

THESIS REPORT ON
HERITAGE VILLAGE,
PUSHKAR, RAJASTHAN, INDIA.

**A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF**

BACHELOR OF ARCHITECTURE

by
PRATIKSHA PATHAK
(1150101055)

Under the guidance of
AR. URVASHI DIXIT

SESSION
2019/20

TO THE
SCHOOL OF ARCHITECTURE
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, “**HERITAGE
VILLAGE,PUSHKAR.**”
under the supervision, is the bonafide work of the student 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. Mohit Kumar Agarwal
Dean of Department

Prof. Sangeeta Sharma
Head of Department

Recommendation

Accepted

Not Accepted

External Examiner

External Examiner

BABU BANARASI DAS UNIVERSITY, LUCKNOW

CERTIFICATE OF THESIS SUBMISSION FOR EVALUATION

1. Name :.....

2. Roll No.. :

3. Thesis title:

4. Degree for which the thesis is submitted:

5. Faculty of the University to which the thesis is submitted.....

6. Thesis Preparation Guide was referred to for preparing the thesis. YES/NO

7. Specifications regarding thesis format have been closely followed. YES/NO

8. The contents of the thesis have been organized based on the guidelines. YES/NO

9. The thesis has been prepared without resorting to plagiarism. YES/NO

10. All sources used have been cited appropriately. YES/NO

11. The thesis has not been submitted elsewhere for a degree. YES/NO

12. Submitted 4 spiral bound copies plus one CD. YES/NO

.....
(Signature(s) of the supervisor)
Name:

.....
(Signature of the Candidate)
Name:
Roll No.:

ACKNOWLEDGEMENT

First and foremost gratitude towards the almighty "**GOD**" for his blessings.

I am thankful to all my faculty members who have been extremely co-operative since the very beginning and who helped me to utilize my skills and creativity to the utmost.

Sincere thanks to **Ar. Urvashi Dixit and Ar. Shailesh kumar** (Thesis Co-ordinator), who left no stone unturned to shape our thesis in the best possible way and also for his untimely help whenever required.

I express my deepest gratitude to my **Ar. Urvashi Dixit** (thesis guide), for her valuable dispassionate guidance, critical discussions, suggestions and continuous support all through my B.Arch thesis.

I would like to thank all my friends and batchmates for their support during my thesis as well as the whole 5 year of study. Each one of them has contributed towards making me a better person and the time I spent with all of them will always be cherished.

At last but not the least, I have no words to express my gratitude for the love and affection of my parents and my elder brother who gave me support at every step of my life. So, this thesis is dedicated to them.

-PRATIKSHA PATHAK

TABLE OF CONTENTS:

- CERTIFICATES
- ACKNOWLEDGEMENT
- INTRODUCTION
- SITE ANALYSIS
- CLIMATE STUDY
- CASE STUDY-
 - ❖CHOKHI DHANI
 - ❖SANSKRITI KENDRA
- LITERATURE STUDY-
 - ❖DAKSHINA CHITRA
 - ❖HASTA SHILPA
- DESIGN AND CONCEPT
- ELECTIVES
- DRAWING

INTRODUCTION

WHAT IS HERITAGE?

HERITAGE IS THE FULL RANGE OF OUR INHERITED TRADITIONS, MONUMENTS, OBJECTS AND CULTURE. MOST IMPORTANT, IT IS THE RANGE OF CONTEMPORARY ACTIVITIES, MEANINGS AND BEHAVIORS THAT WE DRAW FROM THEM. HERITAGE INCLUDES, BUT IS MUCH MORE THAN PRESERVING, EXCAVATING, DISPLAYING OR RESTORING A COLLECTION OF OLD THINGS. IT IS BOTH TANGIBLE AND INTANGIBLE IN THE SENSE THAT IDEAS AND MEMORIES- OF SONGS, RECIPES, LANGUAGES, DANCES, AND MANY OTHER ELEMENTS OF WHO WE ARE AND HOW WE IDENTIFY OURSELVES- ARE AS IMPORTANT AS HISTORICAL BUILDINGS AND ARCHAEOLOGICAL SITES.

1. TANGIBLE HERITAGE: THE PHYSICAL KIND OF HERITAGE THAT INCLUDES ARTIFACTS, ARCHITECTURE, BOOKS AND FURNITURE ETC. THIS IS THE MOST EASILY IDENTIFIABLE PART OF HERITAGE. IT IS MADE UP OF VARIOUS ELEMENTS SUCH AS LANDSCAPES, PROPERTY AND MOVABLE PROPERTY.

2. INTANGIBLE HERITAGE: THE LOCAL DIALECTS, MUSIC AND ORAL LITERATURE THAT HAVE EMERGED FROM NON-WRITTEN TRADITIONS ARE IN TANGIBLE HERITAGE.

WHAT IS VILLAGE?

A VILLAGE IS A CLUSTERED HUMAN SETTLEMENT OR COMMUNITY, LARGER THAN A HAMLET BUT SMALLER THAN THE TOWN. VILLAGES ARE NORMALLY PERMANENT, WITH FIXED DWELLINGS. HOWEVER, TRANSIENT VILLAGES CAN OCCUR. FURTHER, THE DWELLINGS OF A VILLAGE ARE FAIRLY CLOSED TO ONE ANOTHER NOT SCATTERED BROADLY OVER THE LANDSCAPE, AS A DISPERSED SETTLEMENT. IN THE PAST, VILLAGES WERE USUAL FORM OF COMMUNITY FOR SOCIETIES THAT PRACTICE SUBSISTENCE AGRICULTURE AND ALSO FOR SOME NON- AGRICULTURAL SOCIETIES. THE INDUSTRIAL REVOLUTION ATTRACTED PEOPLE IN LARGER NUMBERS TO WORK IN MILLS AND FACTORIES.

WHAT IS HERITAGE VILLAGE?

HERITAGE VILLAGE IS AN ARTIFICIAL VILLAGE WHICH IS DESIGNED BY AN ARCHITECT TO SHOW THE HEREDITY OF THE ENTIRE AREA. IT IS DESIGNED BY ALL THE LUXURIES OF HUMAN LIFE. BUT THE ATMOSPHERE SHOULD BE CREATED LIKE A VILLAGE SO THAT PEOPLE CAN ENJOY THEIR VACATIONS PEACEFULLY. A VILLAGE FAIR IS CREATED EVERY EVENING AS ONGOING CELEBRATIONS OF THE RICH AND VIBRANT CULTURE. LIVE DANCE AND MUSIC PERFORMANCE IS THE MAIN ATTRACTION OF THIS VILLAGE. A PROJECT FOR THE PROMOTION OF CULTURE, ARTIFACTS & PROVIDE EMPLOYMENT TO LOCAL ARTISANS AS WELL AS ENCOURAGE TOURISM IN RAJASTHAN. IT IS A REAL LIFE EXPERIENCE OF THE HISTORIC, CULTURAL & SOCIAL MILIEU. IT CREATES A COMMON PLATFORM TO KNOW & EXPERIENCE DIFFERENT TRADITIONS OF THE STATE. THE DISPLAY OF TRADITIONAL HUTS AND WORKMANSHIPS WILL TAKE YOU BACK TO THE TIMES WHEN SPLENDOR WAS UNPRETENTIOUS. EXPERIENCE THE RICH WARMTH AND RUSTIC CHARM OF A TYPICAL RAJASTHANI VILLAGE AT PUSHKAR THE FESTIVITIES NEVER END HERE!!



NOWADAYS, PEOPLE ARE BUSY IN THEIR SOCIAL LIFE, SO I DECIDED TO DESIGN A MINI VILLAGE WITH ALL THE LUXURIES OF HUMAN LIFE, AND A TOUCH OF VILLAGE SO THAT PEOPLE CAN ENJOY THEIR VACATIONS PEACEFULLY.

AIM:

- TO CREATE AN AWARENESS & UNDERSTANDING OF TRADITIONAL VERNACULAR ARCHITECTURE, THEIR MATERIAL & TECHNOLOGY IN CONSTRUCTION.
- HOW TO DEAL WITH ISSUE OF TRANSFORMATION, SENSE OF PLACE, REGIONAL IDENTITY, RESPONDING TO THE CHANGE IN THE CONTEXT OF VERNACULAR ARCHITECTURE.
- HOW & TO WHAT EXTENT CAN THE VERNACULAR ARE MADE RELEVANT IN THE CONTEMPORARY CONTEXT.
- UNDERSTANDING THE BUILDING TYPOLOGY & SETTLEMENTS THAT ARE GOING THROUGH CHANGE/ METAMORPHOSIS/ TRANSITION OR FOR THAT MATTER HAVE REMAINED UNCHANGED DUE TO DEFINABLE FACTORS.

BENEFICIARIES:

TOURIST- THIS REGION HAS ITS OWN HISTORIC VALUE.

LOCALS- THE DESIGN AIMS AT CREATING FRIENDLY ENVIRONMENT BY USING THE LOCAL AVAILABLE STRUCTURAL MATERIALS.

GOVERNMENT- GOOD REVENUE GENERATING PROJECT.

SCOPE OF THE PROJECT:

IN PUSHKAR, THERE IS NO PROJECT CARRIED OUT TO OPEN OUT FOR THE WORLD WHICH SHOWS THE CULTURE OF RAJASTHAN.

HERITAGE VILLAGE,
PUSHKAR, RAJASTHAN

INTRODUCTION OF CITY

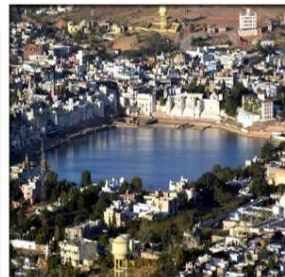
PUSHKAR:

PUSHKAR IS ONE OF THE OLDEST CITIES IN INDIA. LOCATED TO THE NORTHWEST OF AJMER, THE TRANQUIL CITY OF PUSHKAR IS A FAVOURED DESTINATION FOR THOUSANDS OF TOURISTS AND DEVOTEES FLOCKING TO RAJASTHAN. SITUATED AT A HEIGHT OF 510 METERS, PUSHKAR IS SURROUNDED BY HILLOCKS ON THREE SIDES. THE 'NAG PAHAR', LITERALLY MEANING SNAKE MOUNTAIN FORMS A NATURAL BORDER BETWEEN AJMER AND PUSHKAR KNOWN AS 'THE ROSE GARDEN OF RAJASTHAN', THE ESSENCE OF THE FAMOUS PUSHKAR ROSE IS EXPORTED ALL OVER THE WORLD. ALONG WITH AN INTERESTING MYTHOLOGICAL HISTORY, A LEGACY OF TIMELESS ARCHITECTURAL HERITAGE MAKES PUSHKAR A FASCINATING CITY. PUSHKAR IS IN CENTRE-EAST PART OF RAJASTHAN, ON THE WESTERN SIDE OF THE ARAVALLI MOUNTAINS. PUSHKAR IS A CITY IN THE AJMER DISTRICT IN THE INDIAN STATE OF RAJASTHAN. IT IS SITUATED ABOUT 10 KM (6.2 MI) NORTHWEST OF AJMER AND ABOUT 150 KILOMETRES (93 MI) SOUTHWEST OF JAIPUR. IT IS A PILGRIMAGE SITE FOR HINDUS AND SIKHS. PUSHKAR HAS MANY TEMPLES. MOST OF THE TEMPLES AND GHATS IN PUSHKAR ARE FROM THE 18TH CENTURY AND LATER, BECAUSE MANY TEMPLES WERE DESTROYED DURING MUSLIM CONQUESTS IN THE AREA. ACCORDING TO LEGENDS, LORD BRAHMA, BELIEVED TO BE THE CREATOR OF THE UNIVERSE DROPPED A LOTUS TO THE GROUND LEADING TO THE IMMEDIATE CREATION OF A LAKE. HE THEN DECIDED TO NAME THE PLACE AFTER THE FLOWER, AND THUS THE NAME, PUSHKAR. THE CITY OF PUSHKAR IS HOME TO THE ONLY TEMPLE DEDICATED TO LORD BRAHMA IN THE WHOLE WORLD. HINDUS CONSIDER A JOURNEY TO PUSHKAR TO BE THE ULTIMATE PILGRIMAGE THAT MUST BE UNDERTAKEN TO ATTAIN SALVATION.



PUSHKAR'S HERITAGE:

PUSHKAR IS A PILGRIMAGE SITE FOR HINDUS AND SIKHS. THE PRIME ATTRACTION OF PUSHKAR IS THE PUSHKAR LAKE WHICH IS CONSIDERED SACRED LIKE THE MANSAROVAR LAKE IN TIBET. PUSHKAR HAS BECOME A PLACE OF HINDU PILGRIMAGE BECAUSE OF THIS HOLY LAKE. LEGEND HAS IT THAT THIS LAKE WAS CONSECRATED TO LORD BRAHMA, THE CREATOR OF THE UNIVERSE WHEN A LOTUS DROPPED FROM HIS HAND INTO THE LAKE AND A LAKE EMERGED IN THAT PLACE. PUSHKAR IS FAMOUS FOR ITS ANNUAL FAIR (PUSHKAR CAMEL FAIR) FEATURING A TRADING FETE OF CATTLE, HORSES AND CAMELS. IT IS HELD OVER SEVEN DAYS IN AUTUMN MARKING KARTIKA PURNIMA ACCORDING TO THE HINDU CALENDAR (KARTIK (MONTH), OCTOBER OR NOVEMBER). IT ATTRACTS NEARLY 200,000 PEOPLE. PUSHKAR IS THE HOME TO THE ONLY TEMPLE DEDICATED TO LORD BRAHMA IN THE WHOLE WORLD. PUSHKAR IS FAMOUS FOR THE SAND DUNES. THE SAND DUNES OF PUSHKAR HAVE BEEN, STOLEN FOR THE CONSTRUCTION ACTIVITIES, EVERY NIGHT YOU CAN SEE TRACTORS QUEUING UP AFTER DARK TO CARRY SAND FROM THE DUNES, SOME DUNES ARE COMPLETELY BEING DISAPPEARED.



HISTORY:

PUSHKAR IS ONE OF THE OLDEST CITIES IN INDIA. PUSHKAR IS MENTIONED IN THE RAMAYANA, THE MAHABHARATA AND THE PURANAS SUGGESTING ITS SIGNIFICANCE IN HISTORICAL AND RELIGIOUS TRADITION OF HINDUISM. THE CITY IS MENTIONED IN MANY TEXTS DATED TO THE 1ST MILLENNIUM. THESE TEXTS ARE NOT, HOWEVER, HISTORICAL. THE EARLIEST HISTORICAL RECORDS RELATING TO PUSHKAR AND AJMER ARE FOUND IN ISLAMIC TEXTS DESCRIBING THE RAIDS AND CONQUEST OF NORTHWESTERN REGIONS OF THE INDIAN SUBCONTINENT.

THE REGION FINDS MENTION IN MOHAMMAD GHORI 1192 CE CONQUEST RELATED RECORDS, IN THE DEFEAT OF PRITHVIRAJ CHAUHAN. THEREAFTER, PUSHKAR AND NEARBY AJMER FIND MENTION IN HISTORICAL RECORDS RELATED TO QUTUB-UD-DIN AIBAK. IT WAS REGAINED BY RAJPUT HINDUS UNDER THE CHAUHAN OF RANTHAMBHOR IN 1287, BUT REGAINED BY DELHI SULTANATE IN 1301 AND REMAINED IN MUSLIM CONTROL FOR MANY CENTURIES. AKBAR MADE THE NEARBY AJMER ONE OF THE PROVINCIAL CAPITALS, AND IT REMAINED A PART OF MUGHAL EMPIRE TILL 1712 CE. THE MUSLIM RULE BROUGHT DESTRUCTION AS WELL AS CULTURAL INFLUENCES. AURANGZEB'S ARMY DESTROYED THE HINDU TEMPLES ALONG THE LAKE. THE CATTLE AND CAMEL TRADING TRADITION BROUGHT MERCHANTS FROM AFGHANISTAN. WITH THE COLLAPSE OF MUGHAL EMPIRE AFTER AURANGZEB, PUSHKAR WAS REGAINED BY HINDUS AND BECAME A PART OF RATHORS OF MARWAR WHO REBUILT THE TEMPLES AND GHATS. SEVERAL IMPORTANT TEMPLES WERE REBUILT BY THE RAJPUTS, MARATHAS, BRAHMANS AND WEALTHY HINDU MERCHANTS. THE BRAHMA TEMPLE WAS REBUILT BY GOKUL PARAK OSWAL, THE TEMPLE OF SARASWATI WAS REBUILT BY THE PUROHIT OF JODHPUR, THE TEMPLE OF BADRI NARAYANA WAS REBUILT BY THE THAKUR OF KHERWA, THE TEMPLE OF VARAHA WHICH HAD BEEN DESTROYED BY JEHANGIR WAS REBUILT BY MAHARAJA BAKHT SINGH OF MARWAR, THE MARATHA NOBLE GOMA RAO REBUILT THE SHIVA ATMATESHWARA TEMPLE. IN 1801, PUSHKAR CAME UNDER THE BRITISH RULE AND REMAINED A PART OF THE BRITISH EMPIRE TILL 1947.

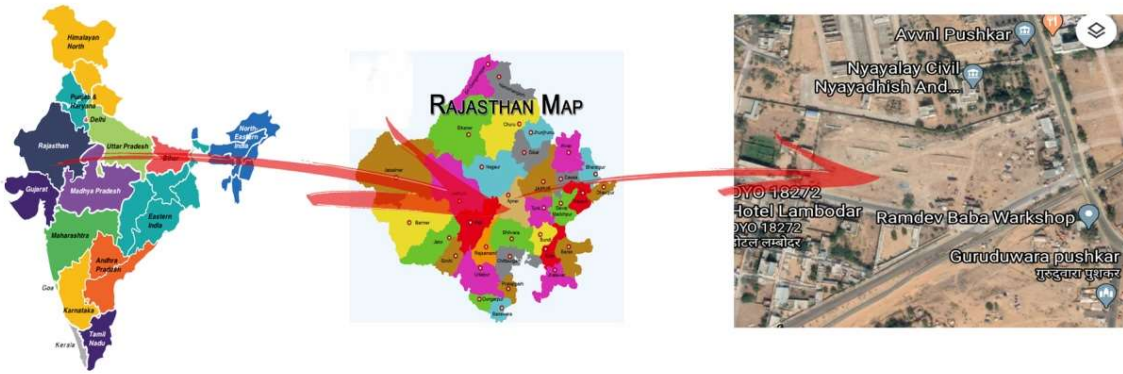
HERITAGE VILLAGE,
PUSHKAR, RAJASTHAN

SITE STUDY- PUSHKAR, RAJASTHAN

SITE STUDY-PUSHKAR

ABOUT THE SITE:

SITE LOCATION:



THE SITE IS PROPOSED IN PUSHKAR DISTRICT, NEAR THE NORTHERN SIDE OF THE PUSHKAR MELA GROUND. THE SITE COMES UNDER RAJASTHAN TOURISM AUTHORITY. THE SITE IS ABOUT 7.5 ACRES.

THE SITE IS CONNECTED WITH ROAD FROM THREE SIDES.

-AJMER BASSI ROAD 9M WIDE

-PUSHKAR STATION ROAD 6M WIDE

-LOCAL ROAD 6M WIDE

SITE ACCESSIBILITY:



15.4 KM FROM JAIPUR INTERNATIONAL AIRPORT (VIA NH 48)



2.4 KM FROM RAILWAY STATION (VIA PUSHKAR STATION ROAD)



1.1 KM FROM BUS STAND (VIA MAIN MARKET ROAD)

SITE CONDITION:

TOPOGRAPHY:

THE SITE IS LEVELED HENCE THE SLOPE OF THE SITE IS ZERO.

THE SITE IS PRIMARILY BARREN PIECE OF LAND

SOIL CONDITION:

THE SOIL ON THE SITE IS COMPLETELY DRY SAND WITH SOME WILD TREES.

VEGETATION:

THERE ARE MOSTLY BAMBOO, NEEM AND KEKAR TREES

SERVICES:

GROUND WATER BY BORE WELL. ELECTRICAL LINES AND POLES ARE ALONG WITH ACCESS ROAD. AS OF NOW NO PROPER MEANS OF SEWAGE DISPOSAL HAS PROVED IN THE AREA.



SITE SURROUNDING:



HERITAGE VILLAGE,
PUSHKAR, RAJASTHAN

CLIMATE ANALYSIS :

PUSHKAR IS A CITY SITUATED IN THE STATE OF RAJASTHAN IN INDIA. THE STATE OF RAJASTHAN IS LOCATED IN AN AREA WHICH IS ESSENTIALLY HOT AND ARID, BEING IN CLOSE PROXIMITY TO THE THAR DESERT. DUE TO THIS, THE CLIMATE OF THE WHOLE AREA IS MAINLY DRY AND HOT. THE CLIMATE OF PUSHKAR IS ALSO DOMINATED BY HOT SUMMER SEASON. BUT SURPRISINGLY, PUSHKAR IS NOT AS DRY AND ARID AS THE REST OF RAJASTHAN. PUSHKAR IS BLESSED WITH A PROLONGED RAINY SEASON THAT MAKES THE CLIMATE OF PUSHKAR VERY HUMID.

THE TEMPERATURE VARIATION IN PUSHKAR IS ON THE HOTTER SIDE, BUT, UNLIKE OTHER PLACES IN RAJASTHAN, THE CLIMATE IN PUSHKAR DOES NOT FACE GREAT EXTREMES IN TEMPERATURE. IN OTHER AREAS IN RAJASTHAN, THE WINTERS ARE EXTREMELY COLD, WHILE IN PUSHKAR, IT TENDS TO BE MORE MODERATE. AVERAGE SUMMER TEMPERATURES IN PUSHKAR RANGE FROM 25°C TO 45 °C, WHILE WINTER TEMPERATURES USUALLY RANGE FROM 8 °C TO 22 °C.

RAINFALL IS ABUNDANT IN PUSHKAR. THE RAIN SEASON USUALLY BEGINS IN JULY AND CONTINUES UP TO THE MIDDLE OF SEPTEMBER. PUSHKAR EXPERIENCES HEAVY DOWNPOURS REGULARLY DURING THESE MONTHS. THE HUMIDITY LEVELS ARE CONSIDERABLY HIGH IN PUSHKAR, USUALLY HOVERING AROUND 90%. THE CLIMATE OF PUSHKAR IS THEREFORE FAVORABLE FOR TRAVEL AND TOURISM, AND DOES NOT USUALLY GET AS UNCOMFORTABLE AS SOME OF THE OTHER AREAS IN RAJASTHAN.

	January	February	March	April	May	June	July	August	September	October	November	December
Avg. Temperature (°C)	14.8	17.6	23.2	28.8	33.2	32.8	29.5	27.7	27.8	25.4	20.1	16.1
Min. Temperature (°C)	7.4	9.9	15.7	21.7	27	27.6	25.6	24.3	23.5	17.9	11.1	7.8
Max. Temperature (°C)	22.3	25.4	30.8	36	39.5	38.1	38.4	31.1	32.2	33	29.1	24.5
Avg. Temperature (°F)	58.6	63.7	73.8	83.8	91.8	91.0	85.1	81.9	82.0	77.7	68.2	61.0
Min. Temperature (°F)	45.3	49.8	60.3	71.1	80.6	81.7	78.1	75.7	74.3	64.2	52.0	46.0
Max. Temperature (°F)	72.1	77.7	87.4	96.8	103.1	100.6	92.1	88.0	90.0	91.4	84.4	76.1
Precipitation / Rainfall (mm)	4	1	3	1	11	32	195	167	75	8	3	1

DESIGN CRITERIA:

BECAUSE OF THE INTENSE SUNSHINE WE NEED : ORIENT THE HOUSE WITH LONG AXIS EAST-WEST.

PALE SURFACES SPECIALLY THE ROOF TO REFLECT THE SUN.

DOUBLE ROOF , REFLECTIVE FOIL INSULATION IN THE ROOF AND WALLS IS ESSENTIAL, SMALL NORTH FACING WINDOWS, SET HIGH UNDER WIDE EAVES.

THE HOTTER THE SMALLER THE WINDOW AND WIDES THE EAVES.

PROPERLY LANDSCAPE COURTYARDS AND GARDENS.

WATER FEATURES AND FOUNTAINS AND LITTE GARDENS POOLS ARE BENEFICIAL.

S.W.O.T. ANALYSIS:

STRENGTH- THE SITE IS ALMOST BARREN AND HENCE IT CAN BE USED TO ADVANTAGE FOR MY OWN FREE OWN WILL

WEAKNESS- A FEW NEEM, BABOOL, KEKAR TREES IS PRESENT ON THE SITE AND ARE TO BE RETAINED.

OPPORTUNITIES- THE SITE BEING IN HOT AND DRY CLIMATE ZONE. RETENTION OF WATER WILL BE AN IMPORTANT THING NEED TO BE TAKEN CARE .

THREAT- THE SOIL OF THE CITY IS DRY SO LANDSCAPING ON THE SITE IS NOT SO EASY TO DO. SOIL BEARING CAPCITY IS NOT SO GOOD, SOIL IS LOOSE OVER THAT AREA. SO PILE FOUNDATION IS USED.

CASE STUDY:-

1.SANSKRITI KENDRA, DELHI



2. CHOKHI DHANI, RAJASTHAN



CASE STUDY- SANSKRITI KENDRA

TYPE OF PROJECT: PUBLIC BUILDING

CLIENT: SANSKRITI PRATISTHAN

ARCHITECT: AR. UPAL GHOSH

LANDSCAPE AR. : AR. MOHD. SHAHEEN

LOCATION: ANANDAGRAM, NEW DELHI

AREA: SEVEN HECTARES

FACILITIES: MUSEUM OF EVERYDAY ART, MUSEUM OF INDIAN TERRACOTTA, MUSEUM OF INDIAN TEXTILES, CAFETERIA, WORKSHOPS.

ABOUT THE SANSKRITI KENDRA:-

SANSKRITI KENDRA (CULTURAL CENTRE) A CREATIVE HAVEN

THE SANSKRITI KENDRA (THE WORD KENDRA MEANS 'CENTRE' IN SANSKRIT) IS THE FOUNDATION'S CULTURAL CENTRE LOCATED IN AN IDYLIC NATURAL ENVIRONMENT WITH SPRAWLING LAWNS, TOWERING TREES, FLOWERING SHRUBS, LOTUS-PONDS, HOMES TO BIRDS AND BUTTERFLIES (NATURE AT SANSKRITI). IT SERVES AS CONDUCIVE SPACE FOR INNOVATIVE AND INTERACTIVE WORK.

ALL THE ACTIVITIES OF THE CENTRE ARE CONDUCTED IN A LOW-LYING AND BEAUTIFULLY DESIGNED COMPLEX OF BUILDINGS, THE SCALE AND PROPORTION OF WHICH ARE HUMANE AND IN HARMONY WITH THE NATURAL ENVIRONMENT. TRADITIONAL ARCHITECTURAL ELEMENTS ARE GENTLY IMBIBED INTO MODERN BUILDINGS. THE CAMPUS, GRADUALLY DEVELOPED IN STAGES, HOUSES THREE MUSEUMS, A MULTI-PURPOSE HALL, AN AMPHITHEATRE, ARTISTS' STUDIOS AND DORMITORIES AND WORKSHOP SPACES. IT PROVIDES A UNIQUELY ENABLING ENVIRONMENT FOR ALL SANSKRITI'S OWN ACTIVITIES, AS WELL AS FOR THE MANY NGOS, ASSOCIATIONS AND OTHER CIVIL SOCIETY ORGANIZATIONS THAT USE THE FACILITIES FOR CONFERENCES AND WORKSHOPS.

HISTORY:-

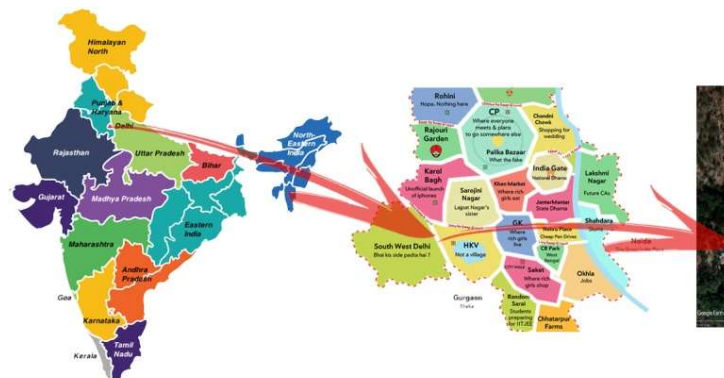
ESTABLISHED IN 1978, SANSKRITI FOUNDATION IS A REGISTERED PUBLIC CHARITABLE TRUST BASED IN NEW DELHI, INDIA. SANSKRITI PERCEIVES ITS ROLE AS THAT OF A CATALYST, IN REVITALIZING CULTURAL SENSITIVITY IN CONTEMPORARY TIMES.

AIMS:-

- TO CREATE AN UNDERSTANDING AND APPRECIATION OF INDIAN TRADITIONAL ARTS AND CULTURE
- TO ENCOURAGE INTERCULTURAL ARTISTIC DIALOGUES AND COLLABORATIONS BETWEEN INTERNATIONAL ARTISTS, ARTS PRACTITIONERS AND LOCAL INDIAN ARTISANS
- TO SUPPORT, NURTURE AND NOURISH EMERGING ARTISTS, WRITERS AND SOCIAL ENTREPRENEURS
- TO PERPETUATE AND STRENGTHEN THE CULTURAL ROOTS OF THE EMERGING GENERATION WORLD OVER
- TO INCREASE THE APPRECIATION OF INDIAN ARTS, HERITAGE AND CRAFTS THROUGH EDUCATION AND PARTICIPATORY ACTIVITIES AMONG YOUNG PEOPLE

THE SITE:-

THE SITE IS LOCATED ON THE OUTSKIRTS PF DELHI , ON THE FOOTHILLS OF THE ARAVALLI HILLS,ANANDAGRAM



SITE AREA - APPROX 17.29 ACRES.

THE SITE CONSIST OF 2 SIDE ROAD BUT IT HAS ONLY 1 ENTRY AND 1 EXIT DUE TO SECURITY REASONS.

ORIENTATION: MAJOR AXIS IS EAST TO WEST



SECONDARY ROAD
SANSKRITI KENDRA ROAD

PRIMARY ROAD
MEHRAULI-GURGAON ROAD



SITE ACCESSIBILITY:-



15.4 KM FROM
INDIRA GANDHI INTERNATIONAL
AIRPORT (VIA NH 48, NH148A)



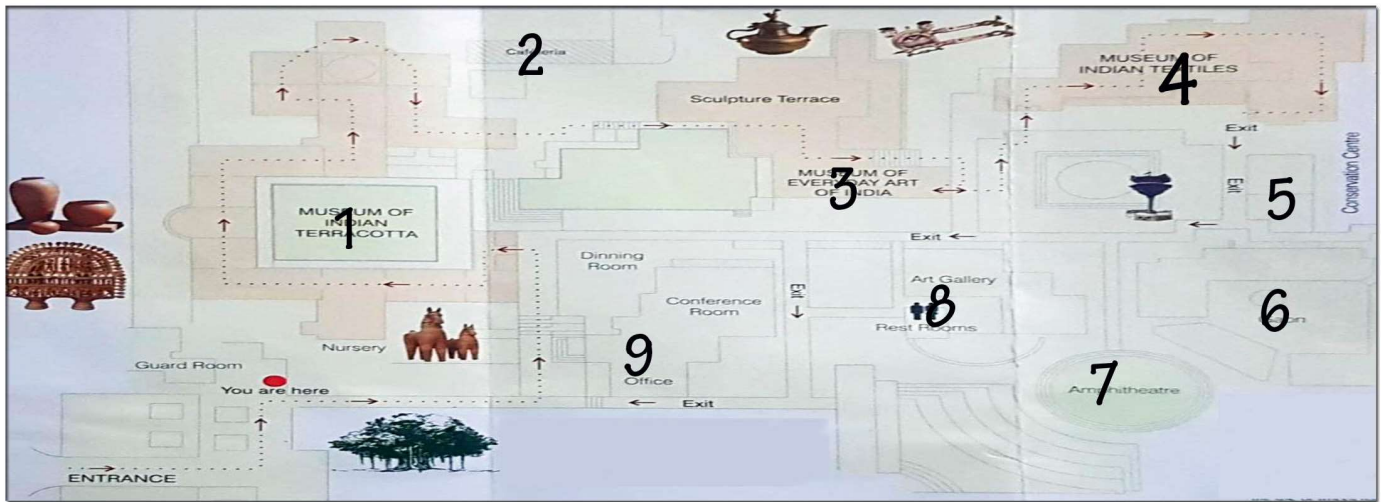
29.4 KM FROM
NEW DELHI RAILWAY
STATION (VIA NH 48)



33.8 KM FROM
KASHMERE GATE ISBT
(VIA NH 48)

HERITAGE VILLAGE,
PUSHKAR, RAJASTHAN

ZONING



1. MUSEUM OF INDIAN TERRACOTTA

2. CAFETERIA

3. MUSEUM OF EVERYDAY ART OF INDIA

4. MUSEUM OF INDIAN TEXTILES

5. CONSERVATION CENTRE

6. GAON

7. AMPHITHEATER

8. ART GALLERY & REST ROOMS

9. CONFERENCE ROOM & OFFICE

10. DINING ROOM

11. NURSERY

COMPONENTS OF SANSKRITI KENDRA:-

1. SANSKRITI MUSEUM OF INDIAN TERRACOTTA -TERRACOTTA, A FUNCTIONAL ART, IS THE FIRST CREATIVE EXPRESSION OF CIVILIZATION. FROM THE COMMON EARTHEN POT THAT STORES DRINKING WATER TO THE GIANT-SIZED CULTIC EQUESTRIAN FIGURES OF THE RURAL TAMIL DEITIES OF THE AIYYANAR CULT, TERRACOTTA ART OCCUPIES A CENTRAL POSITION IN INDIAN LIFE AND CULTURE.

2. SANSKRITI MUSEUM OF EVERYDAY ART- THIS MUSEUM WAS ESTABLISHED IN 1984 TO CREATE AN ENVIRONMENT FOR THE PRESERVATION OF INDIA'S HERITAGE, AND TO SHOWCASE OBJECTS THAT DEMONSTRATE EXCELLENCE IN CRAFTSMANSHIP AND CONCEPTUAL INNOVATION, BE IT IN DESIGN OR FUNCTIONALITY.

3. SANSKRITI MUSEUM OF INDIAN TEXTILES- WAS INAUGURATED ON JANUARY 4, 2009 BY THE HON. CHIEF MINISTER OF DELHI MRS. SHEILA DIKSHIT. THE MUSEUM INTENDS TO SERVE AS A RESOURCE FOR THE STUDY OF INDIAN TEXTILE TRADITIONS.

4. MEDICAL CARE-A FIRST AID KIT IS AVAILABLE IN THE OFFICE. IN CASE OF AN EMERGENCY, YOU CAN REQUEST FOR MEDICAL HELP TO BE SUMMONED. RESIDENTS MUST PAY FOR THEIR OWN MEDICAL BILLS. RESIDENTS WILL BE RESPONSIBLE FOR OBTAINING THEIR OWN HEALTH / MEDICAL, ACCIDENT OR OTHER INSURANCE THAT MAY BE NECESSARY.

5. DINING-RESIDENTS ARE PROVIDED THREE MEALS PER DAY AS WELL AS TEA/COFFEE TWICE A DAY. SANSKRITI PROVIDES AN EXCELLENT RANGE OF SIMPLE, NUTRITIOUS INDIAN VEGETARIAN MEALS. IF INFORMED IN ADVANCE, EFFORTS WILL BE MADE TO ACCOMMODATE SPECIAL DIETARY REQUESTS.

6. MULTI-PURPOSE HALL-DIMENSIONS – 1000 SQ FT, THE MULTI-PURPOSE HALL AND THE ART GALLERY ARE SO DESIGNED THAT BOTH SPACES CAN BE TURNED INTO ONE UNIFIED LARGE SPACE OR USED SIMULTANEOUSLY AS TWO SEPARATE SPATIAL UNITS, DEPENDING ON THE REQUIREMENT OF A PARTICULAR EVENT HOSTED THERE. THE MULTI-PURPOSE HALL IS EQUIPPED WITH STATE-OF-THE-ART AUDIO-VISUAL FACILITIES AND CAN LEND ITSELF WELL TO WORKSHOPS, CONFERENCES, MEETINGS, LECTURES, FILM-SHOWS, ETC. THE GENERAL AS WELL AS THE SPECIALIZED LIGHTING SYSTEM AND FIXTURES MAKE THE SPACE AN IDEAL ART GALLERY. THE MULTI-PURPOSE HALL HAS A SEATING CAPACITY OF UP TO 100 PEOPLE.

7. MIND SPACE-DIMENSIONS : 605 SQ FT. THIS IS A RECTANGULAR RAISED PLATFORM, COVERED FROM THE ROOF AND OPEN ON THE SIDES, IDEAL DURING THE WINTERS FOR YOGA SESSIONS, MINDFULNESS WORKSHOPS, ARTS & CRAFTS SESSIONS, PERFORMING ARTS WORKSHOPS, ETC. IT IS ALSO ADJOINING A SMALL OPEN GREEN PATCH WITH A LOTUS POND, THAT MAKES IT IDEAL FOR INFORMAL MEETINGS AND SMALL GROUP INTERACTIONS.



HERITAGE VILLAGE,
PUSHKAR, RAJASTHAN

8. STUDIOS - 4, LIVING SPACE - MEZZANINE - 125 SQ FT, WORK SPACE - 415 SQ FT
 STUDIOS - 4, LIVING SPACE - 270 SQ FT, WORK SPACE - 370 SQ FT
 ALL EIGHT STUDIOS ARE DOUBLE-STORYED APARTMENTS. A STAIRCASE LEADS UP FROM THE STUDIO TO THE MEZZANINE TO A COMFORTABLE BEDROOM AND BATHROOM. ALL STUDIOS OPEN INTO A COURTYARD. THESE ARE AVAILABLE FOR INDIVIDUAL ARTIST RESIDENTS. ALL STUDIOS ARE EQUIPPED WITH WORKTABLES, WORK COUNTERS, EASELS, STORAGE SPACE AND KITCHENETTES. ALL STUDIOS HAVE ATTACHED BATHROOMS WITH CLEAN LINEN AND TOWELS.

DORMITORIES - 4, SPACE - A - 600 SQ FT, B - 400 SQ FT
 THESE ARE FOUR GROUND FLOOR GENERAL STUDIOS. ALL OPEN INTO A COURTYARD. THE DORMITORIES HAVE A BOARDING CAPACITY OF 4 TO 5 ADULTS IN EACH DORM. THESE ARE IDEAL FOR NGOS TO HOUSE THEIR RESIDENTIAL PARTICIPANTS DURING THEIR WORKSHOPS.

9. AMPHITHEATRE - IT ACCOMMODATES APPROXIMATELY 200-250 AUDIENCES. THE THEATRE HAS A LARGE CIRCULAR STAGE WITH A BEAUTIFUL BACKDROP OF AN 18TH CENTURY CARVED STONE JHAROKA.. IT IS SUITABLE FOR GROUP OR SOLO DANCE/MUSIC PERFORMANCES AS WELL AS SKITS AND CHILDREN'S PLAYS. EMINENT ARTISTS SUCH AS MADHAVI MUDGAL, MALAVIKA SARUKKAI, KUMAR MARDUR, LALITH RAO ETC. HAVE PERFORMED HERE. THEATRE PERSONALITIES LIKE FEISAL ALKAZI HAVE DIRECTED PLAYS FOR CHILDREN.

LANDSCAPE:

- LANDSCAPE SUPERVISED BY LANDSCAPE ARCHITECT MOHAMMAD SHAHEER.
- THE KENDRA BEING SPREAD OVER 3 HECTARES ON THE FOOTHILLS OF THE ARAVALLI RANGE, LANDSCAPE IS THUS RECOGNIZED AS FOCAL TO THE SCHEME.
- NO ACTIVITY THAT WOULD DISTURB THE BASIC CHARACTER OF THE LAND WAS UNDERTAKEN.
- LANDSCAPE ELEMENTS IS A JUDICIOUS MIX OF FORMALITY AND INFORMALITY, BOTH IN PLANT AND HARD LANDSCAPE.
- GEOMETRIC FORMS, PAVEMENTS, PATHS AND HEDGES INTERSPERSE THE LAWNS, VANS, AND THE NAHAR AND THE MEANDERING PARKS.
- APPROXIMATELY TWO THOUSAND TREES HAVE BEEN PLANTED TO PREDOMINATE THE COMPLEX.



LANDSCAPING ELEMENTS



CHAR BAGH



BARAKHAMBA



LOTUS POND



BAITHAK



ARCHED GATEWAY



BANYAN TREE COURTYARD

ACTIVITIES:

SANSKRITI IS DEDICATED TO PROMOTING, PRESERVING AND PRESENTING THE INDIAN TRADITIONAL ARTS AND CULTURE THROUGH THE FOLLOWING PROGRAMME OF WORK:

- SUPPORT AND NURTURE YOUNG TALENTS FROM THE FIELDS OF ARTS, CRAFTS AND MUSEUM THROUGH SANSKRITI AWARDS AND FELLOWSHIPS.
- PROVIDE A RETREAT AT SANSKRITI KENDRA AS A SPACE FOR CONTEMPLATION, EXPLORATION AND THE DEVELOPMENT OF CREATIVE IDEAS IN A SUPPORTIVE ENVIRONMENT.
- HOST RESIDENCY PROGRAMMES AS A WAY OF SUPPORTING AND HELPING ARTISTS, WRITERS, SCHOLARS AND CREATIVE INDIVIDUALS TO STRENGTHEN THEIR PRACTICE.
- INCREASE THE APPRECIATION OF INDIAN TRADITIONAL CRAFTS AMONG PUBLIC THROUGH THE COLLECTIONS AT THE MUSEUM OF EVERYDAY ARTS OF INDIA, MUSEUM OF INDIAN TERRACOTTA AND THE MUSEUM OF INDIAN TEXTILES.
- TO DEVELOP AND NURTURE APPRECIATION OF INDIAN ARTS AND CRAFTS THROUGH THE EDUCATIONAL PROGRAMMES, CULTURAL ORIENTATION PROGRAMME AND OUTREACH ACTIVITIES FOR CHILDREN AND YOUNG PEOPLE.

FEATURES:

COLOR & TEXTURE-THE LOW - PROFILE BUILDINGS ARE PAINTED IN THE SHADES OF BROWN ,WHICH GIVES AN EARTHY LOOK.THE EVENING SUN HIGHLIGHTS THE E ARTH TONES OF THE BUILDING

CONSTRUCTION FEATURES ---LOCAL MATERIALS ARE USED IN THEIR CONSTRUCTION SO THAT THEY IN THEIR CONST-
RUCTION SO THAT THEY MERGE WITH LAND IN COMPLETE HARMONY

-CONSTRUCTION MATERIALS ARE USED AS STONE, STEEL, BAMBOO ETC.

-HOWEVER IT FINISHES AND TEXTURE, SOME INNOVATIONS ARE ATTEMPTED

PARKING--THERE IS NO VEHICULAR MOVEMENT IN THE KENDRA.

-PARKING IS PROVIDED ON THE ROAD. -THERE IS NO PARKING SPACE INSIDE.

ARCHITECTURAL CHARACTER- IT IS WELL DESIGNED, KEEPING VILLAGE AMBIENCE IN MIND -DESIGN AND FACILITIES ARE CONTEMPORARY BUT HAVE A TRADITIONAL BASE.

LIGHTING--THERE IS NATURAL LIGHTING AND VENTILATION IN ALL THE BUILDING

-ARRANGEMENTS ARE MADE FOR ARTIFICIAL LIGHTING IN MUSEUMS

ELEVATIONS- -BUILDING HAVE PLEASANT FEATURES AND MERGES WITH NATURAL SURROUNDINGS.

-THEY ARE DECORATED WITH TRADITIONAL PAINTINGS OR CARVINGS.

SITE-SPECIFIC INSTALLATION SPACES: SANSKRITI KENDRA PROVIDES OPEN AIR SPACE FOR SITE-SPECIFIC WORKS OF ART AND INSTALLATIONS.

ART MATERIALS: SANSKRITI IS ABLE TO IDENTIFY AND PROCURE A WIDE RANGE OF TRADITIONAL MATERIALS, E.G. MINERAL PIGMENTS, NATURAL DYES, TEXTILES, GOLD AND SILVER LEAF, SHELLAC, HANDMADE PAPER AND CLAYS.

POPULAR CULTURE: SINCE THE 19TH CENTURY WHEN MASS REPRODUCTION OR PRODUCTION OF PRINTING TECHNOLOGY EMERGED IN INDIA, THERE HAS BEEN AN EXPLOSION OF THE VISUAL IMAGE. TODAY THE VISUAL IMAGE IS MASS

-PRODUCED AND MASS-CONSUMED THROUGH UNIQUE BANNERS AND POSTERS, PHOTOGRAPHY AND CALENDARS, PRODUCT LABELS, TV AND VARIOUS FORMS OF STREET CULTURE. THESE IMAGES HAVE ENTERED THE WORLD OF CONTEMPORARY ART PRACTICE ALREADY THROUGH AVANT-GARDE AND POST-MODERNIST ART PRACTICES.

WORKSHOPS :POTTERY, PAPER AND FOUND OBJECT RECYCLING, JEWELLERY MAKING, STORY TELLING AND PAPER CRAFTS, MINIATURE PAINTING, SUJUNI EMBROIDERY, BLOCK PRINTING, BAMBOO CRAFT, BAMBOO WEAVING, TIE-AND-DYE, FOLK PAINTING (MADHUBANI, WARLI, ETC)

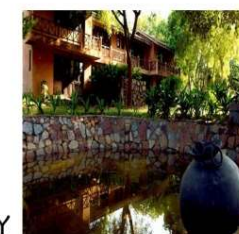
SERVICES:

WATER SUPPLY:WATER TANK CAPACITY OF THE COMPLETE KENDRA IS 120K LITRE. IT IS PLACED IN STOREYARD OF THE SANSKRITI KENDRA.THERE ARE 5 FIRE TANK PLACED IN THE STOREYARD.RAIN WATER HARVESTING PIT IS ALSO PROVIDED WHICH HAS CAPACITY OF 60K LITRE.2 NOS OF WATER TREATMENT TANK ARE PROVIDED WITH A CAPACITY OF 90KL EACH.TOTAL AREA OF R/O ROOM IS 108 SQ.MT.R/O WATER SERVICE IS PROVIDED AT VARIOUS PLACES IN THE KENDRA.

SECURITY:CAMERAS ARE LOCATED AT EACH AND EVERY PUBLIC AREA TO KEEP A WATCH OVER THE ENTIRE AREA.

ELECTRICITY:AVERAGE ELECTRICITY IS REQUIRED 14-16 KV.3 NOS 1500 EACH DG IS PROVIDED IN THE STOREYARD.

USUAL ELECTRICITY IS PROVIDED BY THE MAIN LINE OF DELHI POWER CORPORATION LIMITED.



CASE STUDY- CHOKHI DHANI, JAIPUR

TYPE OF PROJECT: RECREATIONAL BUILDING

ARCHITECT: PROF. CHINMAY MEHTA

LOCATION: SUKHDEOPURA, JAIPUR, RAJASTHAN

AREA: 18 ACRES

FACILITIES: BOAT RIDE, KALAGRAM, MAGIC SHOW, TEMPLE
THEME PARK, CAMEL RIDE, ELEPHANT RIDE, STAGE FOR
DANCE.



ABOUT THE CHOKHI DHANI:-

CHOKHI DHANI IS "A PLACID COMPLEX BEGETTING A PANORAMIC COUNTRYSIDE VIEW." IN THE MAGICAL LAND OF RAJASTHAN WHERE THE HEAT SHIMMERS LIKE PHANTOM WATER, WHERE THE THINGS ONE SEES ARE NOT REALLY THERE AND WHERE THE THINGS THAT VANISH BEHIND VEILS OF ILLUSION, STANDS CHOKHI DHANI, AN ETHNIC VILLAGE AND RESORT WITH A BLEND OF RUSTIC ENVIRONMENT AND MODERN AMENITIES MAKING IT AN IMPORTANT DESTINATION IN PINK CITY.

CHOKHI DHANI IS A CONCEPT CAPTURING THE VIBRANT SPIRIT OF RAJASTHAN AND ENSURING A PERFECT RAJASTHANI EXPERIENCE. INBOUND AND NATIVE TOURISTS HAVE A DESIRE TO EXPERIENCE THE UNIQUE RAJASTHANI CULTURE. THE REAL RAJASTHAN, THE VILLAGES, THE PAINTINGS, BANI THANI ART, THE WALL DECORATIONS DIPAK WALL, THE FRESH AIR, THE EVENING PERFORMANCES, THE ENTHUSIASM, THE MANUHAR (A DELICATE REQUEST TO EAT TILL YOUR HEART'S DESIRE), THE TRADITIONS, THE COSTUMES AND AT LAST BUT NOT LEAST THE FEELINGS. THE CHOKHI DHANI RESORT LITERALLY MEANS THE "FINE HAMLET" CHOKHI DHANI'S CONCEPT IS TO JOIN THE RAJASTHANI TRIBES FROM THE WORLD. TOURISTS ARE VERY MUCH AWARE OF RAJASTHAN AND ITS CULTURE, BUT STILL THEY ARE FAR-FAR AWAY FROM ITS ROOTS. THIS MAINLY FOCUSES TO REVEAL THE REAL RAJASTHAN LIKE THE PAINTINGS... ART BANI THANI..., THE WALL DECORATIONS..., THE COW DUNG PLASTER..., THE PURE FOOD..., THE FRESH AIR... THE EVENING PERFORMANCES, THE ENTHUSIASM, THE 'MANUHAR' (MOUTHFUL CATERING), THE TRADITIONS, THE COSTUMES ETC... THUS, PRESERVING AND ENCOURAGING THE VILLAGE ART AND CULTURE, TO GET TODAY'S GENERATION CLOSER TO THEIR PAST, TO CHANGE THE PHILOSOPHY OF WORLD ABOUT INDIAN VILLAGE CULTURE

HISTORY:-

YEAR OF COMPLETION :-

PHASE I- 1992

PHASE II- 1995

COST- 1.30 CRORES (APPROX.)

AIMS:-

- TO CREATE AN UNDERSTANDING AND APPRECIATION OF INDIAN TRADITIONAL ARTS AND CULTURE
- TO ENCOURAGE INTERCULTURAL ARTISTIC DIALOGUES AND COLLABORATIONS BETWEEN INTERNATIONAL ARTISTS, ARTS PRACTITIONERS AND LOCAL INDIAN ARTISANS
- TO SUPPORT, NURTURE AND NOURISH EMERGING ARTISTS, WRITERS AND SOCIAL ENTREPRENEURS
- TO PERPETUATE AND STRENGTHEN THE CULTURAL ROOTS OF THE EMERGING GENERATION WORLD OVER
- TO INCREASE THE APPRECIATION OF INDIAN ARTS, HERITAGE AND CRAFTS THROUGH EDUCATION AND PARTICIPATORY ACTIVITIES AMONG YOUNG PEOPLE

THE SITE:-



THE SITE IS LOCATED ON THE OUTSKIRTS OF JAIPUR, LOCATED ON JAIPUR-TONK HIGHWAY, SUKHDEOPURA NOHARA, JAIPUR, RAJASTHAN
SITE AREA - APPROX 18 ACRES.

THE SITE CONSIST OF 1 PRIMARY ROAD THUS HAS ONLY 1 ENTRY AND 1 EXIT DUE TO SECURITY REASONS.

ORIENTATION: MAJOR AXIS IS EAST TO WEST

SITE ACCESSIBILITY:-



12.4 KM FROM
JAIPUR INTERNATIONAL AIRPORT
(VIA TONK ROAD)



20 KM FROM
JAIPUR RAILWAY
STATION (VIA TONK ROAD)



22 KM FROM
KASHMERE GATE ISBT
(VIA TONK ROAD)

HERITAGE VILLAGE,
PUSHKAR, RAJASTHAN

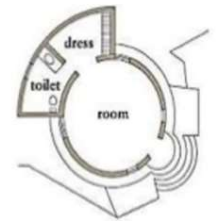
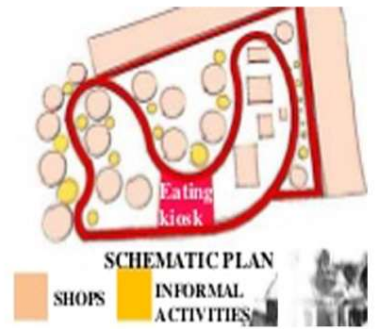
ZONING

CHOKHI DHANI VILLAGE:

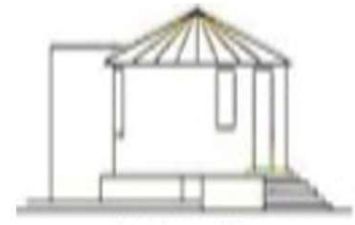


- | | |
|----------------------------------|-------------------------------|
| 1. ENTRANCE GATE | 12. RESTING KIOSKS |
| 2. GUARD ROOM | 13. KALBELIYA DANCE STAGE |
| 3. PANWARI HUT | 14. DRY VEG. SHOP |
| 4. OFFICE HUT | 15. HUT FOR HENNA WALI |
| 5. WELCOME BEAT (NAGARA) | 16. MAGIC SHOW |
| 6. SANGRI RESTAURANT | 17. PUPPET SHOWS |
| 7. CHAUPAR RESTAURANT | 18. ARTISANS VILLAGE |
| 8. SOFT DRINK COUNTER (JALJEERA) | 19. BIOSCOPE, BIRD ASTROLOGER |
| 9. RABBIT CAGE & BIRD CAGE 1 | 20. MUSEUM |
| 10. JAISALMER KI DHANI | 21. VILLAGE BAZAAR |
| 11. RATH KHANA | 22. ELEPHANT RIDE |

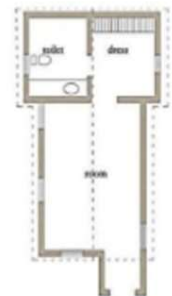
- | |
|--------------------------------|
| 23. OPEN AIR THEATER |
| 24. STAGE FOR DANCE |
| 25. STUDIO |
| 26. MAZE (BHUL-BHULAYA) |
| 27. SNAKE & LADDER |
| 28. BOATING SHED |
| 29. LAKE |
| 30. SHIVA TEMPLE WITH BRIDGE |
| 31. JUNGLE THEME |
| 32. CAVE & WATER FALLS |
| 33. NATIONAL HAAT |
| 34. CAMEL & BULLOCK CART RIDES |



PLAN OF CIRCULAR HUT



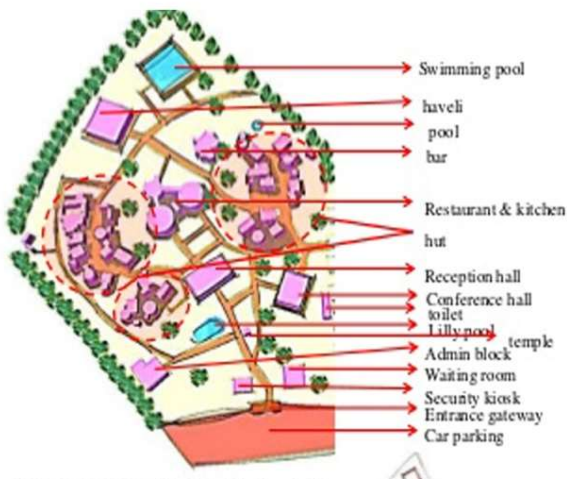
PLAN OF CIRCULAR HUT



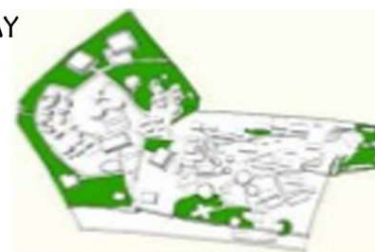
PLAN OF RECTANGULAR HUT



CHOKHI DHANI RESORT:



- | | |
|-------------------------|----------------------|
| 1. SWIMMING POOL | 11. TEMPLE |
| 2. HAVELI | 12. ADMIN BLOCK |
| 3. POOL | 13. WAITING ROOM |
| 4. BAR | 14. ENTRANCE GATEWAY |
| 5. RESTAURANT & KITCHEN | 15. CAR PARKING |
| 6. HUT | 16. SECURITY KIOSK |
| 7. RECEPTION HALL | |
| 8. CONFERENCE HALL | |
| 9. TOILET | |
| 10. LILLY POOL | |



VEGETATION ANALYSIS

ZONING OF ETHNIC RESORT

- THE SITE LAYOUT DEPICTS A TYPICAL VILLAGE PLAN WITH HIERARCHY OF SPACES:
- FOCALLY PLACED VILLAGE HEAD I.E. THAKUR'S HAVELI WITH LUXURY AMENITIES NEARBY, THEN THE REST OF THE VILLAGE HUTS SPREADING ALL AROUND.
- THE VILLAGES HUTS WERE GROUPED TOGETHER IN ONE COMPOUND BRINGING IN THE FEEL OF RAJASTHANI VILLAGES
- SWIMMING POOL IS ISOLATED FROM THE RESORT IN REAR SIDE ENSURING PRIVACY

ACTIVITIES

GORBANDH-THE OPEN DINING AREA- THIS AREA HAD A COMPOUND WALL FOR .9M AND IT WAS RICHLY COLOURED WITH FLORAL MOTIFS. IT WAS AN OPEN DINING AREA AND IT CAN BE VIEWED FROM THE ENTRANCE PLAZA ITSELF .

SANGRI – THE VILLAGE DINING HALL • THIS WAS A CLOSED RESTAURANT WITH AN OUTER VERANDAH AROUND WITH WOODEN COTS . THE COLUMNS IN OUTER VERNADAHWERE SHAPED LIKE TREE BRANCHESBAPART FROM SANGRI THERE IS ANOTHER ETHNIC DINING HALL SPECIALLY KNOWN FOR ITS SHAPE - CHAUPAD JEEMAN GHAR. IN INDIA CHAUPAD IS AN ANCIENT GAME OF ROYAL FAMILIES LIKE TODAY'S LUDO, WHICH HAS FOUR STRAIGHT PATHS JOINT IN CENTER. HIS IS WHAT "CHAUPAD JEEMAN GHAR" HAS IN ITS SHAPE.IT HAS FOUR STRAIGHT ROWS MEETING AT CENTER. EACH ROW HAS 20 PERSONS' SITTING CAPACITY.

THERE ARE MANY FOLK DANCES IN RAJASTHAN AND ALL ARE PERFORMED HERE ON DIFFERENT OCCASIONS. LIKE GHOOMER, POTTER DANCE, KALBELIYA - THE SNAKE DANCE, BHOPA- BHOPI DANCE ETC. THE PUPPET SHOW - KATHPUTALI RO NACH THE PUPET SHOW WAS SET UP IN A RECTANGULAR ROOM IMITATING THE DECORATIONS FOR THE FAÇADE FROM EARLY PUPPET THEATRES. THE PUPPETEER MADE EPISODES AND SCENES FROM THEIR LIVES. THE MAGIC SHOW - JADU RO KHEL THE MAGIC SHOW WAS TAKING PLACE IN AN ENCLOSURE SIMILAR TO THE RAJAS-THAN VILLAGE MAGIC SHOW IN AN OPEN SPACE WHERE THE AUDIENCE WHERE SEATED IN A PLATFORM RUNNING ALONG THE CIRCULAR STRUCTURE. BHOOOL BHULAIYA WAS A MAZE WHERE ONE HAS TO FIND THE WAY OUT FROM COMPLEX TUNNELS. SANP-SIDHI RO KHEL WAS A SIMPLE SNAKES AND LADDERS' GAME ON A HUGE BOARD AND DICE .

FEATURES:

COLOR & TEXTURE-THE LOW - PROFILE BUILDINGS ARE PAINTED IN THE SHADES OF BROWN ,WHICH GIVES AN EARTHY LOOK.THE EVENING SUN HIGHLIGHTS THE E ARTH TONES OF THE BUILDING

CONSTRUCTION FEATURES --THE FOUADATIONS HAVE BEEN GENERALLY FILLED WITH STONES AND WALLS BUILT WITH STONE OR BRICK -CONSTRUCTION MATERIALS ARE USED AS STONE, BRICKS ETC. -THE STRAIGHT LINES OF THE WALL HAVE BEEN BROKEN AND ROUNDED BEFORE A THIN PLASTER OF CEMENT IS PUT AND THEN TREATED WITH COMBINA-TION OF MUD ,COW DUNG AND HUSK BY THE VILLAGE WOMEN.THE ROOFS, WHEREVER AIR-CONDITIONING WAS NOT PLANNED,HAVE BEEN ERECTED WITH IRON PIPES AND PURLINS,WHICH ARE COVEREDWITH BAMBOO NET AND TERAC-OTTA TILES.

PARKING-NEXT TO THE ENTRANCE 45 DEGREE PATTERN PARKING FOR 50 CARS WHICH IS SUFFICIENT FOR RESORT AND VILLAGE

ARCHITECTURAL CHARACTER- IT IS WELL DESIGNED, KEEPING VILLAGE AMBIENCE IN MIND -DESIGN AND FACILITIES ARE CONTEMPORARY BUT HAVE A TRADITIONAL BASE.

ELEVATIONS- -BUILDING HAVE PLEASANT FEATURES AND MERGES WITH NATURAL SURROUNDINGS.

-THEY ARE DECORATED WITH TRADITIONAL PAINTINGS OR CARVINGS.

LAYOUT OF THE COMPLEX-THE SITE COMPRISES OF THREE MAIN ACTIVITIES-

-THE DINING AREA, -NATIONAL CRAFT BAZAAR, -THE VILLAGE CONSISTING OF RECRETIONAL ACTIVITES

LANDSCAPE- -PAVEMENT IS RARELY DONE EXCEPT IN SOME AREAS LIKE HAAT BAZAAR -RESTING AREAS ARE PROVIDED IN THE FORM OF SEMI-COVERED THATCHED HUTS. -NEEM TREES ARE PROVIDED FOR DENSE SHADES.

VEGETATION-



JAMUN TREE
(EUGENIA JAMBOLINA)



ASHOK TREE
(SARACA INDICA)



NEEM TREE
(AZADIRACHA INDICA)



KADAM TREE
(ANTHOCEPHLAUS KADAMBA)



PIPAL
(FICUS RELIGIOSA)



MANGO TREE
(MAGNIFERA INDICA)

SERVICES:

WATER SUPPLY:OVER HEAD TANKS OF 300000 LTS.. NO UNDERGROUND WATER TANKS ARE THEIR DRAIN LINES ARE CONNECTED TO SEWAGE LINES RUNNING ALONG THE ROAD.

SECURITY:CAMERAS ARE LOCATED AT EACH AND EVERY PUBLIC AREA TO KEEP A WATCH OVER THE ENTIRE AREA.

ELECTRICITY:AVERAGE ELECTRICITY IS REQUIRED 14-16 KV.3 NOS 1500 EACH DG IS PROVIDED IN THE STOREYARD. USUAL ELECTRICITY IS PROVIDED BY THE MAIN LINE OF RAJASTHAN POWER CORPORATION LIMITED.



COMPONENTS OF CHOKI DHANI RESORT

GANESHA TEMPLE : THE MAGICAL ALLURE OF CHOKHI DHANI EMBRACED IN RAJASTHANI ARCHITECTURE WELCOMES WITH BEAUTIFULLY CARVED GANESHA TEMPLE.

SARGAHSULLI SHOPPING ARCADE: THE ARCHITECTURE DEPICTS HISTORICAL CLOCK TOWER AND THE ANCIENT CRAFT OF SHOPPING ARCADE AT ITS BEST.

KOTRI: THE RECEPTION HALL CUM LOBBY MAGNIFICENTLY ERECTED WITH MUD PLASTERED FLOOR, BAMBOO NET CEILING ADORNED WITH RAJASTHANI PAINTINGS AND MURALS WILL CAPTIVATE YOUR IMAGINATION.

VILLAGE HUTS: CHOKHI DHANI HAS 31 VILLAGE HUTS & 34 EXECUTIVE HUTS.

BINDOLA : THE GRANDEUR OF THIS DINING HALL IS TRULY BREATHTAKING. IT SERVES BREAKFAST, LUNCH AND DINNER OF INDIAN & CHINESE TASTES.

HAVELI SUITS: THE SHEKHAWATI HAVELI WITH 8 ROYAL SUITES IS EXPRESSLY DESIGNED FOR QUIET, INTIMATE MOMENTS, LANGUOROUS DAYDREAMING AND RESTFUL SOLITUDE ENJOYED BY THAKURS.

MANDANI: THE CONFERENCE HALL ACCOMMODATING 120 PERSONS WITH ALL SECRETARIAL SERVICES

SAJJAN GOTH: THE PLACE FORMS AN IDEAL VENUE FOR BOARD MEETINGS AND CONFERENCE

KUND : LARGE TRADITIONAL SWIMMING POOL LIKE THE ONE KINGS ENJOYED IN HISTORIC TIMES AND AN ADJACENT HEALTH CLUB.

RECREATIONAL ROOM: FACILITIES FOR BILLIARDS, TABLE TENNIS AND CHESS ETC

BAKHARI: SLIGHTLY DESCENDING FROM THE GROUND LEVEL IS A SQUARE SHAPED COCKTAIL BAR WITH ITS MACHAN ON THE SECOND FLOOR. IT HAS FOUR DECORATED UNDERGROUND SPACES MADE OF WOOD AND BAMBOO.

RESTAURANT: A CLUSTER OF HUTS ENCIRCLES THE CENTRALLY ERECTED RESTAURANT AND BANQUET HALL, WITH STREETS ON BOTH SIDES LEADING TOWARDS THE HAVELI. THE OPEN SPACE NEAR THE KUND BECOMES A DINING SPACE FOR PARTIES.

COMPONENTS OF CHOKI DHANI VILLAGE

1. GORBANDH - THE OPEN DINING AREA

"GORBANDH" IS AN OPEN AREA DINING AT SEMI ROUND SHAPE GROUND IN FORM OF "KALIS IN A GHAGRA" OR CREASE IN SKIRT.

- THIS AREA HAD A COMPOUND WALL FOR .9M AND IT WAS RICHLY COLOURED WITH FLORAL MOTIFS. IT WAS AN OPEN DINING AREA AND IT CAN BE VIEWED FROM THE ENTRANCE PLAZA ITSELF.
- THE SERVING COUNTERS WERE CIRCULAR KIOSK SUPPORTED BY WOODEN COLUMNS AND THE ROOFS WERE BAMBOO THATCHED
- THE PREPARATION COUNTERS BEHIND WERE RICHLY COLOURED WITH STORIES OF HUNTERS ETC...

2. SANGRI – THE VILLAGE DINING HALL

- THIS WAS A CLOSED RESTAURANT WITH AN OUTER VERANDAH AROUND WITH WOODEN COTS.
- THE COLUMNS IN OUTER VERANDAH WERE SHAPED LIKE TREE BRANCHES.
- THE INTERIOR FLOORING WAS FINISHED WITH COW DUNG AND THE INNER WALLS WERE THATCHED WITH PALM LEAVES FOR INSULATION.
- THE INTERIOR COLUMNS WERE RICHLY COLORED WITH VEGETABLE COLORS.

3. CHAUPAD JEEMAN GHAR -

- APART FROM SANGRI THERE IS ANOTHER ETHNIC DINING HALL SPECIALLY KNOWN FOR ITS SHAPE - CHAUPAD JEEMAN GHAR.
- IN INDIA CHAUPAD IS AN ANCIENT GAME OF ROYAL FAMILIES LIKE TODAY'S LUDO, WHICH HAS FOUR STRAIGHT PATHS JOINT IN CENTER.
- THIS IS WHAT "CHAUPAD JEEMAN GHAR" HAS IN ITS SHAPE.
- IT HAS FOUR STRAIGHT ROWS MEETING AT CENTER.
- EACH ROW HAS 20 PERSONS' SITTING CAPACITY.



NATIONAL HAAT-

CRAFT'S BAZAAR IS AN ATTEMPT TO BRING UNDER ONE ROOF THE SIGHTS, SOUNDS, SMELLS, TASTES, ARTS AND CRAFTS OF THE 9 MOST DISTINCTIVE STATES OF THE COUNTRY VIZ. RAJASTHAN, MAHARASHTRA, GUJARAT, JAMMU AND KASHMIR, KERALA, GOA, SIKKIM, WEST BENGAL AND TAMIL NADU.

- THE "NATIONAL HAAT" IS BUILT LIKE A GIANT MAP OF THE COUNTRY WITH A BOUTIQUE OF STATE BUILT ON ITS GEOGRAPHICAL LOCATION ON THE MAP.
- HANDICRAFTS FROM EACH STATE ARE AVAILABLE FOR SALE IN THE BOUTIQUES.
- EVERY MONTH, THE NATIONAL HAAT CELEBRATES A FESTIVAL FOR ONE STATE.
- WHILE ARTISANS AND CULTURAL TROUPES DEMONSTRATE THE ARTS AND CRAFTS OF THAT STATE, VISITORS ALSO GET TO TASTE ITS RICH CULINARY TRADITIONS.
- KALA GRAM IS INDEED A EARNEST EFFORT TO HEIGHTEN THE ACKNOWLEDGEMENT OF ALL THE SOLITARY ARTS OF THE VILLAGES OF RAJASTHAN.
- THIS PLACE IS ARRANGED TO DISPLAY THE USE OF RAJASTHANI ART AND CRAFT IN THE MODERN DAILY LIFE.
- THE KALAGRAM RECREATES THE MAGIC OF -

- | | |
|----------------------|--------------------------------|
| 1. BLUE POTTERY | 10. GEM STONE PAINTING |
| 2. PAPER MACHE | 11. TARKASHI ART |
| 3. BAGRU PRINT | 12. LEATHER ITEMS |
| 4. KOFTGARI ART | 13. TIE AND DYE |
| 5. CARPETS & DURRIES | 14. BONE JEWELLERY |
| 6. MARBEL CRAFT | 15. RAJASTHANI FANCY JEWELLERY |
| 7. WOODEN CRAFT | 16. PUPPET MAKING |
| 8. JAIPURI RAJAI | 17. MINIATURE PAINTING |
| 9. MOJRI WORK | 18. BARMERI CLOTH |

- KALGRAM ALSO HAD SOME PERFORMING STAGES, COW -SHED, CHAAT KIOSK.
- THE ARTISANS VILLAGE HAD A GRAND OPENING WITH A VAST SPREAD LAND WITH CIRCULAR BHUNGA SHAPED SHOPS SPREAD OVER THE ENTIRE SPACE UNIFORMLY.
- FLUIDITY IN PEDESTRIAN MOVEMENT CAN BE FELT IN THE CIRCULAR FLOW
- LOTS OF CIRCULAR PATCHES WERE DISTRIBUTED FOR SEATING, LIGHTS AND OTHER INFORMAL ACTIVITIES.
- DOLL SHOP WAS ARTISTICALLY SHAPED OUT LIKE A DOLL, PRAYER ARTICLES SHOP WAS CARVED OUT LIKE KUMBHAM ETC. . .
- PANGHAT SHOWING ANCIENT WAY OF PULLING OUT WATER FROM WELL WHEREAS TEL RE GHANI REPRESENTS THE ANCIENT WAY OF GETTING OIL BY MOVING BULLOCK ROUND AND ROUND A CENTRAL MECHANICAL SYSTEM.
- GARADIYA LUHAR SHOWS THE WORKING OF INDIAN BLACKSMITH, WHO NEVER TAKE REST TILL THE WORK LASTS.
- IN MEVAR RE DHANI AND REGISTAN RE DHANI ,THE SPECIAL STYLE VILLAGE HUTS ARE PRESENT WHICH REPRESENT THE MEVAR CULTURE AND DESERT'S SPECIAL COOL HUTS WHICH STAY COOL IN HOT SUMMER WITHOUT ANY A.C.

BOATING-

TAL TALAIYA: CHOKHI DHANI HAS ITS BEAUTIFUL VILLAGE LAKE "TAL TALAIYA" WHERE ONE CAN ENJOY BOATING. THE WATERFALL AT THE END ADDS JUST THE RIGHT TOUCH OF ROMANCE TO THE SCENERY.

- GUFA JHARNI IS AN ARTIFICIAL WATER FALL IN A DARK DREADFUL CAVE
- JUNGLE SAIR IS A THEME PARK BASED ON FOREST THEME WHERE ONE WILL FIND ANIMALS ROAR WHILE BHEEL TRIBES DANCE TO THE BEAT OF JUNGLE DRUMS. THE THEME PARK WAS A BIG FAVORITE WITH THE KIDS

FUN ZONES:

LIVE DANCE AND ENTHRALLING PERFORMANCES ALL THROUGH THE EVENINGS IS ONE OF THE MAJOR ATTRACTIONS AT CHOKHI DHANI VILLAGE.



PLANNING



TEMPLE - MANDIR DEVRA:

BEAUTIFULLY HAND PAINTED TEMPLE IN THE TOP OF THE MOUNTAIN BENEATH I WATERFALLS

PLANNING OF THE CLUSTERS:

THE ROOF STRUCTURE WAS THATCHED CONICAL TOP WITH SUPPORTING COLUMNS EITHER AT CENTRE OR AT THE CIRCUMFERENCE

- THERE ARE MANY FOLK DANCES IN RAJASTHAN AND ALL ARE PERFORMED HERE ON DIFFERENT OCCASIONS LIKE GHOOMER, POTTER DANCE, KALBELIYA - THE SNAKE DANCE, BHOPA- BHOPI DANCE ETC.

THE PUPPET SHOW - KATHPUTALI RO NACH:

THE PUPPET SHOW WAS SET UP IN A RECTANGULAR ROOM IMITATING THE DECORATIONS FOR THE FAÇADE FROM EARLY PUPPET THEATRES. THE PUPPETEER MADE EPISODES AND SCENES FROM THEIR LIVES.

THE MAGIC SHOW - JADU RO KHEL :

THE MAGIC SHOW WAS TAKING PLACE IN AN ENCLOSURE SIMILAR TO THE RAJASTHAN VILLAGE MAGIC SHOW IN AN OPEN SPACE WHERE THE AUDIENCE WERE SEATED IN A PLATFORM RUNNING ALONG THE CIRCULAR STRUCTURE.

BHOO BHULAIYA - WAS A MAZE WHERE ONE HAS TO FIND THE WAY OUT FROM COMPLEX TUNNELS.

SANP-SIDHI RO KHEL: WAS A SIMPLE SNAKES AND LADDERS' GAME ON A HUGE BOARD AND DICE.

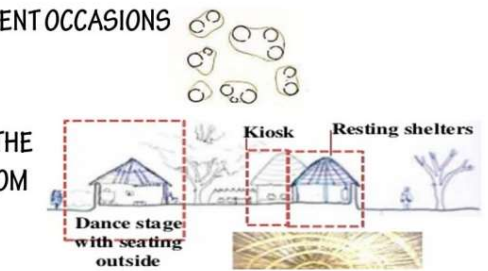
- THE OPEN SPACES WERE MANAGED WITH MERRY-GO- ROUNDS, SEE-SAWS, FILM-SEEING AND OTHER TRADITIONAL VILLAGE GAMES.

- THE GAMING ZONE LIKE SHOOTING ,BOTTLE HITTING ETC. WERE PRESENT IN ARCHED OPENINGS SIMILAR TO THE PALATI, ARCHITECTURE OF RAJASTHAN

- RIDE ON THE LUXURIES OF THE BYGONE ERA - BE IT CAMEL, A HORSE DRAWN TONGA OR AN ELEPHANT.

- THIS GIVES AN EXCITEMENT AND FUN OF RIDING ON SOME OF THE EARLIEST MODES OF THE TRANSPORTATION HUMANS DEVELOPED IN THIS PART OF THE WORLD.

- THIS WILL HAVE A ROUND OF WHOLE VILLAGE IN STYLE, SAVORING THE SIGHTS AND SOUNDS AT A LEISURELY PACE.



CRITICAL ANALYSIS

- SITE PROVIDES NO NATURAL VIEWS, WHICH ARE SUPPOSED TO BE ESSENTIAL FOR A PROJECT LIKE ETHNIC VILLAGE BUT THIS SHORTCOMING HAS BEEN ENTIRELY SUBSIDED BY THE ENVIRONMENT CREATED WITH IN THE RESORT.
- PARKING AREA IS NOT DETAILED IS NOT COVERED AND NOT GIVEN MUCH IMPORTANCE IN PLANNING.
- WALKWAYS AFTER CAR PARKING ARE LONG AND UNPROTECTED FROM RAIN AND SUN.
- NO COVERED CONNECTIONS BETWEEN ANY TWO UNITS, BUT PROBLEMS AROUSED BY THIS ARE TAKEN CARE BY EFFICIENT MANAGEMENT.
- RECEPTION HALL AREA, CAPACITY, AND FACILITIES ARE GROSSLY INSUFFICIENT.
- VISITORS AND RECREATION AREAS ARE WELL SEGREGATED FROM RESIDENTIAL UNITS PROVIDING PRIVACY AND AVOIDING CROSS CIRCULATION PATTERNS.
- UNDERGROUND BAR, INDOOR RESTAURANTS , PERFORMING ARENAS ALTHOUGH ELEGANT AND INTIMATE BUT ALSO GIVES FEELING OF CONGESTED NESS.
- VARIETY IN DESIGN IS ACHIEVED THROUGH DIFFERENT FORMS PROVIDED TO HUTS, VARIATION OF INTERIOR FACILITIES AND THE VARIETY OF DETAILING BOTH IN INTERIORS AS WELL AS EXTERIORS
- GIVE A SENSE OF INDIVIDUALITY AND BELONGINGNESS TO THE VISITORS.
- STRONG UNITY AND HARMONY ARE ACHIEVED THROUGH THE USE OF MATERIALS, DETAILING AND FORMS. ALSO STRIKING CONTRAST CAN BE SEEN IN HAVELI ,SWIMMING POOL ,HUTS,JUNGLE SAIR ETC.
- CHOKI DHANI VILLAGE IS OPEN TO PUBLIC ONLY IN THE EVENING TIME AND THE THIS EIGHTEEN ACRES SPREAD GETS DRENCHED IN DARKNESS SO THE BEAUTY AND THE ARCHITECTURAL VALUE OF THIS PLACE GOES UNRECOGNISED AND PEOPLE COME HERE FOR MERE ENTERTAINMENT.
- 40% OF THE SPACE IS OPEN TO SKY ,AND ITS NOT PROPERLY MANAGED WITH CLIMATIC SHELTERS.
- SERVICES ARE NOT PROPERLY MANAGED IN KITCHEN WHICH HAS LED TO THE SMOKE GETTING DEPOSITED IN THE NEARBY BUILDINGS THUS SPOILING THE BEAUTY OF EXTERIORS.
- A/C UNITS FITTED AND SEEN IN EXTERIORS OF ALL UNITS COULD BE TAKEN CARE OFF.
- LOSS OF SENSE OF DIRECTION, ALSO HANDLED EFFICIENTLY THROUGH PROPER SIGN BOARDS AND ATTENTIVE MANAGEMENT
- EXPLOITATION OF LOCAL MATERIAL AND LABOUR HAS BEEN DONE IN ITS FULL CAUSING VERY LOW COST OF CONSTRUCTION.
- MAINTENANCE AND REPAIRS ARE EFFORT TAKING BUT COST LOW.
- WITH ALL ITS TYPICAL AMBIANCE AND CHOKHI DHANI HAS GAINED POPULARITY MORE LIKE ANOTHER TOURIST DESTINATION IN JAIPUR TO KNOW AND EXPERIENCE THE REAL RAJASTHAN UNDER ONE ROOF.

LITERATURE STUDY:-

1. DAKSHINA CHITRA, CHENNAI



2. HASTA SHILPA, MANIPAL



LITERATURE STUDY-DAKSHINACHITRA, CHENNAI

TYPE OF PROJECT: PUBLIC BUILDING
CLIENT: MADRAS CRAFT FOUNDATION
ARCHITECT: LAURIE BAKER AND BENNY KURIAKOSE
LOCATION: MAMLLAPURAM, TAMIL NADU
SITE AREA: 3 ACRES
CONSTRUCTION TIME: 10 YEARS
COST OF PROJECT: 70 LAKH



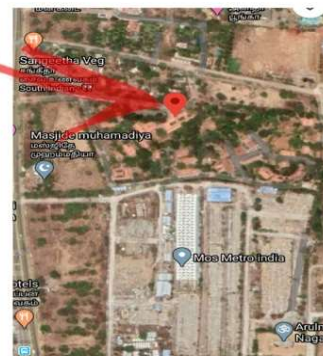
ABOUT THE SITE:

DAKSHINACHITRA IS AN EXCITING CROSS CULTURAL LIVING MUSEUM OF ART, ARCHITECTURE, LIFESTYLES, CRAFTS AND PERFORMING ARTS OF SOUTH INDIA. ONE CAN EXPLORE 17 HERITAGE HOUSES, AMBLE ALONG RECREATED STREETSCAPES, EXPLORING CONTEXTUAL EXHIBITIONS, INTERACTING WITH TYPICAL VILLAGE ARTISANS AND WITNESSING FOLK PERFORMANCES SET IN AN AUTHENTIC AMBIENCE. DAKSHINACHITRA LITERALLY MEANS - "A PICTURE OF THE SOUTH". SPREAD OVER A HUGE EXPANSIVE LAND OF 10 ACRES. DAKSHINACHITRA IS MORE THAN JUST A VENUE - IT IS A HERITAGE VILLAGE, A PLACE WHERE CONTEMPORARY ART, MUSIC AND DANCE FORMS OF THE SOUTH FINDS ITS MANIFESTATION INTO A JOURNEY OF DISCOVERY AND SELF-LEARNING.

DAKSHINACHITRA HAS A COLLECTION OF 18 AUTHENTIC HISTORICAL HOUSES WITH CONTEXTUAL EXHIBITIONS IN EACH HOUSE. ALL THE HOUSES BOUGHT AND RECONSTRUCTED AT DAKSHINACHITRA HAD BEEN GIVEN FOR DEMOLITION BY THEIR OWNERS. THE AUTHENTIC HOMES IN A REGIONAL VERNACULAR STYLE ARE PURCHASED, TAKEN DOWN, TRANSPORTED AND RECONSTRUCTED BY ARTISANS (STAPATHIS) OF THE REGIONS FROM WHERE THE HOUSES CAME

THE SITE:

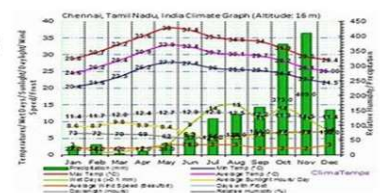
DAKSHINACHITRA OCCUPIES TEN ACRES OVERLOOKING THE BAY OF BENGAL, AT MUTTAKADU, TWENTY FIVE KILOMETRES SOUTH OF CHENNAI ON THE EAST COAST ROAD TO MAMLLAPURAM, TAMIL NADU, INDIA.



CLIMATE:

CHENNAI FEATURES A TROPICAL WET AND DRY CLIMATE. CHENNAI LIES ON THE THERMAL EQUATOR AND IS ALSO A COASTAL, WHICH PREVENTS EXTREME VARIATION IN SEASONAL TEMPERATURE. FOR MOST OF THE YEAR, THE WEATHER IS HOT AND HUMID. THE HOTTEST PART OF THE YEAR IS LATE MAY AND EARLY JUNE. THE HOTTEST PART OF THE YEAR IS LATE MAY AND EARLY JUNE, KNOWN LOCALLY AS AGNI NAKSHATRAM ("FIERY STAR") OR AS KATHIRI VEYYIL, WITH MAXIMUM TEMPERATURES AROUND 38–42 °C (100–108 °F).

THE COOLEST PART OF THE YEAR IS JANUARY, WITH MINIMUM TEMPERATURES AROUND 18–20 °C (64–68 °F). THE LOWEST TEMPERATURE RECORDED IS 13.9 °C (57.0 °F) AND HIGHEST 45 °C (113 °F) (30 MAY 2003). THE AVERAGE ANNUAL RAINFALL IS ABOUT 1,400 MM (55 IN). THE CITY GETS MOST OF ITS SEASONAL RAINFALL FROM THE NORTH-EAST MONSOON WINDS, FROM MID-SEPTEMBER TO MID-DECEMBER. CYCLONES IN THE BAY OF BENGAL SOMETIMES HIT THE CITY. HIGHEST ANNUAL RAINFALL RECORDED IS 2,570 MM IN 2005. THE MOST PREVAILING WINDS IN CHENNAI IS THE SOUTHWESTERLY BETWEEN THE END OF MAY TO END OF SEPTEMBER.



SITE ACCESSIBILITY:



30.5 KM FROM
CHENNAI INTERNATIONAL
AIRPORT (VIA EAST COAST ROAD)



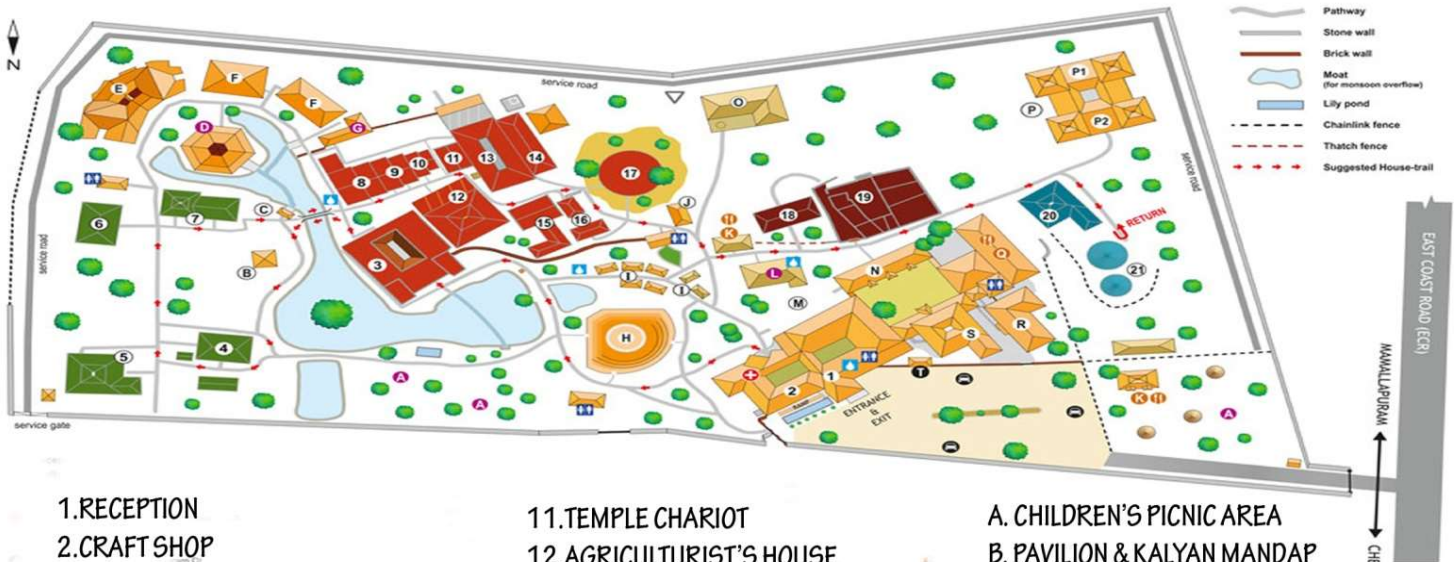
32.5KM FROM
CHENNAI RAILWAY STATION
(VIA EAST COAST ROAD)



22.8 KM FROM
BUS STATION THIRUVANMAYUR
(VIA EAST COAST ROAD)

HERITAGE VILLAGE,
PUSHKAR, RAJASTHAN

ZONING



1. RECEPTION

2. CRAFT SHOP

TAMIL NADU

3. MERCHANT'S HOUSE (PUDUKOTTAI DT.)

KERALA

4. HINDU HOUSE, TIRUVANATHPURAM

5. HINDU HOUSE, MANKAVU

6. THE GRANARY

7. SYRIAN CHRISTIAN HOUSE

TAMIL NADU

8. AGRAHARAM BRAHMIN HOUSE

9. EXHIBITION OF RELIGIOUS ART

10. AMBUR ART GALLERY

11. TEMPLE CHARIOT

12. AGRICULTURIST'S HOUSE

13. TEXTILE EXHIBITION HALL

14. WEAVER'S HOUSE

15. POTTER'S HOUSE

16. BASKET WEAVER'S MUD HOUSES

17. VILLAGE AYYANAR SHRINE

KARNATAKA

18. MUSLIM TRADER'S HOUSE

19. WEAVER'S HOUSE

ANDHRA PRADESH

20. IKKAT WEAVER'S HOUSE

22. CHUTTILU HOUSE

A. CHILDREN'S PICNIC AREA

B. PAVILION & KALYAN MANDAP

C. PADIPURA GATE

D. ACTIVITY HALL

E. ARTISAN'S QUARTER 1

F. ARTISAN'S QUARTER 2 & 3

G. CRAFT CORNER

H. AMPHITHEATRE

I. CRAFT BAZAAR

J. STONE CARVING

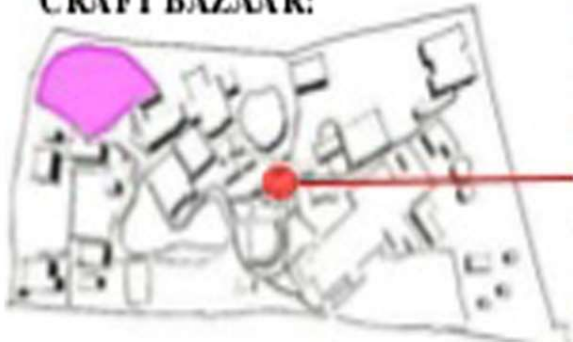
K. CANTEN

L. ACTIVITY HUT

M. OPEN AIR FOLK PERFORMANCE

N. MANDAPAM

CRAFT BAZAAR:



WEAVER'S HOUSE PLAN

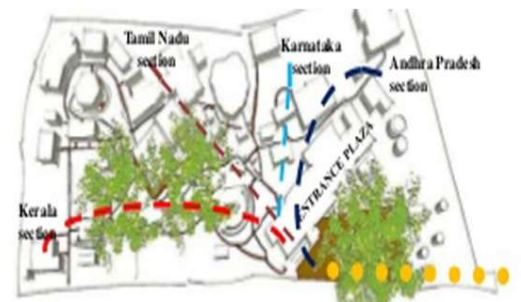
CIRCULATION:-

VEHICULAR FLOW

- THE VEHICULAR FLOW IS RESTRICTED AT THE ENTRY PLAZA ITSELF
- THE PARKING SHEDS ARE ALSO PROVIDED IN TRADITIONAL STYLE ROOFING

PEDESTRIAN FLOW

- ALL PEDESTRIAN PATHS WERE PAVED BY STONES WITH TREES ON EITHER SIDE
- THE PEDESTRIAN FLOW WAS CLEARLY DEMARCATED FROM THE PATHS USED FOR COMMERCIAL PURPOSES
- THE PEDESTRIAN FLOW GETS BRANCHED OUT FROM THE ENTRANCE TO VARIOUS STATE'S HOUSES

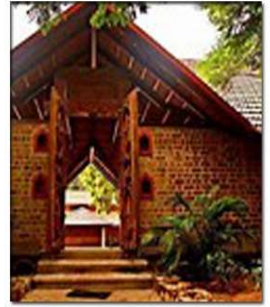


HERITAGE VILLAGE,
PUSHKAR, RAJASTHAN

FEATURES:-

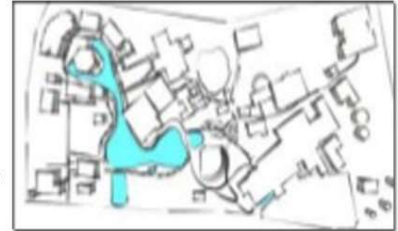
ENTRY IN DAKSHINA CHITRA :

THE ENTRY TO DAKSHINACHITRA IS VERY COSY AND SMALL LIKE ENTERING A SOUTH INDIAN HOME. THE VARIOUS PLAY WITH BRICK WITH BRICK AT THE ENTRANCE COMPOUND WALL FACADE ETC.. BORE WITNESS TO THE INVOLVEMENT OF BRICK MASTER IN THE DESIGN THERE WERE THE ARCHETYPAL CHOCOLATE PILLARS , THATCHED ROOFS AND RICHLY CARVED DOORS WHICH EFFECTIVELY RESTRICTS THE VIEW INTO THE INTERIORS ,THUS LEAVING THE IMAGINATION TO US. AND THE INSIDE ART IS WELL WORTH HIDING, ONCE YOU ENTER THE VILLAGE THE WORLD IS ENTIRELY DIFFERENT FROM THE URBAN SETTING OUTSIDE.



WATER BODY:

THE ARTIFICIAL POND RUNS FROM THE OAT LONG THE TAMIL NADU SECTION, KERALA COMPLEX AND ARTISANS COMPLEX. THE FLOW OF WATER BODIES ARE BOUNDED WITH STONES WOODEN BRDGES RUN ABOVE THE WATER BODIES CONNECTING THE CHILDREN'S PLAY AREA AND THE TAMIL NADU SECTION THESE PONDS GET FILLED DURING RAINY SEASON AS THESE PONDS SERVE AS A COLLECTING POINT FOR THE ENTIRE SITE. THESE PONDS GET DRIED DURING OTHER TIMES AND IT GIVES A BARREN VIEW FROM THE TAMIL NADU SECTION AND PLAY AREA.



VEGETATION:

TREES ARE SEEN IN DENSE NEAR THE PARKING AREA, GUEST HOUSES, KERALA SECTION AND KARNATAKA SECTION. TREES ARE SEEN IN OTHER PARTS OF SITE ALSO ALONG THE PATHWAYS. REGIONS MARKED IN YELLOW WERE DEVOID OF TREES. PALM TREES, COCONUT TREES WERE MAJORLY SEEN.



INTERACTIVE LAYOUT:

1. ARCHITECTURE OF TAMIL NADU:- MOST TAMIL HOUSES HAS INNER COURTYARD WHICH IS USED FOR DRYING GRAINS, SHELLING PONDS, AND FOR FUNCTIONS. THERE IS A RAISED VERANDAH OR SMALL SEATING AREA IN THE FRONT OF THE HOUSE CALLED A TINNAI.
 2. ARCHITECTURE OF KERALA : THE MOST DISTINCTIVE VISUAL FORM OF KERALA ARCHITECTURE IS THE LONG STEEP SLOPING ROOF BUILT TO PROTECT THE HOUSEWALLS AND TO WITHSTAND THE HEAVY MONSOON. THE MAIN FOCUS OF KERALA HOUSE IS THE GRANARY AND STORED SPACE. EVERY HOUSE HAS ITS OWN WELL .
 3. ARCHITECTURE OF KARNATAKA : STONE IS THE MAJOR BUILDING MATERIAL. THE MAJOR FEATURE IS SPACES FOR COWS AND GOATS WITHIN THE HOME ITSELF.
 4. ARCHITECTURE OF ANDHRA PRADESH : IT CONSISTS OF DISTINCT REGION RAVALSEEMA, TELANGANA, AND COASTAL ANDHRA PRADESH. RAVAL SEEMA- STONE AND MUD ARE THE MAJOR MATERIAL. THATCH IS THE ROOFING MATERIAL.
- TELANGANA- THE MOST ELEGANT MUSLIM HOMES ARE BUILT WITH THE STONE WITH STONE SCREENS. COASTAL ANDHRA PRADESH-IT CONSISTS OF NELLORE, KRISHNA EAST AND WEST GODAVARI AND VISHAKHAPATNAM.



CRITICAL ANALYSIS:

THIS GIVES A PROMINENT IDEA ON THE NATIVE SOUTH INDIAN ARCHITECTURE. SITE PLANNING HAS ENABLED THE ARTISANS COMMUNITY TO LIVE AND BLEND. THIS IS THE BEST EXAMPLE TO UNDERSTAND THE WORKMANSHIP POSSESSED BY ARTISANS AND BUILDERS IN EARLY TIME. THE ENTRANCE PLAZA WOULD HAVE BEEN IN MONUMENTAL SCALE. THE TICKET COUNTER COULD HAVE BEEN IN A MORE OPEN SPACE. THE CONSTRUCTION WAS WITH LOCALLY AVAILABLE MATERIAL AND HENCE THE MAINTENANCE WAS QUITE EASY AND ECONOMICALLY VIABLE. THIS SERVES AS LEARNING HUB FOR YOUNG GENERATION TO KNOW THE PAST, CONSERVE IT AND GROW EFFECTIVELY FOR FUTURE. INSPIRES THE TOURIST TO VISIT THE RESPECTIVE PLACE FROM WHERE THESE BUILDINGS HAVE PLACED AND TO EXPLORE THEIR NATIVE LANDS. SERVES AS A RICH HERITAGE COMPLEX WHICH PROUDLY IMPLEORES THE LOST GLORY OF ART AND ARCHITECTURE OF SOUTH INDIA. THE BUILDINGS WERE EFFICIENTLY PLANNED ON THE BASIS ON CLIMATIC FACTORS OF CHENNAI VIZ: ORIENTATION, MATERIALS ETC. BUT STILL DEPICTING EACH STATE IN A MOST APPROPRIATE WAY BY RETAINING THE MOST ESSENTIAL PERIODS.



LITERATURE STUDY- HASTA SHILPA,MANIPAL

TYPE OF PROJECT: PUBLIC BUILDING
ARCHITECT: VIJAYNATH SHENAY
ENGINEERS: RED EARTH,MANIPAL
LOCATION:MANIPAL,KARNATAKA
BUILT-UP AREA:3 ACRES
CONSTRUCTION TIME:12 YEARS
COST OF PROJECTORS:1.4 CRORES
FUNDED BY:THE STATE GOVT. OF KARNATAKA



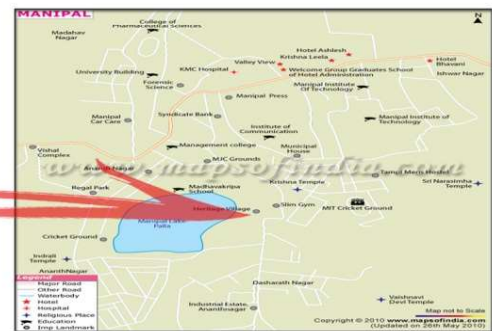
ABOUT THE SITE:

THE HERITAGE VILLAGE PROJECT WAS BORN OUT OF AN INTENSE CONCERN OF HASTA SHILPA TRUST OF MANIPAL OFR THE RESTORATION AND COVERSION OF CENTURIES OLD VERANCULAR STRUCTURES OF ARCHITECTURAL MERIT AESTHETIC INTEREST AND CRAFT IMPORTANCE AND ALSO FRO PRESERVATION OF TRADITIONAL OBJECTS OF ART AND CRAFT OF KARNATAKA STATE.

"TO SEE THE THINGS THAT BIND US TO OUR CULTURE- MUSIC, ART, DANCE, ARTIFACTS- WE NEED TO GO TO A THEATRE, AN ART GALLERY OR A MUSEUM. ENTWINING IT IN OUR ARCHITECTURE MAKES US LIVE IT AGAIN; SEE IT WHENEVER WE WISH TO." – VIJAYANATH SHENOY
THE HERITAGE VILLAGE IN MANIPAL IS AN INTERNATIONALLY RECOGNIZED HERITAGE SITE, AND YET AMONG STUDENT FOLK, IT REMAINS SOMETHING MOST OF US IN THE CITY STUMBLE UPON BY A FORTUNATE STROKE OF SERENDIPITY. VIJAYANATH SHENOY BUILT THE HASTA SHILPA AS A PASSION PROJECT IN THE 70S AND 80S, THE OBJECTIVE OF WHICH WAS TO PRESERVE CULTURE AND HERITAGE IN THE WAKE OF THE WANT ON MODERNIZATION OF THE WORLD.

THE SITE:

HASTA SHILPA HERITAGE VILLAGE IS LOCATED ABOUT ONE KM AWYAY FROM THE TIGER CIRCLE IN MANIPAL THE UNIVERSITY TOWN IN UDIPI DISTRICT IN THE COASTAL REGION OF KARNATAKA STATE.THE SITE IS LOCATED STREACHES 6 ACRES TO THE EAST OF MANIPAL LAKE AND TO THE SOUTH OF PLANETATRIUM

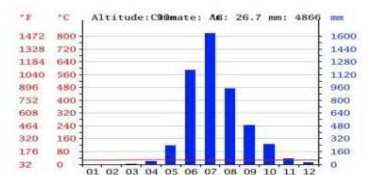


CLIMATE:

KARNATAKA WITNESSES THREE TYPES OF CLIMATE. THE STATE HAS A DYNAMIC AND ERRATIC WEATHER THAT CHANGES FROM PLACE TO PLACE WITHIN ITS TERRITORY. DUE TO ITS VARYING GEOGRAPHIC AND PHYSIO-GRAPHIC CONDITIONS, KARNATAKA EXPERIENCES CLIMATIC VARIATIONS THAT RANG FROM ARID TO SEMI-ARID IN THE PLATEAU REGION, SUB-HUMID TO HUMID TROPICAL IN THE WESTERN GHATS AND HUMID MONSOON IN THE COASTAL PLAINS.MORE THAN 75 PERCENT OF THE ENTIRE GEOGRAPHICAL AREA OF KARNATAKA, INCLUDING INTERIOR KARNATAKA, WITNESSES ARID OR SEMI-ARID CLIMATE. KARNATAKA HAS ABOUT 15 PERCENT OF THE TOTAL SEMI-ARID OR 3 PERCENT OF THE TOTAL ARID AREAS MARKED IN INDIA.

KARNATAKA EXPERIENCES FOUR SEASONS :- SUMMER, WINTER, MONSOON AND POST MONSOON.

THE AVG. HIGH TEMPERATURE IS 34 DEGREE CELSIUS. AND WINTER IS ABOUT 32 DEGREE CELCIUS TO BELOW 20 DEGREE CELSIUS.



SITE ACCESSIBILITY:



63 KM FROM
MANGALORE INTERNATIONAL
AIRPORT (VIA NH66)



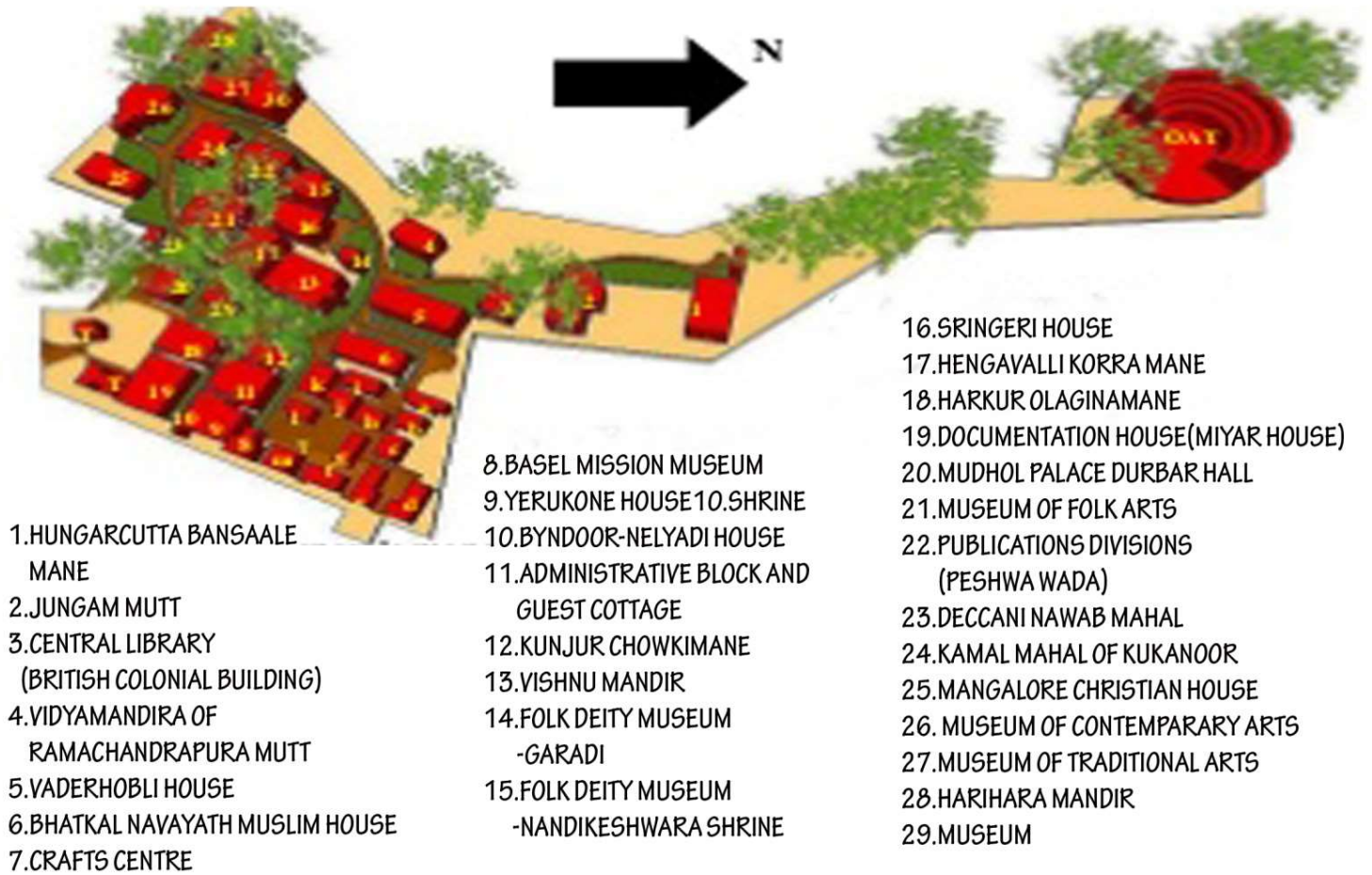
15 KM FROM
UDIPI RAILWAY STATION (VIA NH169A)



7.5 KM FROM
BUS STATION BANNANJE
(VIA NH169A)

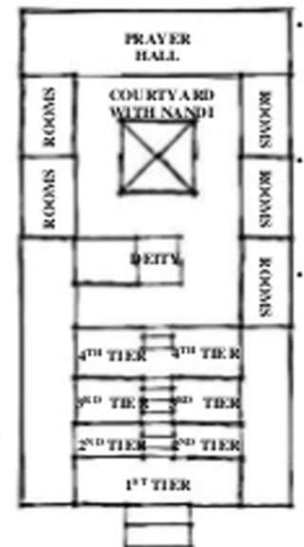
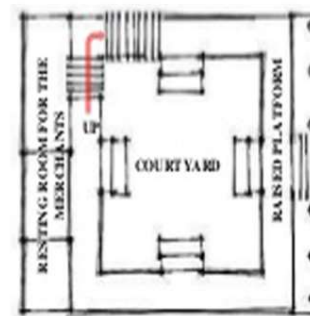
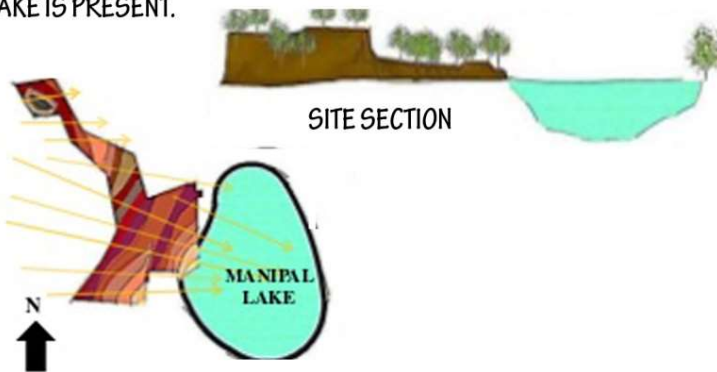
HERITAGE VILLAGE,
PUSHKAR, RAJASTHAN

ZONING



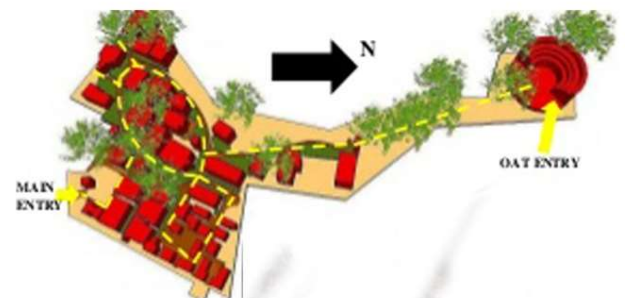
TOPOGRAPHY

THE GROUND WAS RED LATERITE EARTH WITH LOTS OF UPS AND DOWNS AND THE STRUCTURES WERE STUCK INTO THE MOUNTAINOUS SITE FORMING A BEAUTIFUL AMALGAMATION OF A TRADITIONAL VILLAGE. THE OVERALL SITE SLOPES DOWN TOWARDS THE EASTERN DIRECTION, WHERE THE MANIPAL LAKE IS PRESENT.



CIRCULATION

PEDESTRIAN PATH RESEMBLES THE MAIN BULLOCK CART LANE OF VILLAGES WITH BUILDINGS ON EITHER SIDE, THESE LANES IS FURTHER BRANCHED INTO SMALLER LANES ON EITHER SIDE DENOTING THE PEDESTRIAN BYE-LANE OF VILLAGES WITH BAZARS ON EITHER SIDE



FEATURES:

KUNJUR CHOWKIMANE:

A 200-YEAR OLD, TWO-STOREY STRUCTURE, THIS COURTYARD HOUSE WAS CHARACTERISTIC TO A BRAHMIN HOUSEHOLD MATERIALIZED IN KERALA. FROM THE KITCHEN AND GRANARIES, TO THE POSITIONING OF THE ROOMS, EVERYTHING WAS METICULOUSLY PLACED THERE TO SERVE A SCIENTIFIC AS WELL AS AN AESTHETIC PURPOSE. IT PRIMARILY HOUSED A PRIEST'S FAMILY, WHICH WAS GREATLY EVIDENCED BY THE REMNANTS OF THEIR LIFESTYLE, AS ARTICULATED BY THE VARIOUS ARTEFACTS WITHIN THE COURTYARD. IN KEEPING WITH THE SOCIAL TRADITIONS OF THE TIME, THE HOUSE WAS BUILT TO SUPPORT MAXIMUM INTERACTION AMONG THE MEMBERS, AND MINIMUM PRIVACY. ALL PIECES AND OBJECTS OF THE HOUSE WERE PAINSTAKINGLY DOCUMENTED, NUMBERED, AND TRANSPORTED TO PAINT AN AUTHENTIC PORTRAIT OF WHAT ONCE WAS.



HARIHARA MANDIR:

BUILT ORIGINALLY IN 1216, THIS STRUCTURE IS A PLETHORA OF MYSTERIES NEATLY STRUCTURED AND INTERTWINED TO FORM A GROTESQUE ARCHITECTURAL MARVEL. TRADITIONALLY BUILT TO HOUSE VISHNU, SHIVA AND PARVATI, THIS TEMPLE CONTAINS INTRICATE DESIGNS THAT HAVE REMAINED UNDECIPHERED FOR ABOUT 800 YEARS.



KAMAL MAHAL:

AN ARCHITECTURAL SPECTACLE BUILT IN THE KAKANOR DISTRICT OF KARNATAKA IN 1341, KAMAL MAHAL WAS SUPPOSEDLY THE PRIVATE OFFICE OF THE MILITARY CHIEF GOVERNOR OF THE VIJAYANAGAR KINGDOM. THE FRONT OF THE MAHAL CONSISTS OF A DARBAR HALL, ADORNED WITH KALAMKARI TEXTILES ON THE WALLS, WHILE THE REAR (THE KING'S OFFICE) SHOWCASES CARVED PILLARS CONSTRUCTED IN STEPS, MUCH LIKE A 3-DIMENSIONAL JIGSAW PUZZLE, THAT CAN BE DISMANTLED AND ASSEMBLED KNOWING THE PATTERN OF ARRANGEMENT.



MUDHOL PALACE:

THIS PALACE WAS BUILT TWO CENTURIES AGO BY THE MARATHA RULERS OF GHORPADE. THE FIRST THING NOTICE IS THE DISTINCT WAY IN WHICH THE COLOURS OF THE WINDOWS AFFECT THE GENERAL LIGHTING INSIDE THE PALACE, WHICH ADDS AN AURA OF GRANDEUR TO THE ALREADY EXISTING HISTORICAL ELEMENTS PRESENT. THE GRAND FALSE ROOF WAS TRANSPORTED AS ONE PIECE, IN A SPECIALLY ASSEMBLED TRUCK ALL THE WAY FROM MUDHOL OF BAGALKOT TO THE VILLAGE!



DECCAN NAWABI PALACE:

WHAT STRIKES FIRST UPON ENTERING THIS PALACE IS THE SHEER AMOUNT OF WORK THAT MUST'VE GONE INTO ITS BUILDING AND FILLING UP WITH MEMORABILIA TO SHOW FOR THE HUNDREDS OF YEARS OF CULTURE THAT IT REPRESENTS. THE STRUCTURE OF THE DECCAN NAWABI PALACE REFLECTS THE LIVING STYLE OF THE NAWABS OF BARID SHAHI DYNASTY IN A VILLAGE NEAR HUMNABAD, IN THE EARLY 19TH CENTURY. THE RESTRUCTURED MAHAL HAS COLOURED BELGIUM GLASS WINDOWS, A GERMAN TILED FLOORING, CHANDELIERS FROM AUSTRIA, EMPTY IMPORTED WINE AND ITTAR (PERFUME).



VEGETATION:

THE SITE REMAINS HIDDEN FROM THE OUTSIDE DUE TO THE VARIED TREE SPECIES PRESENT IN THE SITE, THE OF THE SITE IS LINED WITH TREES WHICH CREATES VISTA AT EVERY NODE AND JUNCTION, THUS GIVING THE FEEL OF A VILLAGE EXPEDITION WHITE JACK TREE OTHER TREES ACASIA TREES.



COCONUT TREE
(COCOS NUCIFERA)



JACK FRUIT
(ARTOCARPUS HETEROPHYLLUS)



MANGO TREE
(MANGIFERA INDICA)

CRITICAL ANALYSIS:

HASTA SHILPA FORMS AN UNIQUE ENVIRONMENT TO CONSERVE AND PROTECT THE ART AND ARCHITECTURE OF KARNATAKA JUST BRINGING OUT THE RICH CULTURE OF THEIR PAST. HASTA SHILPA GIVES AN IDEA ABOUT THE PROMINENT STYLES OF ART AND ARCHITECTURE PREVAILED IN EARLY PARTS OF KARNATKA. THE PLANNING IS VERY COSY AND COMPOSED. THIS PLACE SERVES AS A PLATFORM FOR MANY ARTISANS TO PRACTICE THEIR ARTS AND KEEP THE ARTS ALIVE HOWEVER THE ARTISANS DIDN'T HAVE ANY ACCOMMODATION IN THE COMPLEX. HASTA SHILPA PRESENTLY SERVES AS A GATEWAY FOR MANY HISTORANS, SCHOLARS AND RESEARCHES TO VISIT THE COMPLEX, LEARN AND ANALYSE THE VERNACULAR ARCHITECTURE OF KARNATAKA AND HISTORY.

CONCLUSION:

	CASE 1 : CHOKHI DHANI, JAIPUR	CASE 2 : SANGKRITI KENDRA , NEW DELHI	LIT. 1 : HASTASHILPA, MANIPAL	LIT. 2 : DAKSHINACHITRA, CHENNAI
TYPE OF PROJECT	RECREATIONAL BUILDING	PUBLIC BUILDING	PUBLIC BUILDING	PUBLIC BUILDING
LOCATION	JAIPUR, RAJASTHAN	ANANDAGRAM, NEW DELHI	MANIPAL, KARNATAKA	MAMLLAPURAM, TAMIL NADU
CLIMATE	HOT SEMI-ARID CLIMATE	COMPOSITE CLIMATE	SEMI-HUMID CLIMATE	SEMI-HUMID CLIMATE
SITE AREA	18 ACRE	17.29 ACRES	3 ACRE	3 ACRE
ARCHITECT	PROF. CHINMAY MEHTA	AR. UPAL GHOSH	AR. VIJAYNATH SHENAY	LAURIE BAKER AND BENNY KURIAROSE
YEAR OF COMPLETION	PHASE I 1992, PHASE II 1995	1993	CONSTRUCTION TIME- 12 YEARS	CONSTRUCTION TIME- 10 YEARS
PROJECT COST	1.30 CRORES	1.25 CRORES	1.4 CRORES	70 LAKH
NO. OF ENTRY / EXIT GATE	1	1	1	1
PARKING	PARKING AREA IS NOT DETAILED IS NOT COVERED	--PARKING IS PROVIDED ON THE ROAD -THERE IS NO PARKING SPACE INSIDE	PARKING AREA IS NOT DETAILED HENCE NOT COVERED	PARKING AREA IS PROVIDED IN TRADITIONAL STYLE ROOFING
RECREATIONAL FACILITIES	SHOPS, MAGIC SHOW, PUPPET SHOW CAMEL RIDE ETC BOATING, CAMEL RIDE, BULLOCK CART, LIVE DANCE, TABLE TENNIS.	PROGRAMME OF WORK, WORKSHOPS	SHOPS, MUSEUM	SHOPS, WORKSHOPS, CHILDREN'S AREA
CIRCULATION	PEDESTRIAN CIRCULATION	PEDESTRIAN CIRCULATION	PEDESTRIAN CIRCULATION	PEDESTRIAN FLOW, VEHICULAR FLOW
VEGETATION	GUAVA TREE, MUBERRY TREE, ASHOKA TREE, KADAM TREE	MANGO TREE, JAMUN TREE, ASHOKA TREE, KADAM TREE	ASHOKA, COCONUT, JACKFRUIT TRE	PALM TREE, COCONUT TREE
CONCEPT	CONCEPT WAS DEPICTED IN THE THEME OF JUNGLE	A CREATIVE HEAVEN	ART AND CRAFT, TRADITION	ART, CRAFT AND TRADITION
MATERIALS USED	BRICK, STONE, CONCRETE	STONE, STEEL, BAMBOO ETC.	BRICK, STONE, MUD ETC.	STONE, BAMBOO, BICKS, MUD ETC.
FEATURES	GORBANDH, SANGRI, CHAUPAD JEEMAN GHAR, NATIONAL HAAT, KALAGRAM, BOATING, FUN ZONE ETC	MUSEUM OF EVERYDAY ART, MUSEUM OF INDIAN TERRACOTTA, MUSEUM OF INDIAN TEXTILES, CAFETERIA, WORKSHOPS	KUNJUR CHOWKIMANE, HARIHARA MANDIR KAMAL MAHAL DECCAN NAWABI PALACE	MERCHANT HOUSE, HINDU TEMPLE, CATTLE SHED, SECTION- KERALA, TAMIL NADU, ANDHRA PRADESH AND KARNATAKA
				

CONCEPT:

PUSHKAR..... a heritage city

PUSHKAR IS ONE OF THE MAJOR PILGRIMAGE CENTERS IN INDIA WITH OVER 500 TEMPLES IN AND AROUND THE TOWN, THE MOST SACRED BEING THE BRAHMA TEMPLE. THIS HOLY TOWN IS SITUATED AROUND THE SACRED PUSHKAR SAROVAR (LAKE) AND IS SET AMONG THE ARAVALLI MOUNTAINS. WATER QUALITY IN THE LAKE HAS BEEN DETERIORATING GRADUALLY, PRIMARILY DUE TO UNCONTROLLED FLOW OF SEWAGE AND WASTE WATER, AND DISPOSAL OF SOLID WASTE IN THE CATCHMENT DRAINS. APART FROM THIS, REGULAR OFFERINGS OF FLOWER AND BONE-ASH HAVE CAUSED THE WATER QUALITY TO DETERIORATE FURTHER.



THE SAND DUNES OF PUSHKAR HAVE BEEN 'STOLEN' FOR CONSTRUCTION ACTIVITIES. 'EVERY NIGHT, YOU CAN SEE TRACTORS QUEUING UP AFTER DARK TO CARRY SAND FROM THE DUNES. SOME DUNES HAVE COMPLETELY DISAPPEARED, WHILE OTHERS HAVE BECOME REDUCED IN SIZE. THE DISAPPEARANCE OF SAND DUNES HAS POSED SERIOUS ENVIRONMENTAL CHALLENGES. SAND DUNES ATTRACT WILDLIFE AND SUPPORT FLORA AND FAUNA OF THE PLACE. SEVERAL SPECIES ARE ESSENTIAL PART OF THE FOOD CHAIN HERE. AIR CIRCULATION CREATES DIFFERENT TYPES OF SAND DUNES FORMATIONS, BUT LEGAL AND ILLEGAL CONSTRUCTIONS AROUND THE CITY HAVE CREATED 'STATIONARY' DUNES THAT BECOME LIFELESS AFTER A PERIOD OF TIME.



PUSHKAR IS NEAR SOME OF THE OLDEST GEOLOGICAL STRUCTURES IN INDIA. MICROLITHS NEAR KHERA AND KADERI SUGGEST THE REGION WAS SETTLED IN ANCIENT TIMES. THE ARAVALLI HILLS NEAR IT HAVE YIELDED MOHANJODARO-STYLE ARTIFACTS, BUT THE CONNECTION IS UNCLEAR AS THESE ITEMS MAY HAVE BEEN TRANSPORTED LATER. SITES NEAR IT HAVE BEEN SOURCES OF ANCIENT BRAHMI SCRIPT INSCRIPTIONS, CONSIDERED PRE-ASHOKAN NEAR VILLAGE BADLI. LOCAL EXCAVATIONS HAVE BEEN A SOURCE OF RED WARE AND PAINTED GRAY WARE CONFIRMING ANCIENT SETTLEMENT. PUSHKAR IS MENTIONED IN THE RAMAYANA, THE MAHABHARATA AND THE PURANAS SUGGESTING ITS SIGNIFICANCE IN HISTORICAL AND RELIGIOUS TRADITION OF HINDUISM.

CONCEPT



SAND DUNES



PUSHKAR LAKE

HERITAGE VILLAGE SOME WHAT SHOWS THE CULTURE OF THE REGION AND PUSHKAR IS MAINLY FAMOUS FOR ITS LAKE I.E. "PUSHKAR LAKE". SO WE ARE DESIGNING OUR VILLAGE JUST LIKE PUSHKAR CITY AS THE CITY IS DEVELOPED AROUND THE LAKE IN THE SAME WAY THE VILLAGE WILL BE DESIGNED AROUND A MAN MADE LAKE.

SECOND THING THAT IS ALSO FAMOUS IN PUSHKAR IS THEIR SAND DUNES AND AS OUR VILLAGE WILL PROVIDE A SENSE OF PUSHKAR SO WE WILL DESIGN ARTIFICIAL SAND DUNES WHICH WILL GIVE THE SENSE OF REAL SAND DUNES.

WHY PUSHKAR LAKE AND SAND DUNES ?

I HAVE OPTED PUSHKAR LAKE AS MY CONCEPT BECAUSE IT IS THE CENTER OF ATTRACTION FOR THE TOURISTS VISITING THERE AND SOME THING RESEMBLING TO IT WILL DEFINITELY INCREASE THE TOURISM OF THE HERITAGE VILLAGE AND SECOND THING THE SAND DUNES AS WE ALL KNOW THAT NOW A DAYS THE SAND DUNES HAVE BEING REDUCED AND TOURISTS DOESNT REALLY ENJOY THERE RIDE AND ARTIFICIAL SAND DUNES WILL BE ONE OF THE CENTER OF ATTRACTION AND PEOPLE WILL ALSO HAVE A REAL EXPERIENCE OF HERITAGE AND CULTURE OF PUSHKAR. WE WILL OPT A COLOR SCHEME OF WHITE AND BLUE WHICH WILL GIVE A SENSE OF PUSHKAR.

CRAFT TO CONSTRUCTION:

POTTERY FOR INSULATION

POTTERY FOR INSULATION WAS DEVELOPED CRAFT OF RAJASTHAN THE PLATES, POTS, AND BOWLS ARE USED FOR WALL AND ROOF INSULATION.

EMBROIDERY TO FLOORING

BANDHANI THE COLORFUL TIE-DYE TEXTILE CRAFT OF RAJS.

MURALS

A MURAL IS AN PIECE OF ARTWORK PAINTED OR APPLIED DIRECTLY ON A WALL, CEILING OR OTHER PERMANENT SURFACES. THE DIFFERENT PATTERN MURALS CREATE DIFFERENT MURALS WALLS.



WHAT IS HERITAGE ?

HERITAGE IS THE FULL RANGE OF OUR INHERITED TRADITIONS, MONUMENTS, OBJECTS, AND CULTURE. MOST IMPORTANT, IT IS THE RANGE OF CONTEMPORARY ACTIVITIES, MEANINGS, AND BEHAVIORS THAT WE DRAW FROM THEM.

HERITAGE INCLUDES, BUT IS MUCH MORE THAN PRESERVING, EXCAVATING, DISPLAYING, OR RESTORING A COLLECTION OF OLD THINGS. IT IS BOTH TANGIBLE AND INTANGIBLE, IN THE SENSE THAT IDEAS AND MEMORIES—OF SONGS, RECIPES, LANGUAGE, DANCES, AND MANY OTHER ELEMENTS OF WHO WE ARE AND HOW WE IDENTIFY OURSELVES—ARE AS IMPORTANT AS HISTORICAL BUILDINGS AND ARCHAEOLOGICAL SITES.



FRAMED REQUIREMENTS

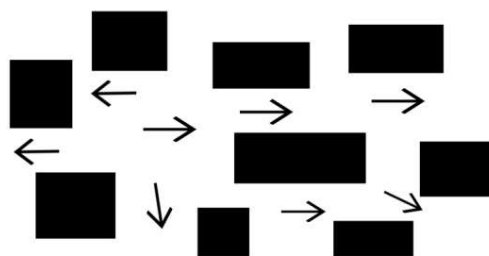
- ADMINISTRATION BLOCK
- MUSEUM
- CRAFT BAZAAR
- TOURIST COTTAGES
- ARTISAN BLOCK
- FOOD COURT
- STAFF RESIDENCES
- SERVICE BLOCK
- PARKING
- LIBRARY
- INFORMATION DESK
- RESTAURANT
- TEMPLE
- AMPHITHEATRE
- TOILET BLOCK
- EXHIBITION AREA



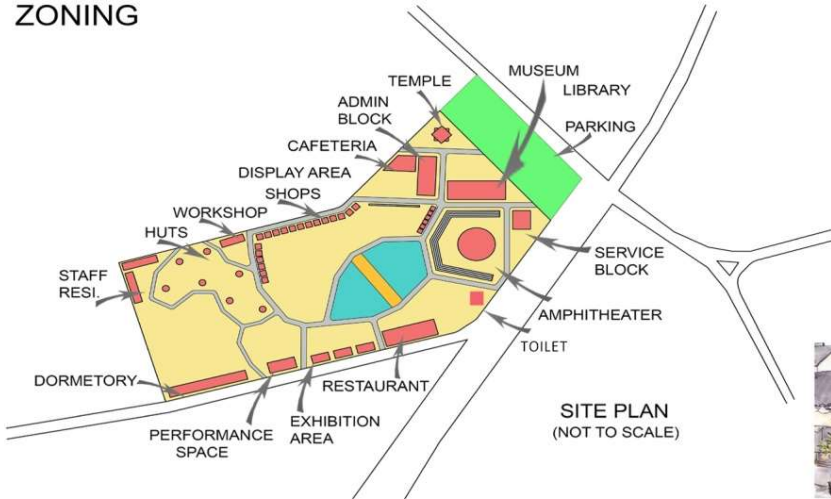
I CHOSE PUSHKAR LAKE AND SAND DUNES AS MY CONCEPT BECAUSE PUSHKAR LAKE IS THE CENTRE PART OF THE THE CITY PUSHKAR AND THE CITY IS FAMOUS FOR ITS SAND DUNES. NOWADAYS SAND DUNES ARE BEEN STOLEN FOR THE CONSTRUCTION ACTIVITIES. HERITAGE VILLAGE IS THEREFORE FORMED TO MAINTAIN THE HEREDITY OF THE ENTIRE AREA. SO I CHOSE THIS CONCEPT THAT IT WILL DEPICT THE HERITAGE OF PUSHKAR

PLANNING STRATEGIES:

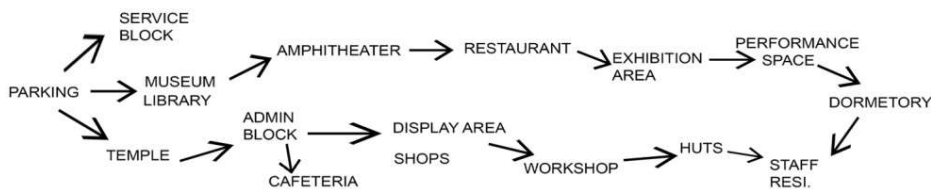
BASIC SHAPES-SQUARES, RECTANGLES AND CIRCULAR, EXTRUDED ELEVATION. ELEVATION- COTTAGE PLAN - HAVELI. THE FOUNDATIONS HAVE BEEN GENERALLY FILLED WITH STONES AND WALLS BUILT WITH STONE OR BRICK. THE STRAIGHT LINES OF THE WALLS HAVE BEEN BROKEN AND ROUNDED BEFORE A THIN PLASTER OF CEMENT IS PUT AND THEN TREATED WITH A COMBINATION OF MUD, COW DUNG BY THE VILLAGE WOMAN. THE ROOFS, WHEREVER AIR CONDITIONING WAS NOT PLANNED HAVE BEEN ERECTED WITH IRON PIPES AND PURLINS WHICH ARE COVERED WITH BAMBOO. NET AND TERRACOTTA TILES "KELOOS", BROUGHT FROM THE DIFFERENT PART OF THE REASONS. THE HUT STRUCTURES ARE PROVIDED WITH WINDOWS AND DOORS AND TIMES WITH "AALIYAS" COVERED WITH BUILT IN SPACES FOR DEEPAKS (TERRACOTTA LAMPS) IN DIFFERENT SHAPES. THE WALLS WITH MURALS, CREATED WITH BRICK MOTIFS AND RELIEF WORK DESIGNED WITH THICK CEMENT PLASTER IN TEMPARA, MAINLY WITH GERU, PEELI MIITI AND WHITE CLAY.



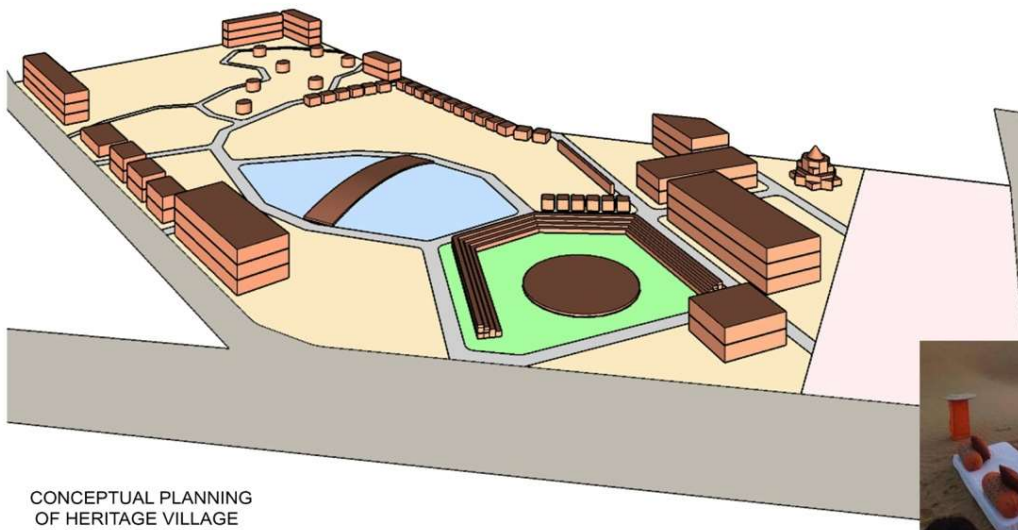
ZONING



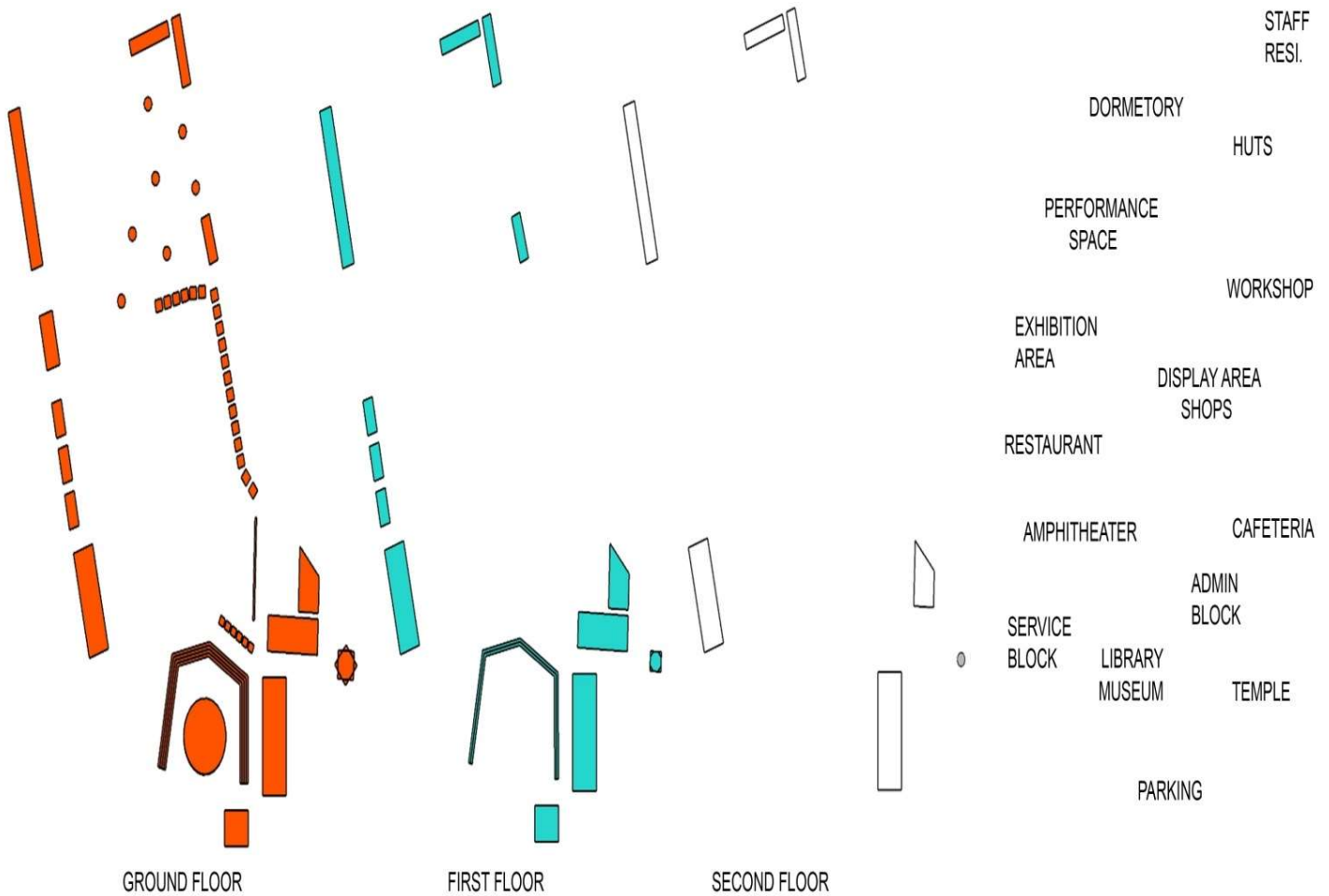
FLOWCHART



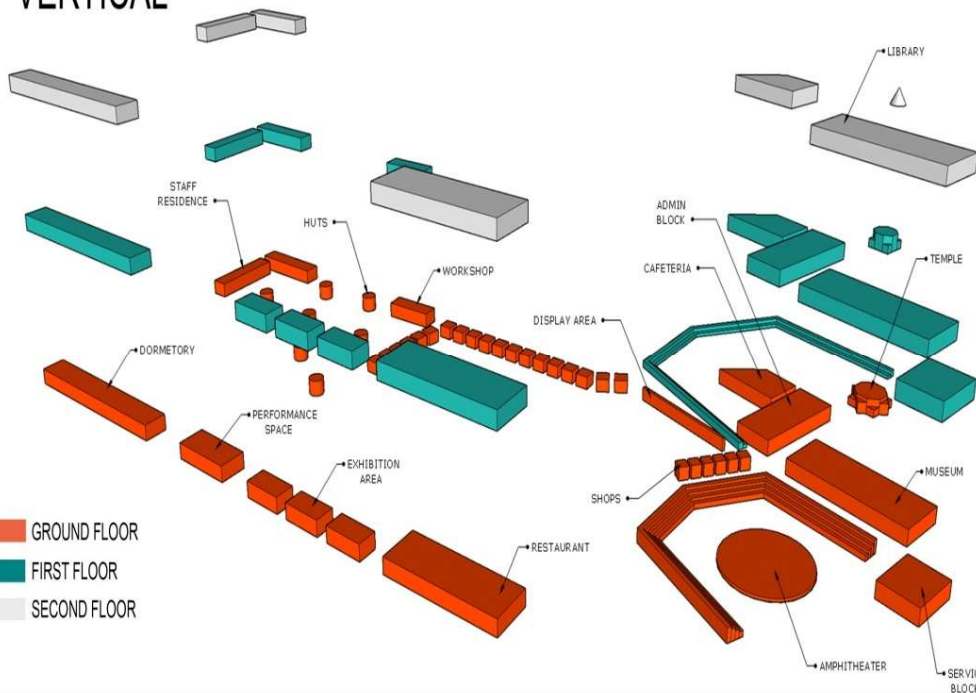
LANDSCAPING



HORIZONTAL



VERTICAL



ABOUT

THE COMPLETE HERITAGE VILLAGE BASICALLY CONSISTS OF MAXIMUM THREE DEPENDING ON THE REQUIREMENTS AND OCCUPANCY.

SINGLE FLOOR -

SHOPS, DISPLAY AREA, PERFORMANCE SPACE, HUTS

DOUBLE FLOOR -

AMPHITHEATER, EXHIBITION AREA, SERVICE BLOCK, ADMIN BLOCK, WORKSHOPS

TRIPLE FLOOR -

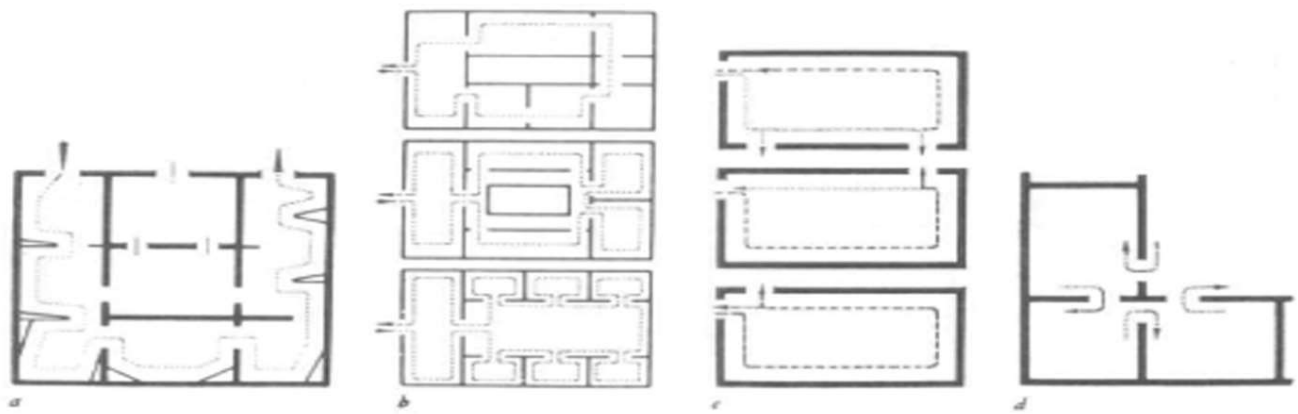
MUSEUM, RESTAURANT, DORMITORY, STAFF RESIDENCE, CAFETERIA, TEMPLE



STANDARDS

STANDARDS

EXHIBITION SPACE:-



PLANNING: IT IS HARDLY NECESSARY TO EXPLAIN, BEFORE EMBARKING UPON A DISCUSSION OF THE DIFFERENT QUESTIONS THAT MAY ARISE WHEN A SMALL MUSEUM IS BEING PLANNED AND BUILT, THAT MY AIM IS MERELY TO PUT FORWARD CERTAIN SUGGESTIONS TO SERVE AN PRACTICAL POINTERS, BASED ON EXPERIENCE OF THE SUBJECT, WITH NO INTENTION OF TRESPASSING UPON THE DOMAINS OF THE VARIOUS TECHNICAL AUTHORITIES WHO MUST INEVITABLY BE CONSULTED.

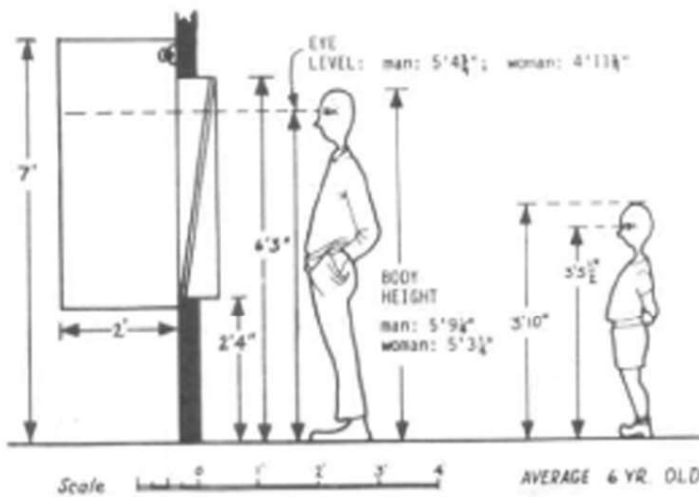


Fig. 4 Measurements of adult and six-year-old visitors in relation to cases.

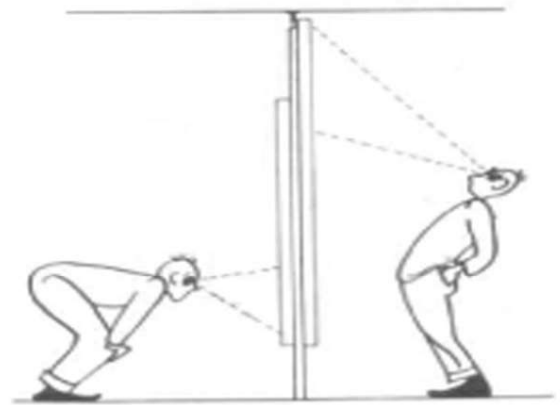


Fig. 5 Difficulties encountered in viewing details more than 3 ft below or 1 ft above one's eye level.

STEEP ANGLES EMPHASIZE TEXTURE, BUT MAY CAUSE SHADOWS FROM FRAME.
30 DEGREE ANGLE FROM VERTICAL IS PREFERRED.
SHALLOW ANGLES ENHANCE COLOUR, MAY CAUSE REFLECTED GLARE.
FRAMING PROJECTOR CAN MAY OJECT LOOK INTERNALLY ILLUMINATED.
ADJUST LIGHT CUT OFF PRECISELY MATCH ILLUMINATED IMAGE.

LIBRARY:

THE TOTAL NEED MAY BE DEVIDED INTO FIVE CATEGORIES:

- BOOKS
- STAFF
- READERS
- GROUP MEMBERS
- MECHANICAL OPERATIONS

SPACE REQUIREMENTS THE PROGRAM STATEMENT, WHICH INCLUDES OBJECTIVES, ACTIVITIES, AND REQUIREMENTS, WILL SPELL OUT TOTAL NEEDS IN TERMS OF SQUARE FEET OF FLOOR SPACE. GENERALLY SPEAKING, THE TOTAL NEED MAY BE DIVIDED INTO FIVE CATEGORIES: SPACE FOR (1) BOOKS, (2) READERS, (3) STAFF, (4) GROUP MEETINGS, AND (5) MECHANICAL OPERATIONS AND ALL OTHER (STAIRWAYS, ELEVATORS, TBILETS, ETC.). ACTUAL SPACE ALLOCATIONS WILL TEND TO VARY IN ACCORDANCE WITH THE LIBRARY SERVICE PROGRAM IN RELATIONSHIP TO COMMUNITY NEEDS.' TABLE 1 PROVIDES GENERAL GUIDELINES FOR PROGRAMMING THE TOTAL BUILDING.

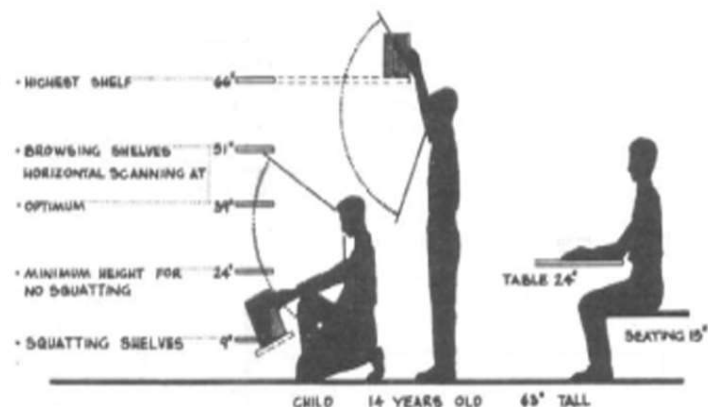


Fig. 2 Optimum shelving conditions for teen-agers.

SPACE REQUIREMENTS :

THE PROGRAM STATEMENT, WHICH INCLUDES OBJECTIVES, ACTIVITIES, AND REQUIREMENTS, WILL SPELL OUT TOTAL NEEDS IN TERMS OF SQUARE FEET OF FLOOR SPACE. GENERALLY SPEAKING, THE TOTAL NEED MAY BE DIVIDED INTO FIVE CATEGORIES: SPACE FOR (1) BOOKS, (2) READERS, (3) STAFF, (4) GROUP MEETINGS, AND (5) MECHANICAL OPERATIONS AND ALL OTHER (STAIRWAYS, ELEVATORS, TBIELTS, ETC.). ACTUAL SPACE ALLOCATIONS WILL TEND TO VARY IN ACCORDANCE WITH THE LIBRARY SERVICE PROGRAM IN RELATIONSHIP TO COMMUNITY NEEDS.' TABLE 1 PROVIDES GENERAL GUIDELINES FOR PROGRAMMING THE TOTAL BUILDING , END TABLE 2 PROVIDES GUIDELINES FOR INTERIOR SPACE IN RELATION TO POPULATION AND SIZE OF THE BOOK COLLECTION.

STAFF SPACE REQUIREMENTS SHOULD BE CALCULATED ON THE BASIS OF 100 SQ FT PER STAFF MEMBER. IT IS IMPORTANT THAT THIS STANDARD BE MET FOR THERE IS AMPLE EVIDENCE THAT SPACE FOR STAFF HAS BEEN OUTGROWN MORE RAPIDLY THAN ANY OTHER TYPE OF SPACE IN MOST LIBRARY BUILDINGS. ONLY TOO OFTEN IS IT EASY TO FORGET THAT AN EXPANDING SERVICE PROGRAM WILL REQUIRE THE SUPPORT OF AN ENLARGED STAFF. THE UNIT OF MEASUREMENT OF 100 SQ FT PER STAFF MEMBER INCLUDES SPACE FOR DESK, CHAIR, BOOKS, AND EQUIPMENT.

SHOULD INCLUDE:

ADMINISTRATIVE OFFICES

WORK ROOMS

STAFF LUNCH AND LOUNGE ROOMS

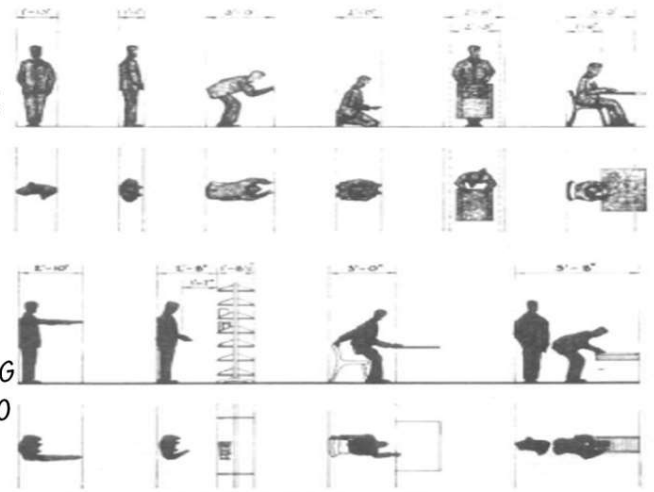


Fig. 4 Minimum clearances for various body positions in library stack areas.

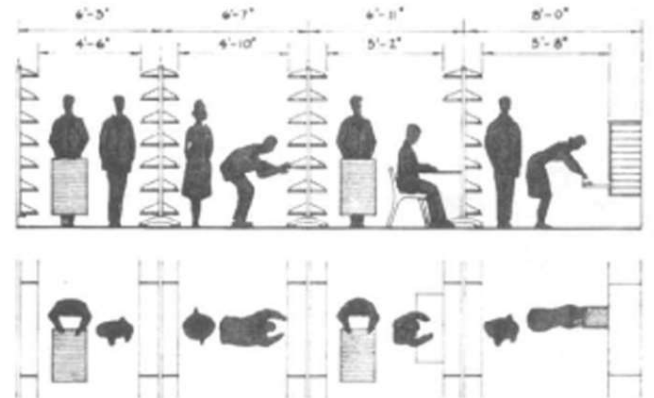


Fig. 4 (cont.) Minimum clearances for various body positions in library stack areas.

AMPHITHEATRES:

OUTDOOR THEATRE CAN BE PLANNED TO SEAT AS MANY AS 3000 SPECTATORS WIHOUT THE USE OF AMPLIFICATION FOR ACTOR'S CHOICE

UPPER LIMIT FOR SEATING: 2500

WIDTH FOR EACH SEAT SHOULD NOT BE LESS THAN 18 INCH

AND NOT MORE THAN 25 INCH

COMFORTABLE WIDTH - 21 INCH

1. A level 3 ft above the base of the lowest row of seats in the auditorium.

2. A proscenium opening of about 70 ft.

3. A depth of about 40 ft from the line of the proscenium walls. (The apron in front of this line should be as narrow as possible.)

4. Plenty of wing space-at least 50 ft-at each side of the acting areas.

5. A height for the proscenium wall on each side of the opening of 16 to 18 ft and of a length sufficient to mask from the audience all activity back stage.

6. An appearance for the proscenium well which is simple, fairly neutral, and thoroughly in keeping with both the natural setting of the theater and the style of the play being performed (log, board, stone, or brick).

7. Level ground, well drained and preferably surfaced with either cement or asphalt (where scene changing does not require a smooth clear floor, the dancers can be helped by giving them several inches of sand as a dance cover).

8. Some amphitheatres have been built with a second, slightly higher, level with one or two longitudinal steps leading up to it, about 20 ft upstage, in an effort to increase the variety of acting spaces available. Careful consideration should be given to its effect on scene shifting, dancing, or other theater uses before this is incorporated as part of the permanent design.

9. In some cases it will be necessary to include anchoring devices for jacks, flanges, and stage braces supporting heavy movable scenery set directly and permanently into the hard surface of the stage floor.

10. Electrical outlets for stage lighting and for the convenient attachment of cable to special effects such as campfires.

SHOPS:THE SITE MUST BE LOCATED IN THE MOST DESIRABLE GENERAL AREA

SIGNAGE : USE OF PROPER SIGNAGE AT APPROPRIATE DESTINATION.



AREA REQUIREMENTS

Area Analysis				
S.No.				
1	Site Area	=	7.44	acre
			30108	Sqm.
2	Permissible F.A.R.	=	1.5	
3	Ground Coverage	=	40% of the Site Area	
		=	12043.2	
4	Total Built up Area	=	F.A.R. x Site Area	
		=	1.5 x 30108	
		=	45162	Sqm.
5	Circulation	=	25% of Total Builtup Area	
		=	11290.5	
6	Landscape	=	15% of Total Area	
		=	(15X45162)/100	
		=	6774.3	Sqm.
7	Site Area	=	3	hec tare
8	Tree Required At Site	=	50 Tree Per Hectare	
		=	50 X 3	
		=	150	Trees

Admin

1	Entrance Foyer	=	500 sqm	
2	Entrance Lobby + Reception + Waiting	=	100 sqm	
3	Business centre (5 persons)	=	64 sqm	
4	Manager Office	=	26 sqm	
5	Craft Head Office	=	22 sqm	
6	Maintanance Head	=	22 sqm	
7	VIP Room	=	36 sqm	
8	Director Office	=	36 sqm	
9	Meeting Room (12 persons)	=	36 sqm	
10	General Staff Room (5 persons)	=	36 sqm	
11	Toilet Area	=	25 sqm	
12	Staff Room (2 persons)	=	27 sqm	
13	Baggage Counter	=	12 sqm	
14	Store Room	=	36 sqm	
15	Total Area Of Admin	=	886 sqm	
16	Circulation	=	20% Of Total Area	
		=	177	
17	Net Area Of Admin	=	1063	

Craft Bazaar

1	Individual Shops (30 No's)	=	25 sqm each	
2	Circular Hut	=	60 sqm (1200 for 20 huts)	
3	Rectangular Huts	=	80 sqm (1600 for 20 huts)	
4	Total Area Of Craft Bazaar	=	3550 sqm	
5	Circulation	=	40% Of Total Area	
		=	1420	
6	Net Area Of Craft Bazaar	=	4970	

Dormatory

1	Room	=	90	12	1080
2	Toilet	=	4	12	48
3	Circulation 25%	=			282
Total Area			=		1410

Library

1	Audio - Visual Room	=	545 sqm	
2	Store Room	=	27 sqm	
3	Reading Area (40 persons)	=	110 sqm	
4	Stack Area (15 stack)	=	100 sqm	
5	Total Area Of Library	=	782 sqm	
6	Circulation	=	20% Of Total Area	
		=	156	
7	Net Area Of Library	=	938 sqm	

Museum

1	Entrance Lobby	=	60 sqm	
2	Covered Area of Museum	=	956 sqm	
3	Store (2 No's)	=	36 sqm each	
4	Incharge Room (2 No's)	=	17 sqm each	
5	Toilet Area	=	52 sqm	
6	Total Area Of Museum	=	1144 sqm	
7	Circulation	=	20% Of Total Area	
		=	228	
8	Net Area Of Museum	=	1372 sqm	

Toilet

1	Male Toilet	=	56	
2	Female Toilet	=	60	
3	Baby Care	=	4	
4	Handicapped Toilet	=	4	
5	Total Area	=	124	

Others

			Area	Numbers	No. of Floor	Total Area
1	Craft Shop	=	30	21	1	630
	(From Case Study)					
2	Workshops	=	240	4	1	960
	(From Case Study)					
3	Cafeteria	=	480	1	1	480
	(From Case Study)					
4	Temple	=	100	1	1	100
5	Amphitheatre	=	1350	1	1	1350
6	Total Area Of Shopping	=				3520
7	Circulation	=	20% Of Shopping Area			
			704 Sqm.			
8	Net Area For Shopping	=	4224 Sqm.			

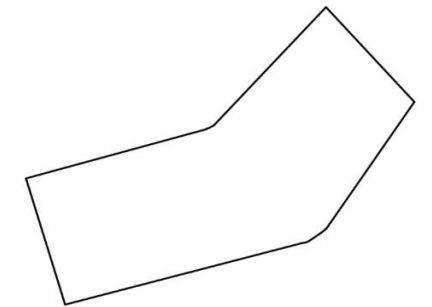
Parking

1	For Heritage Village	=	provide 1 ECS for Every 25 Sqm Carpet Area	
2	Area For Heritage Village	=	12043	
3	Total Parking	=	500	





PROPOSED SITE:



BYE LAWS :-

SETBACKS

FRONT = 15.00 M. G. COVERAGE ALLOWED = 40%
 REAR = 6.00 M. F.A.R. ALLOWED = 1.50
 SIDE - 1 = 6.00 M.
 SIDE - 2 = 6.00 M.

AREA STATEMENTS :-

1. TOTAL PLOT AREA	= 7.4 ACRE
2. PROPOSED GROUND COVERAGE	= 30108 SQM
3. TOTAL BUILT-UP AREA	= 12043.2 SQM
4. CIRCULATION(25%)	= 45162 SQM
5. LANDSCAPE(15%)	= 11290.5 SQM
6. SITE AREA	= 3 HECTARE
7. TREES REQUIRED	= 150 TREES

NORTH



GENERAL NOTES

All Dimensions are in
mm. or specified

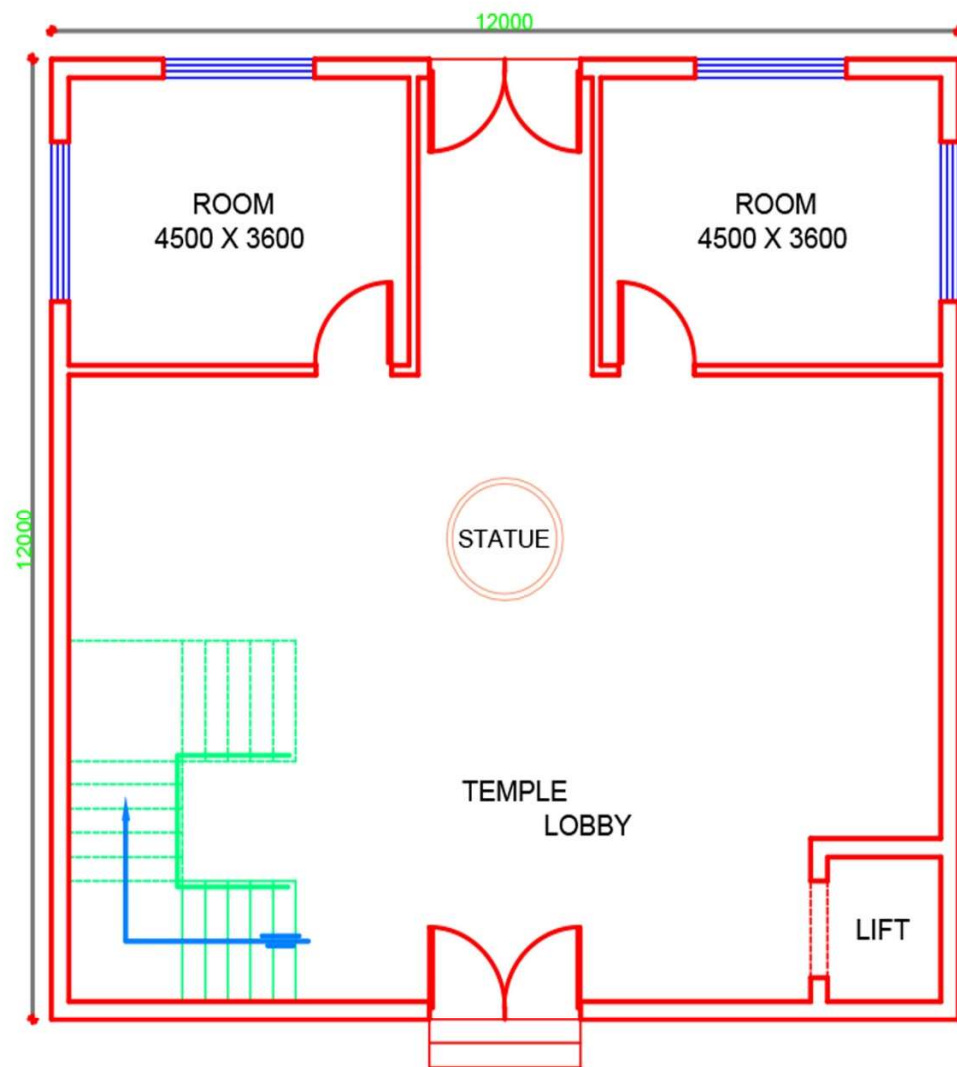
SCALE

PRATIKSHA PATHAK
B.ARCH
FIFTH YEAR (10TH SEM)
THESIS(2019-2020)
B.B.D.U.

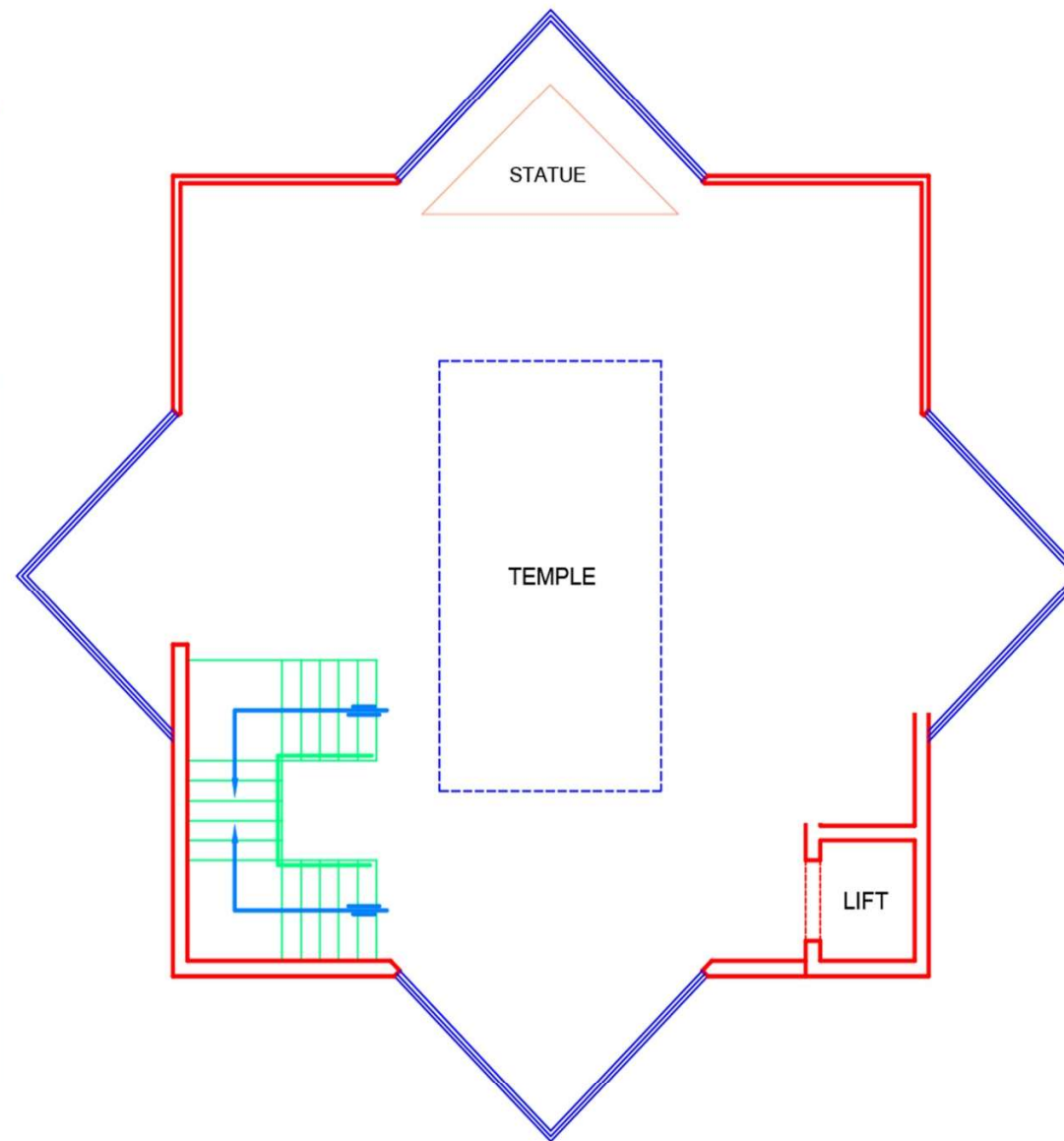
SHEET NO.

GUIDED BY:-
AR. URVASHI DIXIT

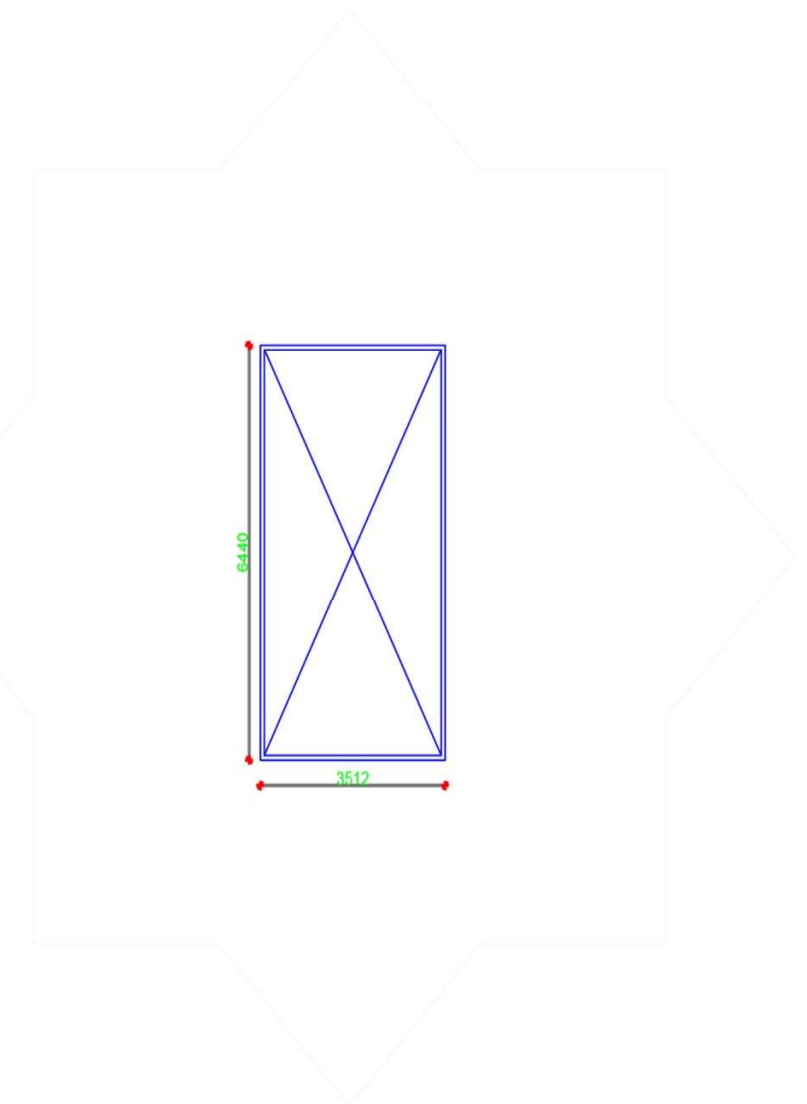




GROUND FLOOR PLAN

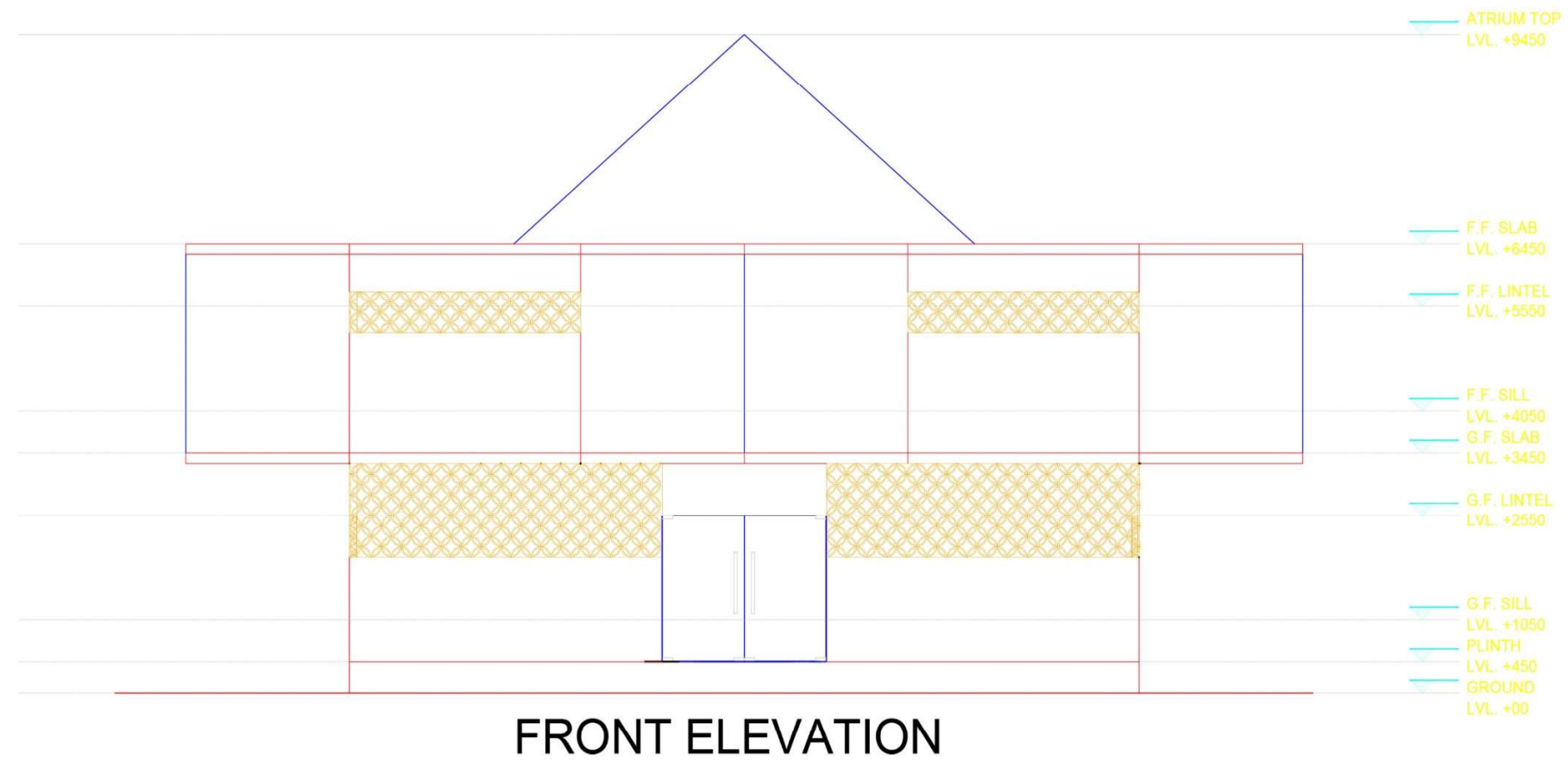


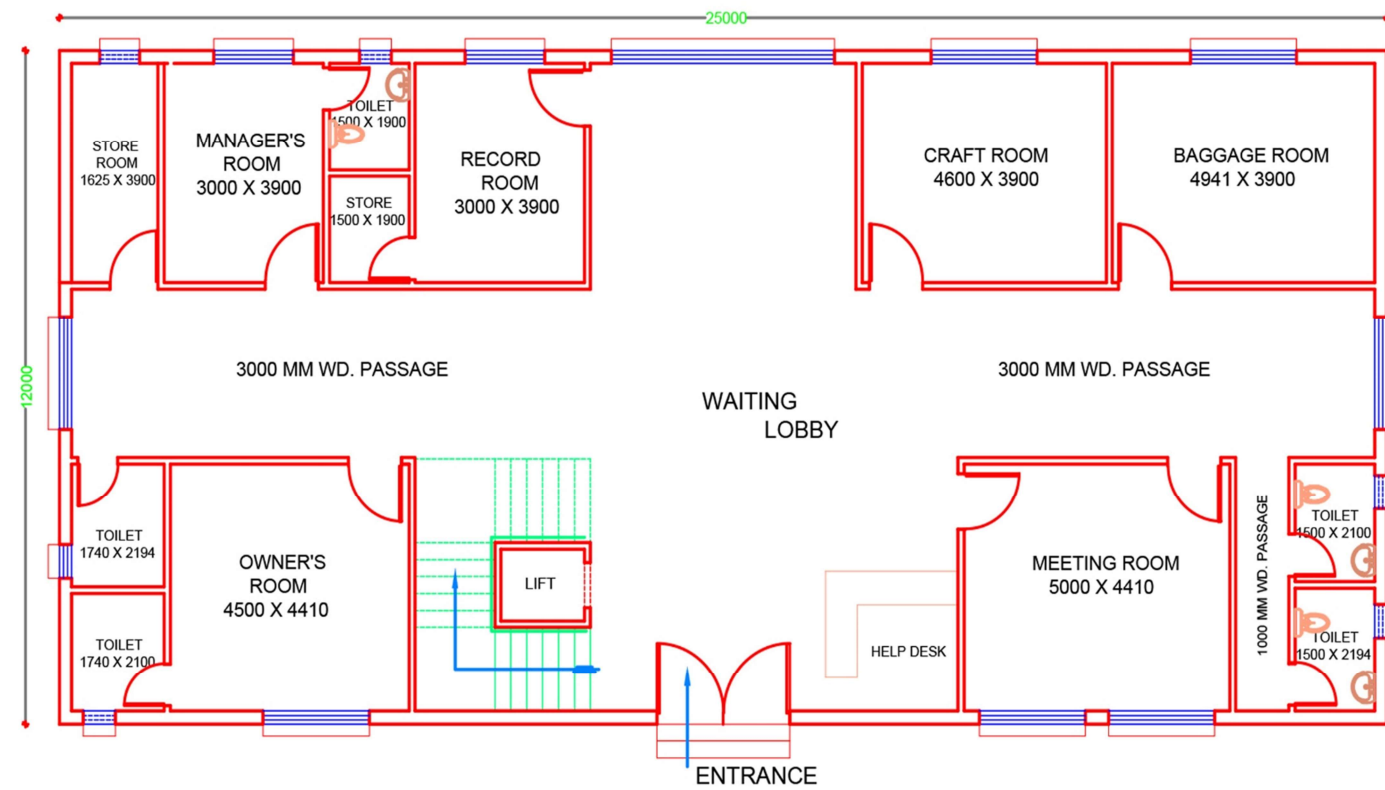
FIRST FLOOR PLAN



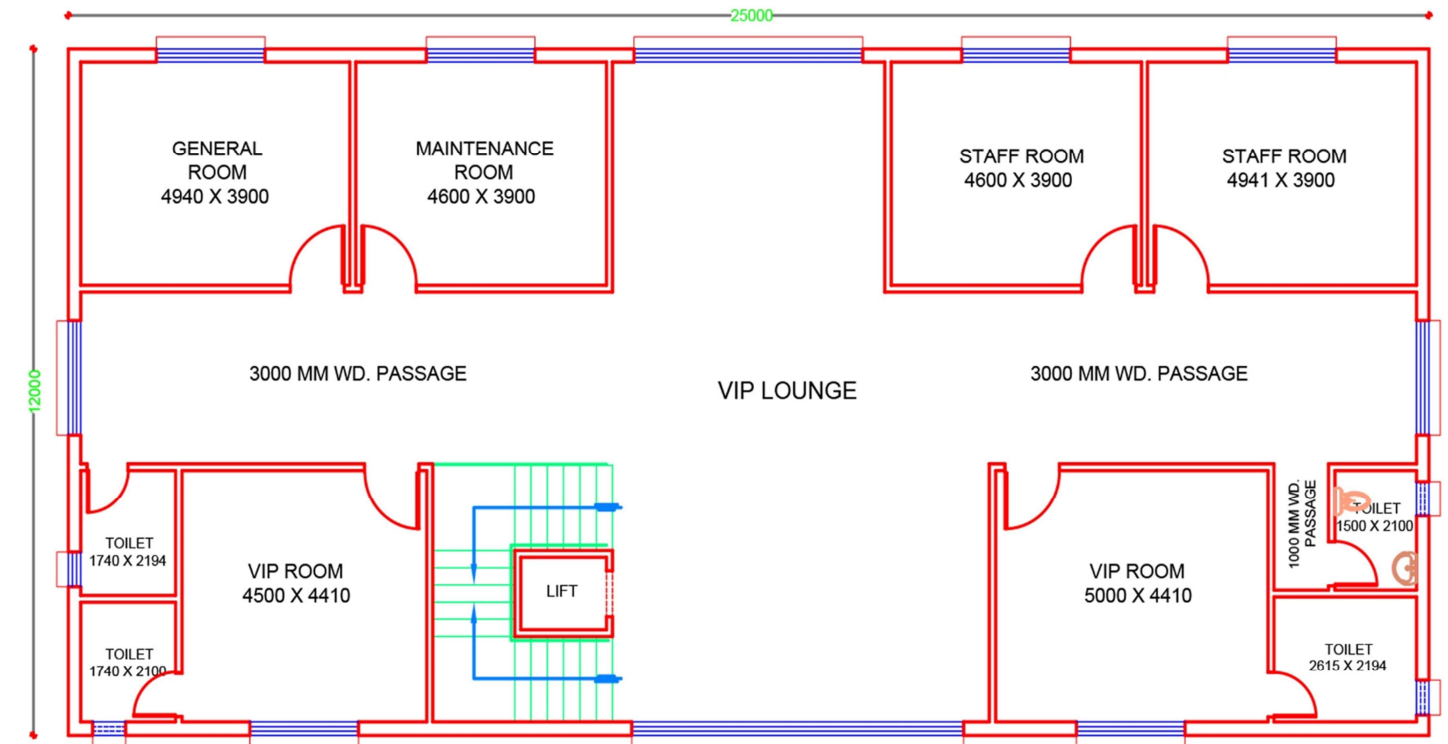
TERRACE FLOOR PLAN



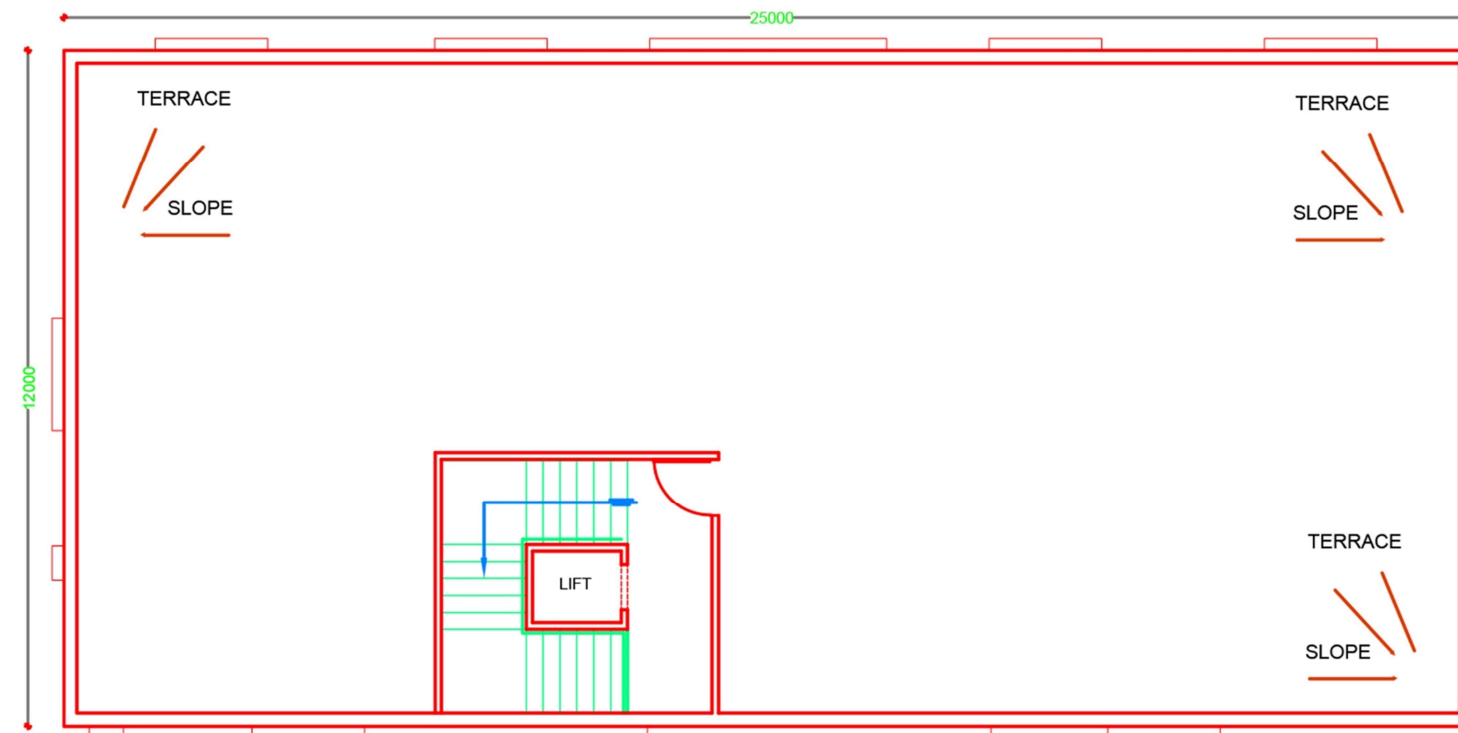




GROUND FLOOR PLAN

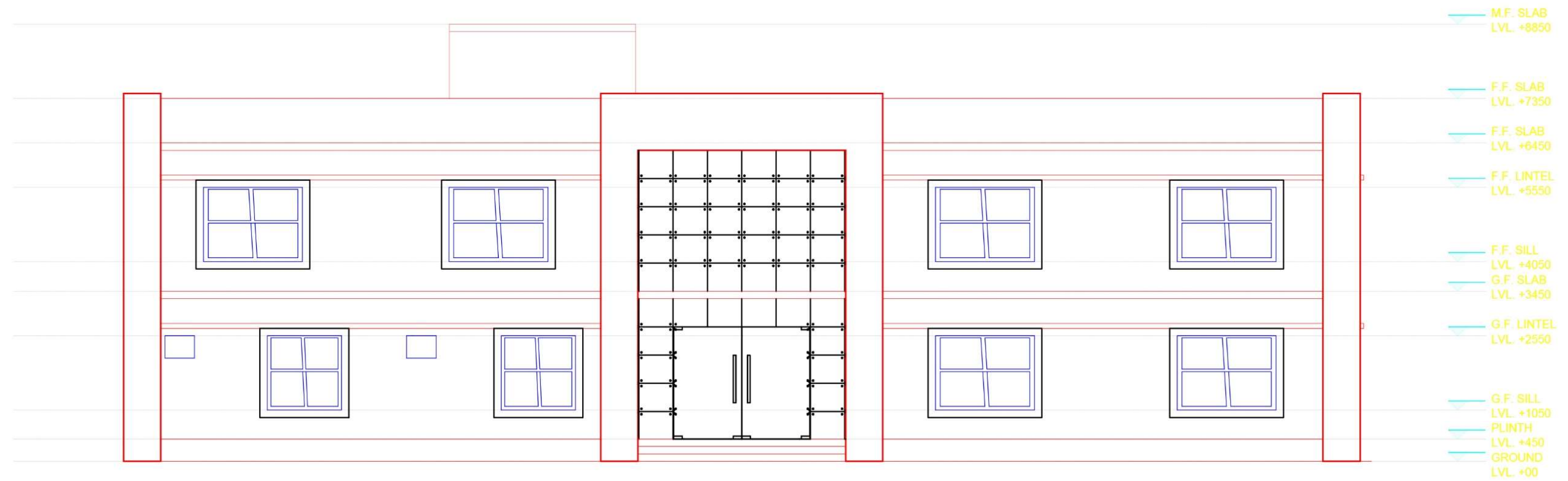


FIRST FLOOR PLAN

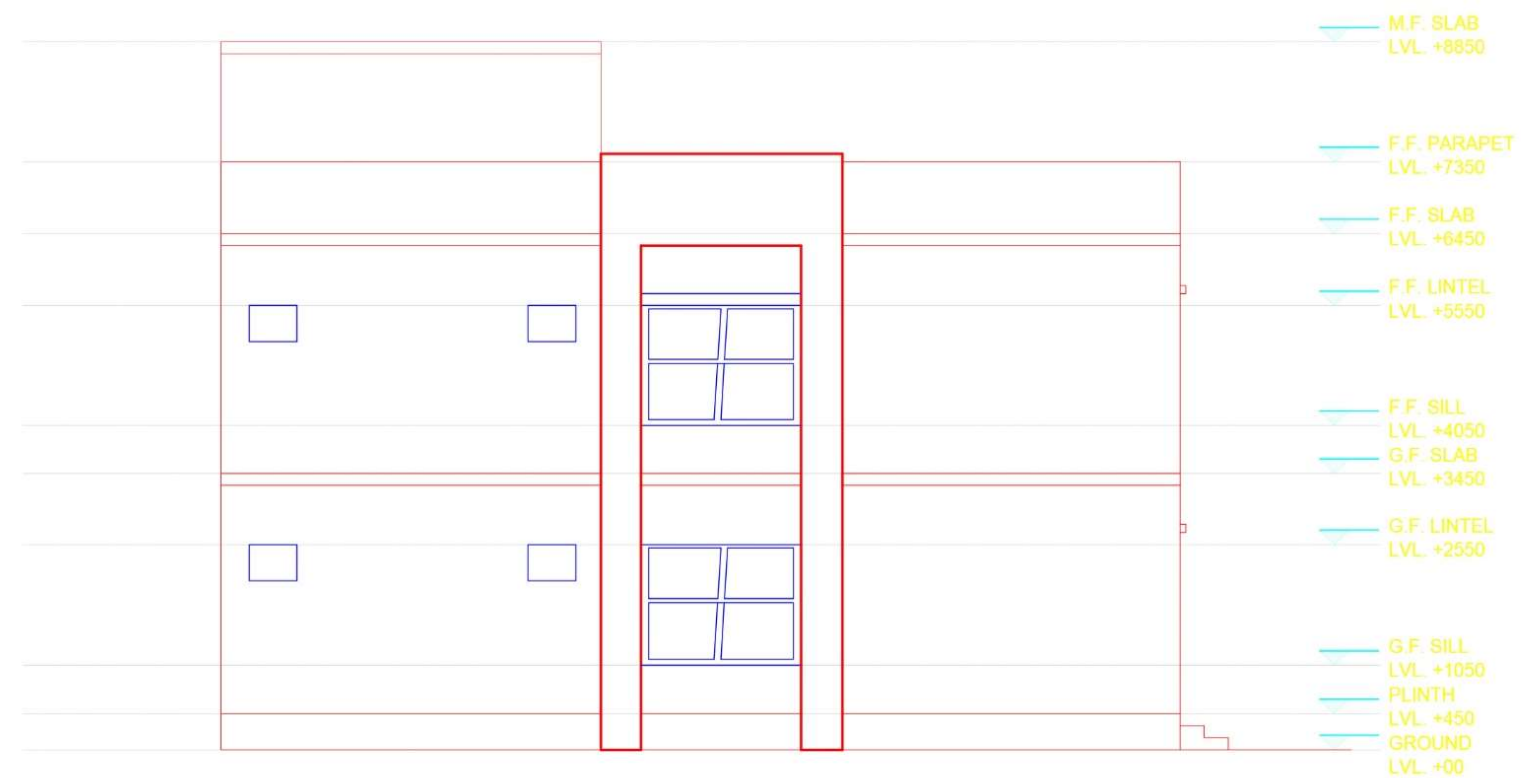


TERRACE FLOOR PLAN



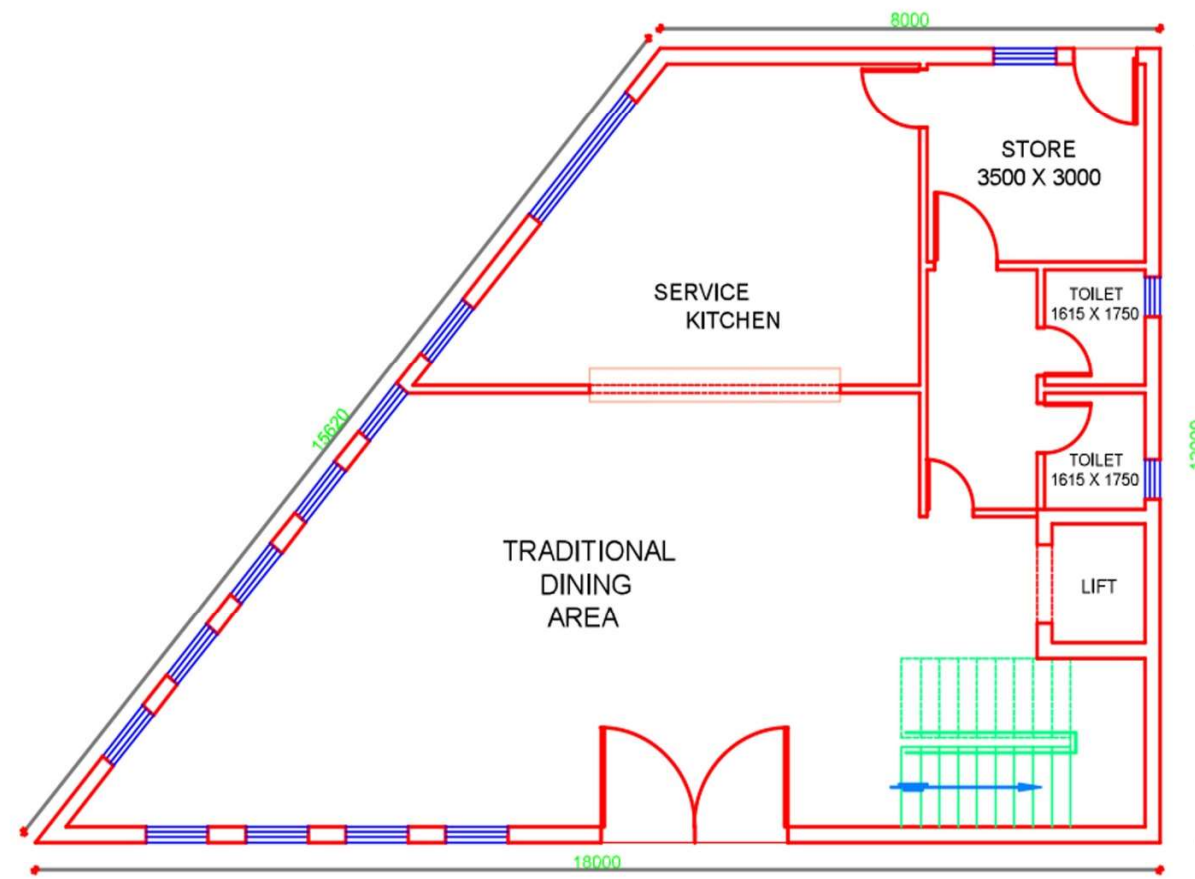


FRONT ELEVATION

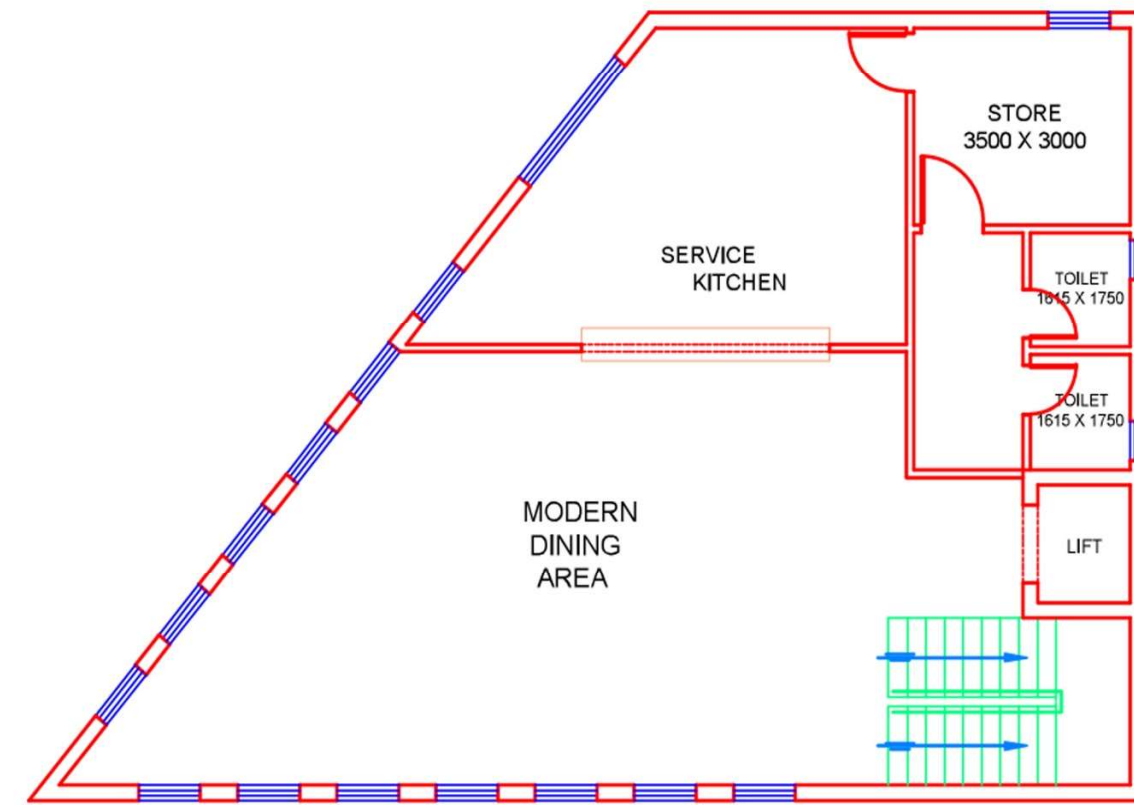


SIDE ELEVATION

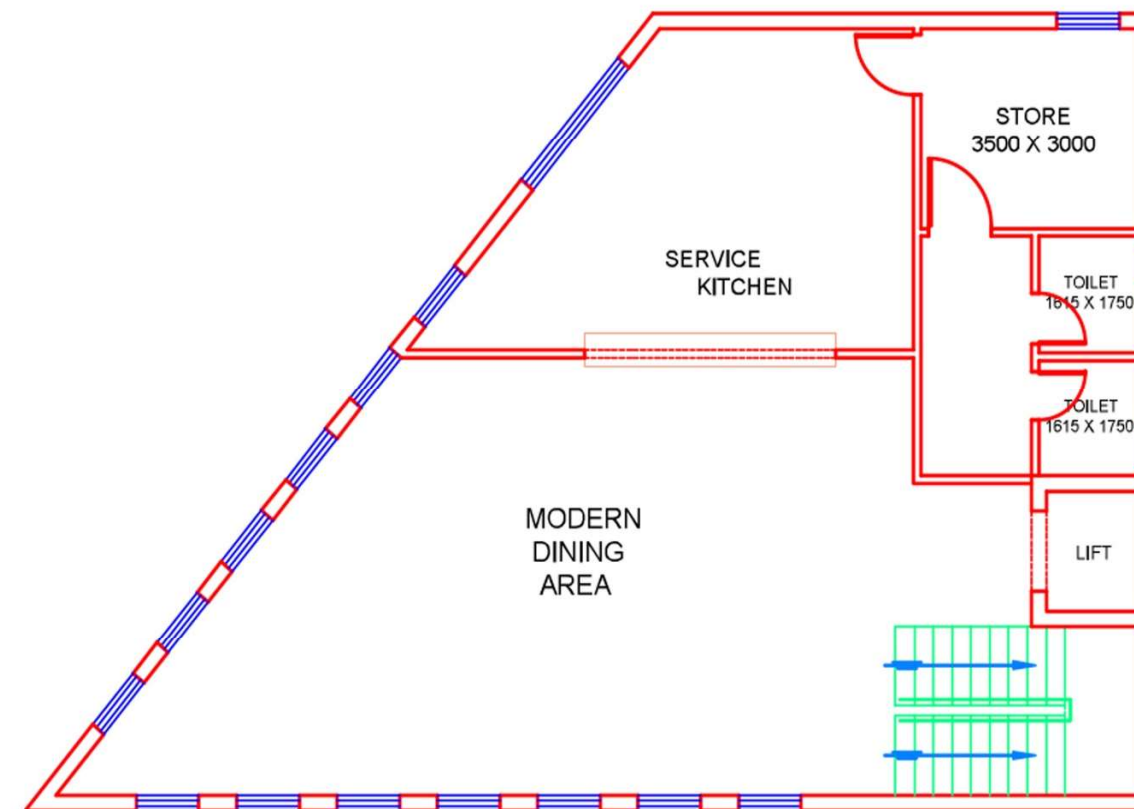




GROUND FLOOR PLAN

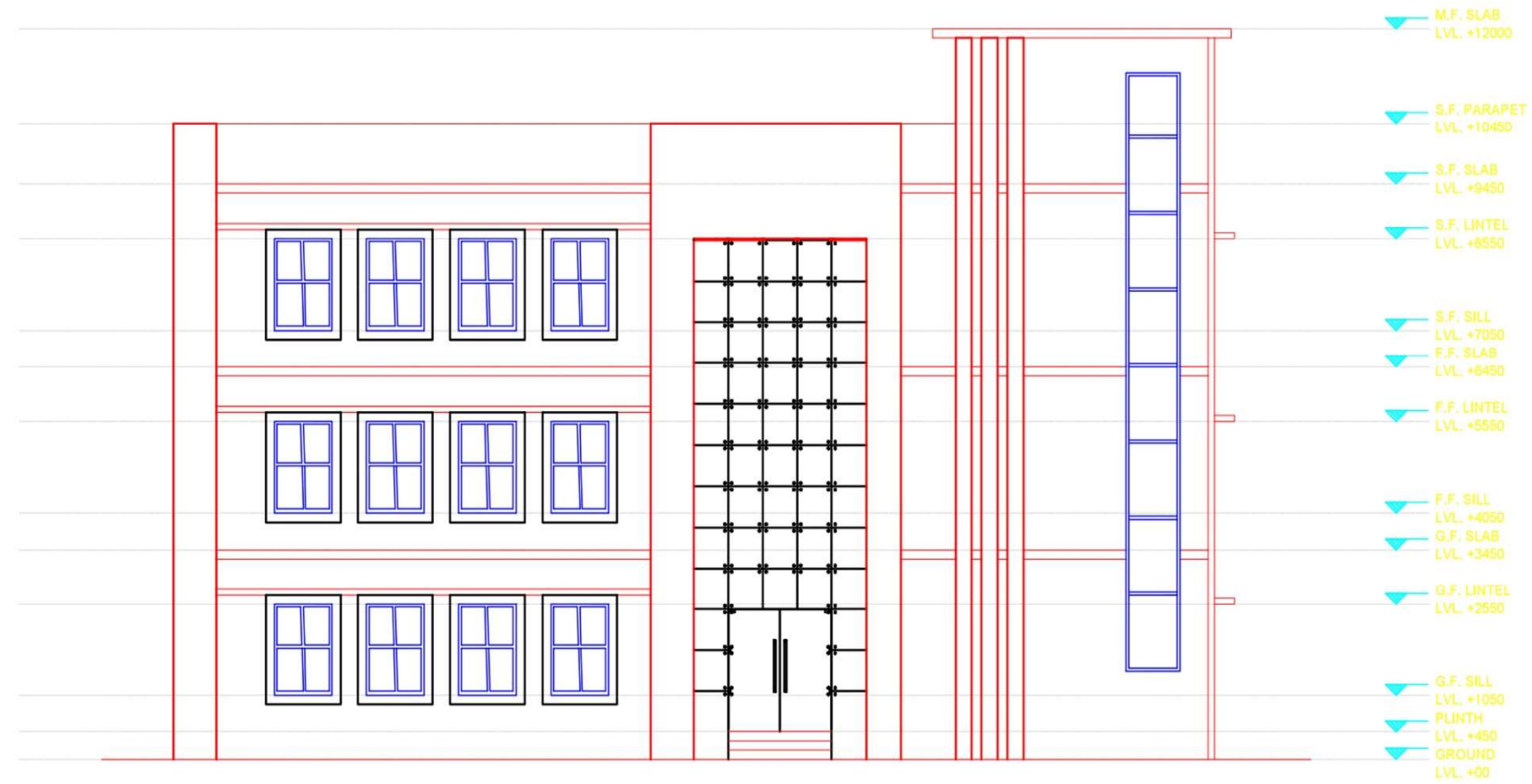


FIRST FLOOR PLAN

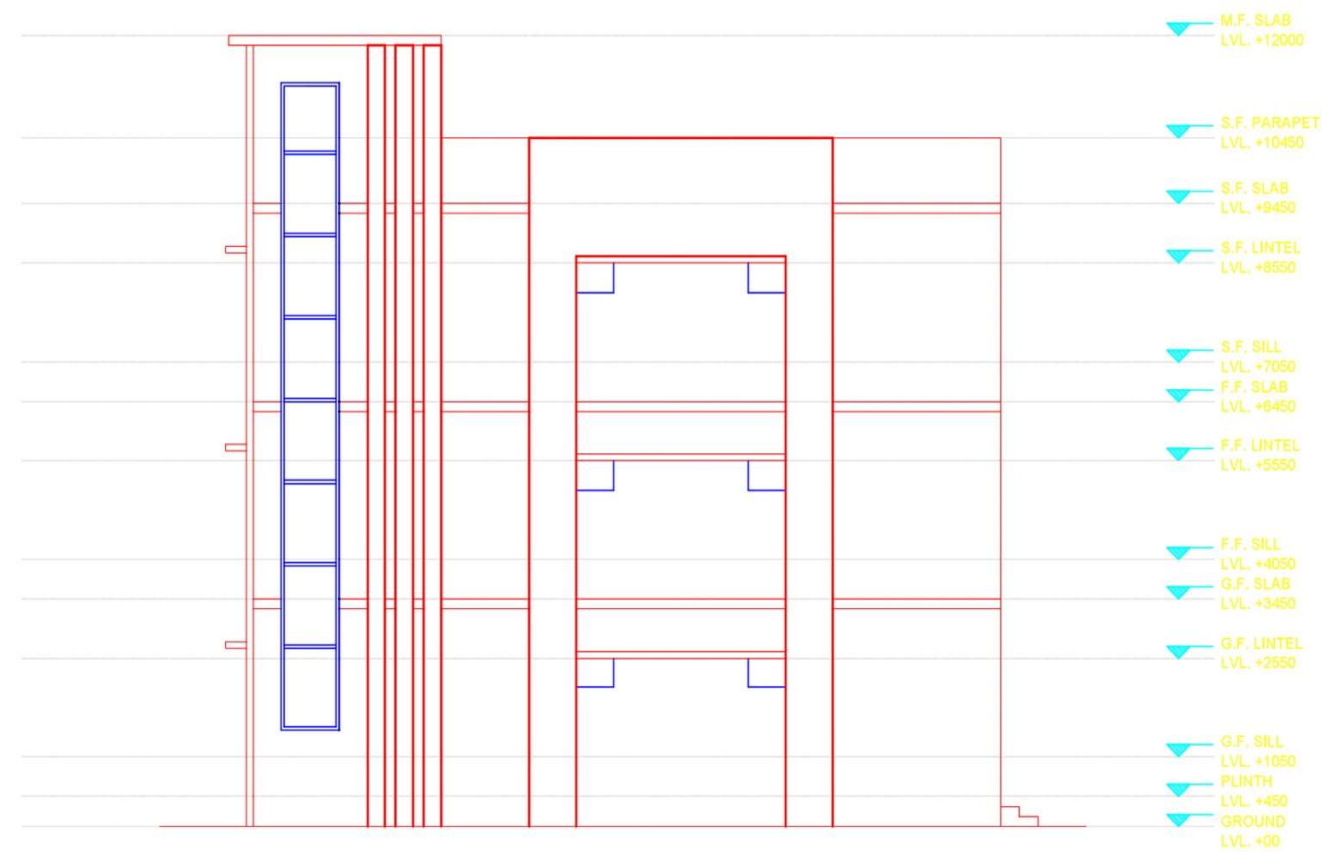


SECOND FLOOR PLAN



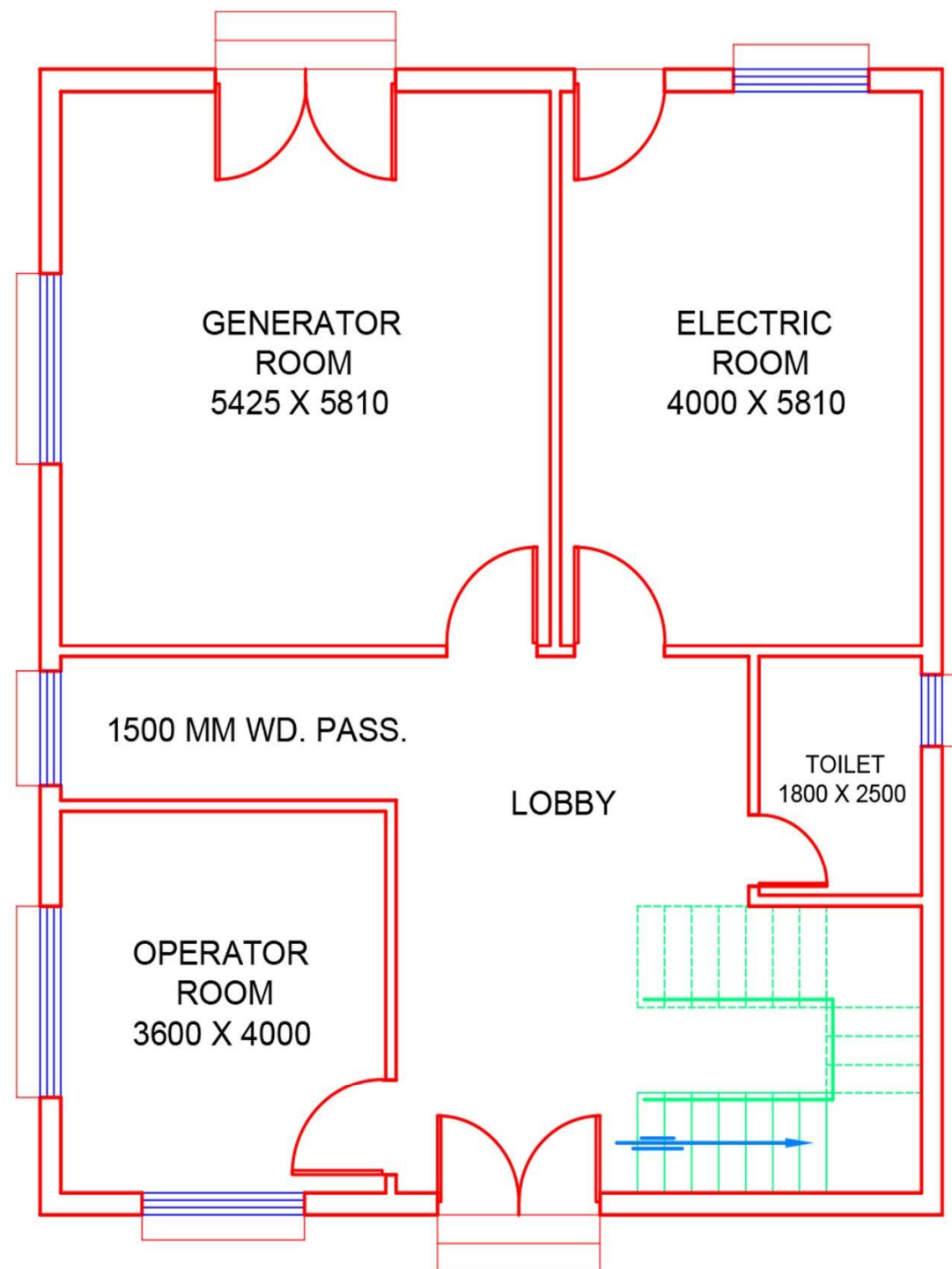


FRONT ELEVATION

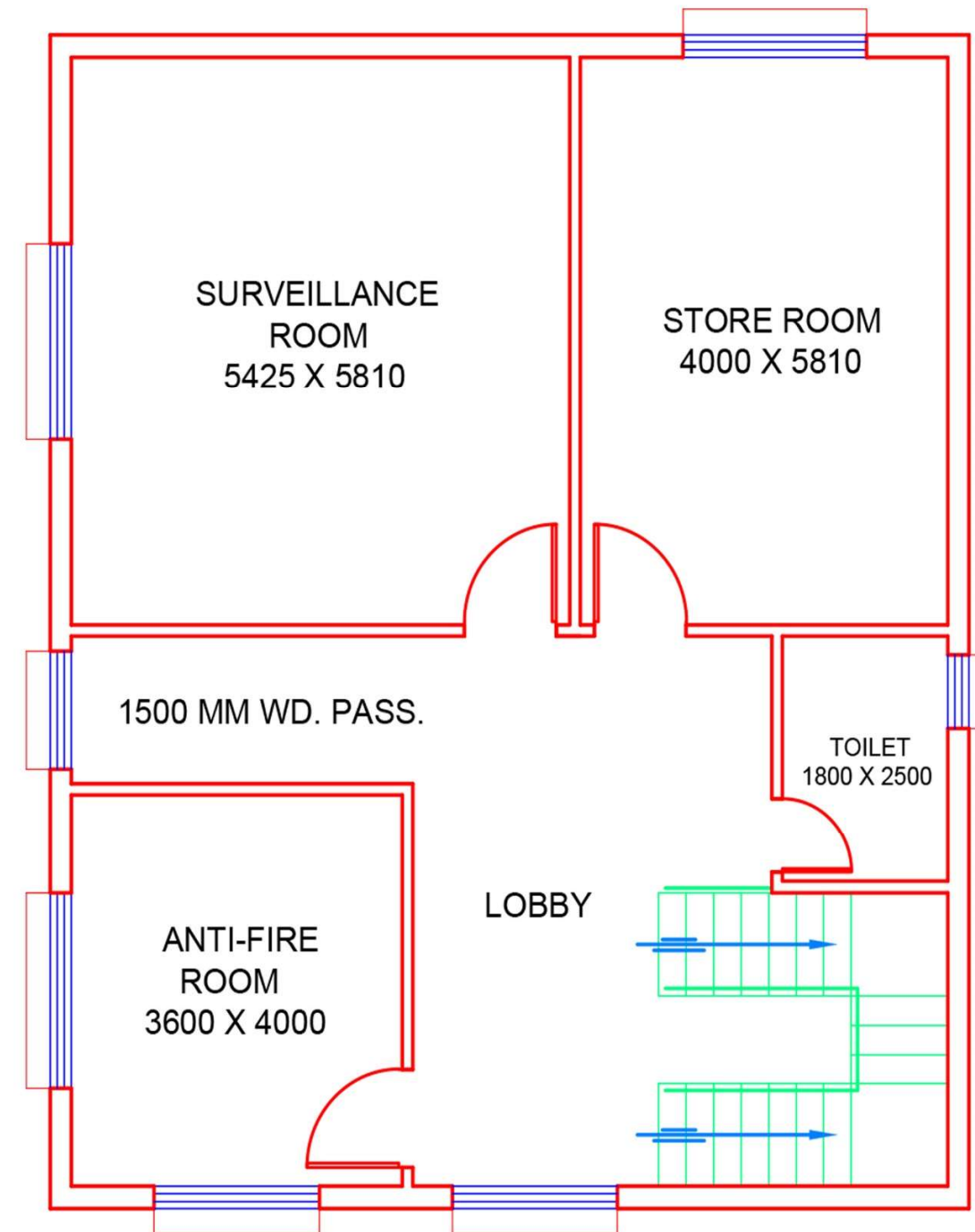


SIDE ELEVATION



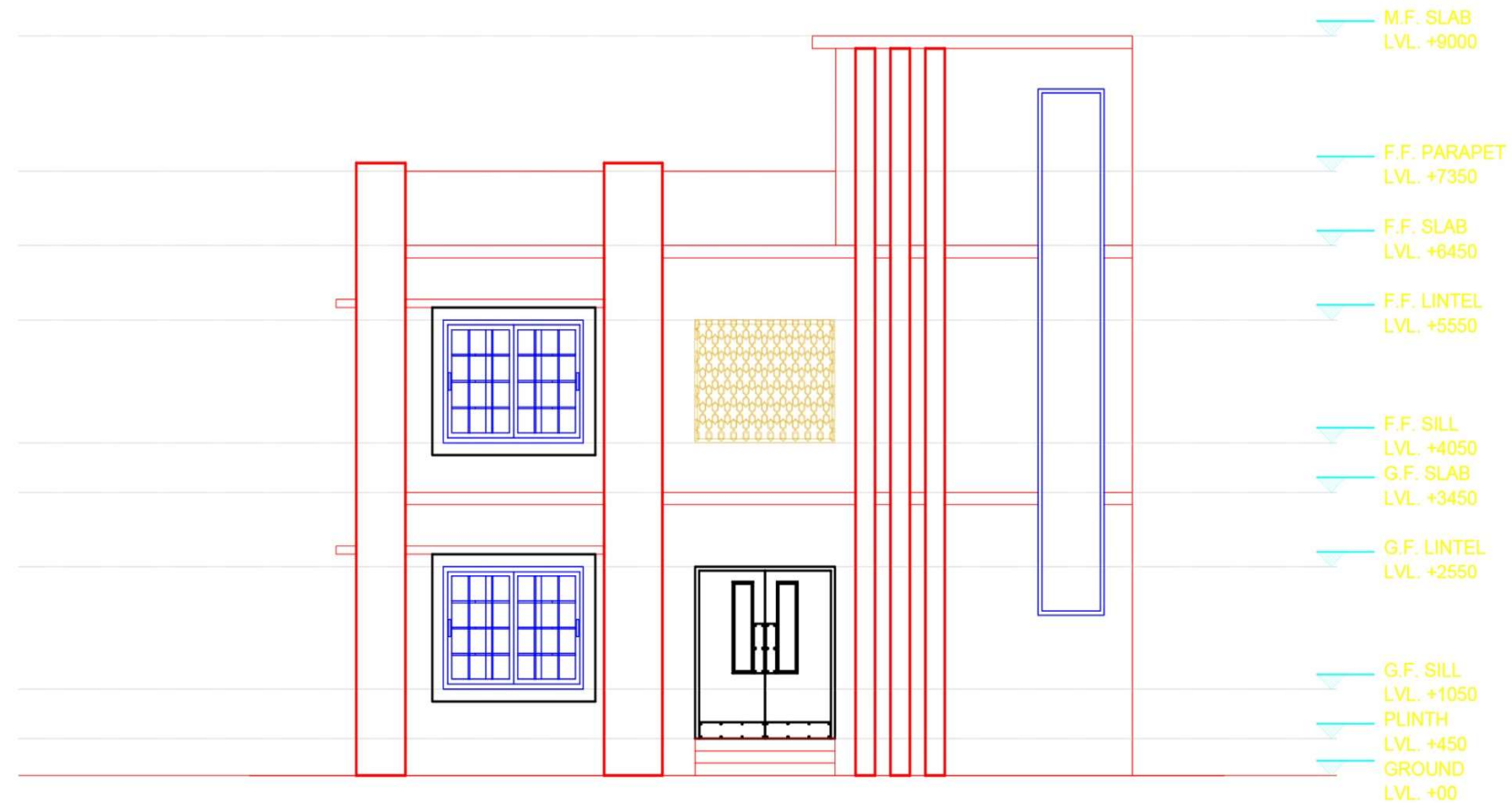


GROUND FLOOR PLAN

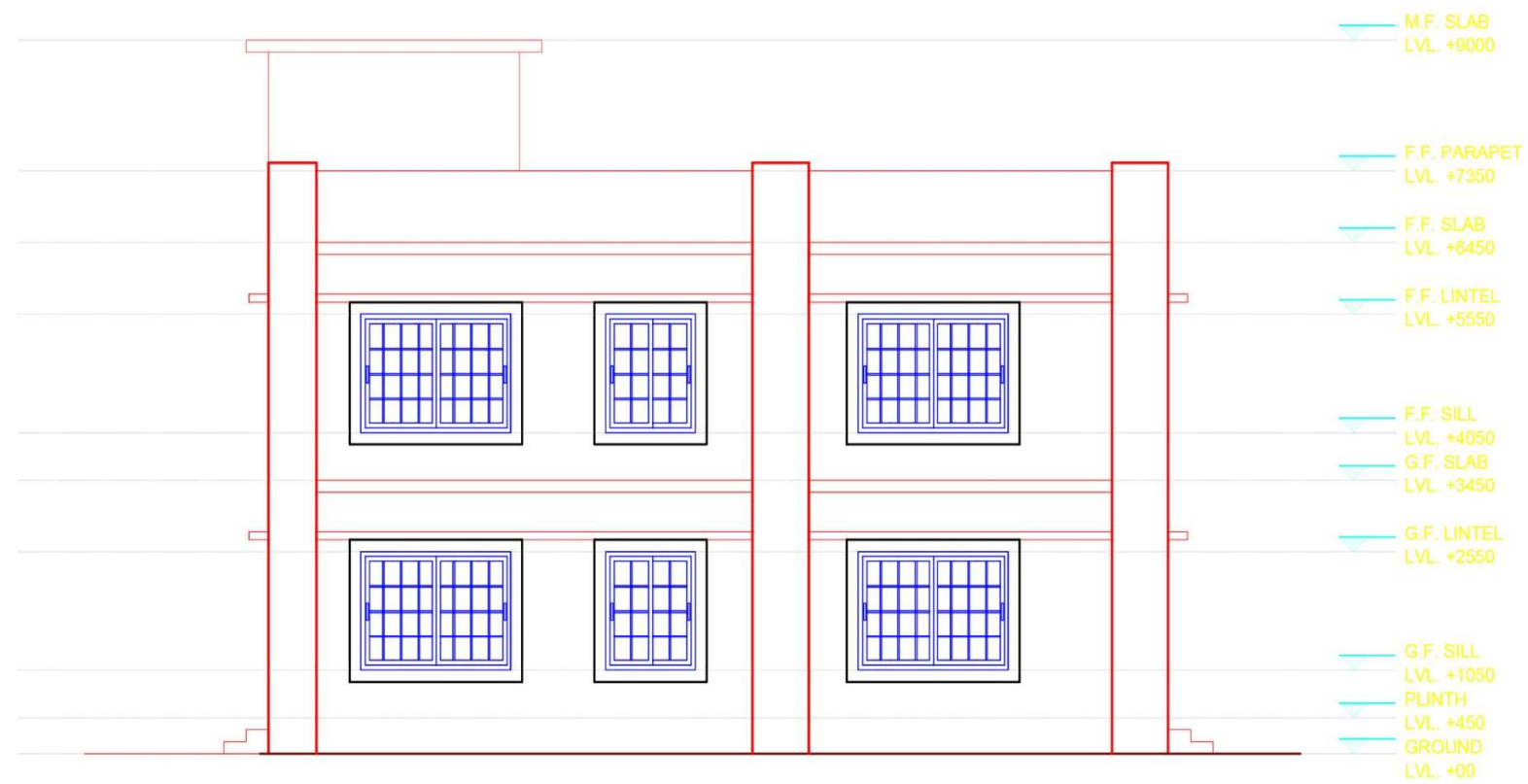


FIRST FLOOR PLAN



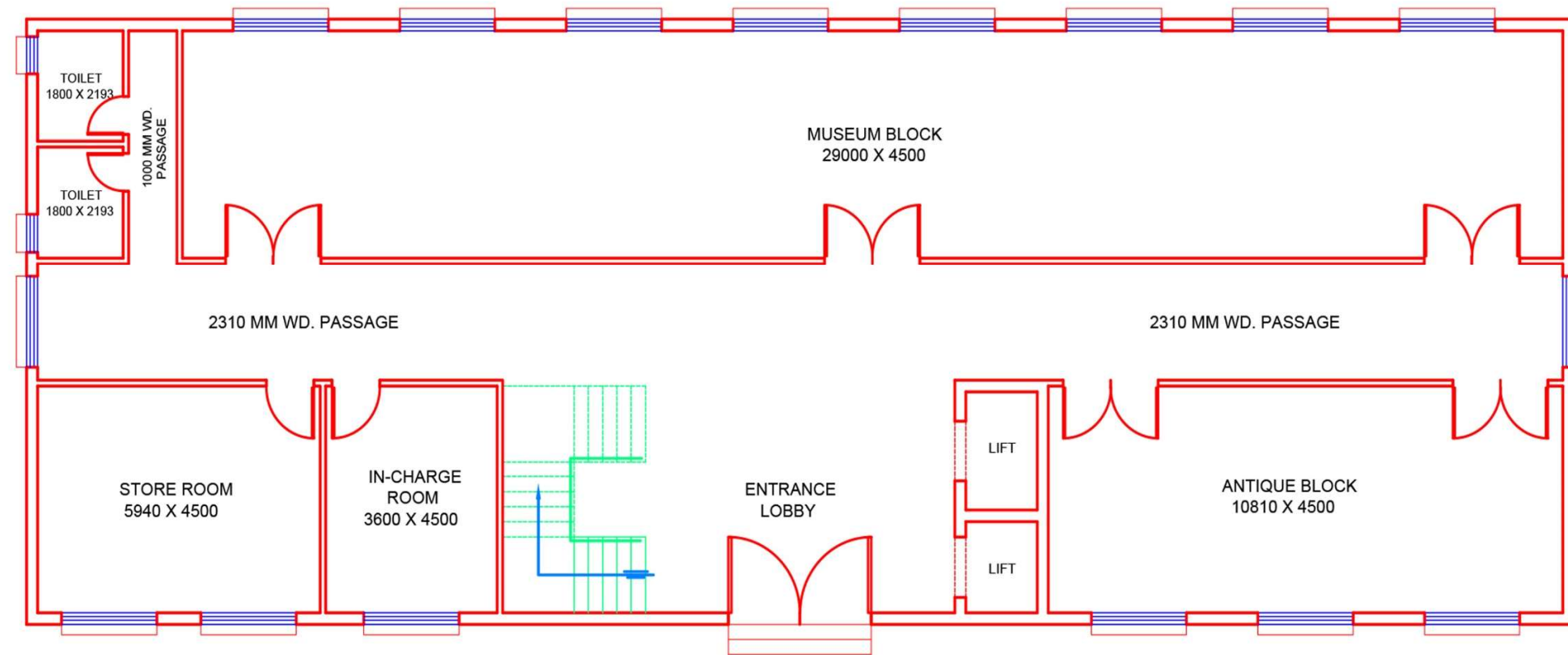


FRONT ELEVATION

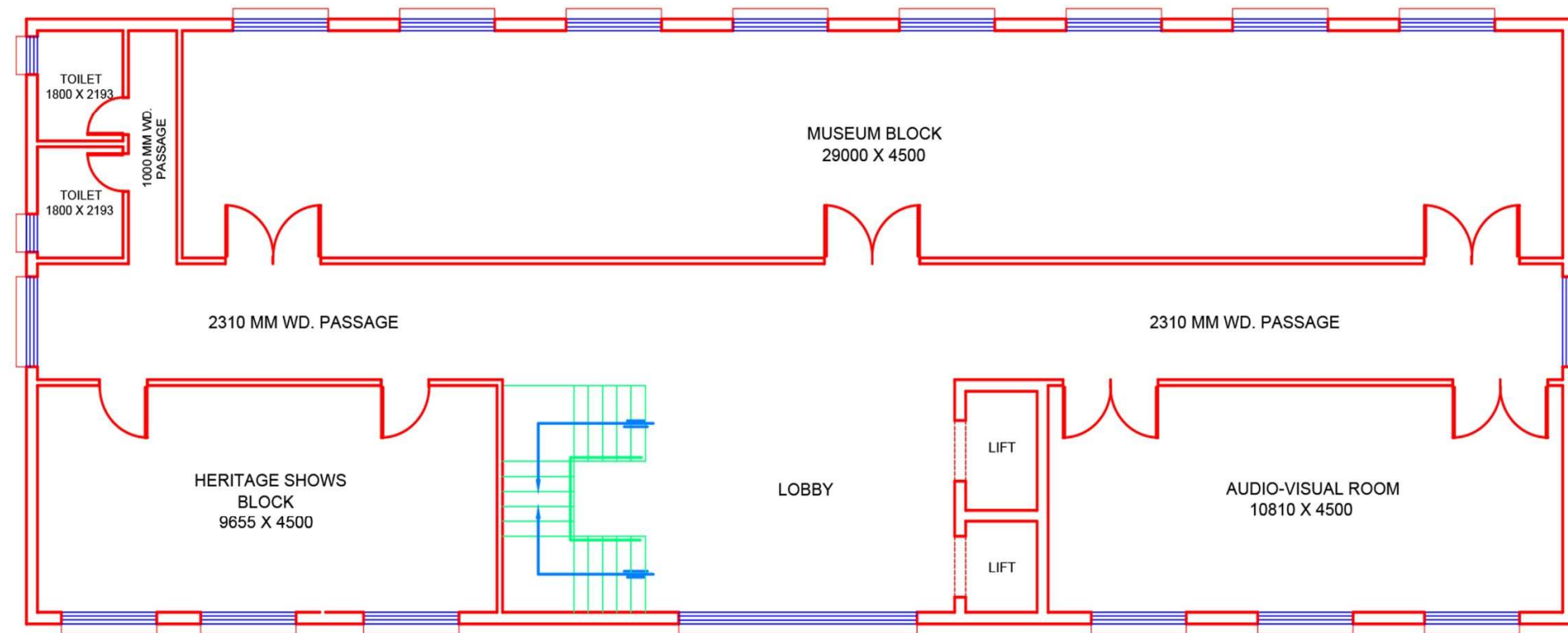


SIDE ELEVATION



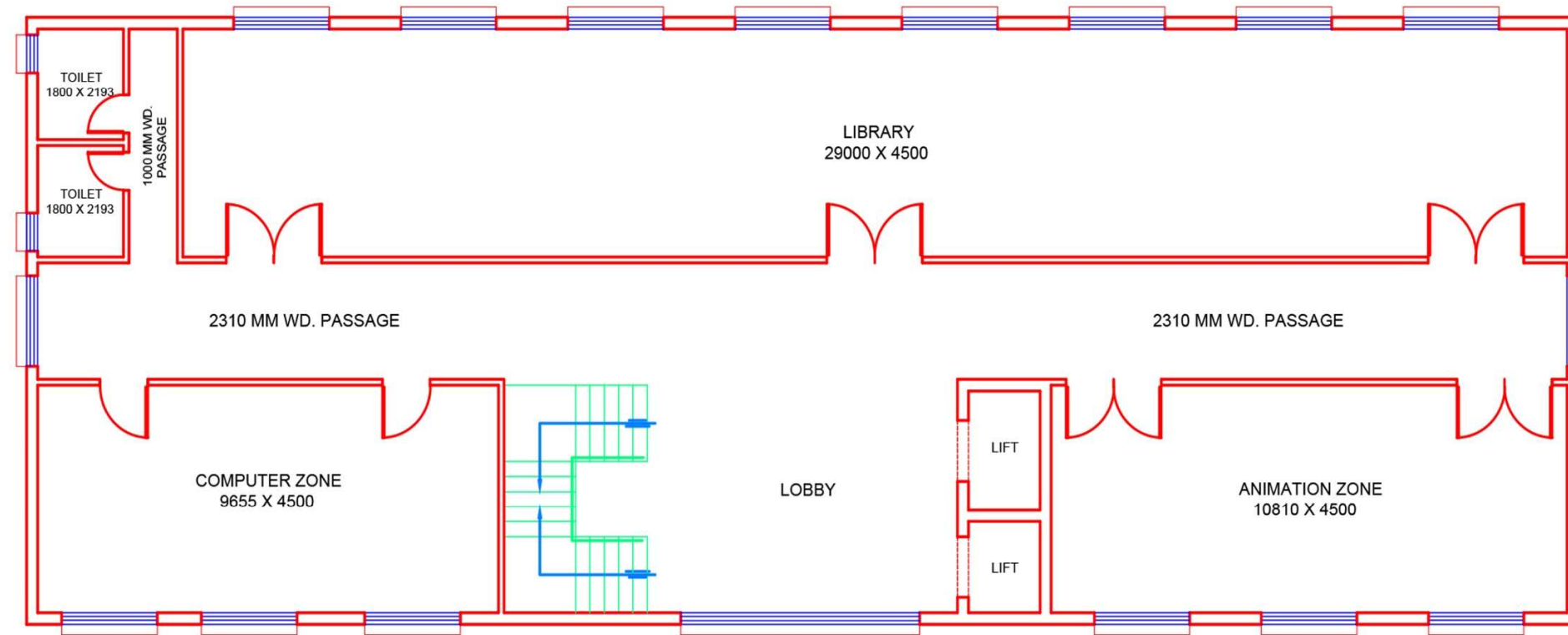


GROUND FLOOR PLAN

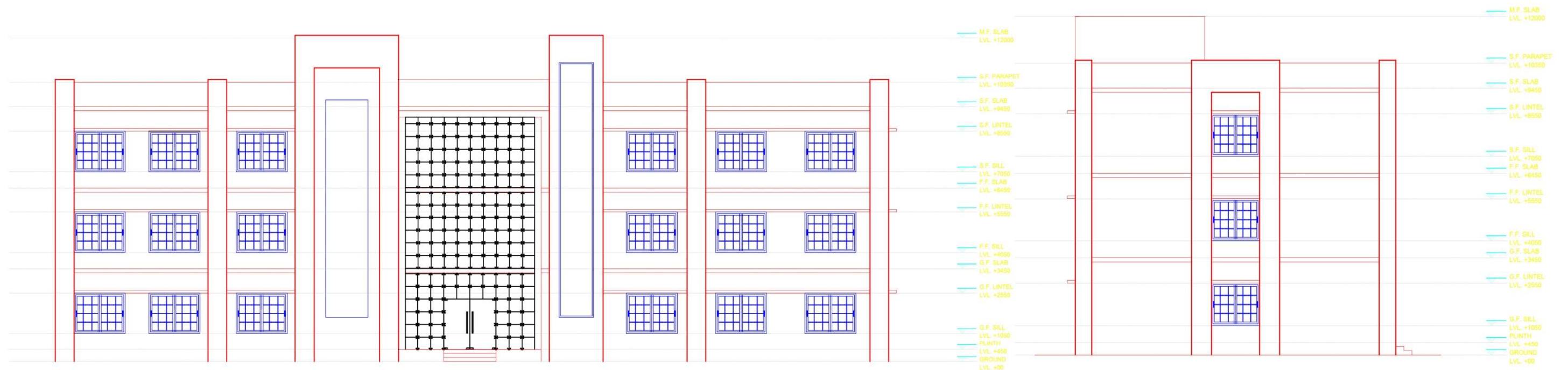


FIRST FLOOR PLAN



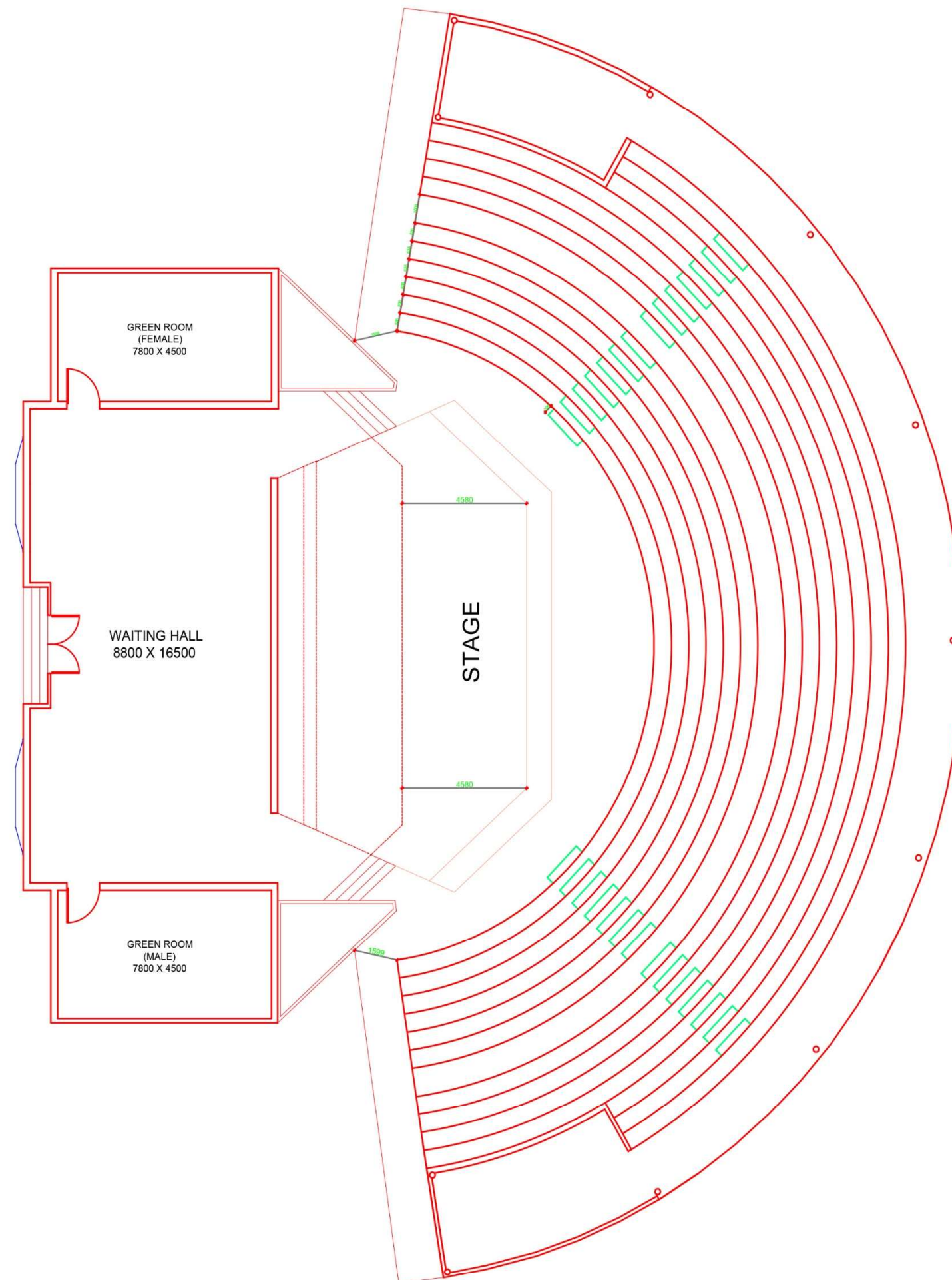


SECOND FLOOR PLAN



FRONT ELEVATION

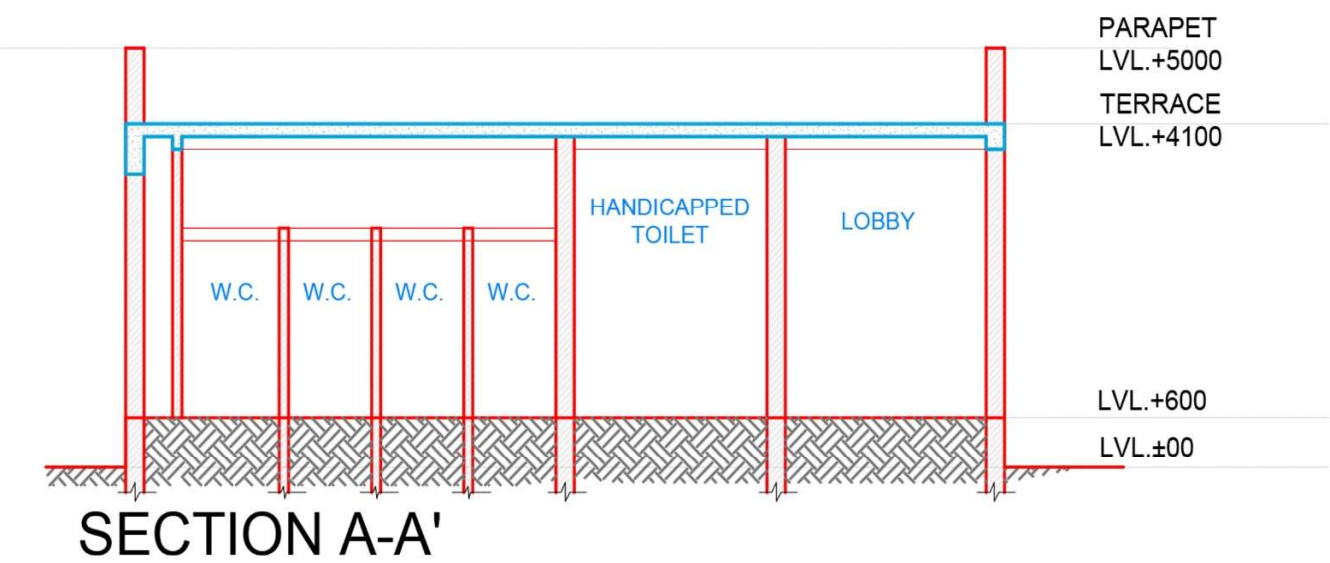
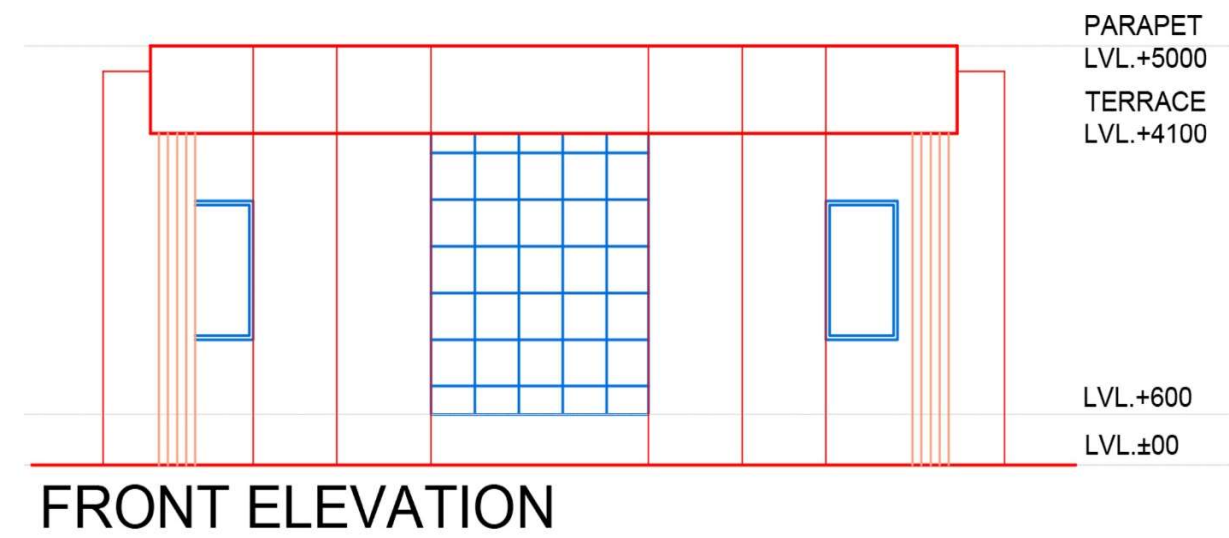
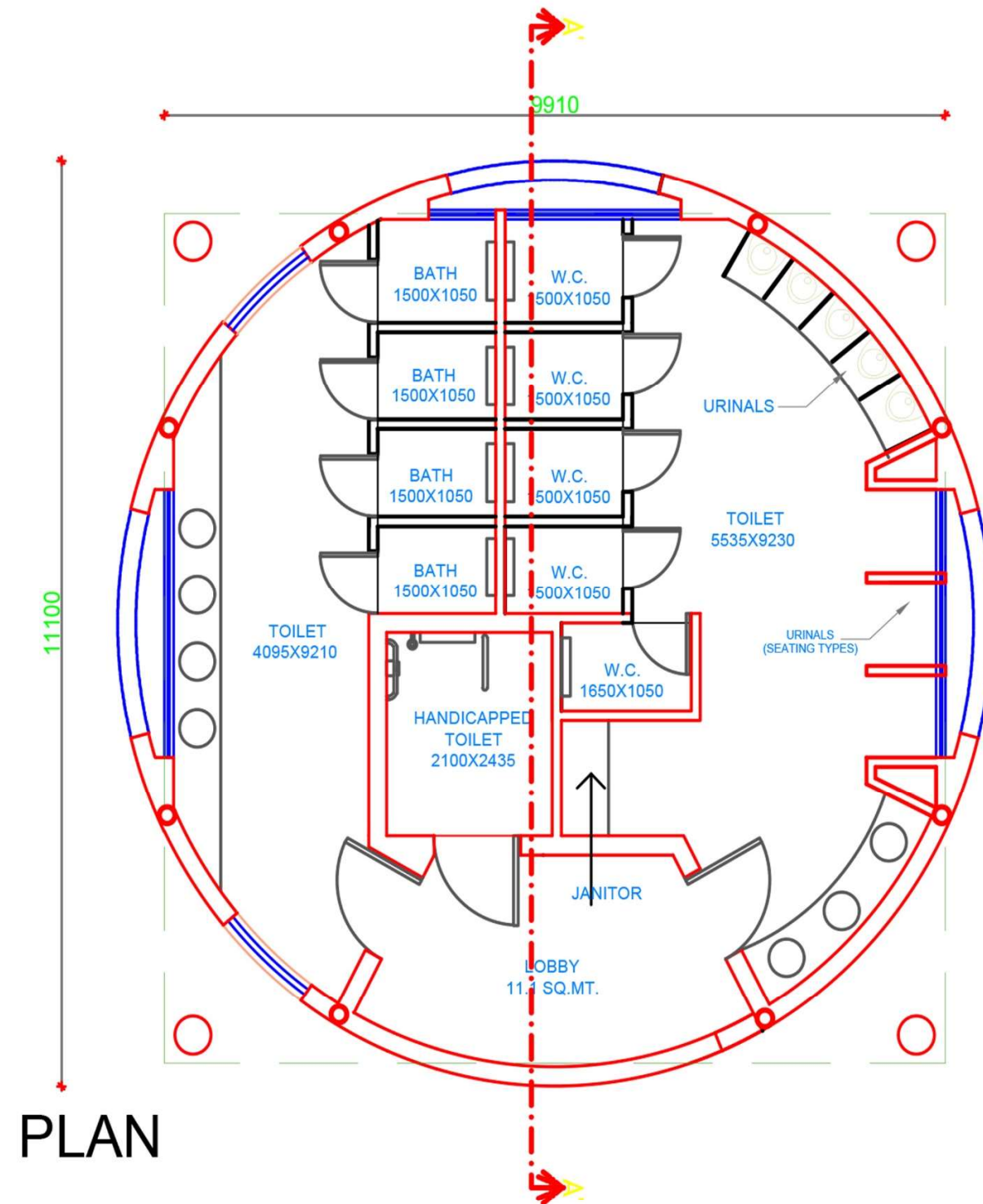


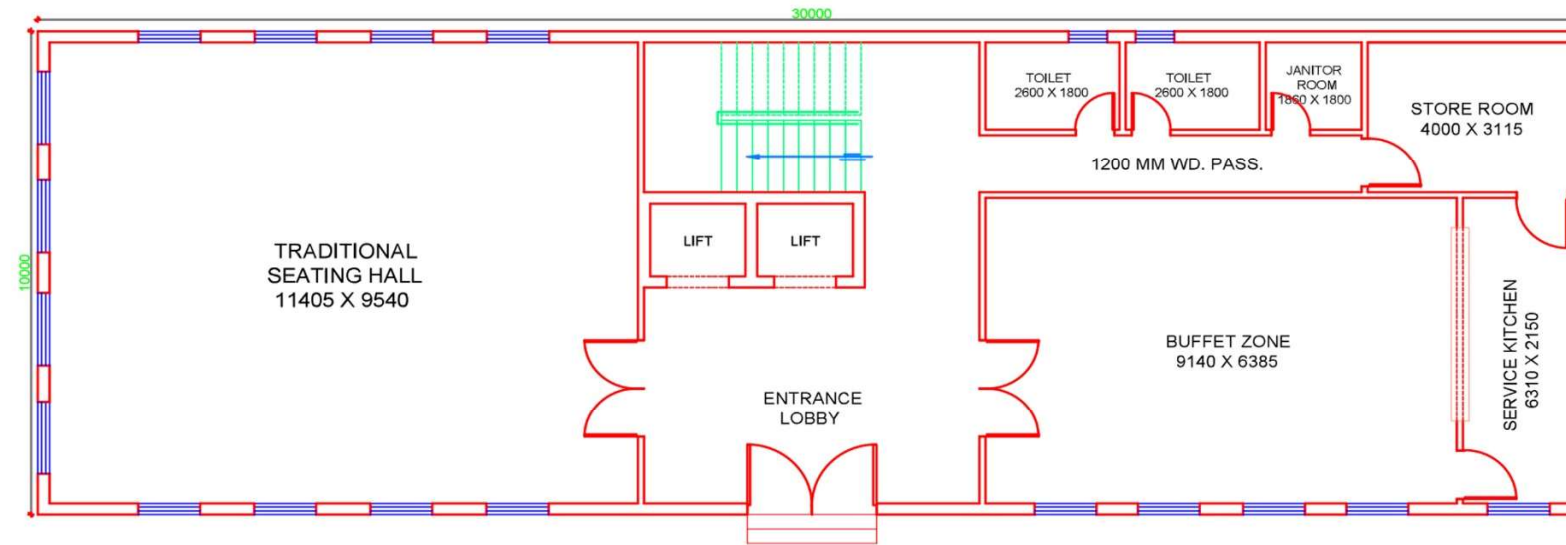


SCALE 1:250

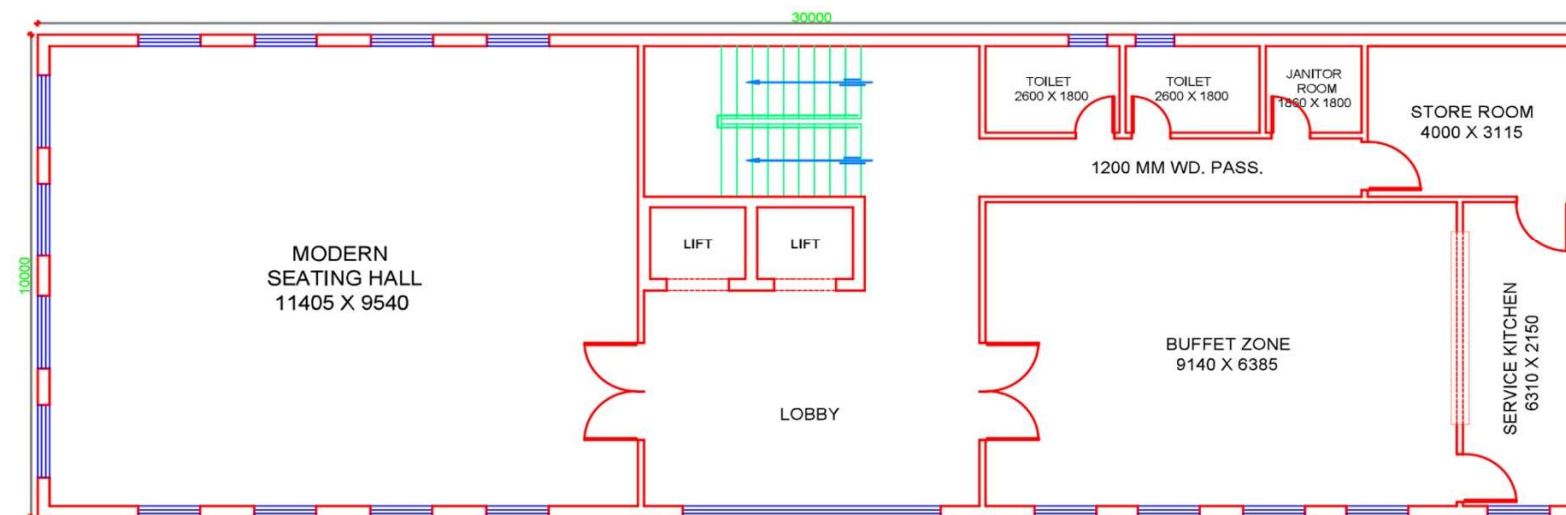
AMPHITHEATER



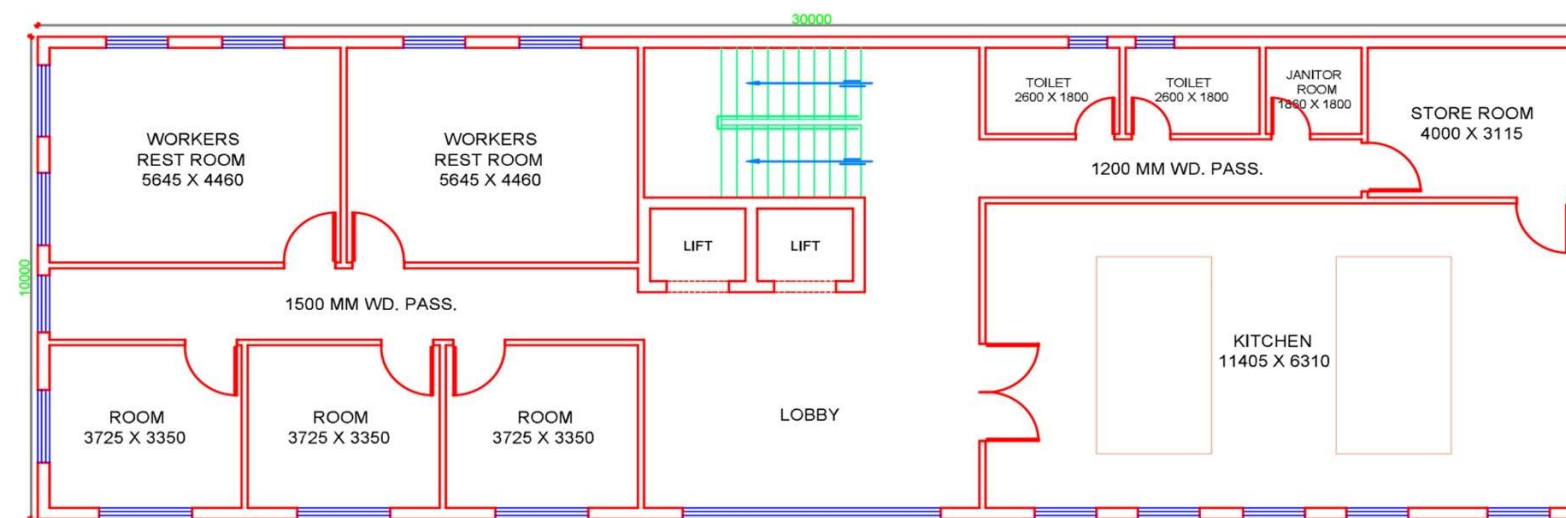




GROUND FLOOR PLAN

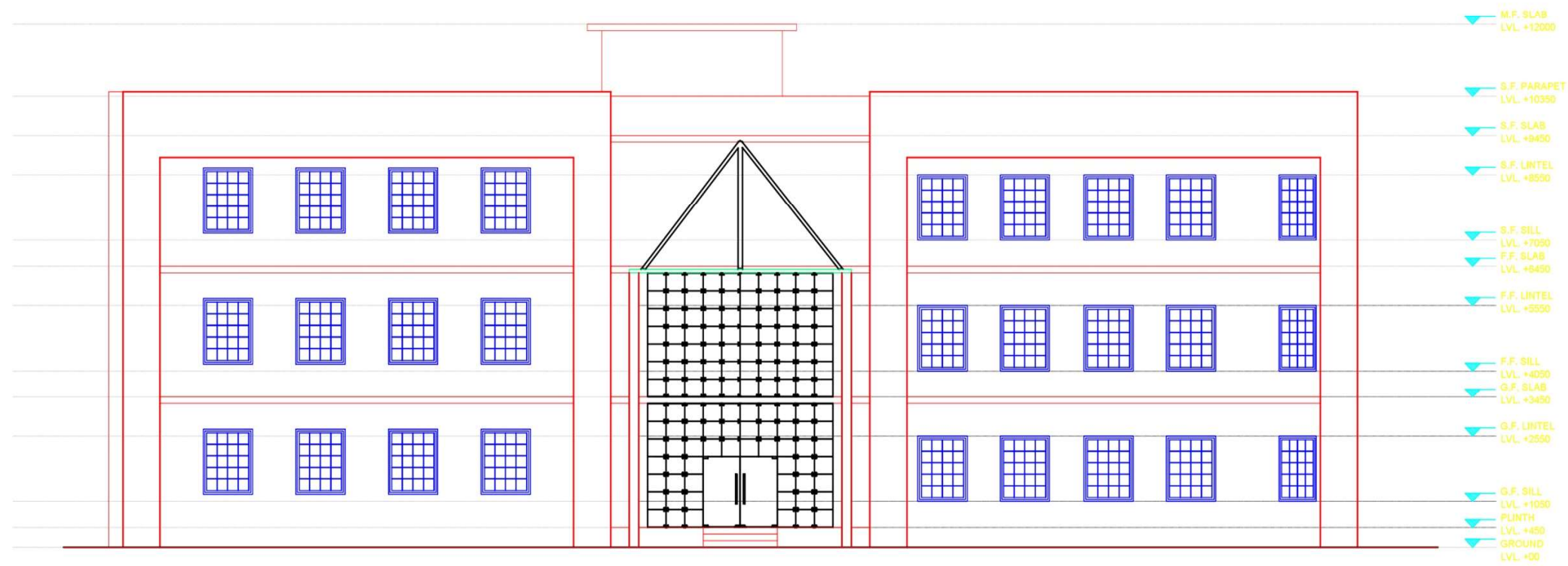


FIRST FLOOR PLAN

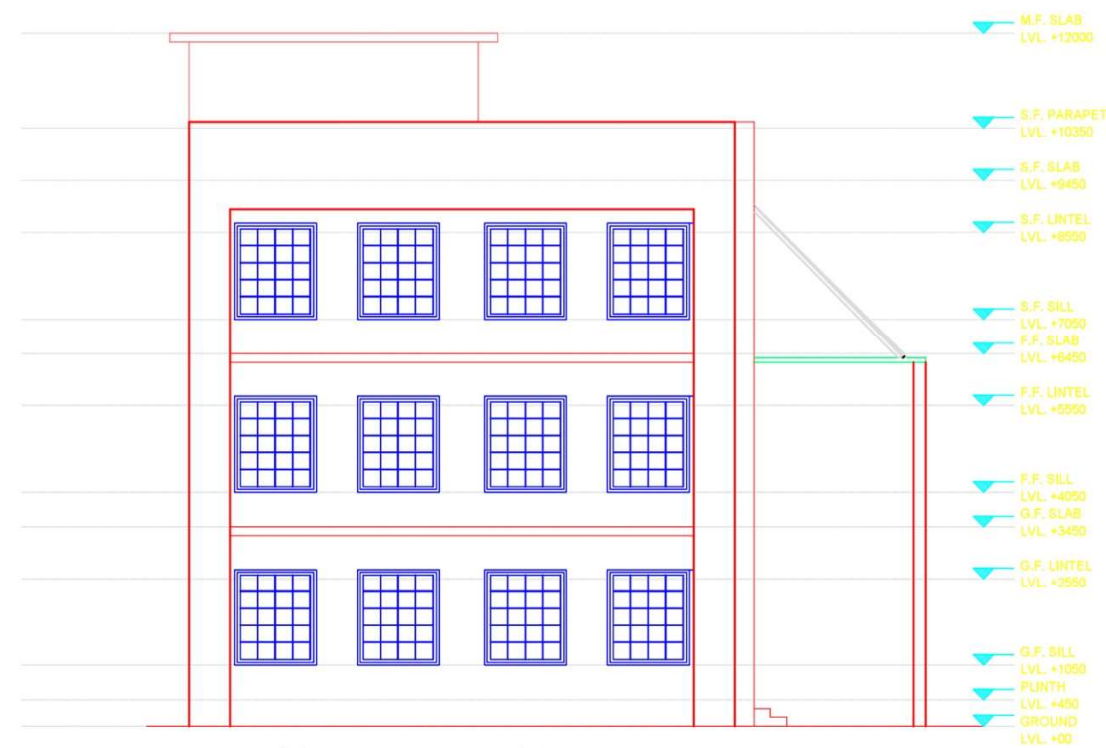


SECOND FLOOR PLAN



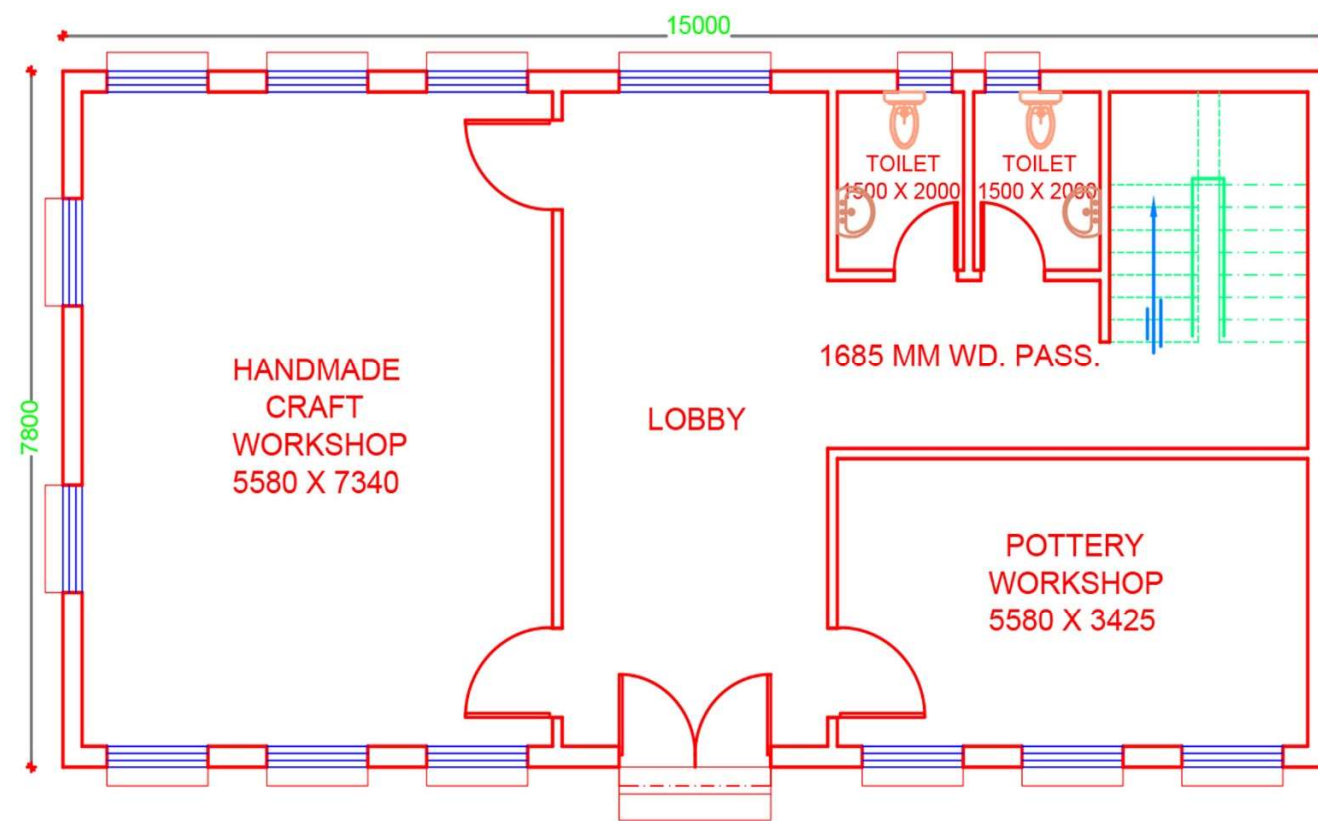


FRONT ELEVATION

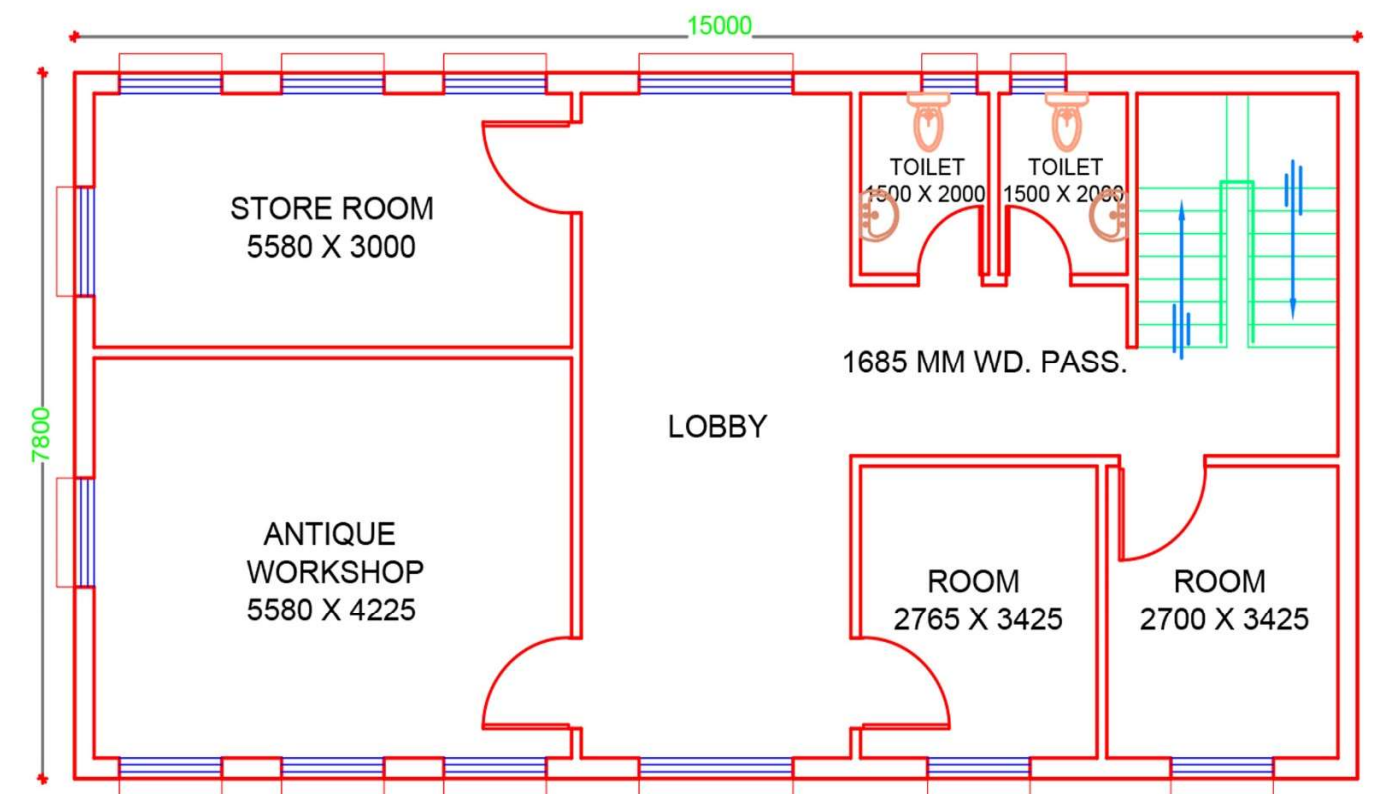


SIDE ELEVATION





GROUND FLOOR PLAN



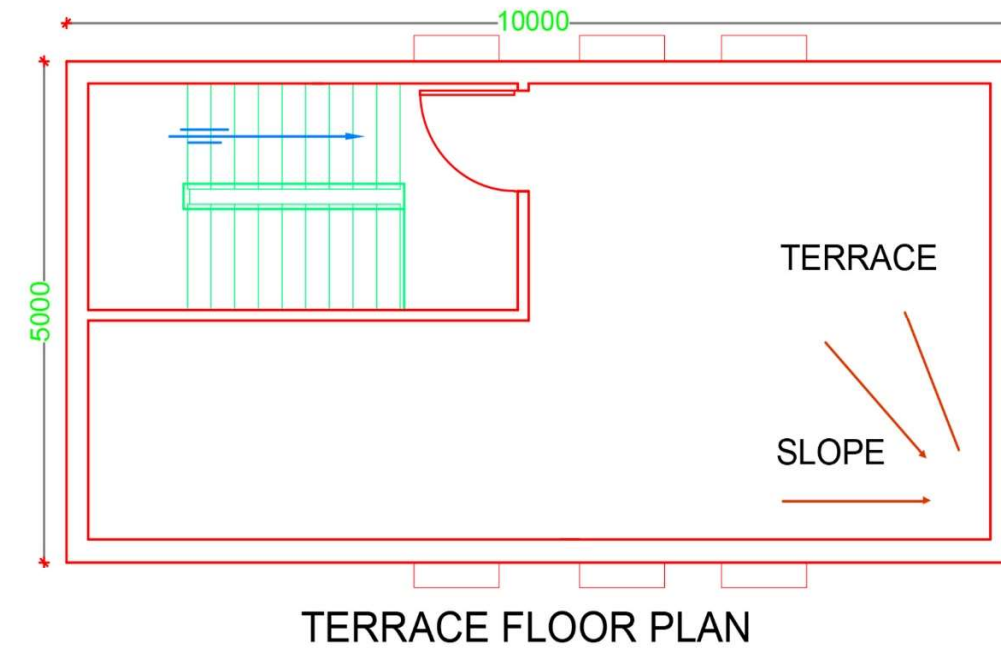
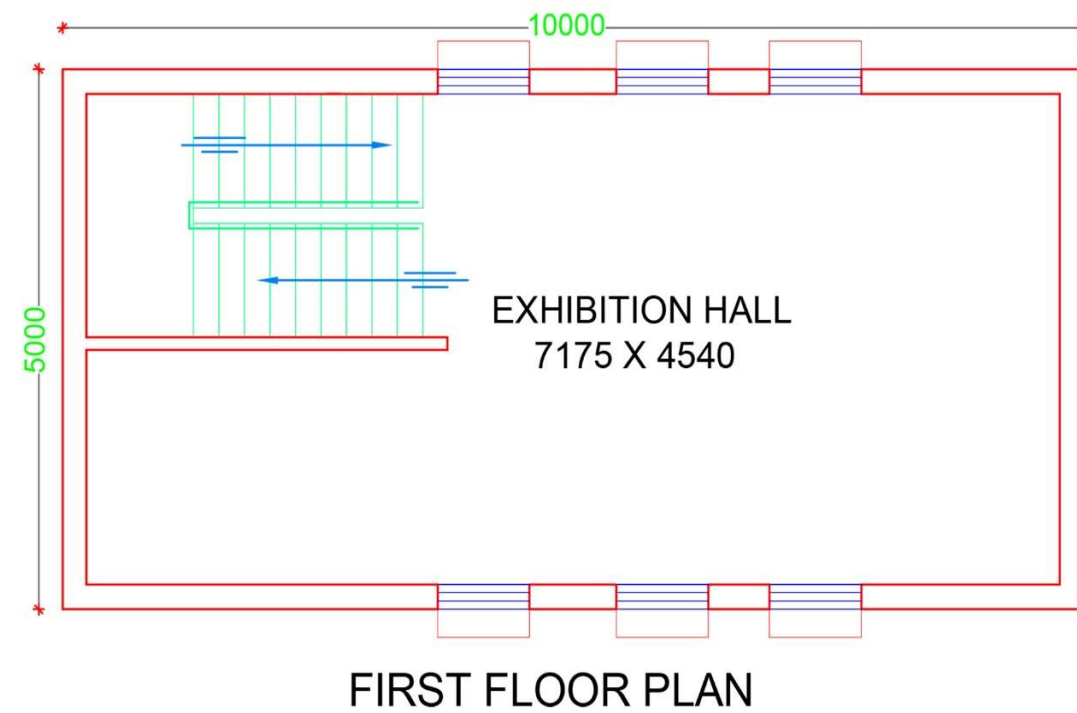
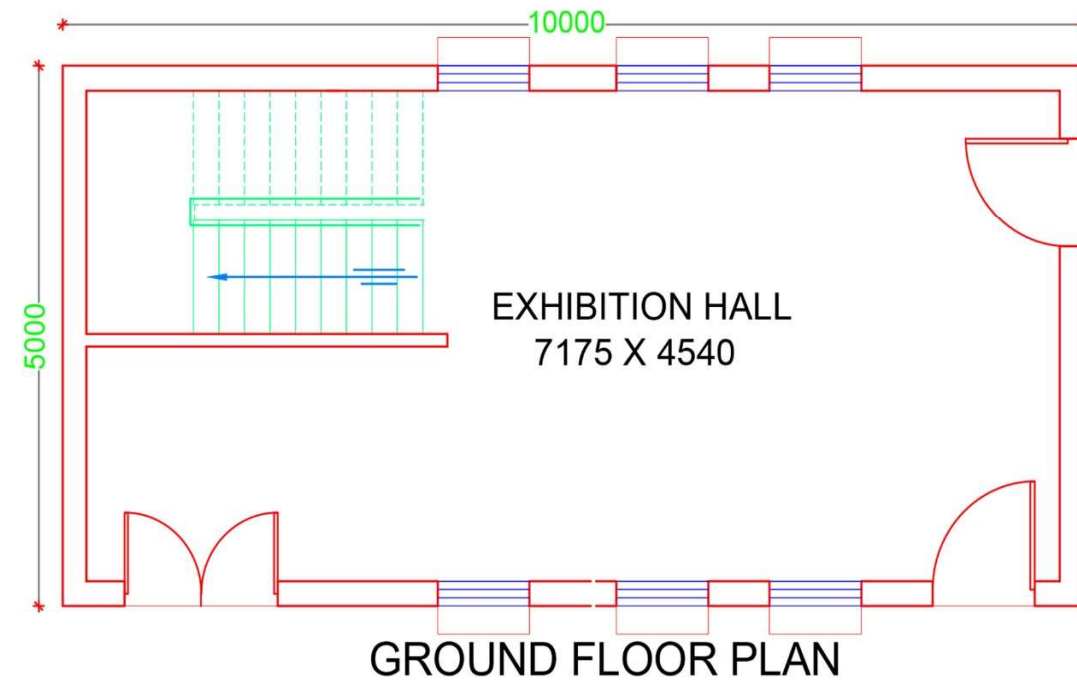
FIRST FLOOR PLAN

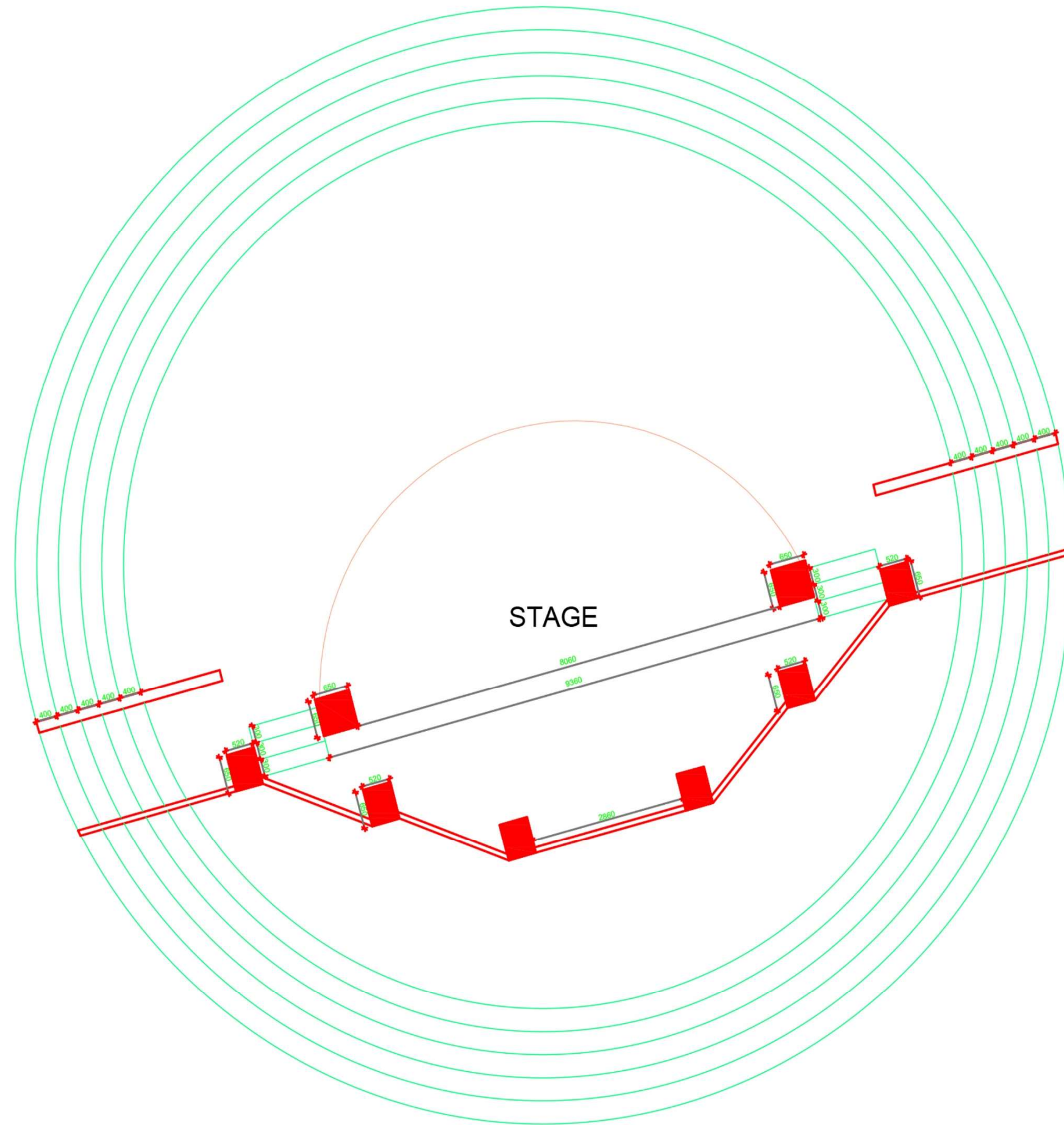


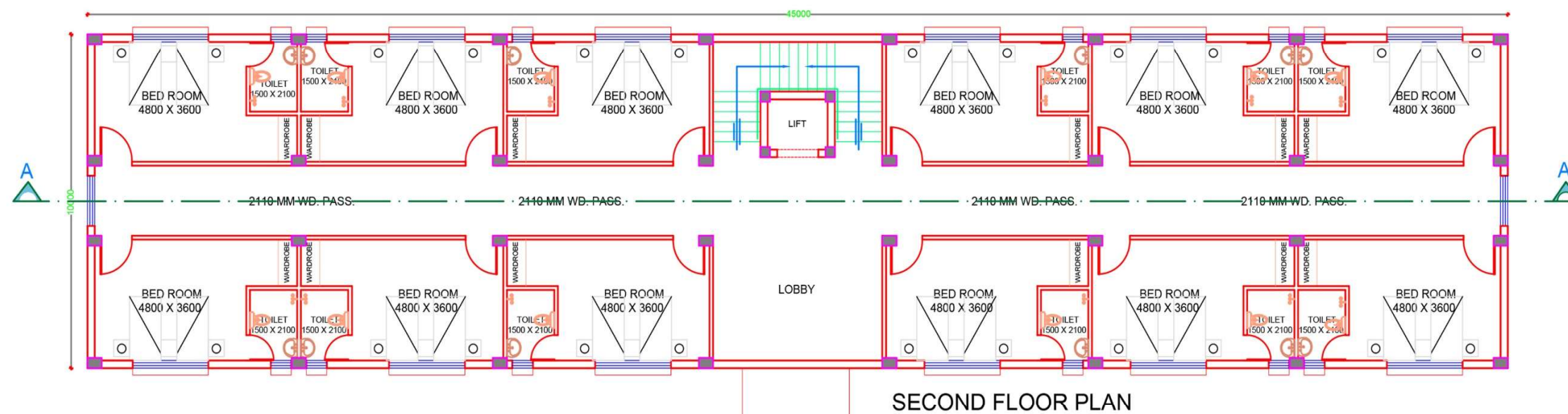
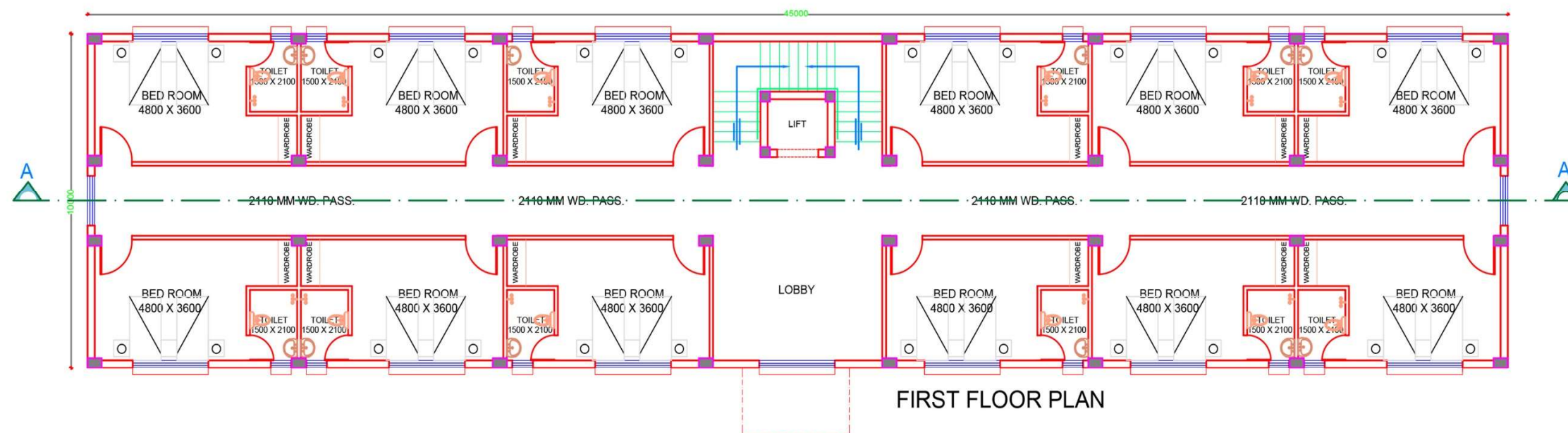
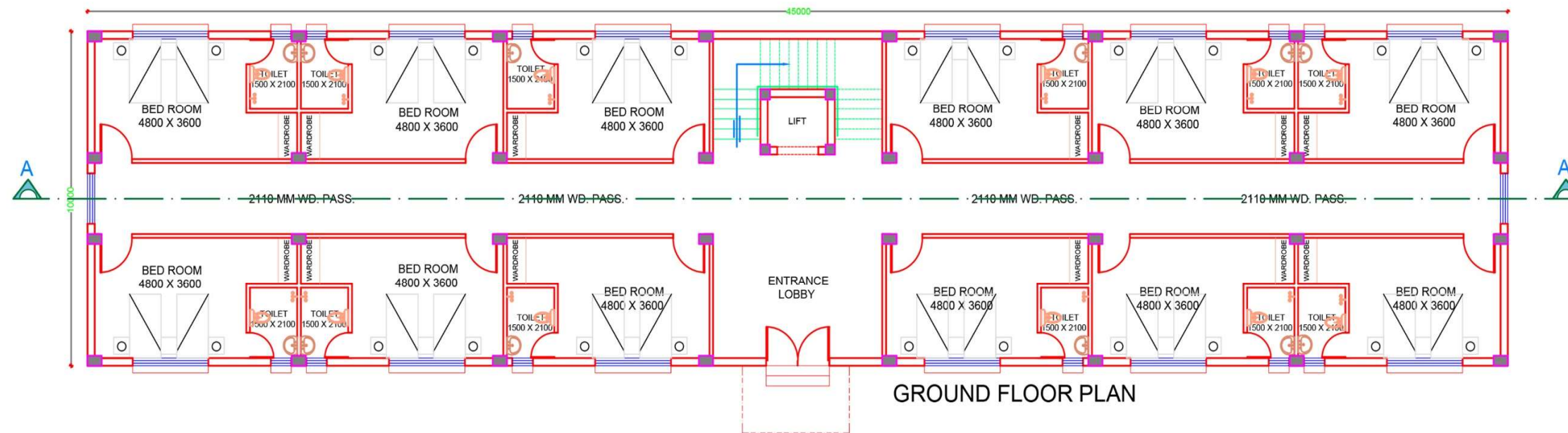
TERRACE FLOOR PLAN





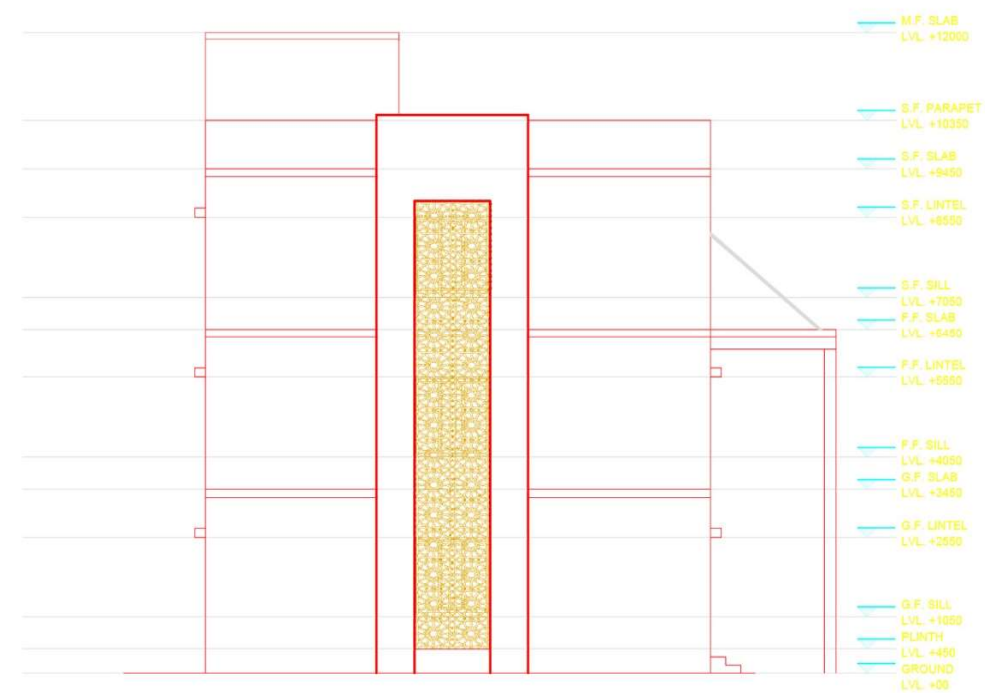






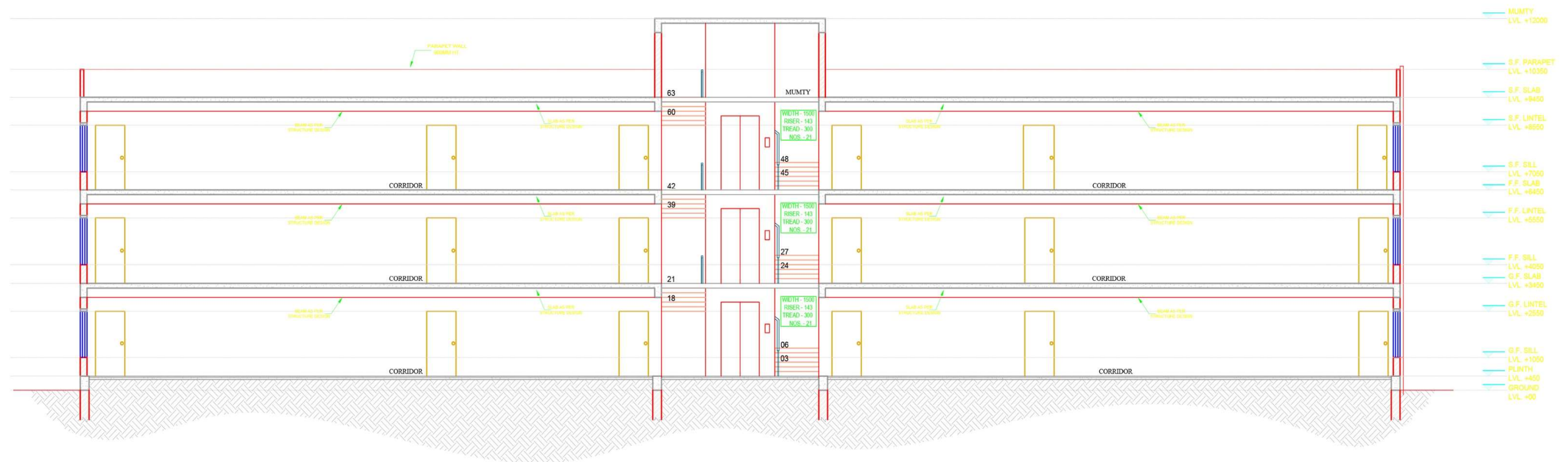


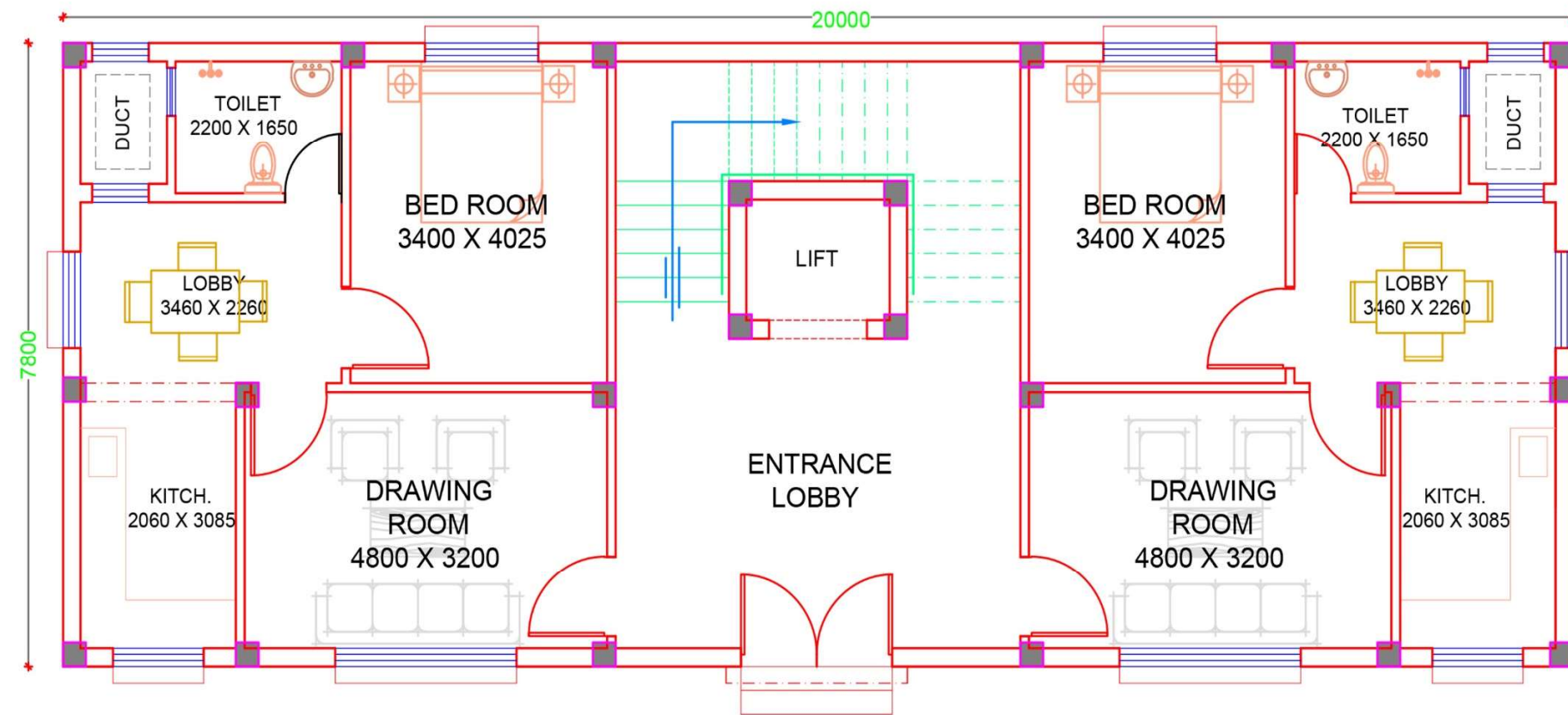
FRONT ELEVATION



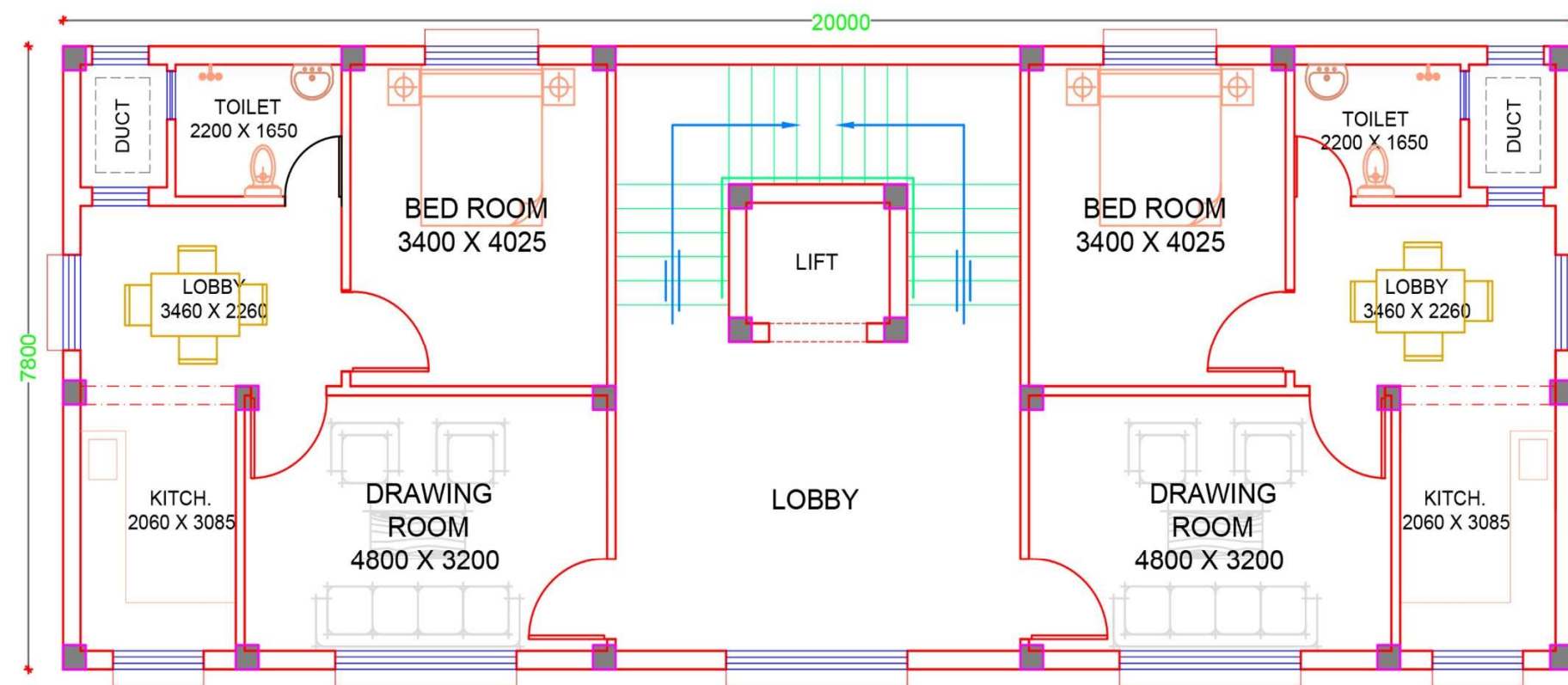
SIDE ELEVATION





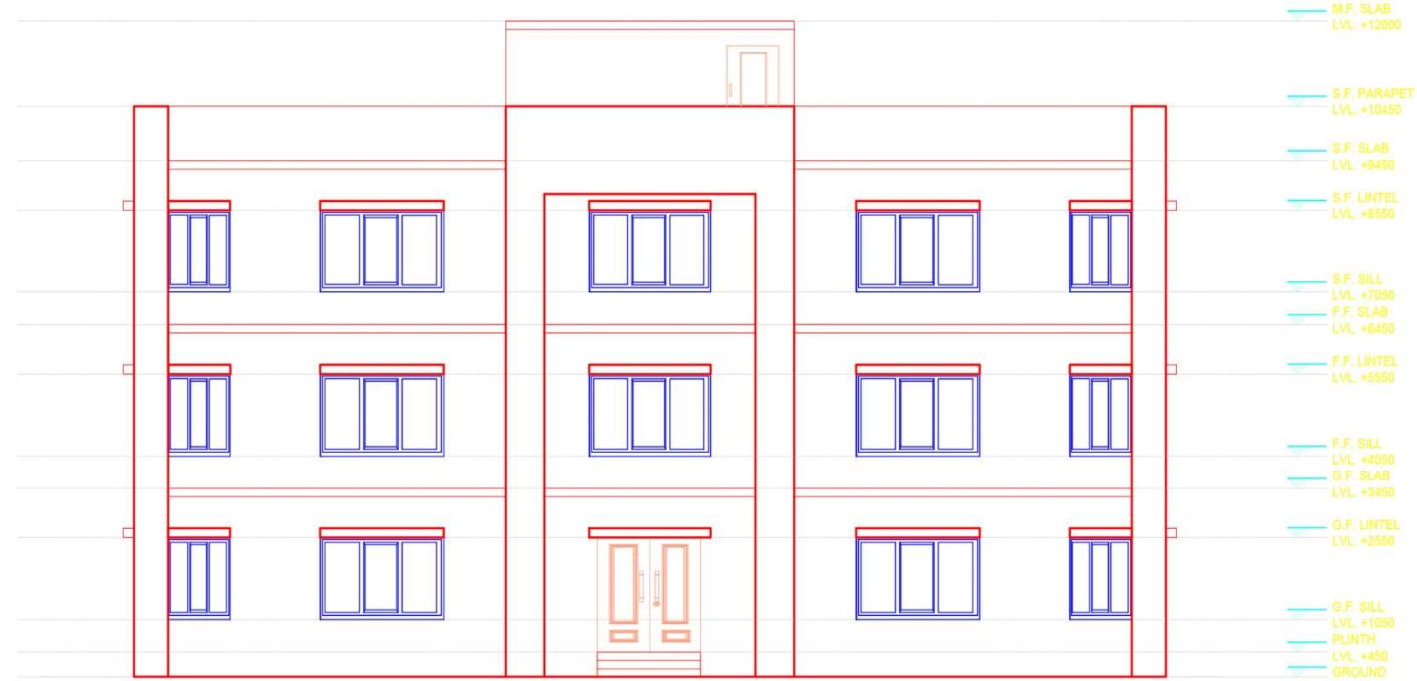


GROUND FLOOR PLAN

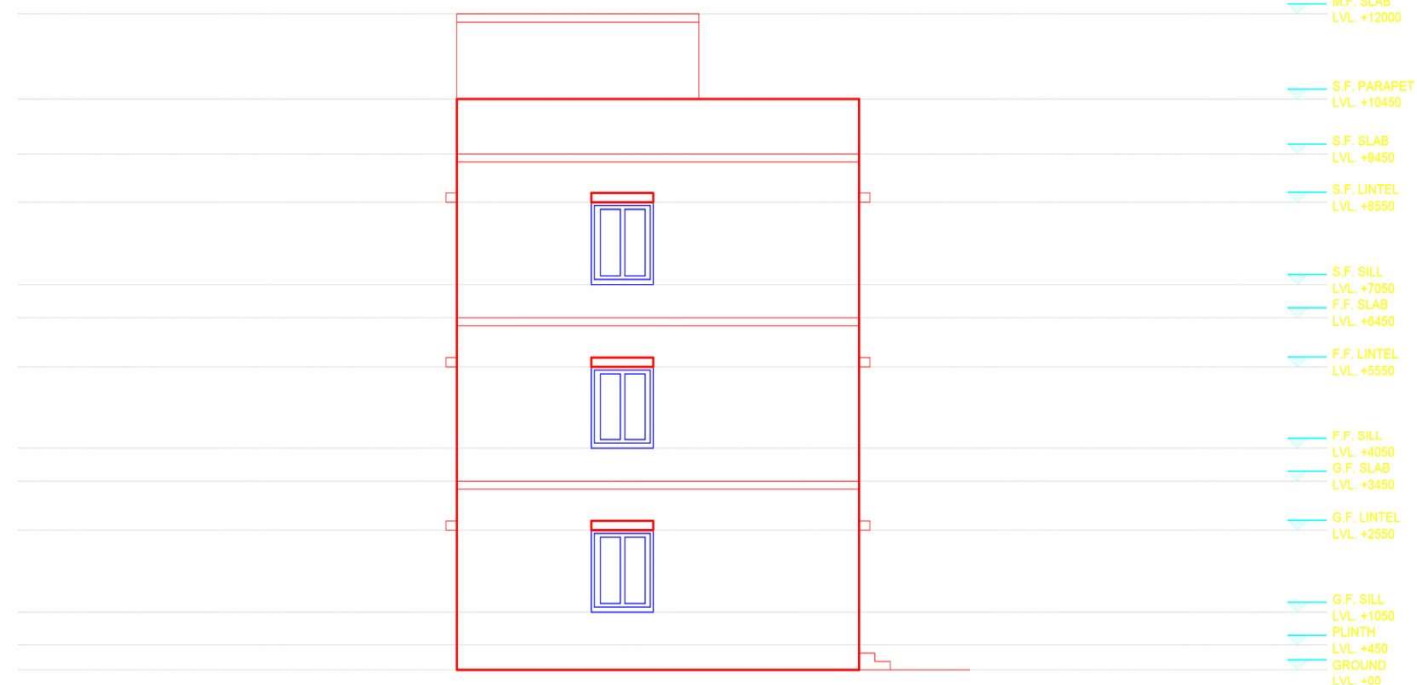


FIRST FLOOR PLAN





FRONT ELEVATION



SIDE ELEVATION



SECTION AA'

SCALE 1:250

STAFF QUARTERS





HERITAGE VILLAGE,
PUSHKAR

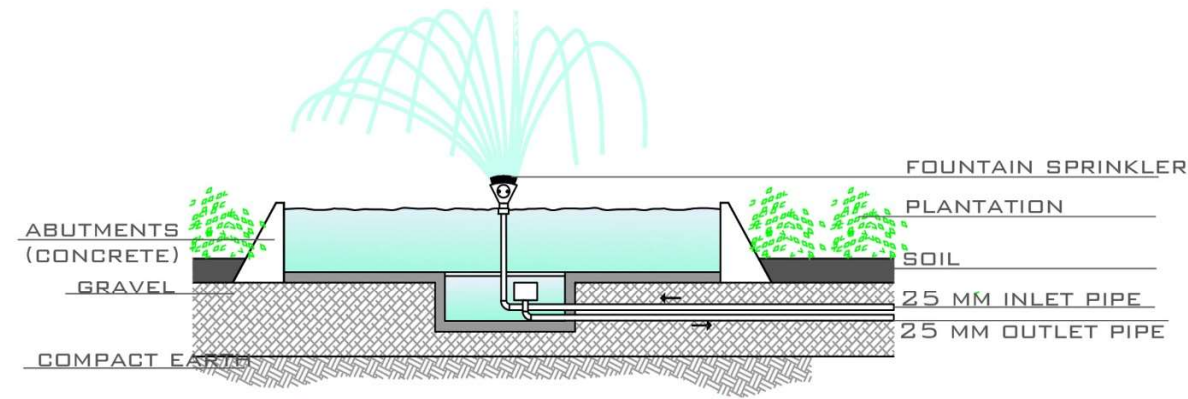
GUIDED BY:-
AR. URVASHI DIXIT

PRATIKSHA PATHAK
B.ARCH
FIFTH YEAR (10TH SEM)
THESIS(2019-2020)
B.B.D.U.

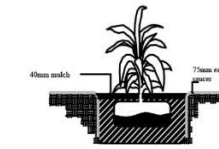
SCALE 1:750

LANDSCAPE PLAN

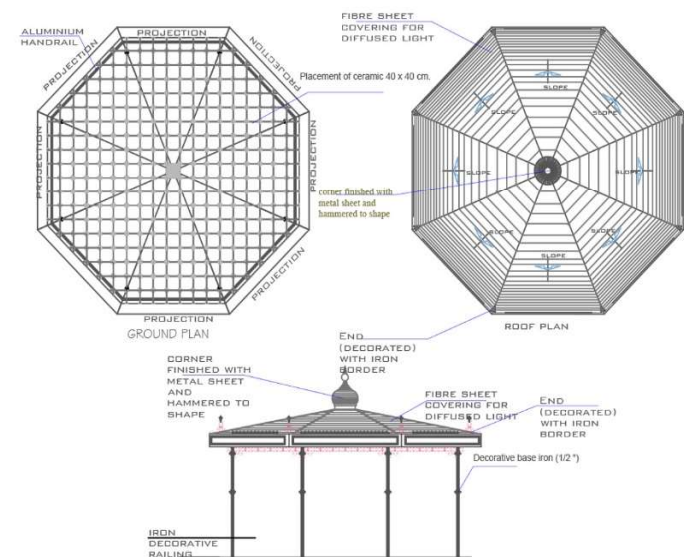




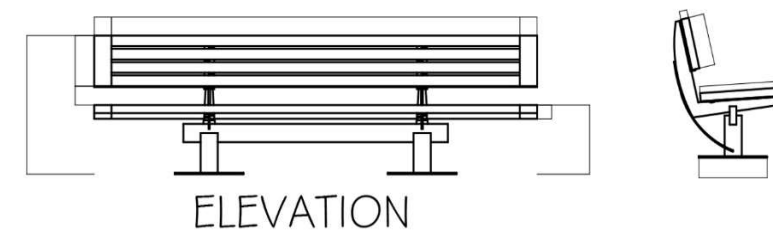
DETAIL OF FOUNTAIN



Section - Shrub Plantation



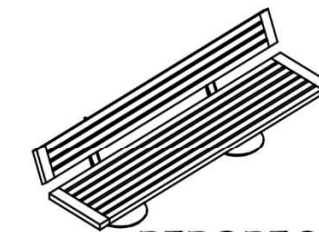
DETAIL AT GAZEBO



ELEVATION

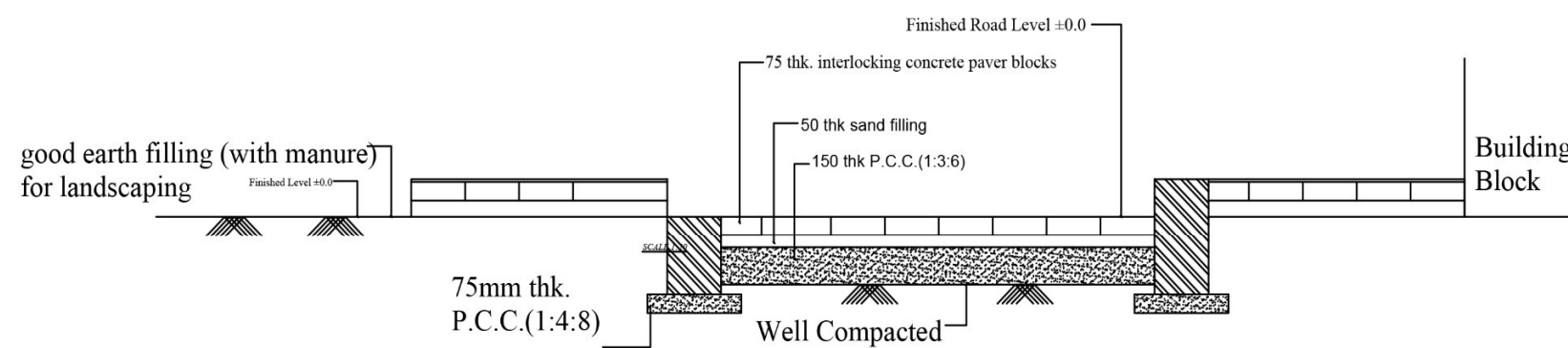


PLAN



PERSPECTIVE

DETAIL OF SEAT



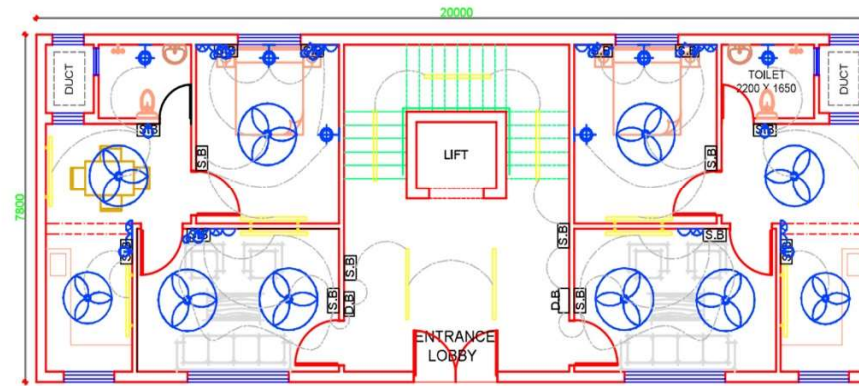
Pathway Sectional Detail

SCALE 1:20

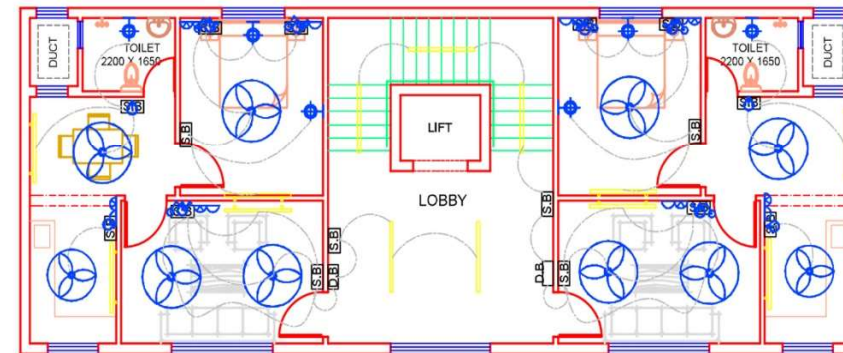


ELECTRICAL LAYOUT

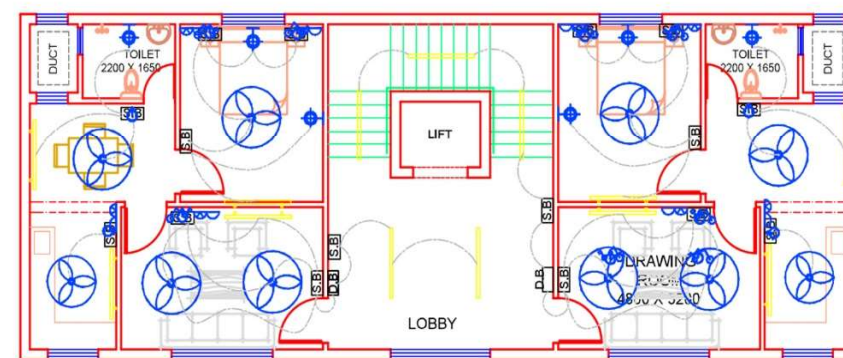
STAFF QUARTERS



GROUND FLOOR PLAN



FIRST FLOOR PLAN



SECOND FLOOR PLAN

ELECTRICAL LEGEND	
SYMBOL	DESCRIPTION
	WALL LIGHT
	TUBE LIGHT
	6A SOCKET
	6/16A SOCKET
	CEILING FAN 1200MM
	CEILING FAN 600MM
	6A ONE WAY SWITCH
	6A TWO WAY SWITCH
	FAN REGULATOR
	BELL PUSH
	DISTRIBUTION BOARD

HERITAGE VILLAGE,
PUSHKARGUIDED BY:-
AR. URVASHI DIXIT

PRATIKSHA PATHAK

B.ARCH

FIFTH YEAR (10TH SEM.)

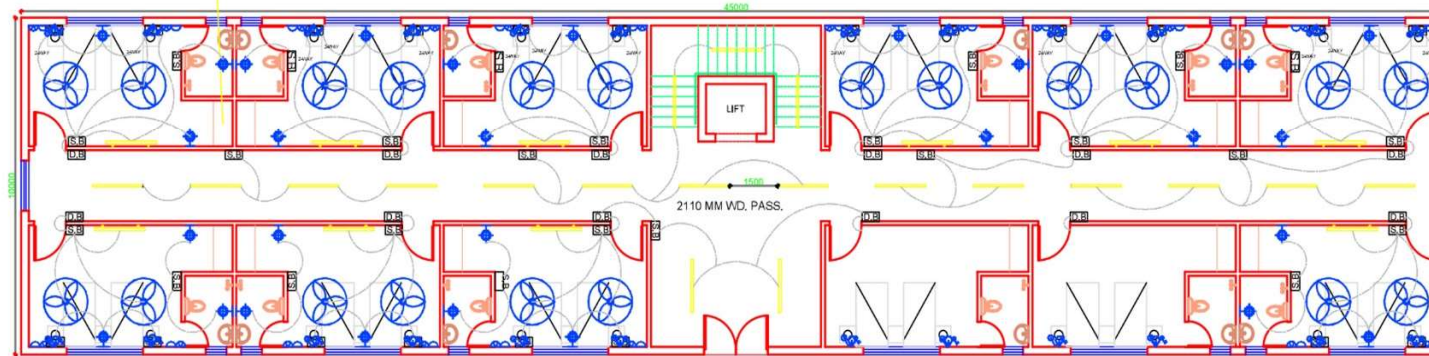
THESIS(2019-2020)

B.B.D.U.

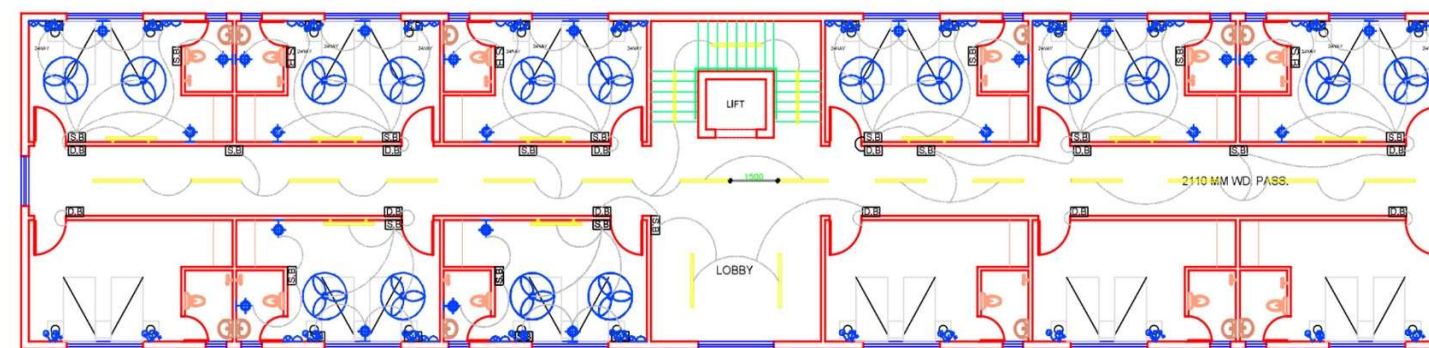


ELECTRICAL LAYOUT

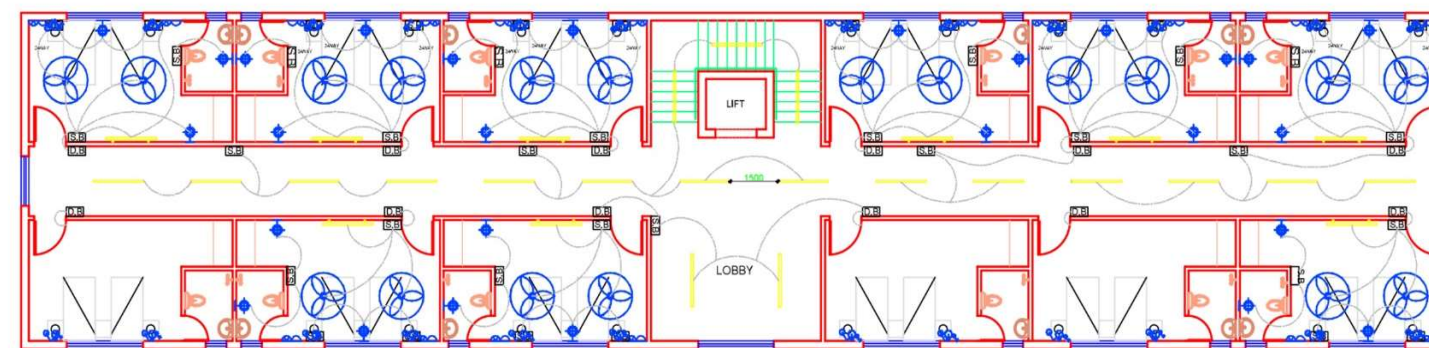
DORMITORY

MAKE SURE THE WARDROBE IS TALL
THE CLO. AND HENCE THE LAMP IS
PLACED AT THE SIDE.

GROUND FLOOR PLAN



FIRST FLOOR PLAN



SECOND FLOOR PLAN

ELECTRICAL LEGEND	
SYMBOL	DESCRIPTION
	WALL LIGHT
	TUBE LIGHT
	6A SOCKET
	6/16A SOCKET
	CEILING FAN 1200MM
	CEILING FAN 600MM
	6A ONE WAY SWITCH
	6A TWO WAY SWITCH
	FAN REGULATOR
	BELL PUSH
	DISTRIBUTION BOARD

HERITAGE VILLAGE,
PUSHKARGUIDED BY:-
AR. URVASHI DIXIT

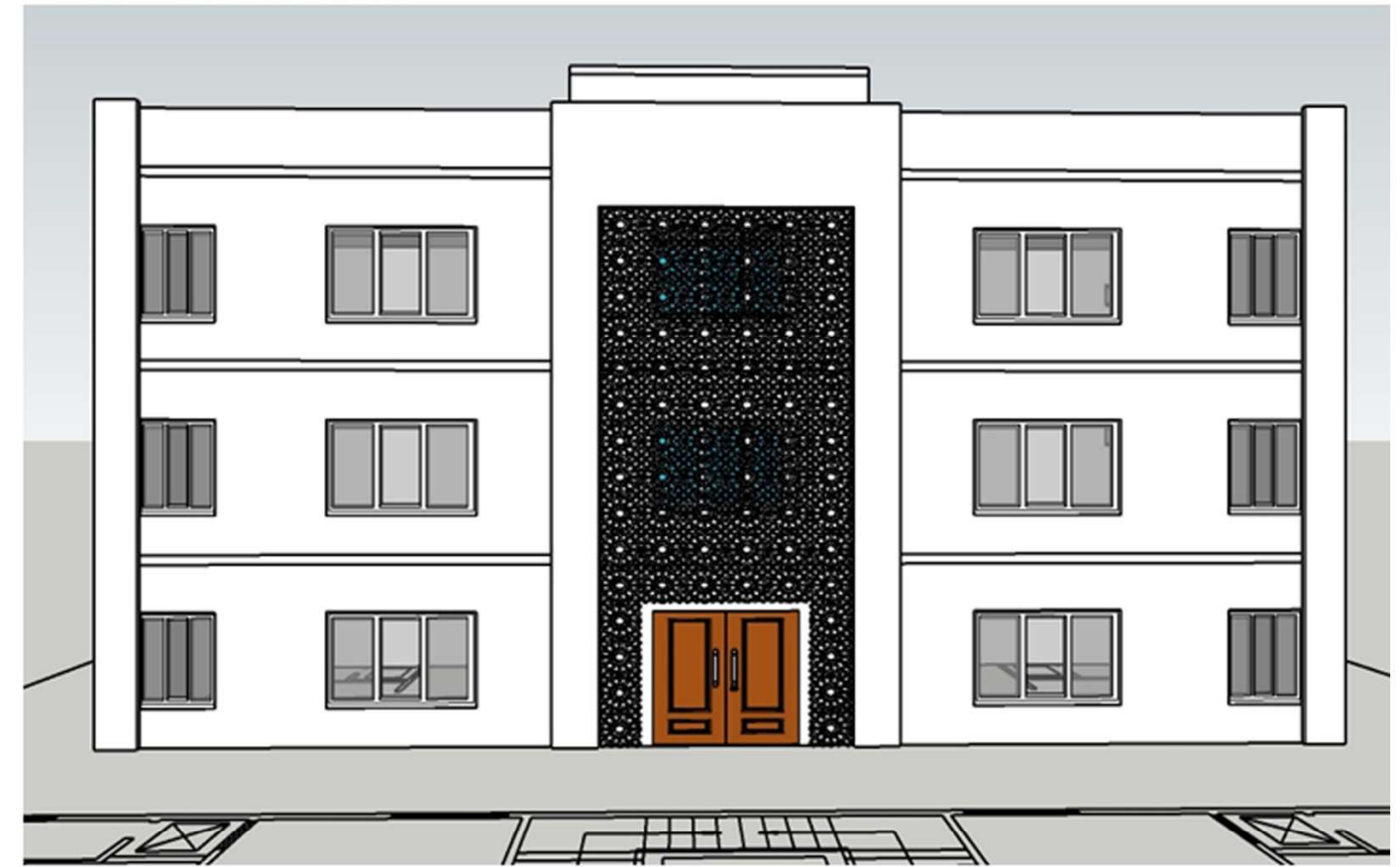
PRATIKSHA PATHAK
B.ARCH
FIFTH YEAR (10TH SEM)
THESIS(2019-2020)
B.B.D.U.



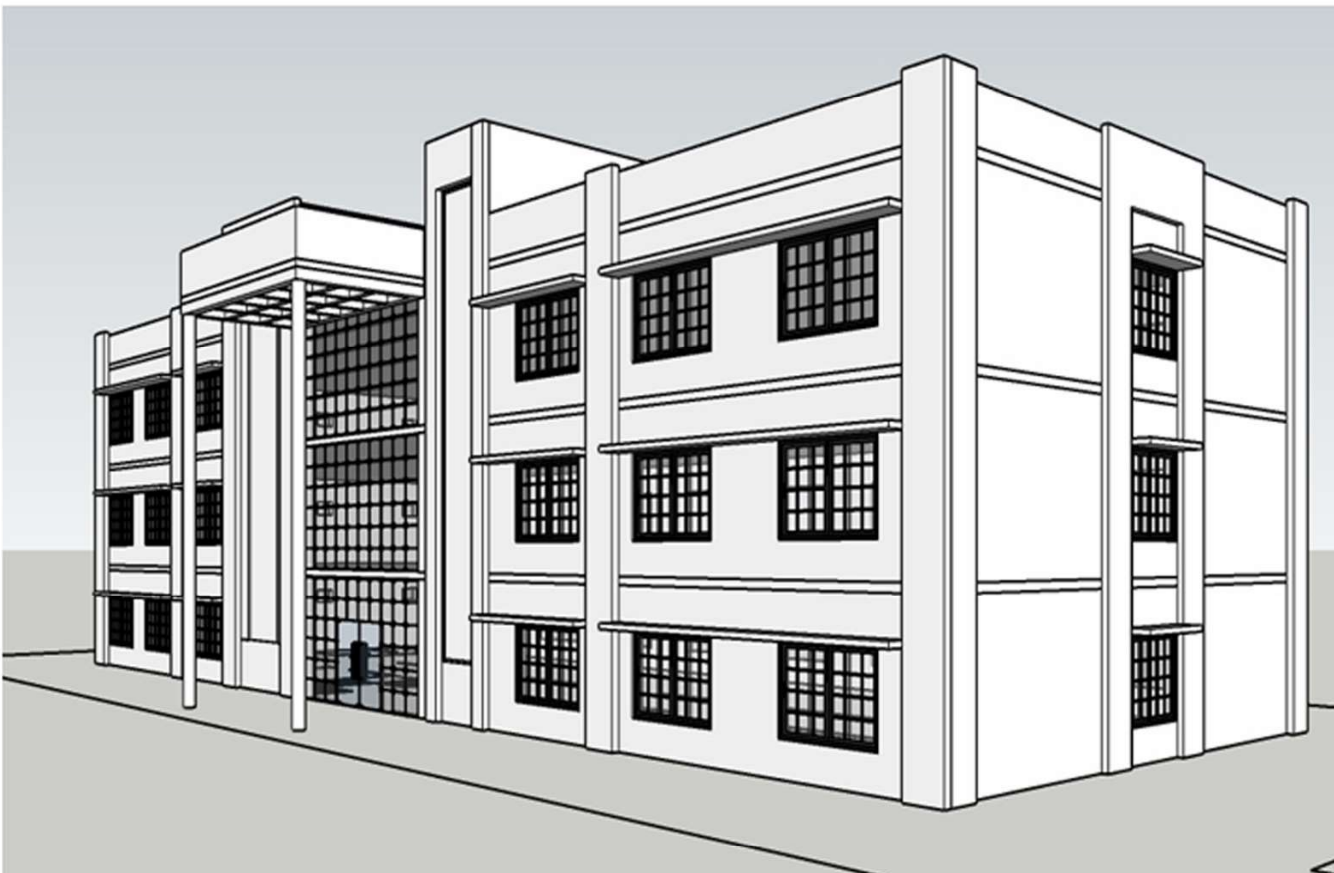
ADMINISTRATION BLOCK



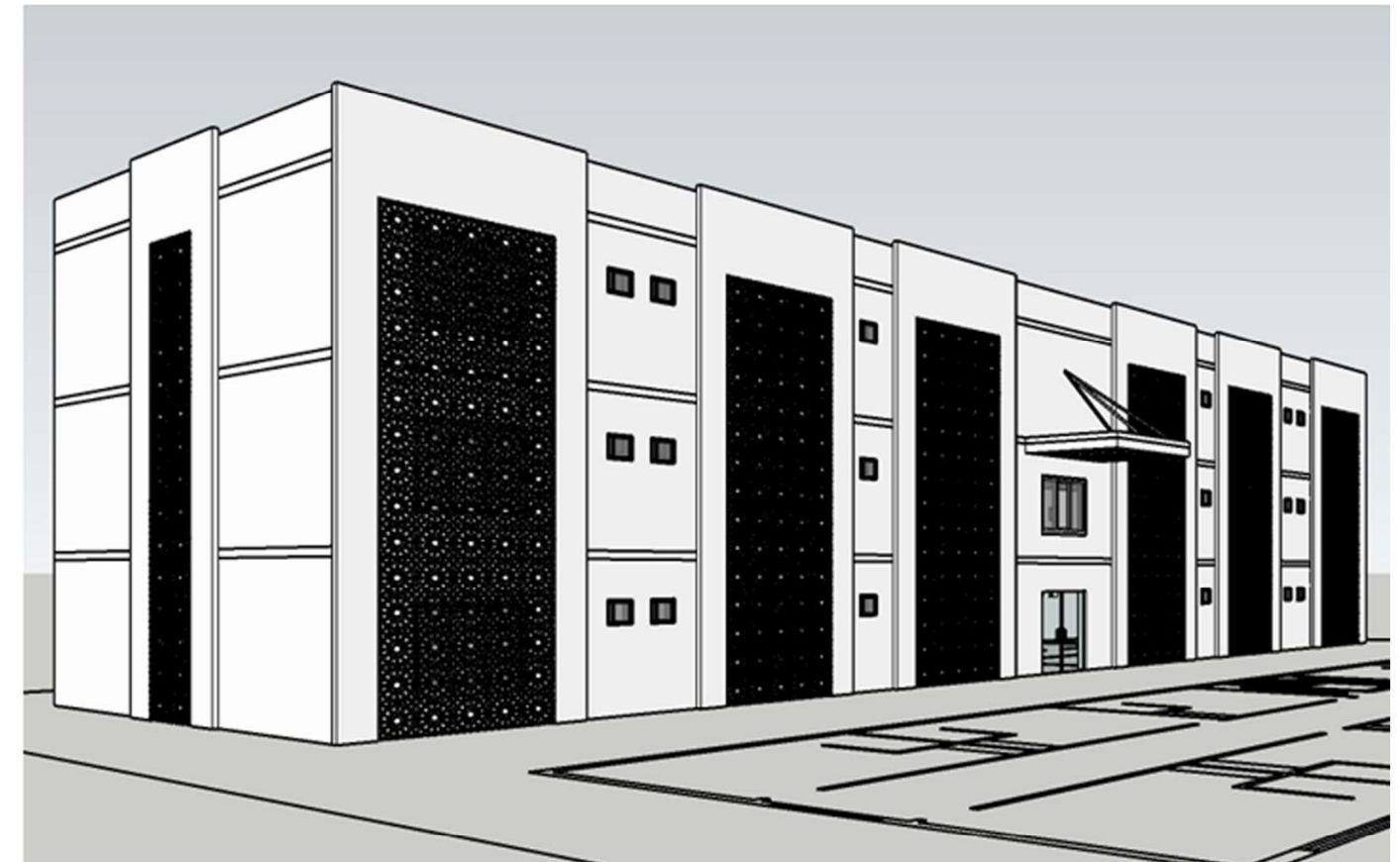
STAFF RESIDENCE



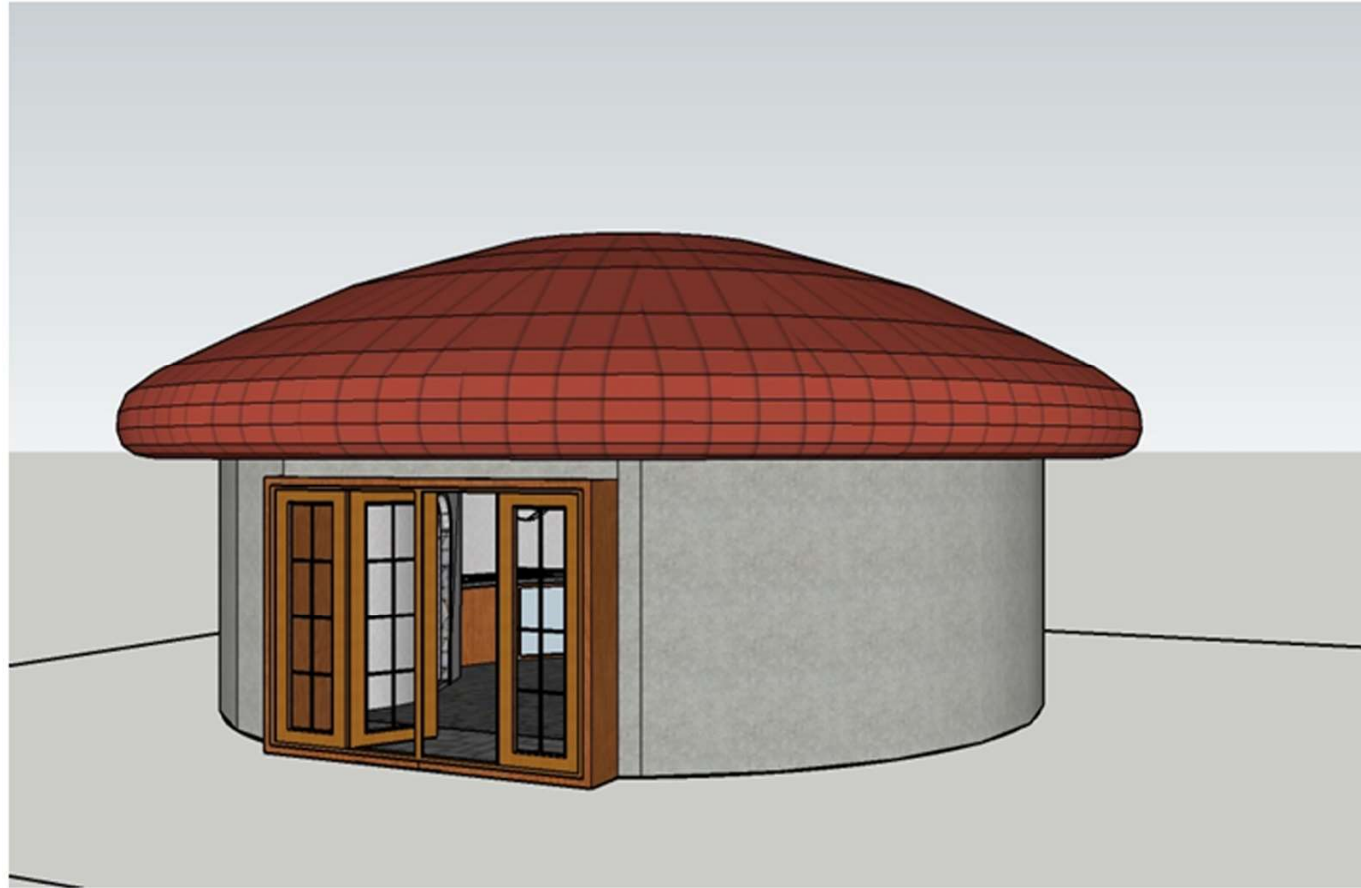
LIBRARY AND MUSEUM



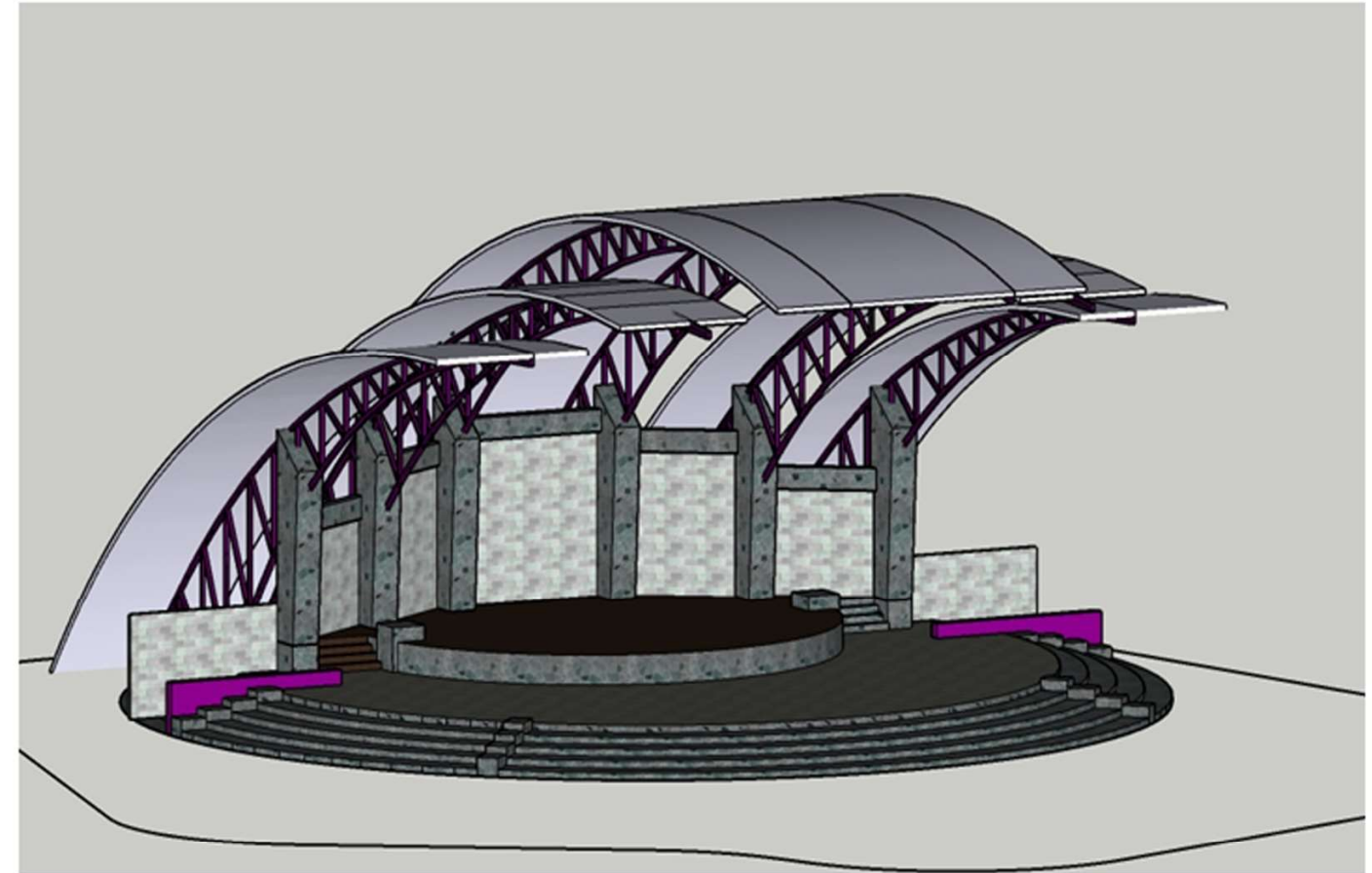
DORMITORY



CIRCULAR HUT



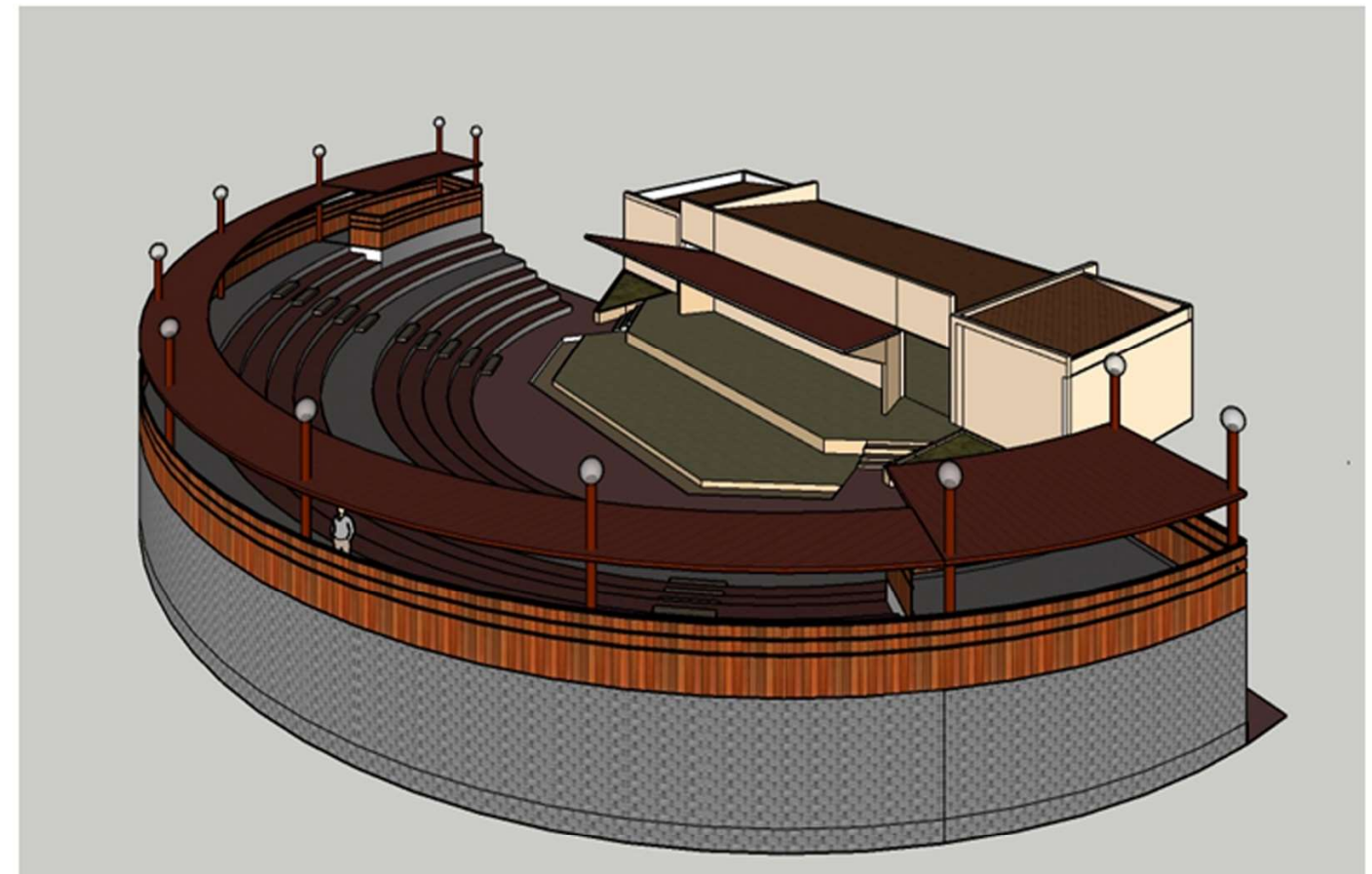
PERFORMANCE STAGE



SHOPS: TEMPORARY STRUCTURE



APM HITHEATRE



SCALE 1:250

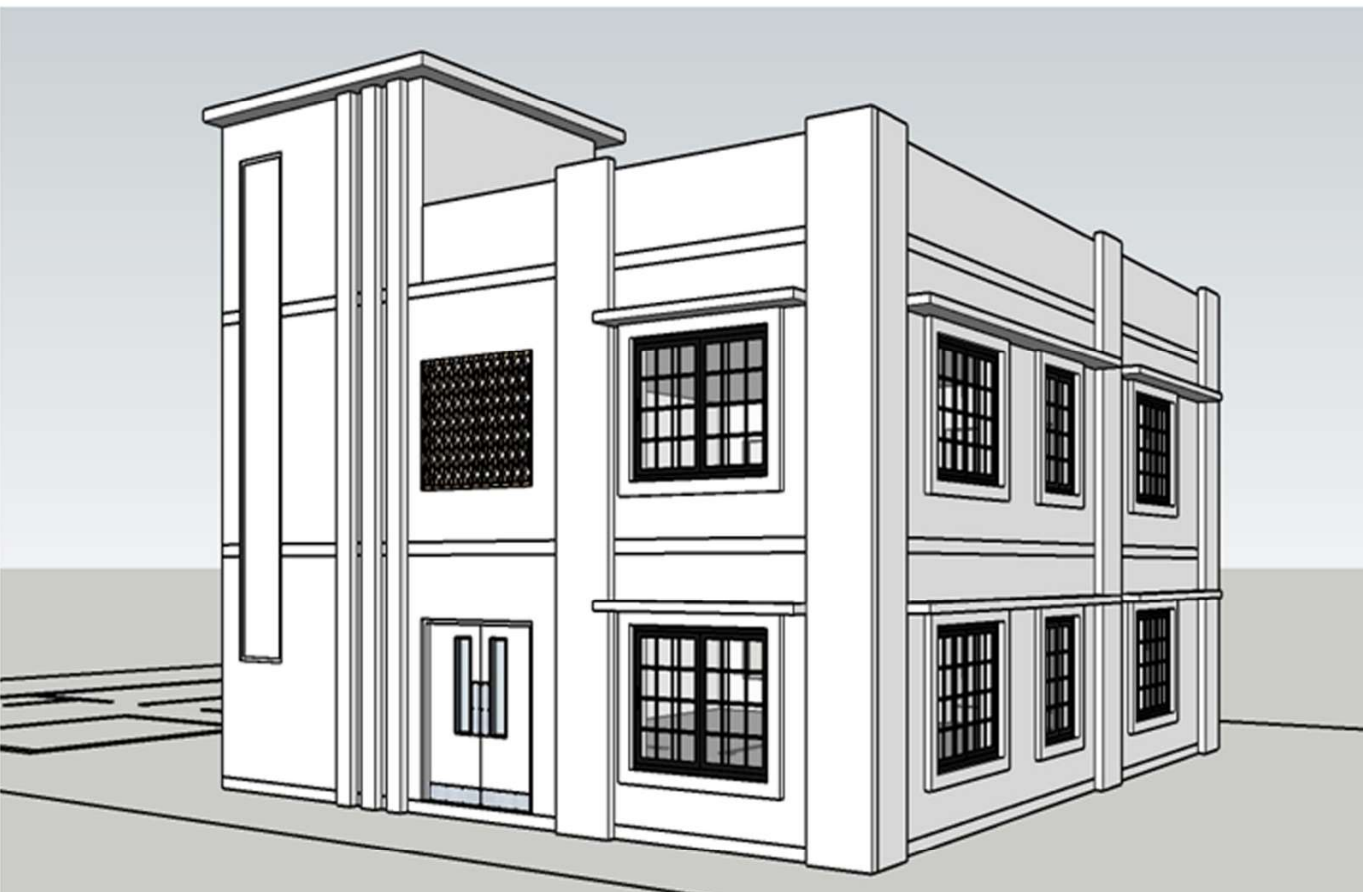
PERFORMANCE STAGE



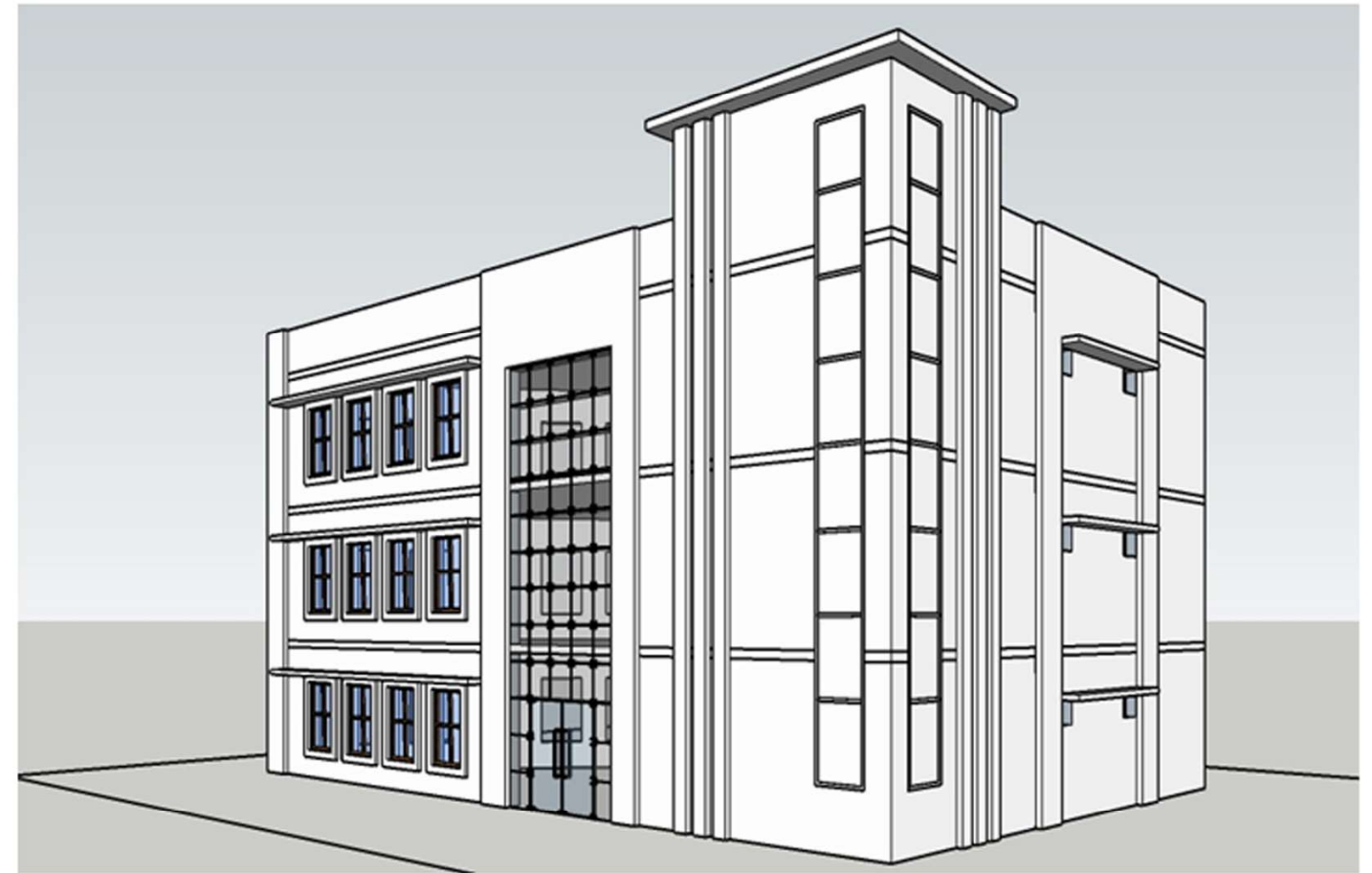
WORKSHOP



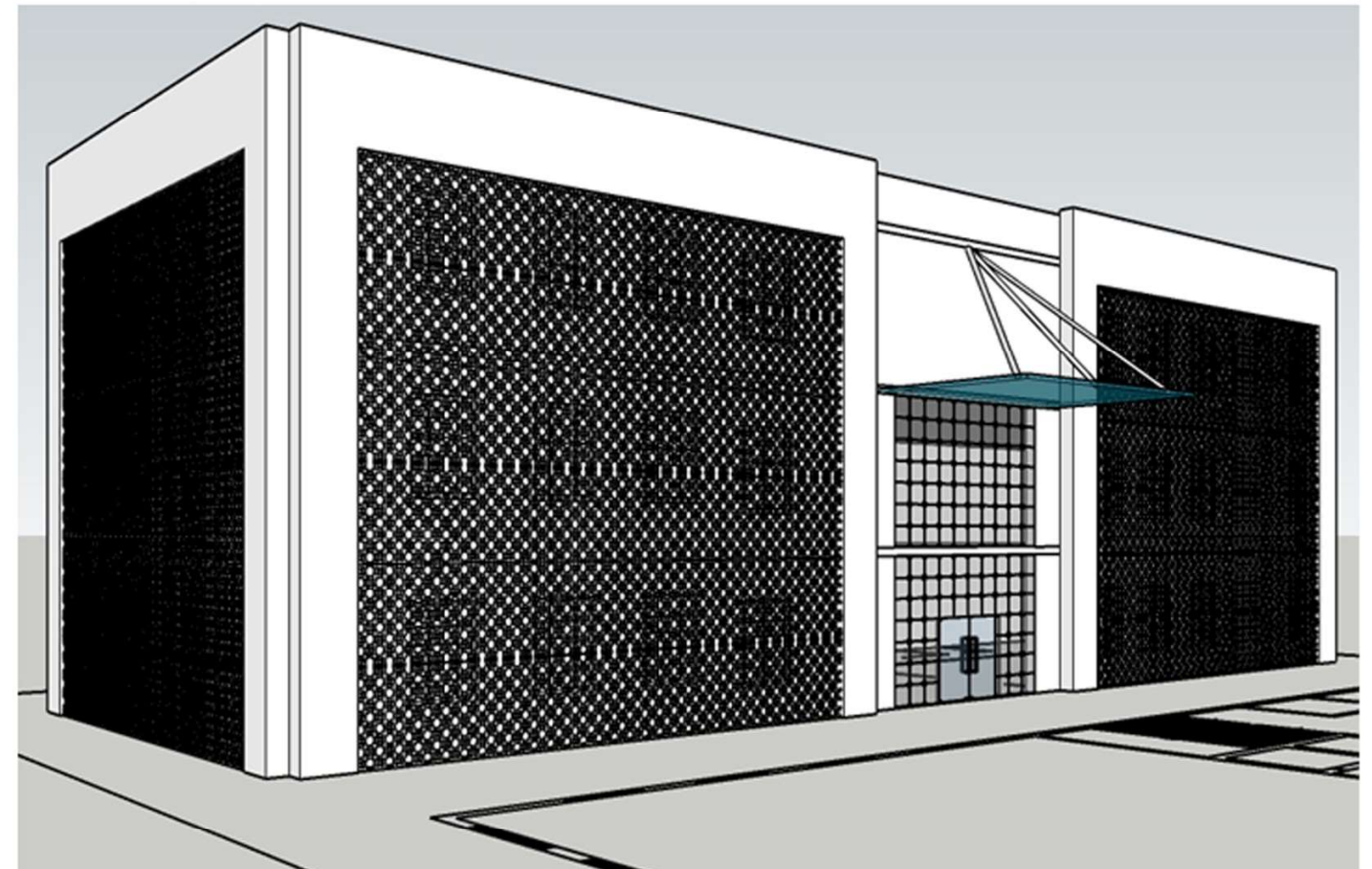
SERVICE BLOCK



CAFETERIA



RESTAURANT



SCALE 1:250

PERFORMANCE STAGE

