

**CHETTINAD EXPERIENCE CENTRE,
PILLAYARPATTI.**

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
SCHOOL OF BUILDING AND ENVIRONMENT**

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INSTITUTE OF SCIENCE AND TECHNOLOGY

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NOVEMBER 2021



DEPARTMENT OF ARCHITECTURE

BONAFIDE CERTIFICATE

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THESIS SYNOPSIS

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

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

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5 REFERENCE

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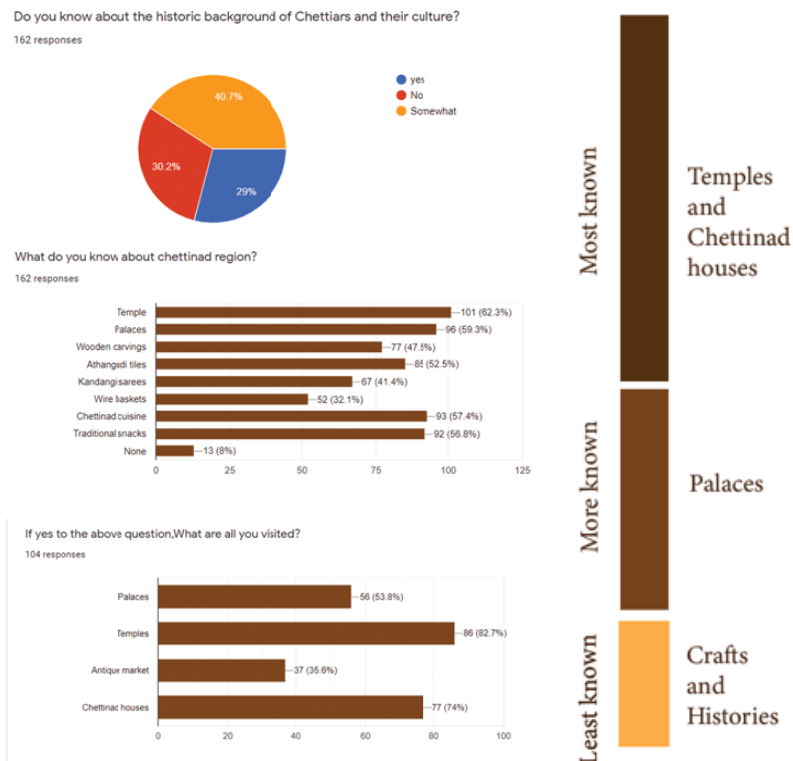
CHAPTER 1

INTRODUCTION

1.1 INTRODUCTION

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

1.2 NEED OF THE PROJECT:



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

1.3 AIM:

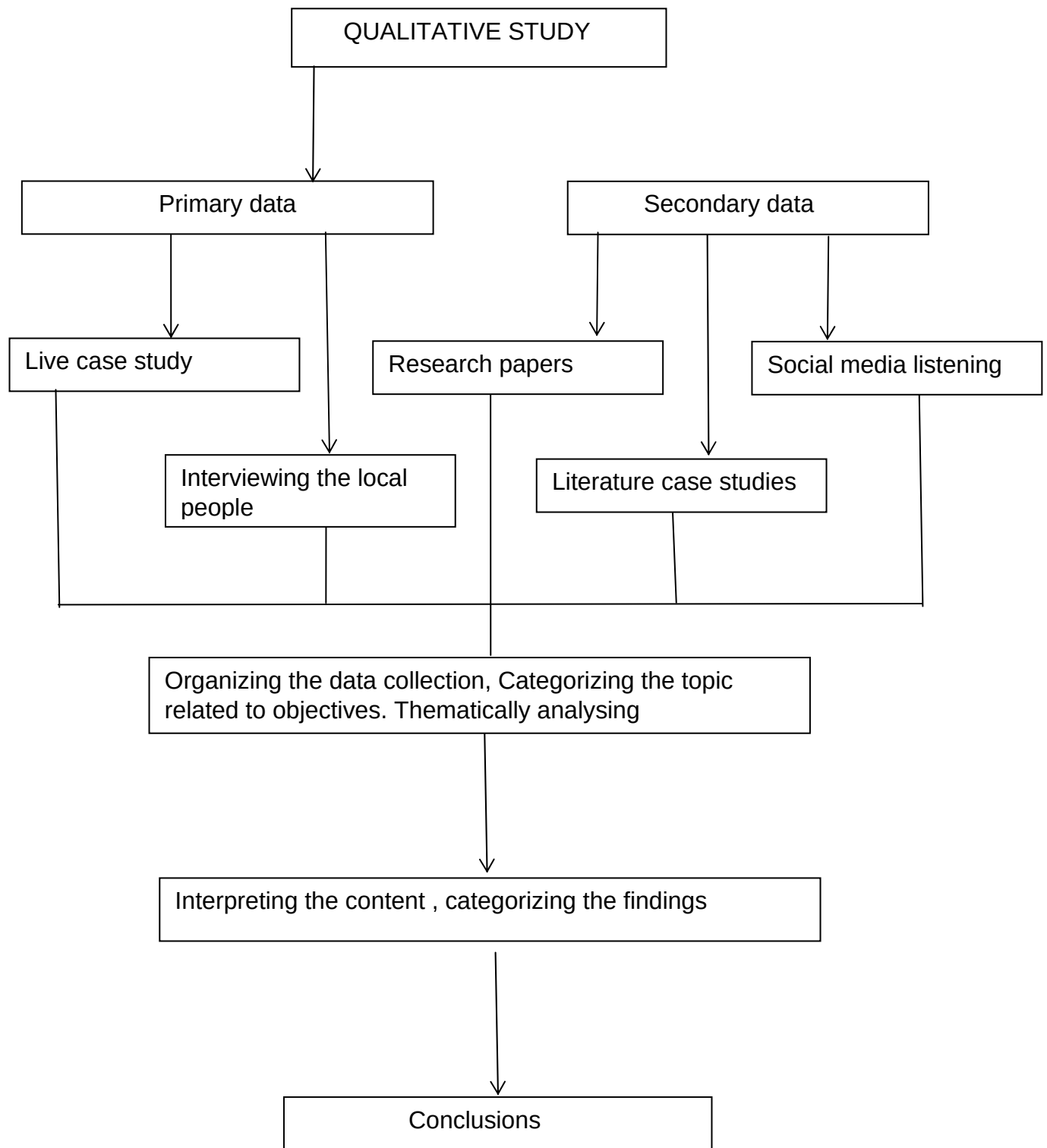
To promote the culture and art of Chettinad among the people within and abroad people for the enrichment.

1.4 OBJECTIVE:

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

1.5 METHODOLOGY:

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



CHAPTER - 2 :LITERATURE STUDY-

2.1-ABOUT THE COMMUNITY

2.1.1 WHO IS CHETTIARS?

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

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

2.1.2 ORIGIN OF THE CHETTIARS

Chettiars were originally lived in the Chola kingdom, Kaveripoompatinam also known as poompuhar which is located near the seashore of the southeast area of Tamilnadu.

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

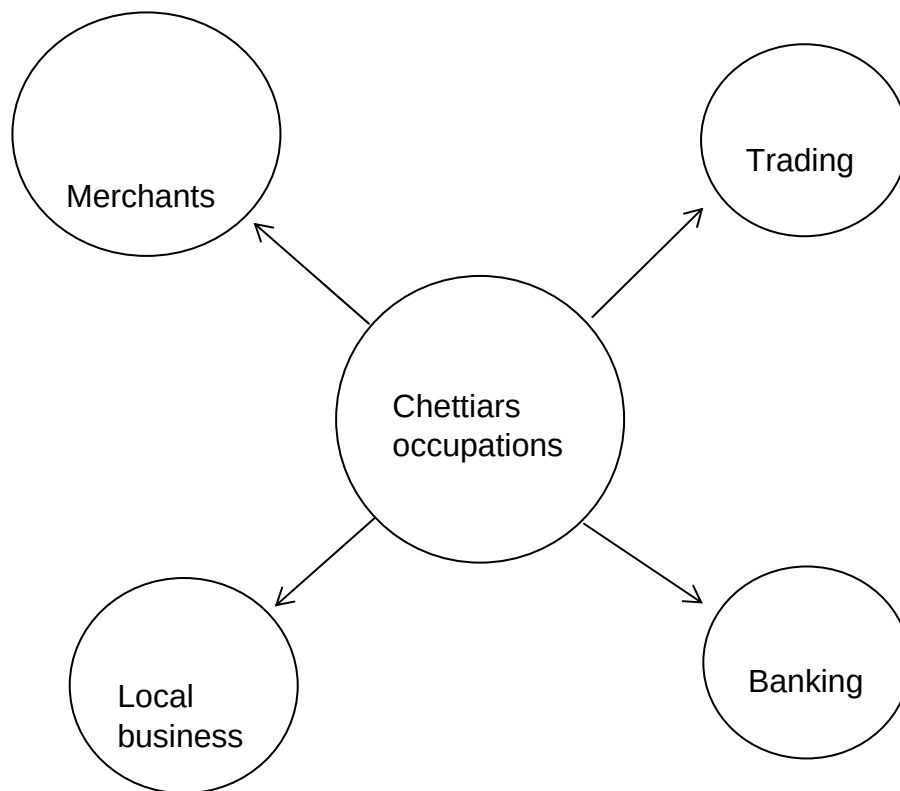
2.1.3 MIGRATION

For about 1400 years chettiars were lived in poompuhar. Later, around the 13th century, flood was affected kaveripoompatinam, the settlement was collapsed.

Then, they decided to migrate to the raised terrain area where the chances of flooding is less.

So, the chettiars were migrated to the Pandya kingdom region, Karaikudi, the interior of the southeast part of Tamilnadu. Chettiars were shifted to Karaikudi and its surrounding to develop new settlements. Chettiars were originally lived in the Chola kingdom, Kaveripoompatinam also known as poompuhar which is located near the seashore of the southeast area of Tamilnadu

2.1.4 OCCUPATION



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

Italy, Ceylon, Malaysia, Singapore, Japan, Spain, and Belgium are the places where they have imported and exported the building materials and goods for their business and the construction of the house. Mainly the trade has happened for the construction of the house glass, granite, wood, marble, ceramics were imported where they have been famous. Wood from Burma, Granite from Spain, ceramics from Japan, marble from Italy, and stained glass from Belgium. Wood from Burma is exported through the sea, they throw the wood with the address and chettiars collect their goods in Nagapattinam port by seeing their address in the wood. Some people use a ship to import.

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

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

Collecting precious stones and selling them abroad was one of the occupations that were done by chettiars. Many people were doing a combination of occupations. Merchants were invested in rubber. and other investments.

After world war II, the British forced to stop trading from overseas and all the men returned to Chettinad. Then they looked over the local business and some went into the banking.

2.1.5 CHETTIARS TIMELINE

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

2.2-THE CHETTINAD REGION

2.2.1 CAPITAL OF CHETTINAD

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

2.2.2 SURROUNDING SETTLEMENTS

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

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

2.2.3 STREET PATTERN

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

Usually, the houses are in rectangle shape in plan thus creates gridiron street pattern and the pattern is maintained all through the

settlements, the house has a length of its street usually. The aerial view has a view of gridiron pattern street and the courtyard at the center of the house. From the aerial view, we can see the void and spaces of the Chettinad region.

2.2.4 BUILDING TYPOLOGY

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

1. Residence

2. Religious

2.2.4.1 RESIDENCE BUILDING

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

2.2.4.2 RELIGIOUS BUILDING

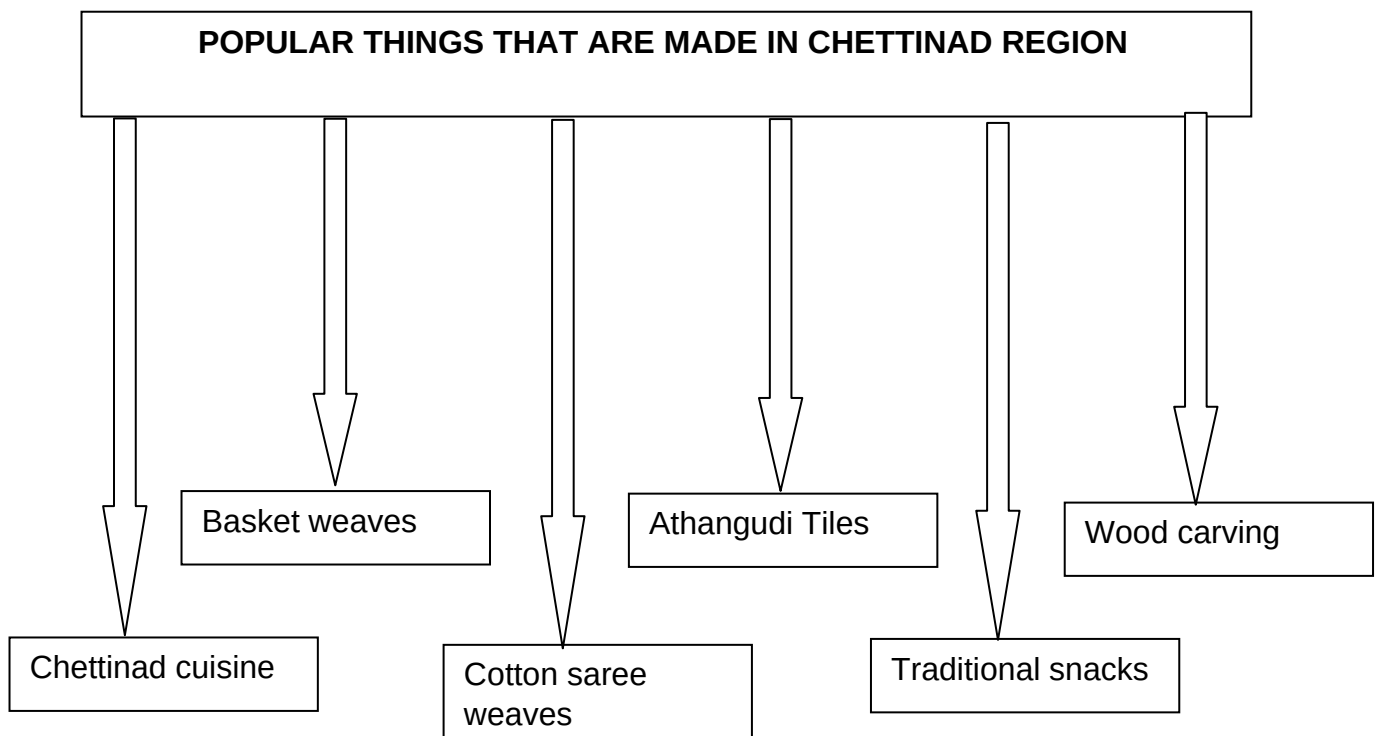
Temples are constructed all around the settlements, at the entrance of the settlements, they will have temples with two horse on each side considering the security for the settlements.

People will have clan deity among many temples. They usually festival the clan deity once a year when the men returned after their duty period.

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

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

2.2.5 POPULAR PIECES



There so many famous things that are purely made and famous in the Chettinad region.

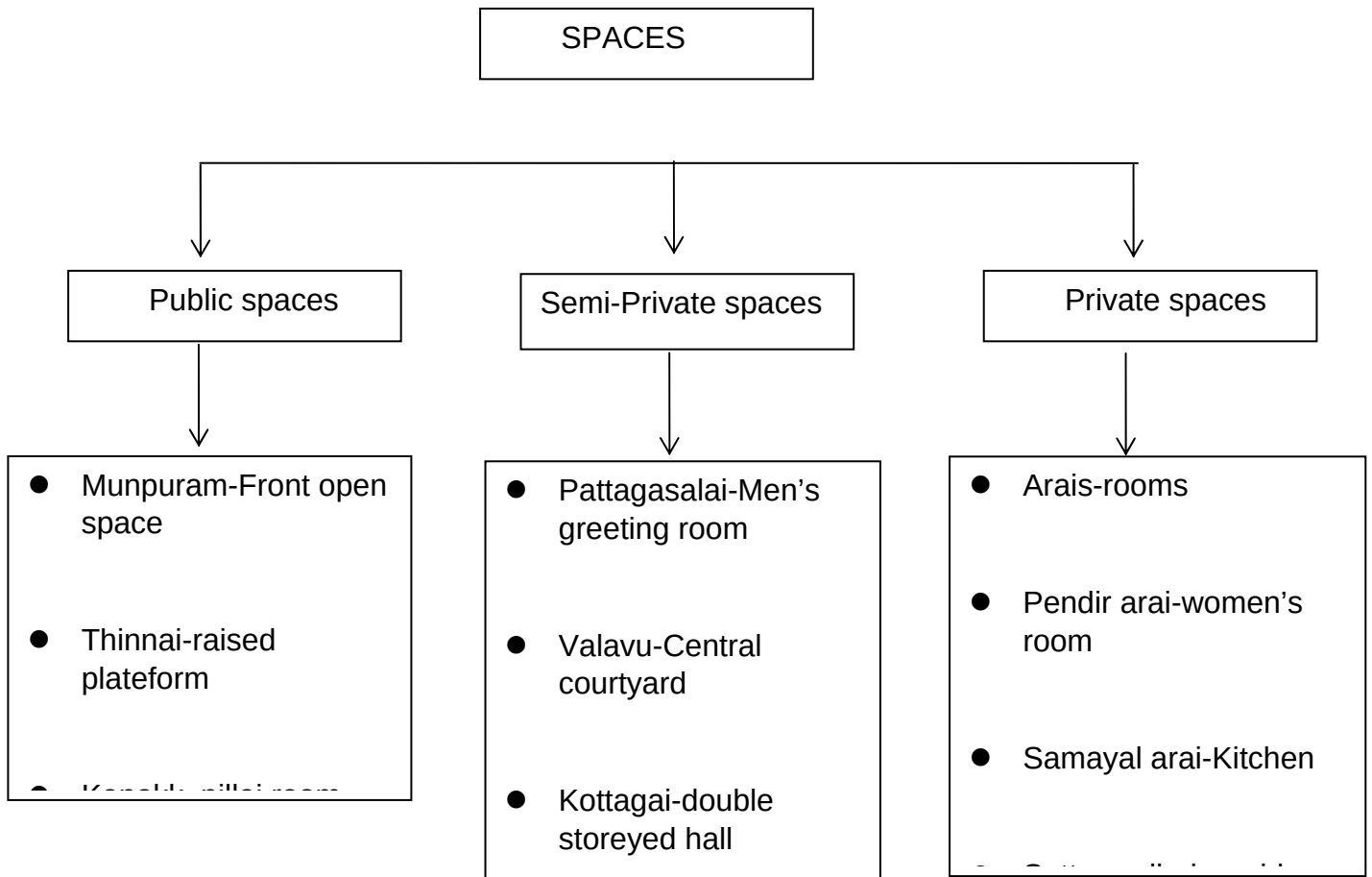
Chettinad cuisine is the most famous all over the world, they are famous for non-vegetarian foods and also the traditional snacks. Local famous business like basket weaves, cotton saree weaves wood carving, athangudi tiles, etc

2.3-CHETTINAD HOUSES

2.3.1 SPACES AND ITS PURPOSE

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

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



2.3.2 PUBLIC SPACES

2.3.2.1 MUNPURAM - FRONT OPEN SPACE

Front open space will have well, that is used for the washing and bathing. Men will take the bath at front open space itself.

2.3.2.2 THINNAI-RAISED PLATFORM

Followed by the front open space, the raised platform will present with some pillars on each side. It is separated by the passage that leads inside the house.

2.3.2.3 KANAKKUPILLAI'S ROOM-AN ACCOUNTANT'S ROOM

The space for the family men who maintain their family accounts and records. Basically it is an office space for the men who are involved in accounts.

2.3.3 SEMI-PRIVATE SPACES

2.3.3.1 PATTAGASALAI-MEN'S GREETING ROOM

Pattagasalai is meant for the discussion about the business. Usually, the men took the place, spend all-day discussion held related to the business.

2.3.3.2 VALAVU-THE CENTRAL COURTYARD

Valavu is an area that is open to the sky and has a grill roof to prevent any other from coming inside. The central courtyard is used to have religious festivals and ceremonies. Chettinad house usually have one or more valavu.

2.3.3.3 KOTTAGAI-DOUBLE STOREYED HALL

A double-storeyed hall, kottagai is used to have closed functions. Usually the life cycle ceremonies will take place in this space.

2.3.3.4 BHOJANA HALL- THE DINING HALL

Bhojana space is for the dining where all the guests will sit and have their food. people will serve them with banana leaves.

2.3.4 PRIVATE SPACES

2.3.4.1 ARAIS -ROOMS

Rooms that are aside central courtyard are meant for sleeping and storing valuable things.

2.3.4.2 PENDIR'S ROOM-WOMEN'S ROOM

There are rooms which are exclusive for women for sleeping and other activities.

2.3.4.3 SAMAYAL ARAI-THE KITCHEN

Chettinad house will have a semi-open kitchen where they cook using traditional choola (open hearth).

2.3.4.4 SUTTRUPATHAI-CORRIDOR

The corridor is meant for circulation but the corridor itself is spacious that also uses for sleeping and relaxing in the afternoon.

2.3.4.5 THOTTAM-GARDEN

On the rear side of the house, the garden is present where the trees and plants are placed. Garden can access from the kitchen.

These are the spaces that usually typical Chettinad houses will have. The spaces are planned in order from public to private zone. The spaces are designed according to the climate. Ornamented factors are introduced differently in various spaces.

2.3.5 MATERIAL

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

2.3.6 VENTILATION

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

2.3.7 LIGHTING

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

2.4 ABOUT CHETTINAD CRAFTS

2.4.1 ATHANGUDI TILES

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

Size - 25.4 cm x 25.4 cm

Thickness - 18mm

Per stone weight - 2.3Kg

The material that we need for making athangudi tiles are cement, sand, colouring oxide, glass frame and mould.

Three pre process will be done before start making the tile,

Dry mixture- Sand + cement

Wet mixture- sand + cement + water

Pigment mixture- Sand + cement + colouring oxide

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

2.4.1.1 MAKING PROCESS OF ATHANGUDI TILE



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



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



Step 3: Spreading pigment mixture equally



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



Step 5: Laying the wet mixture



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



Step 7: Designing the tile is completed



Step 8: let it dry for 24 hours



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

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



Fig 2.1 Making of athangudi tile

2.4.2 BASKET WEAVING

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

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

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

2.4.2.1 MAKING OF BASKET



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



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



Step3: Fixing the hadle with steel buttons



Step4: Fixing the bushes at the bottom of the basket

Fig 2.2 Making of basket

2.4.3 CHETTINAD SAREES

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

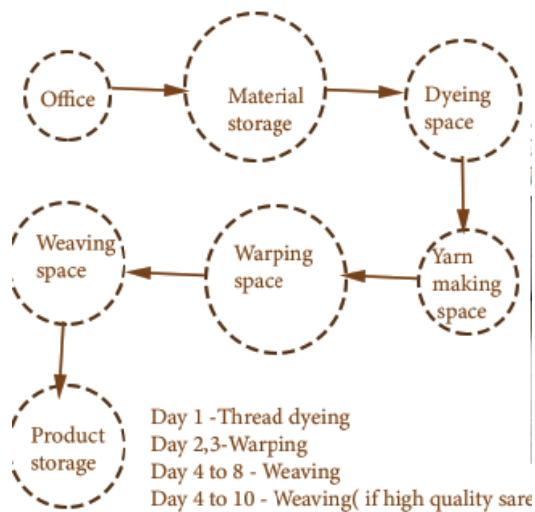


Fig 2.3 Spaces of saree weaving

More than 5 people involve to make one saree,all the weaving related equipment are made in wood that also helps to a saree more quality.

They are comfortable to wear in summer and comes with lovely designs. Simple and Beautiful are these Handwoven Chettinad Cotton Sarees!!! ... A simple kundan jewellery adds a spark and grace to the soft cotton.

Popular for their ability to stay cool and absorb sweat during hot and humid temperatures, these hand-woven sarees are thick and not translucent.

2.4.4 WOODEN CARVING

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

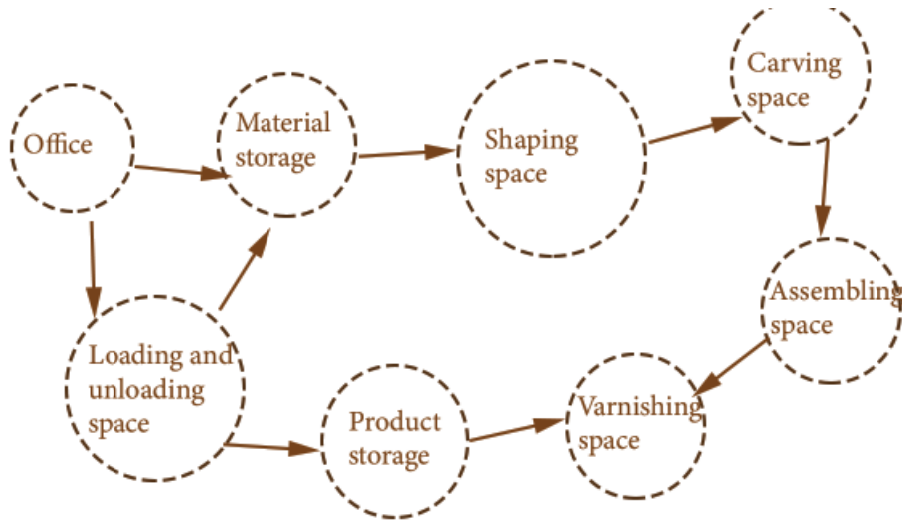


Fig 2.4 spaces of wood carving

Doors, windows, eaves, columns are the place where they do the wooden carvings.

Made of wood, the panel features intricate carvings depicting many characters. The subjects are Gajalakshmi (Goddess Lakshmi with elephants) in the centre, and Girija Kalyana (Shiva's wedding to Parvati) on either side. The stands can be turned, in order to hang the panel on the wall.

2.5 CASE STUDY -SARGALAYA,KERALA.

Site area - 20 acres

Architect: Ar.Ramesh

Established:2011



Fig 2.5 Sargalaya

Massing are almost maintained same throughout the site, this creates harmony., even though the water tank situated at the middle, it also follows the main material like other spaces.

Transition space are linked with more nature as they pass by they can even sit and relax, seating spaces are provided all through the transition space. As they have nice view of lake and coconut trees.

The repetitive principle has been used on roof and they well blend the building and massing with the site. The site is filled around with natural features. The column is placed at regular interval of 2 metres.

They designed casement window on corridor and all other three sides french window are placed with semi circle clerestory window to maintain aesthetics.

2.5.1 INFERENCE

Same height and harmony has maintained throughout the site.

They well used all the positive of river bank by giving more seating and semi open spaces.

Repetitive principle that has used on column and roof set a identity to the site.

Natural ventilation and lighting has been achieved in all the spaces.

They designed boating,multipurpose hall to generate more revenue from the site

2.6 CASE STUDY -DHAKSHIN CHITRA,CHENNAI.



Fig 2.6 Dhakshin chitra

Architect: Ar,Laurie Baker and Ar,Benny kuriakose

Site area:10acres

Builtup area: 3acres

OPEN AND BUILTUP SPACES-There are many proportioning systems used in the design which help to identify the visual relationships between the open and built up spaces.Landscaping is done in a natural layout of the site to suit its uses and produce aesthetic pleasure.

CIRCULATION-All pedestrian paths were paved by stones with trees on either side. The pedestrian flow was clearly demarcated from the paths used for commercial purpose. The pedestrian flow gets branched out from the entrance to various state's house.

VEGETATION -Trees are seen in dense near the parking area, guest houses, Kerala section and Karnataka section. They are also seen in other parts of site also along the pathway. Palm trees, coconut trees and neem trees were mainly found here.

CRAFT BAZZAR--Craft bazaars are present for various artist coming from different parts of India to showcase their products and each income. This is a permanent structure for temporary artists.Stone carving workshops is found adjacent to the craft bazaar.

ARTISTIAN COMPLEX-This area was restricted for artisans with guest houses for artisans coming to the village during special occasions. Activity hut was present for artisans from various parts to exchange their ideas

2.6.1 INFERENCES

- 1.Usage of traditional building materials gives the entire environment a cultural feel.
- 2.The placement of waterbody according to the wind flow and planting vegetation inside the site helps to make huge difference in micro climate.
- 3.Play area,amphitheatre,bazaar canteen,any of these spaces are placed in transition spaces make the people not bored as they walk around.
- 4.As the site area is large,providing necessary amenities such as drinking water, toilets at regular interval

2.7 CASE STUDY -DILLI HAAT INA,NEW DELHI

Site area -6 acres

Builtup area - 0.7 acres

Architect-Pradeep Sachdeva

Ground coverage- 12%

No.of crafts stalls-166

No.of food stalls -25

Visitors can access the site by 2 roads.One entry is for the visitors who come by metro and other is for vehicular and pedestrian where they segregate the vehicular and pedestrian area.

After the craft shops,food outlet are placed,it breaks the axial line and splited into various small streets.At the breaking point of axial line,craft demo area is located .

Vehicular are completly restricted at parking itself and the services circulation happen around the site so it doesnot affect the visitors and the site is entirely pedestrian friendly.

Spaces in back without visual contact are remain most unused spaces.Since the orientation of OAT is EW,OAT has more sun radiation and it remain unused spaces.

2.7.1 INFERENCE

Recreational area at the front make the site lively.

Ramps are placed wherever the changes of the levels take place

Strong axis makes the circulation easy without getting confused

Services are happen around the site and the storage spaces are placed at the rear of the building so that visitor cannot have the visual.

CHAPTER-3 DATA COLLECTION AND STANDARDS

FSI AND SETBACKS

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

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

MEETING SPACE

type of space	number of P	typical space required per P	type of use	provision of eqp	location
provision at workplace meeting at desk 	2-3	m ² 2.0-2.75	short discussions briefing subordinates, personal interviews	1 or 2 visitor's chairs at work station	located in screened or if in planned open of environment
meeting at 	4	1.5-2.5	working discussions with members of staff or visitors	conference table & chairs; related eqp: pinboard, chalk board	

Fig 3.1 Standards

PARKING

(C) Driveway and Aisle Widths

Driveway:

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

Aisle Widths:

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

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

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

(D) Width Entry and Exit Gates

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

(E) Gradient

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

(F) Turning Radius

Sufficient turning radius shall be provided for adequate manoeuvring of vehicle

(G) Ramps

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

(H) Headroom

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

KITCHEN SPACES

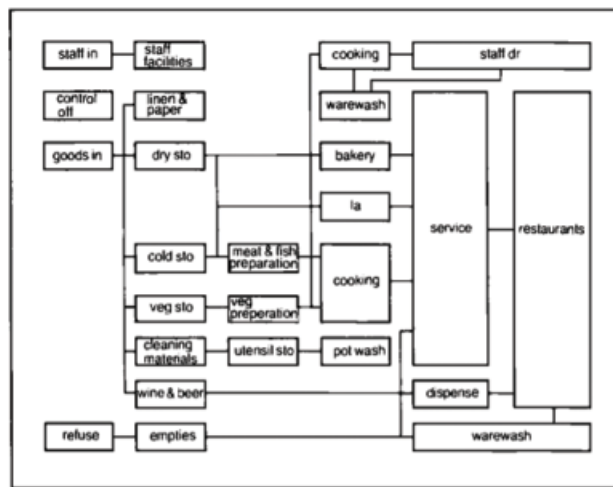


Fig 3.2 standards

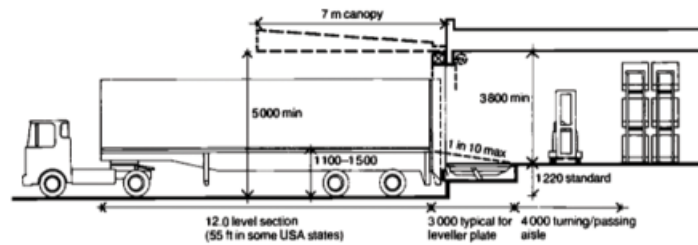
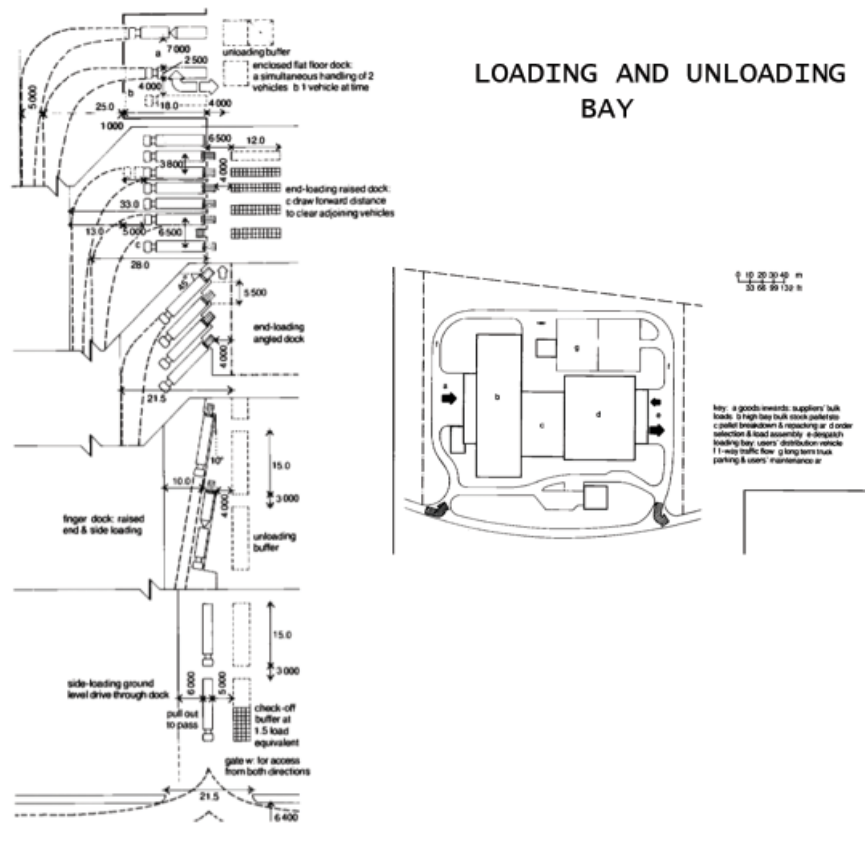


Fig 3.3 standards

CHAPTER-4 SITE STUDY AND ANALYSIS

4.1 SITE JUSTIFICATION AND MACRO SITE ANALYSIS

As pillayarpatti is most popular among the chettinad resgion,it has wide range of floating Population and its also under chettinad region,Chettinad experience centre can be placed.Pillayarpatti is a cultural area.A site is easily accessible by public transport as bus stop is 50m away from the site and By bike and car site can access.

Pillayarpatti has warm and humid climate as the chart shows. Pillayarpatti is located between two towns of Kraikudi and Thirupattur.From pillayarpatti,Karaikudi is 15km away and Thirupattur is 8.7km away.The Pillayarpatti village is located in the state highway itself.

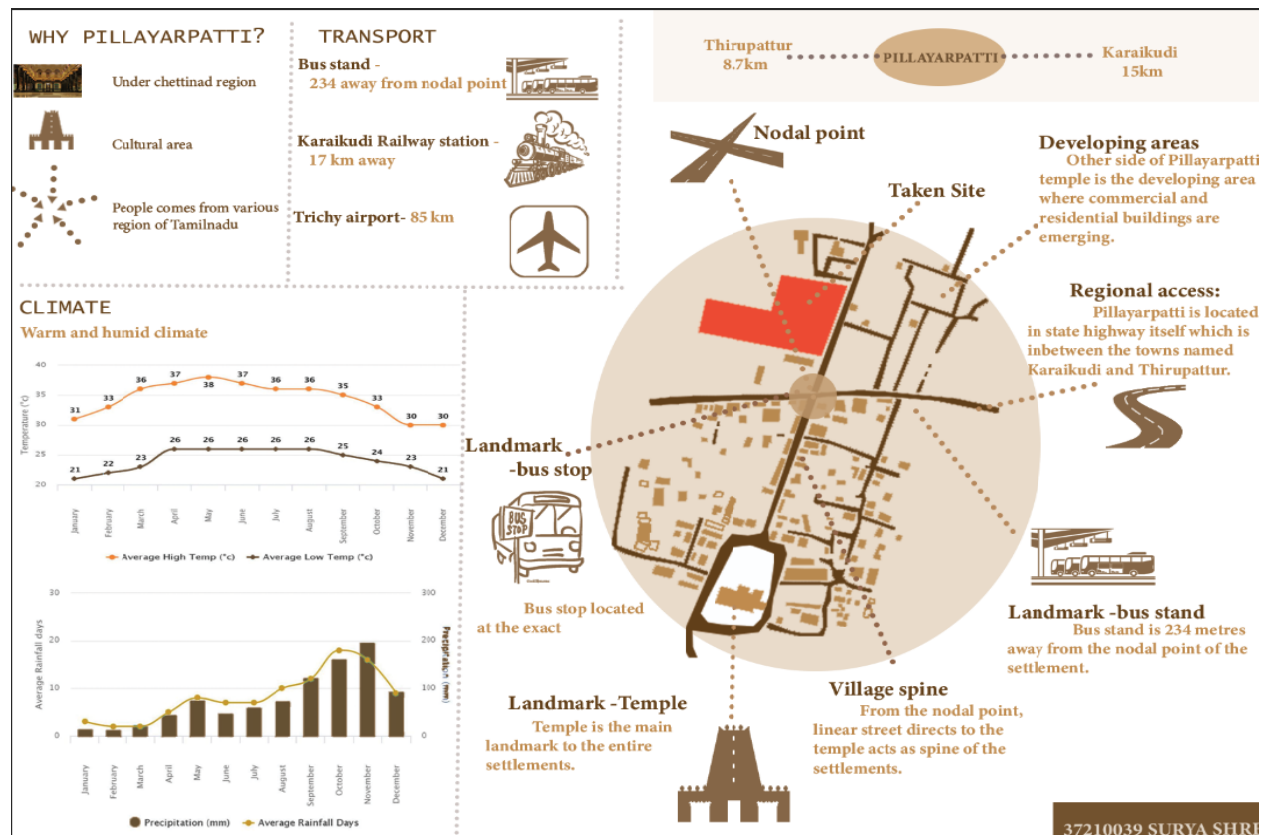


Plate 4.1 Site documentation and Macro analysis

Site is under developing areas as it is located other side of Pillayarpatti temple where commercial and residential building are emerging.Around the site few landmarks are persent,the landmark bus stand is 234 metres away from the nodal point of the entire settlement,as main landmark the temple is placed at the village spine and the landmark bus stop is located nearer to the site.

4.2 MICRO SITE ANALYSIS

In micro analysis, road approach, soil type, vehicular movement, general public services, noise barrier, neighbourhood typology, vegetation and building orientation are identified and inference are taken to proceed further.

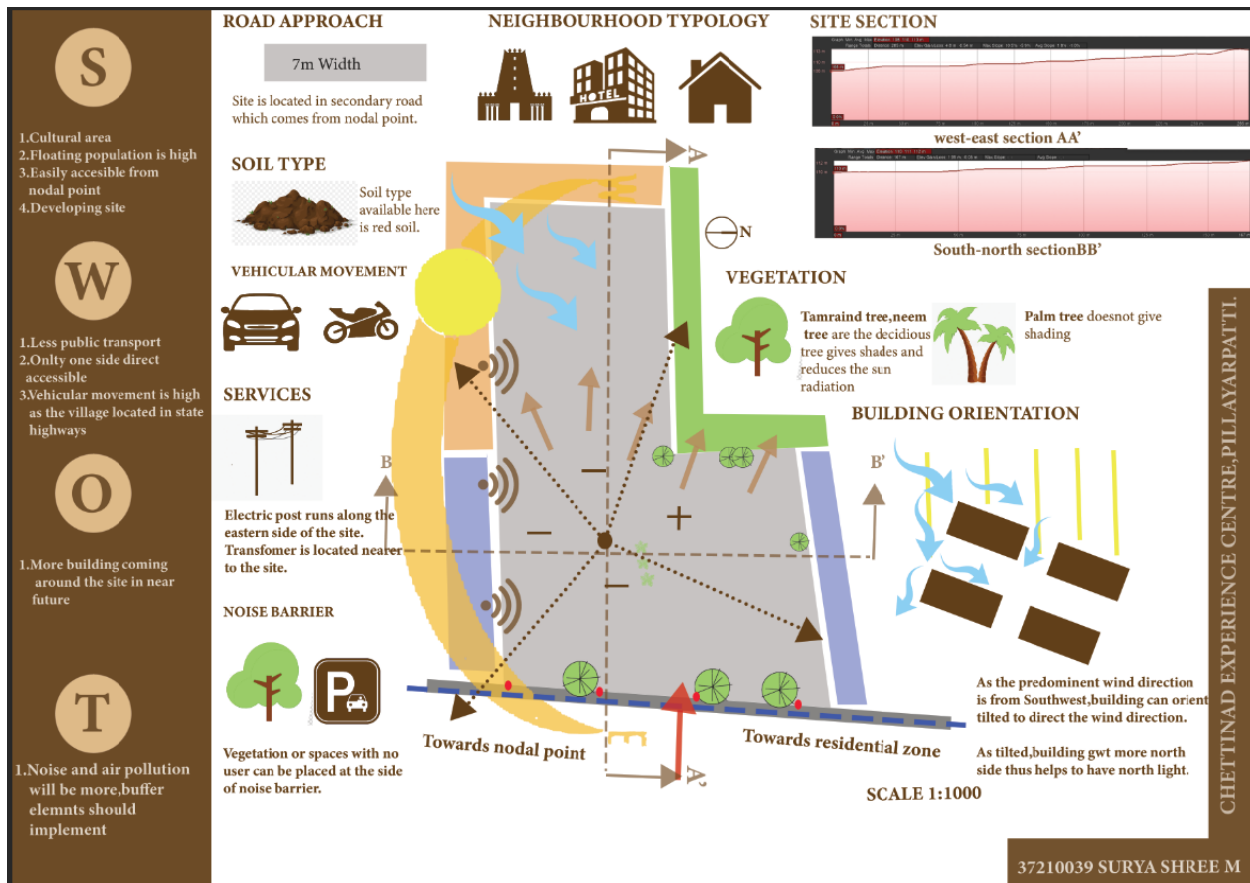


Plate 4.2 Micro analysis

And SWOT analysis is done to figure out the strength, weakness, opportunities and threats of the site and its surroundings.

CHAPTER-5 ARCHITECTURAL DESIGN

5.1 SPATIAL REQUIREMENTS

SPACES	AREA (Sq.m)
TICKET FREE ZONE	
Gazebo	32sqm
Multipurpose hall	162sqm
LIBRARY	
Reception	10.26sqm
Reading space	30sqm
Book shelves	103sqm
ADMIN OFFICE	
Reception	10.8sqm
Waiting space	10.5sqm
Discussion room	16.5sqm
Manager room	14sqm
Courtyard	26.3sqm
Toilets	6.7sqm
Office rroom	25sqm
Gathering space	29.5sqm
ACCOMODATION	
Admin office	79.2sqm
Cottages	312.6sqm
Villas	243.6sqm
Ironing space	13.5sqm
Laundry space	14.65sqm
Restaurant	509.4sqm

Fig 5.1

ZONE 01	
Ticket collection	581.91sqm
Roofed nursery garden	171.50sqm
Nursery shop	103.40sqm
Shops	45sqm
Museum 01	232.48sqm
Pavilion	80sqm
ZONE 02	
Museum 02	309.13sqm
Activity centre	212.5sqm
Toilets	87.17sqm
Cloak room	38sqm
Artist room	28.5sqm
OAT	268.96sqm
Shops	64sqm
Gazebo	18sqm
Clan temple	42sqm
Handson Thinnai	80sqm
Crafts making area	165sqm
Bazzar	380sqm

Fig5.2

ZONE 03	
Cloak room 02	20sqm
Gazebo	32sqm
Snacks shops	165.8sqm
Pillared hall	214.08sqm
Museum 03	216.08sqm
Toilets	67.76sqm
ZONE 04	
Museum 04	420sqm
Antique market	300sqm
Toilets	87.17sqm
Cloak room 03	37.56sqm
Gazebo	48sqm

Fig 5.3

5.2 CONCEPT

The concept of the Chettinad experience centre is people is to experience their chettinad history and architecture through buildings and spaces. The people of Chettinad were lived in Kaveripoompattinam which is seashore region, there they started overseas business.

When tsunami affected the region they migrated to upper sealevel there they developed the Chettinad region. Then they were flourished in business,constructed palatial house,temple to show their wealth.

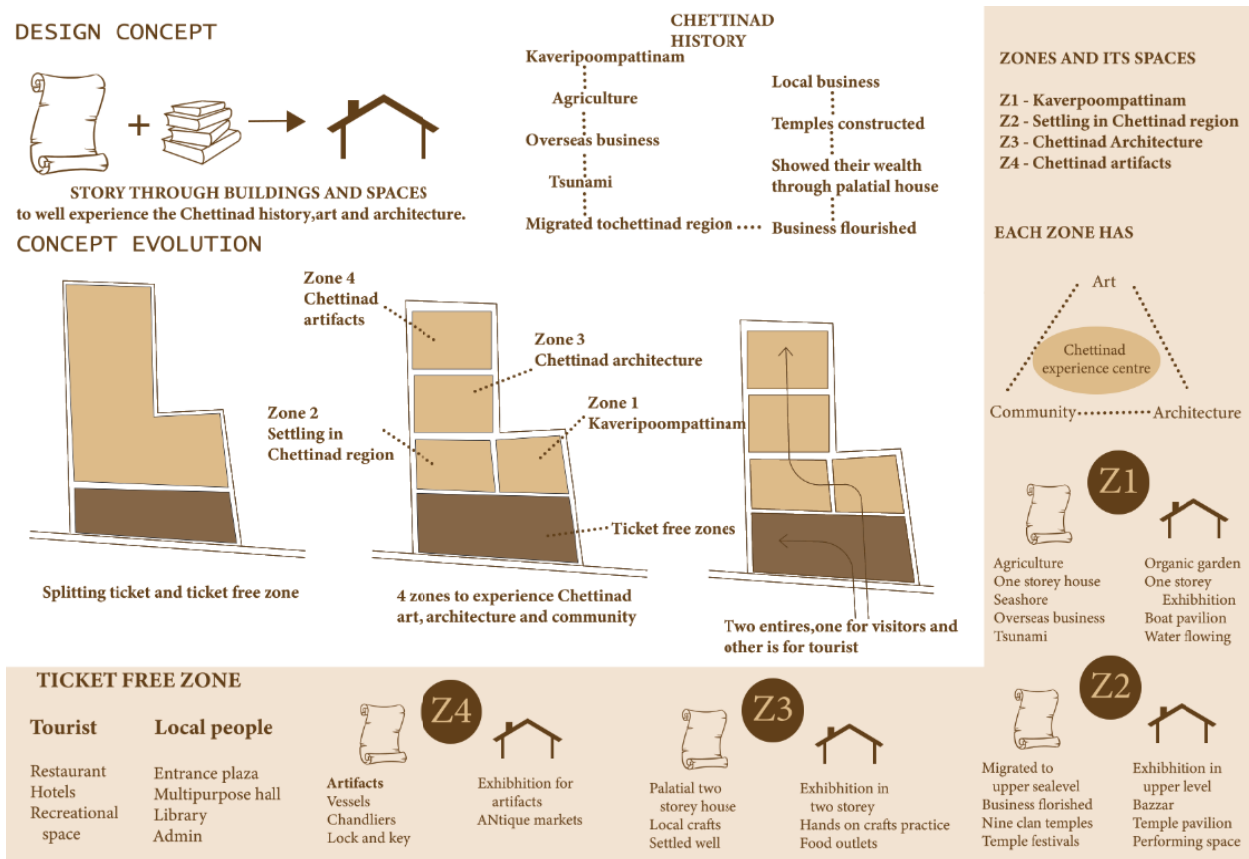


Plate 5.1 concept

From their history zones and spaces are developed to make the experience centre more happening.

5.3 DETAILED DRAWING

5.3.1 SITE PLAN

The Chettinad experience centre has four main zones, which was split by their story.

Firstly, Zone 01 is Kaveripoompattinam in which the spaces are more like how they were lived before.

Secondly, Zone 02 is settling in Chettinad region in which the buildings are in higher plinth level.

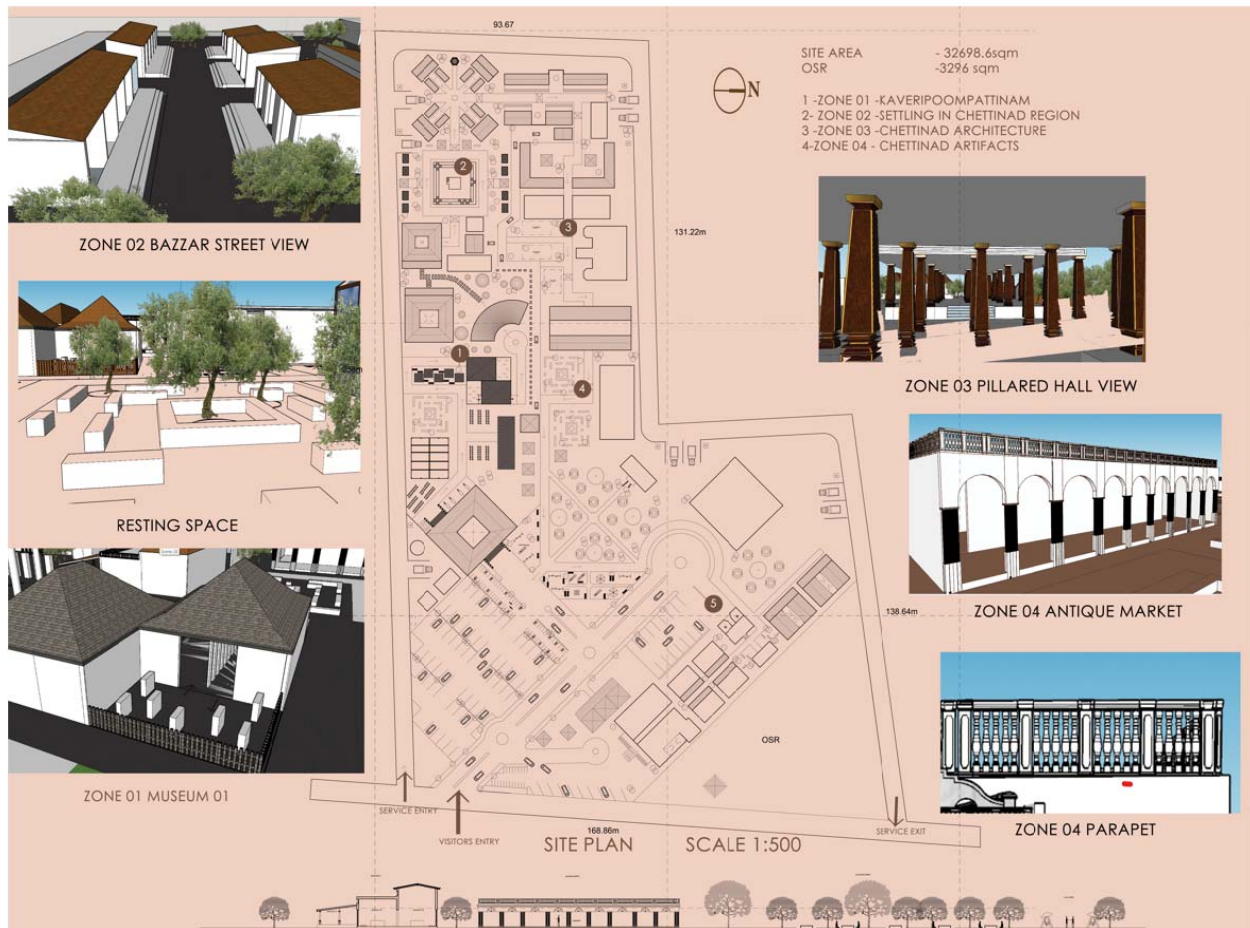


Plate 5.2 site plan

Thirdly, Zone 03 is about Chettinad architecture which has buildings with chettinad architectural ornaments

Lastly, Zone 04 has Chettinad artifacts in which people can purchase antique objects and also has museum to showcase their artifacts.

5.3.2 ZONE 01 KAVERIPOOMPATTINAM

Zone 01 Kaveripoompattinam which has nursery shop where they can buy plants and other gardening tools, resting place and museum to know the history they have started in Kaveripoompattinam.



Plate 5.3 Zone 01

In this zone, the buildings are in lower plinth with thatch roof with single storey buildings which showcasing the style and characteristics of Kaveripoompattinam.

5.3.3 ZONE 02 SETTLING IN CHETTINAD REGION

Zone 02 settling in Chettinad region which has courtyard Museum in which, how, why and when people started migrating to Chettinad region has been showcased as storyboard, thinnai has been introduced in this zone as resting place and activity space which has traditional games to explore among the people.



Plate 5.4 Zone 02

Spaces for crafts manufacturing are designed after the OAT which resembles the temple pond that they have created in the Chettinad region. And people can also handson the crafts among the craftsmen which will happen in thinnai setup.

Followed by crafts handson, bazaar has been placed to purchase the crafts that they have seen in handson and other things.

5.3.4 ZONE 03 CHETTINAD ARCHITECTURE

Zone 03 Chettiand architecture which has started with food court that are designed with slope roof in a linear way with the gazebo where people can sit and have their foods,followed by pillared hall has been introduced in this zone as resting place which shows their way to the Chettinad architecture.

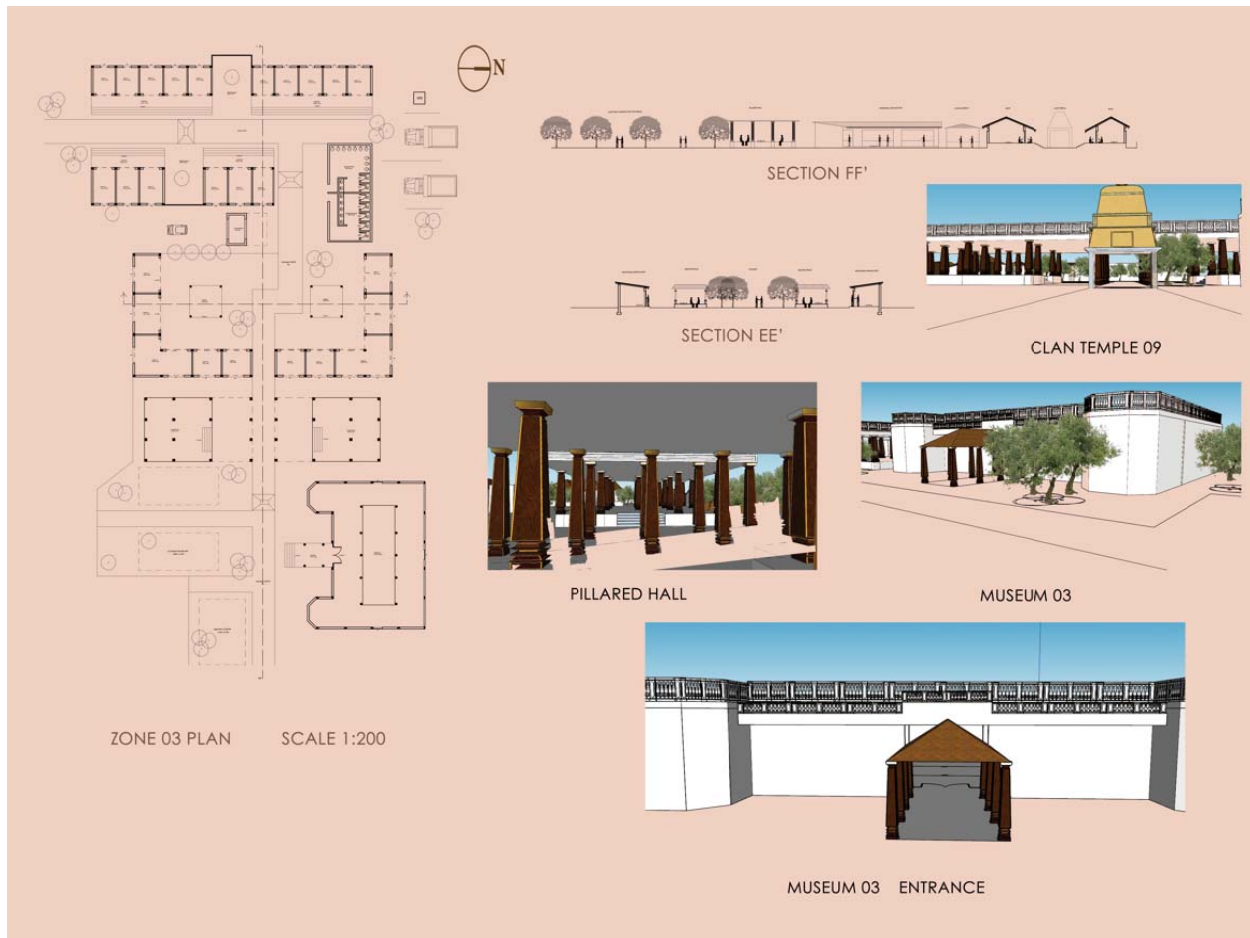


Plate 5.5 Zone 03

Museum for Chettinad architecture are shown by the pathway entering the museum which has Chettinad ornamented parapet wall.

5.3.5 ZONE 04 CHETTINAD ARTIFACTS

Zone 04 Chettiand artifacts which has museum for artifacts where ivory carving and more valuable things has been placed for people to showcase and antique shop has been placed followed by, where people can buy the antique objects.

In this zone,resting place has the seating surrounded by trees so that people can seat under the shades which resembles the village resting place.

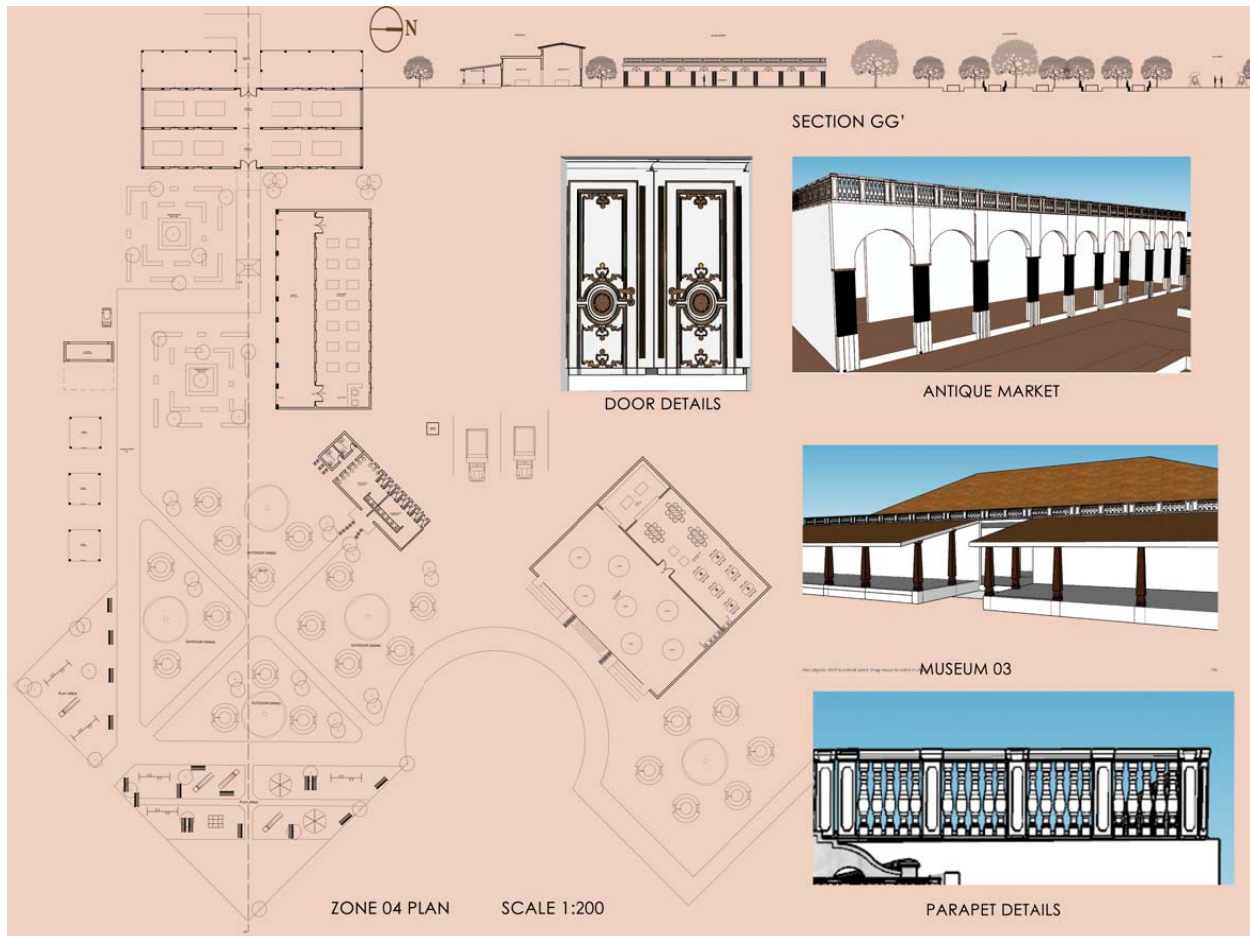


Plate 5.6 Zone 04

Antique shop has huge corridor space to display the huge antique things,the corridor has double columned with semi circular arch. With this zone 04, the Chettinad experience centre has come to an end with the restaurant for which any people can access that comes under ticket free zone.

5.3.6 TICKET FREE ZONE

Ticket free zone can access by any people in any time without tickets which has library,accomodations and restaurants which are completely in Chettinad style and features.In accomodation,the rooms are given in two types like cottage in which a family can stay and like villa with four rooms with courtyard in which four family can stay.

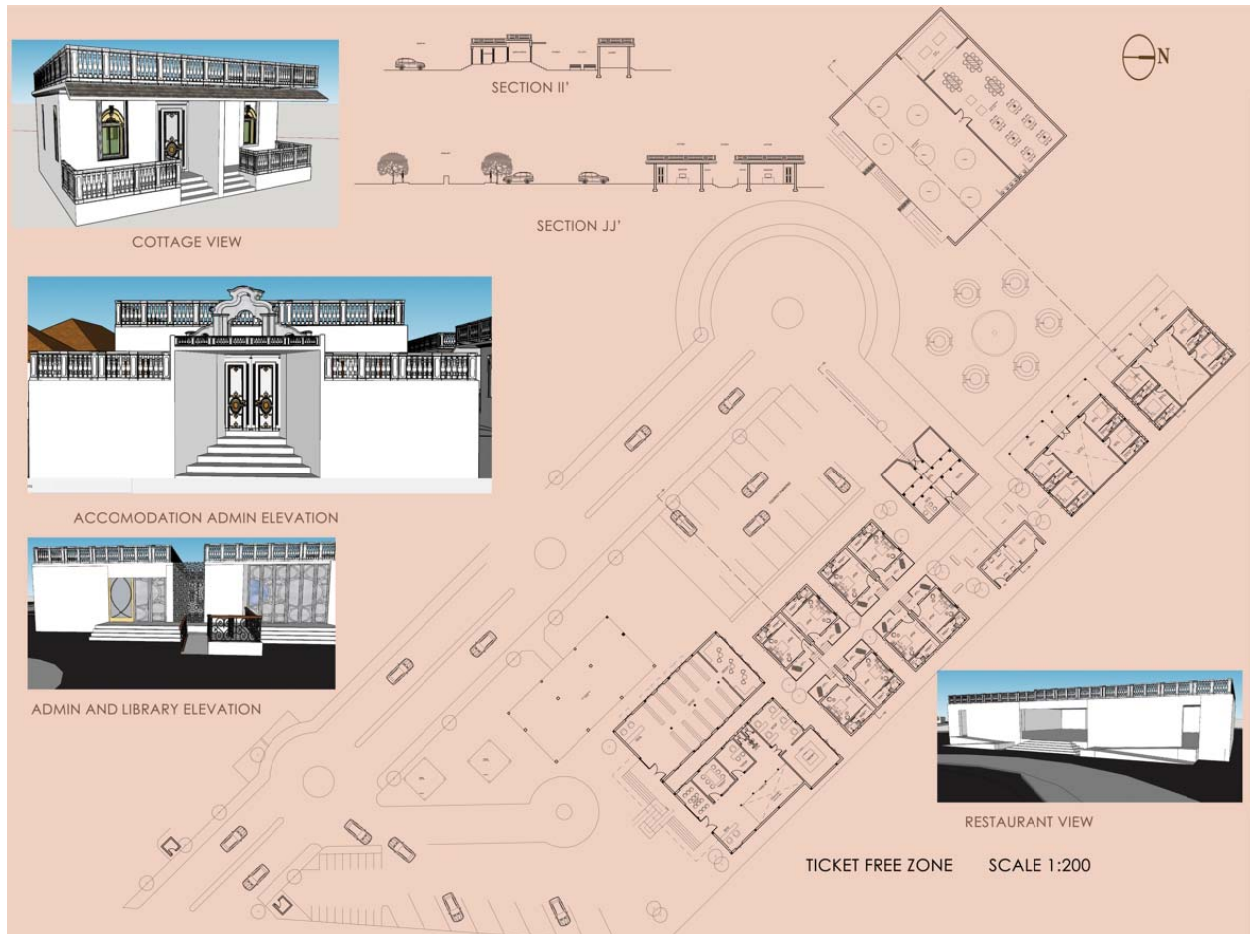


Plate 5.7 Ticket free zone

These are the zones and spaces that has been designed in the Chettinad experience to experience the chettinad things by the people.

CHAPTER -6 REFERENCE

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