

FASHION HUB

THESIS

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

By

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DEPARTMENT OF ARCHITECTURE
SCHOOL OF BUILDING AND ENVIRONMENT

SATHYABAMA

INSTITUTE OF SCIENCE AND TECHNOLOGY

(DEEMED TO BE UNIVERSITY)

Accredited with Grade “A” by NAAC
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CHENNAI - 600 119

JUNE 2021



DEPARTMENT OF ARCHITECTURE

BONAFIDE CERTIFICATE

This is to certify that this Project Report is the bonafide work of RAMYA.S (3621057) who carried out the project entitled “FASHION HUB” under our supervision from January 2021 to June 2021.

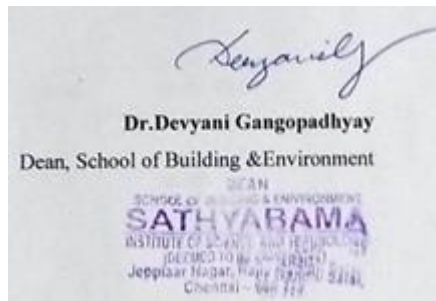
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Submitted for Viva voce Examination held on 03/06/2021

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ii

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DECLARATION

I, **Ramya. S** hereby declare that the Project Report entitled “**Fashion hub**” done by me under the guidance of **Ar. Shobana** , **Ar. Sheethal** and **Ar. Indumathi** . Sathyabama Institute of Science and Technology is submitted in partial fulfilment of the requirements for the award of Bachelor of Architecture Degree.

DATE: 03/06/2021

PLACE: Chennai

SIGNATURE OF THE CANDIDATE

ACKNOWLEDGEMENT

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

I convey my thanks to **Dr. Devyani Gangopadhyay**, Dean and Head of the Department, **Dr. Suresh Kuppuswamy**, Design Chair of School of Building and Environment, Department of Architecture and providing me necessary support and details at the right time during the progressive reviews.

I would like to express my sincere and deep sense of gratitude to my Project Internal

Guide **Ar. Shobana**, Internal Review member **Ar. Sheethal** and External Guide **Ar. Indumathi** their guidance, suggestions and constant encouragement which paved the way for the successful completion of my project work.

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

TABLE OF CONTENTS

Contents

DEPARTMENT OF ARCHITECTURE	i
(DEEMED TO BE UNIVERSITY)	i
DEPARTMENT OF ARCHITECTURE	ii
PLACE: Chennai SIGNATURE OF THE CANDIDATE	3
TABLE OF CONTENTS	5
1.INTRODUCTION:	6
1.1.AIM:	6
1.2.OBJECTIVE:	6
1.3.SCOPE OF PROJECT:	7
1.5.DESIGN METHODOLOGY:	8
2.CASE STUDIES	9
2.1. NATIONAL INSTITUTE OF DESIGN - AHMEDABAD	9
2.2. PEARL ACADEMY OF FASHION- JAIPUR.....	17
2.3. SANSKRITI TEXTILE MUSEUM- NEW DELHI	22
2.4. SABYASACHI FLAGSHIP STORE – NEW DELHI	24
2.5. DELHI HAAT – NEW DELHI	28
3.COMPARATIVE ANALYSIS	34
4. SITE ANALYSIS	35
5 ARCHITECTURAL DRAWING	36

1.INTRODUCTION:

The topic that I have chosen for my thesis project is Fashion hub. A fashion hub is a one-stop place where all the activities related to art and science of designing and creating apparel, exhibiting them and retailing them will be integrated. Fashion development and retail shall be a synchronized movement as well as high specification working space to encourage the localization of technology companies in sector of textile. Thus, a hub needs to be nurtured. Fashion hub is basically a multipurpose project enveloping the different disciplines of fashion industry. The main objective is to promote fashion and give a platform to the designers to show their creativity not only on local level but to get it promoted internationally as well. Though the Indian fashion industry enjoys a prominent place in the international market, it's a highly disorganized sector today! In the country, there is not a single example of a space where all the activities related to fashion industry are integrated. There is a dire need of such projects to bring some order to the already chaotic sector. With the changing profile of the modern world and the need of designers and role of the fashion industry in the country's economy there is a need to develop a world class space for the fashion industry.

1.1.AIM:

The aim is to design a fashion hub with access to knowledge of awareness about fashion promoting sustainability, become a start-up platform for young designers to further develop their talents and sustain in the fashion industry. Thus, this design deals with the integration of fashion, art, culture and architecture towards the creation of a proposed multi-purpose fashion centre.

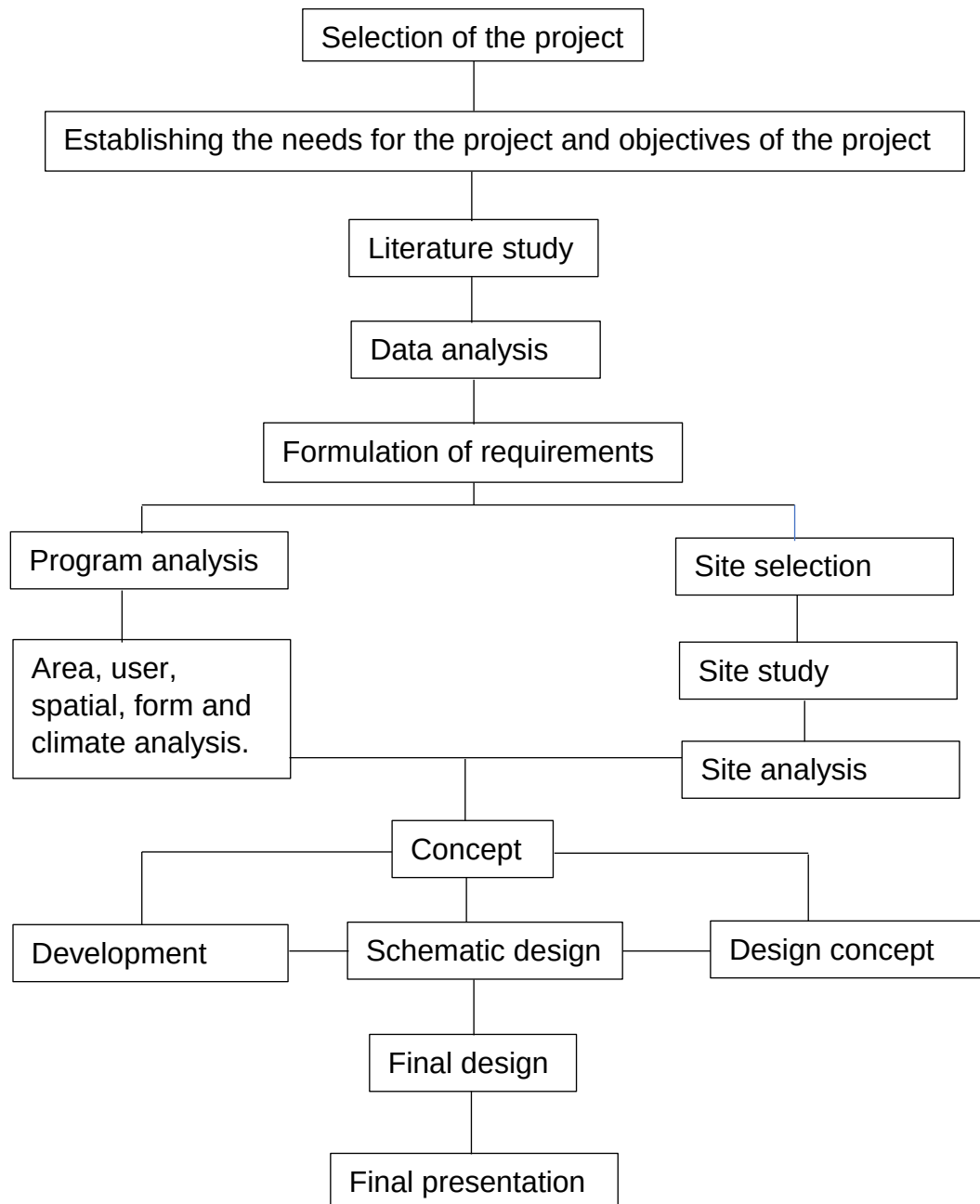
1.2.OBJECTIVE:

- To cater to the infrastructure needs of the fashion houses, exporters, manufacturers, designers, etc.
- Understanding the functional hierarchy of the entire space yet not undermining the design of each section and their arrangement.
- Understanding the overall urban environment through buildings their settings, the larger landscape, social and economic processes.
- To understand all the processes involved in fashion technology with its own characteristic spatial requirements.
- Designing to be done, keeping in mind the climatic conditions of the area and also aesthetically appealing.
- To design a landmark building, a strong dominant form.

1.3.SCOPE OF PROJECT:

- Understand the plethora of activities which take place right from designing the outfit, to its manufacture, its exhibit and its merchandising.
- Exploration of the urban context and the building. It will give an insight into the fashion industry and help in better understanding of the space that will be required for the various activities and events. Context will help in understanding better the complexities of the site.
- Understand how architecture and fashion can be linked tangibly.
- Understand the physical setting of the site and the climatic conditions. Helps creating a climate responsive building.

1.5.DESIGN METHODOLOGY:



2.CASE STUDIES

2.1. NATIONAL INSTITUTE OF DESIGN - AHMEDABAD

National institute of design was established in Ahmedabad in 1961 by the government as an autonomous national institution for advanced training, research

and service in product design, visual communication, architecture, structure planning and allied fields.

ARCHITECT: Gautam sarabhai & charles eames

CLIENT: Ministry of commerce and industry

SITE AREA: 20 acres

BUILT-UP AREA: 27488 sq.m (approx)

FSI: 0.4

COVERAGE: 43%

ESTABLISHED IN: 1961



Figure 1 NID

CLIMATE: Hot and dry summers and moderate winter

LOCATION:

Located in Paldi in the new city area on the west bank of river Sabarmathi, near the sardar patel bridge.

SURROUNDINGS:

The site is surrounded by the Tagore hall, Kite museum, and opposite to it is the Diwan Ballabhai high school.

The site lies in between the residential area, commercial area and the government building zone

PROXIMITY:

Bus stand- 3km Railway station-

4km

ACCESS:

The site has a primary frontal access from the main road.

CONSTRUCTION TECHNOLOGY: Precast



Figure 2 NID staircase



*Figure 3 NID
STAIRCASE*

MATERIALS

Precast RCC shells, Brick shells supported by concrete bands. Flooring consists of squares of two module length, cast in situ cement (patent stone).

SERVICE

A channel, 5 cm. wide, is maintained between these squares. Under-floor electric wiring is laid in these channels and filled with mass concrete. Changes in machinery layout can be made at any time by simply removing the mass concrete in the



channels and changing the under-floor electric connections as and when necessary without any damage to the concrete flooring.

Figure 4 SERVICES

SITE ZONING

The site has been zoned from the main access in a pattern to create a better learning environment. Keeping in mind that education being the major activity on site, it is placed near the main entrance for easy access & without disturbing the privacy of the others. The shape of the site is such that it divides the site into two parts. The site is sloping along the Sabarmathi River.

The whole campus is divided into two zones. The institutional zone & the Residential zone. The main block consists both the academic and administration departments. Placed on the eastern part facing the river. Sports facilities are provided between the two blocks.

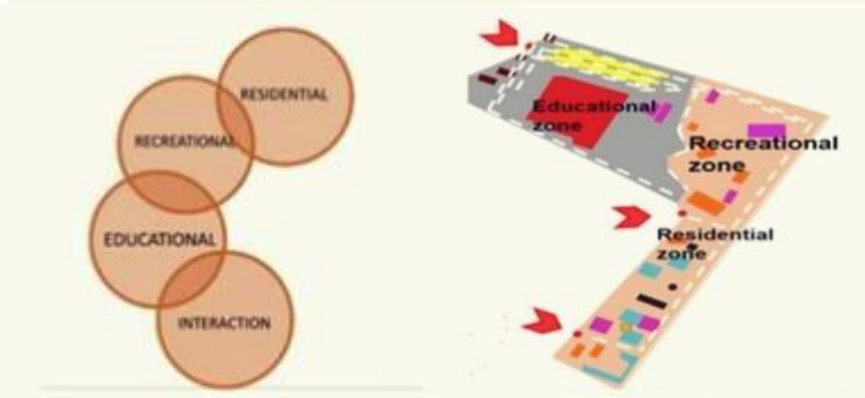
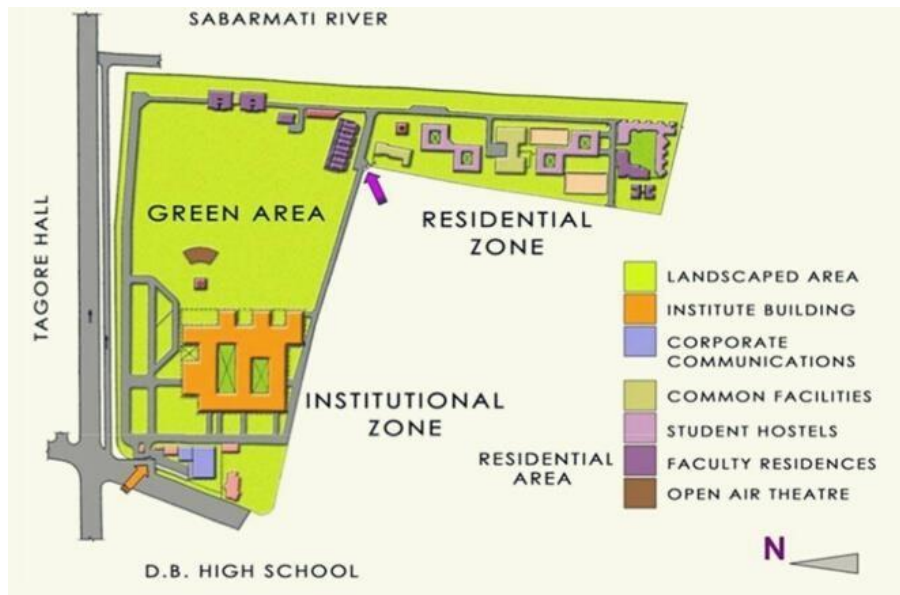


Figure 5 SITE ZONING

Figure 6 ZONING

CIRCULATION

HORIZONTAL CIRCULATION

The movement pattern develops on the ground floor through the court like spaces that developed under the structural grid. One is made to experience the receding columns in perspective on the way to canteen. The main circulation on the first & second floor is through a long narrow passage at the centre. The passage is single height narrow linear space.



Figure 7 GROUND FLOOR
PLAN Ground floor



VERTICAL CIRCULATION

A Triple height staircase marked with platforms at different levels which gives a very impactful experience. One of its major functions is to formalize the entry to auditorium on the second floor. The second staircase has been placed in the rear most court, which is used as secondary preferences to the triple height staircase. Spiral staircase have been provided as a means of connecting workshops and studio spaces. The semi opened space around the canopied roof of the double staircase is an excellent activity area where the students interact, relax and has some major source of exchange of ideas.



Figure 8 VERTICAL
CIRCULATION



Figure 10 FIRST FLOOR PLAN



Figure 9 SECOND FLOOR PLAN

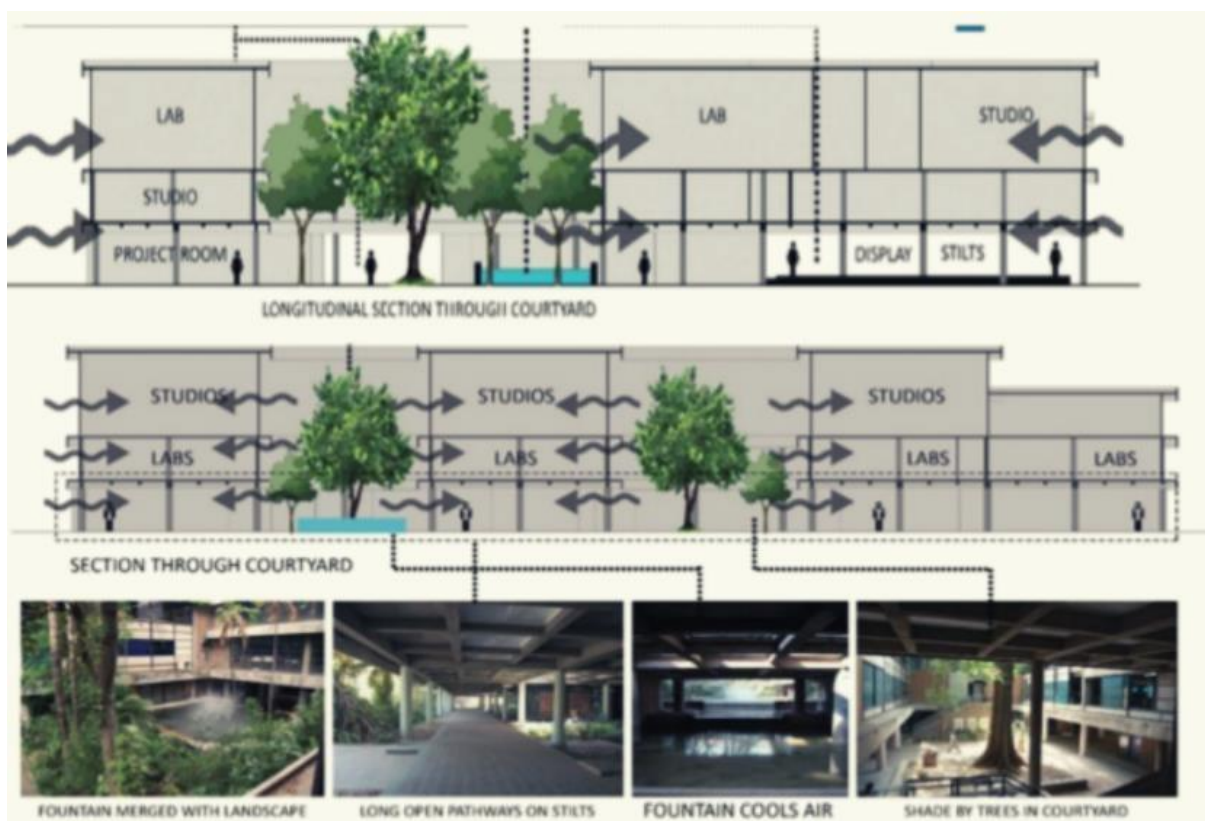


Figure 11 COURTYARD SECTIONS

VEHICULAR MOVEMENT

Vehicular movement is allowed only till the entrance for the visitors. Students and faculties can take their vehicle to the residential areas & academic block by service road provided at the western side of the campus. Service entry is provided for the various workshops at the eastern side. Pedestrian and vehicular movement are not separate.

PARKING

There is one covered parking for 2 wheelers for staff just at the entry point of the institute.



Figure 12 PARKING

MOVEMENT ABOUT THE

SITE

Emphasis has been given on pedestrianizing the site, and one is encouraged to walk around the building and discover it slowly and steadily.

PATHWAYS

Pathways are narrow linear pedestrian path lined with trees on either side which keeps the pathway cool. The pathway is of hard ground and edges are defined by paved edge in brick.

LANDSCAPE

Lawns are used for informal gatherings and cultural programs. The platforms extending from the main building to the lawn act as built-in sit outs. There is also an ancient monument and open amphitheater having densely planted trees around it.

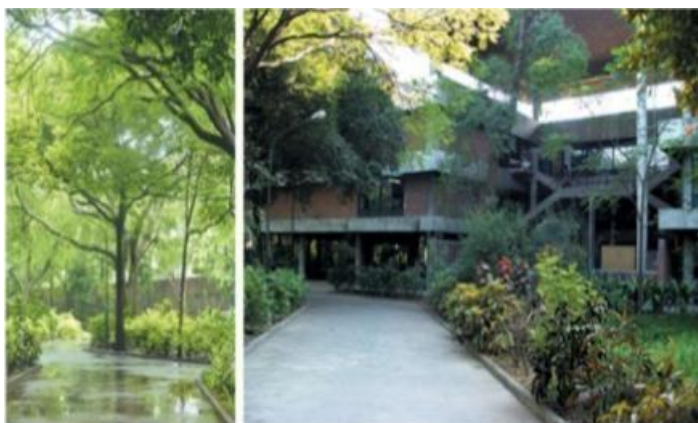


Figure 13 LANDSCAPE



Figure 14 LANDSCAPE



Figure 15 INFERENCE

INFERENCE

All workshops and laboratories, administrative offices and a showroom are located on the first floor.

Open to sky terraces in between the workshops provide outdoor work areas.

Drafting studios, seminar rooms and the library are on the mezzanine floor. Double glazing between the studios and the workshops enables students to literally see what

is actually happening on the production floor, without however, being disturbed by the noise from the machines.

Spiral staircases from the studios provide direct access to the workshops.

All workshops and drafting studios have a north-south orientation in order to avoid direct sun light in the work areas.

The core of the building is structurally separated from the workshops, so as to eliminate vibration and material borne noise being carried from the workshops to the studios.



Figure 16

2.2. PEARL ACADEMY OF FASHION- JAIPUR

The Pearl Academy of Fashion, Jaipur is a campus which by virtue of its design is geared towards creating an environmentally responsive passive habitat. The institute creates interactive spaces for a highly creative student body to work in multifunctional zones which blend the indoors with the outdoors seamlessly. The radical architecture of the institute emerges from a fusion of the rich traditional building knowledge bank and cutting-edge contemporary architecture.

ARCHITECT: Morphogenesis

AREA: 12 acres

COMPLETED IN : 2008

MATERIALS USED: Locally available stone, steel, glass, concrete.

CLIMATE: Typical hot, dry dessert type climate.

CLIMATE RESPONSE: The double skin facade acts as a thermal buffer between the building and the surroundings.

LIGHTING: Self- shading to control temperature while allowing diffused natural light to the interiors like studios and classrooms.

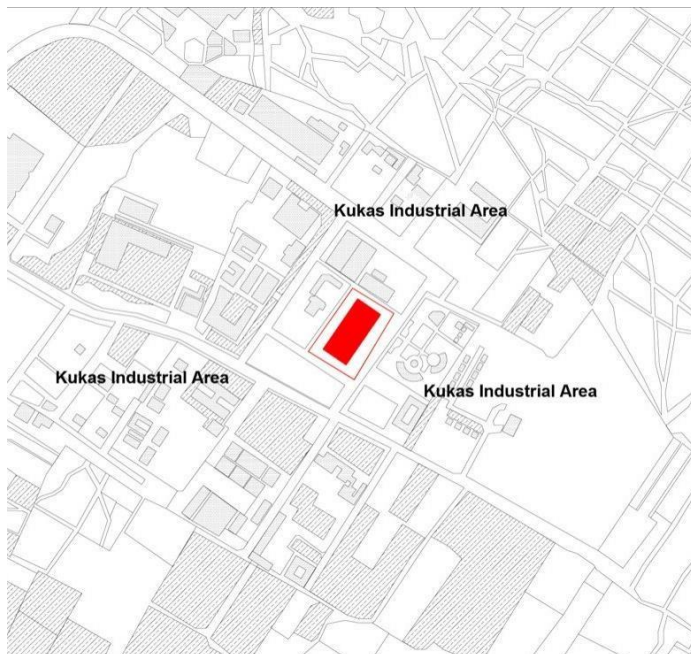


Figure 18

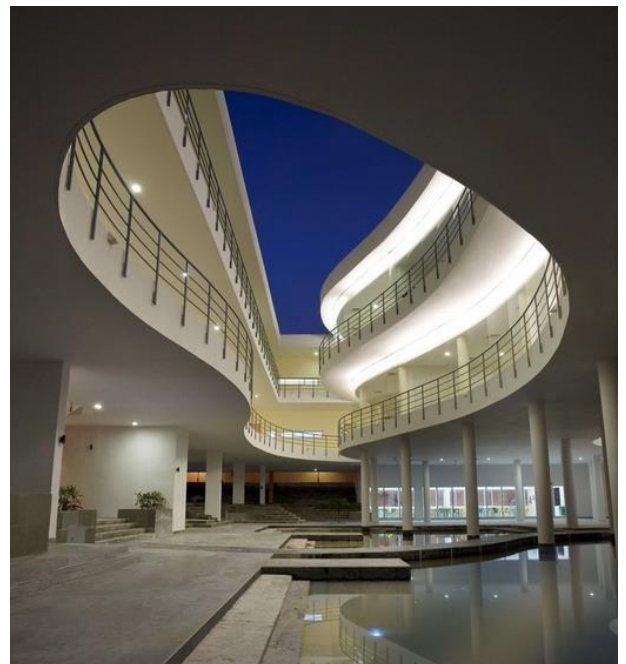


Figure 17

The institute is located in a typical hot, dry, desert type climate on the outskirts of Jaipur in the soulless Kukas industrial area, about 20 kilometres from the famous walled city. It ranks third in the top 10 fashion design institutes in India, and its

design needed to represent the seriousness of its academic orientation through its formal geometry. Given the nature of an institution, budgetary constraints on the project necessitated the use of cost-effective design solutions to keep within the price points set by the client and yet be able to achieve the desired functionality and effect. The adverse climate makes it a challenge to control the micro climate within the project thus incorporating various passive climate control methods becomes a necessity and also reduces the dependence on mechanical environmental control measures which are resource hungry. The architecture of the academy needed to be a confluence of modern adaptations of traditional Indo-Islamic architectural elements and passive cooling strategies prevalent in the hot-dry desert climate of Rajasthan such as open courtyards, water body, a step-well or baoli and jaalis (perforated stone screen). All these elements have been derived from their historic usages, but will manifest themselves through the built form and become an intrinsic part of the daily life of the design student.

- Ground floor used as an informal area for students' activities.

- Site is restricted from future expansion.

- There is 1 central courtyard connecting library.

- Placements of functions on different levels.

- Clearly defined access corridors.

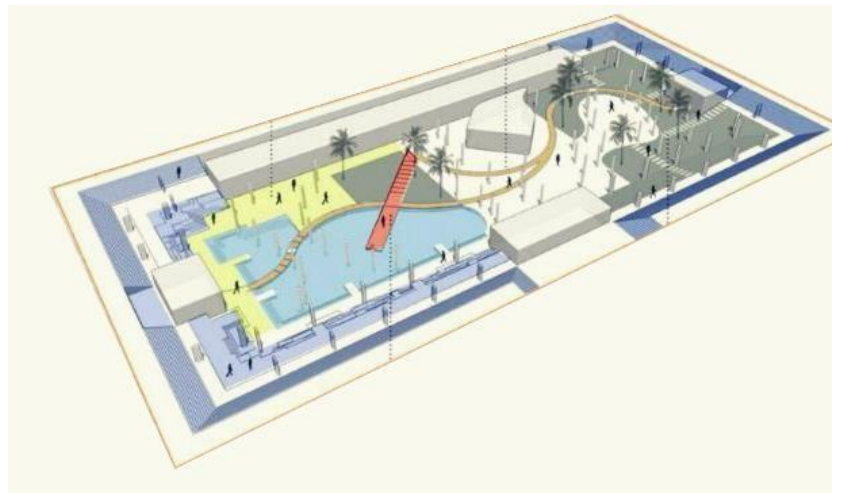


Figure 19

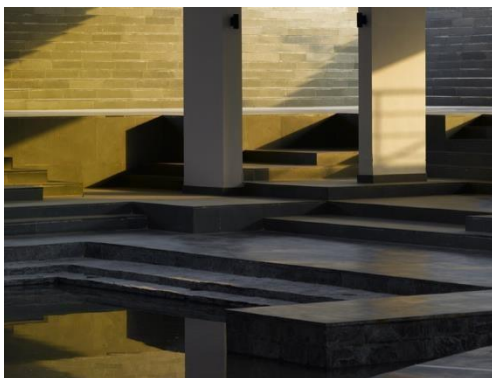


Figure 21

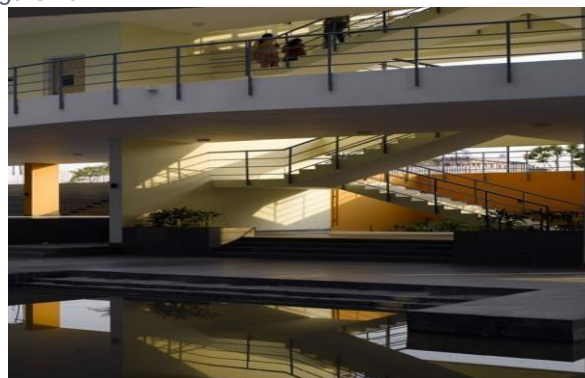


Figure 20

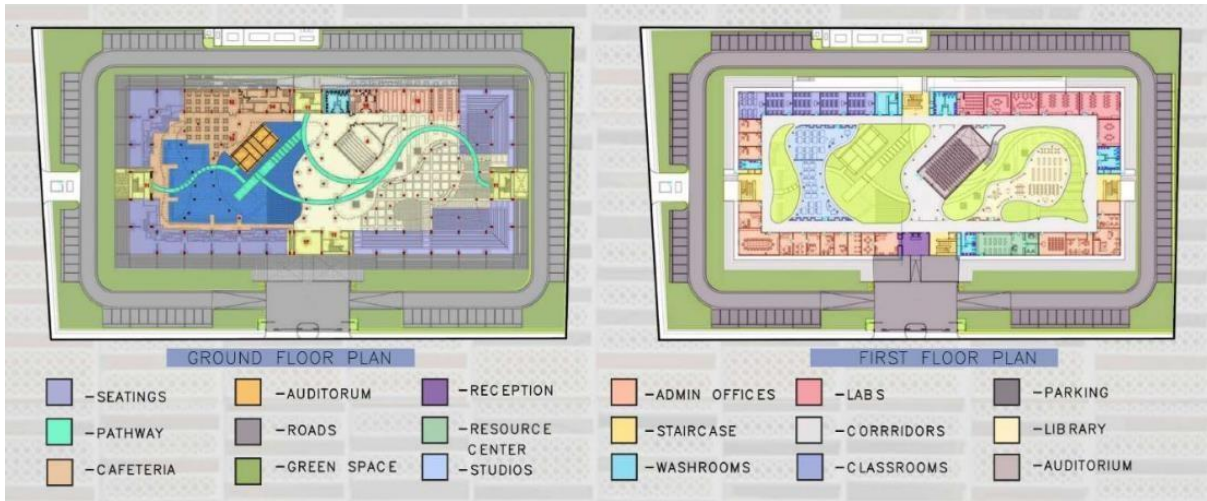


Figure 22

EVAPORATIVE COOLING

The entire building is raised above ground & scooped out under belly forms a natural thermal sink which is cooled by water bodies through evaporative cooling. The underbelly is a microclimate generator.

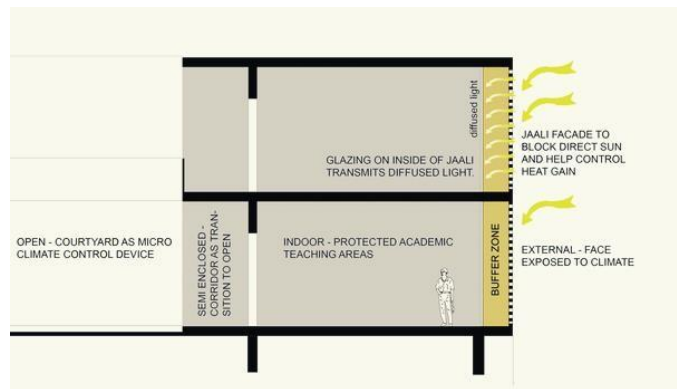


Figure 23

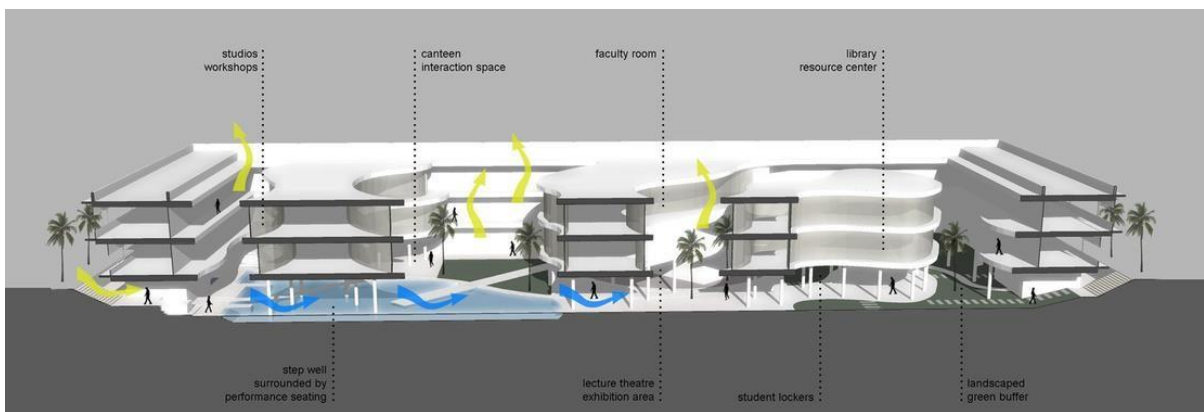


Figure 24

INSULATION

A traditional Indian technique of thermal insulation was employed mutkas are placed on flat roof, 2.5cm apart & the spaces between are filled with sand and broken

bricks and covered with a thin layer of concrete. The fill and the air within the mutkas provide insulation.

SHADING

The building is protected from the environment by a double skin element called jaali which is prevalent in Rajasthani architecture. The double skin creates a thermal buffer between the building & surrounding.

COURTYARDS & STEPWELLS

The scheme relies on self shading courts to keep the solar ingress out and control the temperatures of internal spaces and open stepped wells while allowing for sufficient day lighting inside studio.

LANDSCAPING

The water body which is fed by the recycled water from the sewage treatment plant helps in the creation of microclimate through evaporative cooling. Green spaces and water bodies are designed as per orientation to be in

areas in order to aid evaporative cooling.



Figure 25 shaded



Figure 27



Figure 26

INFERENCE

- Proper ventilation and area in the classrooms
- Studios are spacious and properly designed

- Proper circulation spaces
- Corridor spaces and courtyard space is sufficient as interaction spaces -Passages are wide and the works of the students are exhibited there.
- Spaces are well zoned
- Ground floor which is like an activity space is converted to exhibition space -Ground floor area is used as informal area for students.



Figure 28



Figure 29



Figure 30

2.3. SANSKRITI TEXTILE MUSEUM- NEW DELHI

Location

Located at Gurugram road, part of Sanskriti kala kendra, New delhi.



Figure 31



Figure 32

-Its objective is to display representative examples of selected traditions of Indian textiles.

-Museum intends to serve as a resource for the study of Indian textile traditions.

-Curators room is located at the main entrance of the museum.



Figure 33

-Sanskriti museum of Textile is among the three museums of Sanskriti Kala Kendra.

-It was started to showcase the personal collections of Indian textiles of O.P.Jain.



Figure 34

PLANNING

-The planning pattern is simple.

-Total area- 170 sq.m

- Gallery 1 has different materials and the evolution of printing on textiles.
- Other galleries house embroideries and shawls which are hung on the walls ceiling etc.
- Gallery 5 has some attires and handcrafts showcased.

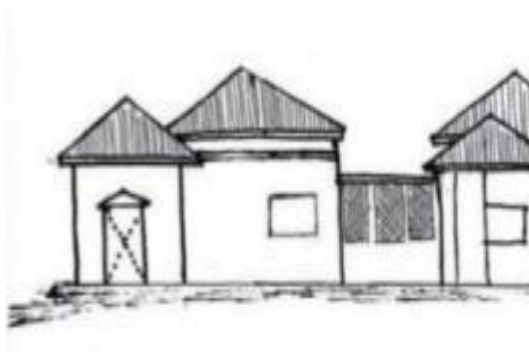


Figure 36

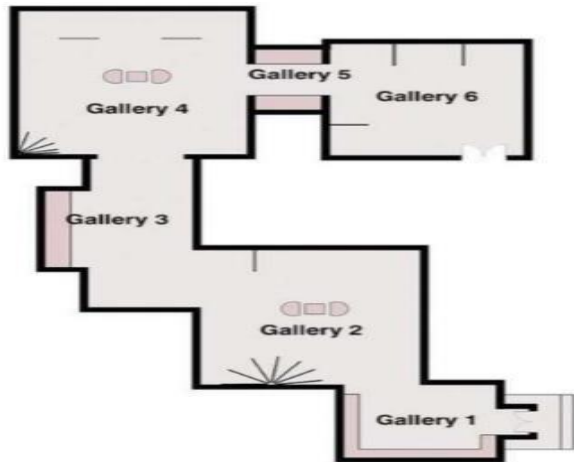


Figure 35

- Kept in stainless steel display board with glass to look through. It can be rotated and displays can be seen properly.
- Some displays are hung from the ceiling.
- It is having fully enclosed display system for the protection of the material.
- Flooring is polished concrete.
- Textiles are covered and protected with glass.
- It is not a barrier free space.



Figure 38

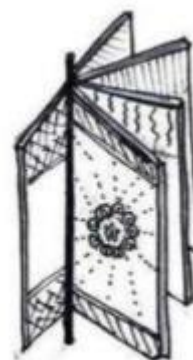


Figure 37

-Even though there was jail and windows in the design, natural light and ventilation is not used, lighting in the museum is all artificial.

-Most of the displays are hung on the wall leaving a big area for the circulation of visitors.

-Lighting in the museum is not sufficient all the displays are not emphasized.

2.4. SABYASACHI FLAGSHIP STORE – NEW DELHI

LOCATION- Near Qutub minar complex, Mehrauli, New Delhi

ARCHITECT- Sabyasachi Mukherjee

TYPE- Flagship store

COMPLETED ON- 2008

AREA- 1300sqm

CLIMATE- Humid sub tropical climate

NO OF FLOORS- G+1 INTERIOR STYLE-

TRADITIONAL CALCUTA

STONE WITH PAINTINGS

NO. OF STORES IN INDIA- 4

CONNECTIVITY AND ACCESS

Indira Gandhi International airport- 12km

Bus stand- 1km

Railway station- 12km

AIM & OBJECTIVES

This project aims to establish an one stop store for bridal collections in Delhi with all types of Traditional collections.



Figure 39



Figure 40

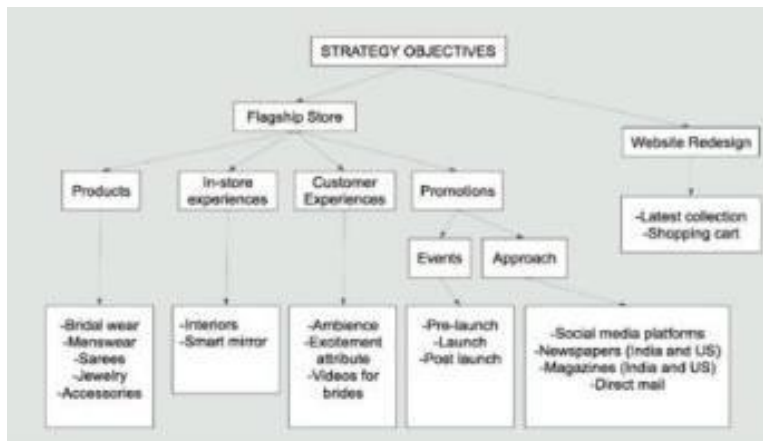


Figure 41

AREA PARAMETERS

Site area	1255sq.m
Business facilities	900
Fashion event facilities	120
Recreational facilities	120
services	60
total	1200sq.m

Figure 42

PLANNING

The project into two wings bridal and non bridal with grand stairway in the middle of two wings. One wing bridal wear, couture jewellery in collaboration with Kishandas and co.

Second wing ready to wear sarees, kurtas, men's wear, accessories, trunks for Trousseau and luggage in collaboration with trunk company, Jaipur.

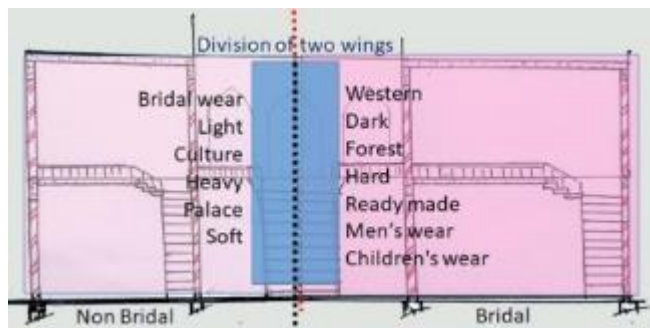


Figure 43

CIRCULATION

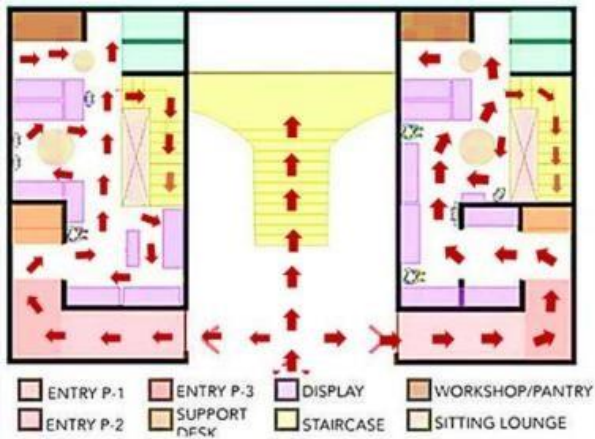


Figure 44

EXTERIOR

The exterior has a simple symmetric design, plain white colour façade made of stone.

The grand entrance something that comes to eyes first, unique and attractive



Figure 45

INTERIOR

The store has no natural light in its interior, whole store is lit up with decorative chandeliers and the textures of wall, artefacts, carpets itself. The only flaw of this kind of light is with cleaning.



47 INTERIOR LIGHTING



Figure 46 INTERNAL STAIRCASE Figure



Figure 49 BRIDAL COLLECTION STORE

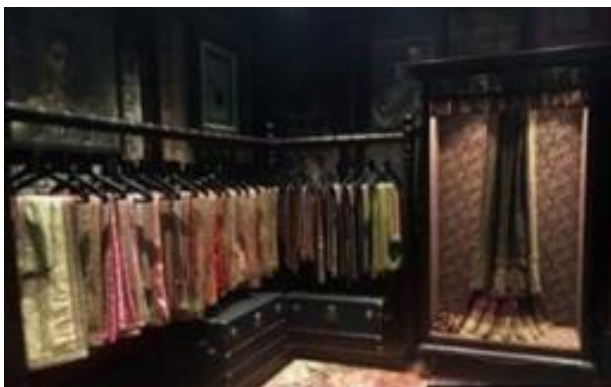


Figure 48 MENS COLLECTION



Figure 51 INTERIOR STAIRCASE WITH CHANDELIER



Figure 53 JEWELRY COLLECTION

2.5. DELHI HAAT – NEW DELHI

LOCATION - Kidwai Nagar, opposite INA market, NEW DELHI.

DATE OF COMPLETION- DECEMBER, 1993

CLIENT- DELHI TOURISM & MUNICIPAL CORPORATION OF DELHI. ARCHITECT- PRADEEP SACHDEVA, DESIGN ASSOCIATES, NEW DELHI. SITE AREA- 6 ACRES, APPROX.

BUILT UP AREA- 3190 SQ M

GROUND COVERAGE - 12%

ACCESSIBILITY

NEAREST METRO STATION-INA

NEAREST BUS STOP-INA

INTRODUCTION

DILLI HAAT is a project of Delhi tourism and New Delhi municipal corporation. It provides an ambience of a traditional village market for more contemporary needs. It provides a synthesis of craft, food , and cultural activities. DILLI HAAT is not just a market place; it has been visualized as a showpiece of traditional Indian culture- a forum where rural life and folk art are brought closer to an urban business. These

Figure 50 TRIAL ROOM LIGHTING



Figure 54 WOMENS COLLECTION



Figure 55 LOCATION MAP OF DELHI HAAT

shops change hands every 15 days and therefore provide opportunity to the visitors with a different set of shops periodically and therefore motivates them to keep revisiting again and again . It provides encouragement to need artists and serves as an outlet Centre for them . A small food court which brings a variety of cuisines of different states together.



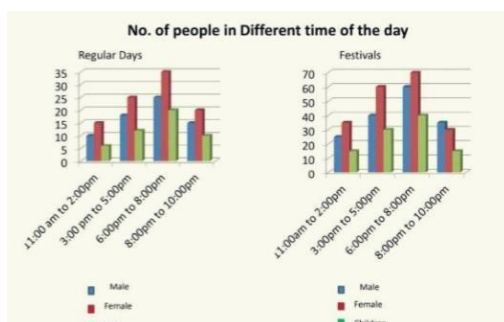
MATERIALS

Bamboo is widely used for food courts, sculptures for street furniture's, etc. Natural growing bamboos are also planted side by side. Slate is used for walls. Slate pavers gives the strength of concrete with a unique texture and style. Sandstone is used for flooring. Various patterns are created which differentiates between zones.



57 MATERIALS IN DELHI HAAT

Figure



ENTRY/EXITS

- The site has two main entries and exits.
- Gate number 1 is approx. 10m wide with one

Figure 58 USER ANALYSIS pedestrian entry with security check point,
other 2 for special occasion entrance .Vehicular entry is prohibited.

-Approx. 3 m wide space is used for theme display at the entrance.

-Has only one exit 1.2 m wide.

-Includes an entrance plaza, approx. 10mx30m raised to block vehicular access and bring a new spatial identity for pedestrian circulation and ticketing services for entry to Dilli Haat.

-Consist of ticket counter of 10mx2.5m approx with 4 ticket booth 1.2 m wide each,an entrance gate 1.2m wide, an atm of union bank 1.8mx2.4m on the left side and an atm of pnb of 3mx2.4m on right side.

-Gate number 2 is approx. 7m wide. Consist of one pedestrian entry 1.2 m wide and vehicular entry 4 m wide.

-Used as service gate.

-Consist of ticket counter 3m wide.

-Attached with a courtyard and administration block of app.10mx3m.

-Gives a direct passage to the stage.

-Consist of 2 offices of 5mx5m of dilli tourism for enquiry purposes.

-Supported with security check in of 2mx2m .

-Attached with administration dept. 10mx3m approx.



Figure 59 GATE NO-1 FROM AUROBINDO MARG



Figure 60 TICKET COUNTER WITH ATM



Figure 61 GATE NO -2 FROM MAHARAJA
AGRASEN MARG

PARKING

- Consist of two parkings.
- Around 90 car parking and around 150 two wheeler parking



Figure 62 CAR PARK

CIRCULATION

- From the entrance to the end of the complex , the circulation is entirely pedestrian.
- By the use of ramps and steps , lots of levels have been created to define buildings more distinctly.
- Circulation in front of shops is through a verandah covered arcade 1.5 m wide.
- The spaces also get varied character because the plaza changes character from a large entrance plaza to an oblong open space.
- 2 Service entrance has been provided on the periphery.
- Green space is provided at relevant spaces.
- Consist of many negative spaces which are a place of dust collection.
- Unauthorized stalls have been setup.
- The spine concept is used very efficiently.
- Location of drinking water is not appropriate i.e. near to the washrooms.
- Number of ramps to reach different level are less are at far distances.
- Not all service entries are used.
- The placement system of stalls is convincing.

- The decorations enhance the beauty of the place.
- An entrance plaza, raised to block vehicular access and bring a new spatial identity for pedestrian circulation is a very special feature.
- Every kitchen has its own gas and water supply.
- Every food stall has different style of seating and shade.
- The paved area seems monotonous which can be improved.
- Temporary stalls structure can be improvised. • Services are not maintained properly.
- Security is compromised of the place.

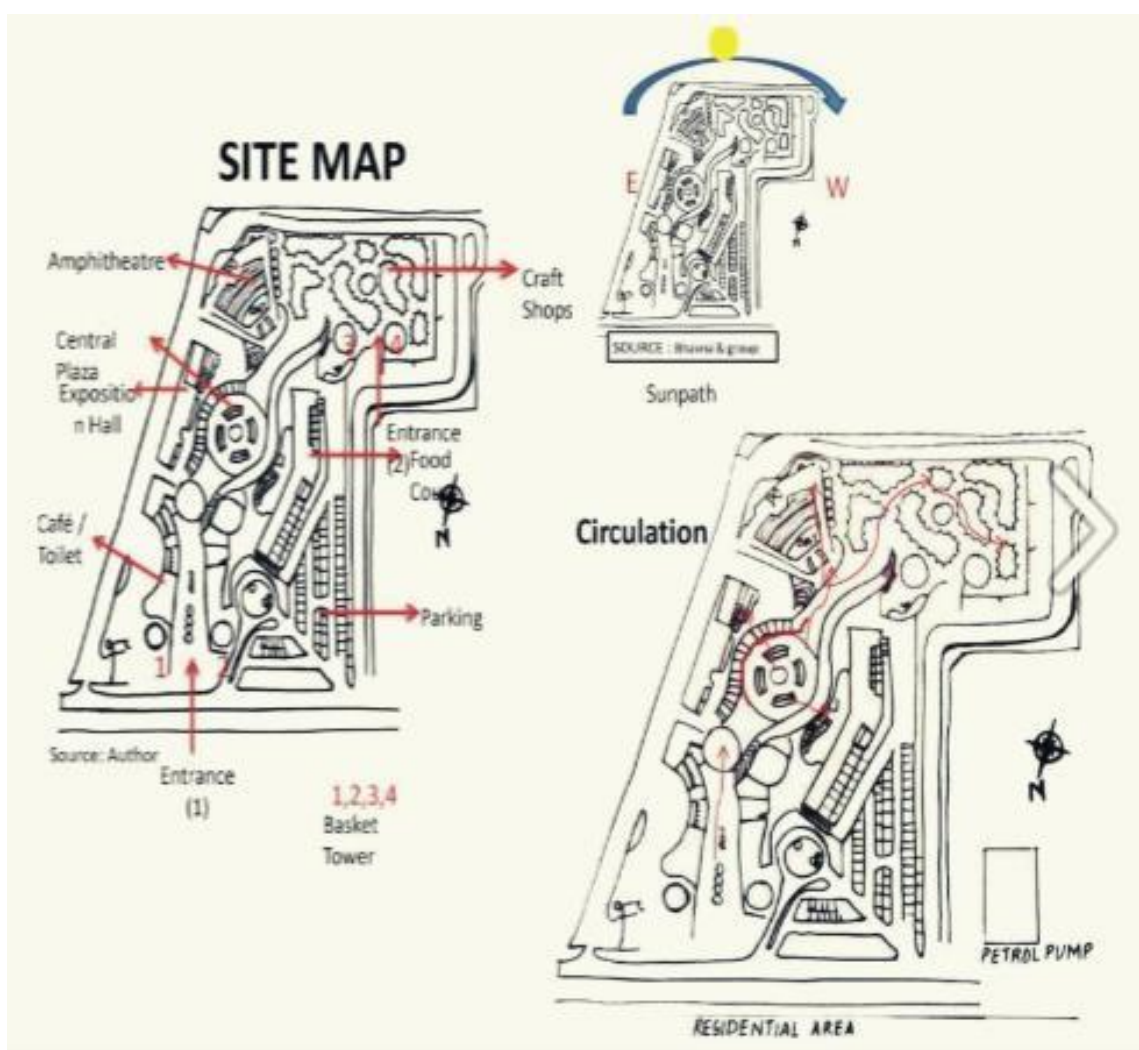


Figure 63

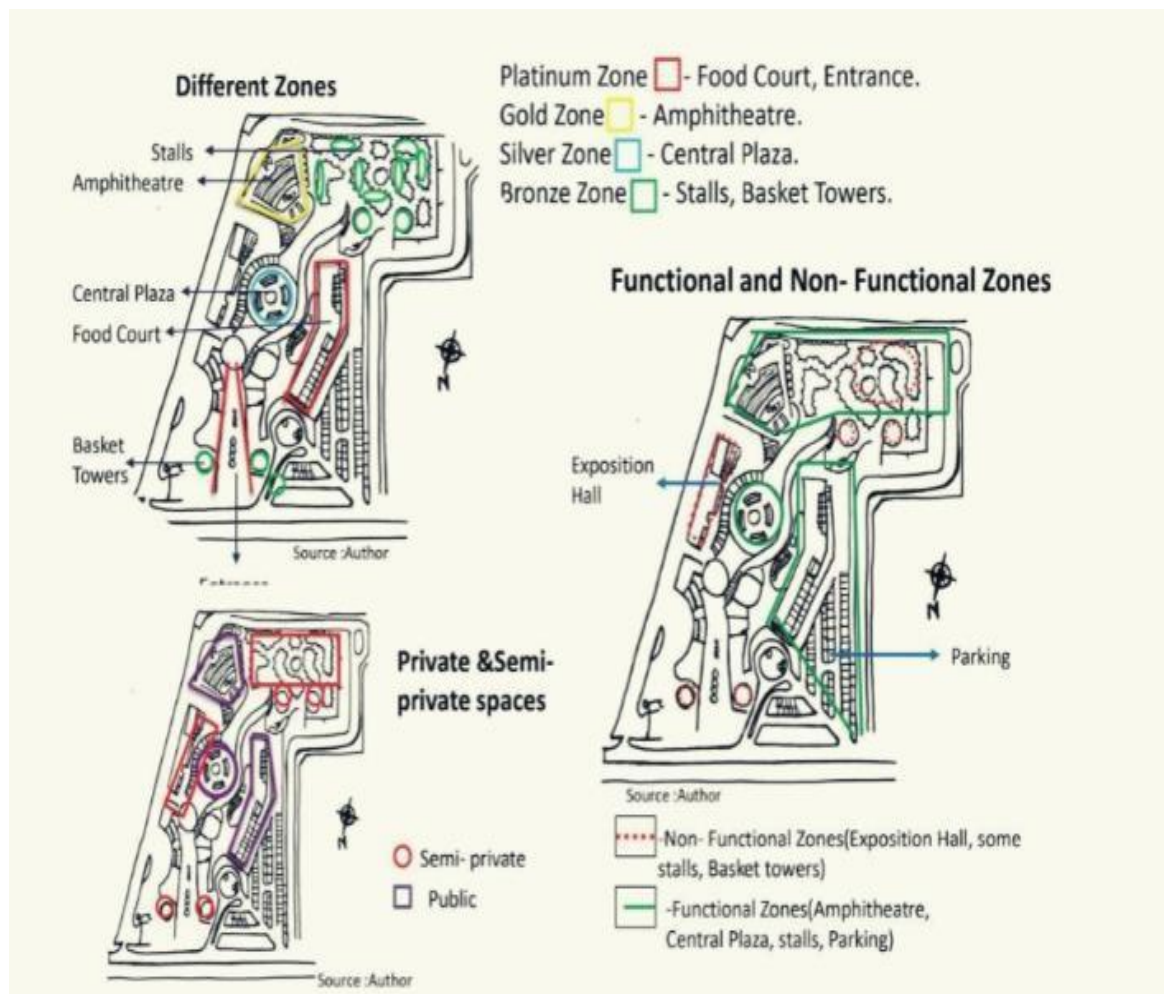


Figure 64 ANALYSIS OF DIFFERENT ZONES

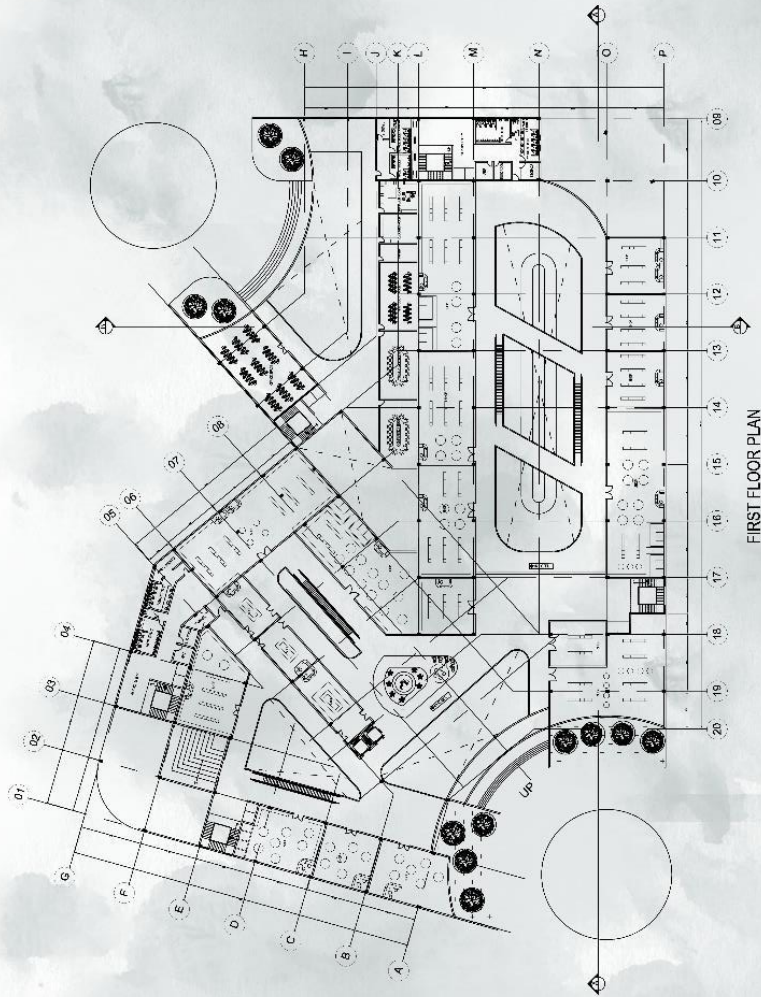
3.COMPARATIVE ANALYSIS

Criteria	Pearl academy	Delhi haat	Sanskriti museum
Location	Kukas industrial area, Jaipur	Virender nagar, Janakpur west, Delhi	Gurugram road, Delhi
Accessibility	2 entry/exit (including services)	3 entry/exit, 1 service entry/exit 2 special entry.	2 entry/exit (including services)
Site/ built-up area	12 acres	6 acres	5 acres
Concept	Fashion elements, jaali and rajasthan architecture are used with all the climatic considerations.	Traditional market ambience, where artisans can sell their products directly to people.	Platforms with sunken courtyards and terraces with arts and crafts.
Zoning	Multiple blocks are merged together with natural ventilation and landscaping pockets.	Linear planning, The shops are lined on either sides of the pathways. Pedestrian traffic is well organized.	Clustered planning creating a buffer space between all the buildings artifacts with series of terrace gardens and courtyards.
Floor plan & circulation	Well zoned and excellent circulation pattern, Ground floor mainly used for students as it is an informal space. G+2 structure, with intermediate green pockets in between.	Stalls lined up on either sides of pathways. Pedestrian circulation is well planned. Vehicles are completely prohibited. Single storey structure except for the meeting and dining hall.	Free flow of pedestrian movement is attained to not keep people accumulated in certain nodes. Open to sky courtyards are provided.

Material	Locally available stone, Steel, Jaali, Glass and concrete.	Kota stone for stalls of corridors, brick pavers for aesthetics and marbles are used for outdoor seating.	Red sandstone, clay and Terracota, Exposed sand and mud walls.
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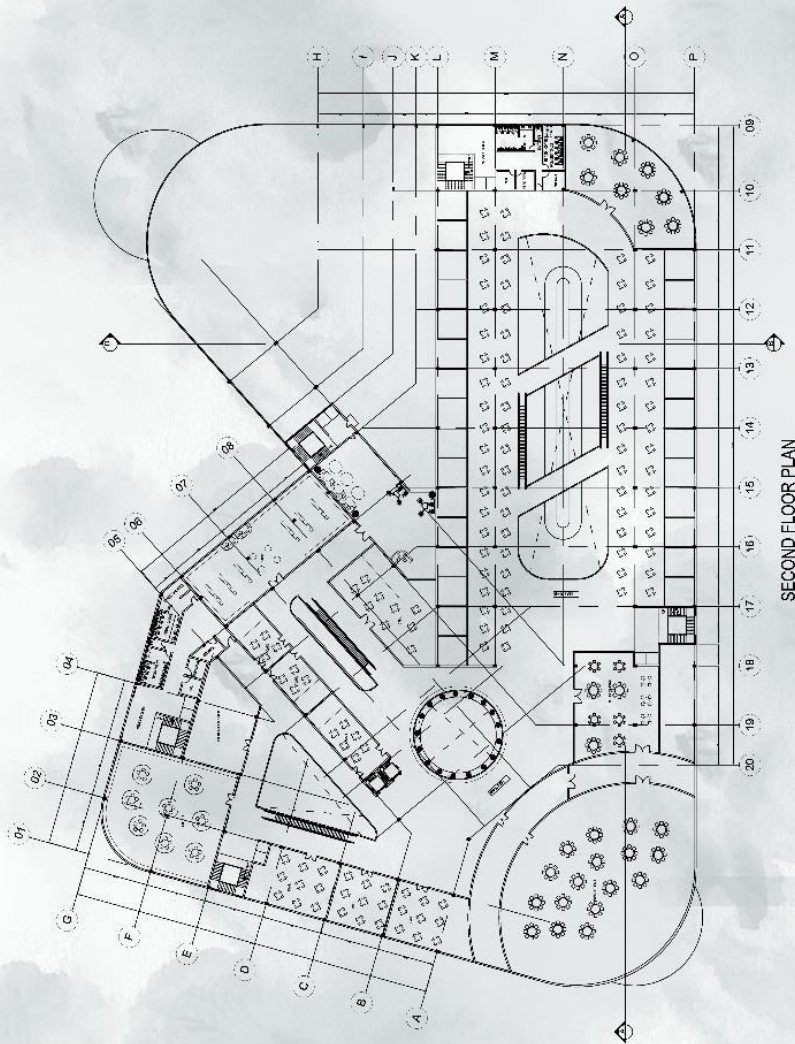
4. SITE ANALYSIS

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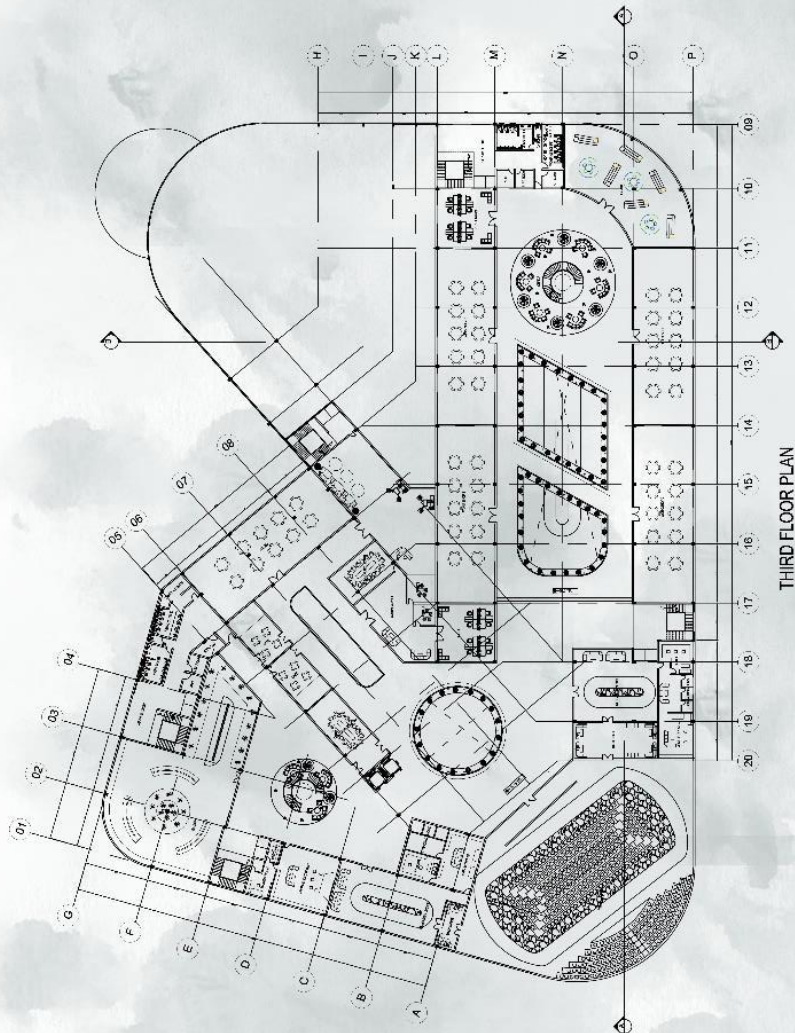
FASHION HUB

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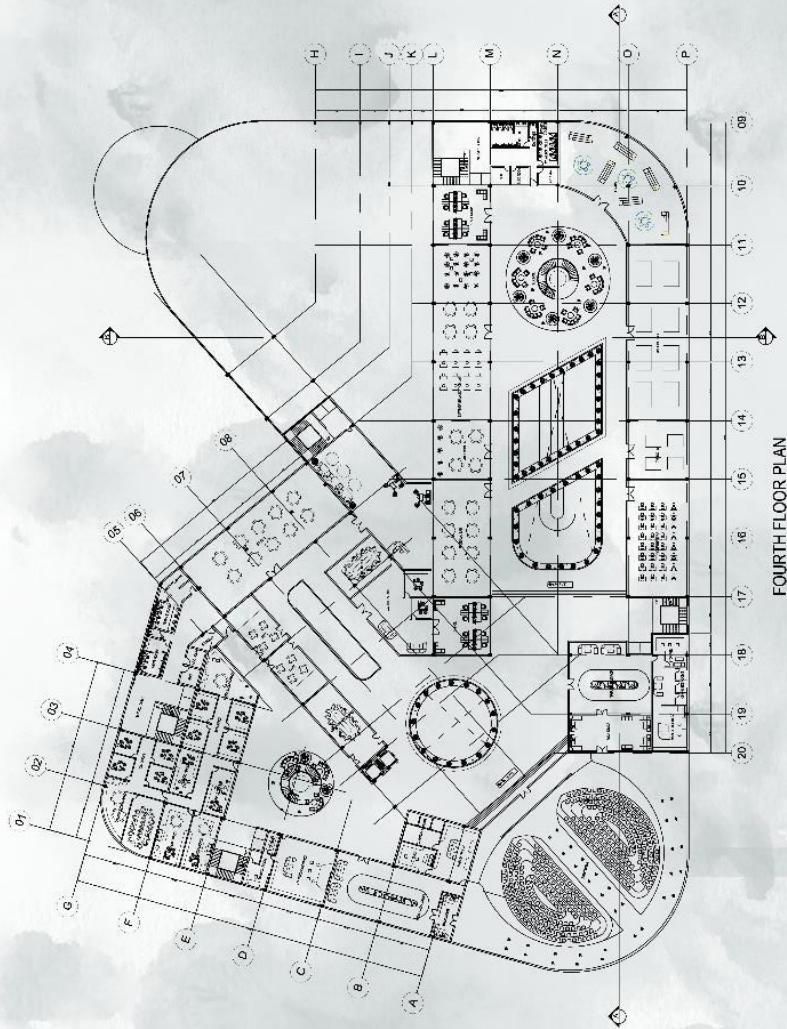
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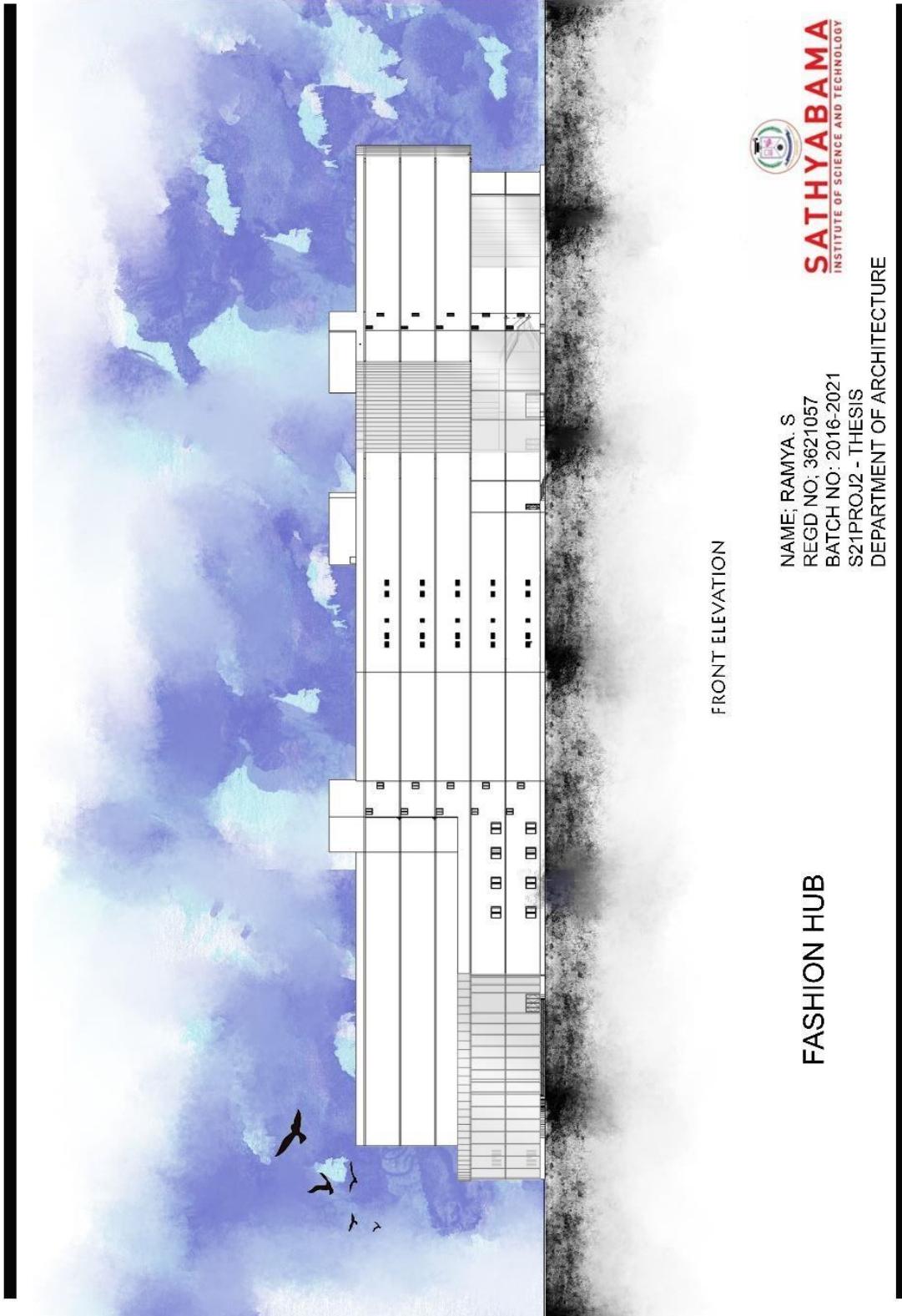
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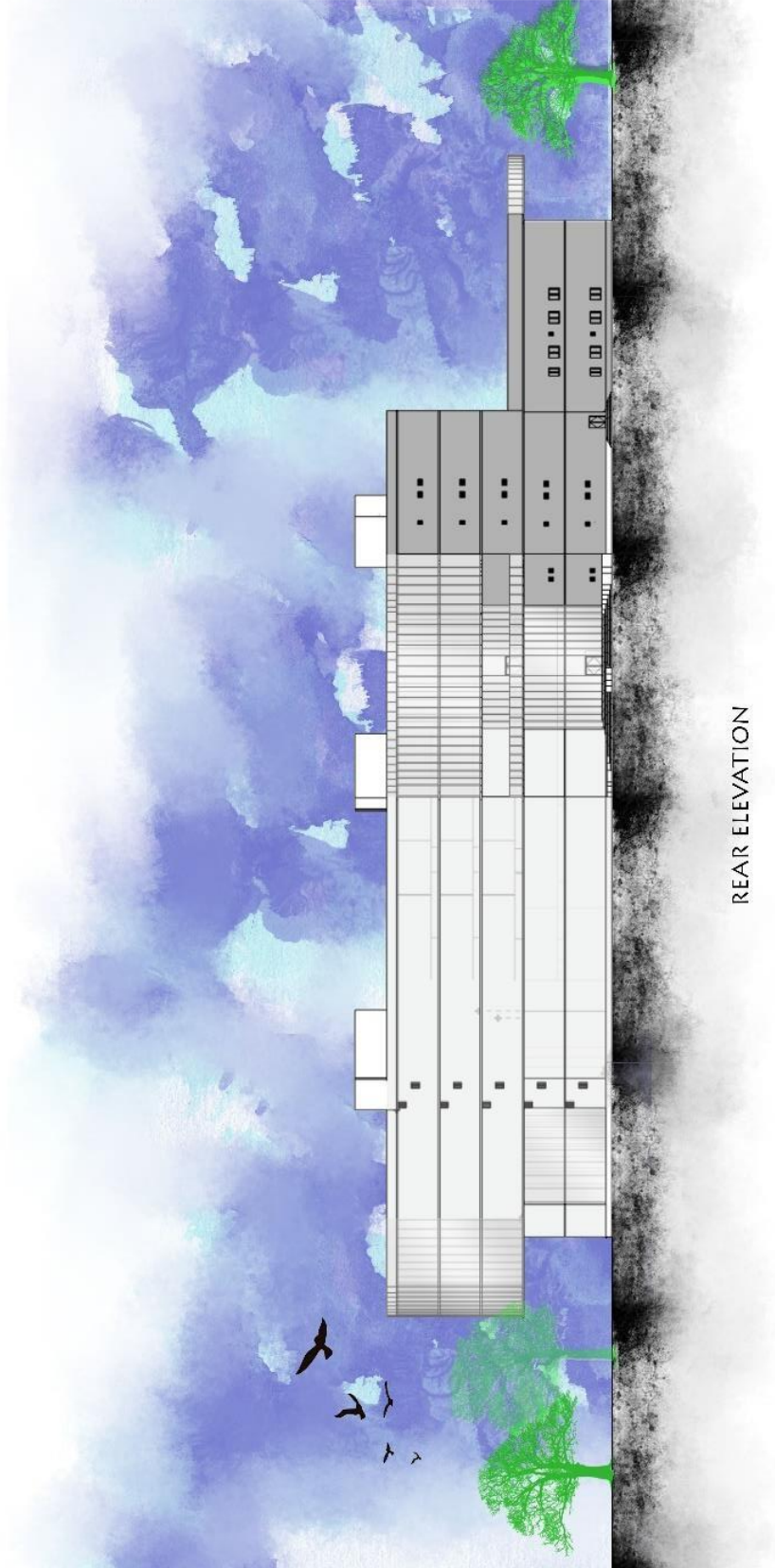
FRONT ELEVATION

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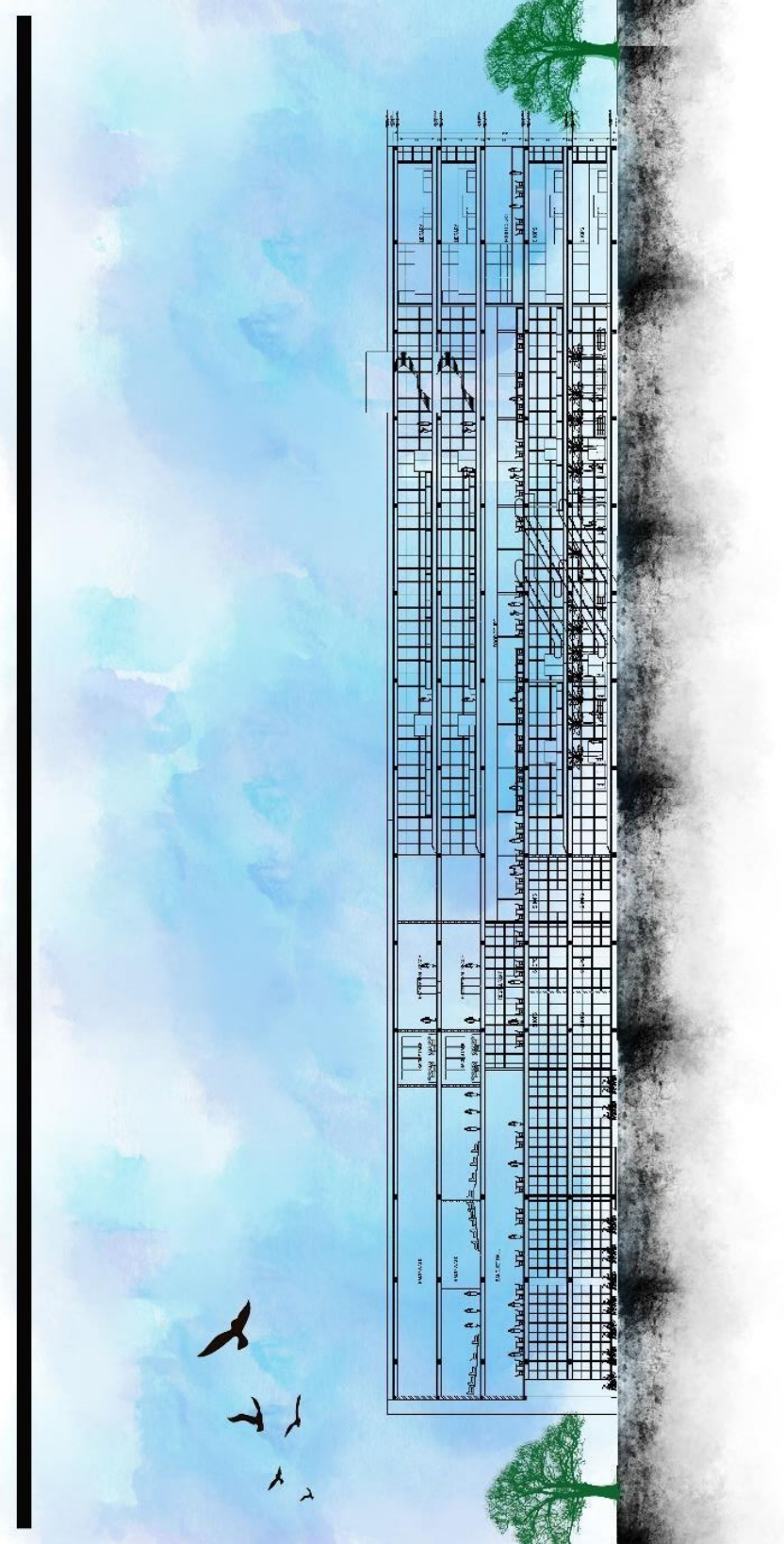
REAR ELEVATION

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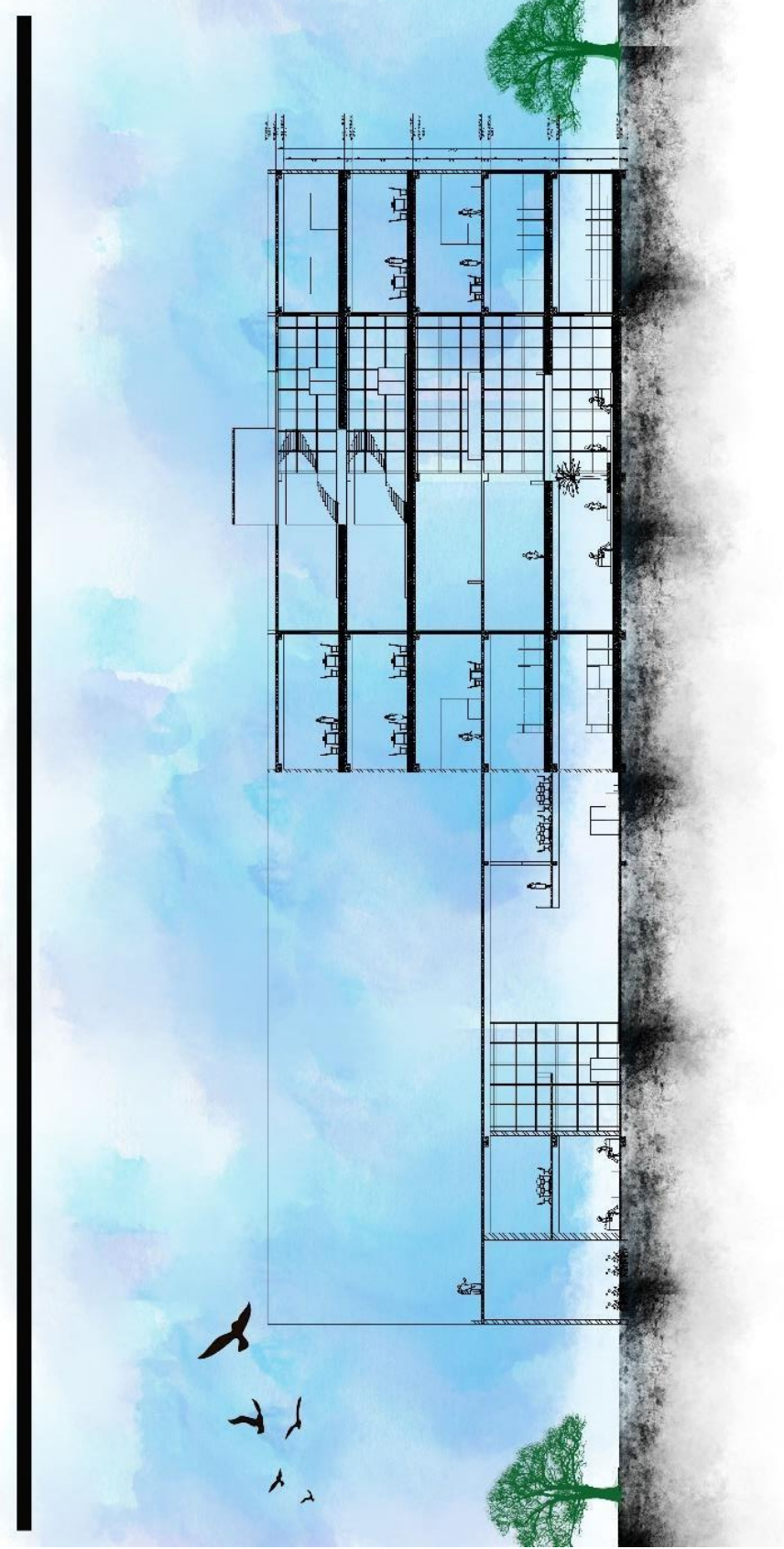
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SECTION AA

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SECTION BB

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