

## THESIS REPORT ON

## "HEALING ARTS CENTER, VASANTKUNJ NEW DELHI"

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENT FOR THE DEGREE OF:

## **BACHELOR OF ARCHITECTURE**

BY
ANANYA PRAJAPATI
(1200101004)

THESIS GUIDE: AR. ANKITA GUPTA

**SESSION 2024-25** 

TO THE
SCHOOL OF ARCHITECTURE AND PLANNING
BABU BANARASI DAS UNIVERSITY, LUCKNOW.

## SCHOOL OF ARCHITECTURE AND PLANNING BABU BANARASI DAS UNIVERSITY, LUCKNOW (U.P.).

## **CERTIFICATE**

I hereby recommend that the thesis entitled

" HEALING ARTS CENTER, NEW DELHI" under the supervision, is the Bonafide work of the students and can be accepted as partial fulfillment of the requirement for the degree of Bachelor's degree in Architecture, School of Architecture and Planning, BBDU, Lucknow.

Prof. Sumit Wadhera  Dean of Department	Prof. Sangeeta Sharma Head of Department
	Accepted
Recommendation	
	Not Accepted
External Examiner	External Examiner

# BABU BANARASI DAS UNIVERSITY, LUCKNOW (U.P.). Certificate of thesis submission for evaluation

1. Name	: ANANYA PRAJAPATI			
2. Roll No.	: 1200101004			
3. Thesis Title	e: HEALING ARTS CENTER			
4. Degree for	which the thesis is submitted: BACHE	LOR'S OF ARCHITEC	CTURE	
5. Faculty of	University to which the thesis is submi	tted:	Yes / No	
6. Thesis prep	paration guide was referred to for prep	paring the thesis.	Yes / No	
7. Specification regarding thesis format have been closely followed. Yes / N				
8. The content of the thesis have been organized based on the guidelines. Yes			Yes / No	
9. The thesis	has been prepared without resorting to	plagiarism	Yes / No	
10.All the sources used have been cited appropriately  Yes / No				
11.The thesis has not been submitted elsewhere for a degree.  Yes / No				
12.Submitted	3 hard bound copied plus one CD		Yes / No	
(Signature(s) of Name:	the supervisor)	(Signature of the Car Name: Roll No.:	ndidate)	

## **ACKNOWLEDGEMENT**

With immense respect and gratitude, I extend my heartfelt thanks to all who have guided and supported me throughout this thesis journey.

I am deeply thankful to **Prof. Sumit Wadhwa**, Dean, and to **Ar. Sangeeta Sharma**, Head of Department, for fostering a progressive academic environment and for his inspiring leadership.

Special thanks to **Prof. Mohit Kumar Agarwal** and **Ar. Aanshul Singh**, our dedicated Thesis Coordinators, for their sharp insights, timely direction, and unwavering encouragement at every stage of this research.

I am profoundly grateful to my thesis guide, **Ar. Ankita Gupta**, for her relentless support, exceptional mentorship, and critical inputs that shaped the core of this work. Her expertise and constant encouragement have been instrumental in the successful completion of this Thesis.

A heartfelt thanks to my brother, Aditya Raj Prajapati, for his constant motivation, emotional support, and belief in my capabilities, which greatly inspired me during this academic journey.

My sincere appreciation goes to my friend Hitesh Motiwala and to my junior, Akansha, thank you for your dedication and assistance throughout this process.

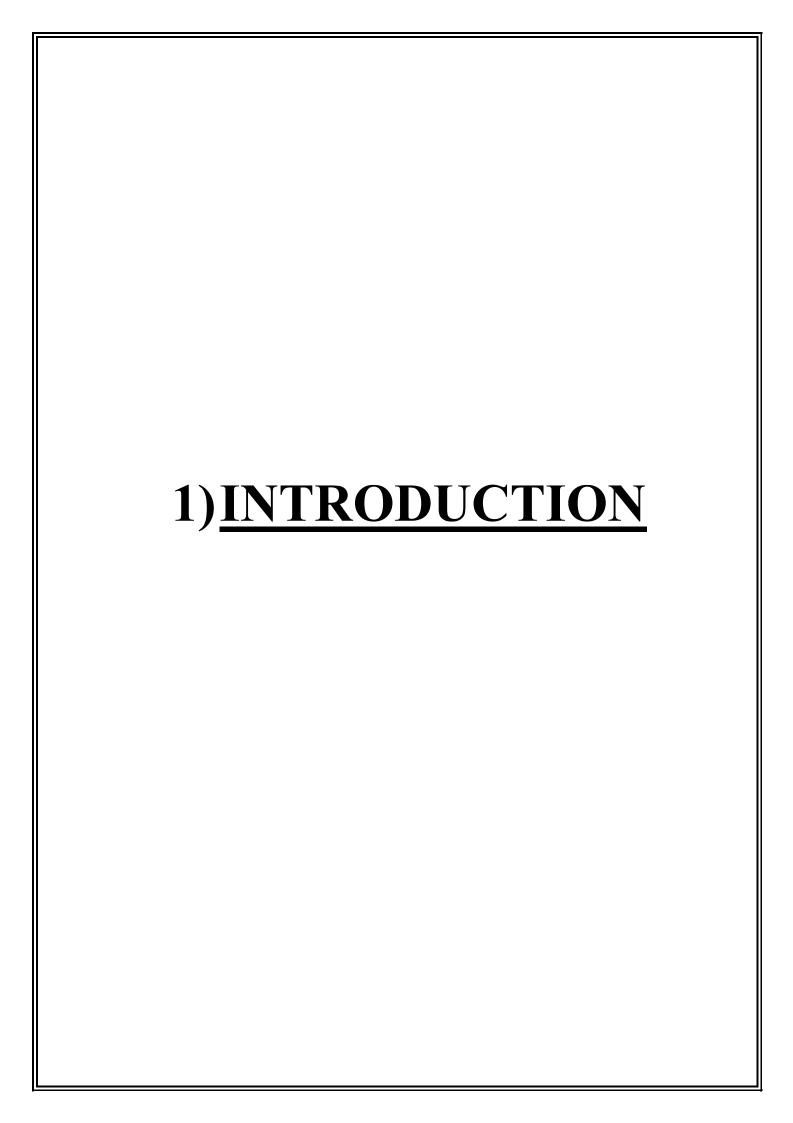
Above all, my deepest and eternal gratitude goes to my **parents**, whose unconditional love, sacrifice, and blessings are the true pillars behind every step I take.

## **Table of Contents**

ACK	(NOWLEDGEMENT	3
1)	INTRODUCTION	7
1.	.1 INTRODUCTION	8
1.	.2 BACKGROUND OF THE STUDY	8
1.	.3 NEED OF THE PROJECT	9
1.	.4 AIM	9
1.	.5 OBJECTIVE	9
Н	low Is It Different from Other Art and Cultural Centers?	9
		10
Co	Corelating Architecture with Psychology of Healing	10
1.	6 SCOPE	10
1.	.7 LIMITATIONS	11
1.	8 PROJECT SITE: VASANTKUNJ, NEW DELHI	12
1.	.9 METHODOLOGY:	13
2)	SITE AND CLIMATE ANALYSIS	14
2.	.1 SITE LOCATION	15
2.	.2 SITE ANALYSIS:	15
2.	.3 CLIMATE ANALYSIS:	18
2.	.4 SITE PLAN:	19
2.	.5 CONTEXT:	20
3)	CASE STUDY	23
3.	.1 SANSKRITI KENDRA, NEW DELHI	24
	3.1.1 SITE ANALYSIS	24
	3.1.2 OVERVIEW	24
	3.1.3 DESIGN CONCEPT	25
	3.1.4 SPACE DISTRIBUTION	26
	3.1.5 MOVEMENT	26
	3.1.6 MATERIAL & CONSTRUCTION TECHNIQUES	27

3.1.7 FACADE & AESTHETICS ELEMENT	28
3.1.8 SWOT ANLYSIS	28
3.1.9 LANDSCAPE & OUTDOOR SPACE	28
3.2 ZORBA THE BUDDHA, NEW DELHI	31
3.2.1 GENRAL INFORMATION	31
3.2.2 OVERVIEW	31
3.2.3 SITE ANALYSIS	31
3.2.4 DESIGN CONCEPT	32
3.2.5 EVENTS	32
3.2.6 FORM & MATERIALS	35
3.2.7 FACADE & AESTHETICS ELEMENT	35
3.2.8 SWOT ANALYSIS	35
3.2.9 SPATIAL CHARACTERISTICS	37
4) LITERATURE STUDY	39
4.1 QUIET HEALING CENTE (AUROVILLE)	40
4.1.1 ABOUT:	
4.1.1 ABOUT:	40
	40
4.1.2 INTRODUCTION:	40
4.1.2 INTRODUCTION:  4.1.3 SITE CONTEXT:	40 40 41
4.1.2 INTRODUCTION:  4.1.3 SITE CONTEXT:  4.1.4 SITE PLAN + ORGANISATION:	40 41 41
4.1.2 INTRODUCTION:  4.1.3 SITE CONTEXT:  4.1.4 SITE PLAN + ORGANISATION:	40 41 41 41
4.1.2 INTRODUCTION:  4.1.3 SITE CONTEXT:  4.1.4 SITE PLAN + ORGANISATION:	40 41 41 41 42
4.1.2 INTRODUCTION:  4.1.3 SITE CONTEXT:  4.1.4 SITE PLAN + ORGANISATION:  4.1.5 CIRCULATION+ MOVEMENT	40 41 41 42 42
4.1.2 INTRODUCTION: 4.1.3 SITE CONTEXT: 4.1.4 SITE PLAN + ORGANISATION: 4.1.5 CIRCULATION+ MOVEMENT 4.1.6 MATERIAL USED	40 41 41 42 42 43
4.1.2 INTRODUCTION: 4.1.3 SITE CONTEXT: 4.1.4 SITE PLAN + ORGANISATION:  4.1.5 CIRCULATION+ MOVEMENT  4.1.6 MATERIAL USED  4.1.7 ENVIRONMENTAL FACTORS	40 41 41 42 42 43 43
4.1.2 INTRODUCTION:  4.1.3 SITE CONTEXT:  4.1.4 SITE PLAN + ORGANISATION:  4.1.5 CIRCULATION+ MOVEMENT  4.1.6 MATERIAL USED  4.1.7 ENVIRONMENTAL FACTORS  4.2 TERMALIJA FAMILY WELLNESS, SLOVENIA	40 41 41 42 42 43 43
4.1.2 INTRODUCTION: 4.1.3 SITE CONTEXT: 4.1.4 SITE PLAN + ORGANISATION:  4.1.5 CIRCULATION+ MOVEMENT 4.1.6 MATERIAL USED 4.1.7 ENVIRONMENTAL FACTORS 4.2 TERMALIJA FAMILY WELLNESS, SLOVENIA 4.2.1 ABOUT	40 41 41 42 42 43 43 44
4.1.2 INTRODUCTION: 4.1.3 SITE CONTEXT: 4.1.4 SITE PLAN + ORGANISATION:  4.1.5 CIRCULATION+ MOVEMENT 4.1.6 MATERIAL USED 4.1.7 ENVIRONMENTAL FACTORS 4.2 TERMALIJA FAMILY WELLNESS, SLOVENIA 4.2.1 ABOUT. 4.2.2 SITE	40 41 41 42 42 43 43 44 44
4.1.2 INTRODUCTION: 4.1.3 SITE CONTEXT: 4.1.4 SITE PLAN + ORGANISATION:  4.1.5 CIRCULATION+ MOVEMENT 4.1.6 MATERIAL USED 4.1.7 ENVIRONMENTAL FACTORS 4.2 TERMALIJA FAMILY WELLNESS, SLOVENIA 4.2.1 ABOUT 4.2.2 SITE 4.2.3 PLANNING & ZONING	40414142424343444444

	4.2.6 FACADE AND AESTHETIC ELEMENT	46
5)	STANDARDS	48
6)	COMPARATIVE ANALYSIS	56
5	.1 COMPARATIVE ARCHITECTURAL ANALYSIS	57
5	.2 COMPARATIVE CHART OF AREA ANALYSIS	57
7)	CONCEPT	60
8	.1 TACTILE AND INTERACTIVE ART FOR HEALING	61
8	.2 SITE ZONING	61
8	.3 USER	62
8	.4 FORM EVOLUTION	63
8	.5 MATERIAL	64
8	.6 VENTILATION AND NATURAL LIGHTING	65
8)	DRAWINGS	66
9)	BIBLIOGRAPHY	Error! Bookmark not defined.



## 1.1 INTRODUCTION

"Art is the only way to run away without leaving home."

## — Twyla Tharp

Art has been a vital part of human life since ancient times, used to communicate, tell stories, and express emotions. Across cultures, it has served as a powerful tool for personal and collective expression.

Beyond creativity, art also promotes healing. Practices like rangoli, mandalas, Tibetan chants, and Indigenous drumming show how art fosters peace, emotional release, and spiritual connection. It's more than beauty — it's a path to inner well-being.

In modern times, healing arts are being integrated into wellness practices and therapy. They help individuals cope with stress, reconnect with themselves, and find emotional balance.





## 1.2 BACKGROUND OF THE STUDY

The concept of a Healing Arts Center is rooted in ancient healing traditions that emphasize the interconnectedness of mind, body, and spirit. Influenced by practices such as Ayurveda, Traditional Chinese Medicine, and indigenous healing methods, these centers have evolved to integrate modern therapeutic techniques like massage therapy, energy healing, and mindfulness practices.

Over time, they have become spaces for holistic wellness, offering a blend of alternative and complementary therapies to support overall well-being. Today, Healing Arts Centers serve as community hubs for self-care, personal growth, and spiritual exploration, providing a nurturing environment for individuals seeking balance, healing, and transformation.

### 1.3 NEED OF THE PROJECT

In today's stressful world, people need spaces for healing and self-expression. A Healing Arts Center offers a supportive environment where individuals of all ages can engage in art forms like music, dance, and storytelling — helping them heal emotionally and creatively, with or without the guidance of trained therapists.

### **1.4 AIM**

To design a Healing Arts Center that spreads awareness about the therapeutic power of the arts combined with healing architecture. The center will offer spaces where people of all ages can heal—both by observing and actively participating in various art forms such as music, dance, drama, storytelling, and creative writing, either independently or under the guidance of trained therapists.

## 1.5 OBJECTIVE

- To create a peaceful space where individuals can recover from emotional and mental stress.
- To inspire and nurture inner creativity, open to everyone regardless of artistic background.
- To conduct healing workshops and activities in a supportive, non-judgmental environment.
- To help reintegrate marginalized individuals, especially those facing mental health challenges, into the community.
- To provide opportunities for people to express themselves through exhibitions and performances, boosting their confidence and sense of self-worth.

## How Is It Different from Other Art and Cultural Centers?

Unlike regular art and cultural centers that focus on performance and entertainment, the Healing Arts Center is centered on the therapeutic benefits of art. It offers dedicated spaces for guided art therapies—including painting, music, movement, and storytelling—led by trained professionals, aiming to promote emotional, mental, and spiritual healing.



## **Corelating Architecture with Psychology of Healing**

- **Light & Air:** Natural light and ventilation lift mood and reduce stress.
- Nature Elements: Plants and natural materials create calm and ease anxiety.
- Colours: Cool tones relax; warm tones bring energy and joy.
- Open Spaces: Spacious layouts give comfort and a sense of freedom.
- Quiet Design: Low noise levels support peace and focus.
- **Personal Control:** Customizing space helps people feel safe and empowered.
- Social Areas: Shared spaces promote connection and emotional support.

## 1.6 SCOPE

The scope of healing at a center depends on the type of facility (medical, rehabilitation, wellness, or spiritual). Generally, it includes:

**Sensorial Spaces:** 

- Engages all senses to promote emotional and physical healing.
- Nature Integration Blends greenery, water, and open spaces for tranquility.
- Purpose-built meditation rooms, immersive art therapy studios, and interactive sensory pods encourage deep healing and self-exploration.

## How the Building will help in Healing?

- Natural Light & Ventilation: Maximizing sunlight and airflow for a serene atmosphere.
- Organic & Sustainable Materials: Eco-friendly materials for harmony with nature.
- Fluid & Open Layouts: Encouraging free movement and relaxation.

## **Supportive Environment:**

• Safe, clean, and peaceful atmosphere conducive to recovery.

## **Interconnecting Psychology & Architecture**

- Mood Enhancement Colors, light, and design shape emotions and relaxation.
- Seamless Flow Open spaces ease movement and reduce stress.
- Sensory Stimulation Textures, sounds, and scents aid healing.
- Nature's Influence Greenery and water create a calming environment.

## 1.7 LIMITATIONS

Despite its benefits, healing at a center has certain constraints:

## **Cost and Accessibility:**

• Geographic limitations may restrict access to specialized centers.

## **Limited Duration of Stay:**

• What should be the strength of IPD?

#### Not a One-Size-Fits-All Solution:

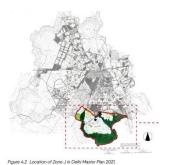
• Difficulty in assigning common spaces.

## **Emotional and Psychological Barriers:**

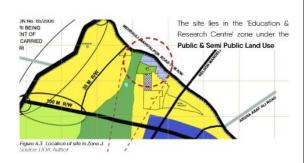
• To what extend does architecture help.

## 1.8 PROJECT SITE: VASANTKUNJ, NEW DELHI

## **SITE:**





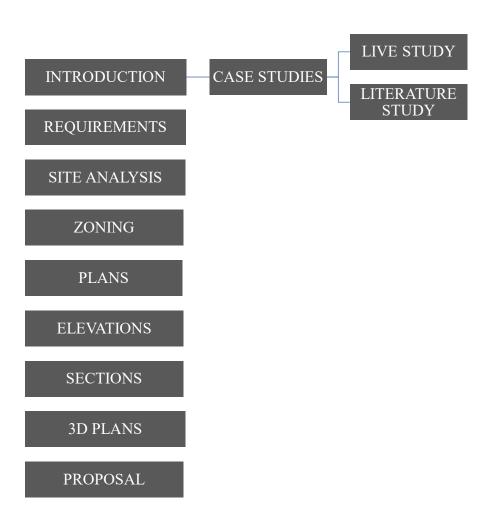


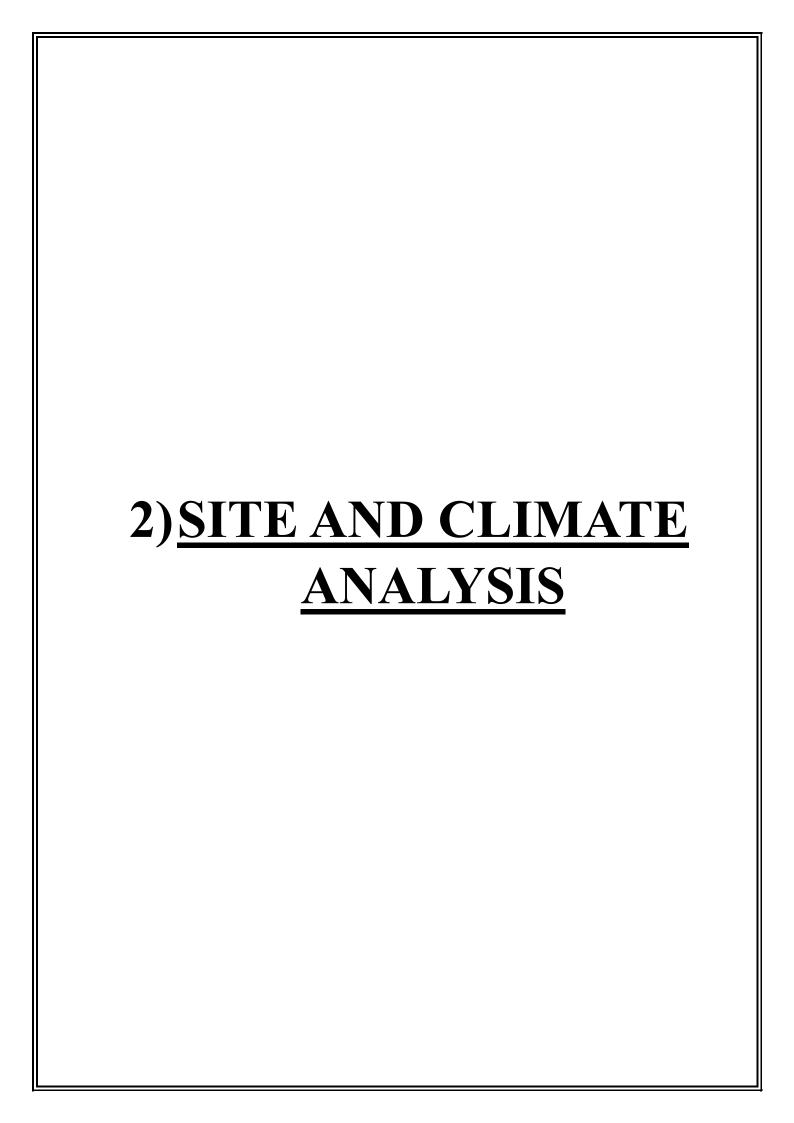


- Client Delhi Development Authority
- **Zone** Zone J
- **Total Site Area** 46,050 sqm. (11.38 Acres)
- **Ground Coverage 35%**
- **FAR** 1.20
- **Height Restriction** 18 m
- Max Built-up Area 55,260 sqm.
- **Setbacks** 15 m front, 9 m sides & rear
- Parking Standards 2 ECS per 100 sq.m floor area

## 1.9 METHODOLOGY:

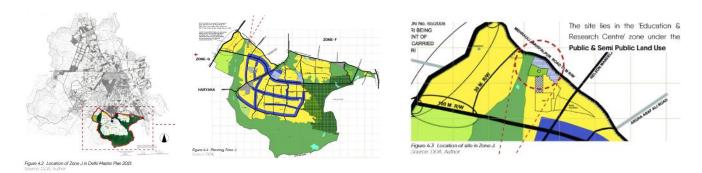
A Healing Art Center typically combines artistic expression with holistic healing practices.





## 2.1 SITE LOCATION

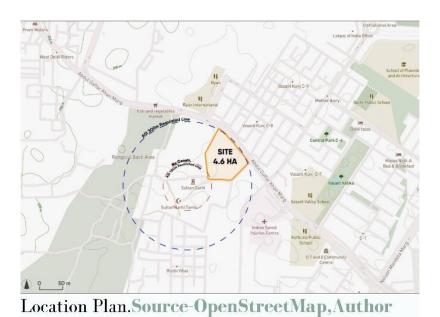
### **NEW DELHI**



The site lies in the Planning Zone-J located in the South Delhi. The total area of the zone as per MPD-2021 is about 15,178 Ha., out of which around 6,200 Ha. comprises of the 'Regional Park'/ 'Ridge'. The location of the zone is as tollows:

- Northern edge is bound by Badarpur-Mehrauli-Mahipalpur road
- Western edge has National Highway No. 8 (now NH-48)
- Southern & Eastern edges have National Capital Territory of Delhi boundary, beyond which lies the state of Haryana.

## 2.2 SITE ANALYSIS:



- Total Site Area 46,050 sqm. (11.38 Acres)
- Ground Coverage 35%
- FAR 1.20
- Height Restriction 18 m
- Max Built-up Area 55,260 sqm.
- Setbacks 15 m front, 9 m sides & rear
- Parking Standards 2 ECS per 100 sq.m floor area

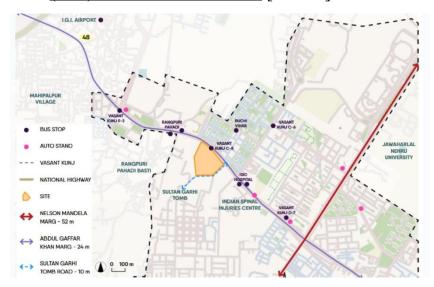
## **SITE SPECIFICATION:**

#### Connectivity & Movement Systems



Connecting Site with the City. Source-OpenStreetMap, Author

- Airport -Indira Gandhi International Airport (DEL) [7.3 km]
- Railway Station -(DSJ)DELHI SAFDARJNG [9.8 km]



Connecting Site with the Neighborhoods .Source-OpenStreetMap, Author

No.	Land Use	Area (Ha.)	Percentage (%)	
1.	Residential	4547	55	
2.	Commercial	413	5	
3.	Public & Semi Public	827	10	
4.	Govt. Offices	165	2	
5.	Govt. Land	165	2	
6.	Recreational	1239	15	
7.	Circulation	912	11	
	Total	8268	100	

Table 4.8 Land Use & Areas in Zone J. Source: DDA

## **2.3 CLIMATE ANALYSIS:**



Wind and Sun on Site .Source-Author

Delhi has a composite climate with high variation between summer and winter temperatures and precipitation. The city's climate is greatly influenced by its proximity to the Himalayas and the Thar Desert. Delhi has five distinct seasons, viz. Spring, Summer, Monsoon, Autumn, and Winter. A brief overview of the seasonal distribution is as follows:

- **Spring: February March:** Warm days, cool nights, pleasant; Low to moderate humidity; Moderate precipitation.
- Summer: April June: Hot to very hot; Very low to moderate humidity; Low precipitation.
- **Monsoon: July September:** Hot; Pleasant during rains; High to very high humidity; Heavy precipitation.
- Autumn: October November: Warm days, cool nights, pleasant; Low humidity; Low Precipitation.
- Winter: December January: Cool days, cold nights; Moderate humidity; Medium Precipitation.

Avg. summer temp - 25°C-43°C, Avg. winter temp - 3°C - 20°C

Avg. annual rainfall - 675 mm Avg. relative humidity - 45% Avg. annual windspeed - 5.75 kmph Predominant wind direction -NW to SE

Avg. no. of days in a month:

- \* Sunny (<20% cloud cover) 19.5 days
- \* Overcast (>80% cloud cover) -2.4 days
- \* Precipitation 7.3 days

## 2.4 SITE PLAN:



Site Plan. Source-Author

## Site Topographical Details & Natural Features:

**Topography:** The site is located on the ridge at maximum height of 252 m above mean sea level. The lowest portion of the site is in the north-west corner of the site which becomes a natural catchment area, while the highest point is the plateau of Sultan Garhi.

The site has an extensive quarry zone to the north of the Sultan Garhi tomb and a plane land to the east of the tomb.

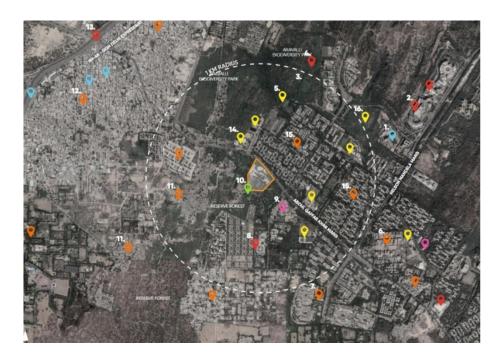
The quarried zone has a height difference of 4-5 m

**Vegetation:** The site has dense to sparse open scrub vegetation. The common trees are Acacia sp., Cassia sp., Azadirachta indica (Neem), Ziziphus (Ber) and Jujuba.

**Water Supply:** Due to urbanization and lack of piped supply, tube wells are the most common source in areas like Mahipalpur, Vasant Kunj extension, and surroundings.

The nearest water pumping station to the Site is the Vasant Kunj Booster Pumping Station, located approximately 1.5 to 2 kilometers away.

## 2.5 CONTEXT:



## **Physical Infrastructure at Precinct Level**

- 1. HOTEL GRAND
- 2. AMBIENCE MALL
- 3. DLF PROMENADE MALL
- 4. DLF EMPORIO MALL
- 5. JAWAHARLAL NEHRU UNIVERSITY
- 6. VASANT KUNJ SECTOR B
- 7. CWG FLATS
- 8. ATFM CENTER, AIRPORTS AUTHORITY OF INDIA
- 9. INDIAN SPINAL INJURIES CENTRE
- 10. SULTAN GARHI TOMB

- 11. RANGPURI PAHADI BASTI
- 12. MAHIPALPUR VILLAGE
- 13. DELHI AEROCITY (I.G.I AIRPORT)
- 14. RYAN INTERNATIONAL SCHOOL
- 15. VASANT KUNJ SECTOR C
- 16. SCHOOL OF PLANNING AND ARCHITECTURE NEW CAMPUS

**Drainage & Hydrology**: Although the natural drainage of the site has been altered by the quarrying activities, the surplus run-off still drains towards the Mahipalpur Naala.

**Electricity Supply:** BSES Rajdhani Power Limited (BRPL) – The main electricity distribution company for South and West Delhi, including Vasant Kunj.

**Nearby Substation:** Vasant Kunj Substation – Managed by Delhi Transco Limited (DTL), it steps down high-voltage electricity for local distribution.

Diesel generators, solar panels, or battery storage systems are often installed in institutions or wellness centers for uninterrupted power.

## Why Vasant Kunj Delhi??

- **Peaceful Environment:** Calm and serene, ideal for healing and relaxation.
- Close to Nature: Near parks and Aravalli Biodiversity Park, supporting holistic wellness.
- Easily Accessible: Well-connected to Delhi and close to the airport.
- Health-Conscious Crowd: Attracts people interested in wellness and healing.
- **High Footfall:** Near major malls, increasing visibility and client reach.
- Good Infrastructure: Reliable amenities ensure smooth operations.
- Strengths: Prime location, good connectivity, heritage appeal, proximity to key institutions, and green surroundings.
- Weaknesses: Heritage restrictions, traffic congestion, high land cost, and limited public transport.
- Opportunities: Heritage tourism, luxury real estate, eco-friendly projects, and expansion in education & healthcare.
- Threats: Regulatory hurdles, competition from nearby areas, security concerns, and economic fluctuations.

## **SITE IMAGES:**











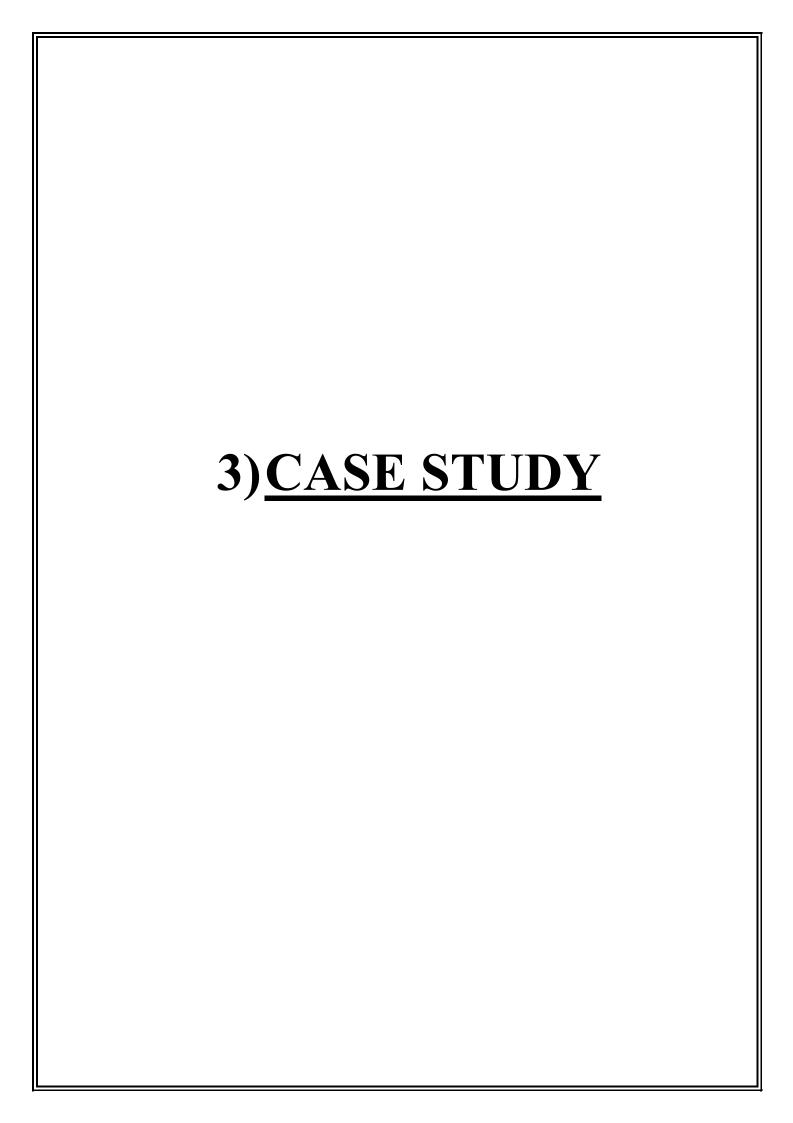
## **SWOT:**

**Strengths:** Prime location, good connectivity, heritage appeal, proximity to key institutions, and green surroundings.

**Weaknesses:** Heritage restrictions, traffic congestion, high land cost, and limited public transport.

**Opportunities:** Heritage tourism, luxury real estate, eco-friendly projects, and expansion in education & healthcare.

**Threats:** Regulatory hurdles, competition from nearby areas, security concerns, and economic fluctuations.



## 3.1 SANSKRITI KENDRA, NEW DELHI

### 3.1.1 SITE ANALYSIS





Location: Anand gram, Qutab, Mehrauli, Delhi, India

**Architect:** Ar. Upal Ghosh

Landscape Architect: Ar. Mohammad Shaheer

**Year of Completion:** 1993

Area: 7 Acres

Client/Owner: Sanskriti Foundation

Project Type: Cultural/Institutional

**Accessibility and Transportation**: Accessible from Mehrauli-Gurgaon Road, the Kendra is approximately 12 km from the Indira Gandhi International Airport and about 20 km from New Delhi and Old Delhi railway stations.

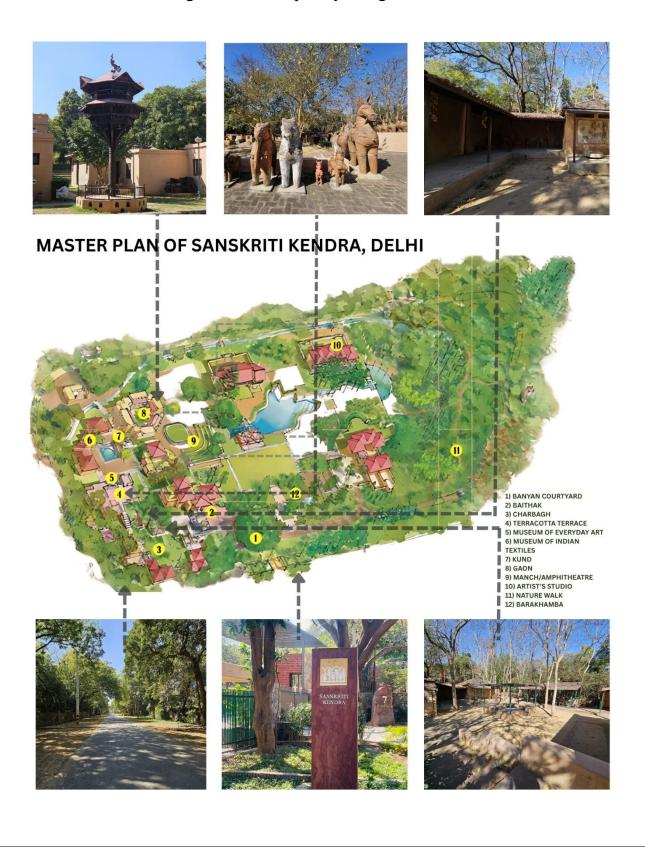
#### 3.1.2 OVERVIEW

Sanskriti Kendra is a cultural complex designed as a **garden landscape** that offers a platform for **artists**, **crafts persons**, **writers**, and non-profits to live and work in a creative environment, also hosting a variety of cultural activities. The site, located at the foothills of the Aravalli ranges, is historically rich yet culturally undernourished.

### 3.1.3 DESIGN CONCEPT

The initial concept was to design in nature, rather than merely with nature. The process began not with architectural plans or landscape layouts, but by planting thousands of indigenous trees such as Ashoka, Kadamba, Amaltas, and Arjuna.

Traditional architectural elements are subtly integrated into the modern buildings, creating a harmonious blend of heritage and contemporary design.



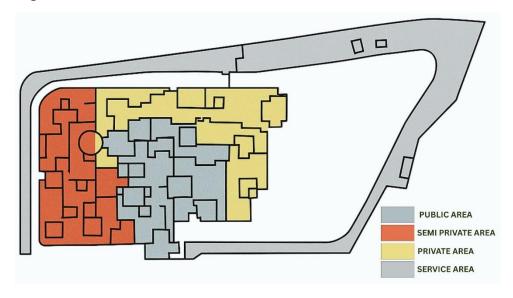
#### 3.1.4 SPACE DISTRIBUTION

The campus houses:

- Three museums
- A multi-purpose hall
- An Amphitheatre
- Artists' studios and dormitories
- Workshop spaces

**Studios and dormitories,** being highly personal spaces, are located away from public areas to prevent any disturbances. This thoughtful placement allows artists to work with focus and clarity, surrounded by a natural and refreshing environment.

Spaces like **laundry and washing areas** are placed at the far end of the site, away from public movement, along the service road.



Sitting spaces come next in the spatial hierarchy, offering a bit of privacy through the strategic planting of trees.

Spaces like **museums and the offices** of the governing body are positioned near the entrance, forming the first point of interaction upon entry.

#### 3.1.5 MOVEMENT

- The circulation system begins and ends at the entrance chowk beneath a banyan tree.
- **Distinct movement patterns** are planned for visitors and artists.

- Use of levels enables smooth movement both horizontally and vertically.
- Changes in levels subtly lead one into more peaceful, meditative spaces.
- Absence of a strictly organized movement system results in multiple intersecting paths.
- This leads to occasional confusion and overlaps between public and private zones.



## 3.1.6 MATERIAL & CONSTRUCTION TECHNIQUES



Construction Methodology: Traditional construction techniques combined with modern methods to ensure durability and functionality.

**Finishing Materials and Textures:** Natural finishes that highlight the inherent beauty of the materials, reflecting the aesthetic of traditional Indian craftsmanship.

## 3.1.7 FACADE & AESTHETICS ELEMENT

Elevations and Architectural Language: Simple, unadorned façades with proportions reminiscent of traditional Indian architecture.

Fenestrations (Windows, Doors, Louvers): Designed to maximize natural light and ventilation, featuring traditional patterns and detailing.

Color Scheme and Textures: Earthy tones and natural textures complement the surrounding landscape.

## 3.1.8 SWOT ANLYSIS

**Strengths:** Offers a peaceful, green setting with rich cultural infrastructure and artist-focused spaces.

Weaknesses: Limited accessibility and circulation confusion can affect user experience and visibility.

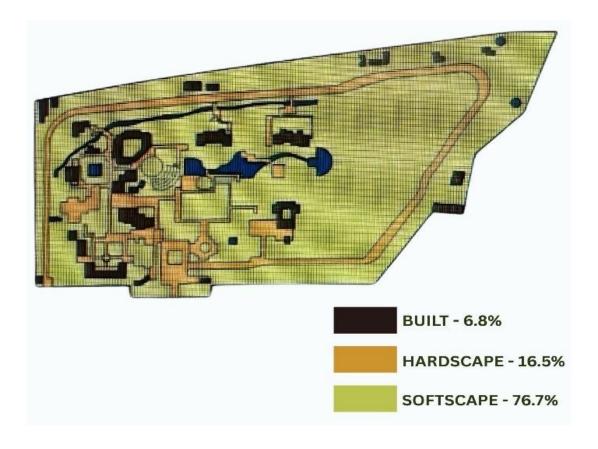
**Opportunities:** Scope for expanding digital presence, sustainable practices, and wellness-based programs.

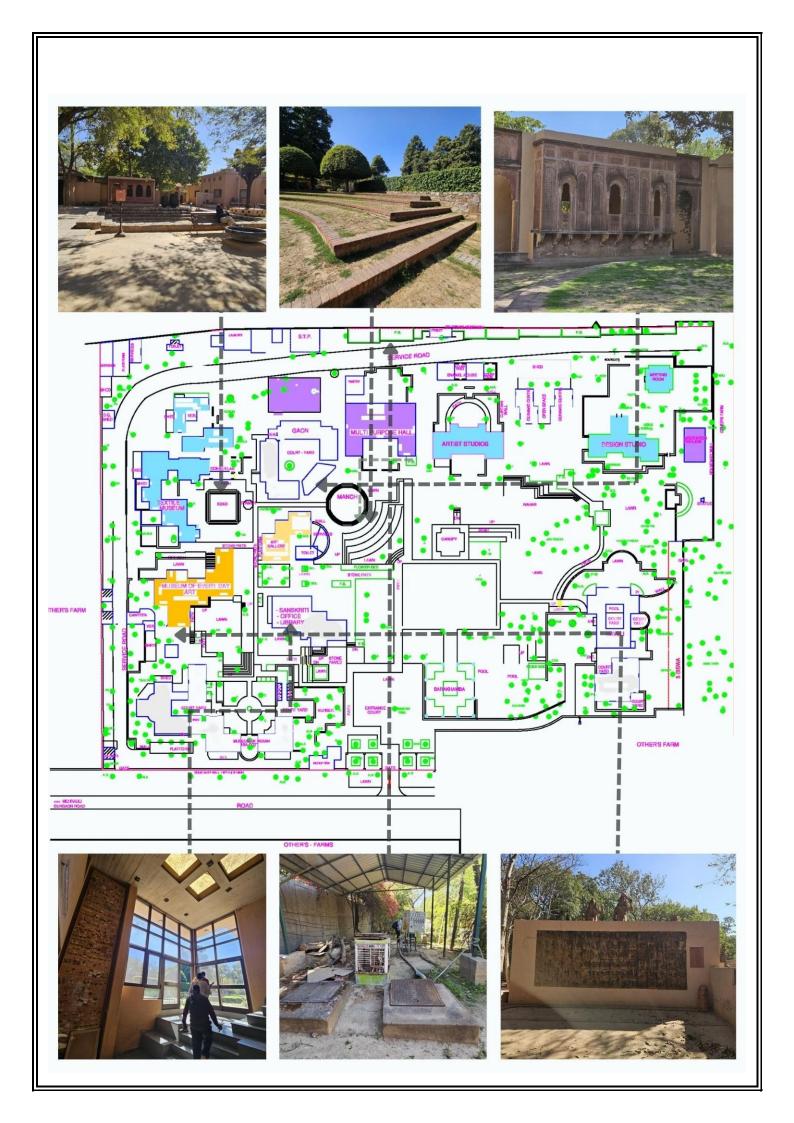
**Threats:** Urban encroachment, funding issues, and declining interest in traditional arts pose risks.

#### 3.1.9 LANDSCAPE & OUTDOOR SPACE

- The site plan is **inspired by traditional environments** and their spatial harmony with nature.
- Nearly 2,000 trees are planted within the complex, enriching the natural ecosystem.
- The design merges architecture and landscape so seamlessly that the boundary between them is hard to distinguish.
- Geometric paths, pavements, and hedges are thoughtfully integrated with lawns, gardens, and winding parks.

- A central rainwater drainage channel and existing tree clusters act as key structural elements in the layout.
- The drainage channel has been redesigned as a linear water body, enhancing both its aesthetic and ecological value.
- Natural light and airflow are maximized throughout the layout, promoting comfort and sustainability.
- The entire landscape is designed to offer tranquil, meditative experiences and encourage community interaction.





## 3.2 ZORBA THE BUDDHA, NEW DELHI

#### 3.2.1 GENRAL INFORMATION





Project Name: Zorba the Buddha

Location: 7, Tropical Drive, Mehrauli-Gurgaon Road, Ghitorni, New Delhi, India

**Architect(s):** Mark Warner

**Area:** 3 Acres

Client/Owner: Ashwin Bharti

**Project Type:** Spiritual and Creative Retreat Center

**Surroundings:** Farmhouses

#### 3.2.2 OVERVIEW

**Zorba the Buddha** is an eco-lifestyle village that hosts over 400 programs and events annually, including unique residential retreats and workshops focused on spiritual growth, self-exploration, and creative celebration. It offers a diverse range of wellness modules, all set in close communion with nature.

#### 3.2.3 SITE ANALYSIS

Climate and Weather Conditions: Experiences a humid subtropical climate with hot summers, a monsoon season, and mild winters.

**Accessibility and Transportation:** Located near the Mehrauli-Gurgaon Road, accessible via Ghitorni Metro Station and local transportation.

Contextual Response to the Site: The center integrates natural landscapes with eco-friendly architecture, creating a serene environment conducive to meditation and creativity.

**Topography:** Flat terrain with lush greenery, ponds, and gardens.

#### 3.2.4 DESIGN CONCEPT

**Eco-Friendly Architecture:** Built with natural materials like mud, bamboo, and thatch to blend with the environment.

**Organic Spatial Planning:** Curved, flowing layouts inspired by nature, avoiding rigid grids. **Holistic Zoning:** Separate zones for public gatherings and private retreats to support spiritual journeys.

**Sensory & Minimal Design:** Simple interiors using natural textures, soft lighting, and openair elements to create a calming, immersive atmosphere.

#### **3.2.5 EVENTS**

## **Regular Classes**

- The Magic of Clay
- Paint the World

## **Daily Meditations**

- Nadabrahma
- Kundalini Meditation
- Dynamic

## **Regular Events**

- Zorba Drum Circle
- Osho Satsung

## **Sessions**

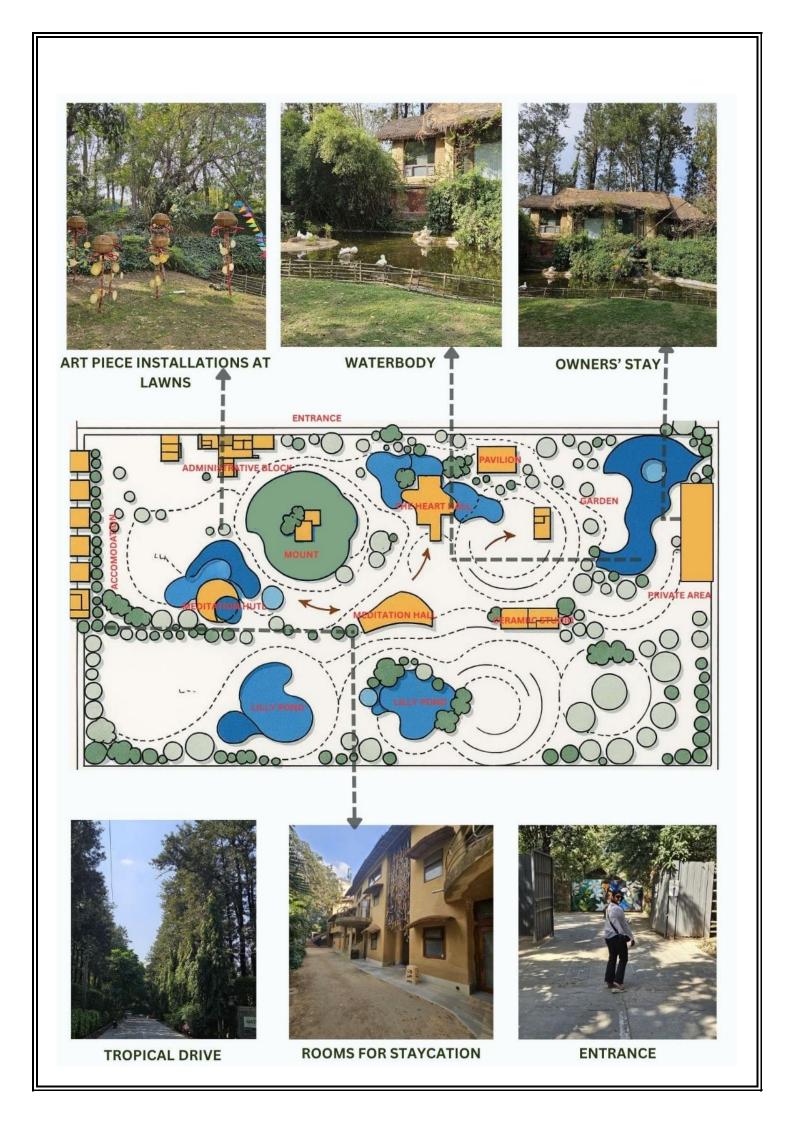
- Bowen Therapy Session
- Biodynamic Craniosacral Therapy
- Su-Jok Acupressure Therapy
- Reiki Individual Session

## Workshops

- From Complaints to Gratitude
- Delete Your Failure Code
- Dance Fitness and Lyrical Expression
- Learn Vedic Astrology
- Osho Expression
- Laughter Yoga Leadership Training
- Laughter Saturday Sessions
- Pottery Workshop
- Darkness Meditation
- Transforming Through Love
- Freedom from Sadness
- Spiritual Belly Dancing
- Reiki Certification
- Yoga for Rising in Love
- AUM Meditation
- Know Your Personality Type
- Yoga for Creative Expressions
- Chakra Dance Meditation
- Uplifting Our Lifestyle Through Ayurveda
- Chakra Awareness Workshop
- Akashic Journeys
- Nirvana Fitness
- Full Moon Evening

#### **Festivals**

- Osho Youth Festival
- Tantra Festival



### 3.2.6 FORM & MATERIALS

#### Form:

- Use of curves rather than straight lines.
- Even the rectangular edges are smoothened.
- All the blocks have their individual identity yet appear in harmony.
- Walls also meet the ground in an uneven manner.

•

## **Materials:**

- Constructed using organic, locally sourced materials such as mud, bamboo, and thatch.
- The interiors feature natural fabrics and minimalist wooden furniture, creating a warm, earthy, and harmonious atmosphere.



#### 3.2.7 FACADE & AESTHETICS ELEMENT

Elevations and Architectural Language: Organic shapes with thatched roofs, open from all sides, blending with the natural surroundings.

**Color Scheme and Textures:** Earthy tones reflecting natural materials, creating a warm and inviting atmosphere.

#### 3.2.8 SWOT ANALYSIS

## **Strengths:**

Offers 400+ wellness & creative programs yearly.

Serene eco-friendly campus with organic architecture.

Known for holistic retreats and healthy food.

#### Weaknesses:

Mixed staff reviews regarding management

## **Opportunities:**

Expand through online programs.
Collaborate with global wellness experts.
Enhance eco-sustainability practices.

### **Threats:**

Rising competition in the wellness sector. Regulatory compliance challenges.

SPACES	TYPE OF EVENTS	AREA	CAPACITY
The Art Hall	Creative Art Workshops, Counselling and Therapies	150 m2	40-50
The Hall	Yoga and Meditation Workshops, Spiritual Sessions, Music and Dance Workshops	80 m2	20-30
Van Gogh Studio	Yoga and Meditation Workshops, Spiritual Sessions, Music and Dance Workshops	100 m2	30-35
Meditation Hut	Yoga, Meditation, Drum Circle, Lunch and Dinner	100 m2	40-50
Ceramic Studio	Studio for Artists	90 m2	10-12
Patanjali Dance Hall	Seminar, Dance Workshop	60 m2	8-10
Pavilion	Lunch, Dinner and Resting	6 m2	10-12
Administration	Offices	210 m2	15-20
Accomodation	10 Deluxe Rooms (Double Sharing), and 2 Duplex Rooms (Triple Sharing)	25-35 m2	26

#### 3.2.9 SPATIAL CHARACTERISTICS

#### The Hall

- Hosts seminars, spiritual sessions, music, and movement workshops.
- Large rectangular space with high ceilings and full-height windows for natural light.
- Entrance includes a buffer and sitting area, creating a smooth indoor-outdoor transition.

#### The Heart Hall

- Hosts creative workshops, therapies, and celebrations needing bright light.
- Floor-to-ceiling windows provide ample natural lighting.
- Connected to nature yet private due to landscape elements.
- Designed with 4 levels and a connecting bridge for flexible use.

#### The Meditation Hall

- Circular, semi-covered space with a conical roof rising to 7m.
- Hosts yoga, meditation, performances, and community gatherings.
- Bamboo-thatch structure with clerestory windows for light and ventilation.
- Connects deeply with nature, overlooking a pond and trees.

### The Van Gogh Studio

- Hosts meditation workshops, spiritual sessions, and movement therapies in a private, quiet setting.
- Low-height linear space with a secure, human-scale feel.
- Entrance buffer adds privacy; natural light filters through windows on both sides.
- Meditative mosaic flooring enhances focus and calm.



Morning Meditations



Drums & Dance



Rumi Sufi Heart Retreat



Kundalini Meditation



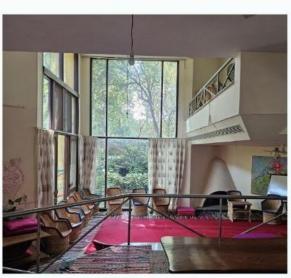
White Robe Gatherings



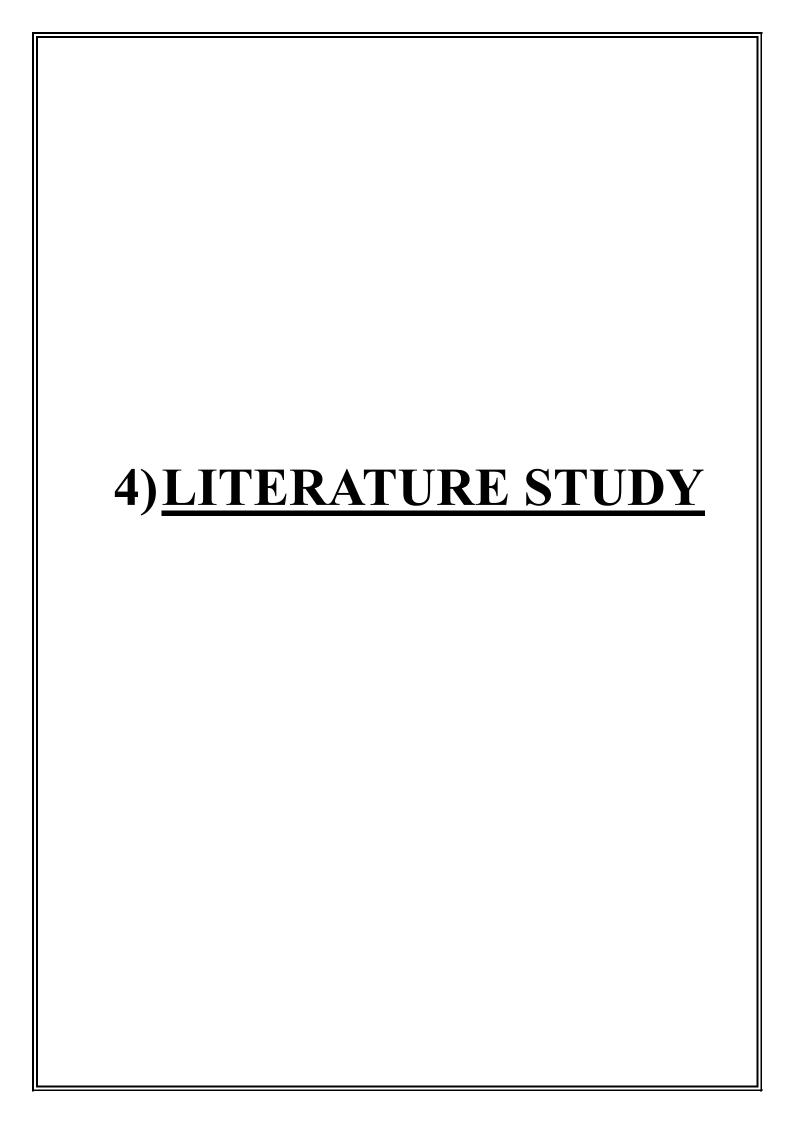
Magic of Clay - Pottery Sessions



**POTTERY AREA** 



**ACTIVITY ROOM** 



### **4.1 QUIET HEALING CENTE (AUROVILLE)**

#### 4.1.1 ABOUT:

Location: Auroville, Tamil Nadu, India

**Architect:** Ar.Poppo Pingel + Ar. Mona doctor

Area: 2 Acres Project year: 1993

**Site description:** it is located in banks of Bay of Bengal

**Vegetation:** palm trees + shrub cover

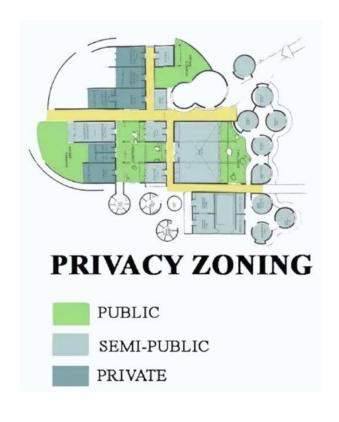
Topography: no contours

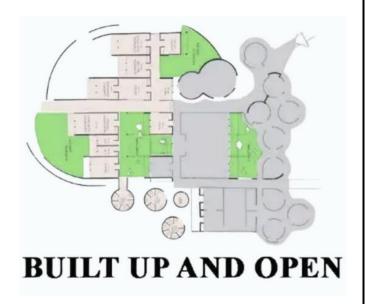
Climate: warm and humid climate

#### 4.1.2 INTRODUCTION:

The aim is to bring the participant into contact therewith deeper a part of his being from that well his own healing energies and to equip him with the data and techniques whereby that contact could also be maintained when he leaves the program.

The healing work on Quiet is predicated on the understanding that person is 1st and foremost a belief seeking to specific its truth through the instrumentality of mental, very important and physical nature. It offers a large style of natural healing therapies. It's an area to relax, rejuvenate, recharge and heal.





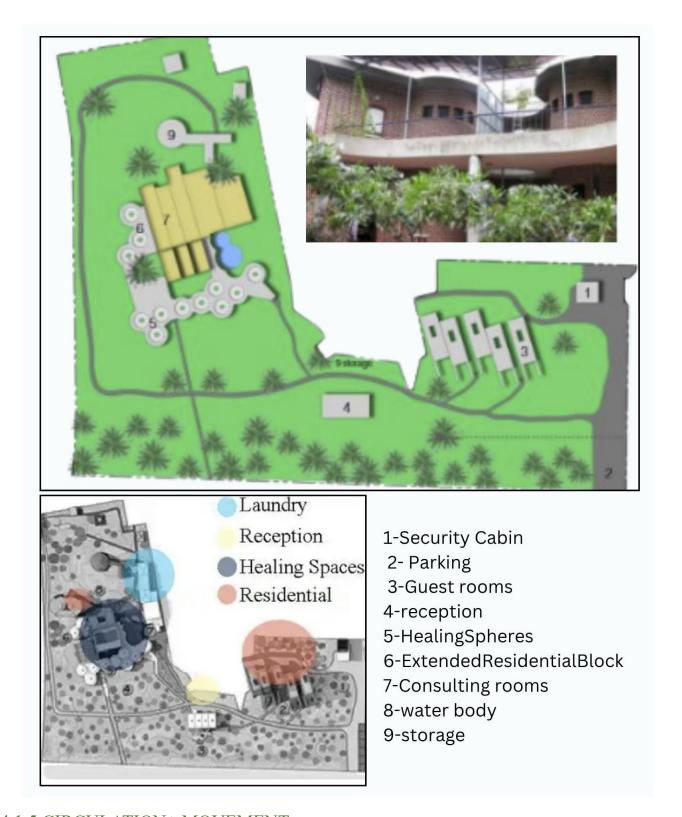
#### 4.1.3 SITE CONTEXT:

The site selected for this project connects the place well to each nearest community, community, and town and on different side of nature. One side the structure is enclosed by tall palm trees and Bay of geographical region. The opposite side ends up in the Pondicherry market and town any connecting to heart of Auroville. Therefore the necessity of silent atmosphere for the therapies is consummated further they're well connected to community.

#### 4.1.4 SITE PLAN + ORGANISATION:

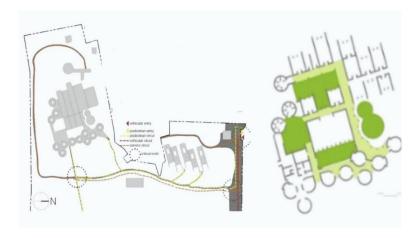
Located on the dry land makes it extremely vulnerable to cyclones. The structures are well spaced out to minimize the impact of any injury caused due to cyclones.

Zone	Function	Estimated Area (m²)	Key Components
Security Cabin	Security and monitoring	50	Security office
Residential Block	Accommodations for guests	500	5 rooms
Reception	Visitor check-in and information	100	Reception desk, waiting area
Healing Spheres	Therapy rooms for various treatments	1,400	11 therapy rooms
Harmony Hall	Space for group activities and workshops	140	Multipurpose hall
Extended Residential Block	Additional accommodations	200	Additional guest rooms
Kitchen & Laundry	Food preparation and laundry services	350	Kitchen area, laundry facilities
Dining Area	Dining space for guests	300	2 dining spaces



#### 4.1.5 CIRCULATION+ MOVEMENT

The circulation of the location is well managed and separated. The frequently coming vehicular doesn't disturb the activities on site. There is only one node making a traffic node, when there is service vehicle movement.



#### 4.1.6 MATERIAL USED

The major artefact incorporated in this construction is native brick, lime mortar, lime concrete and bio concrete

Dome is cladded with broken mosaic tiles to avoid eater water seepage and also the radiation within the building.

#### 4.1.7 ENVIRONMENTAL FACTORS

The hot and wet climate on web site compelled the creator to use materials that will resist damp. Thus, porous materials like top notch bricks, lime mortar and timber are used.

The domes square measure cladded with China mosaic that reflects most a part of the warmth incident on that, helping to keep the healing rooms cool throughout the day



### 4.2 TERMALIJA FAMILY WELLNESS, SLOVENIA

#### 4.2.1 ABOUT

Location: Podčetrtek, Slovenia

**Architect:** Enota **Area:** 10,000 sq.m.

Year of Completion: 2018 Client/Owner: Terme Olimia

Project Type: Wellness & Recreational Facility

#### 4.2.2 SITE

**Location & Surroundings:** The project is part of the Terme Olimia thermal spa complex in Slovenia. Surrounded by nature, the design integrates the building with the landscape.

Climate & Weather Conditions: Moderate continental climate with seasonal variations. The design optimizes natural lighting and passive solar heating.

**Topography:** Gentle slopes, harmonized with the terrain.

Accessibility & Transportation: Well-connected by road, easily accessible for tourists.

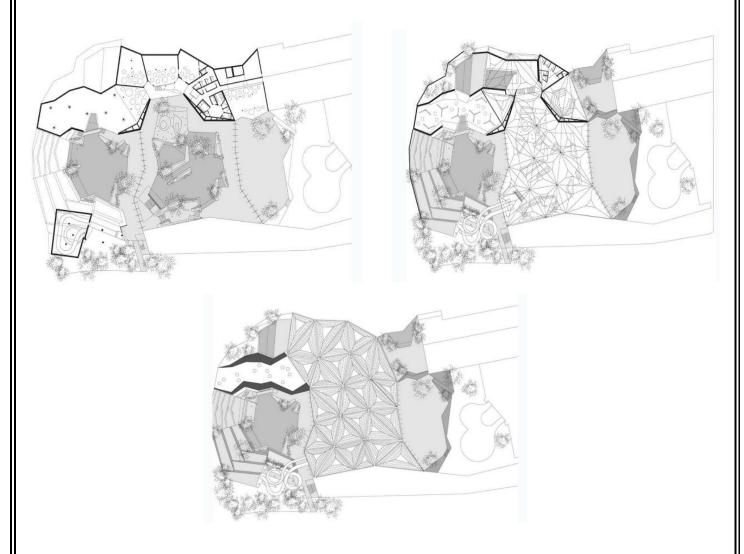
#### 4.2.3 PLANNING & ZONING

Site Plan: The facility includes pools, saunas, relaxation areas, and social spaces.

### **Functional Zoning:**

- Public zones (reception, restaurant, common areas).
- Private zones (spa, relaxation rooms, treatment areas).
- Building Codes & Regulations: Adheres to Slovenian building codes, emphasizing sustainability.

#### 4.2.4 FLOOR PLANS

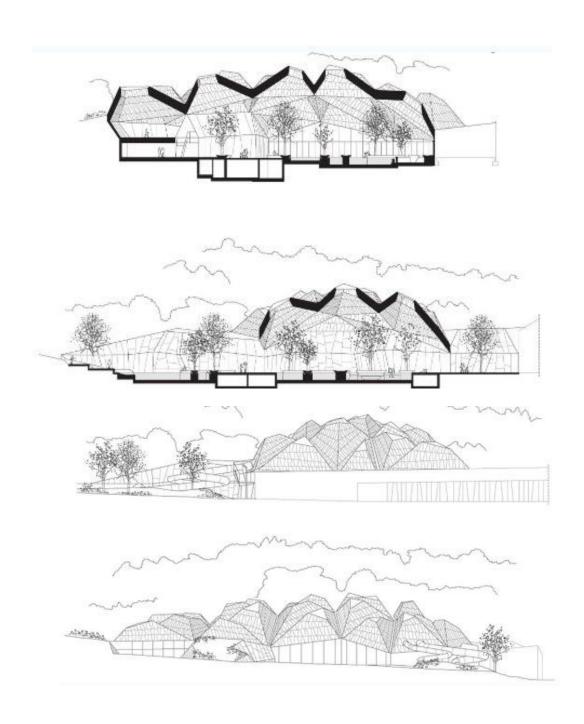


#### 4.2.5 DESIGN FEATURES

**Architectural Style & Influences:** Organic, biomorphic architecture inspired by nature. Reflects traditional Slovenian wooden roof structures.

**Sustainability Strategies:** Passive heating and cooling through large glass surfaces. Use of locally sourced materials for environmental harmony.

**Innovative Design Elements:** Unique geometric roof structure mimicking hills. Modular wooden roof system allowing future expansion.

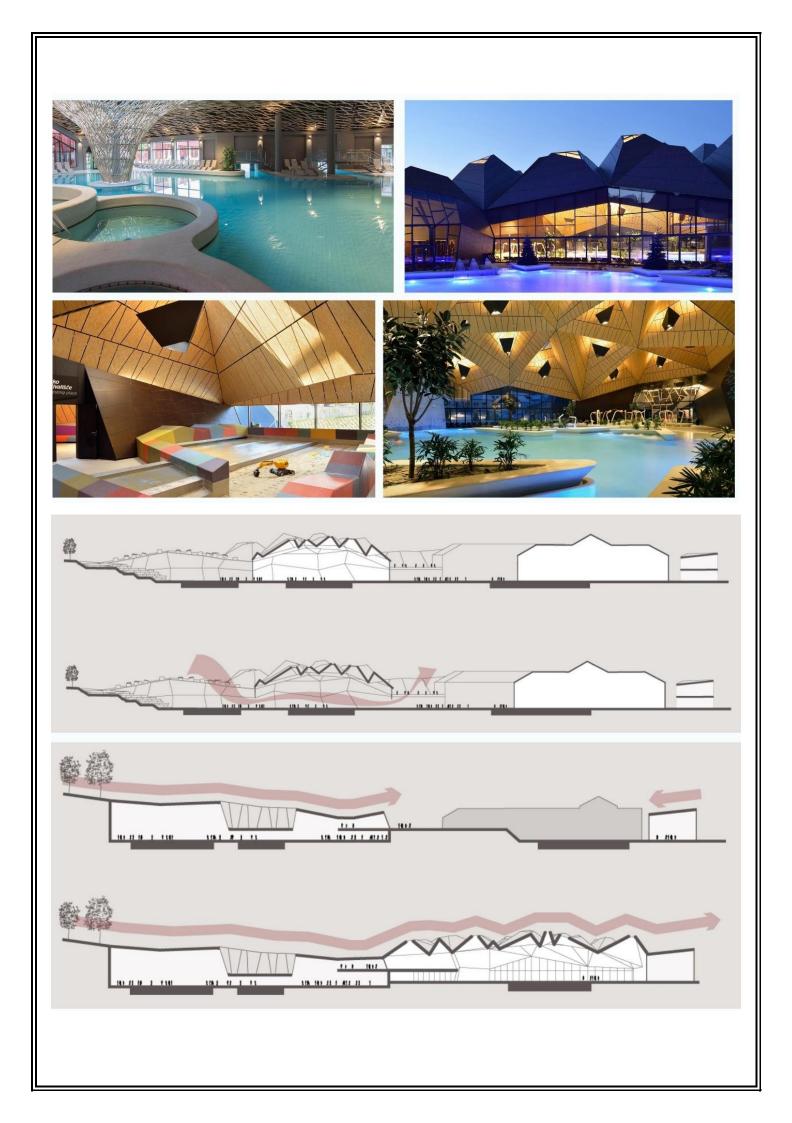


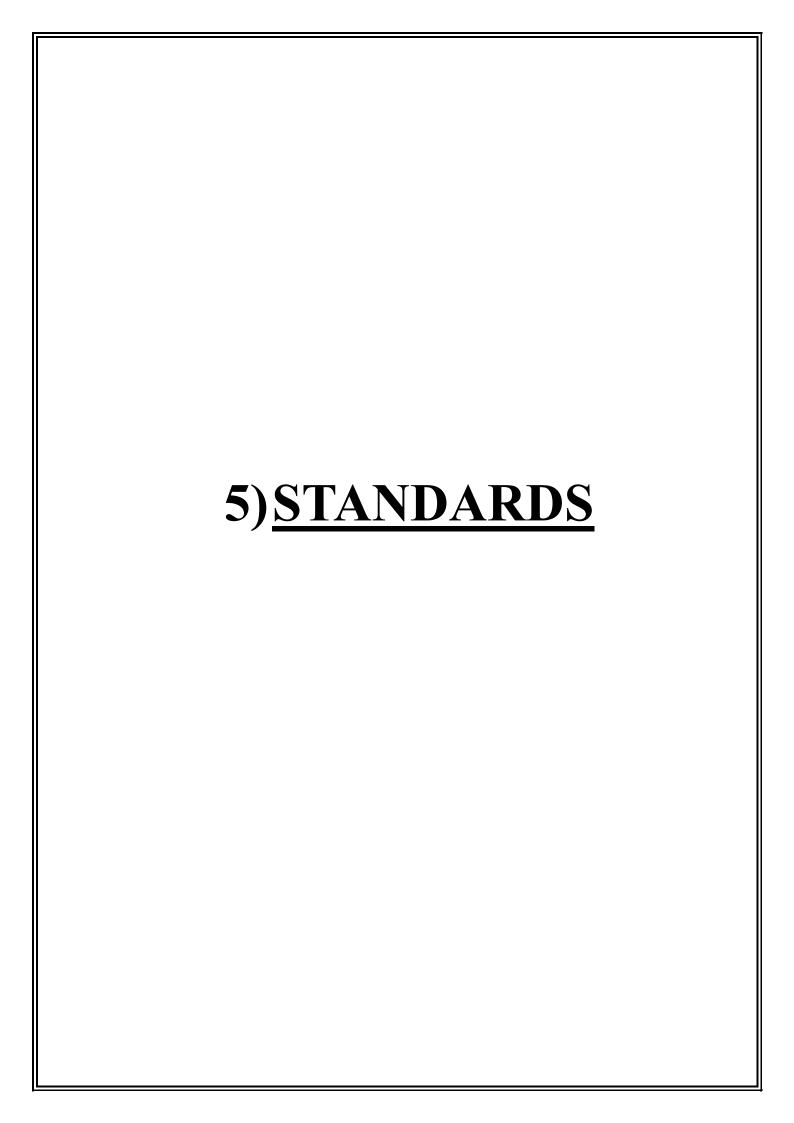
### 4.2.6 FACADE AND AESTHETIC ELEMENT

Architectural Language: Organic form integrating with the landscape.

Fenestrations: Large glass walls maximize natural light and outdoor views.

Color Scheme & Texture: Earthy tones blending with the surroundings.

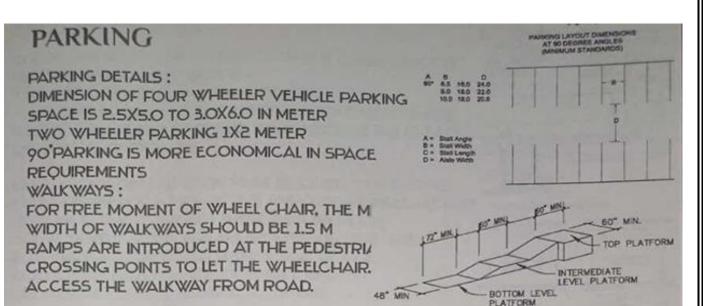


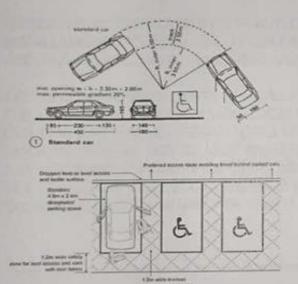




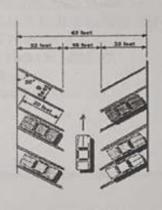
# LIBRARY STUDY

	STANDARDS				
	COMMERCIAL	RETAIL			
ENTRY	N/A	N/A			
EXIT	N/A	N/A			
FIRE LIFT	1 PER 30 mt.	1 PER 30 mt.			
SERVICE LIFT	1 PER 30 mt.	1 PER 30 mt.			
PASSENGER LIFT	1 PER 30 mt.	1 PER 30 mt.			
FIRE STAIRCASE	1 PER 30 mt.	1 PER 30 mt.			
MAXIMUM RISER	150 mm	150 mm			
MAXIMUM TREAD	300 mm	300 mm			
MAXIMUM WIDTH	1 UNIT/ 25 PERS.	1 UNIT/ 25 PERS.			
BASEMENT	ACCORDING TO BUA	ACCORDING TO BUA			
BASEMENT ENTRY	AS PER REQUIREMENT	AS PER REQUIREMENT			
BASEMENT HEIGHT	FFL TO BOB 2400 mm	FFL TO BOB 2400 mm			
<b>BASEMENT RAMP WIDT</b>	1 UNIT/60 PERS.	1 UNIT/60 PERS.			
HANDICAPPED RAMP	MIN. WIDTH 1200 mm	MIN. WIDTH 1200 mm			
FIRE TENDER ROAD	MIN. 6000 mm	MIN. 6000 mm			
TOILET	1/25 PERS.	1/25 PERS.			
FIRE TANK	MIN. 2 LAC.LT.	MIN. 2 LAC.LT.			
WATER TANK	45 LT. PER PERSON	45 LT. PER PERSON			
HVAC	25-30 TONS/100 SQ.FT.	25-30 TONS/100 SQ.FT.			
DG SET	15 SQ.FT. PER WATT	15 SQ.FT. PER WATT			
PARKING	ACCORDING TO BUA	ACCORDING TO BUA			
FIRE EXIT	1 PER 30 mt.	1 PER 30 mt.			
FAN ROOM	N/A	N/A			
SMOKE DETECTORS	1/6MT. RADIUS	1/6MT. RADIUS			
SPRINKLERS	1/3MT. RADIUS	1/3MT. RADIUS			
GARBAGE CHUTE	N/A	N/A			

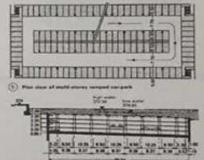




A RAMP WHEN PROVIDED SHALL NOT HAVE A SLOPE GREATER THAN 1:12. LARGER SLOPES SHALL BE PROVIDED FOR SPECIAL USES BUT IN NO CASE GREATER THAN 1:8.



Description .	Dimension
Parking space width	9 foot
Parking space length	20 feet
Driving aisle width (1-way)	18 feet
Two rows plus aisle width	62 feet



THE MAXIMUM RAMP SLOPE SHOULD BE 15 PERCENT. THE MIN. WIDTH OF RAMP SHOULD BE 22 FT. FOR TWO WAY TRAFFIC.



#### STUDENT RESIDENCES

General Design Notes

Halls of residence are normally provided near colleges and universities for students and are normally built and operated in various architectural forms (20–30 units in courtyard layout or groups of open structures, large buildings with 80 or more units). They are used for the accommodation of students for the duration of their course. The size and equipping of the rooms is often very limited. Options such as single rooms, (double) flats and flat sharing groups have proved successful. The arrangement and design of the communal areas within and around the residences are decisive for their acceptance.

#### Requirements

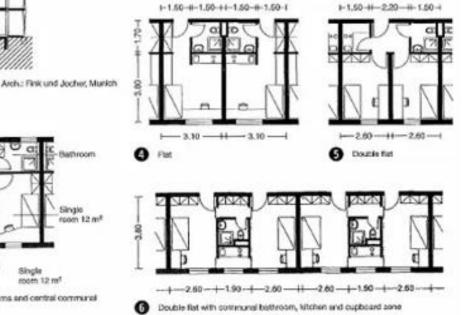
Student flats are 'living places' and not considered as residential homes in the sense of the building regulations. The general requirements of the building regulations essentially concern residential rooms with minimum requirements for floor area (8 m²), ceiling height (2.40 m), orientation, ventilation and lighting (window area ½ of the room area), accessibility requirements (i.e. for disabled people) and escape routes (two independent escape routes from each floor, one of which is a legally essential stairway). The state guidelines for student residences set recommended dimensions for living places (approx. 12 m² for single rooms and approx. 16 m² for flats). In addition to this, a certain area will be required for communal use.

#### Forms of living

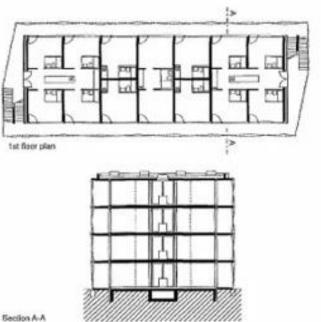
in: Hillebrandt + Schulz, Cologne

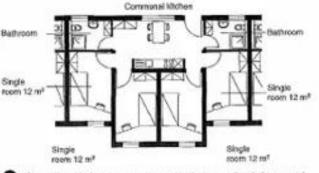
These can be categorised into flat sharing  $\rightarrow \bullet - \bullet$  and individual rooms  $\rightarrow \bullet - \bullet$ .

When flats are shared, the communal area is of more importance, similar to a home. A group of rooms (4–8) with some functions transferred to the communal area (kitchen, bathroom) has a linear  $\rightarrow \oplus$  or central  $\rightarrow \oplus$  type of layout. Single rooms located along a corridor with communal bathroom and kitchen form the classic (but anonymous) form of student residence. What has proved successful is the further development of the single room as flat  $\rightarrow \oplus$  (room with shower room and perhaps kitchenette) and the double flat  $\rightarrow \oplus - \oplus$  (two rooms with communal kitchen and bath). This latter form of residence can be used very flexibly by singles and also by couples (with child).









Student residence in Garching

Shared flat with single rooms, communal bathrooms and central communal letteren

#### STAIRS

Calculations for the construction of stairs, ramps and guards are set out in various national building regulations.

In the UK, British Standards and the Building Regulations should be consulted (see Approved Document K). The guidelines here are based on

Dwellings with no more

than two flats must have an

effective stair width of at least

0.80m and 17/29 rise-to-tread

ratio. Stairs which are not

strictly covered by building regulations may be as little as 0.50m wide and have a 21/21 ratio. Stairs governed by building regulations must have a width of 1.00m and a

ratio of 17/28. In high rise flats they must be 1.25m wide. The length of stair runs from

3 steps up to <18 steps - ,5.</p>

Landing length = n times the length of stride + 1 depth of

step (e.g. with a rise-to-tread

ratio of 17/29 = 1 × 63 + 29 = 92 cm or 2 x 63 + 29 - 1.55 mt. Doors opening into the stairwell must not restrict the

The time required for complete evacuation must be calculated for stair widths in public buildings or theatres. Such staircases or front

entrance steps are climbed slowly, so they can have a more gradual ascent. A

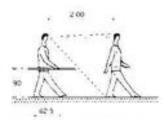
staircase at a side entrance or

emergency stairs should

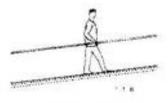
make a rapid descent easy.

effective width.

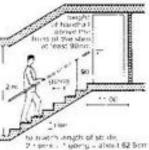
German standards.



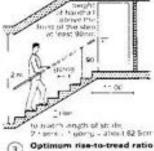
Standard stride of an adult on a horizontal plane



On a ramp the stride is reduced proportionately (desirable slope 1:10-1:8)



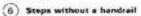
17/29



humospies amp bunishers and real needed for uses chun five emps

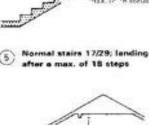


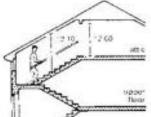
states with a rise of less than 1.4 du not



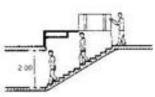


(4) Lodder stairs with a handrail





Laying the rafters and beams perallel to the stairs saves space and avoids the need for expensive alterations

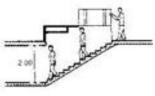


Covered entrances to (9) cellars and trapdoors should be evoided. However, this combination has advantages and is safe

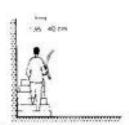
Stair width allowing two

people to pass

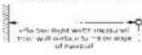
1110



Stair width allowing three (13) people to meet and pass

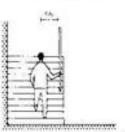


(10) If stairs are narrow or curved the distance of the line of walk to the outer string should be 35-40cm

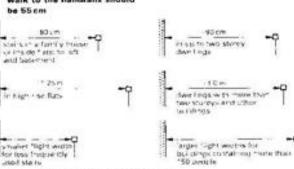


stative threet have a flood harmount of stain wedth imaginater than \$4.50. There intuits also be a football harmount in sprint rate (2005) must have a hardonal on the costs die.

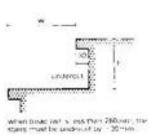
(14) Minimum dimensions for stoirs



If stairs are straight and wid the distance of the line of walk to the handrails should



(15) Measuring the effective flight width



The proportions of the stair rises must not change as you go up

# FIRE FIGHTING:

BUILDING REGULATIONS REQUIRE THAT DUE CONSIDERATION MUST BE GIVEN IN BUILDINGS TO: THE ARRANGEMENT OF ESCAPE ROUTES. THE AIM IS TO PREVENT THE START AND SPREAD OF A FIRE SYSTEM THE SPREAD OF SMOKE AND FACILITATE THE ESCAPE OR RESCUE OF PERSONS.

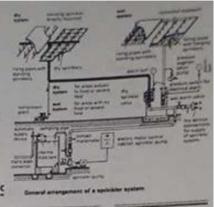
IN ADDITION CONSIDERATION MUST BE GIVEN TO EFFECTIVE EXTINGUISHING OF A FIRE. ACTIVE AND PASSIVE PRECAUTIONS MUST BE TAKEN TO SATISFY THESE REQUIREMENTS.

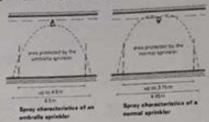
ACTIVE PRECAUTIONS ARE THOSE SYSTEMS THAT ARE AUTOMATICALLY DEPLOYED IN THE EVENT OF FIRE.

ACTIVE PRECAUTIONS INCLUDE SMOKE AND FIRE ALARM SYSTEMS, SPRINKLER SYSTEMS,

WATER SPRAY EXTINGUISHERS PLANT, CO2 EXTINGUISHING INSTALLATIONS, POWDER AND FOAM EXTINGUISHER PLANT, AND AUTOMATIC SMOKE AND HEAT VENTING SYSTEMS.

EXIT AND DOORWAYS: EXITS SHAL BE LOCATED SO THAT
THE TRAVELL DISTANCE ON THE FLOOR SHALL NOT EXCEED 30M.
EXIT SHALL NOT BE LESS THAN 1000 MM IN WIDTH.
DOORWAYS SHALL NOT BE LES THAN 200 MM IN HEIGHT.
EXIT DOORWAYS SHALL OPEN OUTDOORS.
FIRE STAIRCASE: FIRE ESCAPE STAIRS HAVE STRAIGHT
FLIGHT NOT LESS THAN 1250MM WIDTH.







The no. of exits & escape routes required also depends on the maximum no. of people in the area under consideration. Below are typical requirements:

500 people	2exits
1000	3
2000	4
4000	5
7000	6
11000	7
16000	8
16000+	8 plus one extra 500 persons

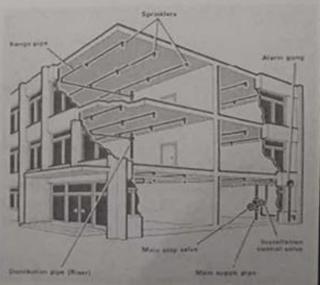
800mm

900mm 1100mm

50 people

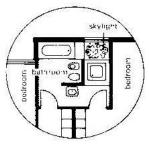
The minimum width of horizontal escape routes is also determined by the no. of people using them. Typical values are:

			12 (1) 81 10	exister if expenses and given a security of the security of th	1110
her you at in- roce as roce protected from a moke	Ep-	The cox			

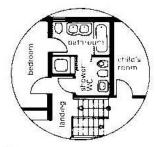


### Pool area

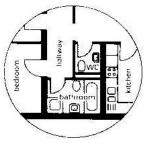
Pool	Width (m)	Length (m)	Water depth, remarks	Min. ceiling height 2.50 m	
paddling pool	min.15	25 m <sup>2</sup>	0.00-0.40/60		
non-swimmers'	8.00	12.50	0.60/0.80 to max.		
pool → <b>①</b>	10.00	16.66	1.35 m	3.20 m	



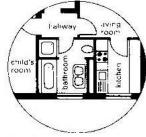
Bathroom under roof with skylight



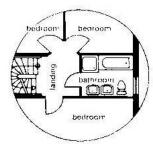
Bathroom accessible from bedroom and via shower/WC



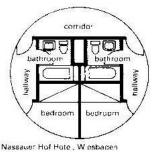
Bathroom accessed from corridor



Kitchen and bathroom with common utility wall



5 Typical bathroom in terraced house



(6) Typical hotel layout



Kitchen, bathroom and WC on one utility wall



8 Kitchen, utility room, bathroom and WC centrally grouped

#### **BATHROOMS**

#### Location

Bathrooms with WCs are self-contained rooms which are equipped with all of the fittings necessary to meet all the sanitary needs of the occupants. However, the plan should ideally include two separate lockable rooms for the bathroom and WC and this is essential in dwellings for more than five people. A bathroom with WC can be directly accessible from the bedroom as long as another WC can be reached from the corridor  $\sqrt{2}$  +  $\sqrt{3}$ .

A bathtub and/or shower tray plus a wash-basin are installed in the bathroom, while a flushing toilet, bidet and hand washing basin are installed in the WC.

For cost efficiency and technical reasons the bathroom, WC and kitchen should be planned such that they can share the same service ducts  $\cdot$  (3)  $\cdot$  (4), (7)  $\cdot$  (6). In multistorey homes, an arrangement such that the utility walls for the bathrooms and WCs are directly above one another helps to keep installation costs and the necessary sound insulation measures as low as possible. However, adjacent bathrooms in two different flats must not be connected to a single supply or discharge pipe system.

The bathroom and WC should be orientated towards the north, and should normally be naturally lit and ventilated. At least four air changes per hour are required for internal rooms. For comfort, a bathroom temperature of 22 to 24°C is about right. A temperature of 20°C is suitable for WCs in homes. This is higher than that encountered in office buildings, where 15 to 17°C is the common norm.

Bathrooms are particularly susceptible to damp so appropriate sealing must be provided. Surfaces must be easy to clean because of high air humidity and condensation, and the wall and ceiling plaster must be able to withstand the conditions. Choose slip resistant floor coverings.

Consider the required noise insulation: the noise levels from domestic systems and appliances heard in neighbouring flats or adjoining rooms must not exceed 35 dB(A).

At least one sealed electrical socket should be provided at a height of 1.30m beside the mirror for electrical equipment. It is also necessary to consider the following for the bathroom/WC: cupboards for towels, cleaning items, medicines and toiletries (possibly lockable), mirror and lighting, hot water supply, supplementary heater, towel rails, drier, handles above the bathtub, toilet paper holder within easy reach, toothbrush holder, soap container and storage surfaces.

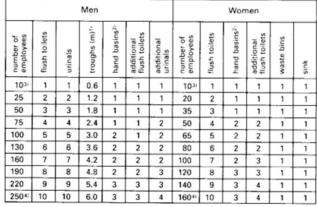
#### **TOILET FACILITIES**

To ensure a good working atmosphere it is essential to design sanitary facilities which are both functional and attractive.

Toilets should be approximately 100 m from each workstation; 75 m in the case of work at conveyor belts. In large companies it is useful to divide them into smaller units (e.g. on each floor next to the stairs on the landing). In companies with more than five employees separate toilets must be provided for men and women, as well as toilets for the exclusive use of employees where necessary. A lobby is not required if there is only one WC per toilet facility and no direct access to a work place or area used for breaks, for changing, washing or first aid. Toilet cubicles must be lockable. If ventilation is through windows on one side only, an area of 1700 cm2 is required, or possibly 1000 cm2 if space is restricted.

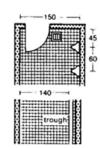
In toilet facilities for ≤250 men or ≤160 women a drainage point with smell seal and tap connection with stop cock and hose union must be provided, and a sink for cleaning purposes. Flooring should be non-slip, waterresistant and easy to clean. Walls should be washable to ≥2 m high. Room temperature 21°C. Well-ventilated lobbies are required in front of toilet facilities and should have one wash basin per five WCs minimum and the means for drying hands. If soap dispensers are fitted, one is sufficient for two wash basins. A minimum of one mirror for every two to three wash basins should be fitted. The minimum room height for toilets with four or fewer WCs can be

Install washing facility for disabled people, according to regulations, recommendations and types of activities.

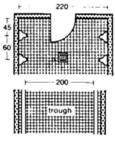


- an increase of up to 1.5 times is possible
- legislation stipulates that hot water taps must be situated above hand basins in the vestibules of toilet facilities in workplaces
   A shared facility is permissible for up to five employees
   WC facility should be no larger than for use by 250 men or 160 women

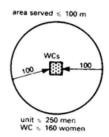
#### (11) Large WC facilities

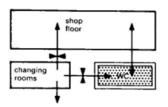


Single row urinal bowls and trough

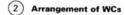


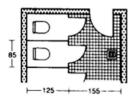
**Dual row urinal** bowls and troughs

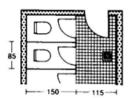




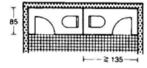
(1) Area served





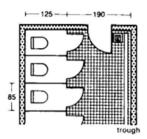


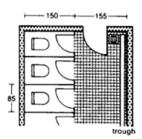




Single row WCs. doors opening outwards

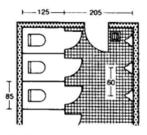
Single row WCs, doors opening inwards

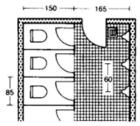




Doors opening outwards; with urinal trough

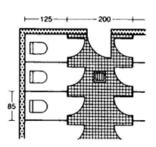
Doors opening inwards; with urinal trough

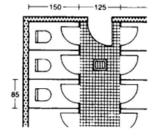




With urinal bowls; doors opening outwards

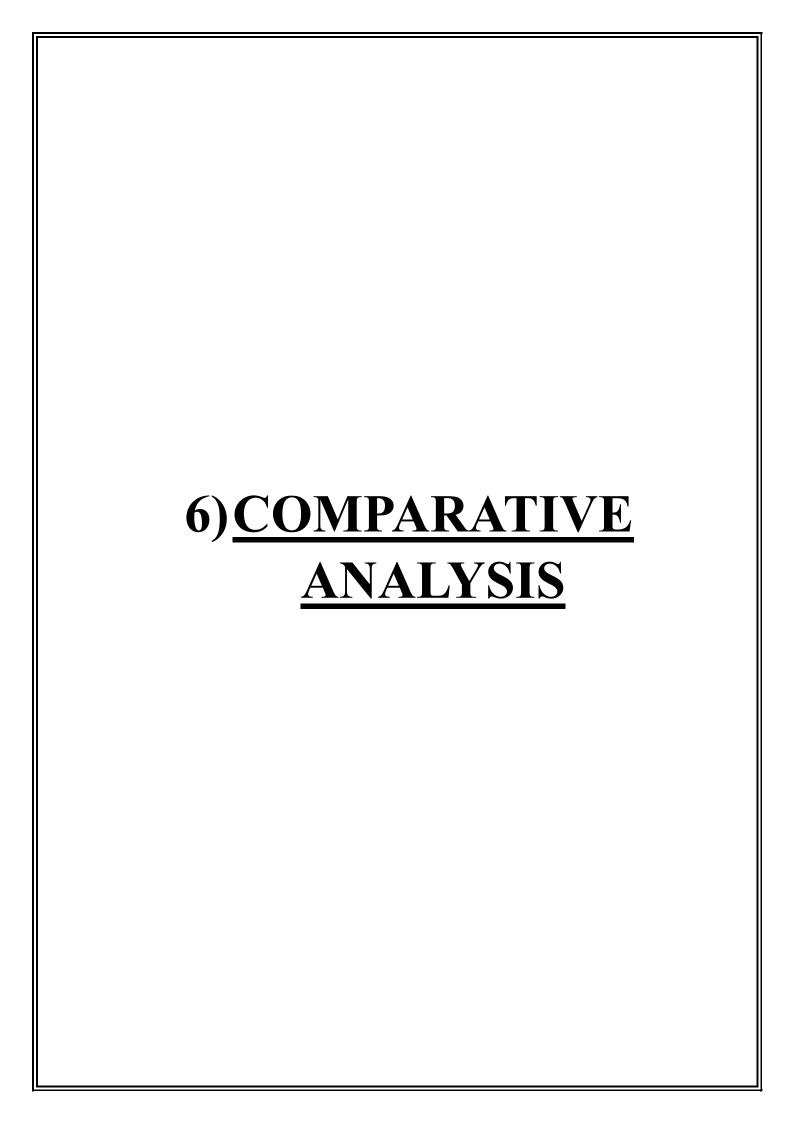
As (7) but with doors opening inwards





**Dual row WCs. doors** opening outwards

As 9 but with doors opening inwards



# **5.1 COMPARATIVE ARCHITECTURAL ANALYSIS**

SO.NO.	PARAMETER	AREA IN CASE STUDY -1 (SANSKRITI KENDRA, DELHI)	AREA IN CASE STUDY -2 ( ZORBA THE BUDDHA, NEW DELHI)	AREA IN LITERATURE STUDY -1 ( QUIET HEALING CENTER, AUROVILLE)	AREA IN LITERATURE STUDY -2 (TERMALIJA FAMILY WELLNESS, SLOVENIA)
1	Location	Delhi, India	New Delhi, India	Auroville, India	Podčetrtek, Slovenia
2	Established In	1997	Early 2000s	1997	2018
3	Architect	Ar. Upal Ghosh	Community-based design approach	nmunity-based design approach Ar. Poppo Pingel + Ar. Mona doctor	
4	Site Area (sq.m.)	14000	4,000	8000	10,000
5	Concept	Fusion of traditional & contemporary art spaces.     A place for artists, cultural exchanges, and workshops.	Focuses on spirituality, meditation     & art.     Eco-conscious retreat with natural landscapes.	Designed as a holistic healing retreat.     Uses nature, silence, and alternative therapies to promote well-being.	Modern wellness spa & recreational center.     Uses organic architecture & earthtoned materials for a seamless nature integration.
6	Plans				
7	No. of Floors	1-2 floors (Varied structures)	Mostly single-story open structures	1-2 floors	2-3 floors
8	Facilities	Art galleries, Artist residencies, Open courtyards, Amphitheater.	Meditation halls , Yoga & healing workshops , Communal living spaces, Organic farm & gardens.	Therapy rooms, Spa & wellness center , Oceanfront meditation spaces, Dormitories & private rooms	Indoor & outdoor pools, Saunas & steam rooms, Gym & fitness spaces, Relaxation areas with panoramic views
9	Spatial Organization	Courtyard-centric layout, Clusters of artist spaces connected by open walkways.	Scattered pavilions & cottages amid nature, Large central meditation & workshop spaces.	Linear & organic layout, blending indoor and outdoor spaces, Therapy rooms arranged near open landscapes for tranquility.	Undulating, organic design with semi- underground spaces, Wellness areas integrated into the terrain for thermal efficiency.

## **5.2 COMPARATIVE CHART OF AREA ANALYSIS**

S.No	REQUIREMENTS	AREA IN CASE STUDY -1 (SANSKRITI KENDRA)	AREA IN CASE STUDY -2 (ZORBA THE BUDDHA)	AREA IN LITERATURE STUDY -1 ( QUIET HEALING CENTER )	AREA IN LITERATURE STUDY -2 (TERMALIJA FAMILY WELLNESS)	AREA IN NORMS	NO. OF UNITS	REQUIRED AREA	REMARK
1	Site Analysis								
	Locatin	DELHI	NEW DELHI	AUROVILLE	SLOVENIA	0.7		NEW DELHI	
	Site Area	7 Acres 28328 sq.m	3 Acres 12140 sq.m	2 Acres 8094 sq.m	2.5 Acres 10200 sq.m	4,000-20,000 m² (NBC 2016, Institutional Use)		11 Acres 44515 sq.m	
	F.A.R		((#))	æ	0.86	1.2-1.5 (Delhi Master Plan norms, varies by zone)		1.2	
	Ground Coverage	-	-	-	38.5%	Max 30–35% (NBC 2016 – Group B Buildings)		35%	slightly higher of Termalija due to spa zones & pools
	Built-Up Area		-		8780 sq.m	25-40% (for low-rise, spread-out use)		15580 sq.m	
2	Entrance								
	Reception & waiting ares		(4)	100 sq.m	1.88	20–40 sq.m depending on users	1	100 sq.m	
	Help Desk		(*).	*	-	ÿ <del>+</del>	1	40 sq.m.	
	TOTAL							140 sq.m	
3	Administration								
	Director's Office	12 sq.m	025		-	125	1	30 sq.m	1 (Director) + 2-3 visitors
	Manager's Office	30 sq.m	25 sq.m		8	10-15 sqm (Neufert), 12-18 sqm (NBC)	1	30 sq.m	1 (Manager) + 1-2 Visitors
	Registration Office	12.7	( <del>*</del> (	.5	73	1.5-2.0 m²/user	1	50 sq.m	3+ staff
	Account Office	15 sq.m	25 sq.m	=	18	9 <del>1</del>	1	50 sq.m	3-4 staff
	Records Room	15 sq.m	30 sq. m	*		10–15 m²	1	80 sq.m	old and new records
	Storage		15 sq.m	10 sq.m	-	34	1	20 sq.m	

S.No	REQUIREMENTS	AREA IN CASE STUDY -1 (SANSKRIT I KENDRA)	AREA IN CASE STUDY -2 ( ZORBA THE BUDDHA)	AREA IN LITERATURE STUDY -1 (QUIET HEALING CENTER)	AREA IN LITERATURE STUDY -2 (TERMALIJA FAMILY WELLNESS)	AREA IN NORMS	NO. OF UNITS	REQUIRED AREA	REMARK
	First Aid Room	1.7	5.	20 sq.m	858	9 – 12 m²	1	20 sq.m	2 beds + attached toilet
	Conference Room	1/47		8 <b>2</b> 0	-	1.5-2 sqm/person (for 10-20 people: 30-40 sqm)	1	40 sq.m	Seating for 20 people
	Staff Locker Room	(*)	y.	185	-	0.6-0.9 m² per staff	1	20 sq.m	Lockers (10 units)
	Kitchen/ Pantry	320	32 sq.m	40 sq.m	141	5–8 m² per 10 users served	1	40 sq.m	Cooking + prep + dry storage
	Toilet( Male Staff)	-	*		-		1	12 sq.m	2-W.C., 2 W.B., 3- URINALS
	Toilet( Female Staff)	-	s.	15	-	5	1	12 sq.m	2-W.C., 2 W.B.
	Toilet( Male )	8 sq.m	12 sq.m	- 40	4	٠	1	8 sq.m	1-W.C., 1-W.B., 1- URINAL
	Toilet( Female )	8 sq.m	12 sq.m	(8)	-		1	8 sq.m	1-W.C., 1- W.B.
	TOTAL							420 sq.m	
4	Therapy / Activity								
	Art therapy Studio	74°	150 sq.m	140 sq.m	-	3.5 – 5 m²/user	1	150 sq.m	40-50 users
	Creative writing	8. <del>0</del> .8	80 sq.m	4.50		2 – 2.5 m²/user	1	100 sq.m	20-30 users
	Mutli- Purpose hall		100 sq.m	200 sq.m	-	2 – 3 m³/user	2	200 sq.m	Drama Therapy ,Drama Therapy ,Storytelling Area
	Ceramic & Sculpture Workshop	60 sq.m	90 sq.m	3. <del>5.</del> 5	3.53	4 – 6 m²/user	1	60 sq.m	Taking as per sanskriti kendra
	Music & Sound Therapy Hall	-	4	1 <b>2</b> 1	141	3 – 4.5 m²/user	1	60 sq.m	10-15 users
	Counseling Zone	0.70	5	7/		6 - 7 m²/user	8	96 sq.m	8 users (1 per room)
	Large Group Counseling Room	100	12	i#	-	2.5 – 3.5 m²/user	1	80 sqm	20–25 users

S.No.	REQUIREMENTS	AREA IN CASE STUDY -1 (SANSKRITI KENDRA)	AREA IN CASE STUDY -2 ( ZORBA THE BUDDHA)	AREA IN LITERATURE STUDY -1 ( QUIET HEALING CENTER)	AREA IN LITERATURE STUDY -2 (TERMALIJA FAMILY WELLNESS)	AREA IN NORMS	NO. OF UNITS	REQUIRED AREA	REMARK
	Multi-purpose Seminar Hall		*		100	1.2–1.5 m²/person	1	150 sq.m	For 100 users
	Healing Dance/Movement Studio		60 sq.m	2	-	3-4 m²/person	1	100 sq.m	For 25 users
	Sonic Relaxation Dome	9			85	2.5–3 m²/person	1	100 sq.m	Dome acoustics, lounge seating (For 25 users)
	Spa & Lounge	-	-	-	50 sq.m	2–2.5 m²/person	1	80 sq.m	Diffusers, plush seats, dim lighting, 20 users
	Indoor Healing Games Lounge	9	2	-	427	2.5–3 m²/person	1	150 sq.m	40-50 users
	Hydrotherapy Pool			9	80 sq.m	6-8 m²/person (in water)	1	150 sq.m	1.2-1.4m depth, heated pool (32-35°C), 20 users
	Steam & Soaking Rooms	-		*	50 sq.m	2–2.5 m²/person	4	80 sq.m	2 person per Room
	Outdoor Therapeutic Pool	-	-	-		6-8 m²/person (swim/spa)	1	120 sq.m	For 10-15 users
	Mud Treatment Court			60 sq.m	*	6–8 m²/person	1	120 sq.m	For 10-15 users
	Tollet( Male )		-	*	*:	WC-1 per 10 users, Urinal 1 per 25 users	1	35 sq.m	3-W.C., 3-W.B., 3- URINAL + 2 changing rooms
	Toilet( Male )	-	÷	e		WC-1 per 10 users , Wash Basin 1 per 10-15 users	1	30 sq.m	3-W.C., 3-W.B.,* 2 changing rooms
	TOTAL							1800 sq.m	
5	Artist Studios								
	Artist Studio Type-1	20 SQ.M	-	36 SQ,M			4	140 sq.m	workspace + accomodation
	Artist Studio Type-2				-		3	120 sq.m	workspace + accomodation
	Toilet( Male & Female)	-		•	35.2	2	1	35 sq.m	
	TOTAL							300 sq.m	

S.No ·	REQUIREMENTS	AREA IN CASE STUDY -1 (SANSKRIT I KENDRA)	AREA IN CASE STUDY -2 ( ZORBA THE BUDDHA)	AREA IN LITERATURE STUDY -1 ( QUIET HEALING CENTER)	AREA IN LITERATURE STUDY -2 (TERMALIJA FAMILY WELLNESS)	AREA IN NORMS	NO. OF UNITS	REQUIRED AREA	REMARK
6	Exhibition Areas								
	Exhibition Galleries	150 sq.m		(8)	(+)	3 – 4 m²/person	3	550 sq.m	
	OAT(Amphitheater)	-	200 sq.m			1 – 1.2 m²/person	1	300 sq.m	For 200 (P) With Stage + Circulation
	Shops	-	-		-	-	3	96 sq.m	
	Toilet( Male & Female)	(15%	\si	151	NES		2	60 sq.m	
	TOTAL							1006 sq.m	
7	Public/Community Areas								
	Central Meditation Hall	(4)	*		196	2 - 2.5 m²/user	1	250 sq.m	For 100 (P) + Circulation
	Healing Garden	-	87.1	, t	500 sq.m	2 – 3 m²/user	1	150 sq.m	
	Cafetaria	141			liwii	1.5 – 2.0 m²/user	2	300 sq.m	Including kitchen + washing area + dining area
	TOTAL							800 sq.m	
8	Accomodation								
	Dormitories	30 sq.m	28 sq.m	25 sq.m		4 – 6 m² / user	8	140 sq.m	4 (P) / 1 Dormitory
	Unit For individual user ( type 1)	22 sq.m	30 sq.m	(#)	20 sq.m	9 – 12 m²/user	15	400 sq.m	Compact room with attached toilet
	Unit For families ( type 2)	-		40 sq.m	45 sq.m	10 - 15 m²/ user	15	500 sq.m	Living + Sleeping + Bath + Pantry for short-term stays
	Unit For two ( type 3)	35 sq.m	40 sq.m	22 sq.m	7-	9 – 11 m² / user	10	300 sq.m	Twin sharing or couple, small pantry/toilet
	Unit for therapists	25 sq.m	-	(2):	18 sq.m	21	10	300 sq.m	Typically private space with work corner
	TOTAL							1600 sq.m	

S.No	REQUIREMENTS	AREA IN CASE STUDY -1 (SANSKRIT I KENDRA)	AREA IN CASE STUDY -2 ( ZORBA THE BUDDHA)	AREA IN LITERATURE STUDY -1 ( QUIET HEALING CENTER)	AREA IN LITERATURE STUDY -2 (TERMALIJA FAMILY WELLNESS)	AREA IN NORMS	NO. OF UNITS	REQUIRED AREA	REMARK
9	Dining								
	Dining area	-	100 sq.m	60 sq.m	100 sq.m	5% – 7%	1	200	
	Kitchen	2	30 sq.m	25 sq.m	60 sq.m	2% - 4%	1	65	with washing area
	Toilets	-	-	-	-	-	1	30	
	TOTAL							350 sq.m	
10	Services								
	Water Supply	Municipal + Borewell; traditional tanks	Borewell + storage tanks	borewell + treated water	Advanced plumbing with water-saving fixtures	135–150 LPCD (litres per capita per day)	ş	1–2% of BUA (150– 300 sqm)	(Tanks + Pump Room)
	Sanitation & Drainage	Septic tank; eco-friendly reuse	Septic tank with basic greywater recycling	Eco-sanitation systems used	Full drainage system with wet/dry zoning	100% water recycling preferable	100		
	Electricity	Basic supply + solar support	Solar panels used for partial loads	Energy-efficient lighting; solar panels	High electrical load; central controls	2–3 KW/user (residential), 10–15 KW for large therapy halls		0.5-1% of BUA (75-150 sqm)	Solar integration recommended
	Waste Disposal	Segregated waste; composting used	Organic composting and recycling	On-site composting; green waste management	Industrial waste disposal systems	1.5-2.0 kg/user/day		0.3-0.5% of BUA (45-75 sqm)	Includes wet/dry segregation, bins, compost pits
	Circulation / Corridors	Open-air corridors; shaded pathways	Green open paths and shaded walkways	Smooth floor transitions; wheelchair accessible	Zoned circulation with ramps and elevators	Min. 1.5 m (main), 1.2 m (secondary)	18	20% OF Floor area	Wide corridors (min. 1.8 m), ramps, atriums
	Fire Safety	Fire extinguishe rs, open exits	Basic fire safety measures in place	Alarms and extinguishers provided	Sprinklers, fire compartments, exits per EU norms	Fire alarms, extinguishers, hydrants, emergency exit paths	×	2-3% of BUA (300-450 sqm)	Includes fire staircases, shaft space, refuge area



#### 8.1 TACTILE AND INTERACTIVE ART FOR HEALING

#### **Tactile Art**

- Involves textures, forms, and materials that are meant to be touched.
- Engages the sense of touch to evoke emotional or physical responses.
- Often used in therapy, especially for people with sensory disorders or trauma.

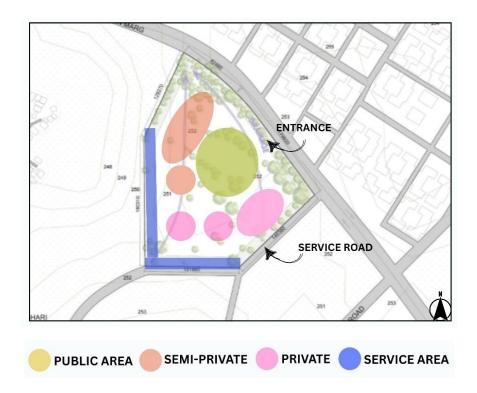
#### **Interactive Art**

- Requires user participation to complete or activate the artwork.
- Can involve movement, sound, light, touch, or technology.
- Encourages engagement, self-expression, and connection.





### **8.2 SITE ZONING**







Tactile and interactive art involves artworks that users can touch, move, or **engage with physically or emotionally, encouraging sensory exploration and active participation.** In healing spaces, these installations help **reduce anxiety, improve focus, and stimulate emotional expression,** making therapy more immersive and effective—especially for those with stress, trauma, or sensory sensitivities.

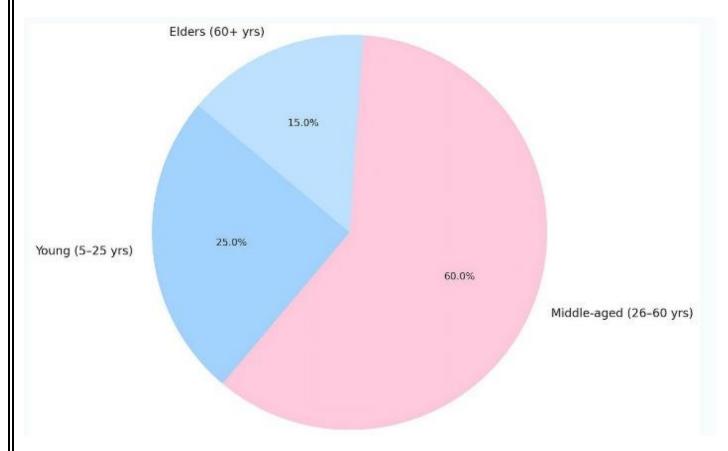




#### **8.3 USER**

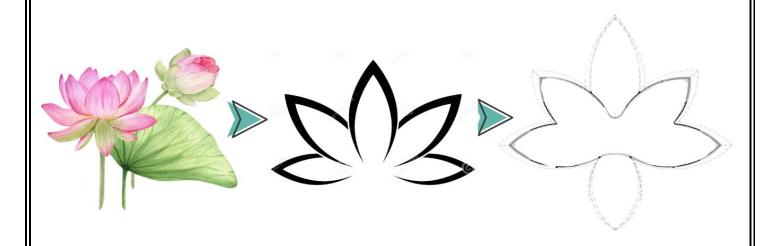
#### TOTAL NO. OF USERS-400-500

Healing Art Center mainly serves the middle-aged group (26–60 yrs), as they form 60% of users—most affected by stress and emotional imbalance, making them the primary focus for therapy and healing.



### AGE WISE DISTRIBUTION OF USERS IN HEALING ART CENTER

# **8.4 FORM EVOLUTION**



LOTUS AS A BUILDING FORM

The **lotus** symbolizes **purity**, **healing**, **and spiritual growth**, making it ideal for a Healing Art Center. Its form allows **radial planning**, with therapy spaces in each "petal" around a calm central core. **It reflects rising above pain**—just as **the lotus blooms from mud**—aligning beautifully with the center's purpose of emotional and mental healing.

### 8.5 MATERIAL

Earthy Materials – Rammed earth, adobe, exposed brick (natural feel, grounding)

**Wood** – Bamboo, teak, or pine (warm, tactile, eco-friendly)

**Natural Stone** – Sandstone, slate, or local stone (texture and durability)

Glass – Frosted or clear in controlled areas (natural light, openness)

Fabric & Canvas – For ceilings or partitions (softens acoustics, aesthetic)

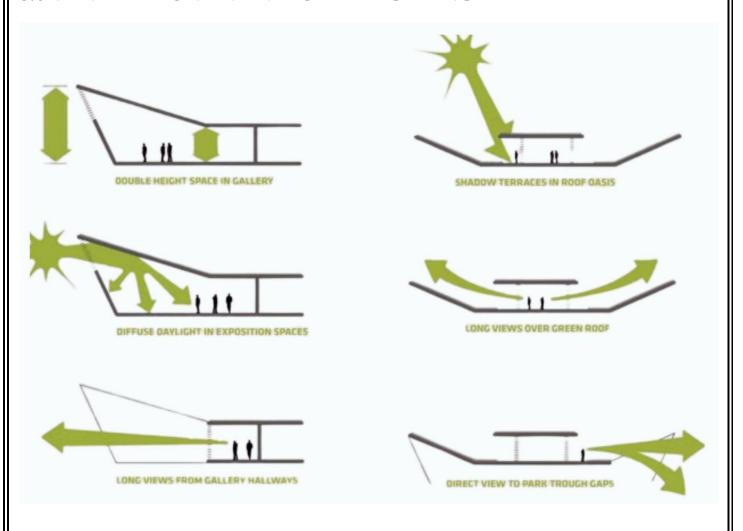
Clay Plaster & Lime Wash – Breathable, non-toxic, adds tactile texture

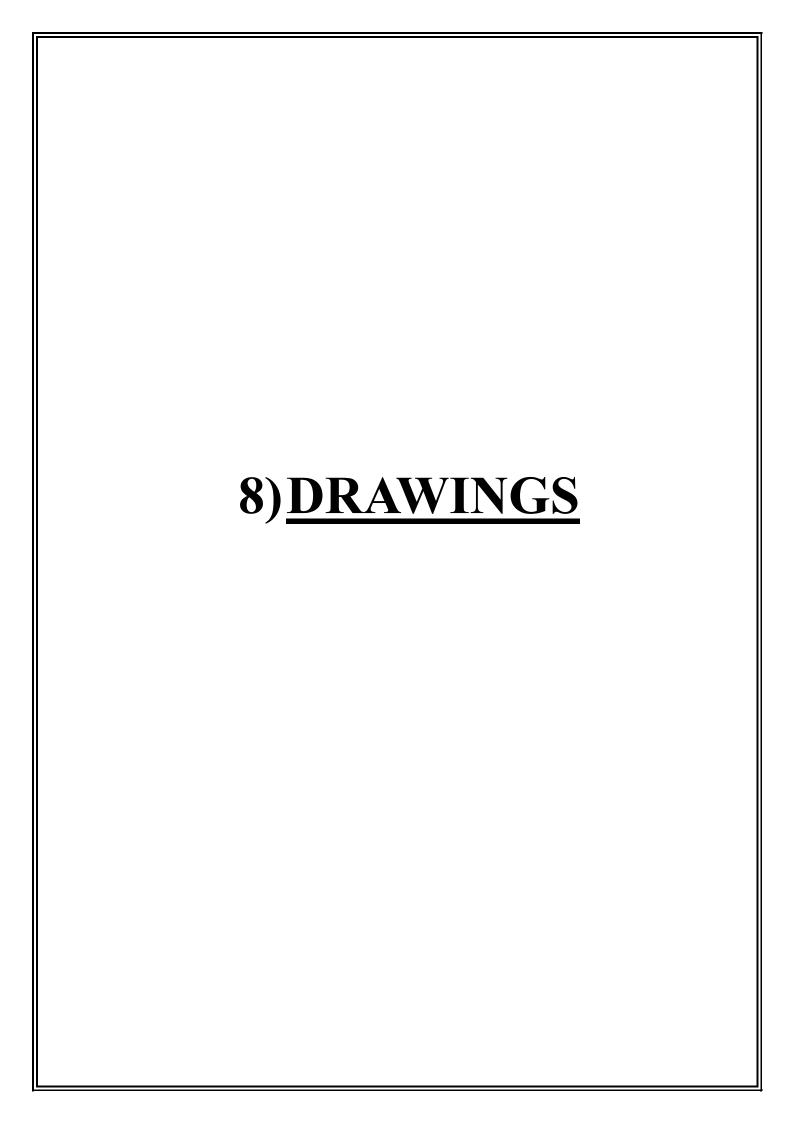
Green Roofs & Vertical Gardens - Biophilic touch, thermal comfort





# 8.6 VENTILATION AND NATURAL LIGHTING





# TACTILE AND INTERACTIVE ART FOR HEALING

# **Tactile Art**

- Involves textures, forms, and materials that are meant to be touched.
- Engages the sense of touch to evoke emotional or physical responses.
- Often used in therapy, especially for people with sensory disorders or trauma.

# Interactive Art

- Requires user participation to complete or activate the artwork.
- Can involve movement, sound, light, touch, or technology.
- Encourages engagement, self-expression, and connection.





# **SITE ZONING**















Tactile and interactive art involves artworks that users can touch, move, or engage with physically or emotionally, encouraging sensory exploration and active participation. In healing spaces, these installations help reduce anxiety, improve focus, and stimulate emotional expression, making therapy more immersive and effective—especially for those with stress, trauma, or sensory sensitivities.

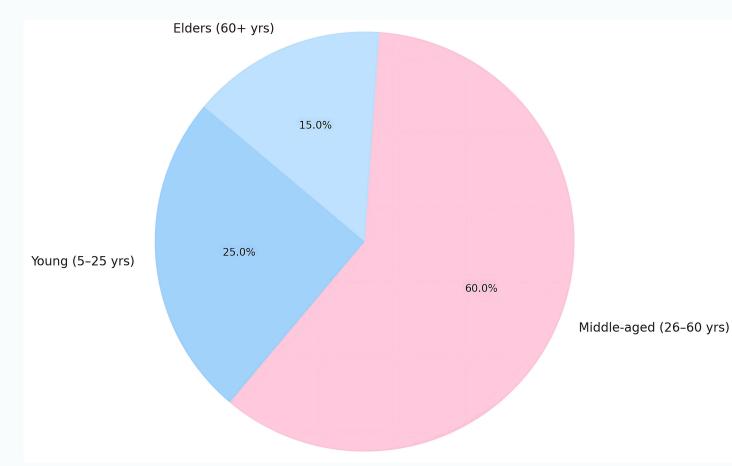




# **USERS**

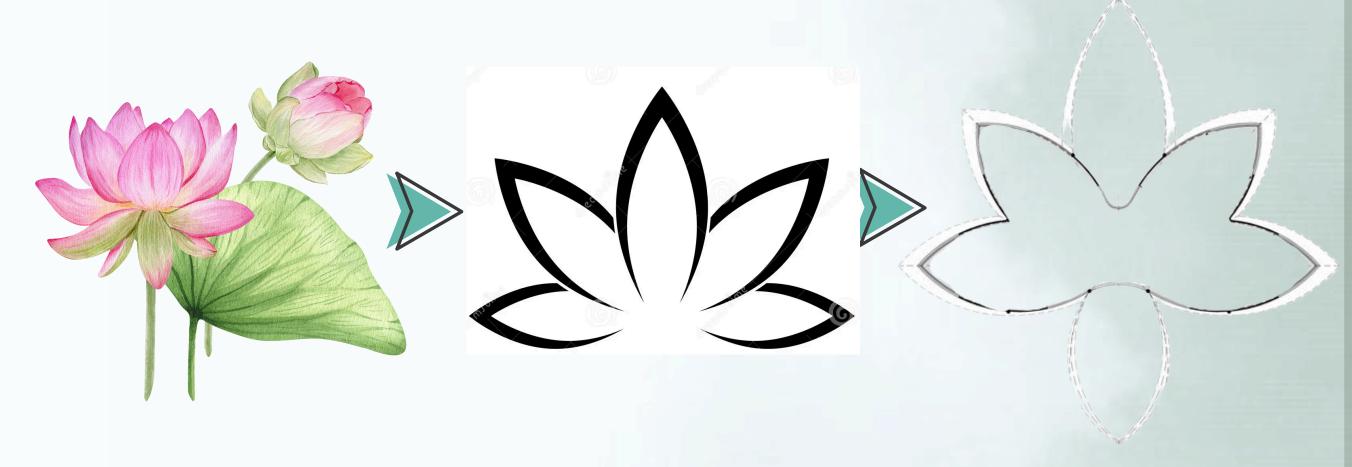
# **TOTAL NO. OF USERS-400-500**

Healing Art Center mainly serves the middle-aged group (26–60 yrs), as they form 60% of users—most affected by stress and emotional imbalance, making them the primary focus for therapy and healing.



AGE WISE DISTRIBUTION OF USERS IN HEALING ART CENTER

# **FORM EVOLUTION**



# LOTUS AS A BUILDING FORM

The **lotus** symbolizes **purity, healing, and spiritual growth**, making it ideal for a Healing Art Center. Its form allows **radial planning**, with therapy spaces in each "petal" around a calm central core. **It reflects rising above pain**—just as **the lotus blooms from mud**—aligning beautifully with the center's purpose of emotional and mental healing.

# **MATERIAL**

**Earthy Materials** – Rammed earth, adobe, exposed brick (natural feel, grounding) **Wood** – Bamboo, teak, or pine (warm, tactile, eco-friendly)

Natural Stone – Sandstone, slate, or local stone (texture and durability)

Glass – Frosted or clear in controlled areas (natural light, openness)

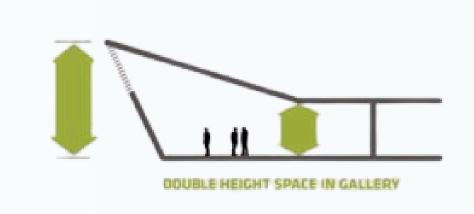
Fabric & Canvas – For ceilings or partitions (softens acoustics, aesthetic)

Clay Plaster & Lime Wash – Breathable, non-toxic, adds tactile texture

Green Roofs & Vertical Gardens – Biophilic touch, thermal comfort



# VENTILATION AND NATURAL LIGHTING











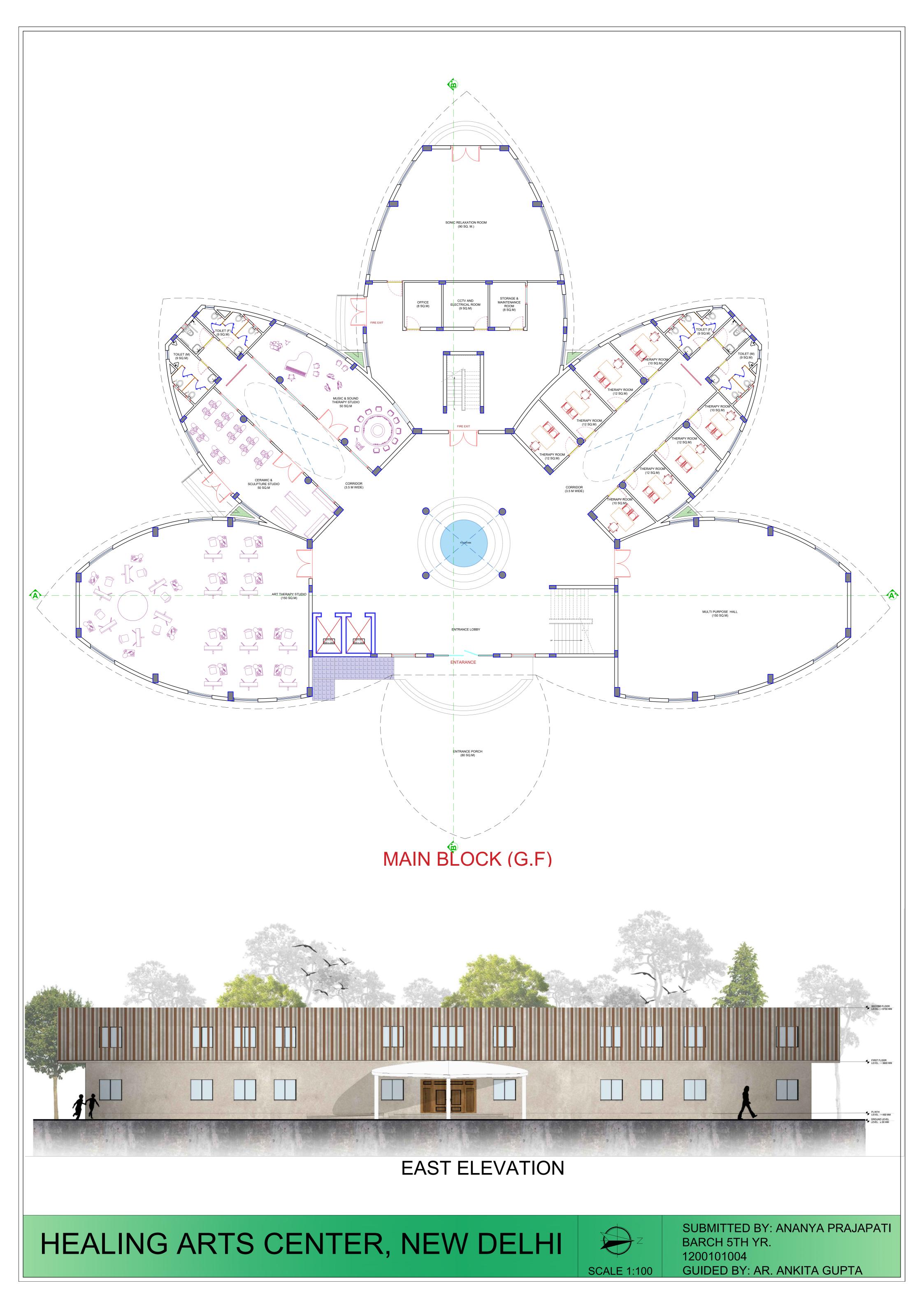


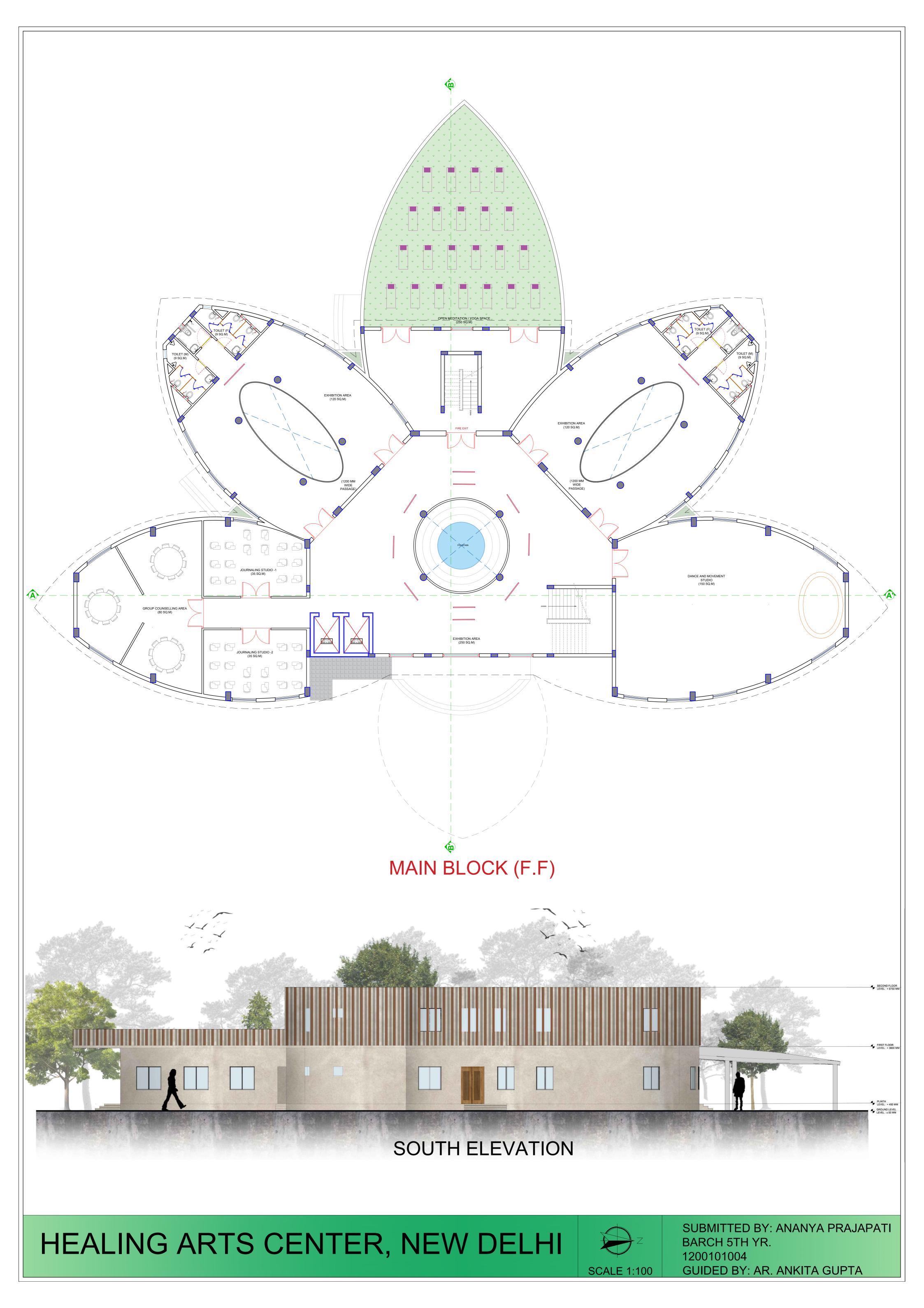


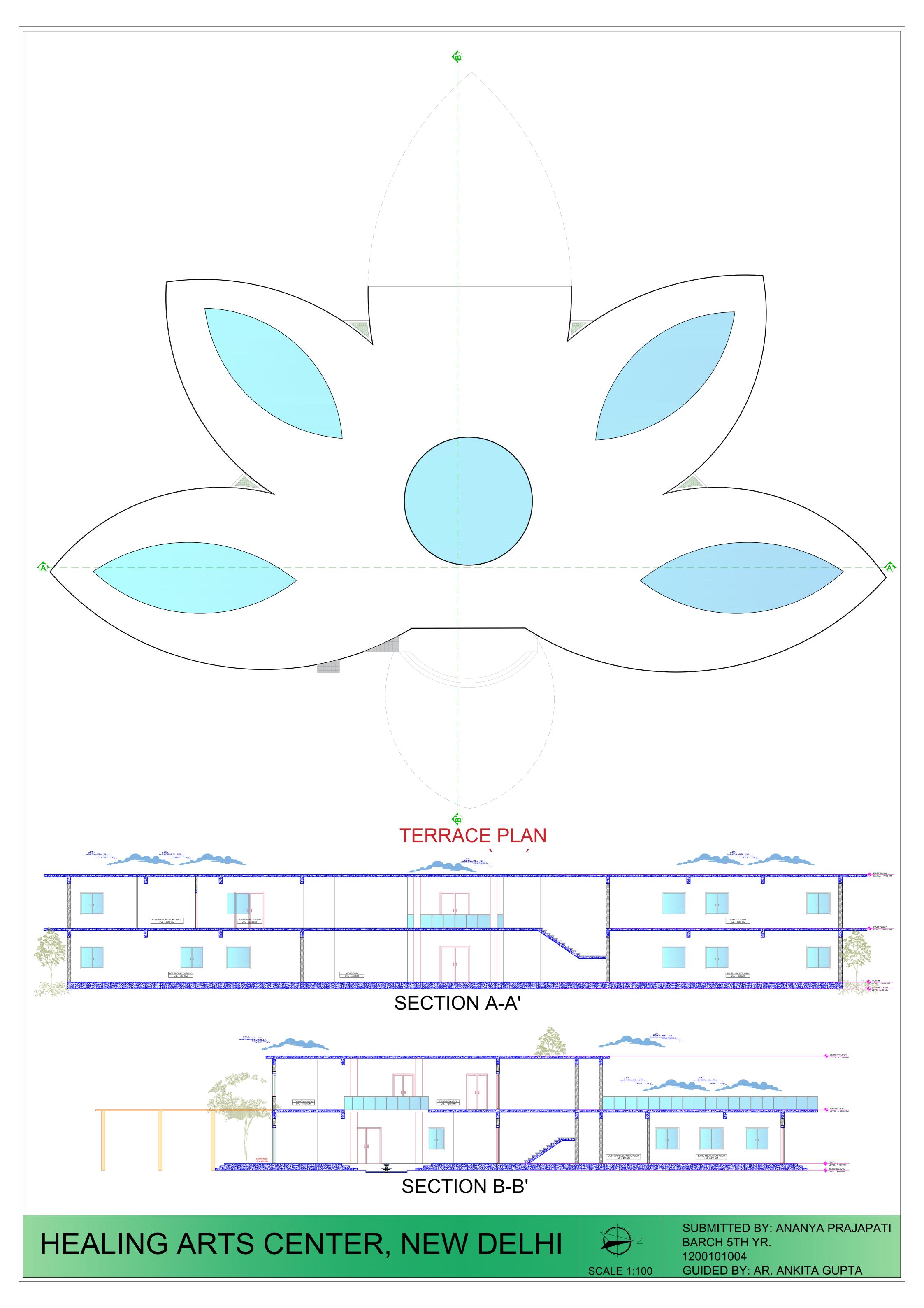


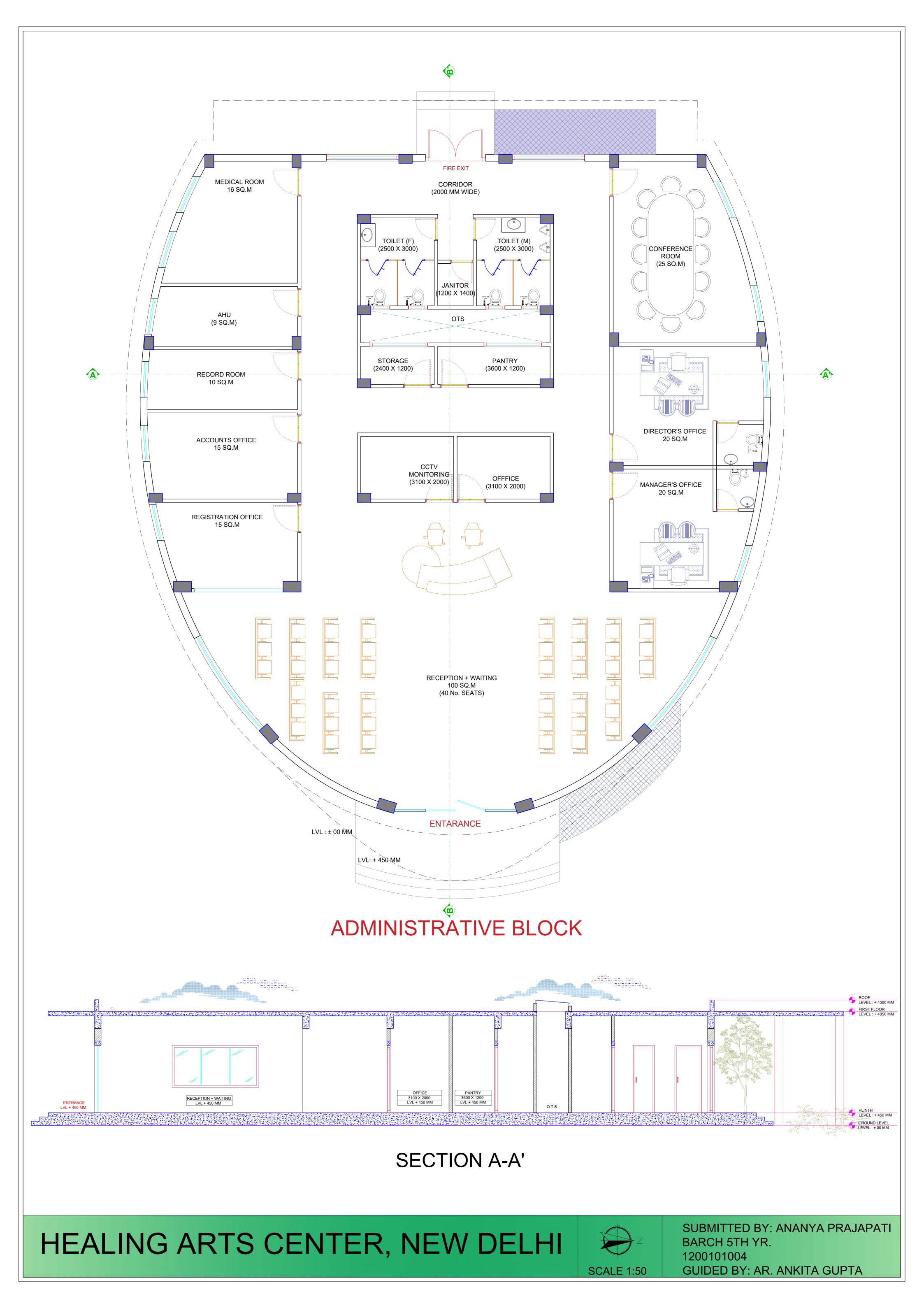




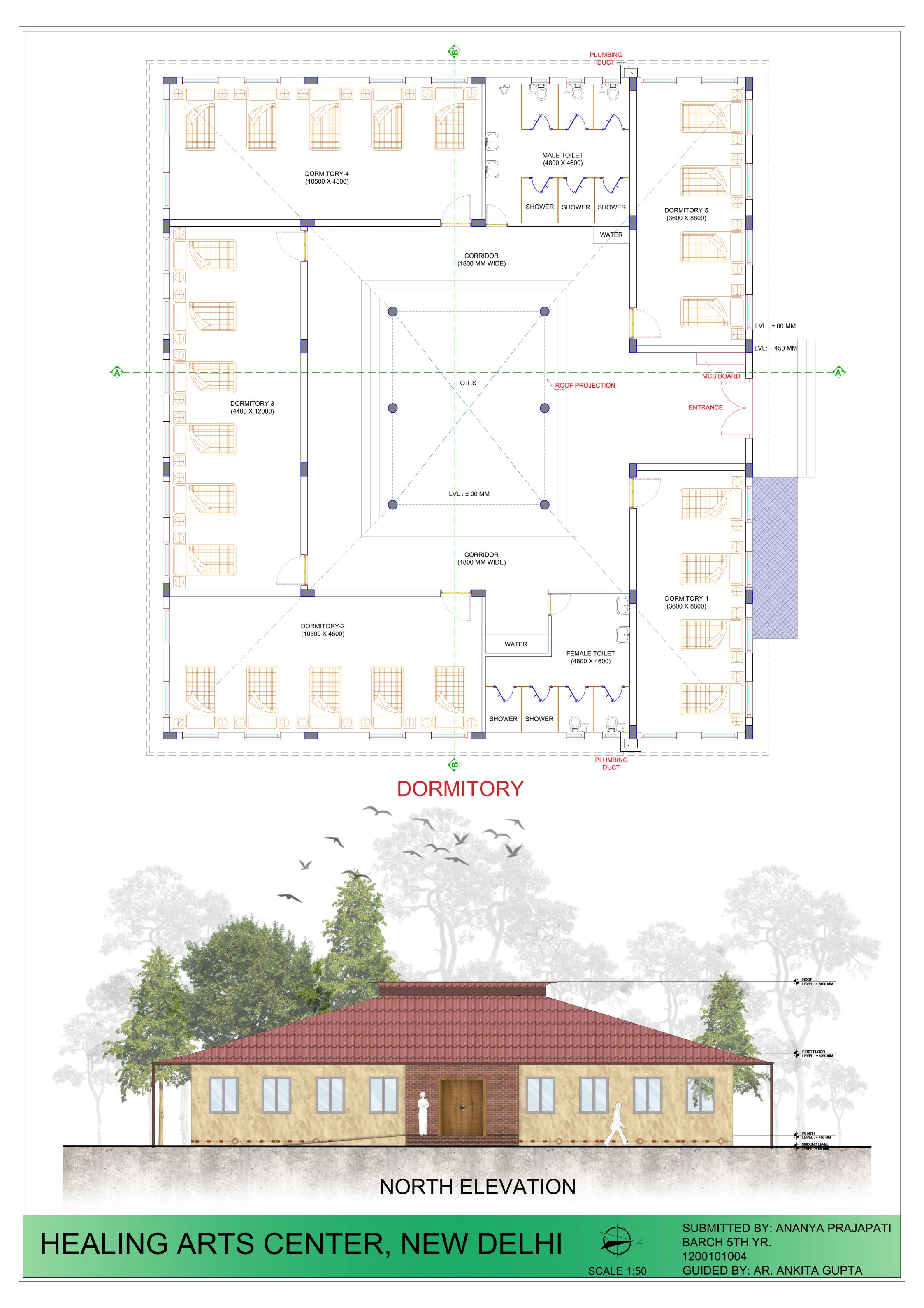


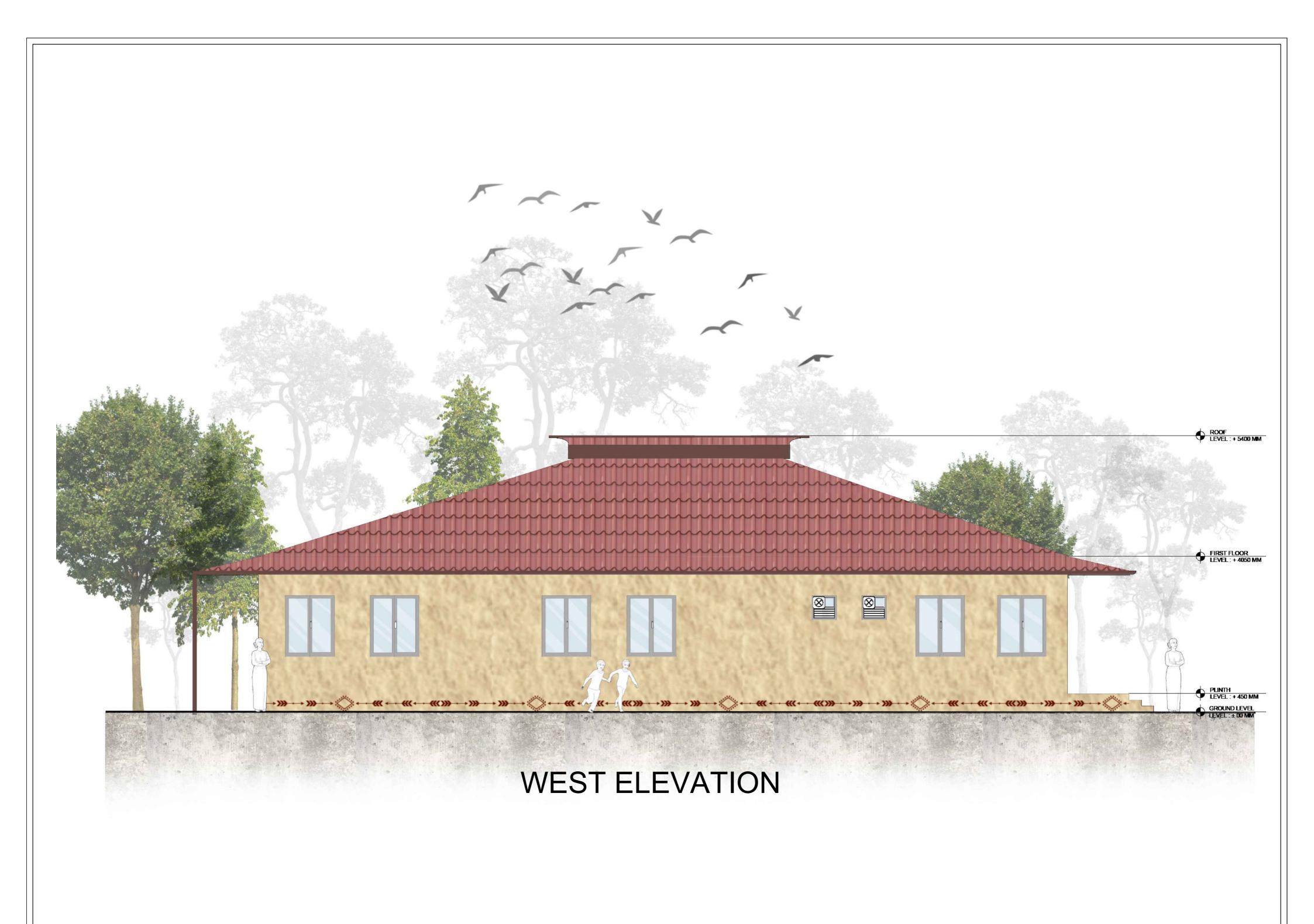


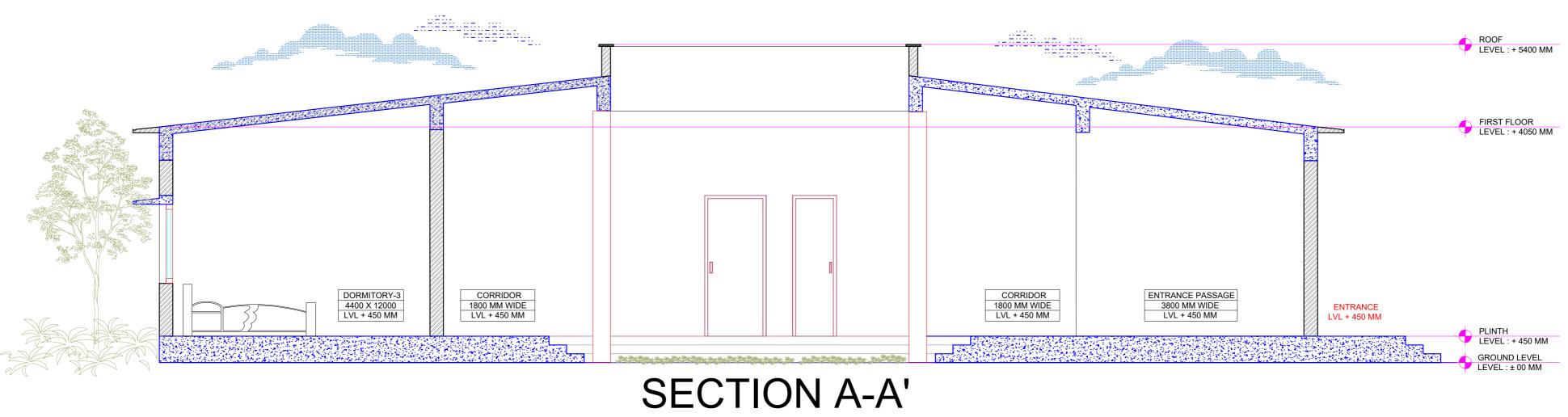


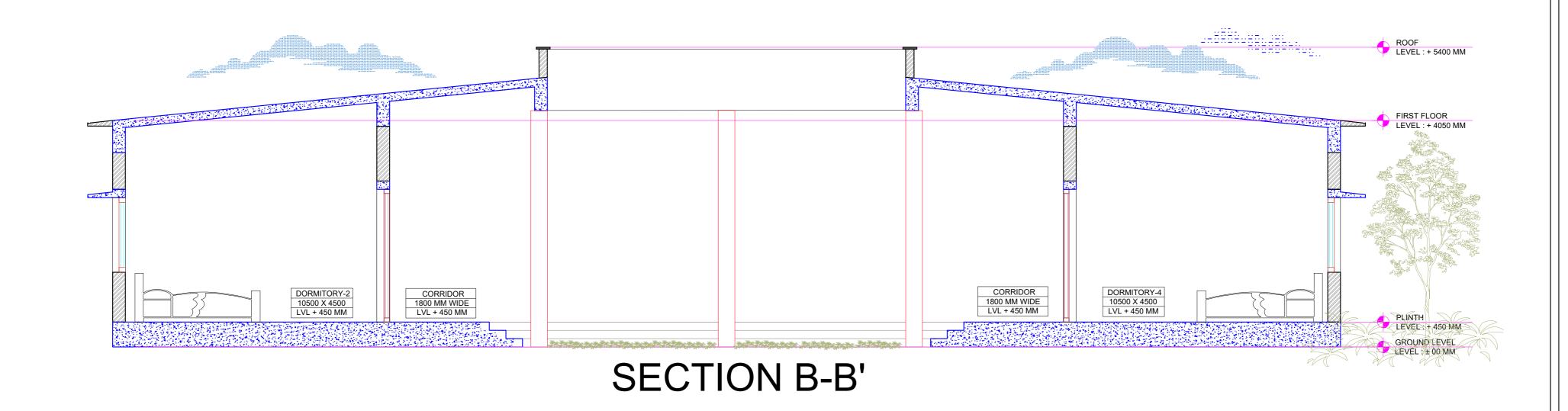






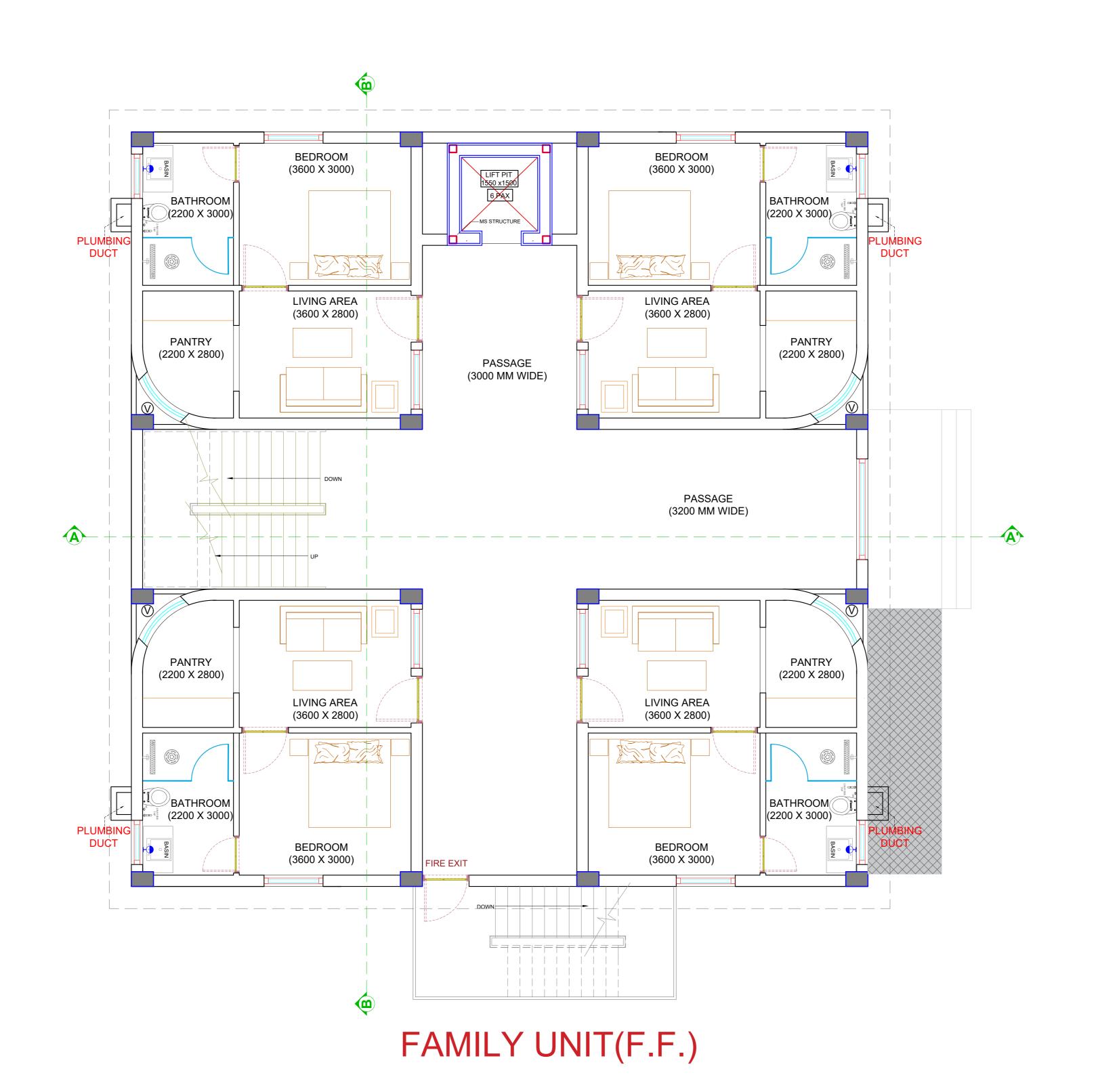


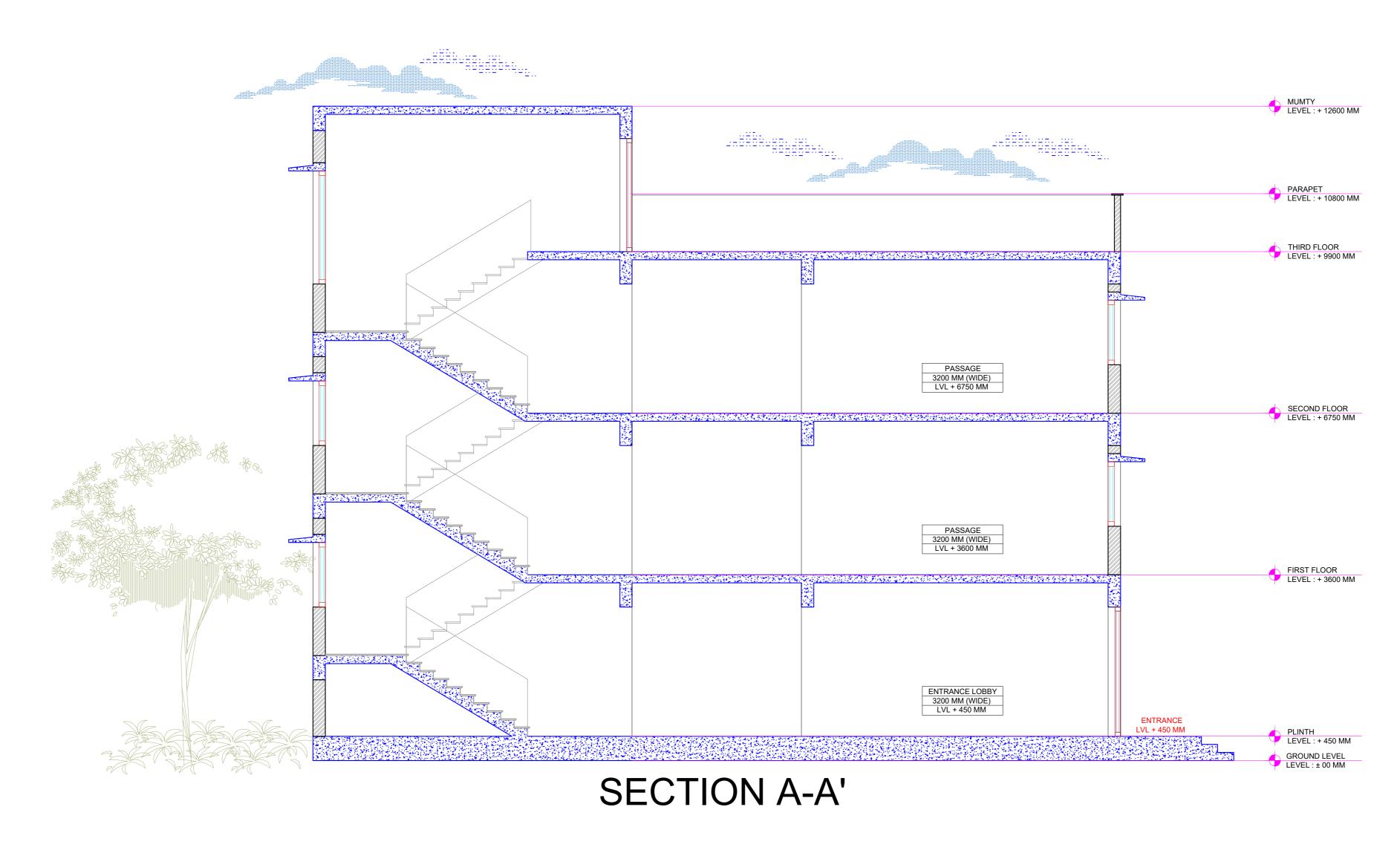


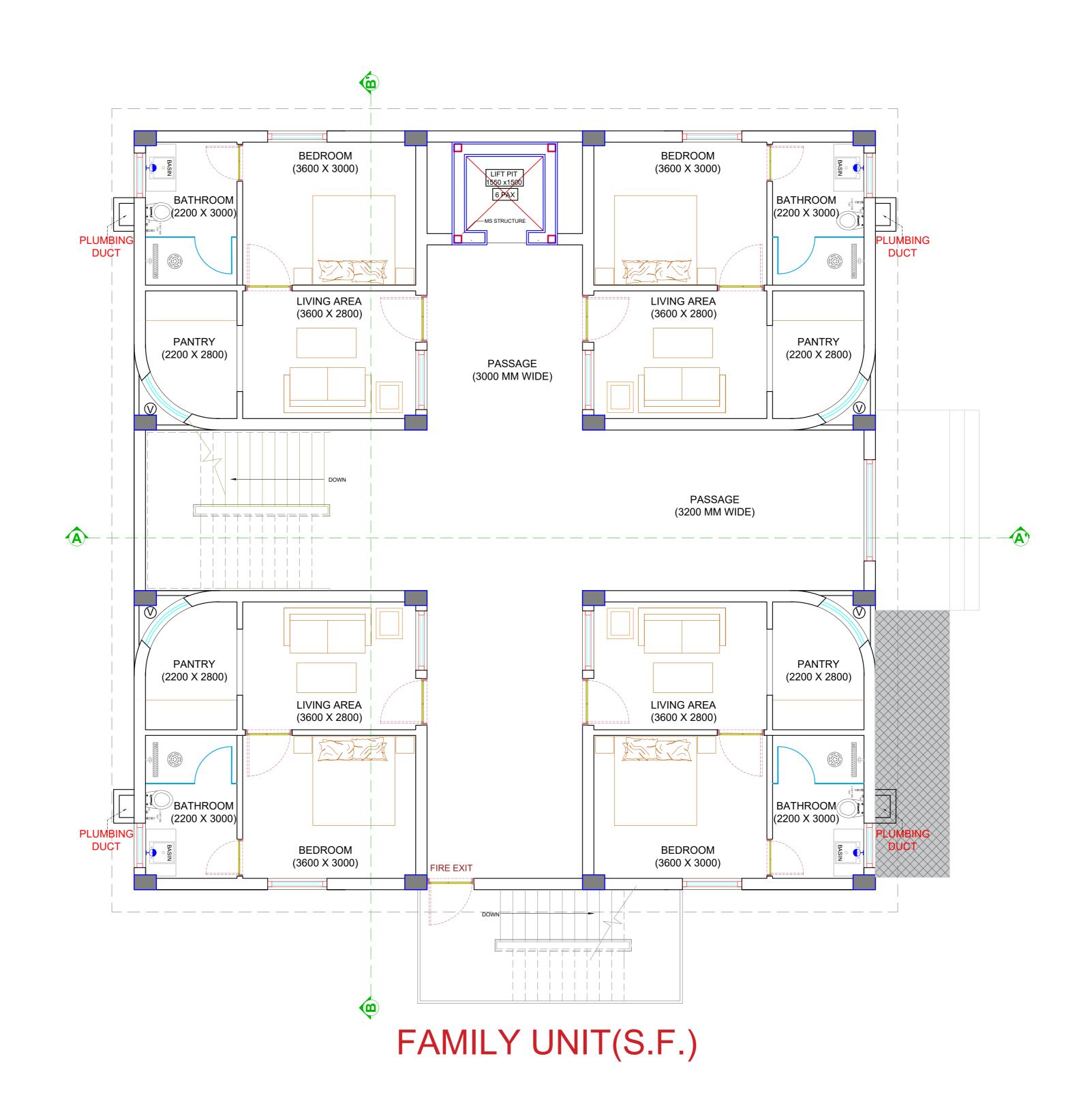


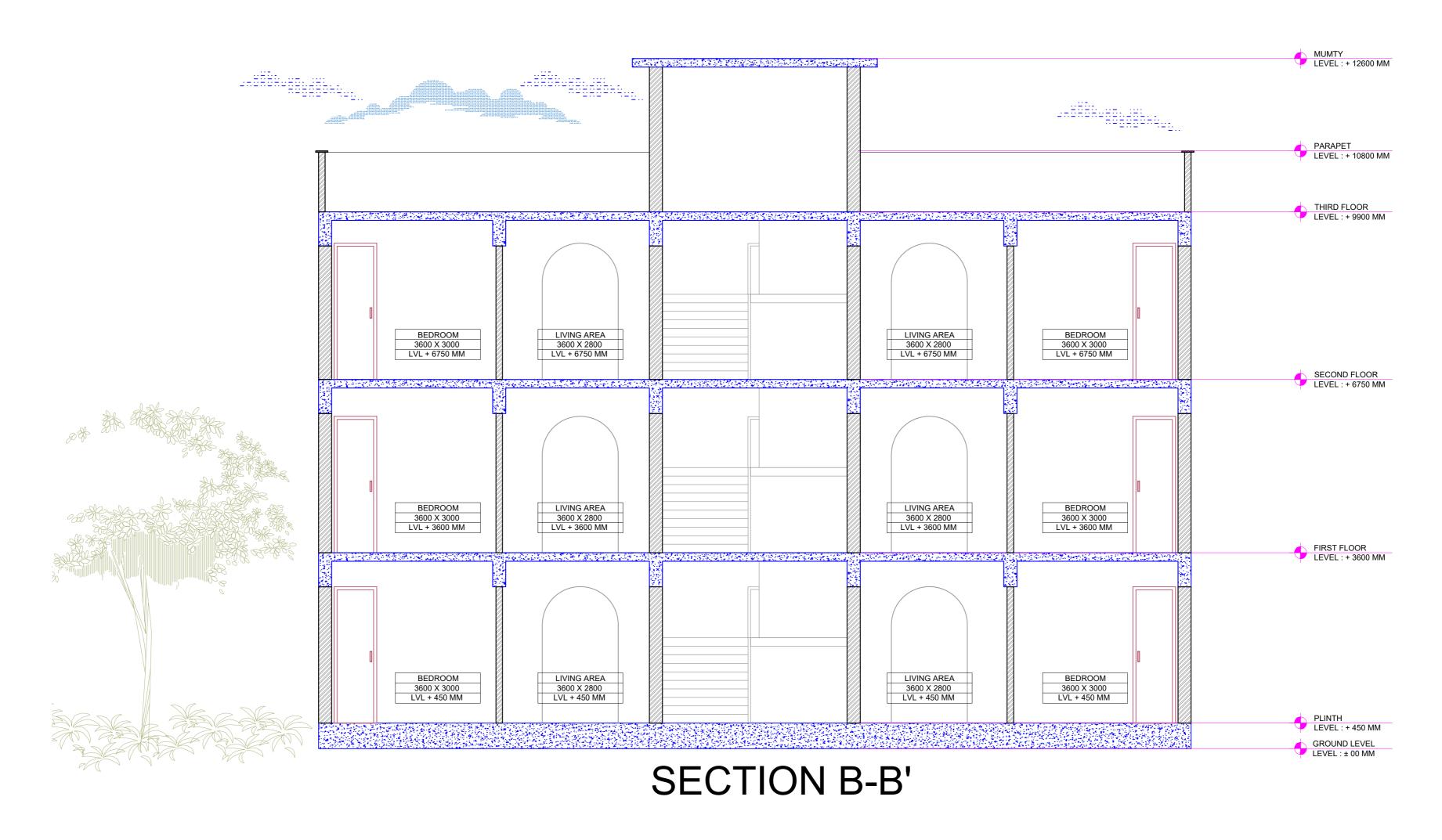


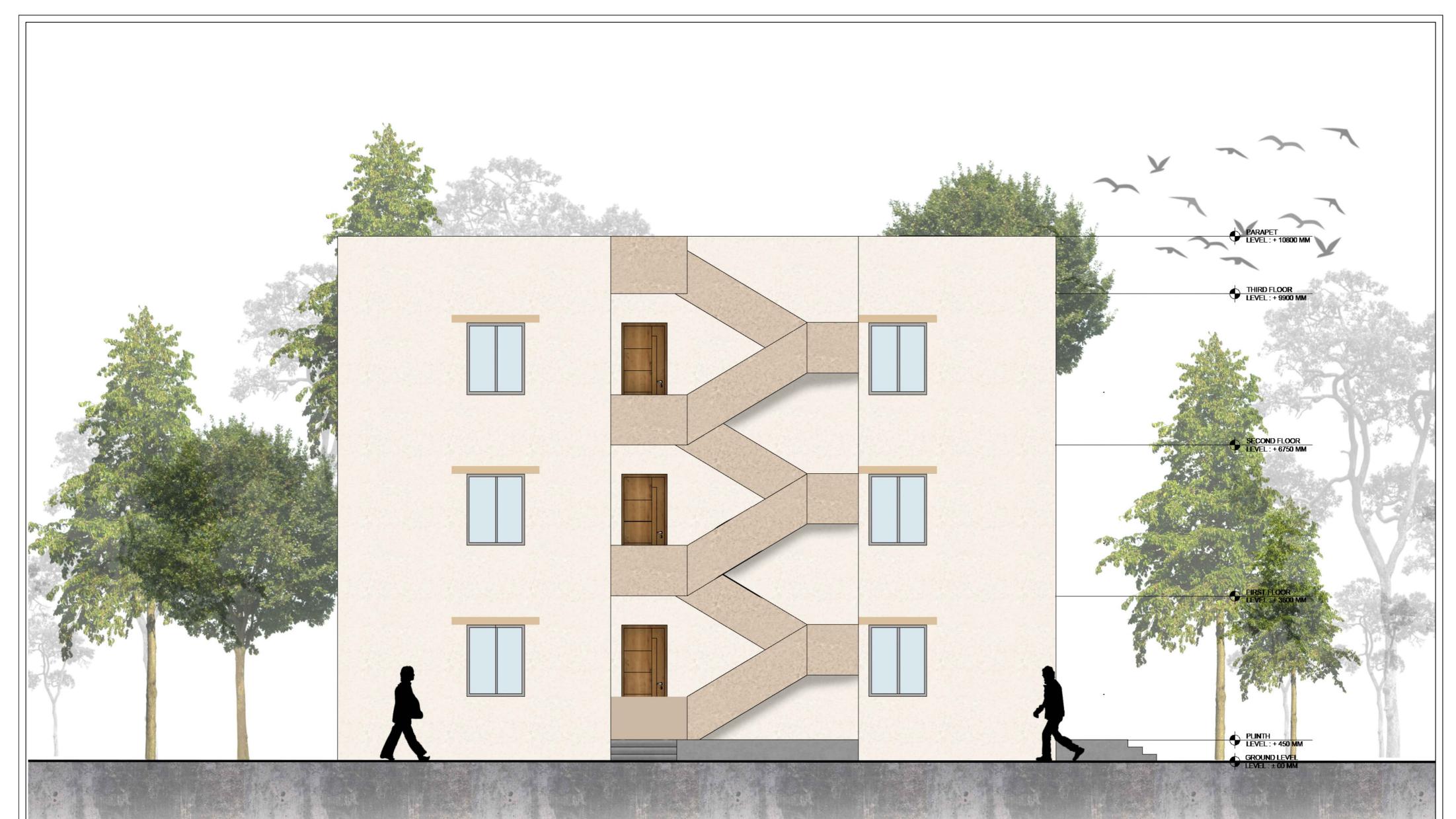








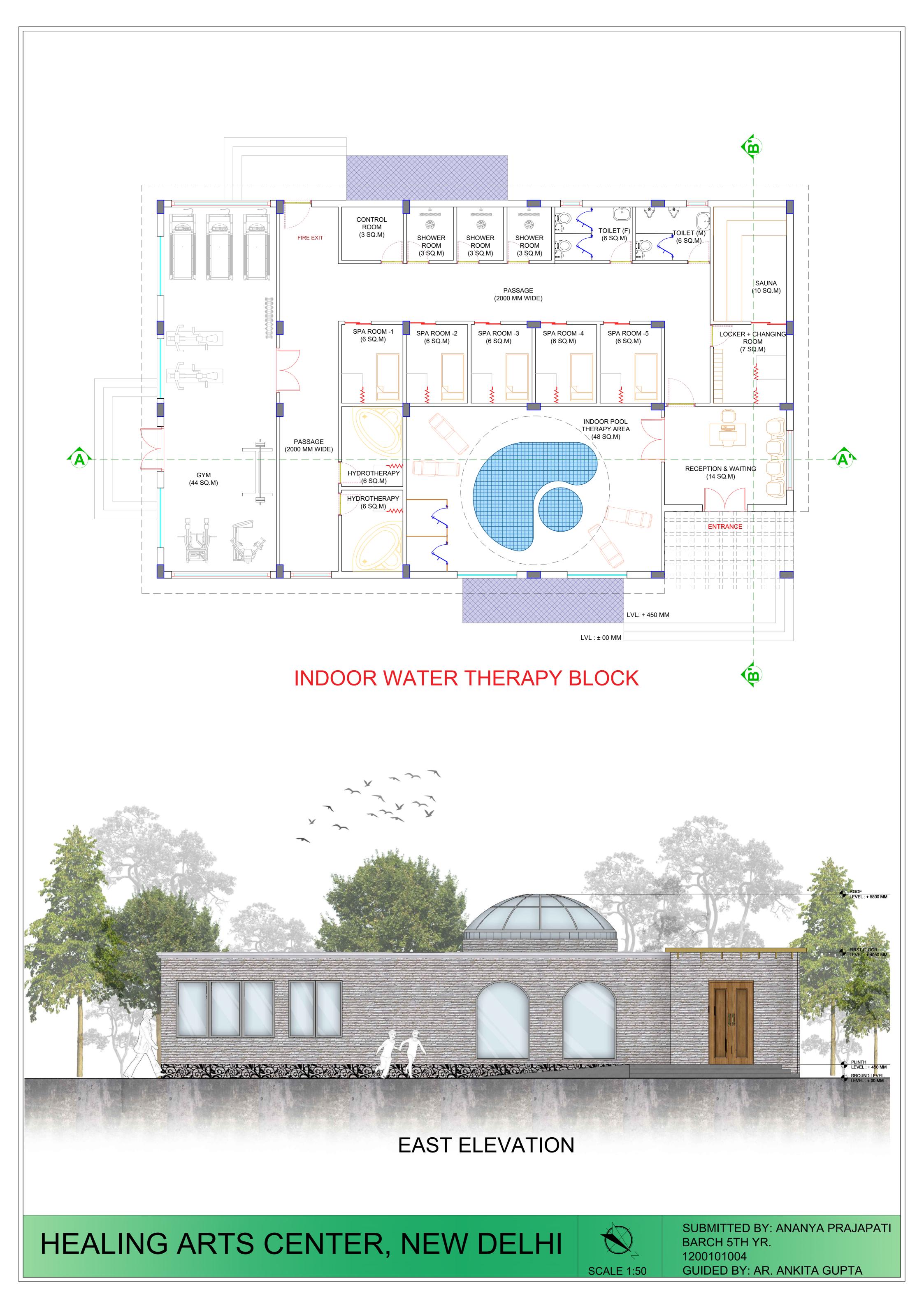




## NORTH ELEVATION

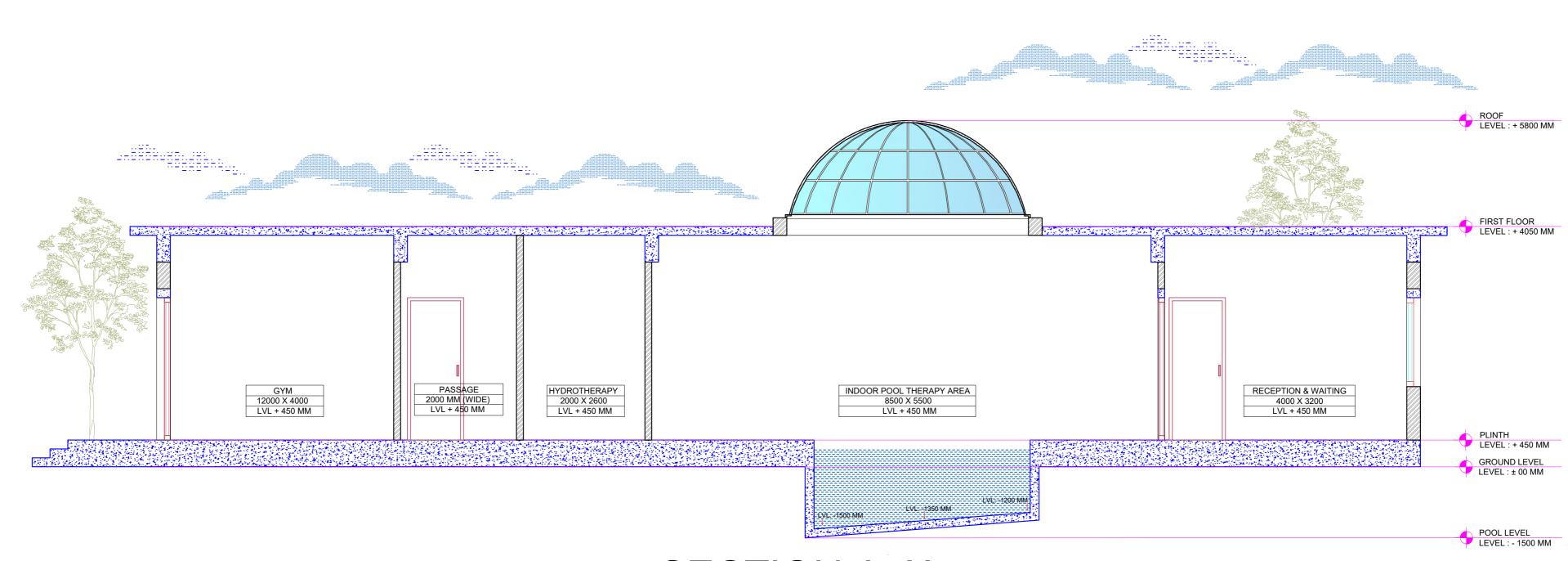


**VIEW** 

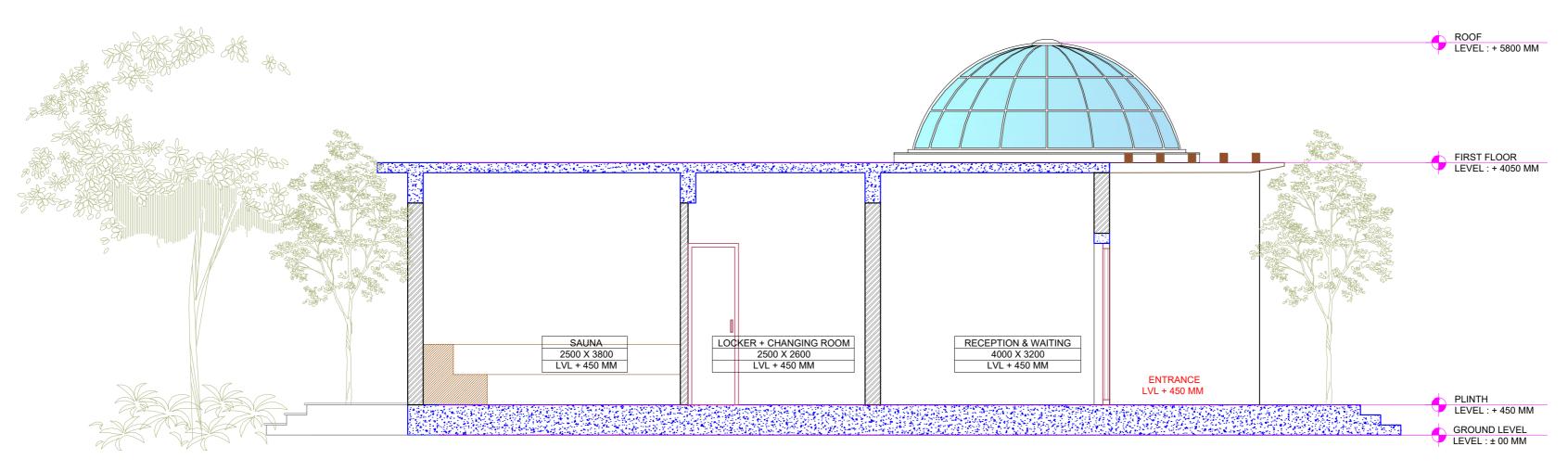




SOUTH ELEVATION

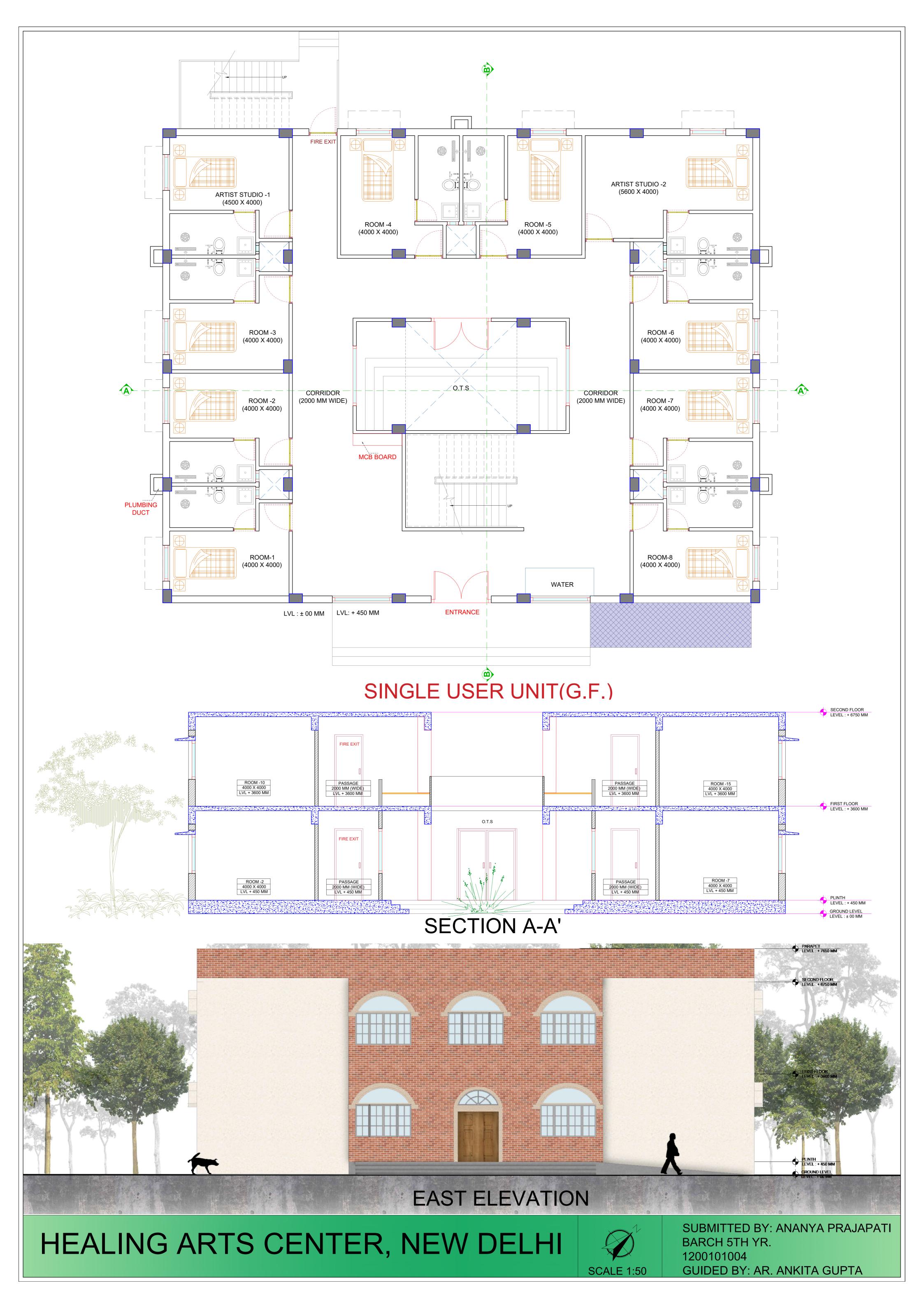


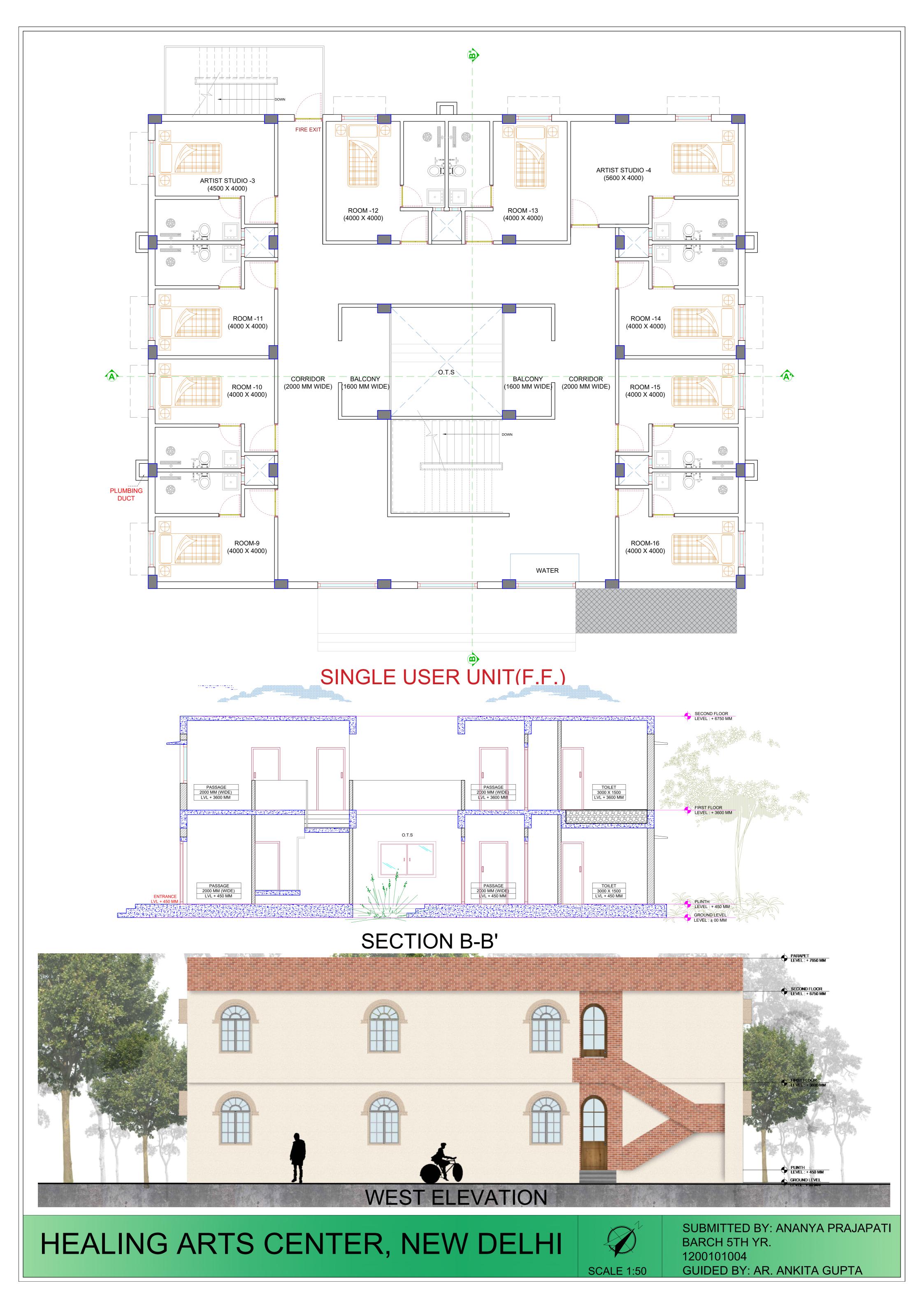
**SECTION A-A'** 



**SECTION B-B'** 







## 9)BIBLIOGRAPHY

- 1) https://zorbathebuddha.org/
- 2) https://idoc.pub/documents/sanskriti-kala-k-case-study-wl1pz8w8x5lj
- 3) https://www.terme-olimia.com/en/wellness/family-wellness-termalia
- 4) <a href="https://www.quiethealingcenter.info/">https://www.quiethealingcenter.info/</a>
- 5)

https://archive.org/details/TimeSaverStandardsForBuildingTypes/page/n259/mode/2up

- 6)<a href="https://books.google.co.in/books/about/Architects">https://books.google.co.in/books/about/Architects</a> Data.html?id=6N68sMtqXS

  UC&redir esc=y
- 7) https://www.climatestotravel.com/climate/india/new-delhi#google\_vignette