, while columns are made of sandstone. Photo © Andre J. Fanthome



Fig: 3.14

Reimagining of regional themes to an unseen architectural scale Photos © Andre J. Fanthom

3.3.2 Role of crafts in architecture and place making

The goal of craft in place making and architecture is to enhance the purpose of built environments through the kind and quality of connections those environments represent and facilities

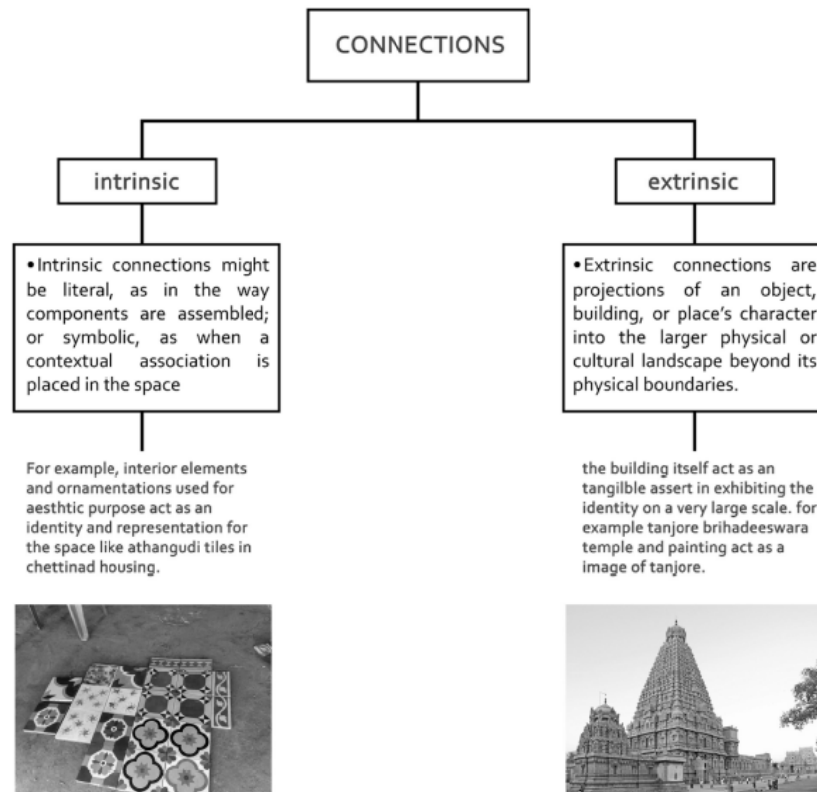


Fig: 3.15

The open brick facade uses a pattern inspired by a vernacular textile-dyeing technique. Photo © Andre J. Fanthome

3.3.3 An overview on building crafts

- methods that use physical strength and expertise, as well as knowledge of conventional materials, patterns, and techniques, to create or restore useful items
- It includes all crafts involved with the production of space.

Values of building crafts

- AS AN EVIDENCE: provides facts about the past's rich architectural heritage
- AS A HISTORY: describes the history and connects it to the current scenario
- AS AN AESTHETICS: enables people to get both real and intangible stimuli from their surroundings
- AS A SENSE OF COMMUNITY: derive the sense of a place from cognition

Redefinition of building crafts

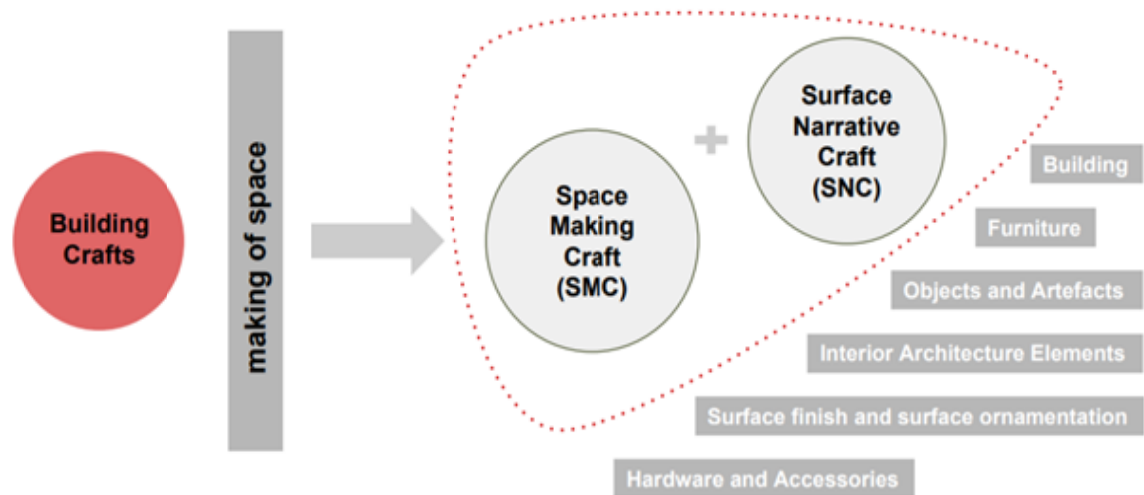


Fig: 3.16

Redefinition of building craft (SOURCE: DICRC, CEPT)

Classification of building crafts

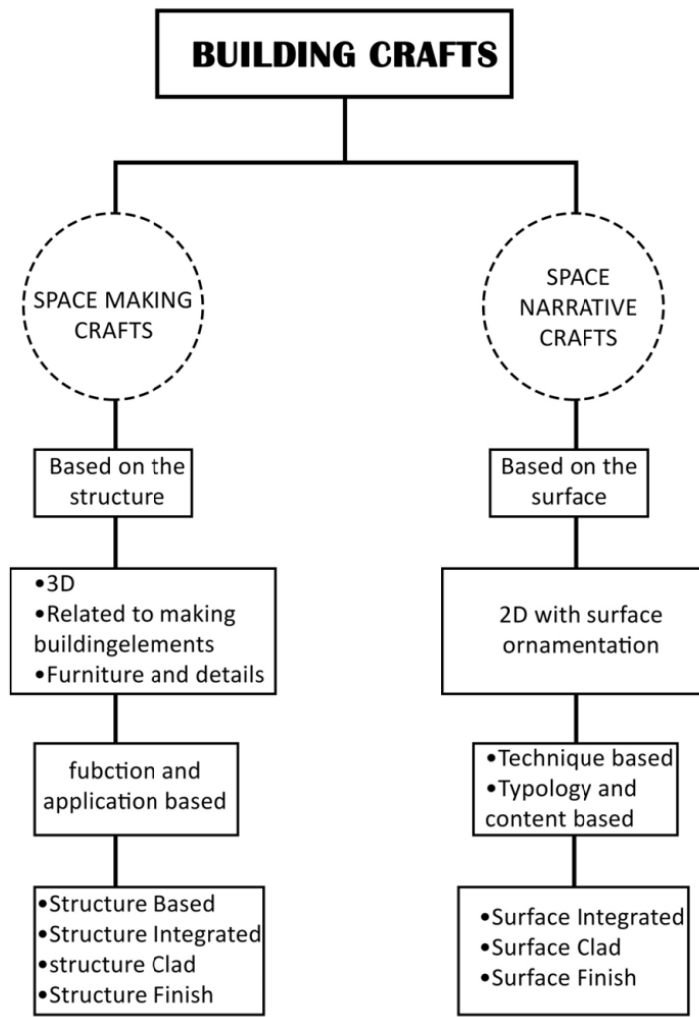


Fig: 3.17

Classification of building craft (SOURCE: DICRC, CEPT)

An overview on space making crafts

Spacecraft is the immediate reaction of individuals too many unpredictable and uncertain factors such as climate, available materials and equipment, a person's expertise, and so on. 'Thus, the materials and techniques respond to a variety of needs, some immediate and of less value while others can be of great value involving either elaborate processing or spiritual upliftment through the crafts.

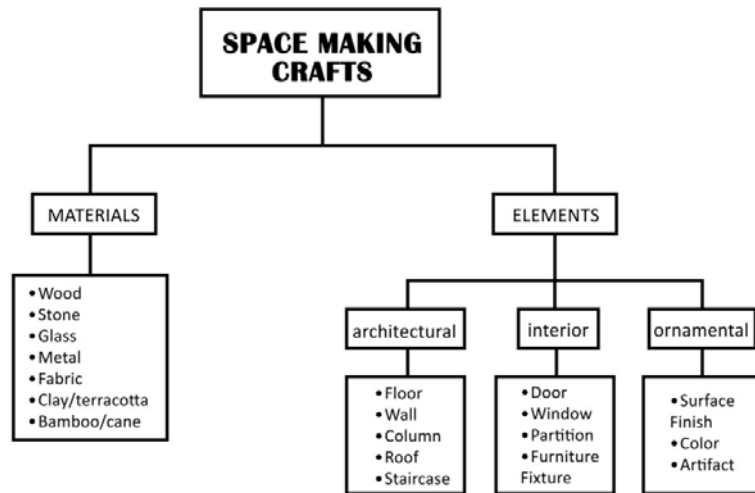


Fig: 3.18

Space making crafts (SOURCE: DICRC, CEPT)

Elements of space making crafts

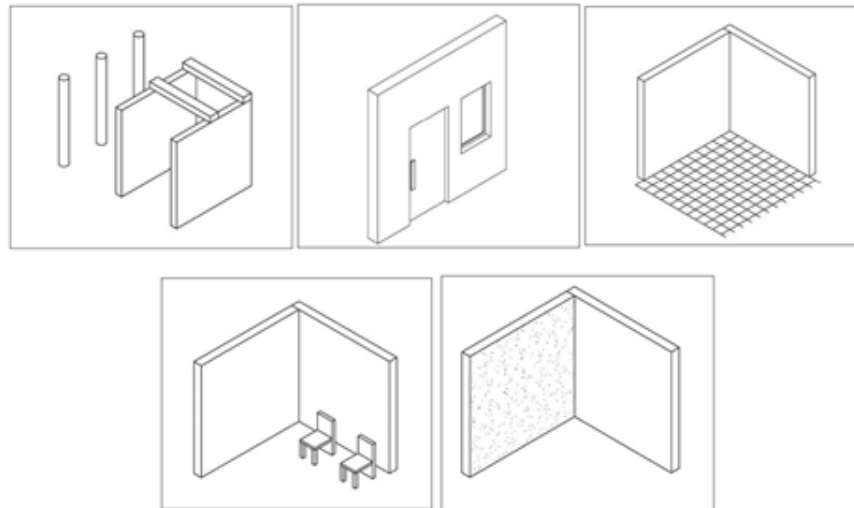


Fig: 3.19

Elements of space making craft (SOURCE: DICRC, CEPT)

3.3.4 Various techniques for the incorporation of craft into space making and spatial narratives: a futuristic approach

DIY:

Making conventional items modular and standardized restores identity in a new way, allowing the consumer or user to self-construct it and experience this feeling of identity throughout the process.

Minimalism:

Keeping the craftspeople's skills and the craft alive by making the best use of limited resources to achieve the desired goals

REUSE.REDUCE.RECYCLE:

As the building material can be recycled and reused the same technique can be used to form new building material, so the old material can continue to write history in its own form and retain its identity.

Maximalism:

The idea considers the mixing of multiple identities, multiple crafts, and multiple materials. The coexistence enhances each other without sacrificing the work's aesthetic qualities.

Ornamentation:

Craft and ornamentation coexist as design mediums, and ornamentation may be made an inherent component of the production rather than merely a surface application.

Scalability:

Scalability is the core and skill of the trade at many sizes ranging from the huge to the small. The two scales are intermediate level of space creating items such as furniture and louvers and macro-level of building.

Case studies on the Prototypes

Dhokra craft: Intervention by NID Ahmedabad:



Fig: 3.20

Dhokra craft intervention

Craft has been used in contemporary scenarios of different modeling processes to create items such as floor lamps, hanging lamps, side tables, and planters. Lotus and lotus pods served as inspiration for this product.

Teracotta craft | MaatikaamKalakari intervention by cept, Ahmedabad **aadh: partition wall:**



Fig: 3.21

Maatikaam craft intervention

The prototype of the art was developed by numerous brainstorming sessions and consultations with the craftsmen. Various modules were left together to experiment with various arrangements and patterns. From the same technique of pot making

CHAPTER 4: CASE STUDY

4.1 General inferences

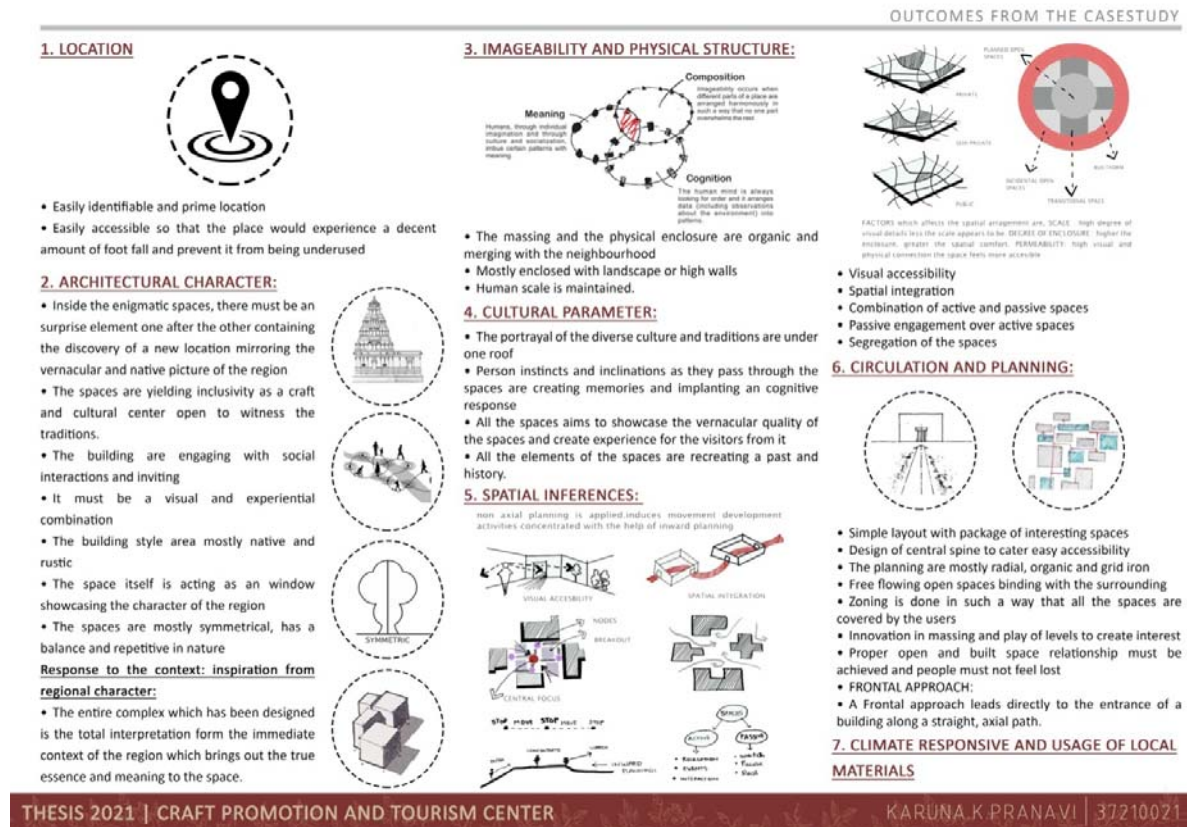


Fig: 4.1

General inferences

4.2 Comparative analysis

The case studies were studied based on the type of project, its scale, design and the thought processes. Four case study namely Jawahar kala Kendra, Khamir craft resource center , national craft museum and dillihaat. The case studies have been analyzed on various levels and the observations has been recorded.

Table 1.3: Comparative analysis of case study

CASE STUDY COMPARITIVE ANALYSIS				
PARAMETERS	NATIONAL CRAFTS MUSEUM DELHI	JAWAHAR KALA KENDRA	KHARMI CRAFTS RESOURCE CENTER	COMMENTS
1.Location and access	Located in the complex of pragati maidan Delhi. Situated in prime location, connected with metro station within 2 kms and also with 30m wide roads	Located in JLN marg in Gandhi nagar Jaipur. Has a connection with railways, ISBT, bus stop, metro station and airport	Kukma bhuj,kutch,gujarat, near BMCB campus	- Site shall be located in a prime and easily identifiable location - Site should have proper public transport
2. Architect	Charles correa	Charles correa	Neelkanth chhaya	--
3. Year of construction	1972	1992	2007	--
4.Site area	6 acres	9.5 acres	1.9 acres	--
5.Ground coverage	12%	15%	30%	--
6.Climate	Hot dry climate	Hot semi arid climate	Hot and dry	--
7.Area use	50% - galleries 10%-office 5%-services 7%-amphitheater 15%- storage 10%-shops, café 5% - library	- Museums - Theatre - Library - Art galleries - Studio, Workshop - Café, shops - Admin - Dorms - amphitheater	15% - admin 8% - exhibition 17%-accommodation 3%-services 8%-café, 32%-workshop 20%-circulation 2%-storage 15%-parking	--
8.Planning	Organic planning 	Grid –iron planning 	Clustered planning 	--
9. Zoning				

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Table 1.4: Comparative analysis of case study

CASE STUDY COMPARITIVE ANALYSIS				
PARAMETERS	NATIONAL CRAFTS MUSEUM DELHI	JAWAHAR KALA KENDRA	KHARMI CRAFTS RESOURCE CENTER	COMMENTS
9. Circulation and internal planning	- The complex is entirely pedestrian - Organized around central pathway - Services are provided along the periphery - Line of circulation goes around and through the verandah and courtyard - One moves along the human scaled building	- The complex is entirely pedestrian - The block are well connected internally.	- The vehicular movement is restricted at the entrance - Pedestrian movement with universal access - Movement is planned along the main spine	- Hierarchy of the spaces must be maintained. - Proper connectivity must be provided - Entrance should be pen to cater vehicular and pedestrian inflow - The pathways must be segregated carefully.
10.Architectural character	- The rustic vernacular theme is maintained throughout the complex - Simple layout with level differences grouped together	- Analogue of original jaipur plan - Invokes directly the original navagraha - Open courtyards and the traditional elements of rajasthan had been incorporated.	- A low-rise clustered campus - simple modular orthogonal plan - encountering plausible points for informal exchanges in between-sometimes under the shade of a tree, sometimes amidst a cluster of buildings	- The space itself must act as a identity in showcasing the culture and values of the site. - It also must reflect through the usage of the space
11.Climate responsive	- Mutual shading - Covered extended pathways - Covered with trees with large foliage reduces the temperature inside the campus	Adequate usage of day light and air through cross ventilation	- Shading and insulating against harsh weather - Provision of courtyards - Proper placement of small windows - Mutual shading	--
12.Materials	- Terracotta tiles - Mud - Stone - Wood - Earthy tone is maintained	- Red sand stone - Dholpur stone - Granite and kota stone - Marble - slate	- Rammed earth - Rubble stone - Wattle and daub - Light weight lather plaster and paneling	--
13.Vegetation				- The vegetation must be provided wherever needed such that it provides shading. - The design must not affect the existing vegetation.
14.Services	- AHU - Rain water harvesting - Water treatment plants	- Chiller plants - Rain water harvesting	- Site drainage - Energy efficient fitting - Rain water harvesting	--

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CHAPTER 5: DATA COLLECTION AND STANDARDS

5.1 DCR THANJAVUR

- Minimum plot width/ frontage - 25m
- Minimum road width - 9m
- Maximum height of the building - 15m or G+3 or Stilt+ 4 floors
- Maximum Floor Space Index - 1.5
- Maximum plot coverage - 60%
- Front set back - minimum 3m
- Up to 18m - 3m
- 18m to 24m - 4.5m
- More than 24m & NH & SH - 7m
- Side set back - 3m or 1/4th height whichever is higher
- Rear set back - 3m or 1/4th height whichever is higher

5.2 OSR REGULATIONS

- The open space reservation of land for community recreational purposes such as park/ playground shall be given below at ground level in a shape and location abutting a public road:
- Site - above 2500 sq.m - 10% of the area subject to a minimum dimension of 10m
- It should be earmarked only on the area abutting public road.
- Only under unavoidable circumstances these spaces, which may be permitted within the site abutting internal circulation road provided that road also to be handed over to local body.
- The site so reserved shall be exclusive of back spaces and spacing between blocks, and shall be free from any construction/ structure.

5.3 NON-HIGH RISE BUILDING NORMS

- In the event of more than one block on Non High Rise Building

in a site, then the distance between one block for building up to 12m in height shall be 3.0m and for buildings more than 12m height up to 18.30m in height shall be 6.0m.

- The minimum road width For Community or Kalyana mandapams or Exhibition Hall shall be 15m.
- Set back shall not be less than 6m

SI No	Description	Continuous Building Areas	Other areas
1	2	3	4
A	Minimum road width	9.0 m	
B	Maximum Height	18.30 m	
C	Maximum FSI	2.0	
D	Minimum Set backs	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 set back	Abutting road width	FSB
		from 9.0m. upto 18m.	3.0m.
		More than 18m. upto 30.5m	4.5m.
		More than 30.5m.	6.0m.
ii)	Side Set back / Rear Set back	Nil	Height of the building
			Upto 7m.
			More than 7m. upto 12m.
			More than 12m. upto 16.0m.
			More than 16m. upto 18.30m.
			SSB / RSB
			1.0m.
			1.5m.
			2.5m.
			3.0m.

Fig: 5.1

Data standards

- Internal vehicular access way including passage if any within the site shall a clear width of 7.2 m and such vehicular access shall be available for every building block in the site within a distance of 50 meters. Further, it shall be a clear open to sky and no projection of structure over it is permissible.
- Every Non High Rise building development exceeding 900 sq.m in floor area shall be provided with electrical room in ground floor or open space at ground level within the premises to accommodate electrical transformer
- The clearance of the proposed ramp from the property boundary or street alignment shall be minimum 1.5 meters and a clear motor able driveway of minimum 3m. in width is available around the building.

42. Corridor / Verandah Width.— The minimum width of corridor or verandah within buildings shall be as given below.

Sl. No.	Building use or type	Minimum width of corridor or verandah
(i)	Residential buildings	1.0 m
(ii)	Assembly buildings such as Auditoriums, Kalyanamandapams, cinema theatres, Religious buildings, temples, mosques or churches and other buildings of public assembly	2.0 m
(iii)	Institutional buildings	
a)	Government offices	2.0 m
b)	Hospitals	2.4 m
c)	Educational Buildings such a schools, colleges, Research Institutions	2.0 m
d)	Commercial buildings such as private offices, Nursing Homes, etc.	2.0 m
e)	All other buildings including hotels	1.5m

Fig: 5.2

Data standards

5.4 BARRIER FREE GUIDELINES



Fig: 5.3

Data standards

- Access path from plot entry and surface parking to building entrance shall be minimum of 1800 mm wide having even surface without any steps.
- Slope, if any, shall not have gradient greater than 5%.
- Selection of suitable materials
- Surface parking for two car spaces shall be provided near entrance for the physically differently-abled persons with maximum travel distance of 30m. From building entrance.
- The width of parking bay shall be minimum 3.6 meter.

- The information stating that the space is reserved for wheel chair users shall be conspicuously displayed.
- Guiding floor materials shall be provided or a device, which guides visually impaired persons with audible signals, or other devices, which serves the same purpose, shall be provided.
- Proper signage
- Ramp: Ramp shall be finished with non-slip material to enter the building. Minimum width of ramp shall be 1800mm with maximum gradient 1:12. Length of ramp shall not exceed 9.0 meter having 800mm high hand rail on both sides extending 300mm beyond top and bottom of the ramp. Minimum gap from the adjacent wall to the hand rail shall be 50mm.
- Stepped approach: For stepped approach size of tread shall not be less than 300mm and maximum riser shall be 150mm. Provision of 800mm high hand rail on both sides of the stepped approach similar to the ramped approach.
- Door opening shall be clear with width of 900mm
- Entrance landing shall be provided adjacent to ramp with the minimum dimension 1800mm x 2000mm.
- Minimum corridor width 1500mm
- The minimum width shall be 1350 mm.
- Height of the riser shall not be more than 150 mm and width of the tread 300mm.
- Maximum number of risers on a flight shall be limited to 12.
- Handrails shall be provided on both sides and shall extend 300 mm on the top and bottom of each flight of steps.
- Clear internal width 1100 mm Clear internal depth 2000 mm Entrance door width 900 mm
- A hand rail not less than 600mm long at 1000mm above floor level shall be fixed adjacent to the control panel.
- The lift lobby shall be of an inside measurement of 1800 mm x 2000 mm or more.
- The time of an automatically closing door should be minimum 5 seconds and the closing speed should not exceed 0.25 m/ sec.

- **Toilets:**
- The minimum size shall be 1500 mm x 1750 mm.
- Minimum clear opening of the door shall be 900mm and the door shall swing out.
- Suitable arrangement of vertical/horizontal handrails with 50mm clearance from wall shall be made in the toilet.
- The W.C. seat shall be 500mm from the floor.
- A minimum of 1 lowered service counter.
- A minimum of 1 table without stools or seats attached to the floor for every 10 tables.
- Accessible entrances, exists, aisles public gathering areas.
- Accessible toilet facilities should be nearby.
- Seating for persons with disabilities to be accessible from main entrances and lobbies.
- Various seating/viewing choice to be provided for persons in wheelchairs throughout the main seating area
- A minimum of 4 wheelchair spaces for seating capacity from over 100 to 400 seats

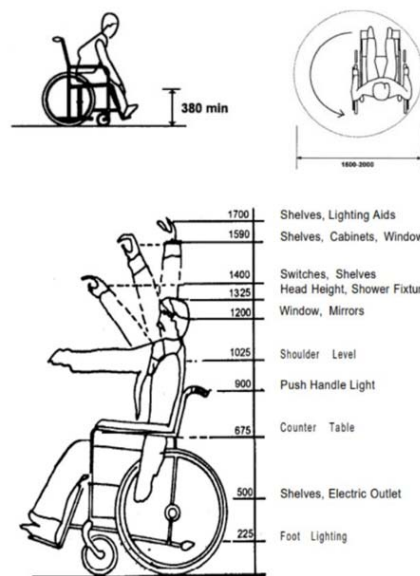


Fig: 5.4

Data standards

5.5 SPATIAL GUIDELINES

Pedestrian friendly design

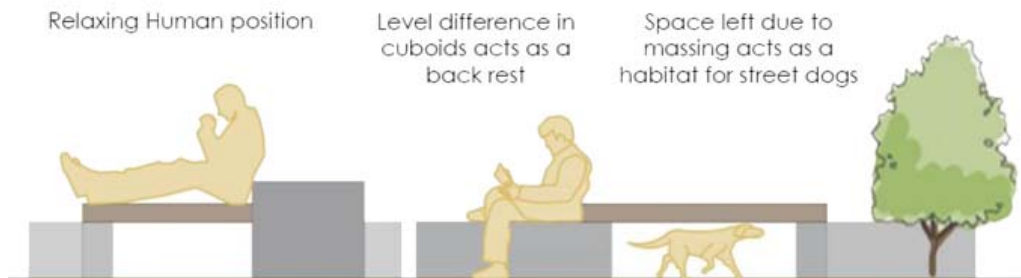


Fig: 5.5

Data standards

- Minimum of 1.8m — 2m between activities and green area
- Seating shall be shaded with green trees
- Walks should be smooth, hard level surface suitable for walking and wheeling. Irregular surfaces as cobble stones, coarsely exposed aggregate concrete, bricks etc. often cause bumpy rides.
- The minimum walk way width would be 1200MM and for moderate two way traffic it should be 1650MM- 1800MM
- Texture change in walk ways adjacent to seating will be desirable for blind persons.
- Avoid gates and manholes in walks.

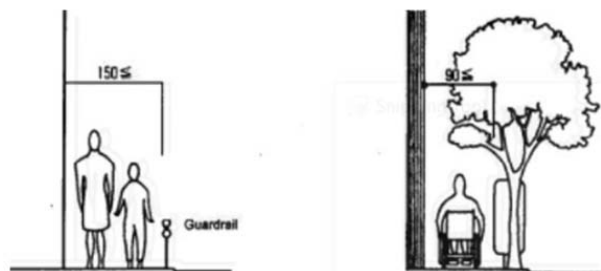


Fig: 5.6

Data standards

Administration

Design considerations:

- Passive Cooling strategies (courtyard) to be adopted, to make the inner environment cool.
- Openings in the form of brick jaali on west and south side of the block for cross ventilation and day light, but maintaining the inner privacy of the rooms by adding landscape on the outer side.

Ramps:

- Ramp shall be finished with nonslip material to enter the building.
- The minimum width of ramp shall be 1800MM. with maximum gradient 1:12
- the length of the ramp shall not exceed 9.0 M having a double handrail at the height of 800 and 900MM on both sides extending 300MM. beyond the top and bottom of the ramp
- The minimum gap from the adjacent wall to the handrail shall be 50MM.

Corridors:

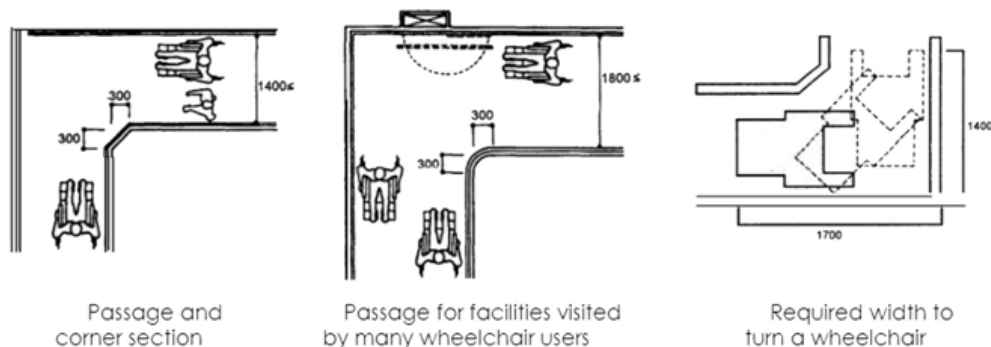


Fig: 5.7

Data standards

- The wheelchair body itself is about 650MM wide. Allowing for the use of hands and arms outside the wheelchair, the passage must be as wide as 900MM or more.
- Locations such as entrances and exits can be 900MM wide. However, a continuous passage must at least be 900MM wide to allow for slight side-to-side movement of the wheelchair as it travels
- The minimum width should be 1500MM.

- In case there is a difference of level slope ways shall be provided with a slope of 1:12. Hand rails shall be provided for ramps/slope ways.

Anthropometrics of office desk

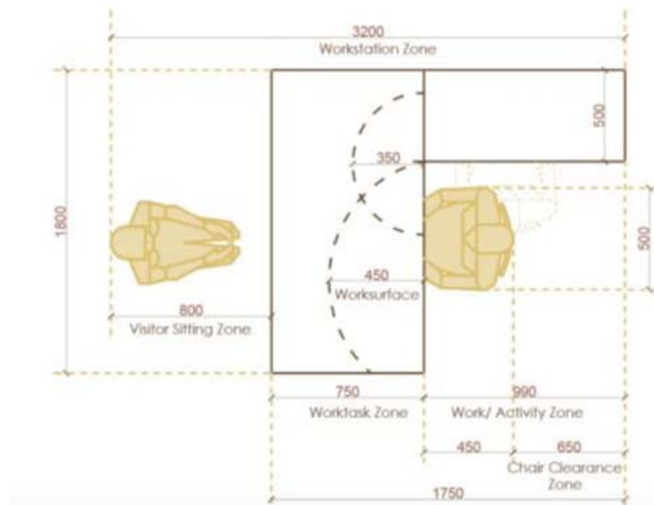


Fig: 5.8

Data standards

Anthropometrics of reception desk

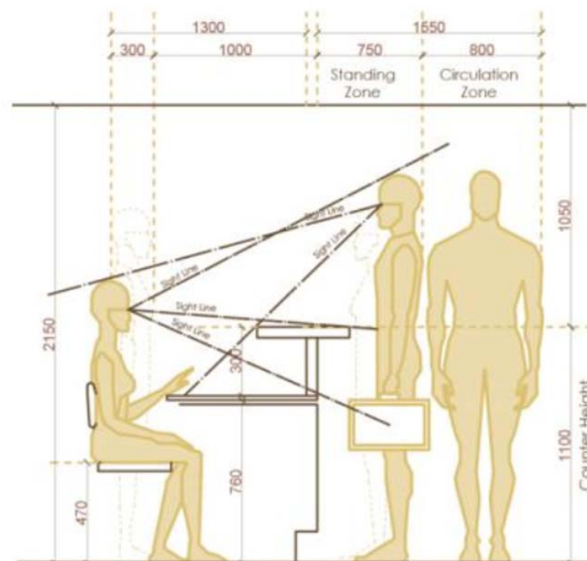


Fig: 5.9

Data standards

Waiting hall layout

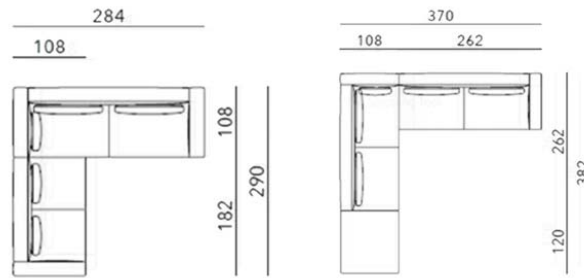


Fig: 5.10

Data standards

Conference hall layout

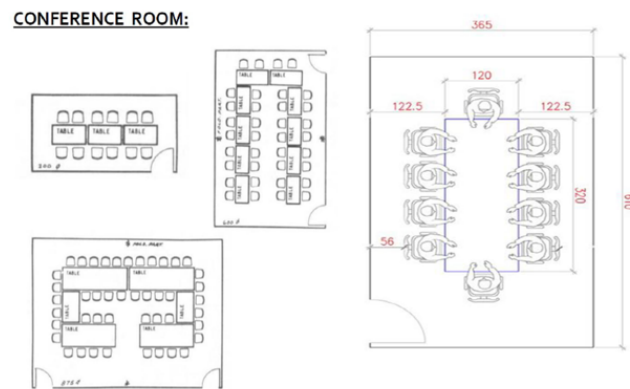
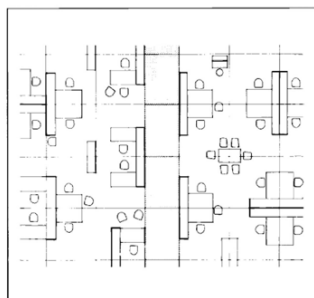


Fig: 5.11

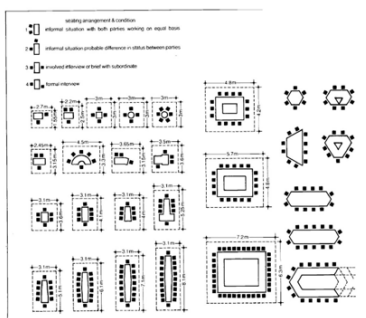
Data standards

Office space layouts

1 Examples of space standards



3 Office layout 8 m²/head



3. Meeting table space requirements.

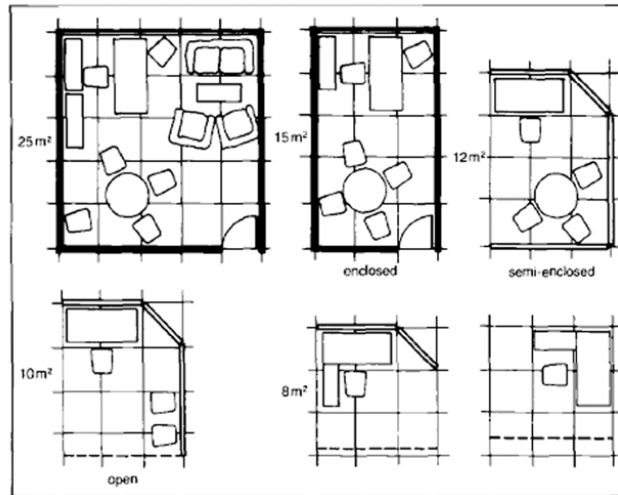


Fig: 5.12

Data standards

Exhibition halls and galleries:

- Provide sufficient lighting on circulation routes.
- Provide non-verbal way finding assistance along the circulation route.
- To be accessible to people using wheelchairs, the circulation route must be at least 0.9M wide for one way traffic and 1.5M for two way routes
- Objects on ground should be placed above 0.65M.

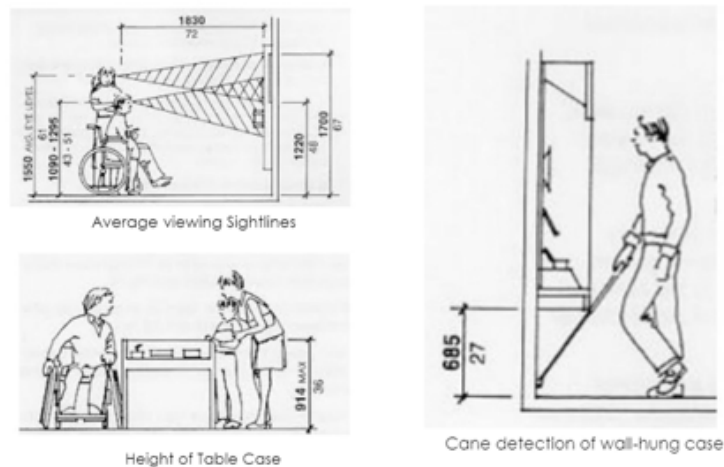


Fig: 5.13

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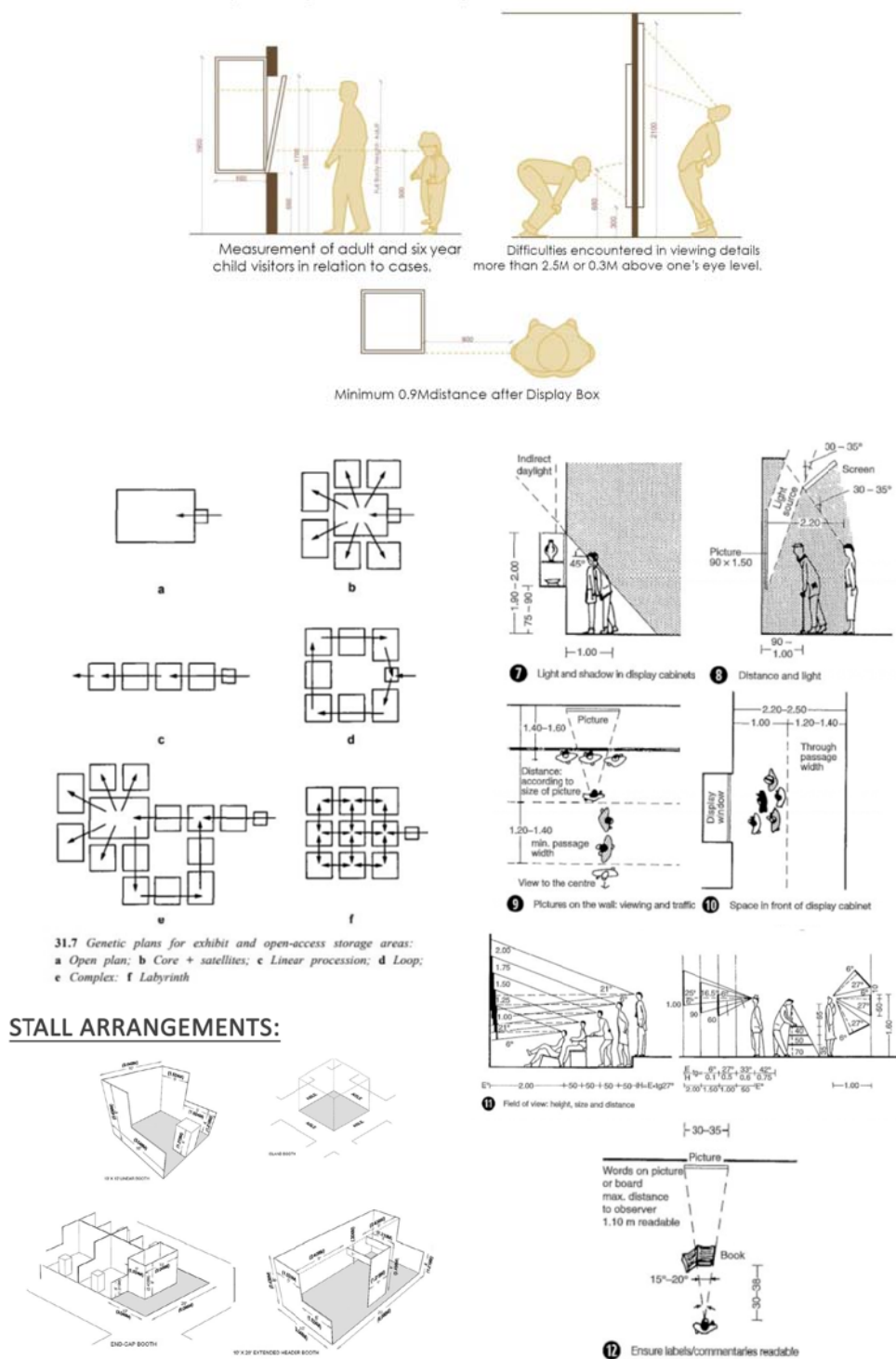


Fig: 5.14

Data standards

Accommodations:



Fig: 5.15

Data standards

Bazar and shops

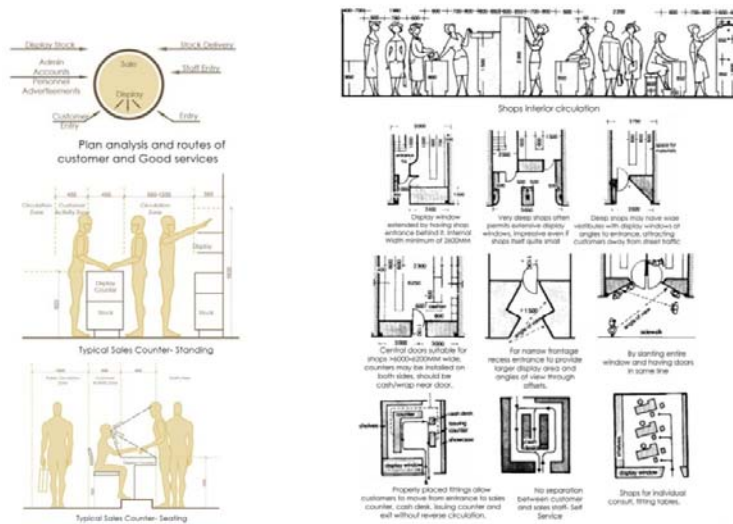


Fig: 5.16

Data standards

Food court

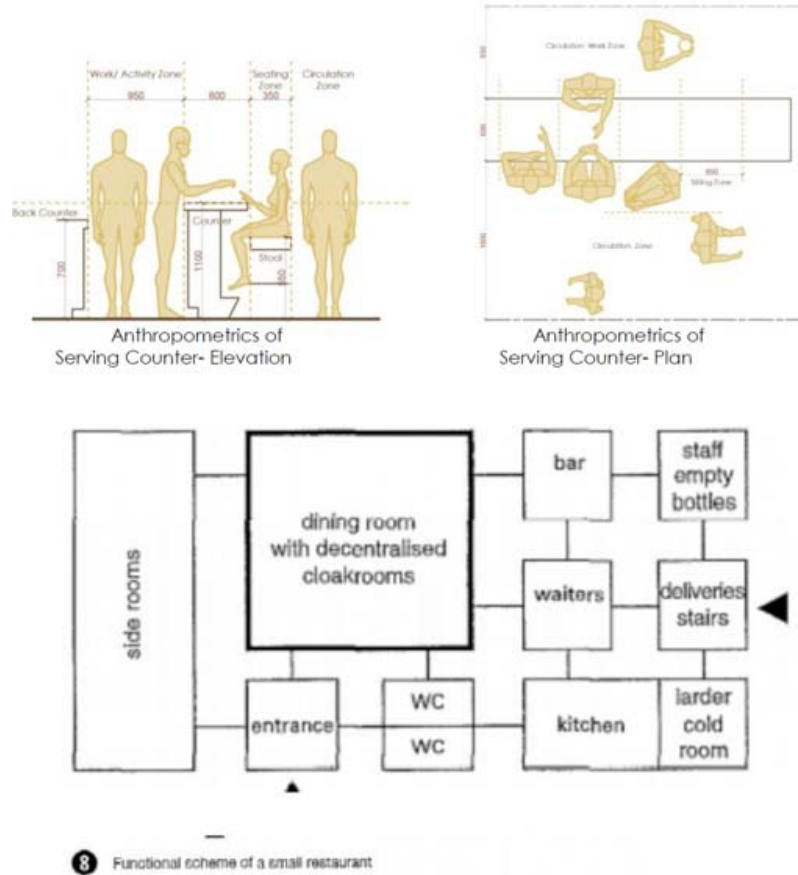


Fig: 5.17

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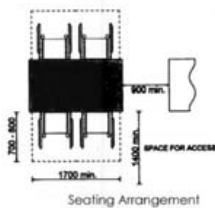
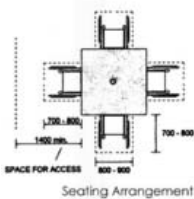
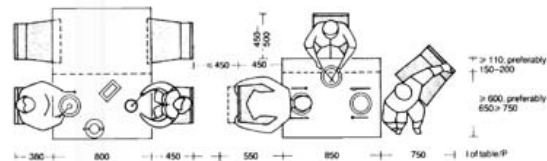
- A frequently used rule for allotting space for the kitchen is that it should be one-third to one-half the area of the dining room
- Space allowance of serving areas should be adapted to the needs of the specific facility. The menu, organization of work, and number served will influence size. The type of service will also be influential in dictating space needed
- Space for dining areas is usually based on the number of square feet per person seated times the number of persons seated at one time
- Seating arrangement should be stable to maintain balance as guests seats themselves and comfortable to sit in during eating.

Floor area of dining room	Usable walking width
≤100 m ²	≥1.10 m
≤250 m ²	≥1.30 m
≤500 m ²	≥1.65 m
≤1000 m ²	≥1.80 m
>1000 m ²	≥2.10 m

9 Usable width of stairs

Type	Seat occupancy per meal	Kitchen floor area (m ² /cover)	Dining room floor area (m ² /seat)
exclusive restaurant	1	0.7	1.8–2.0
restaurant with rapid turnover, e.g. department store	23	0.5–0.6	1.4–1.6
standard restaurant	1.5	0.4–0.5	1.6–1.8
inn, guest house	1	0.3–0.4	1.6–1.8

11 Space requirements



Dining places	WCs, gents	WCs, ladies	Urinals	Channel
≤50	1	1	2	2
≤50–200	2	2	4	3
≤200–400	3	4	6	4
≤400	— decision for each case —			

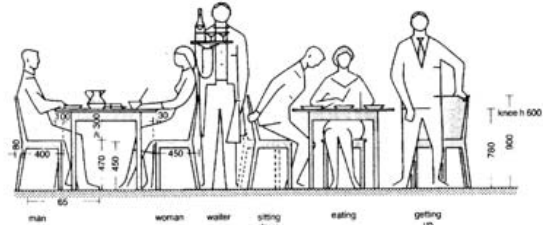
10 Toilet facilities

Furnishing (tables)	No. places	Water (m ² /place)	Self-service (m ² /place)
square	4	1.25	1.25
rectangular	4	1.10	1.25
rectangular	6	1.00	1.05
rectangular	8	1.10	1.10

12 Total space required for dining room: 1.4–1.6 m²/place

main aisles	min. 2.00 m wide
intermediate aisles	min. 0.90 m wide
side aisles	min. 1.20 m wide

13 Aisle widths



Toilets

Sl. No.	Sanitary Unit	For Public		For Staff	
		Male	Female	Male	Female
1.	Water Closet	One for 100 persons upto 400 persons. For over 400 persons, add at the rate of 1 per 250 persons or part thereof	Two per 100 persons upto 200 persons. For over 200 persons add at the rate of 1 per 100 persons or part thereof	One for 15 persons. Two for 16-35 persons	One for 1-12 persons. Two for 13-25 persons add at the rate of 1 per 6 persons or part thereof
2.	Ablution Taps	One in each W.C.	One in each W.C.	One in each WC	One in each WC
3.	Urinals	One for 50 persons or part thereof	—	Nil upto 6 persons One for 7-20 persons Two for 21-45 persons	—
4.	Wash Basins	One for every 200 persons or part thereof	One for every 200 persons or part thereof	One for 1-15 persons Two for 16-35	One for 1-12 persons Two for 13-25 persons
5.	Drinking Water Fountain	One per 100 persons or part thereof			
6.	Cleaner's sink	One per floor			
7.	Shower / Bathing	As per trade requirement			

Table:3 Sanitation Requirements For Public halls

Sl. No.	Sanitary Unit	For Male	For Female
1.	Water Closet	One per 100 persons upto 400 persons; for over 400 add at the rate of one per 250 persons or part thereof.	Two for 10 persons upto 200 persons; over 200 add at the rate of one per 100 persons or part thereof.
2.	Ablution Taps	One in each W.C.	One in each W.C.
3.	Urinals	One for 50 persons or part thereof.	Nil, upto 6 persons 1 for 7-20 persons 2 for 21-45 persons 3 for 46-70 persons 4 for 71-100 persons
4.	Wash Basins	One per W.C. and urinal provided	One per W.C. provided
5.	Kitchen Sink	One in each kitchen	One in each kitchen
6.	Bath (shower)	One per 10 persons	
7.	Cleaner's sinks	One per 30 Bed rooms (one per floor minimum)	

Note: i) It may be assumed that the two-thirds of the number are males and one-third females

ii) One water tap with drainage arrangements shall be provided for every 50 persons or part thereof in the vicinity of water closet and urinals.

Fig: 5.19

Data standards

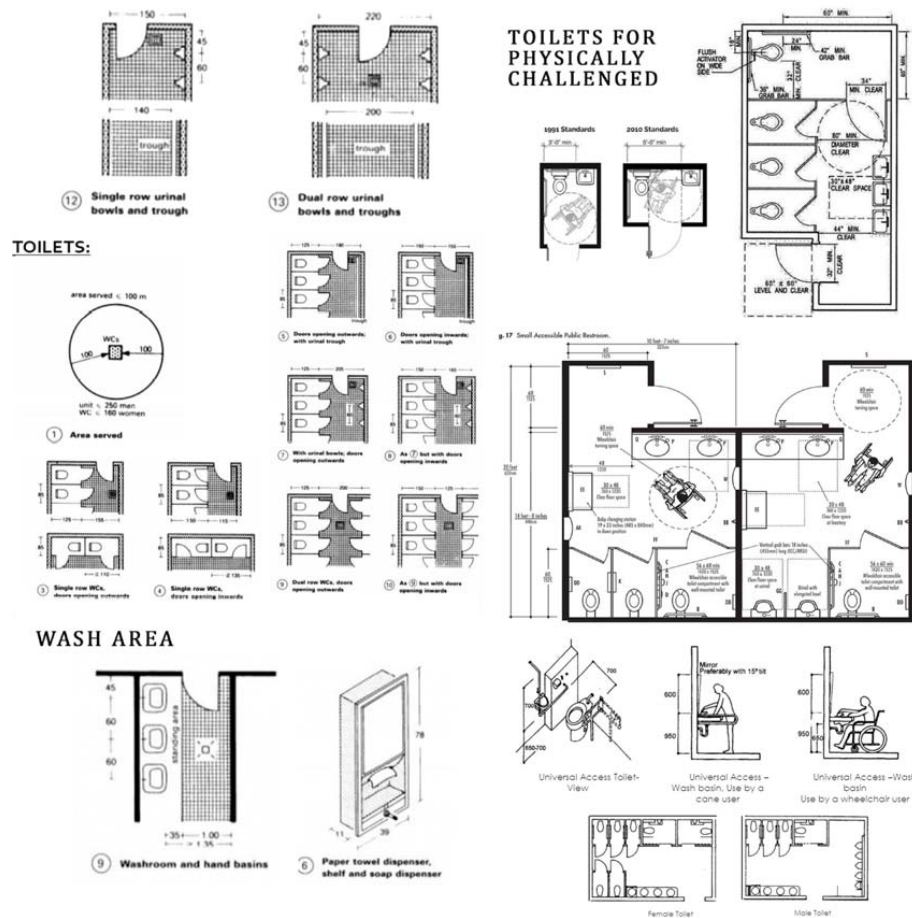


Fig: 5.20

Data standards

5.6 PARKING GUIDELINES

(12) Auditorium, Kalyana Mandapams, Cinema Halls

(A) Corporation/ Municipal Areas	(B) Panchayat Areas
1 car space and 1 two wheeler space for the every 20sq.m of Auditorium/Kalyana Mandapam area or part thereof	1 car space and 1 two wheeler space for the every 50sq.m of Auditorium/Kalyana Mandapam area or part thereof

- Recreational clubs — one car space for every 75sq.m of floor area or part thereof
- Restaurants—one car space for every 100sq.m of floor area or part thereof
- Educational institutions — one car space for every 200 sq.m of floor area or part thereof (floor area above 100m but less than 1000m).

- Note: At least 25% of the total parking space shall be provided in the part of the site abutting the road for parking / stopping of vehicles.
- Dimensions — 5m x 2.5m with min width of driveway of 3.5m for one way movement and 7.2m width for two way movement.
- Radius — min of 4.5m inside radius
- Gradient — 4% to 5%

Aisle width

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

(A) Stall Size:

The dimension of the parking stall for different kind of vehicles shall be:

Vehicle Type	Breadth (m)	Length (m)
Car	2.5	5.0
Two Wheelers	1.0	1.8
LCV	3.5	7.0
Lorry/Bus	3.5	10.0
Articulated Vehicles [Container Vehicles]	3.5	16.0

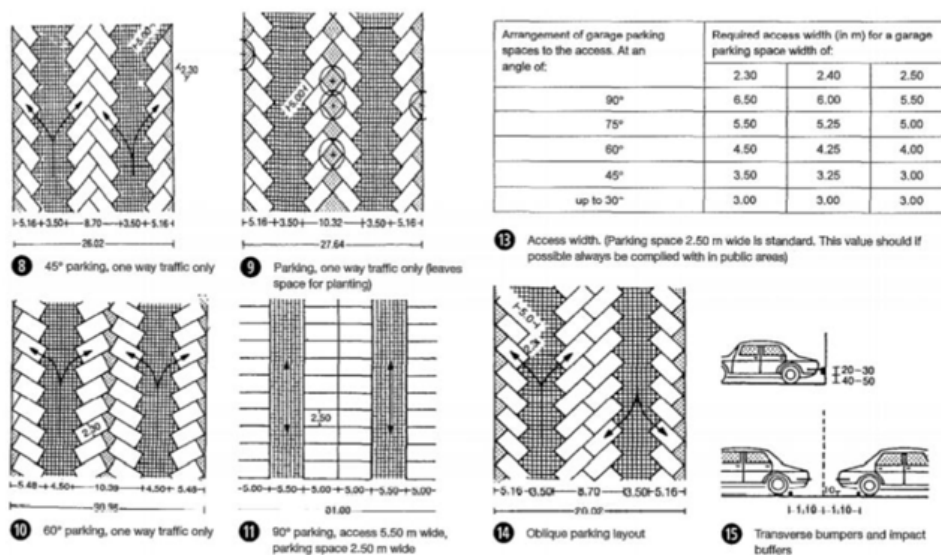


Fig: 5.21

Data standards

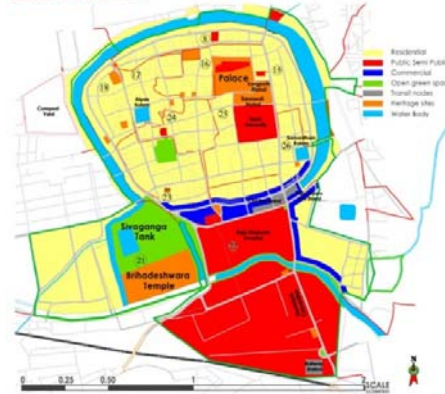
CHAPTER 6:SITE JUSTIFICATION AND ANALYSIS

6.1 SITE JUSTIFICATION



Fig: 6.1

Site Justification

LANDUSE MAP:**ASI RESTRICTION:****CONCLUSION:****PRIME SPOT:**

The site is situated in a location in a zone where it has higher proximity to other heritage building and the tourist spots which in turn brings the foot fall to the site to be proposed tourism development.

EASILY ACCESSIBLE:

The site is also in the prime location where it is accessible from the major transport nodes.

EASY IDENTIFICATION:

The proposal is also at the junction of the to be proposed heritage corridor connecting small and the big fort.

ECONOMIC FEASIBILITY:

- Since the site is located in the prime location the tourist foot fall is also high and also creation of a public place brings in even the local people which creates a scope for socio economic development.
- As this is found out bringing in the artisans adds a value to the identity of the place and increase the business for the artisans.

Fig: 6.2
Site justification

6.2 SITE ANALYSIS

LOCATION:

Thanjavur is a city in the Indian state of Tamil Nadu. Thanjavur is an important center of South Indian religion, art, and architecture. Most of the Great Living Chola Temples, which are UNESCO World Heritage Monuments, are located in and around Thanjavur. Thanjavur is also home to Thanjavur painting, a painting style unique to the region. Thanjavur is the headquarters of the Thanjavur District. The city is an important agricultural centre located in the Cauvery Delta and is known as the Rice bowl of Tamil Nadu.

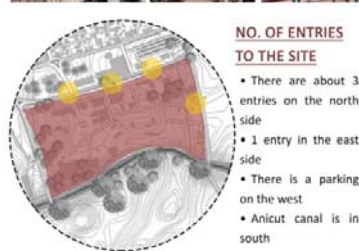
Thanjavur is administered by a municipal corporation covering an area of 128.02 km² (49.43 sq mi) and had a population of 290,720 in 2011. Roadways are the major means of transportation, while the city also has rail connectivity. The nearest airport is Tiruchirappalli International Airport, located 59.6 km (37.0 mi) away from the city. The nearest seaport is Karaikal, which is 94 km (58 mi) away from Thanjavur.

The city first rose to prominence during the reign of Cholas when it served as the capital of the empire. After the fall of Cholas, the city was ruled by various dynasties like Mutharaiyar dynasty, Pandyas, Vijayanagar Empire, Madurai Nayaks, Thanjavur Nayaks, Thanjavur Marathas and British Empire. It has been a part of independent India since 1947.

The site is located in old town of Thanjavur and precisely situated in the land of mirasadar government hospital. The site is present in the prime location with very well connected transit systems. The site is located on the banks of anicut canal and opposite to the UNESCO world heritage site the Brihadeshwara temple.

CURRENT SITE CONDITION:

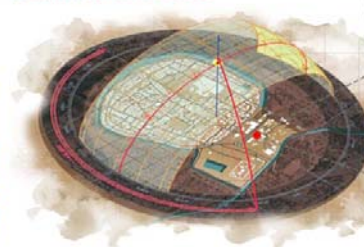
The current site condition is that the site holds the mirasadar government hospital with other old structure which was built in the British period. With roads on all the three sides.



NO. OF ENTRIES TO THE SITE

- There are about 3 entries on the north side
- 1 entry in the east side
- There is a parking on the west
- Anicut canal is in south

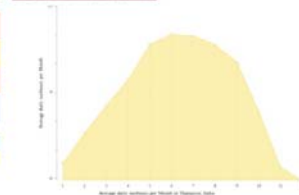
CLIMATIC ANALYSIS:



The Thanjavur lies on 57m above the sea level. This city has a tropical climate. When compared with winter. The summer has much more rainfall.

	January	February	March	April	May	June	July	August	September	October	November	December
Avg Temperature °C (°F)	26.7 (80.1)	28.7 (83.7)	30.7 (87.3)	32.7 (90.9)	34.7 (94.5)	36.7 (98.1)	38.7 (101.7)	39.7 (103.5)	38.7 (101.7)	36.7 (98.1)	34.7 (94.5)	32.7 (90.9)
Max Temperature °C (°F)	35.7 (96.3)	37.7 (100.1)	39.7 (103.5)	41.7 (107.1)	43.7 (110.7)	45.7 (114.3)	47.7 (117.9)	48.7 (119.7)	47.7 (117.9)	45.7 (114.3)	43.7 (110.7)	41.7 (107.1)
Min Temperature °C (°F)	21.7 (71.1)	23.7 (74.7)	25.7 (78.3)	27.7 (81.9)	29.7 (85.5)	31.7 (89.1)	33.7 (92.7)	35.7 (96.3)	37.7 (100.1)	39.7 (103.5)	41.7 (107.1)	43.7 (110.7)
Precipitation (mm)	28	37	45	54	63	72	81	90	99	108	117	126
Humidity (%)	75	78	81	84	87	90	93	96	99	96	93	90
Relative Humidity	75	78	81	84	87	90	93	96	99	96	93	90
Windy Days (Days)	8	7	6	5	4	3	2	1	1	2	3	4
Avg. Rain (mm)	85	75	65	55	45	35	25	15	10	5	4	3

HOURS OF SUNSHINE



In Thanjavur, the month with the most daily hours of sunshine is June with an average of 10.98 hours of sunshine. The month with the fewest daily hours of sunshine in Thanjavur is January with an average of 5.92 hours of sunshine a day. Around 3230.69 hours of sunshine are counted in Thanjavur throughout the year. On average there are 106.14 hours of sunshine per month.

NATURAL FEATURES ON SITE:

SOIL:

- MAJOR SOIL TYPES: clay, sandy and mixed soil

VEGETATION

neem, tamarind, raintree, karuvelan tree is found on site. the vegetation on the site as well as the neighbourhood has been reduced as due to the urbanization



SLOPE



- Since there is water body on the south side of the site there is a gradual slope on the north-south with 5m decreasing slope
- There is a slope of 4m on the west-east direction
- Hence the site is featured with mind contours on the ends

MAN MADE FEATURES AND UTILITIES ON SITE:

WATER FEASIBILITY

- HIGH 90% water distribution 10% ground water
- LOW 50% water distribution 50% ground water
- MEDIUM 70% water distribution 30% ground water
- OVER HEAD TANK

SEWAGE AND DRAINAGE

The site itself is surrounded by the primary runoff sloping towards the canal.

- Manhole
- primary runoff
- secondary runoff
- tertiary runoff

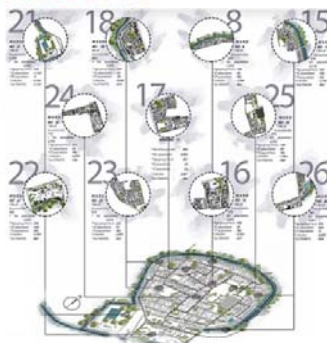
SOLID WASTE MANAGEMENT

The present dump yard of thanjavur is in srinivasapuram which is located in 800m radius from the site. The collection of dump is done in 2 shifts starting from 5:30 in the morning

ELECTRICITY

- transformers
 - street lights
 - electric poles
- the site is surrounded with ample number of transformers, electric poles and street lights so that the provision for electricity is easy

DEMOGRAPHY:

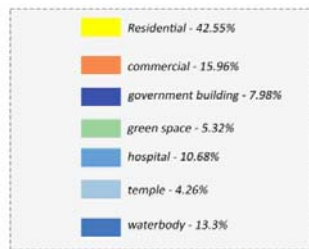


DISTRICT HIGHLIGHTS

- Thanjavur district was ranked 14th in terms of the highest population in the State.
- The urban population in the district was 35.4%.
- The district has a recorded population density of 705 persons/sq km.
- The district has recorded a Sex Ratio of 1035, the 2nd highest among the districts in the State.
- The district has recorded 82.6% literacy.
- The population growth during 2001-2011 in the district was 86%.
- The district Scheduled Caste population was 1891% of the district population.
- The district has recorded the 3rd lowest Work Participation of 40.3 % among the districts.
- The district has a 64.61% of the rural population and 3.5.39% of urban population

NEIGHBOURHOOD CONTEXT:

LANDUSE MAP:



COMMERCIAL TYPOLOGY



BUILDING HEIGHTS



SINGLE STOREY



DOUBLE STOREY



MULTIPLE STOREY

STREET TYPOLOGY



- The western part is a religious zone which is less transformed in character
- The north part is least active with residential units
- South part is a busiest commercial zone
- Eastern part consist of palace with residence
- Central core has traditional commercial streets

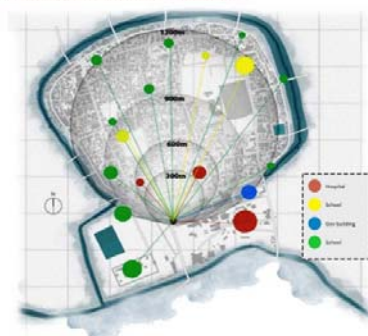
SITE ANALYSIS

- 1.north main street
 - 2.west main street
 - 3.south main street
 - 4.east main street
 - 5.north rampart street
 - 6.west rampart street
 - 7.south rampart street
 - 8.east rampart street
 - 9.hospital road
 - 10.sakkankanni street
 - 11.ellaiyaman street
 - 12.manojppan street
 - 13.kasukadai street
 - 14.ayyankadai street
 - 15.jawli chetti street
 - 16.nanayakkara street
 - 17.kandidavu street
 - 18.police ramasamy st
 - 19.raniyaikkal street
- main cardinal st
 ■ moat street
 ■ secondary st
 ■ lane and bye-lanes

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NEIGHBOURHOOD AND PROXIMITY



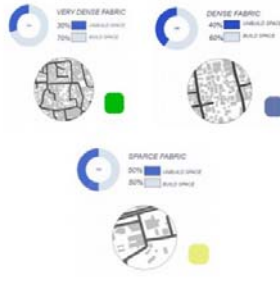
MAJOR LANDMARKS:



FIGURE AND GROUND



The figure and ground is studied to determine the amount of open and closed spaces around the site and the impact of the typologies is also closely studied



ACTIVITY MAPPING

- 01 Brihadeswar temple is the major activity zone, which attracts both local religious activities and tourist. Adjacent to the temple it has a small recreation place for the people who visits the big temple. Lots of street vendors like dolls are seen here. It is situated in the mombalam road, which leads to the new bus stand and Trichy main road
- 02 Sivaganga Park is a recreational park in the city of Thanjavur. Outside of the park, there is large junction with tea shops & other retail shops, which attracts a people gathering place as it has less traffic
- 03 Govt. Mirasudar hospital connects the Gandhi road with the big temple. Lot of there autos are found here for the passengers who comes to hospital and old bus stand. Due to the location of the old bus stand and SECT bus stand some street vendors are active this area. It also has a taxi stand near to the Gandhi road junction.
- 04 Gandhi temple junction hits the in the south rampart road, which is the main commercial road. It has the Anna evening market, TCWS Kaveri supermarket & district central library. Thilagar thidal is present next to anna evening market where temporary public meetings, exhibition like activities will take place.
- 05 The old bus stand connects the city with other cities and towns. A lot of hotels and restaurants are present around the bus stand. The fruit market present next to the bus stand makes the south rampart road more congested. Encroachment of street vendors also makes vehicle and human movements more difficult

MOVEMENT ANALYSIS

as the site is located in the prime location the activities and movement is continuous from 6 a.m to 12 a.m

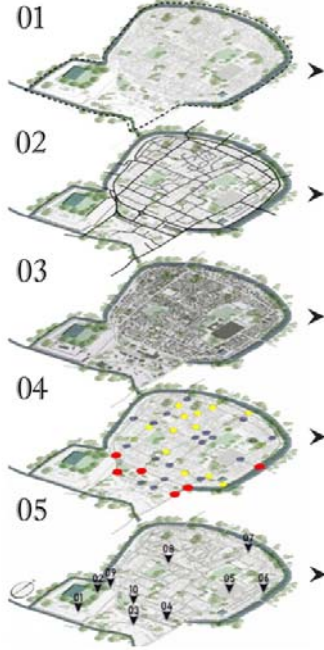


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ELEMENTS OF THE CITY:



EDGES: defines the site

The edges are a boundaries around a specific region, they have a visual effects between the areas. Here the moat along with the grand anicut canal form the edge boundary of the site



PATHS: makes easy identification

Paths are the channels along which the observer moves, people observe city by moving through it, they are the predominant image. path makes the site easily identifiable



DISTRICTS: determines the user

Greatest component of the city with city characteristics and city structural elements, they differ other part with extent, pattern, material and lifestyle



NODES: act as focal point of the site

- PRIMARY NODES
- SECONDARY NODES
- TERTIARY NODES



LANDMARKS: point of reference to the site

1. Big temple
2. Sivaganga park
3. Raja mirasudar hospital
4. Old bus stand
5. Palace complex
6. Rajagopala cannon
7. St. peter's school
8. KMHSS school
9. Church
10. TCWS kaveri super market

SWOT ANALYSIS:

S

STRENGTH:

- Easily identifiable as it is located in the prime location
- Have a high scope for dynamic and high activity surrounding
- Well connected to surrounding by roadways, airways and railways
- Present near brhadeeswara temple add an added advantage to the visit of the site

W

WEAKNESS:

- Development of various building restriction limit the scope for various developments
- Heavy visual pollution in the neighbourhood with dense construction
- No proper public space which is pedestrian friendly
- Lack of proper segregation on activities around the site

O

OPPORTUNITIES:

- Availability of open spaces which can be developed for future development
- Scope for increasing the width of the road and pedestrianisation under smart city mission
- Scope for planned open public spaces to make the area more dynamic

T

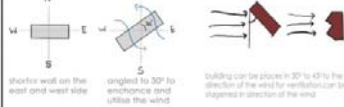
THREATS:

- Crowd management and user engagement during peak days
- Encroachment and the hawkers around the area
- Loss of cultural identity
- Scope for vandalism is high

Fig: 6.3
Site analysis

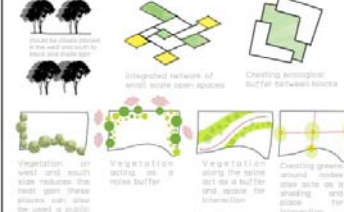
6.3 INFERENCE

Table 1.5: Site analysis inference

INFERENCE, DESIGN SOLUTION SITE ANALYSIS			
INFERENCE			
PARAMETERS	INFERENCE	FACTORS INFLUENCED BY THE PARAMETERS	DESIGN SOLUTION
LOCATION	 - Prime location - Supported with very well transportation connectivity - Located near the major commercial and economic zone and a transit hub	- Influences the amount and type of users - Determines the frontage treatment and zoning. - Influences the spatial needs	 Since it is located near the main tourist attraction there is a high scope for - Place making and scope revolves around efficient user engagement through various strategies - Merging the site with the urban fabric. And the challenge is to merge with the existing heritage neighbourhood
CLIMATIC FACTORS	 - Tropical climate - Summer had much rainfall - Highest temperature are in may - January is the coldest month - Wind direct: south west- north east	- Orientation - Direction and size of opening - Built and open space relationship - Use of material - Roof heights - Shading - Facade treatment It also influences the user experience and helps in activation of senses as well as making them uncomfortable due to the surrounding atmosphere.	ORIENTATION OF THE BUILDING  Shorter wall on the east and west side angled to 30° to enhance and utilize the wind Building can be placed in 30° to 45° to the direction of the wind for ventilation can be aligned in direction of the wind IMPLEMENTATION OF MUTUAL SHADING  Integrated planning for the surrounding the wind movement UTILISATION OF NORTH LIGHT 

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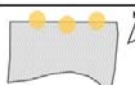
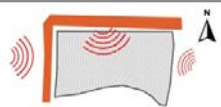
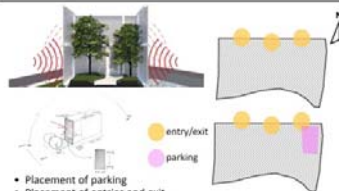
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INFERENCE, DESIGN SOLUTION SITE ANALYSIS			
INFERENCE			
PARAMETERS	INFERENCE	FACTORS INFLUENCED BY THE PARAMETERS	DESIGN SOLUTION
SOIL AND ONSITE VEGETATION	 - Soil is clay, sandy and mixed soil - There are many existing trees on site such as neem, tamarind, rain tree, karuvelam maram	- Determines the type of foundation - Usage of vegetation to improve the microclimate - Used to cut the noise and act as a buffer - Act as a shading device	 Vegetation on west and south side reduces the heat gain these plants can be used in public green spaces Vegetation along the spine act as a buffer and reduce the heat gain Vegetation along the spine act as a buffer and reduce the heat gain Creating green spaces along the spine act as a buffer and reduce the heat gain
DEMOGRAPHY	14th rank in highest populous state - Urban population – 35.4%	Determines the user group and the social background	Draws towards design based on the users which is based on native architecture and design with a reasonable modern twist and not alien to them
FIGURE AND GROUND	Site and surrounding has sparse fabric with 50% built and 50% un built spaces	Tells about the soil and void and gives scope for development of open space	Helps in relation built and open space and easy identification of the place
NEIGHBOURHOOD ANALYSIS	- Residential – 42.5% - Commercial – 15.9% - Government – 7.9% - Green space – 5.3% - Hospital – 10.6% - Temple – 4.2% - Water body – 13.3% - Site is located in a busiest area - Site is majorly surrounded by single and double storey - Surrounded by commercial stretch, tourism attractions	- Determines the user group and the target audience - Density and amount of user and their participation - Determines spatial needs - Building heights shows the grammar and the skyline in relation with the site	 - Aim is to be inclusive and cater various age group, social background and tourist - To cater crowd and engage tourist - Placement of block, zones and hierarchy of spaces are based on the neighbourhood

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INFERENCE

PARAMETERS	INFERENCE	FACTORS INFLUENCED BY THE PARAMETERS	DESIGN SOLUTION
ACTIVITY MAPPING AND MOVEMENT ANALYSIS	- Site is surrounded by buzzing activity - On west – major tourist attraction - On north – transit hub - On east – busiest connecting road	- Determines the placement of entries and zoning of public activities - Influences for the better design based on the behaviour - Increase scope for urban related intervention	 - Proper zoning of public activity - Plaza and dynamic spaces in the frontage - Segregation of spaces based on crowd - Placement of spaces based on user walking level, sensory level and engagement for creating an experience. - Creation of pause points
CONNECTIVITY	Site is well connected with public transportation and also other means can be easily accessed	- Determines the foot fall - Determines the placement of entries and drop off points	 Placement of entries and the drop off point is preferred at the north side of the site as the site has a large frontage and easily accessible and identifiable from the connectivity
TRAFFIC ANALYSIS	 - Peak hours 8:30am-10:30am, 4:00pm-6:00pm - Site is surrounded by parking lot for the neighbourhood - Vehicle using the roads are cycles, auto, share auto, taxi car, 2 wheelers, buses and lorry - North and west side roads are more dense in traffic - The major noise are due to traffic on north, west and eastern side	- Determines the parking requirement - Zoning of spaces - Entry and exits - Drop off points - Determines the zoning	 - Placement of parking - Placement of entries and exit - Majority access on the north side - Incorporation of buffers - Zoning the spaces based on the noise hierarchy

CHAPTER 7:PROGRAM DEVELOPMENT AND ANALYSIS

7.1 GUIDELINES FOR THE PROGRAM DERIVATION

Social enhancement

- Creating possible grounds for formal and informal encounters between locals, visitors, artists, and designers.
- Creation of numerous venues for the exchange of ideas, dialogue, and learning with local artisans.
- Redevelopment of cultural hubs via the provision of essential infrastructural facilities using indigenous building expertise.
- Improving the livelihoods of Thanjavur residents
- Creating opportunities for learning and cooperation in order to elevate and empower local artisans

Craft and cultural identity

- Reviving Thanjavur's craft identity through fostering creative and cultural organizations in the region.
- Empowering the region's artists and craftspeople.
- Creating new modalities of craft preservation and viability
- Creating several platforms for artists to display their work to visitors.
- Preserving the traditional construction knowledge system through the use of vernacular construction technologies.
- Highlighting the importance of environment and culture in the craft clusters and building styles that are relevant to tourists and artists.

Economy and tourism empowerment

- Increasing the tourism value in order to create a self-sustaining economic module.
- Creating infrastructure for seminars, training programs, and global exhibits.
- An initiative to give local craft, culture, and tradition a worldwide face.
- Creating a market and retail area for the sale of handicrafts, local art, and craft materials.

- Providing outside visitors and tourists with infrastructure and lodging amenities that enhance their entire experience.

7.2 DERIVATION OF DESIGN PROGRAM

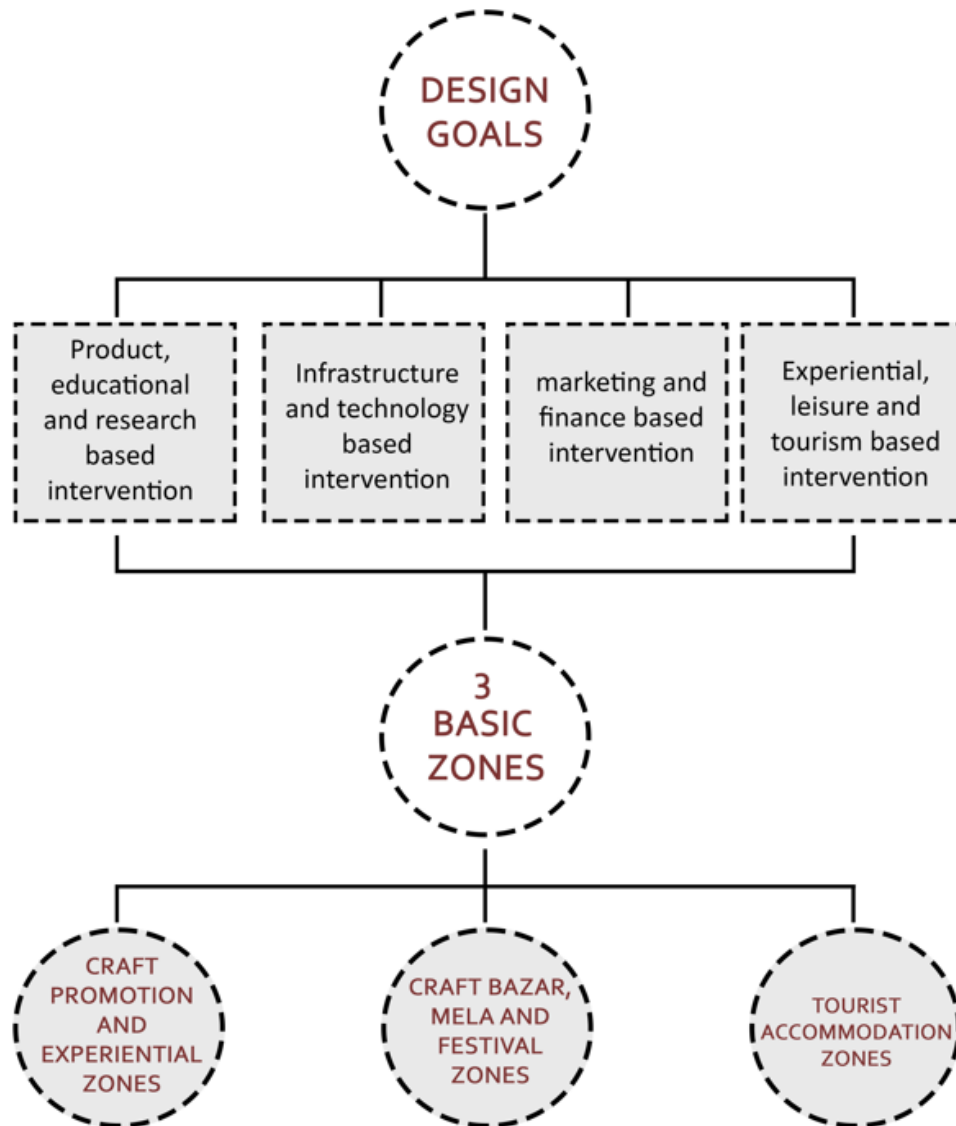


Fig: 7.1

Design program flowchart

Craft promotion and experiential zones:

- Site level: parking

- Common public facilities
- visitors center
- craft demonstration clusters
- Research area
- exhibition and pavilion area
- formal gallery
- craft collaboration zone
- craft hands on practice, skill development and training area
- workshop and discussion area
- dorms for the researchers and students
- official area for meetings and discussions
- community kitchen
- temporary artist resting space
- open and semi open gathering spaces

Craft promotion and experiential zones:

- Craft bazar
- Mela ground
- Activity streets
- Open air theatre
- Food courts and commercial zones

Resort zone:

- site level: parking, walkways and eco trails
- public facilities
- accommodations
- recreational zones
- restaurant and bar
- management facilities
- service and maintenance facilities

7.3 USER ANALYSIS

7.3.1 User overview

The craft promotion and tourism center is anticipated to be a tourist attraction, thus visitors from all demographics are expected. Because the project includes commercial, lodging, recreational, and educational facilities, the intended customers include tourists and locals (families, couples, and singles), business (designers, workers, and researchers), cultural visitors (artists, scientists), students, and many more.

Experiential:

The center provides all its visitors a sense of experience of traditional crafts where they could touch, feel, and see its production and enjoy its nativity and roots.

Educational:

The complex will also serve as a platform for the sharing of information about the crafts, allowing all visitors to get an understanding of how the essence of the crafts may be passed down from one generation to the next.

Commercial:

The facility will contain facilities for local artisans to show and sell their wares through craft bazaars and stores. Inside the property, other commercial areas such as restaurants and eateries are also planned.

Recreational:

The center will also offer a variety of leisure activities such as performing arts and mela grounds.

Accommodation:

The project will include an accommodation zone with areas that adhere to the grammar and style of Thanjavur's original vernacular village ambiance.

7.3.2 User group identification

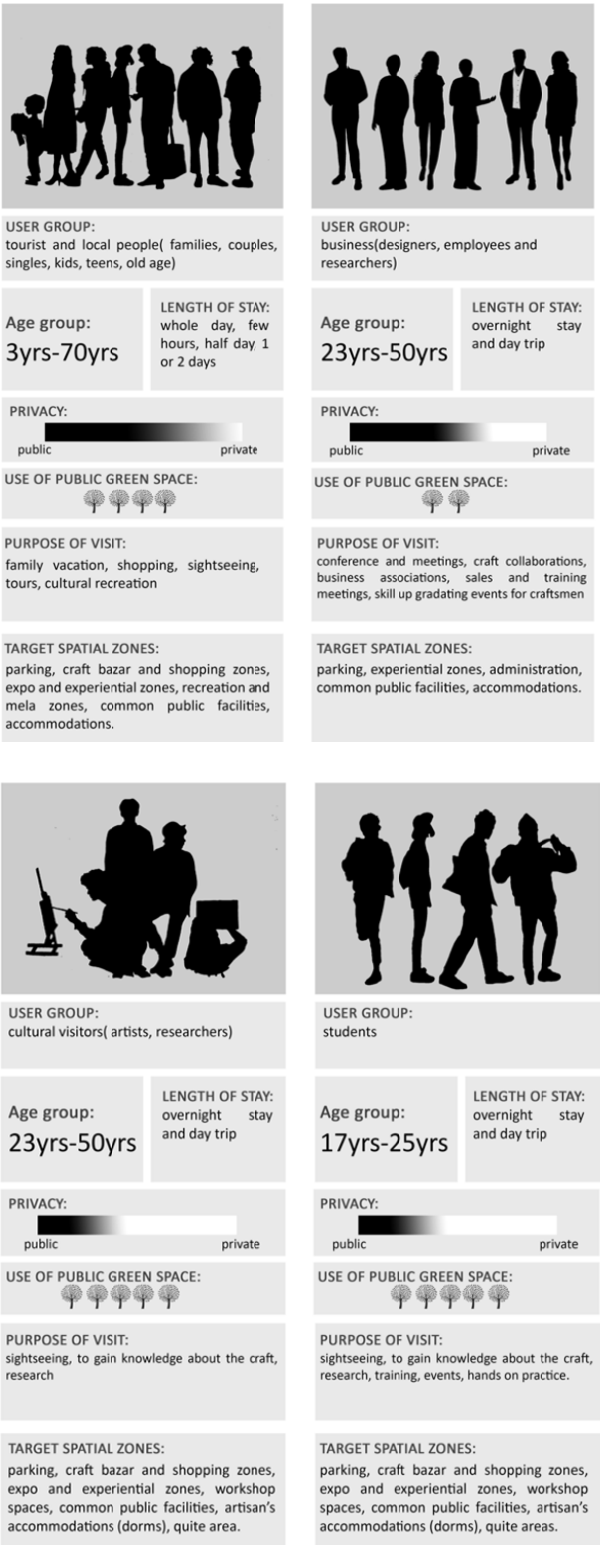


Fig: 7.2

User group

CHAPTER 8: AREA STATEMENT

Estimated foot fall:

- Floating population = 10,000 – 30,000 (variation due to weekend, holidays and vacation, seasonality)
- Fixed population = 3000 (on weekdays) – 6000 (on weekends)
- 1000-1500 users choose to accommodate
- Approximately 10-30 business people are expected to visit (combines both day visitors and overnight visitors)
- Approximately 10-50 students and researchers are expected to visit.
(Combines both day visitors and overnight visitors)

General information:

- Site area: 33 acres = 1, 33,546 sqm
- Maximum. Permissible FSI = 1.5
- Maximum ground coverage = 60% = 80,127 sqm
- Total built up area = 1.5 x 1, 33,546 = 2, 00,319 sqm
- OSR = 10% = 13,354 sqm
- Height restriction = 9m

Land use distribution:

- Site area: 33 acres = 1, 33,546 sqm
- Plot coverage = 60% = 80,127 sqm = 20 acres
- Craft promotion center = 30% = 40,063 sqm = 10 acres
- Craft bazar and mela zone = 10% = 13,354 sqm = 3 acres
- Accommodation zone = 20% = 26,709 sqm = 7 acres
- Open area: 40% = 53,418 sqm = 13 acres
- Open spaces + circulation = 20% = 26,709 sqm
- OSR = 10% = 13,354 sqm
- Parking = 8% = 10,683 sqm
- Services = 2% = 4,006 sqm

Craft promotion center zone:

TOTAL AREA: 31,282 sqm

WITH CIRCULATION (10%):34,410 sqm

Table 1.6: Area statement

S.NO	SPACES	NUMBER OF UNITS	AREA sqm /USER	TOTAL AREA	NO. OF USER S	TYPE OF USERS	TYPE OF SPAC E
1.	CRAFT CENTER PUBLIC FACILITIES			2010 sqm	3000	Tourists, designers, artist, craftsmen	
	entrance court	1	1 sqm	500 sqm			open
	pickup and drop points	2	2 sqm	50 sqm			semi open
	ticket counter	1	2sqm	80 sqm			closed
	cloak room	2	2 sqm	40 sqm			semi open
	security checks	1	2 sqm	60 sqm			semi open
	public toilet	female - 120 WC, 120 wash basin male - 120 urinals, 80 WC, 120 wash basin	2 sqm	total area = 520 sqm			closed
	sanitizing zones	5	3 sqm	20 sqm			semi closed
2.	ADMINISTRATION			1050 sqm	10 to 50	office staffs and business people	
	reception	1	2 sqm	30 sqm			closed
	waiting hall	1	2 sqm	60 sqm			closed
	registration office	1	3 sqm	40 sqm			closed
	directors room	1	2 sqm	20 sqm			closed
	VIP conference room	1	2 sqm	50 sqm			closed
	Press room	1	2 sqm	70 sqm			closed
	VIP greeting room	1	1.3 sqm	50 sqm			closed
	VIP dining	1	2 sqm	80 sqm			semi open

	VIP and business people accommodations - refreshing rooms	8	5 sqm	35 sqm			closed
	workspace	5	2 sqm	20 sqm			closed
	pantry	1	1 sqm	40 sqm			closed
	janitor closet and storage	1	1 sqm	20 sqm			closed
	staff toilets	male - 3 urinal , 2 WC, 3 wash basin female - 3 WC, 3 wash basin	2 sqm	40 sqm			closed
	staff lounge	1	2 sqm	50 sqm			closed
	drinking water	1 for every 15 m	1 sqm				closed
	BMS rooms	1	1 sqm	30 sqm			closed
	electric room	1	1 sqm	20 sqm			closed
	DG room	1	1 sqm	40 sqm			closed
3.	DISPLAY AND OBSERVATORY SPACES			11,800 sqm	2800	tourist, artist, designers, artisans, students, business people	
	permanent exhibition spaces	1	3 sqm	3000 sqm	500		closed
	permanent exhibition spaces	1	3 sqm	1500 sqm	500		closed
	temporary display and exhibition pavilions	3	5 sqm	500 sqm	500		semi open
	visitors center with AV room	1	2 sqm	2000 sqm	800		closed
	gallery space - painting and sculptures	2	1sqm	1000 sqm	500		closed
	individual court for each craft - shows the typical houses	6	1 sqm	300 sqm	500		closed
	EXPERIENTIAL ZONES			460 sqm + 30 %circulation =600 sqm	17 artisans + 2000	tourist, artist, designers, artisans,	

4.					visitors	students, business people	
	hands experience and demonstration space for the crafts	1	6 sqm	80 sqm	3 artisan		closed
	tanjore painting - workspace+ display	1	6 sqm	80 sqm	3 artisan		closed
	tanjore art plate- workspace +display	1	4 sqm	40 sqm	3 artisan		closed
	tanjore veena – workspace +display	1	10 sqm	100 sqm	3 artisan		closed
	tanjore dolls – workspace +display	1	6 sqm	80 sqm	3 artisan		closed
	bronze casting - workspace+ display	1	8 sqm	100 sqm	3 artisan		closed
	pith work – workspace+display	1	4 sqm	60 sqm	2 artisans		closed
5.	TRAINING AND SKILL DEVELOPMENT ZONE			7,570 sqm	100	artist, designers, artisans, students, business people	
	gathering spaces for informal discussion	2	1 sqm	100 sqm			open and semi open
	seminar halls	3	2 sqm	200 sqm			Closed
	studio space	10	5 sqm	500 sqm			Closed
	workshop space						closed
	tanjore painting						
	equipment storage	1		30 sqm			closed
	raw material storage	1		20 sqm			closed
	making area	1	6 sqm	50 sqm			closed
	finished product storage	1		50 sqm			closed
	tanjore art plate						
	equipment storage	1		50 sqm			closed
	raw material storage	1		60 sqm			closed
	making area	1	4 sqm	40 sqm			closed
	finished product	1		50 sqm			closed

	storage						
	tanjore veena						
	equipment storage	1		60 sqm			closed
	raw material storage	1		100 sqm			closed
	making area	1	10 sqm	80 sqm			closed
	finished product storage	1		50 sqm			closed
	tanjore dolls						
	equipment storage	1		50 sqm			closed
	raw material storage	1		70 sqm			closed
	making area	1	6 sqm	80 sqm			closed
	finished product storage	1		40 sqm			closed
	bronze casting						
	equipment storage	1		100 sqm			closed
	raw material storage	1		60 sqm			closed
	making area	1	8 sqm	100 sqm			closed
	finished product storage	1		50 sqm			closed
	pith work						
	equipment storage	1		30 sqm			closed
	raw material storage	1		40 sqm			closed
	making area	1	4 sqm	60 sqm			closed
	finished product storage	1		50 sqm			closed
	admin	1	1.5 sqm	150 sqm			closed
	pantry	1	2 sqm	200 sqm			closed
	toilets	male - 5 urinal , 3 wc, 5 wash basin female - 5 wc, 5 wash basin	2 sqm	50 sqm			closed
6.	CRAFT COLLABORATION ZONES			2010 sqm	50	artist, designers, artisans, students, business people	

	gathering spaces for informal discussion	3	2 sqm	100 sqm			semi open
	conference halls	2	2 sqm	50 sqm			closed
	meeting area	2	2 sqm	60 sqm			closed
	multipurpose halls	2	2 sqm	100 sqm			closed
	library	1	2 sqm	300 sqm			closed
	workshop pavilion	2	5 sqm	250 sqm			semi open
	exhibition pavilion	2	3 sqm	150 sqm			semi open
	storage	1	4 sqm	100 sqm			closed
	toilets	male - 3 urinal , 2 WC, 3 wash basin female - 3 WC, 3 wash basin	2 sqm	40sqm			Closed
	pantry	1	1 sqm	50 sqm			closed
7.	ACCOMODATION						
	Artist commune			1730 sqm	20	artist, designers, artisans, students	
	cottages	10	8 sqm	1600 sqm			closed
	toilets	10	2 sqm	30 sqm			closed
	common space	1	1 sqm	50 sqm			open
	Temporary artist residence / resting space			600 sqm	50	artisans	
	sleeping area	50	5 sqm	300 sqm			closed
	toilets	male - 3 urinal , 2 wc, 3 bath, 3 wash basin female - 3 wc, 3 wash basin, 3 bath	2 sqm	30 sqm			closed
	dining	1	1.3 sqm	70 sqm			semi open
	common space	1	1 sqm	50 sqm			open
	storage	1	3 sqm	150 sqm			closed
	Dormitories			650 sqm	30	artist, designers,	

						artisans, students	
	sleeping area	30	5 sqm	150 sqm			closed
	toilets	male - 3 urinal , 2 wc, 3 bath, 3 wash basin female - 3 wc, 3 wash basin, 3 bath	2sqm	30 sqm			closed
	pantry	1	3 sqm	90 sqm			closed
	dining area	1	1.3 sqm	39 sqm			semi open
	general storage	1	3 sqm	90 sqm			closed
	common space	1	1 sqm	30 sqm			open
8.	COMMUNITY KITCHEN				30	artist, designers, artisans, students	
	cooking space	1	6sqm	750 sqm			closed
	preparation space	1	6sqm	180 sqm			closed
	dry storage	1	4 sqm	180 sqm			closed
	general storage	1	3 sqm	120 sqm			closed
	utility	1	2 sqm	90 sqm			closed
	changing rooms	2	3 sqm	60 sqm			closed
	toilets	2	2 sqm	8sqm			closed
9.	YOGA AND MEDITATION CENTER			200 sqm	20	artist, designers, artisans, students	
	yoga studio	1	2 sqm	80 sqm			closed
	meditation hall	1	2 sqm	80 sqm			semi open
	open space	1	1 sqm	20 sqm			open
	toilets	female: 1 WC, 1 WASH BASIN male: 1WC, 1 URINAL , 1 WASH	2 sqm	12 sqm			closed

		BASIN					
10.	STREETSCAPE			422 sqm	3000	tourist, artist, designers, artisans, students, office people	
	resting space	15	1.3 sqm	20 sqm			closed
	water booth	1 for every 15 m = 5-7	2 sqm	14 sqm			semi open
	ATM	2	6 sqm	12 sqm			closed
11.	CAFÉ AND RESTAURANTS			390 sqm	10 to 50	artist, designers, artisans, students	
	kitchen area	1	2 sqm	80 sqm			closed
	dining area	2	3sqm	30 sqm			open and semi open
	store	3	3sqm	60 sqm			closed
	toilets	female - 3WC, 3 wash basin male - 1WC, 2 urinals, 3 wash basin	2 sqm	30 sqm			closed
12.	SERVICES			1,500 sqm	5 to 10	office staffs	
	DG room						open
	control room						closed
	sub station						open
	HT/LT panel room						closed
	WTP						open
	STP						open
	REFUGEE AREA						open
	fire safety rooms						closed

Craft Bazar zone:**TOTAL AREA:**12,597 sqm**WITH CIRCULATION (10%):**13,856 sqm

S.NO	SPACES	NUMBER OF UNITS	TOTAL AREA	NO. OF USERS	TYPE OF USERS	TYPE OF SPACE
1.	ACTIVITY STREET		1,210 sqm	1500	tourist, students, artist, business people	active zone
	installation	5	30 sqm			
	outdoor game zones	1	100 sqm			
	demonstration and experiential courts	5	20 sqm			
	temporary food trucks	5	40 sqm			
	kids play zone	2	300 sqm			
	resting space	6	10 sqm			
	ACTIVITY STREET		550 sqm			
	installation	5	30 sqm			
	outdoor game zones	1	50 sqm			
	temporary food trucks	2	25 sqm			
	kids play zone	1	200 sqm			
	resting space	10	10 sqm			
2.	SHOPPING AREA		1,070 sqm	3000	tourist, students, artist, business people	active zone
	Plat form stall	25	8 sqm			
	pavilion stalls	20	16 sqm			
	10 sqm stalls	10	10 sqm			
	12 sqm stalls	10	12 sqm			
	18 sqm stalls	10	18 sqm			
	25 sqm stalls	6	25 sqm			
3.	FOOD COURT ZONES		4,422 sqm	1000	tourist, students, artist	active zone
	Food court stalls	20	50 sqm			

	kitchen	20	30 sqm			
	serving	20	15 sqm			
	utility	20	5 sqm			
	restaurant with dine in for 100 members	2	190 sqm			
	Outdoor seating	2	500 sqm			
	indoor seating	1	200 sqm			
	main kitchen + washing and storage	1	70 sqm			
	temporary stalls	10	30 sqm			
	food court office	2	12 sqm			
	staff toilets	2	24 sqm			
	female	50 WC 10- physically challenged 60 - wash basin	200 sqm			
	male	60 - urinal 50 WC 60- wash basin	200 sqm			
4.	MELA ZONE		4000 sqm		tourist, students, artist	active zone
	festival ground - open/semi open	1	2000 sqm	2000		
	open performance area - closed/semi open	1	1000 sqm	1000		
	open area theatre - open	1	1000sqm	1000		
5.	SERVICES			200 SQM		

Resort zone:

TOTAL AREA:21.017 sqm

WITH CIRCULATION (10%):23,118 sqm

- **RECEPTION:** 770 sqm
- **ADMINISTRATION:** 322 sqm
- **ACCOMODATONS:** 14,250 sqm

- **RESTAURANT AND BAR:** 1,660 sqm
- **BACK OF THE HOUSE:** 340 sqm
- **RECREATIONAL FACILITIES:** 2,675 sqm
- **SERVICES:** 1000 sqm

CHAPTER 9: ARCHITECTURAL DESIGN

9.1 DERIVATION OF CONCEPTS

9.1.1 User level conceptualization

Strategies for successful place making



Fig: 9.1

Source: Project of public spaces, place making chart

- Place making is the act and process of constructing physical settings that provide a region an unique sense of place while also satisfying people's basic physiological, social, and psychological requirements.
- Promotes the storage of a memory trace.
- The term "place" refers to a distinct area of space that conveys significant and lasting signals about a particular culture, climate, and geography while also satisfying people's physiological, social, and psychological requirements.
- 'Spaces' become 'places' when they acquire a variety of reasons for people to visit them.
- Respect neighboring buildings and the natural environment.
- Make a visible distinction.
- Use a design that relates to vernacular architecture.
- Use local "green aesthetics" to link people to their own environments.
- Design with human scale in mind; create visual consistency between interior and outdoor areas; and aid in socioeconomic activities.

- Create urban plazas and public parks to attract people and foster a dynamic social life.

Creating a sense of place and atmosphere:

- Sense of place- Sense of place is the formation of a relationship between users and their surroundings.
- Atmosphere- is a technique used to emphasize spatial experience.

Factors creating sense of place:

- The cognitive and perceptual factors: allude to the meanings and concepts that individuals in a location understand. After cognition, a sense of place emerges as an emotional link between individuals and places.
- The physical qualities of a physical setting: Size, position, and degree of enclosure, contrast, scale, proportion, human scale, space, texture, colour, smell, sound, and visual variety are the most significant physical variables impacting perception and feeling of place.

Factors creating atmosphere:

- Composition of various materials according to the context and mood
- Proper handle of sounds
- Level of privacy and openness
- Temperature

Characteristics of good public place:

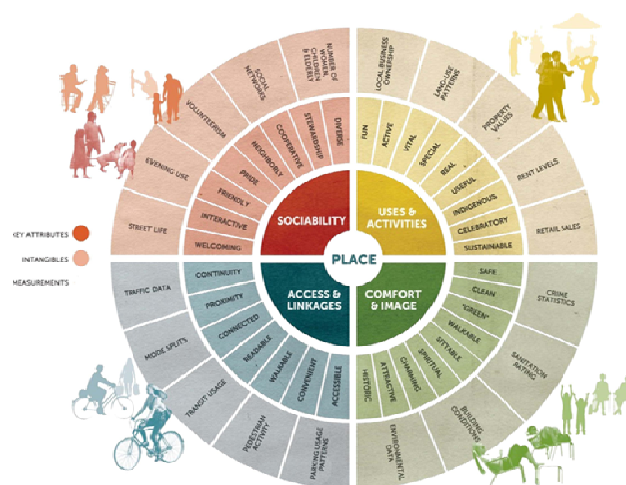


Fig: 9.2

Source: Project of public spaces, place making chart

Reason for the failure of public places in India:

- lack of place to sit
- lack of gathering space
- poor entrance and visually inaccessible space
- dysfunctional feature
- domination of space by vehicle
- blank walls and dead zones around a place
- inconveniently located transit stops

Elements of good public place:

- Walkways and side walks
- Street furniture
- Lighting
- Art installation
- Seating
- Interactive installation

Successful public space:

- More community involved
- Adaptable to changes
- **accessible to everyone:**
- Should provide ease, safety and choice
- To cater easy way finding and also act as a node/landmark
- Should connect space and functions
- Clear hierarchy of paths must be established for easy and
- safe movements
- Prefer short and straight routes
- **high light the character of the city:**
- Should define an area's identity and character and creates a sense of place and community belonging.
- **usage of senses**
- **incorporation of pocket parks**
- **usage of right materials**

Strategies to improve user engagement:

Occupiability:

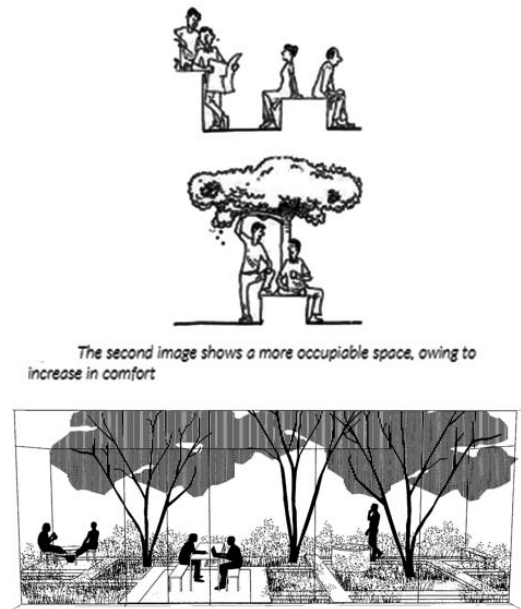


Fig: 9.3

Occupiability

- Occupiability refers to the opportunity provided by an environment for pause and long-term occupancy.
- To inhabit an area, one must feel safe.
- The magnitude and layout of the room, as well as the arrangement of seating entrances and exits, may all have an impact on the feeling of safety.
- It is critical to recognize that gender, age, class, ethnicity, and religion may all influence one's feeling of safety.
- Another important aspect of Occupiability is comfort.
- Environmental comfort is accomplished by shielding users from climatic circumstances that make it difficult to pause.
- Physical comfort—the requirement for facilities for physical rest—must be considered.

Penetrability:

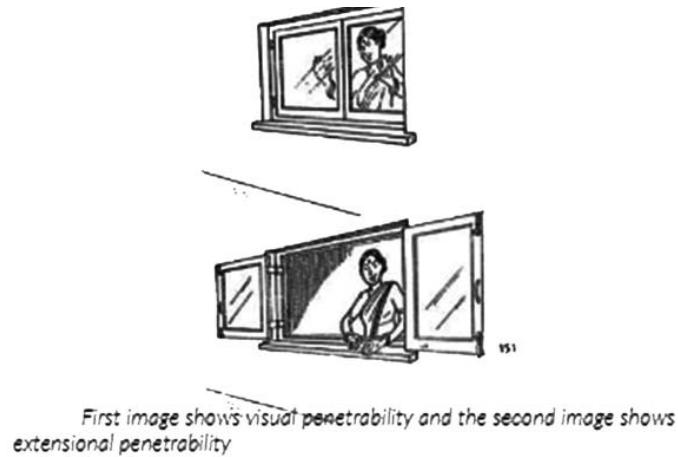


Fig: 9.4

Penetrability

- Penetrability refers to the ability of an environment to enable itself, its spaces, and its obstacles to be pierced by the resident.
- Penetrability can be classified into two types: visual and extensional.
- Whereas optical penetrability relates to how one's sight may pass through places and obstacles, extensional penetrability refers to the actual act of moving in or through a space.

Legibility:

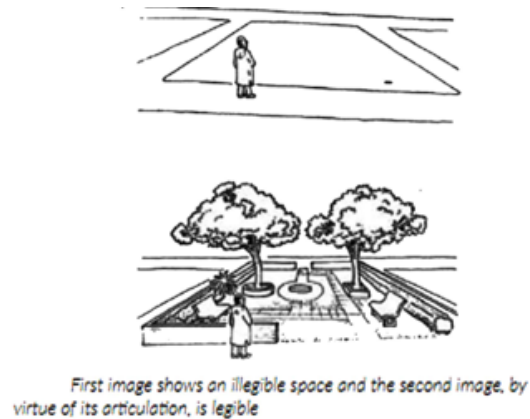


Fig: 9.5

Legibility

- Legibility refers to how an environment presents itself for perception and comprehension.

- Legibility in the built environment may be defined as the ease with which a building and its components can be identified as objects.
- the ease with which an environment may be mentally mapped
- the way in which the environment and its components create a balance of accommodation and push our basic cognitive tendencies- supply sensory stimulation

Sociability:

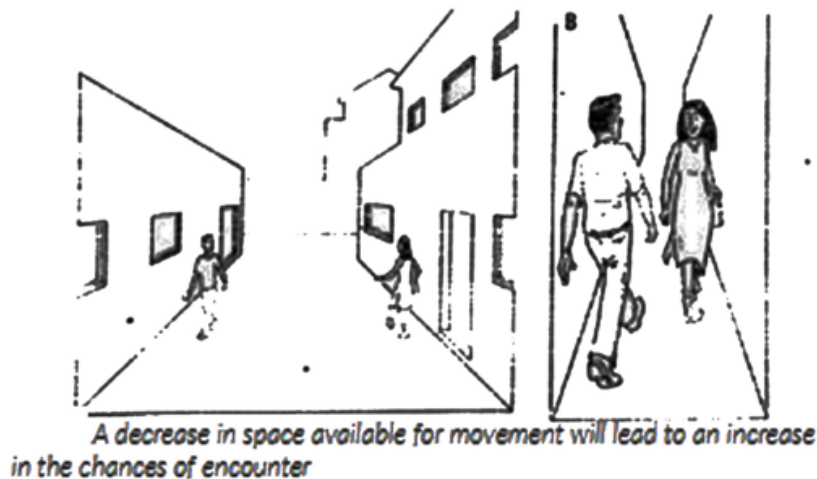


Fig: 9.6

Sociability

- Sociability refers to the ease with which an environment allows for social engagement.
- A friendly setting is one that generates a desired character and amount of co-presence while also catalyzing social interaction.
- When people are present together, they can form a community. In this context, co-presence is viewed as a chance to meet and engage in social interactions.

Role of human senses in design: a multisensory approach

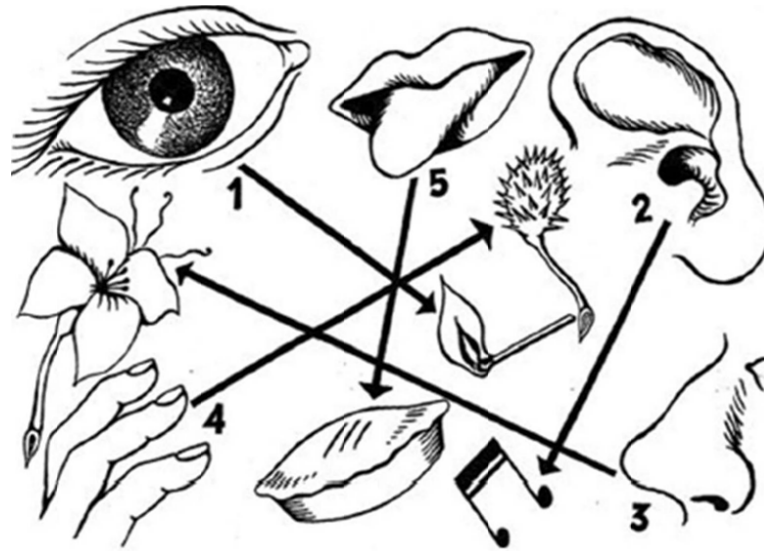


Fig: 9.7

Multisensory approach

The ocular scape: connected with eyes or vision:

- Used to engage consumers via design details
- Deals with weight, order, balance, symmetry, structure, and details
- To develop a deeper connection with space, all senses must be included into the design process.

The aural realm:

- Used to arouse our emotional dimension
- Used to establish a spiritual connection with the perceiver
- For example, it may also incorporate noises or construct a place appropriately for the impact it is possible to hear low ceilings. Open doors, adjacent walls, and tall columns each have their own reverberation period, resonance, and low or high-frequency energy. A change in acoustics can affect the entire environment. Deep pile carpets produce an auditory sensation of warmth, but marble floors and glass walls produce an aural sensation of coolness.

Odors of the design:

- Has the ability to evoke memories through identifying with the past.

- A fragranced environment also aids in engaging the user and, when combined with other senses, aids in the creation of a well-crafted setting.
- It also entails utilizing aromatic building elements to produce a naturally perfumed atmosphere.

Haptic architecture:

- Haptic experiences are those that can be touched.
- It entails the integration of multiple senses, including touch, spatial awareness, balance, sound, movement, and the recollection of prior experiences, all of which eventually blend into one holistic whole.
- The rhythmic variations of mutually defining elements such as solid and void, for example, are an intriguing component of Architecture. It instructs the user to pause and pay attention. Accepting the volume and temperature of space is as important as physically touching an item.

Gustatory edifice:

- By juxtaposing these features, we may reflect the sensations that emerge from palate satisfaction into our designs.
- A green color may remind you of a bitter tang, while a zesty lemon-colored surface may make your tongue sour. Colors are therefore utilized in architecture to establish connections with specific types of tastes and to make our mouths wet.
- Vision is transmitted to taste; particular hues and fine features elicit mouth feelings.

Inference:

- The impression of any design or environment by the user should be a journey of self-discovery.
- Even the lack of one of the sensory inputs might increase the other sensory impressions.
- A rapid shift in the size of the rooms may excite the senses on several levels.
- For example, a door opening from a smaller volume of space to a bigger volume of space can cause you to elevate your head, gaze up and about, and feel the changes in haptic sensations caused by the volume shift.

- Furthermore, the acoustical characteristics alter dramatically.
- Playing with light and shadows excites not only the visual sense but also the tactile sense.
- Monochrome is reduced by avoiding monotony

9.1.2 Site and building level conceptualization

The concept revolves keeping the user experience at first and also through the incorporation of the essence from the architecture of Thanjavur

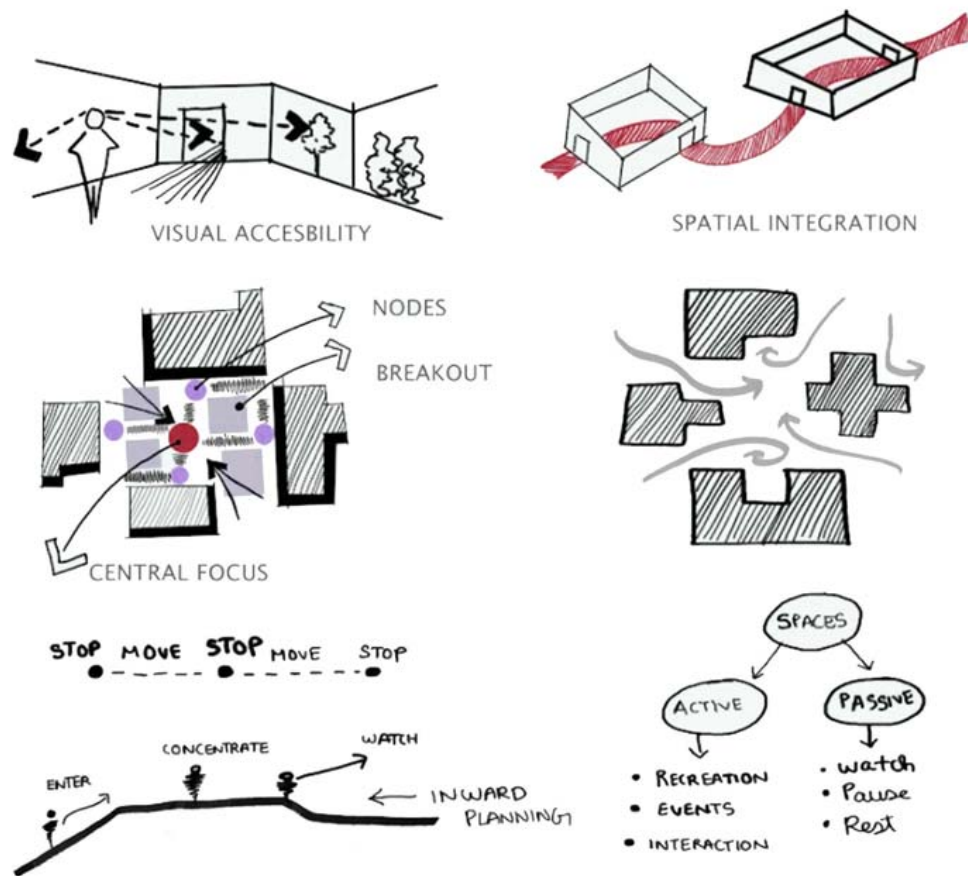


Fig: 9.8

Site and building level conceptualization

The major concept focus of the concept is to promote "**PASSIVE ENGAGEMENT OVER ACTIVE SPACE**"

- Volumetric subtraction and union : major idea to create converging and breakout point of interact
- Visual accessibility: helps to concentrate on space and diminish the idea of physical separation
- Spatial integration: to enhance passive engagement
- Combination of active and passive spaces: use of elements as per movement of vision.

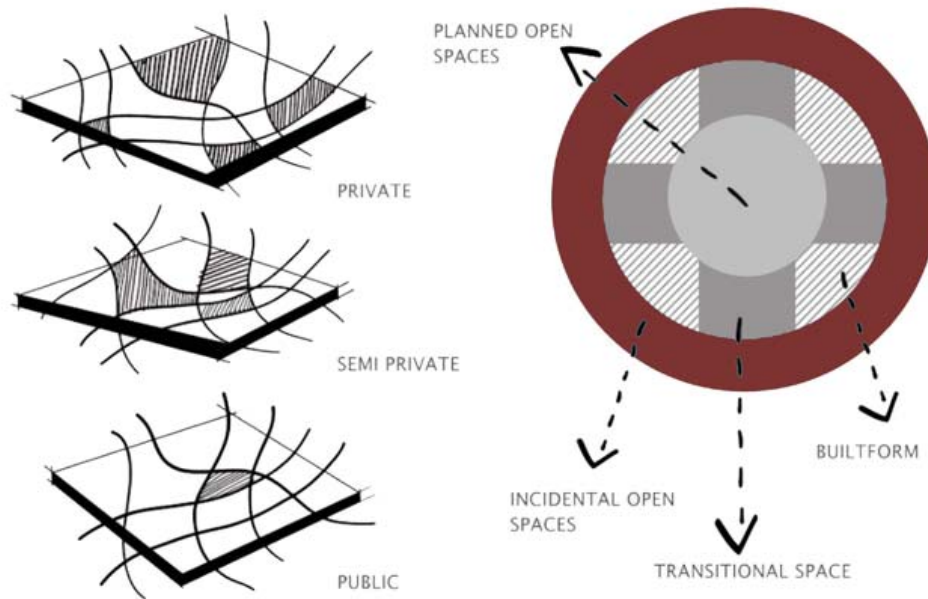


Fig: 9.9

Site and building level conceptualization

Spatial attribution:

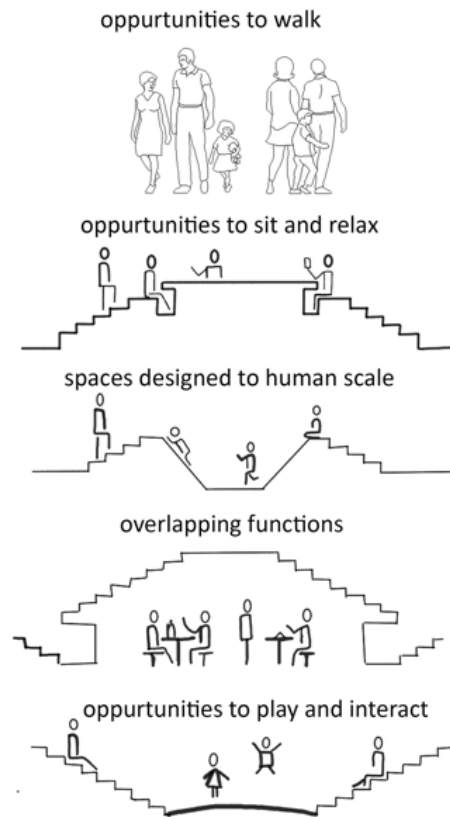


Fig: 9.10

Site and building level conceptualization

9.1.3 Form evolution and mood board

Form evolution:

Geometrical forms being articulated with architectural character influenced from the thanjavur region. Although the forms are rigid the user experience inside the space is concentrated more through senses via various ways of lighting, levels, texture.

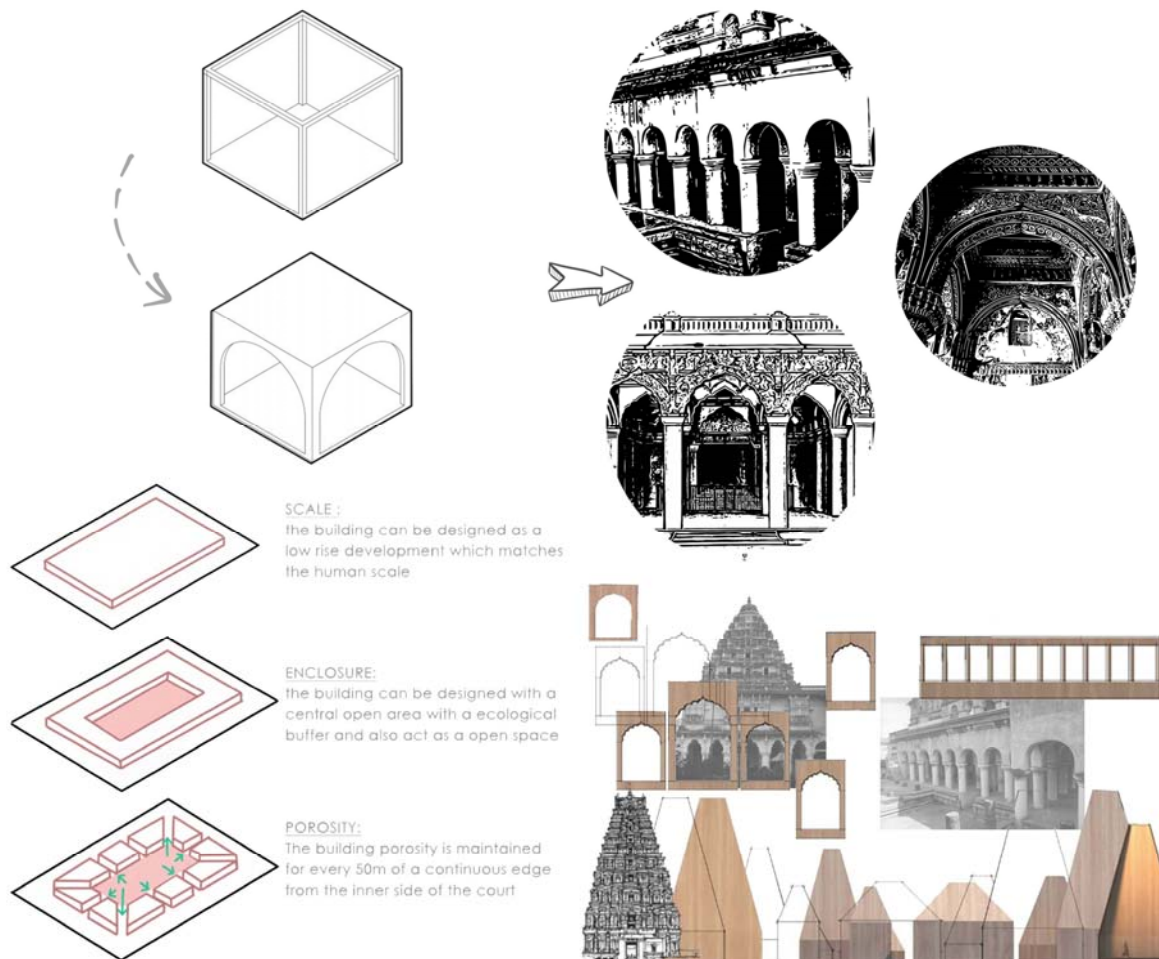


Fig: 9.11

Form evolution and mood board

Texture and materials:

The materials are chose in such a way that it depicts the raw materials for the selected craft forms to deliver the essence from the built form

Mood board:

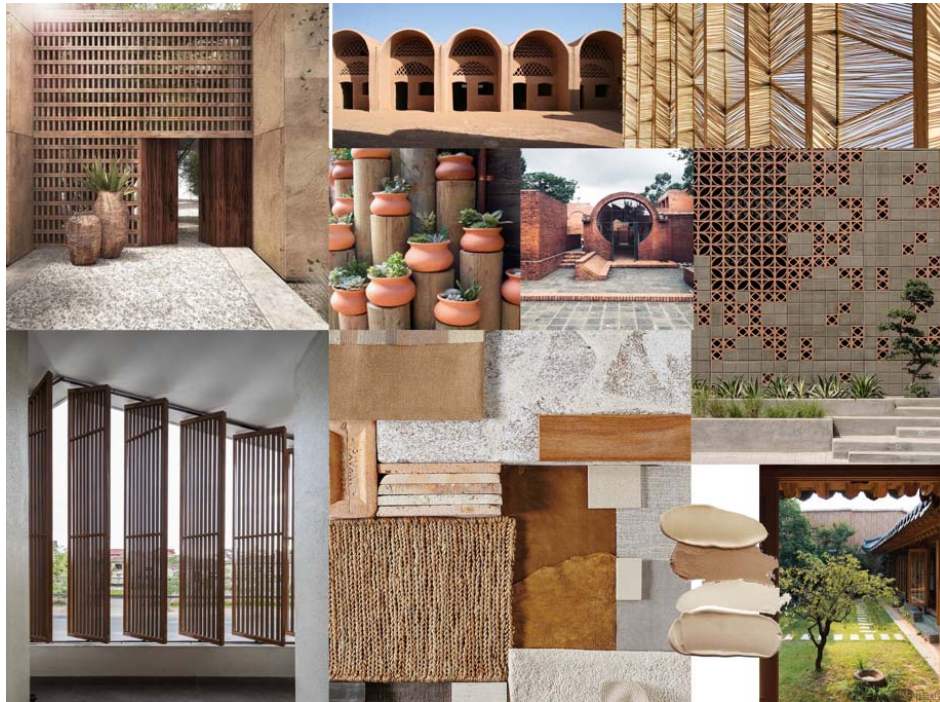


Fig: 9.12

Mood board

9.1.4 Spatial articulation

the incorporation of crafts in various levels such that the user experience every bit of the designed space as a holistic experience and enjoy then through senses through various textures, colours , noise and aesthetic articulations

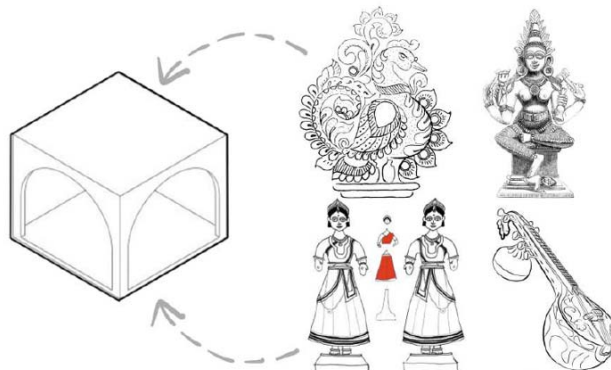


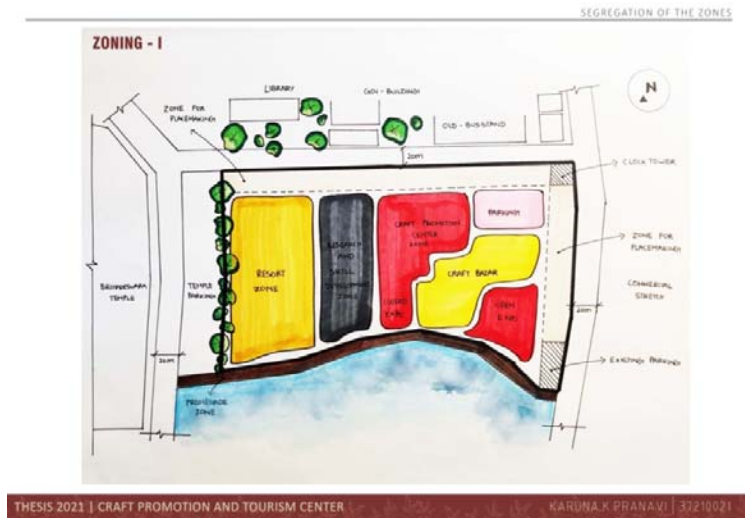
Fig: 9.13

Spatial articulation

9.2 DESIGN DEVELOPMENT

9.2.1 Segregation of zones

Plate 1.1: zoning



9.2.2 Master plan zoning

Plate 1.2: Master plan zoning



Plate 1.3: Master plan zoning

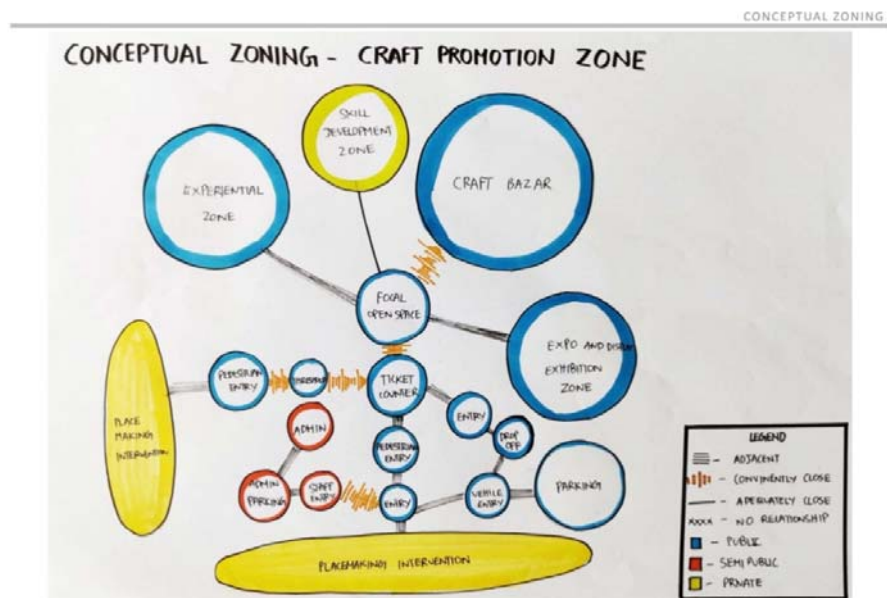


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9.2.3 Spatial zoning

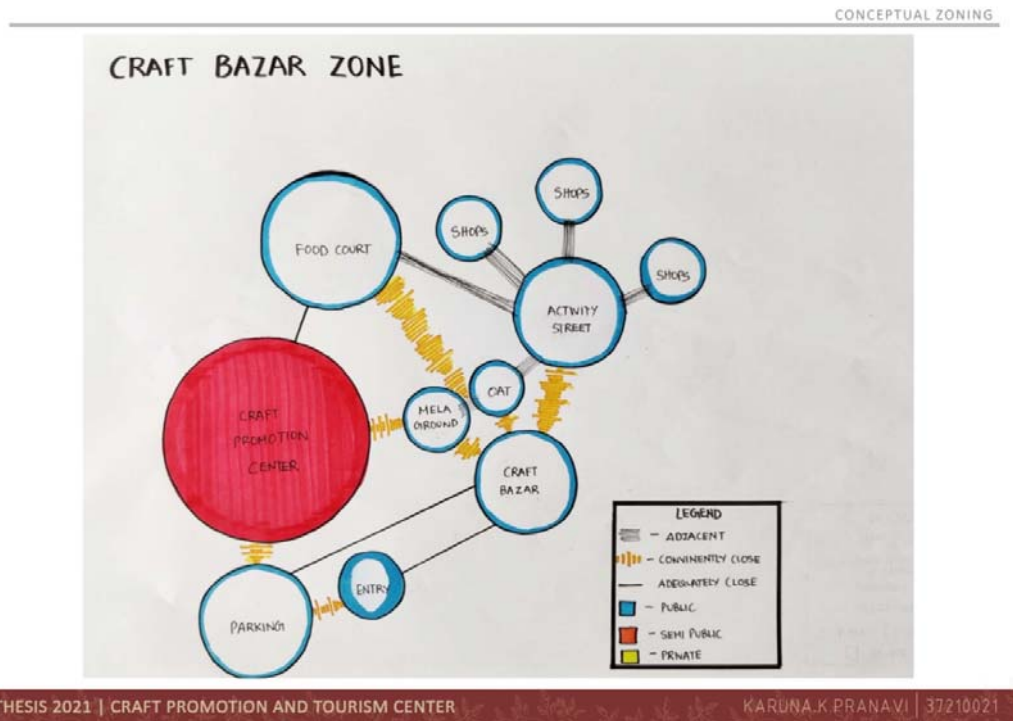
Plate 1.4: Spatial zoning



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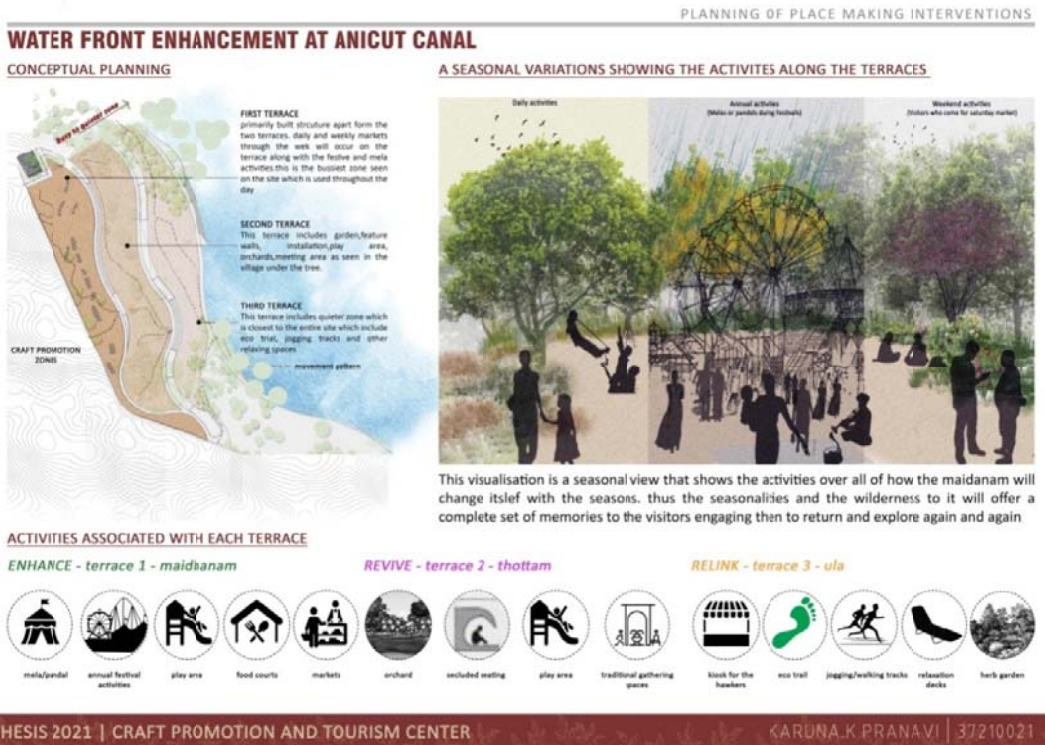
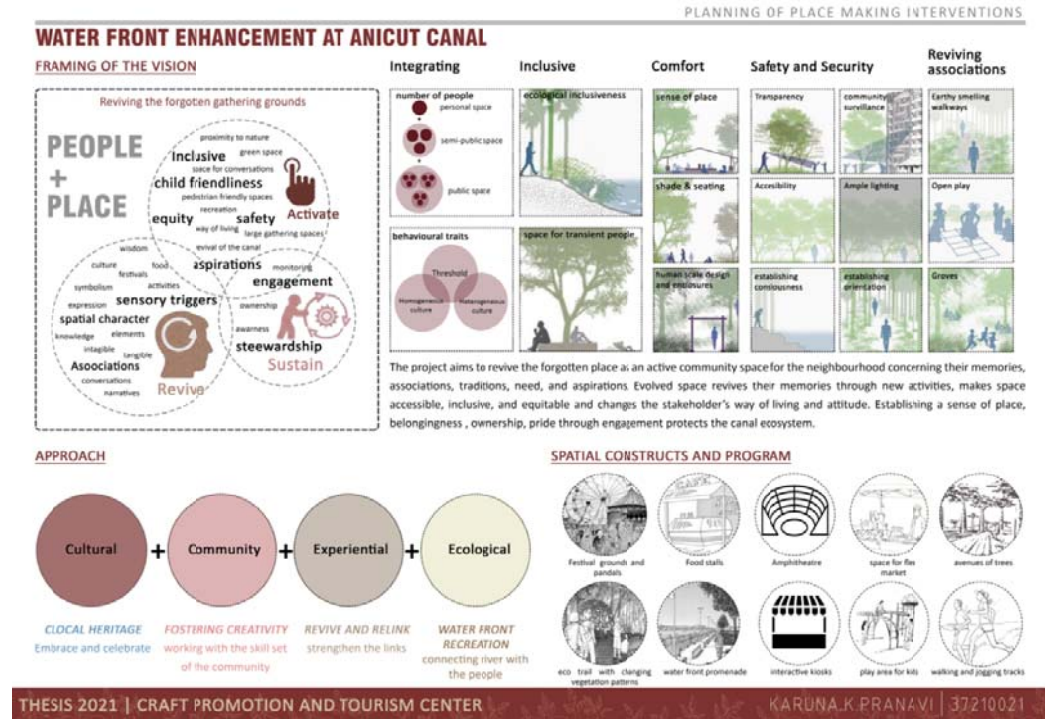
Plate 1.5: Spatial zoning



9.3 PLANNING OF PLACE MAKING INTERVENTION

9.3.1 Waterfront enhancement along the anicut canal

Plate 1.6: Place making interventions



WATER FRONT ENHANCEMENT AT ANICUT CANAL

DESIGN DETAILS AND VISUALIZATION

SECTION THROUGH THE TERRACE SECTION AA'



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9.3.2 Place making intervention around the site

PLACE MAKING INTERVENTION AROUND THE SITE

EXISTING SITE CONDITION



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PLACE MAKING INTERVENTION AROUND THE SITE

STREET LIFE



ISSUES FACED

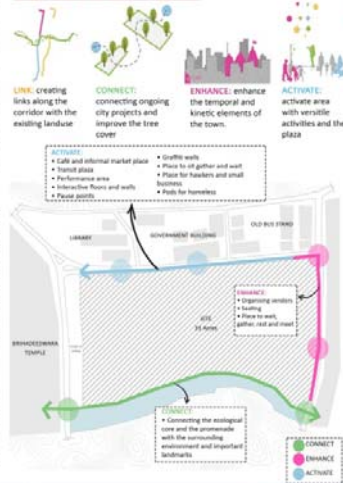


SEEDING OF THE VISION

The vision aims to create a socio cultural network that enhances the history and cultural quality of the neighbourhood as well as the city. This will become a media to celebrate the tradition and will act as a participatory movement that will help in bringing the culture to its present and future generations.

The strong relationship between thanjavur and its art creates an opportunity to foster the diminishing art form that promotes the cultural identity and create celebratory occasions for socialization.

MICRO LEVEL STRATEGIES



MACRO LEVEL STRATEGIES RECLAIMING STREETS

01 CULTURAL VALUE

STREET AS A STAGE
street becomes a place for recreation, social life, art and functions

02 COMMERCIAL VALUE

VIBRANT COMMERCIAL STREET
space to support small scale retail activities and the hawkers.

03 ECOLOGICAL VALUE EMBRACING AND RESPECTING THE SYSTEM

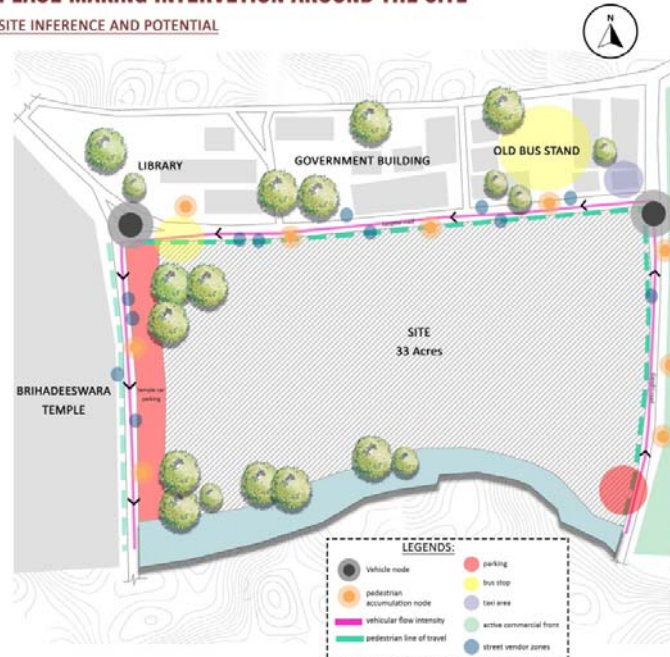
Street helps as a space for ground water recharge resulting in increase of ground water table level of the neighbourhood thus offering a sustainable neighbourhood

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PLACE MAKING INTERVENTION AROUND THE SITE

SITE INFERENCE AND POTENTIAL



DESIGN PROGRAM



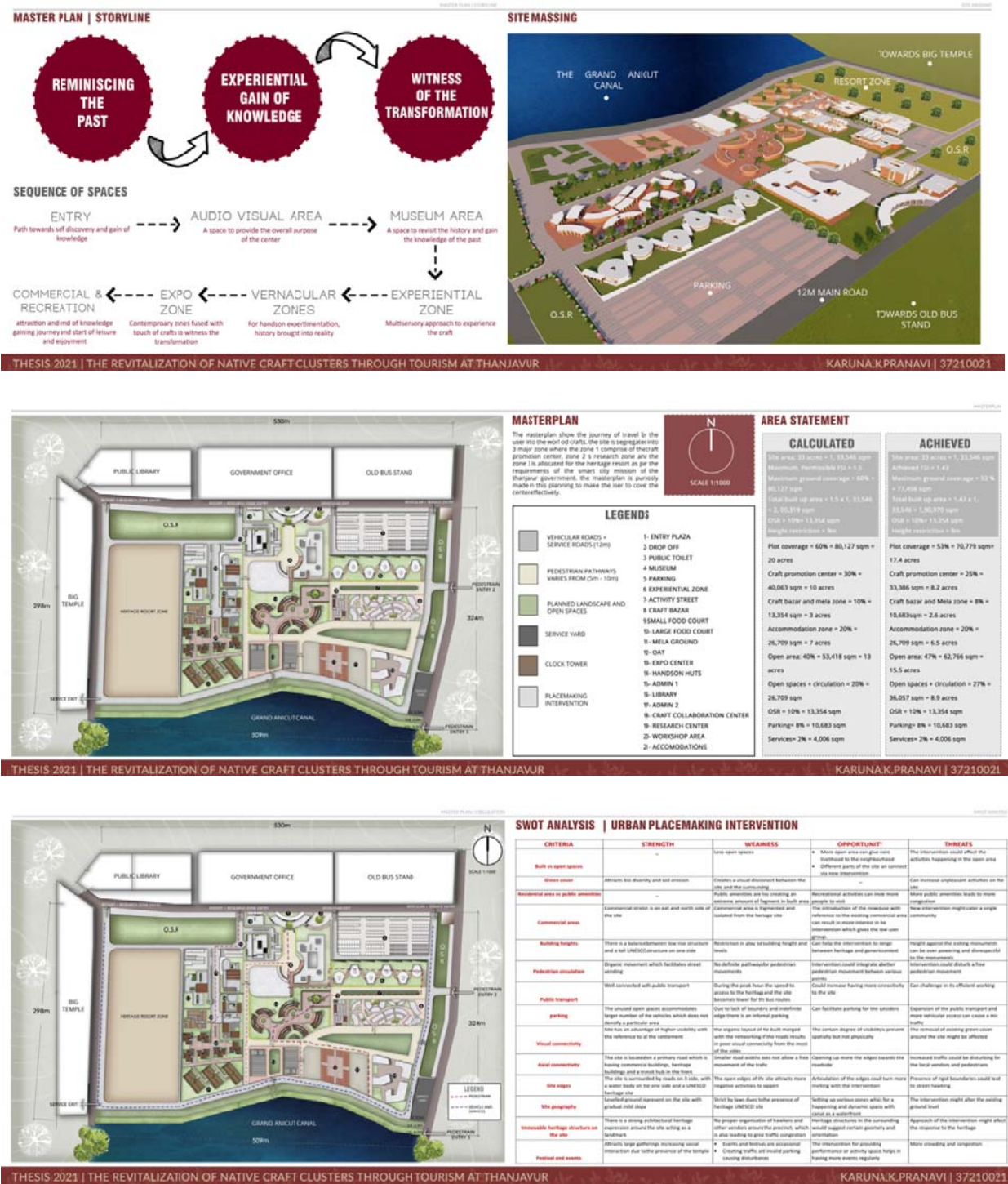
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9.4 DETAILED DRAWING

9.4.1 Master plan

Plate 1.6: Drawings



9.4.2 Floor plans, sections and model

Plate 1.7: Drawings

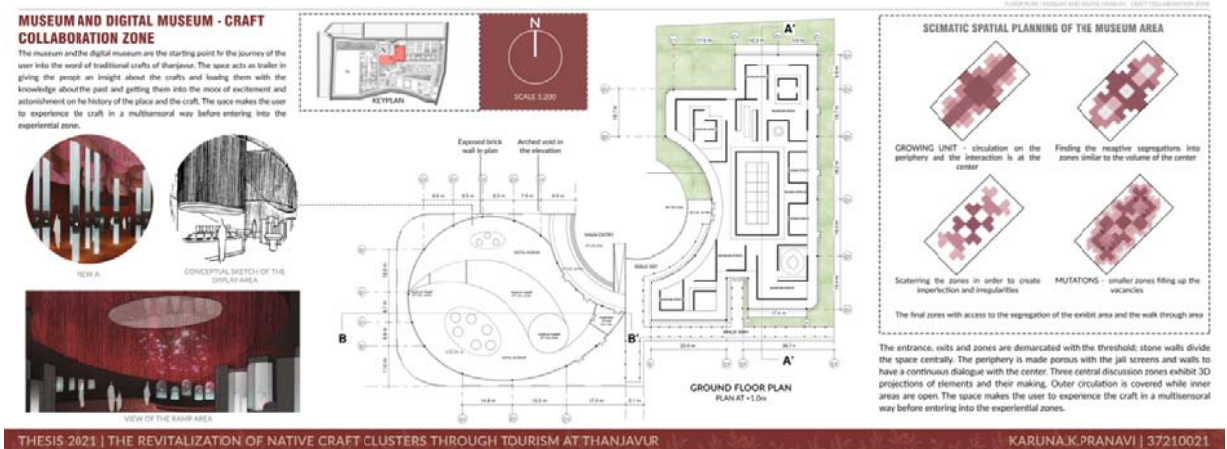
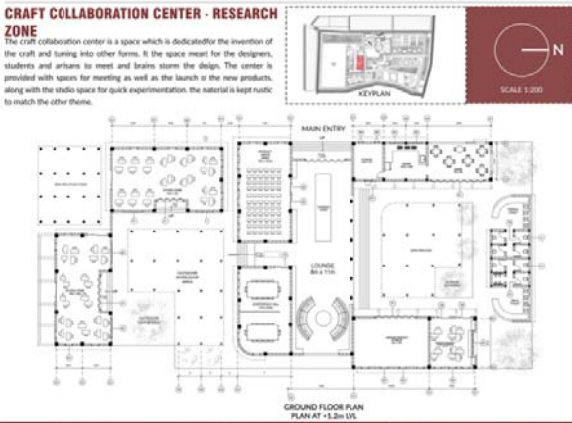


Plate 1.8: Drawings

CRAFT COLLABORATION CENTER - RESEARCH ZONE

The craft collaboration center is a space which is dedicated for the invention of the craft and turning into other forms. It is the space meant for the designers, students and artisans to meet and brainstorm the design. The center is provided with spaces for meeting as well as the launch of the new products, along with the studio space for quick experimentation, the material is kept rustic to match the other theme.



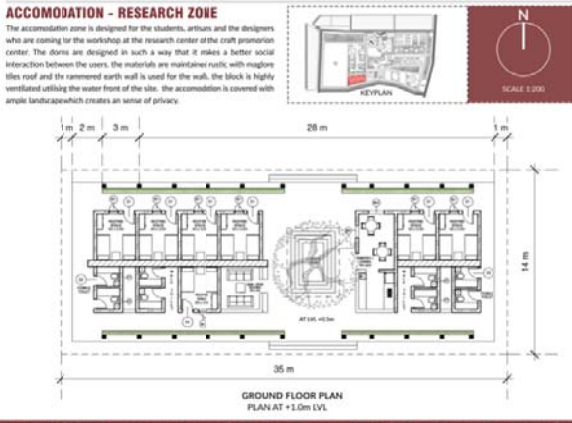


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ACCOMMODATION - RESEARCH ZONE

The accommodation zone is designed for the students, artisans and the designers who are coming for the workshop at the research center or the craft promotion center. The dorms are designed in such a way that it makes a better social interaction between the users. The materials are maintained rustic with imagine tiles roof and the rammed earth wall is used for the walls. The block is highly ventilated utilizing the water front of the site. The accommodation is covered with ample landscape which creates a sense of privacy.



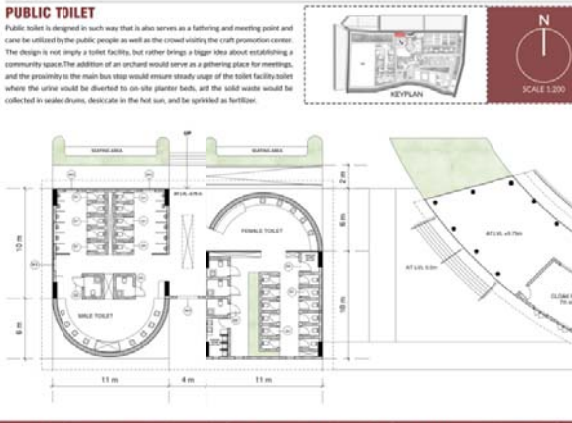


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PUBLIC TOILET

Public toilet is designed in such way that is also serves as a bathing and meeting point and can be utilized by the public people as well as the crowd visiting the craft promotion center. The design is not imply a toilet facility, but rather brings a larger idea about establishing a community space. The addition of an archway would serve as a gathering place for meetings, and the proximity to the main bus stop would ensure steady usage of the toilet facility. The where the urine would be diverted to on-site planter beds, and the solid waste would be collected in water drums, decanted in the hot sun, and be sprinkled as fertilizer.





SCHEDULE OF JOINERY

S.NO	TYPE	SIZE	SILL HEIGHT	QUANTITY
V1	Louvered ventilator	500mm x 500mm	1.8m	25

S.NO	TYPE	SIZE	QUANTITY
D1	Wooden flush door	0.7m x 2.1m	22
D2	Wooden flush door	0.9m x 2.1m	7

S.NO	TYPE	SIZE	QUANTITY	SILL HEIGHT
W1	Louvered window	0.6m x 1m	1	0.9m
W2	Louvered window	0.8m x 1.2m	2	0.9m
W3	Circular opening	0.5m radius	8	0.9m

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CHAPTER 10: CONCLUSION

Craft has also been synonymous with small-scale 'products' and 'artifacts' around the world; however, this overlooks the magnitude of craft in conventional and vernacular architectural systems. India's built environment also reflects the richness of craft productions at different scales. However, while craft traditions provide a special method for rural artisans to join the economic foreground for the first time, they still bear the stigma of inferiority as India enters an era of hi-tech industrialization and globalization. Craft and the additional elements of architecture and tradition are seen as symbolic, supplementary, and somewhat retrograde means of making a living by activists, economists, and places of business. Craftspeople are often seen as picturesque relics of our history, rather than startups of the current and future. The heritages of craft practices that have influenced Indian architecture for centuries are continually debated and challenged in our contemporary world. Space Making Crafts are manifesting in a variety of forms, with various overlays of history, custom, architecture, and a variety of external influences. The world is in the midst of a multilayered architectural environment; with various ideas transforming the construction industry. It projects a muddled picture that blurs into a lack of cultural identity. Although several structures deviate from conventional architecture, some have been incorporating crafts in the built environment to assert an Indian identity.

With a rich ancient craft heritage as a backdrop, Indian buildings have become an intriguing panorama of people, history, faith, and social ideals all profoundly rooted in tradition. When one progresses, one's values in tradition shift, as do one's living habits and lifestyles, necessitating a re-evaluation and repositioning. New materials and technological advances have created new growth opportunities. The tradition of design has swung like a pendulum between a rich history of ancient books, scriptures, and architecture on one side and modern ethos, emerging inventions, and developments on the other. Though hand skills were highly regarded in the past, they are now being advocated for. The main purpose of this thesis is to enrich the essence of craft which sustains and enriches these millions of people who create with a sense of continuity and a heightened sensitivity to beauty. Since crafts and the culture of people in traditional, societies are inextricably linked, this thesis serves as a window showcasing the soul and

creative spirit of thanjavur and acts a as a boosting energy for the upliftment of the craft clusters of Thanjavur.

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