

# THE CULTURE DIARIES

Stories Places Tell

## INTRODUCTION

SUPARNA DEVANATHAN | 1RW21AT104

This thesis explores architecture as a tool to evoke nostalgia and conserve historicity of a place by uncovering lesser known stories about it. The project investigates how built form can hold and perform stories of a place, allowing memory, performance and everyday life to intersect. The thesis proposes experimental theatres and adaptable performance spaces that act as stages for both curated and spontaneous narratives.

Wandering is looked at as a tool to trace forgotten and overlooked fragments of Malleswaram's cultural fabric. Conservancy lanes, old libraries, community centres and markets reveal stories that shape the program. Each site becomes both archive and stage, where intangible memory is spatially translated into performance.



**CHAMRAJPET**

In 1892, Chamrajpet was laid out by Chamarajendra Wadiyar to ease the crowding of the pete. Residents resisted until the plague of 1897 forced them to move. The grid was orderly, with uniform plots and houses no taller than four feet, ensuring every resident could witness the Maharaja's procession. Chamrajpet's story is one of control and order



**SHIVAJINAGAR**

Once called Blackpally, Shivajinagar grew as the settlement of those who served the British in the Cantonment. Migrants from Tamil Nadu and other states, along with a large Muslim population, shaped its identity. Though tied closely to colonial life, its fabric echoed the pete with narrow streets and mixed-use buildings. Over time, it transformed into a major transport and commercial hub, its story defined by trade and livelihood



**RICHMOND CIRCLE**

At the heart of the Cantonment, Richmond Circle was marked by wide, orderly roads. Cubbon Park formed its green partition from the old city, while Richmond and Langford Towns spread out with European bungalows. Over time, it became both a commercial hub and the seat of power, home to the Vidhana Soudha and key administrative buildings.



**MAJESTIC**

Once called Hanumanthapura, Majestic grew around the Dharmabuddhi tank, a site with nearly five centuries of history. The tank was eventually replaced by the city's transport hub, marked by the iconic semi-circular BMTC bus stand built in the 1980s under Chief Minister Gundu Rao. Named after a popular cinema hall, Majestic came to embody the city's imagination of movement. Today it is a dense convergence of bus, train, and metro networks.

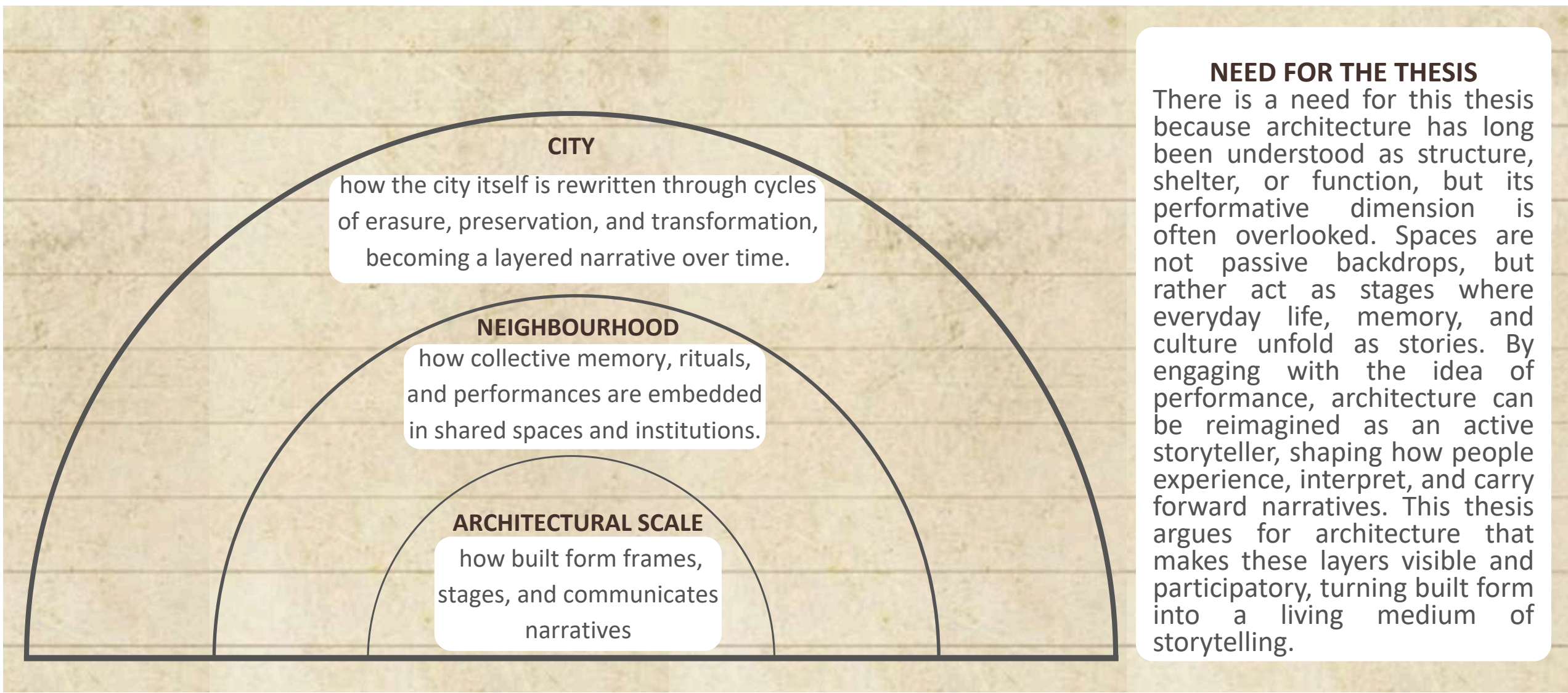


**BASAVANGUDI**

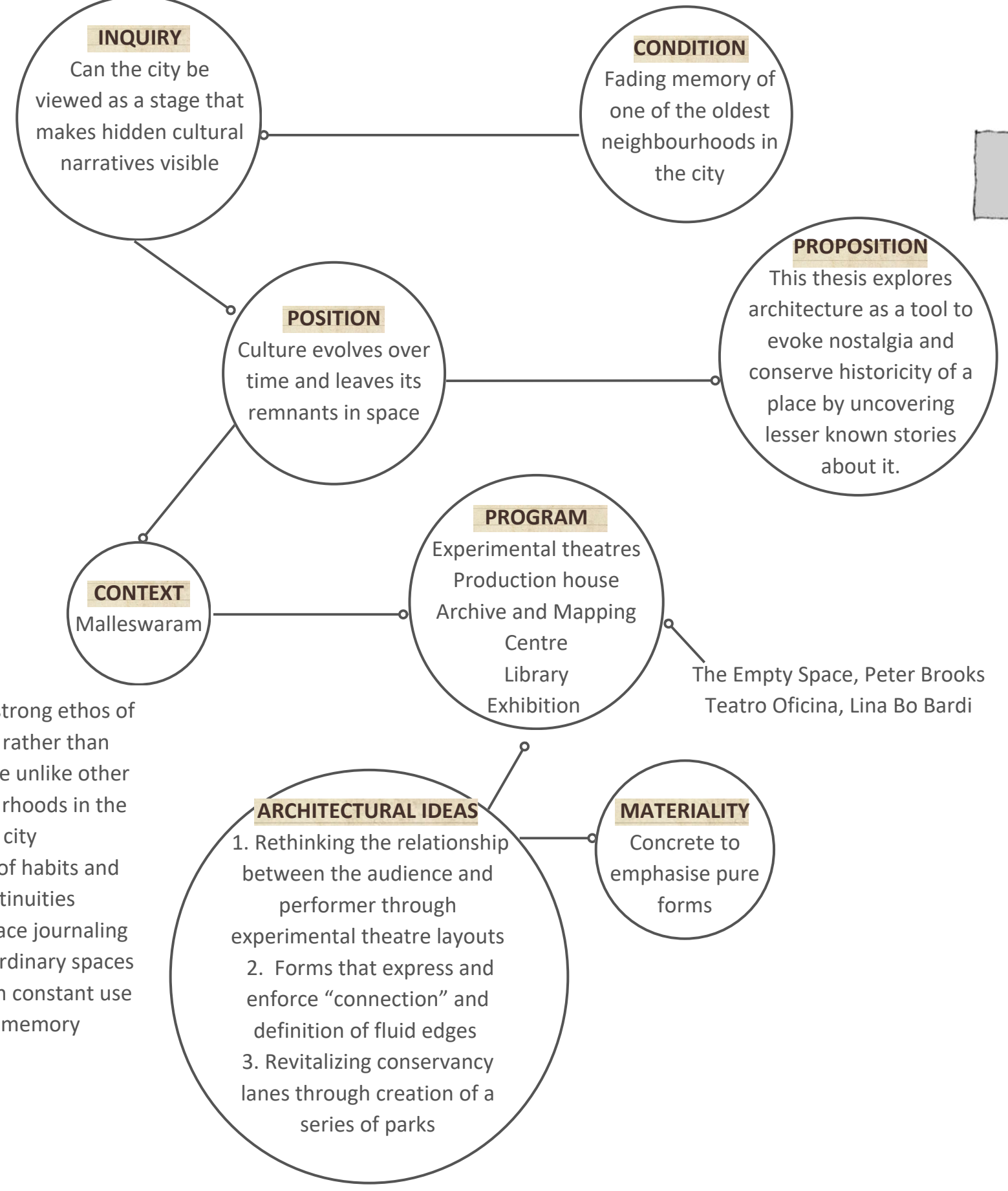
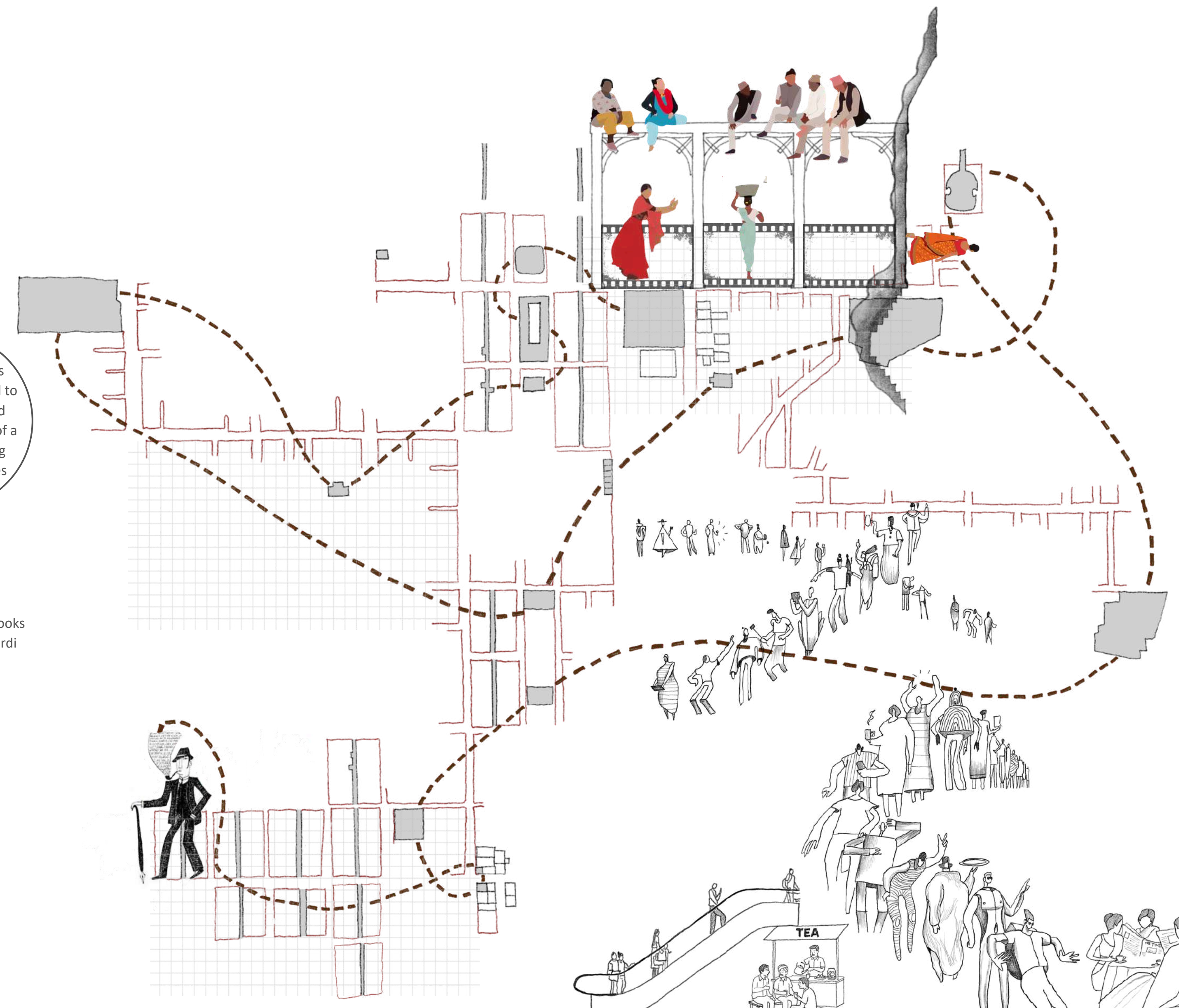
Basavangudi was planned around a central square, its streets laid out in a precise rectangular grid with diagonals linking the edges. Yet beneath this order lay hierarchy. The larger plots near the square were reserved for upper castes, while smaller peripheral plots were assigned to lower castes. Its story is one of planning shaped by social segregation

Credit: <https://scroll.in/magazine/862277/charting-bengalurus-descent-into-chaos-through-14-neighbourhoods-maps>

Every part of a city carries a story. Long before people arrive, the way an area is planned, with its streets, edges, courtyards, and open spaces, sets the first chapter and shapes how life will unfold there. Over time, everyday actions, a market that forms where a road widens, a performance that repeats in a courtyard, a tree that becomes a landmark, a rumour that becomes a memory, gather onto this spatial script and turn anonymous land into a place with character. In the end, it is these stories, written both in plans and in lived experience, that make spaces into places.



**NEED FOR THE THESIS**  
There is a need for this thesis because architecture has long been understood as structure, shelter, or function, but its performative dimension is often overlooked. Spaces are not passive backdrops, but rather act as stages where everyday life, memory, and culture unfold as stories. By engaging with the idea of performance, architecture can be reimagined as an active storyteller, shaping how people experience, interpret, and carry forward narratives. This thesis argues for architecture that makes these layers visible and participatory, turning built form into a living medium of storytelling.



- Carries a strong ethos of culture rather than commerce unlike other neighbourhoods in the city
- Archive of habits and continuities
- Public space journaling through ordinary spaces fused with constant use and memory



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Stories Places Tell

## TRANSFORMATION OF MALLESWARAM

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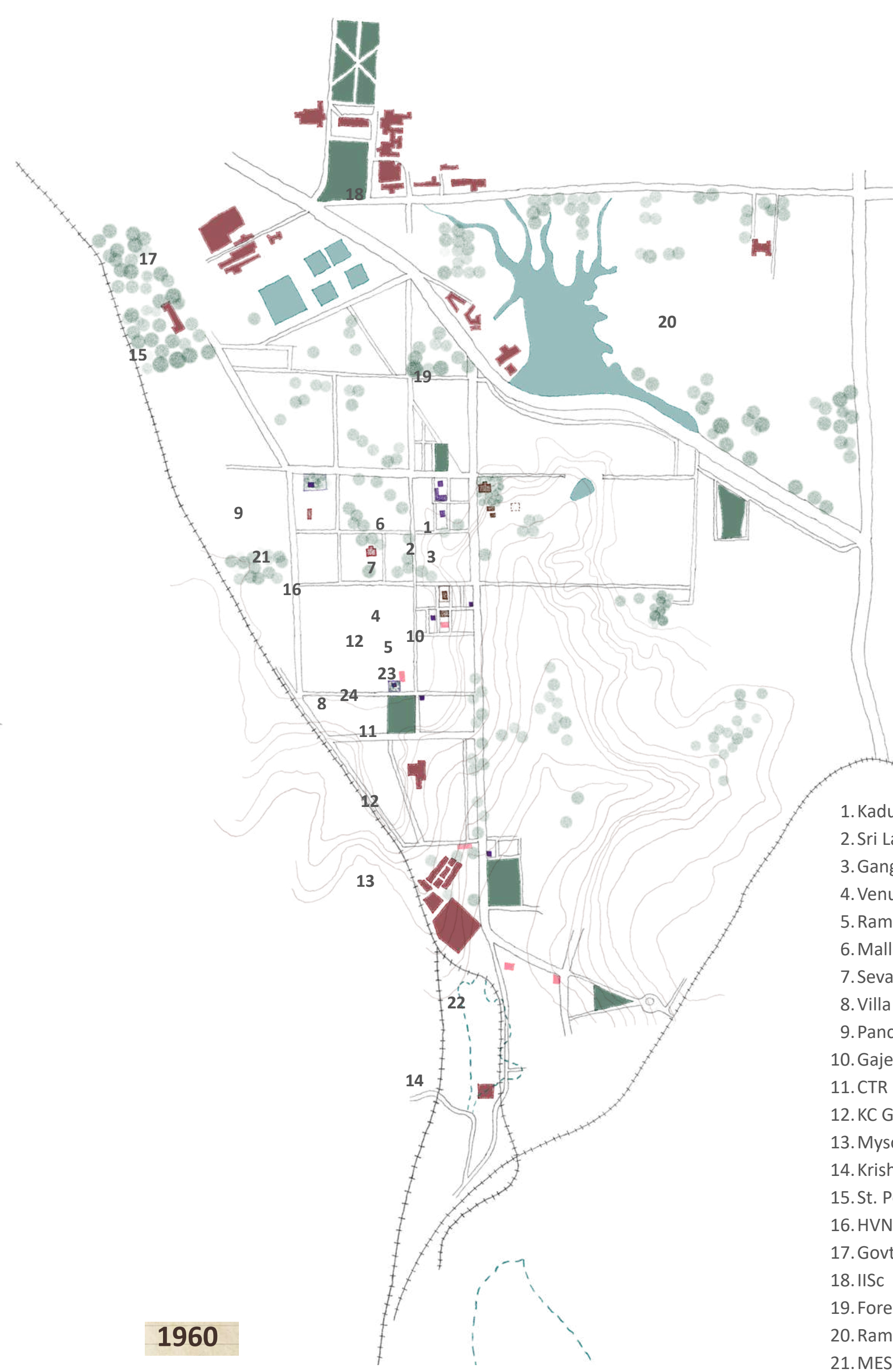


Credit: <https://www.facebook.com/groups/oldbangalore/posts/24545762858345233/>



1910

1. Kadu Malleswara Temple
2. Sankey's Reservoir
3. Medaraningahalli



1960

1. Kadu Malleswara Temple
2. Sri Lakshmi Narasimha Swami
3. Gangamma Devi Temple
4. Venugopalaswamy Temple
5. Rama Mandira
6. Malleswaram Ladies Association
7. Seva Sadan
8. Villa Potipatti
9. Panchvati
10. Gajendra Vilas
11. CTR
12. KC General Hospital
13. Mysore Spinning and Weaving Mills
14. Krishna Flour Mills
15. St. Peter's Pontifical Seminary
16. HVN High School
17. Govt. Porcelain Factory
18. IISc
19. Forest Research Laboratory
20. Raman Research Institute
21. MES
22. Cinemas
23. Malleswaram Sangeetha Sabha
24. Gandhi Sahitya Sangha

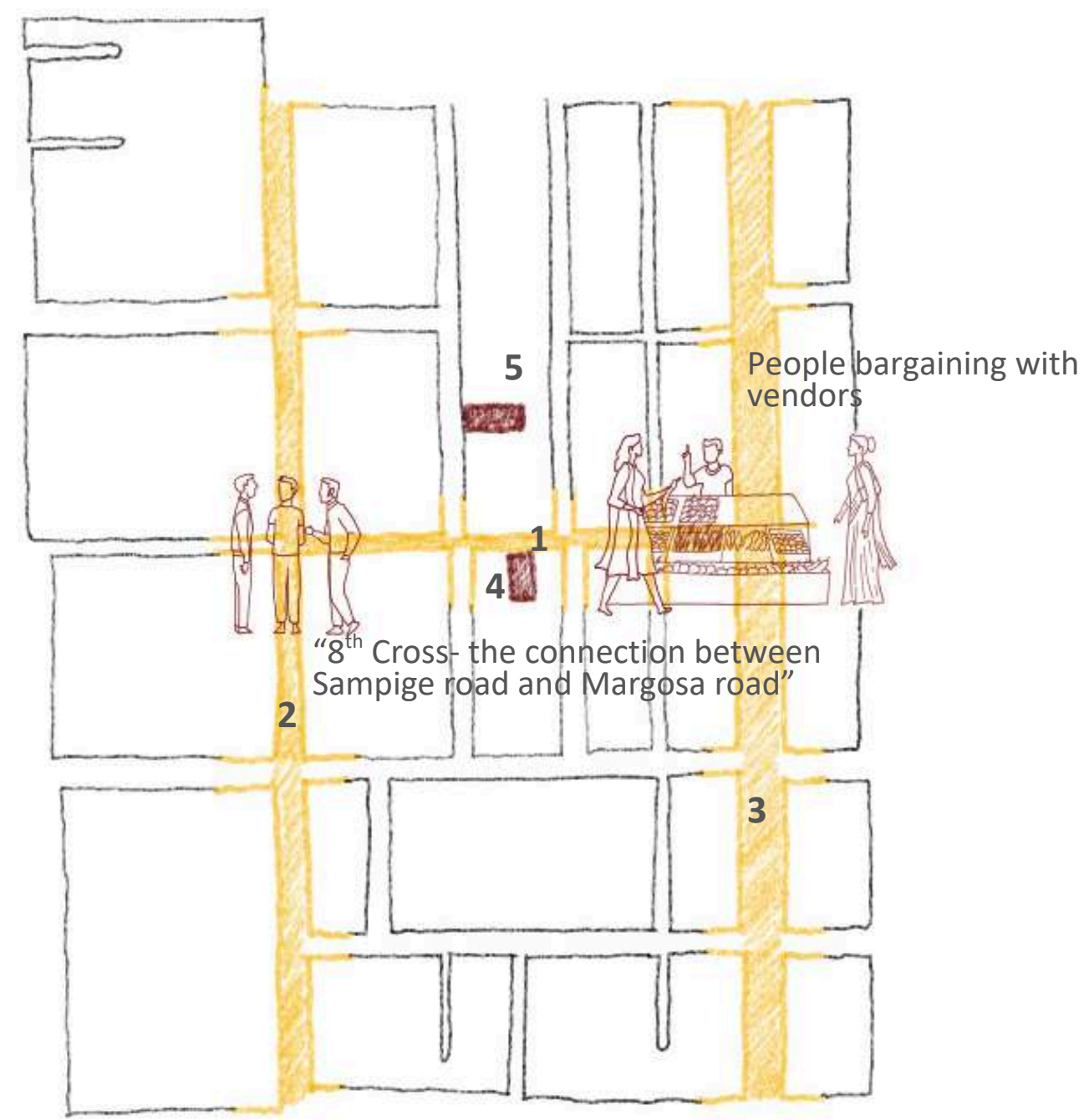
### TRANSFORMATION OF MALLESWARAM



2025

1. Kadu Malleswara Temple
2. Gangamma Devi Temple
3. Markets
4. Gandhi Sahitya Sangha
5. HVN House
6. Seva Sadan
7. MLA
8. Veena Stores
9. World Music Conservatory
10. Hymamshu
11. NIKC
12. Panchvati
13. Malleswaram Enterprising Women's Society
14. Rasika Academy of Performing Arts
15. Chowdaiah Memorial Centre

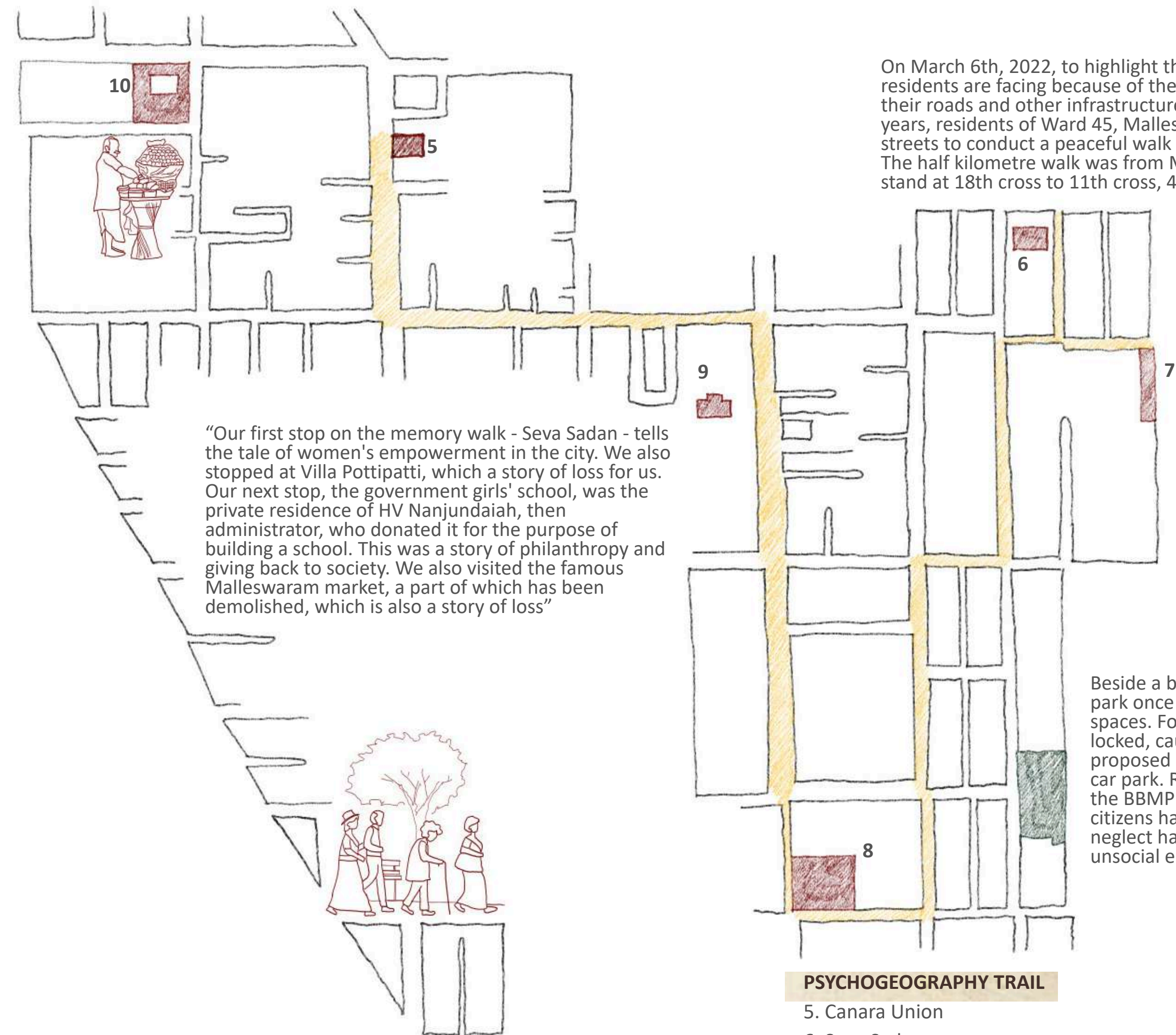
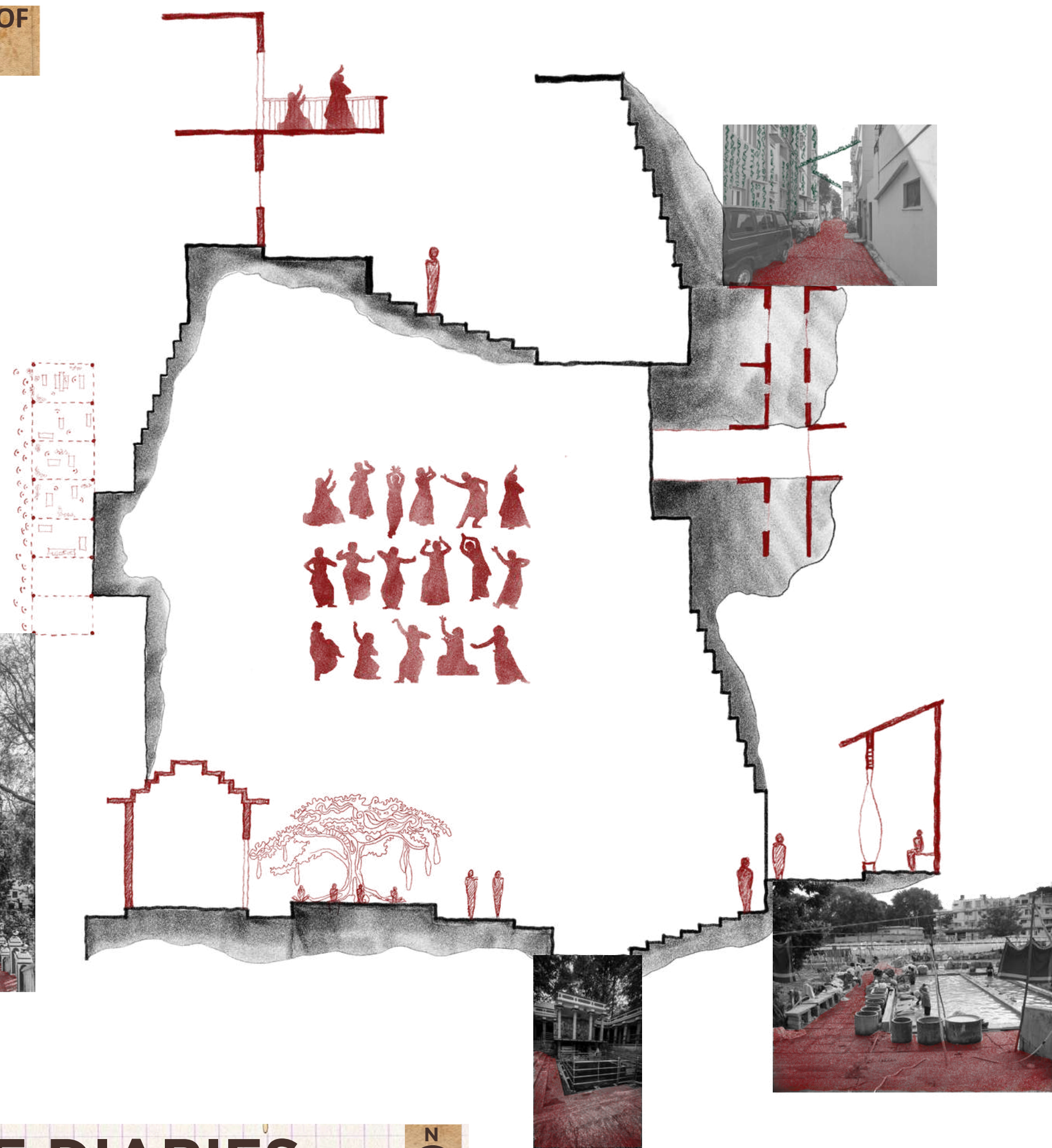
- SACRED SPACES
- PERFORMANCE SPACES
- HERITAGE
- EVERYDAY WORK SPACES



**8<sup>TH</sup> CROSS STORIES - MAHABORE'S MUMBLINGS**

- 1. 8<sup>th</sup> Cross Road
- 2. Margosa Road
- 3. Sampige Road
- 4. Shri Kannykaparameshwari Devi Temple
- 5. Shri Raghavendra Swamy Temple (Raayar Mutt)

**MALLESWARAM AS A SERIES OF STAGES**



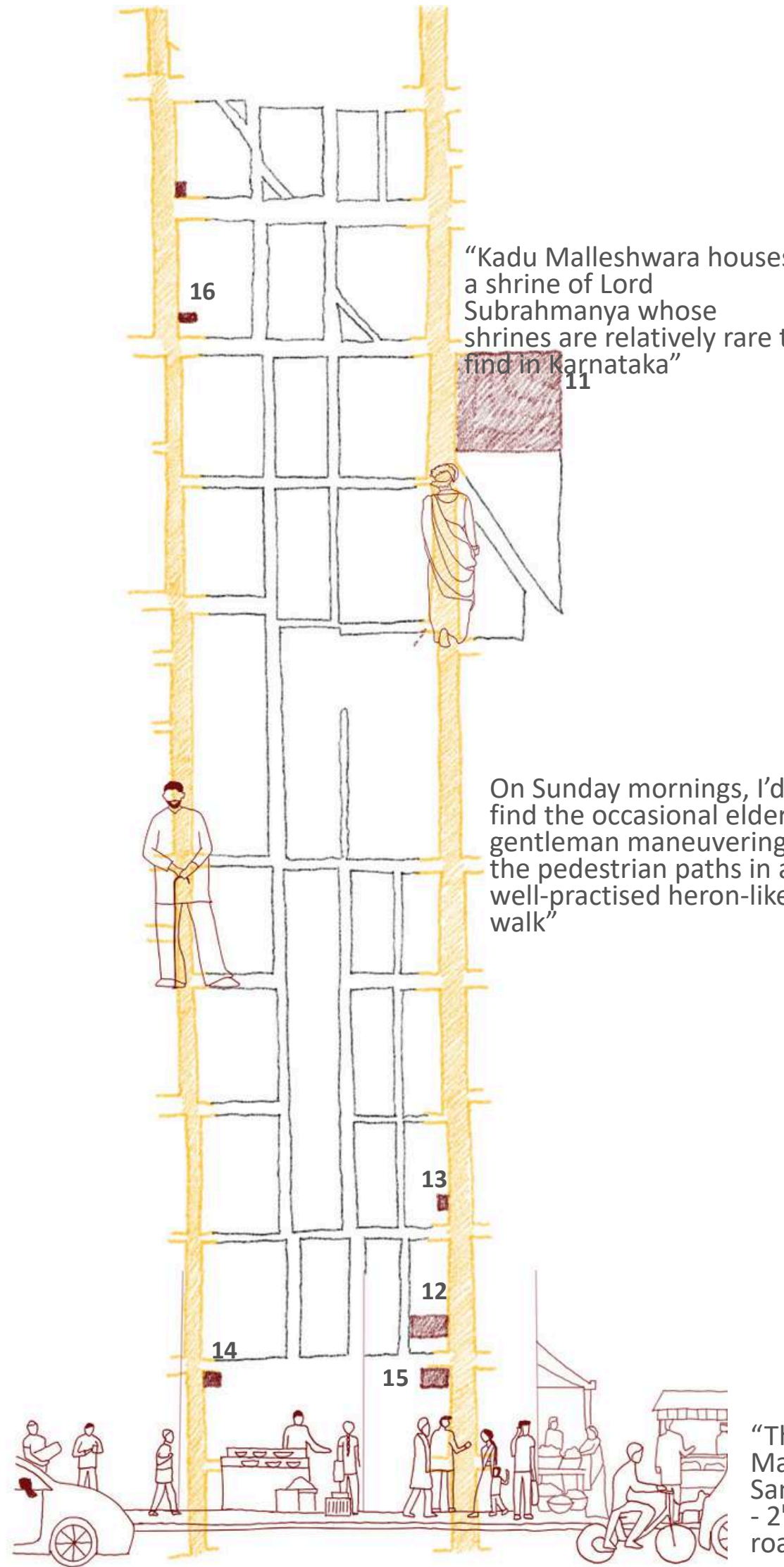
"Our first stop on the memory walk - Seva Sadan - tells the tale of women's empowerment in the city. We also stopped at Villa Pottipatti, which is a story of loss for us. Our next stop, the government girls' school, was the private residence of HV Nanjundiah, then administrator, who donated it for the purpose of building a school. This was a story of philanthropy and giving back to society. We also visited the famous Malleswaram market, a part of which has been demolished, which is also a story of loss"

**PSYCHOGEOGRAPHY TRAIL**

- 5. Canara Union
- 6. Seva Sadan
- 7. Flower Market
- 8. Villa Pottipatti
- 9. Government Girls' School
- 10. MES College

On March 6th, 2022, to highlight the multiple problems residents are facing because of the unending work on their roads and other infrastructure for months and years, residents of Ward 45, Malleswaram took to the streets to conduct a peaceful walk called #SAAKU walk. The half kilometre walk was from Malleswaram bus stand at 18th cross to 11th cross, 4th Main.

Beside a bustling shopping street lies a park once filled with trees and play spaces. For over a decade it has stayed locked, caught in a court case over its proposed conversion into a multi-level car park. Residents opposed the plan, but the BBMP persists. In the meantime, citizens have lost vital green space, and neglect has turned it into a haunt for unsocial elements.



**MALLESWARAM - THE SOUL OF BANGALORE?**

- 11. Kadu Malleshwara Temple
- 12. Hotel Janatha
- 13. Asha Sweet Centre
- 14. CTR
- 15. A2B
- 16. Veena Stores

"Kadu Malleshwara houses a shrine of Lord Subrahmanya whose shrines are relatively rare to find in Karnataka"

On Sunday mornings, I'd find the occasional elderly gentleman maneuvering the pedestrian paths in a well-practised heron-like walk"

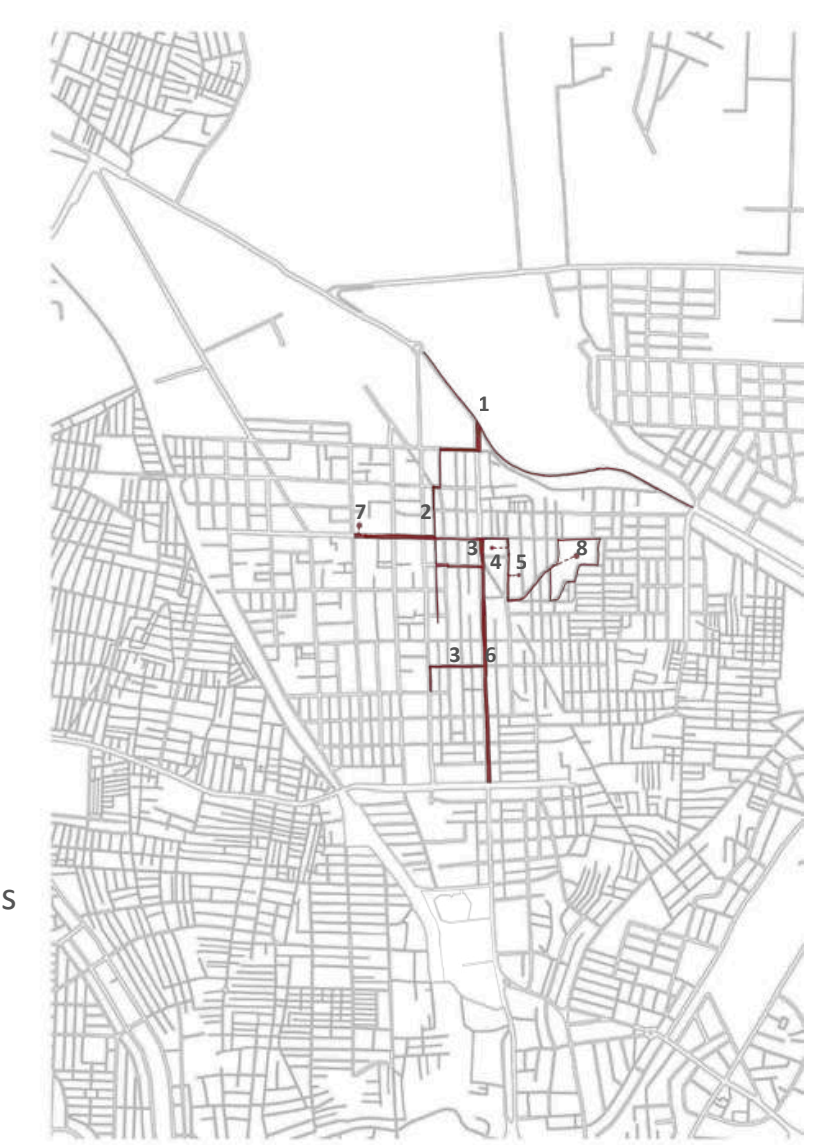
"The heart of Malleswaram lies on Sampige and Margosa - 2<sup>nd</sup> and 3<sup>rd</sup> main roads respectively."



- 1. Venugopalaswamy Temple
- 2. CTR
- 3. Kadu Malleshwara Temple
- 4. Nandi Teertha Temple
- 5. Sankey Tank



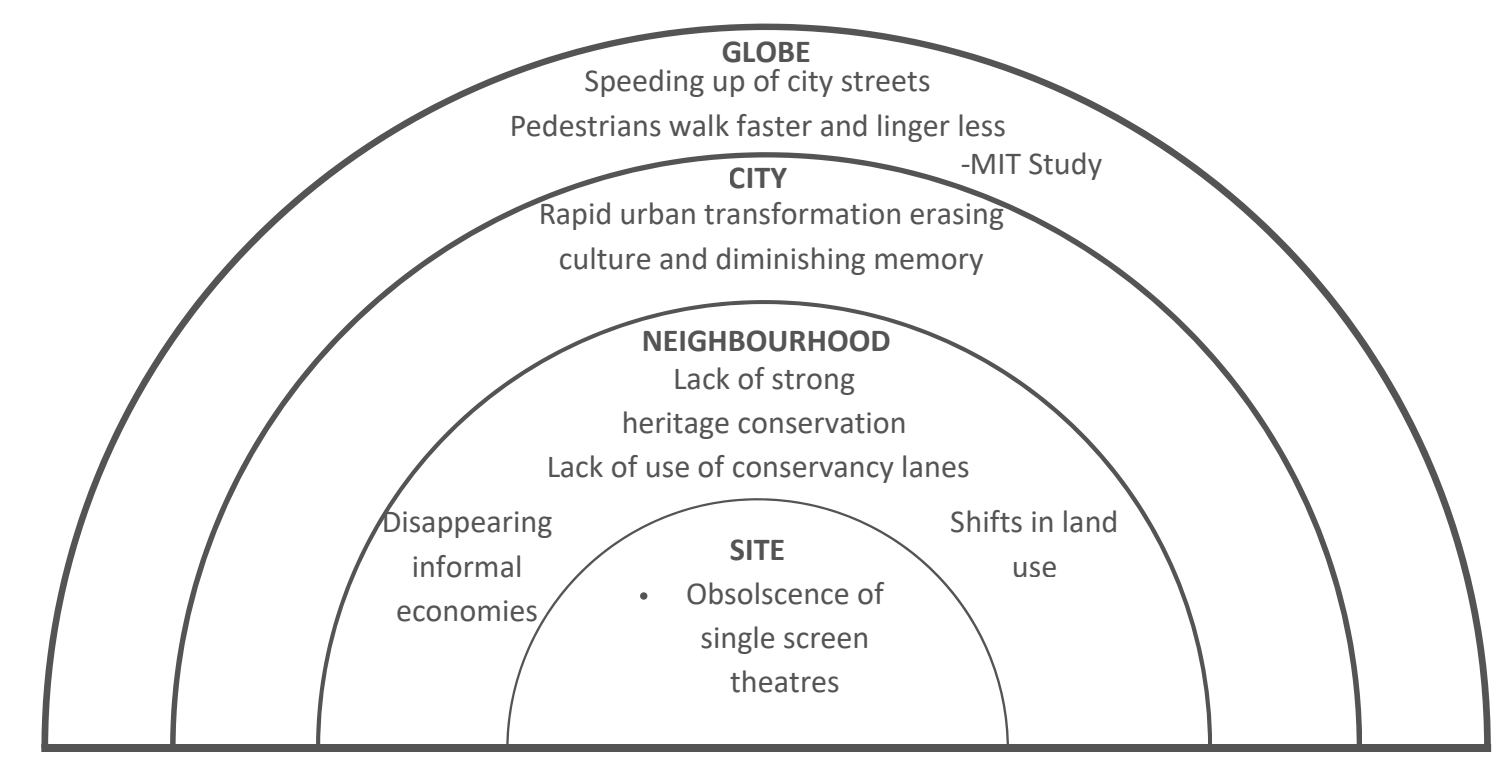
- 1. CTR
- 2. Conservancy Lanes
- 3. Markets
- 4. Seva Sadan
- 5. Sampige Road
- 6. Bus stand



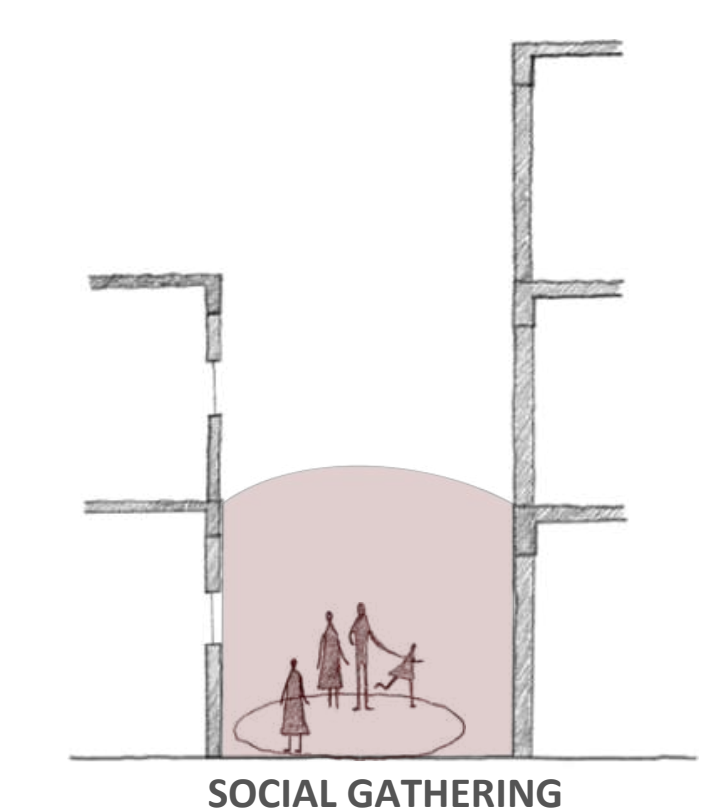
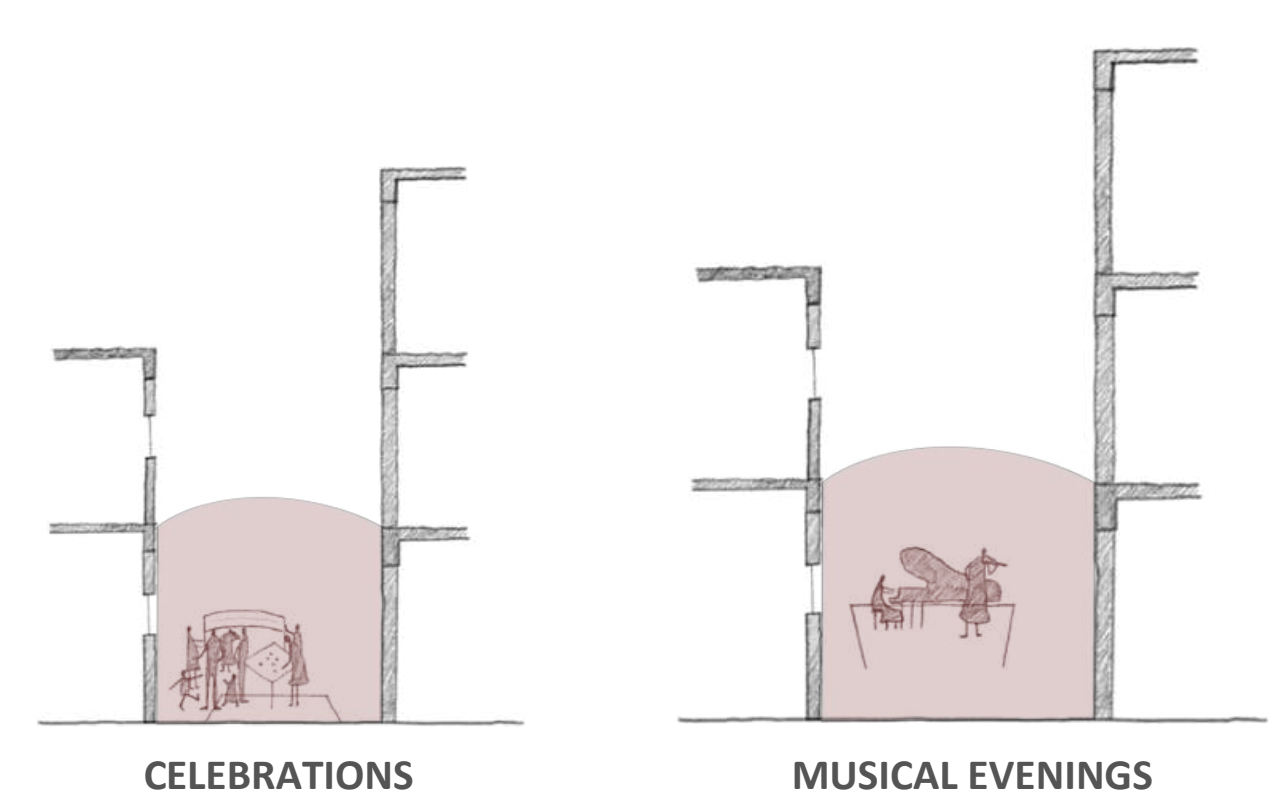
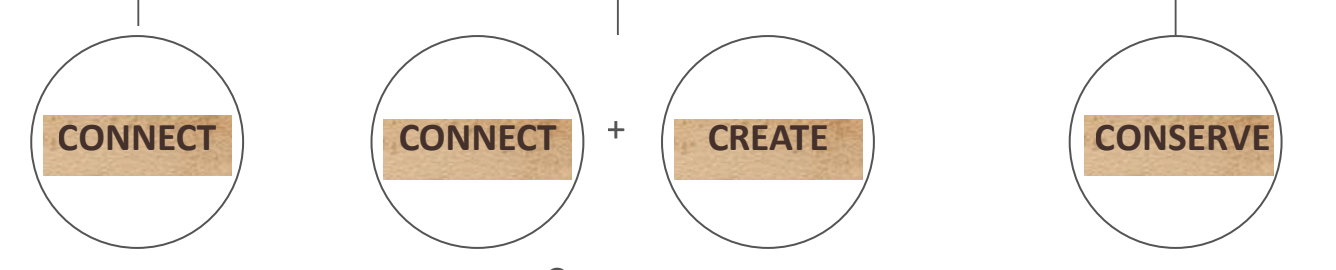
- 1. Sankey Tank
- 2. Street art
- 3. Flower and vegetable market
- 4. Kadu Malleshwara Temple
- 5. Nandi Teertha Temple
- 6. Asha Sweets Centre
- 7. Veena Stores
- 8. Dobhi Ghat

**COMMON TRAILS FOLLOWED DURING HERITAGE WALKS**

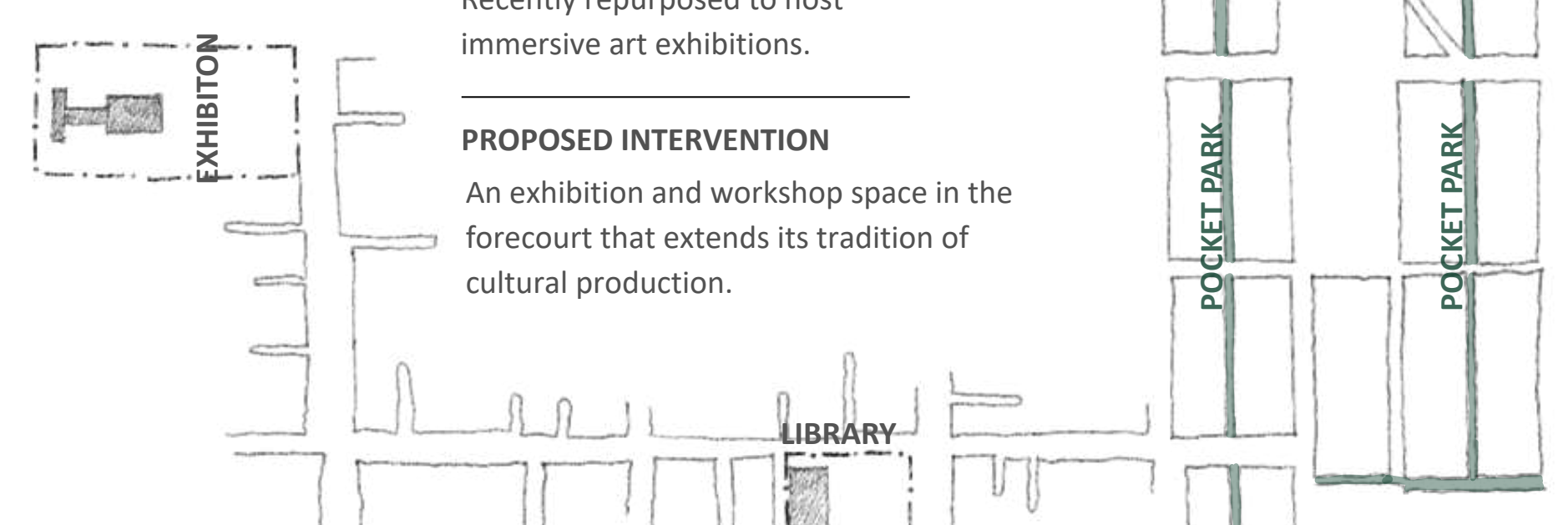
MEMORIES	ARTEFACT	SPACE	NATURAL FEATURES	COMMUNITY OR PERSON
Hunter's death protecting his community from a tiger Image carved in high relief	<b>MEMORY OF MEDARANIGAHALLI</b>	Veeragallu erected at village border		Bamboo trees • Bamboo weavers • Cattle herders
Temple nestled amidst a forest atop a hill in an area appropriate for planned settlement	<b>KADU MALLESWARA TEMPLE</b>	• Veeragallu • Katte		• Hill • Forest Diwan Seshadri Iyer
Temple buried underground Accidental discovery	<b>DAKSHINAMUKHA NANDI TEERTHA KALYANI KSHETRA</b>	Nandi statue		katte veeragallu kalyani
Establishment of a hotel on Sampige Road near the market which drew in a significant footfall Had to shutdown when his partner backed out of loan Reopened as Veena Stores, small space almost invisible "A LOSING LOCATION" Give birth to the culture of <b>standing and eating</b>	<b>GAJENDRA VILAS VEENA STORES</b>		Nursing home VEENA STORES MRF tyres	Suryanarayana Rao
Popular gathering spot for writers and poets More than just a space for food • Bulletin board • Council • Rehearsal space for thought	<b>CTR SHRI SAGAR</b>		By 2 Coffee CTR	• Subramanya brothers • Ramakrishna Holla • Sanjeeva Poojari
Began with a few women gathering in the Viravathi House which had a badminton net and a library and then grew into a larger community for providing vocational training for women	<b>MEWS VIRAVATHI HOUSE</b>			Vimala Rangachar
Started by a group of music lovers to promote carnatic music and create a cultural hub. Invited distinguished musicians to perform as well as encouraged young undiscovered talent to perform at the Sabha	<b>MALLESWARAM SANGEETHA SABHA</b>	Concerts held at Rama Mandira		TB Narasimhachar
Historical library which housed banned publications and nationalist texts since Quit India Movement Hidden treasure of Indian freedom struggle	<b>GANDHI SAHITYA SANGHA</b>			Kannada author Siddavanahalli Krishna Sharma
Named Panchvati after the forest where Rama and Sita spent many happy years during their exile Raman was told that the house was haunted when he bought it	<b>PANCHVATI</b>	Resembles bungalows of the cantonment rather than most Malleswaram bungalows	Tree filled site Neem, mango, wood apple, jackfruit, sandalwood	• CV Raman • Loksundari Raman • Kumaraswamy Naik
Goal of making classical dance relevant to contemporary society while preserving its essence To introduce Bharatanatyam to the global masses in a unique and creative fashion		Rasika Academy of Performing Arts		• Kiran Subramanyam • Sandhya Kiran
Holistic approach to music education Indian and western instruments, jam sessions		World Music Conservatory		Percussionist Gopi
Introduction of Kathak in a locality devoted to Bharatanatyam		NIKC		Maya Rao
Began with a group of women meeting for intellectual exchange evolving into an institution focused on women's education and skill development	<b>MALLESWARAM LADIES ASSOCIATION</b>		• MLA • street flanked by women's empowerment of either side • Seva Sadan	



PROMPTED CHANGE	EMPOWERMENT	HERITAGE	SACRED
Rasika Academy of Performing Arts WMC NIKC Gandhi Sahitya Sangha Gupta Circulating Library	Malleswaram Sangeetha Sabha MEWS MLA Seva Sadan	Panchvati IHVN House Villa Potipatti Arcot House	Medaraningahalli Veeragallu Kadu Malleswara Temple Nandi Teertha Temple

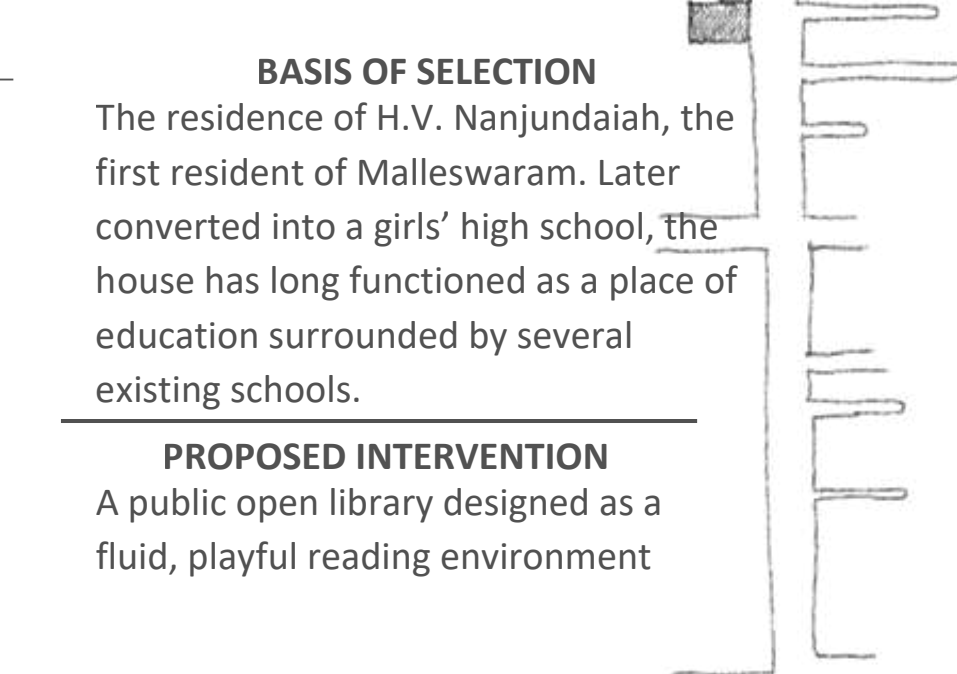


ACTIVITIES IN POCKET PARKS



**BASIS OF SELECTION**  
The historic home of Nobel laureate C.V. Raman and Lady Lokasundari Raman, who hosted musical gatherings and cultural evenings here. Recently repurposed to host immersive art exhibitions.

**PROPOSED INTERVENTION**  
An exhibition and workshop space in the forecourt that extends its tradition of cultural production.



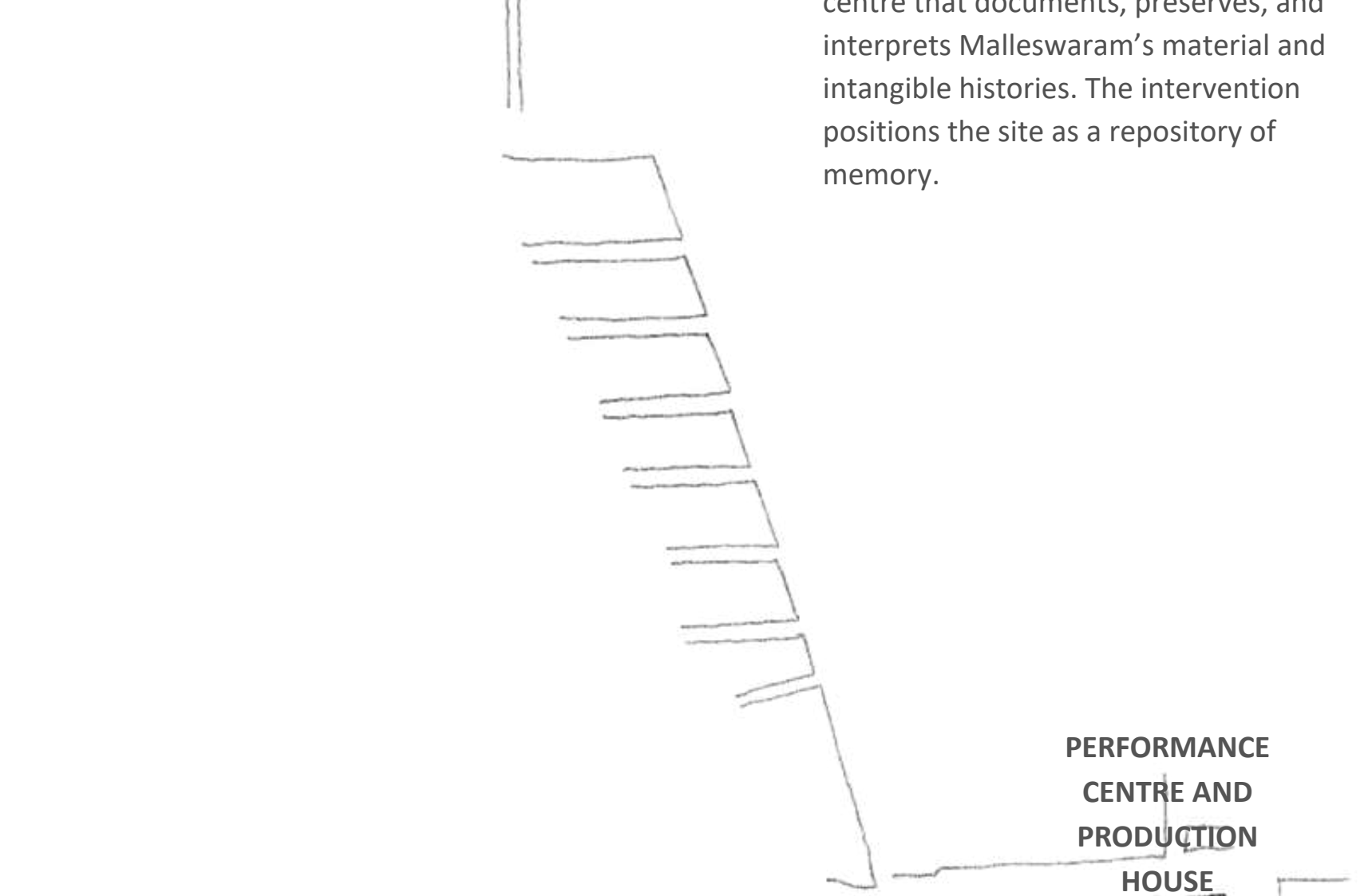
**BASIS OF SELECTION**  
The residence of H.V. Nanjundiah, the first resident of Malleswaram. Later converted into a girls' high school, the house has long functioned as a place of education surrounded by several existing schools.

**PROPOSED INTERVENTION**  
A public open library designed as a fluid, playful reading environment



**BASIS OF SELECTION**  
A 1925 heritage bungalow that embodied the layered histories of Malleswaram — from private residence to a restored heritage hotel under Neemrana. Its demolition in 2018 marked a major moment of loss for heritage conservation in the neighbourhood.

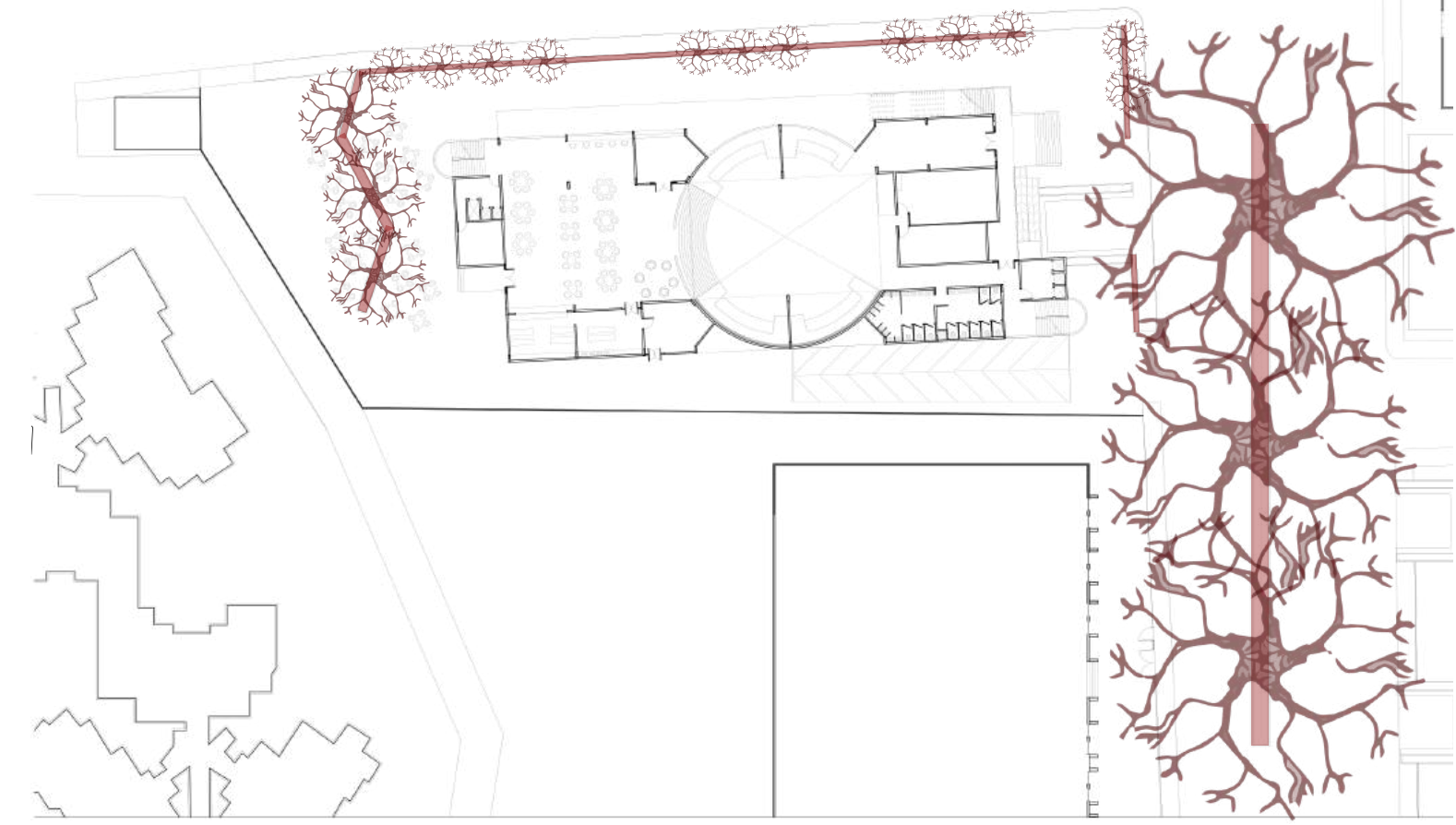
**PROPOSED INTERVENTION**  
An archive and neighbourhood mapping centre that documents, preserves, and interprets Malleswaram's material and intangible histories. The intervention positions the site as a repository of memory.



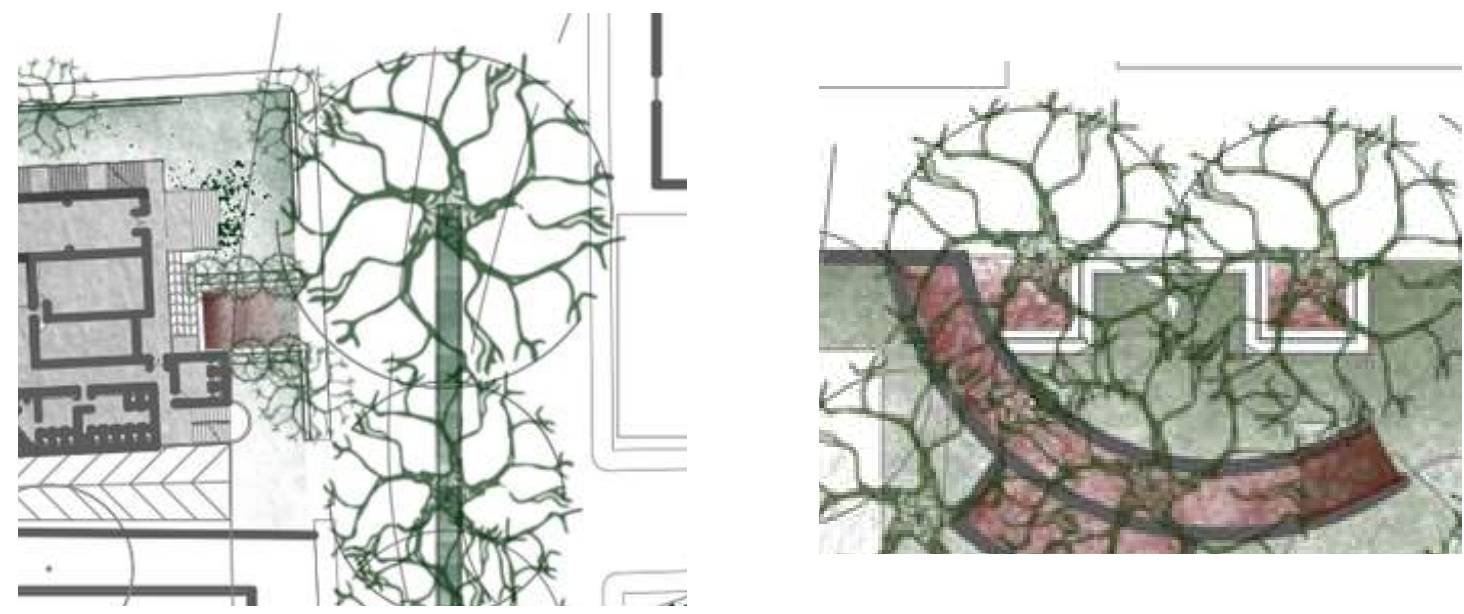
**BASIS OF SELECTION**  
A long-standing cultural anchor of Malleswaram, once a thriving single-screen cinema and a shared memory space for generations. Today it faces imminent closure due to financial decline and shrinking audiences. Its uncertain future makes it a critical site to re-examine, preserve symbolically, and reinterpret.

**PROPOSED INTERVENTION**  
A series of experimental theatres and a production house that reinterpret the idea of performance in the city. These spaces negotiate between Sampige's cinematic past and the evolving culture of public gathering, offering flexible formats for theatre, rehearsal, and collective viewing.

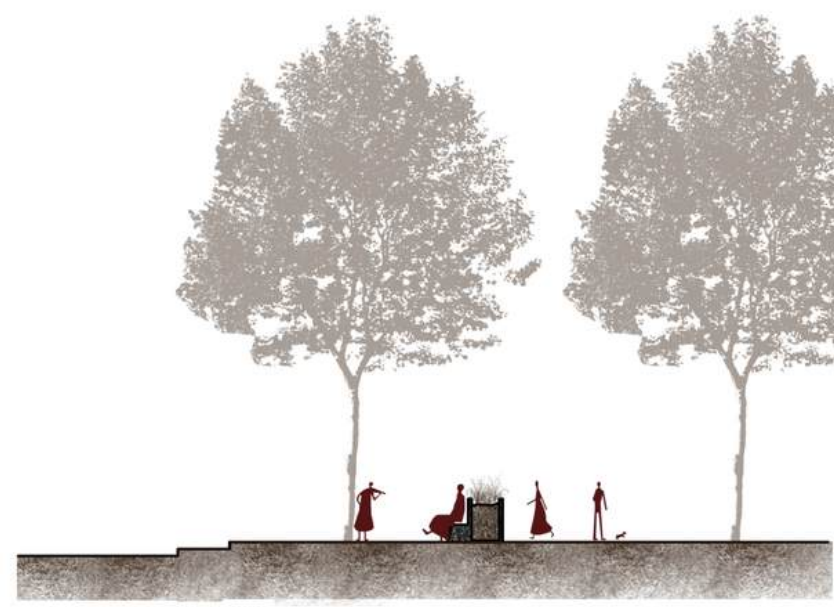
**THEATRE SITE**



**BORROWED EDGE CONDITIONS  
INSPIRED BY THE TREE-FORMED DIVIDE  
ALONG SAMPIGE ROAD**

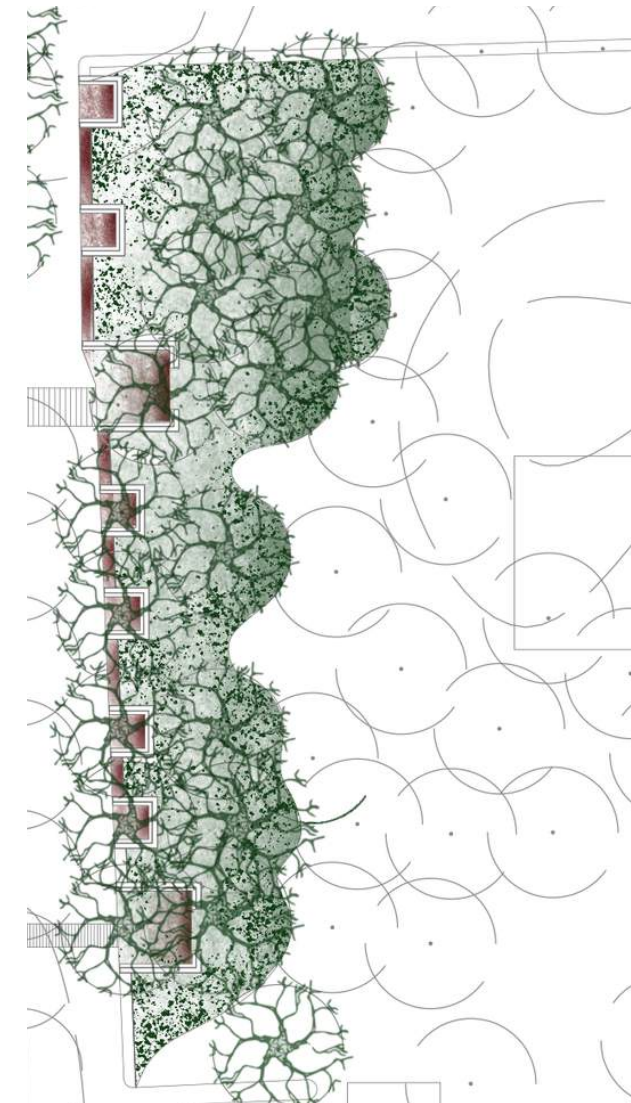


**THEATRE SITE**

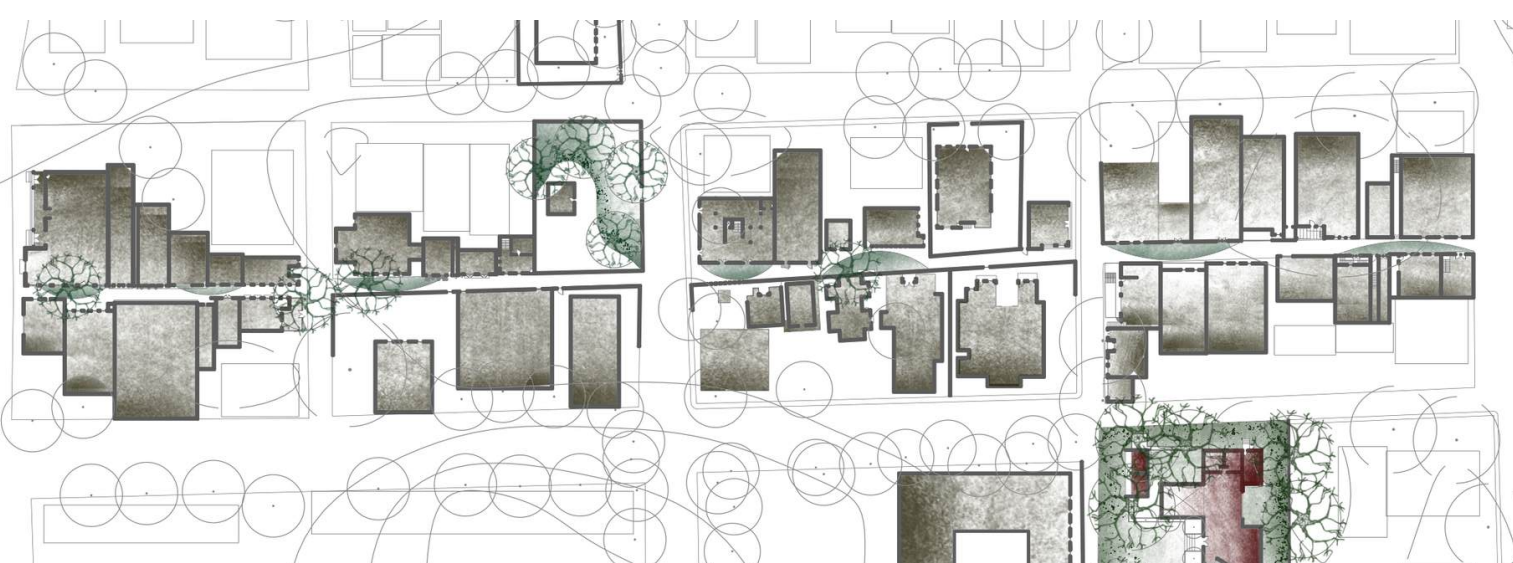


**INFORMAL PERFORMANCE POCKETS  
SHAPED BY THE LARGE TREES OF  
MALLESWARAM**

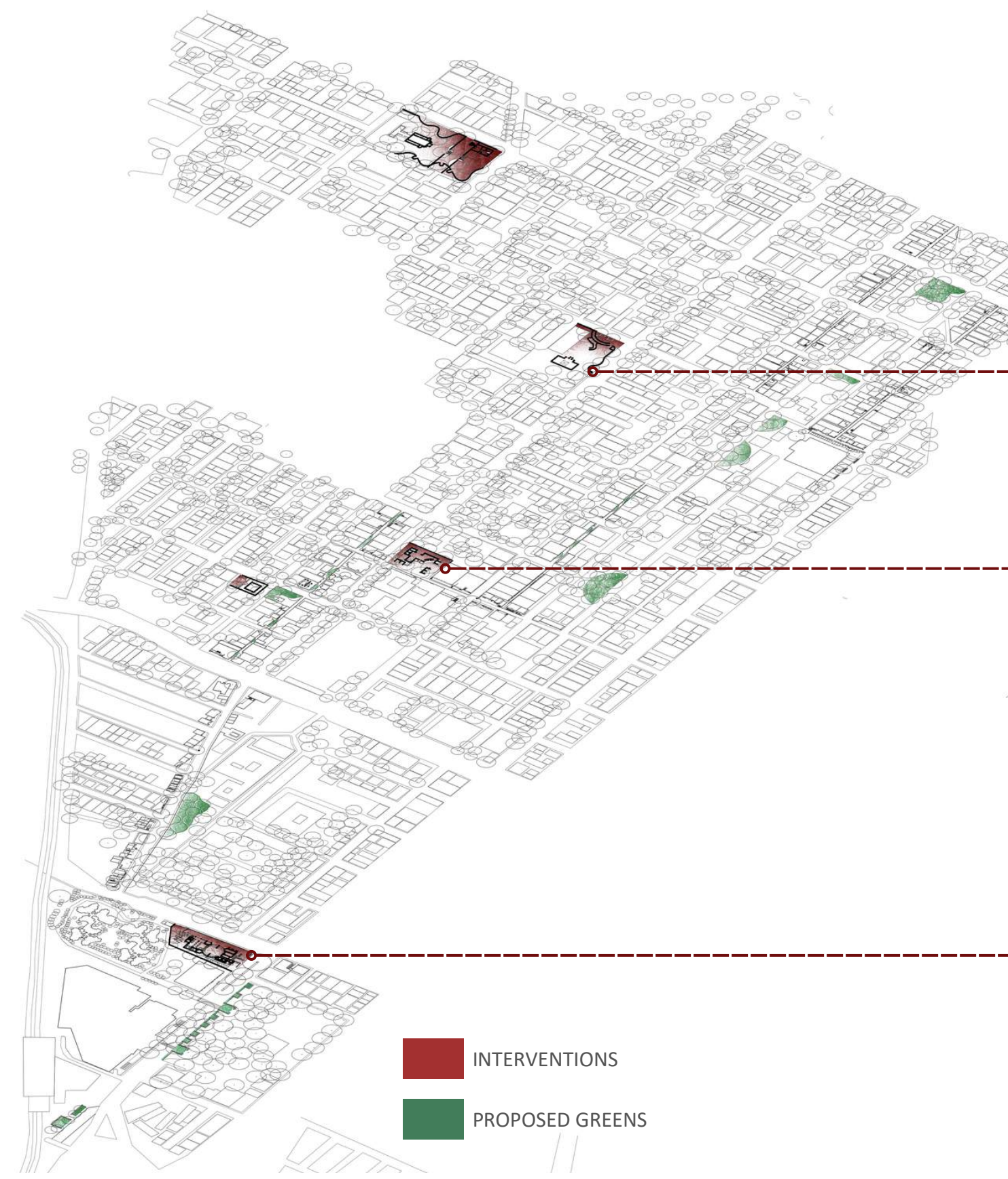
**HVN HOUSE**



**BHASHYAM PARK**



**POCKET PARKS IN CONSERVANCY LANES**



■ INTERVENTIONS  
■ PROPOSED GREENS



**SAMPIGE TREE**



**MARGOSA TREE  
HEIGHT - 15-20M  
SPREAD - 7-10M**



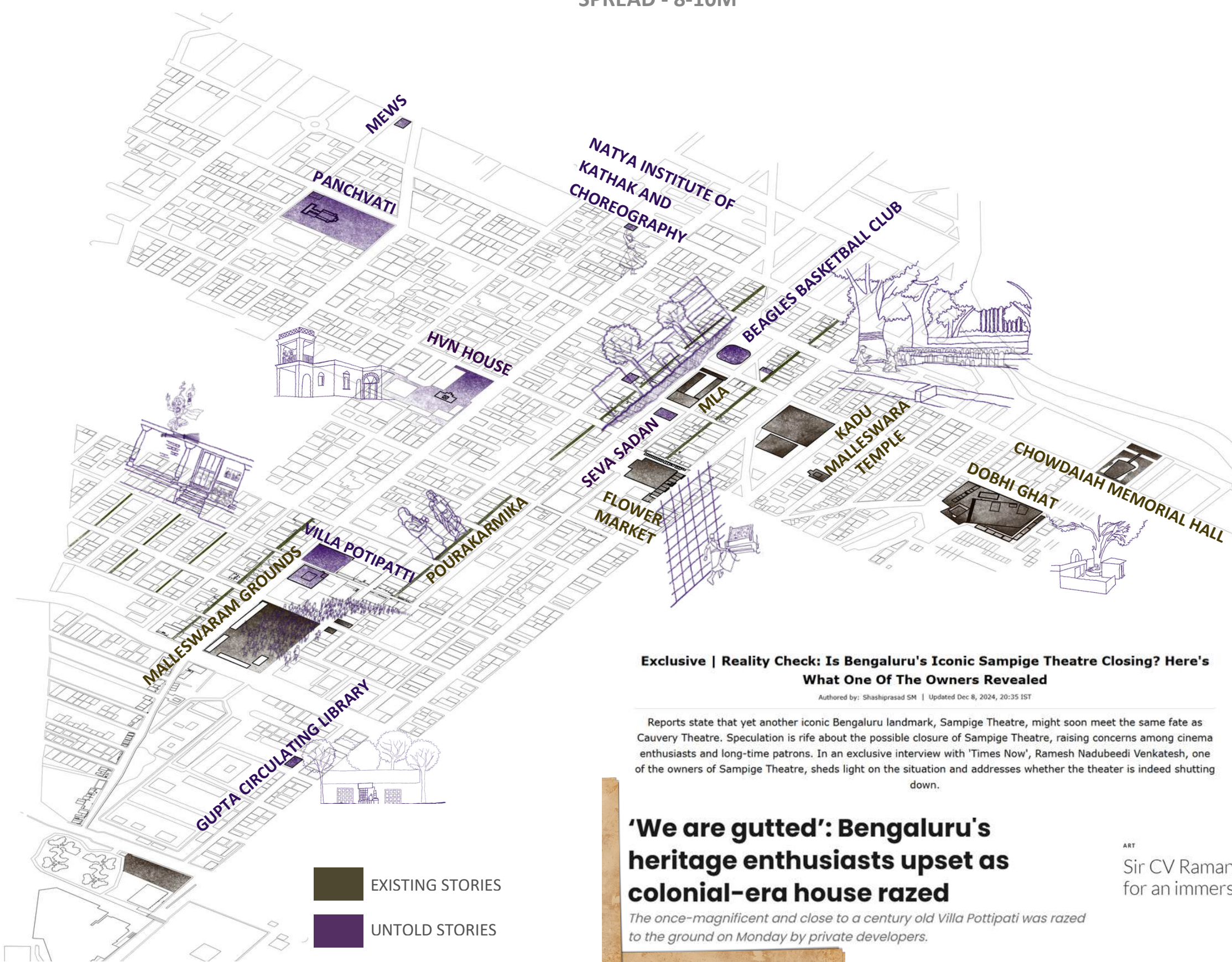
**GULMOHAR  
TREE  
HEIGHT - 12-15M  
SPREAD - 8-10M**



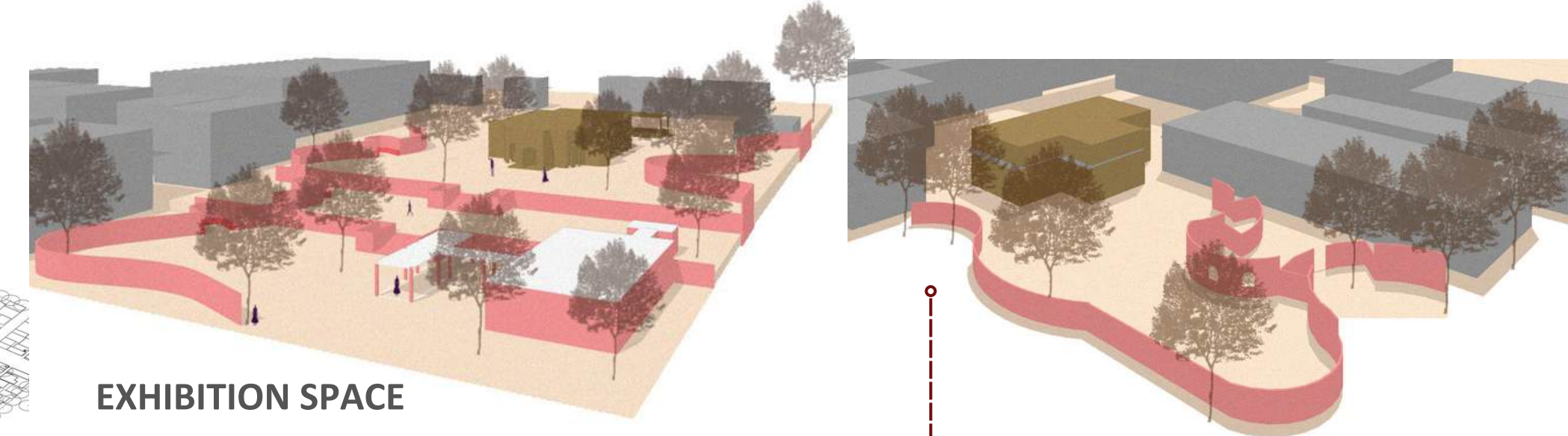
**COPPER POD  
HEIGHT - 15-20M  
SPREAD - 10-15M**



**PEEPAL TREE**



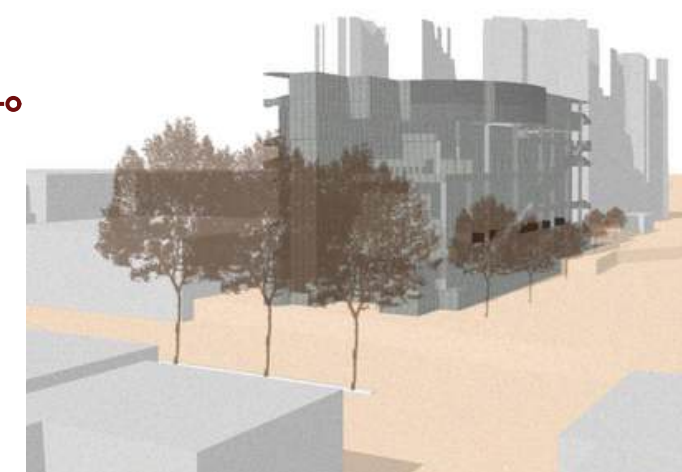
■ EXISTING STORIES  
■ UNTOLD STORIES



**EXHIBITION SPACE**



**ARCHIVE AND MAPPING CENTRE**



**EXPERIMENTAL THEATRES AND  
PRODUCTION HOUSE**



**OPEN  
LIBRARY**



**3. NANDI TEERTHA  
TEMPLE**



**4. HVN HOUSE**



**5. ARCOT HOUSE**



**6. FLOWER MARKET**



**7. PANCHVATI**



**8. VILLA POTIPATTI**



**9. CONSERVANCY LANES**

- 2018 Demolition of Villa Potipatti
- 2006 Beagles Basketball Club was converted to a private club
- 1999 Rasika Academy of Performing Arts
- 1997 Rediscovery of Nandi Teertha Temple
- 1988 MEWS
- 1987 NIKC
- 1977 Closure of Gajendra Vilas and opening of Veena Stores
- 1965 Establishment of Beagles Basketball Club Open access to all
- 1959 Gajendra Vilas
- 1950s-60s Consolidation of institutions - banks, post offices, clubs, co-operative societies
- 1948 Malleswaram Sangeetha Sabha
- 1942 CV Raman bought Panchvati
- Gandhi Sahitya Sangha
- 1936 Seva Sadan
- 1930s-40s Malleswaram became home to writers, intellectuals, performers
- 1927 MLA
- 1925 Villa Potipatti was sold to an Andhra based businessman
- 1920 HVN House was donated to Girls School CTR
- 1915 HVN House was built
- 1911 Panchvati was constructed by Kumaraswamy Naik
- 1910 Arrival of first migrants - government officials, teachers, wealthy individuals
- 1898 Plague forced people to move to the area - Hygienic suburb
- 1895 Area was transferred to municipal authorities to be distributed
- 1892 Layout committee was formed
- 1880s Diwan Seshadri Iyer discovered Kadu Malleswara and deemed it an ideal location for a planned settlement
- 1869 Ekoji built Kadu Malleswara Temple
- 1865 Villa Potipatti was constructed
- 10<sup>th</sup> Century
  - Veeragallu
  - Medaraningahalli



**Exclusive | Reality Check: Is Bengaluru's Iconic Sampige Theatre Closing? Here's What One Of The Owners Revealed**

Reports state that yet another iconic Bengaluru landmark, Sampige Theatre, might soon meet the same fate as Cauvery Theatre. Speculation is rife about the possible closure of Sampige Theatre, raising concerns among cinema enthusiasts and long-time patrons. In an exclusive interview with 'Times Now', Ramesh Nadubedi Venkatesh, one of the owners of Sampige Theatre, sheds light on the situation and addresses whether the theater is indeed shutting down.

**'We are gutted': Bengaluru's heritage enthusiasts upset as colonial-era house razed**  
The once-magnificent and close to a century old Villa Potipatti was razed to the ground on Monday by private developers.

The 100-year-old HVN house in Malleswaram is being restored and will be a place where the past, present and future meet

To be house proud is one thing, but to be proud of a house that is no longer in your possession is quite another. This is a wonderful story of the HVN house or the house built by HV Nanjundiah (HVN) in Malleswaram, where the past, present and future meet.

Sir CV Raman's Bengaluru home is open to visitors this weekend for an immersive art show

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**MASTER PLANNING STRATEGIES**  
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**NATURE**

By borrowing the barrier formed by the trees that divide Sampige Road, the design introduces green edges that both shape each site and generate intimate stages for daily performances.

Creation of a network of green corridors and revitalising conservancy lanes that are steeped in memory through creation of pocket parks.

Exploration of architectural forms that express and enforce "connection" and definition of fluid edges

**CULTURE**

Designing scattered micro-stages across Malleswaram's in-between spaces, drawing from its deeply embedded culture of performance

Spatialising the four theatres described by Peter Brooks in The Empty Space - the Rough, the Immediate, the Deadly and the Holy

Rethinking the relationship between the performer and the audience through experimental theatre layouts

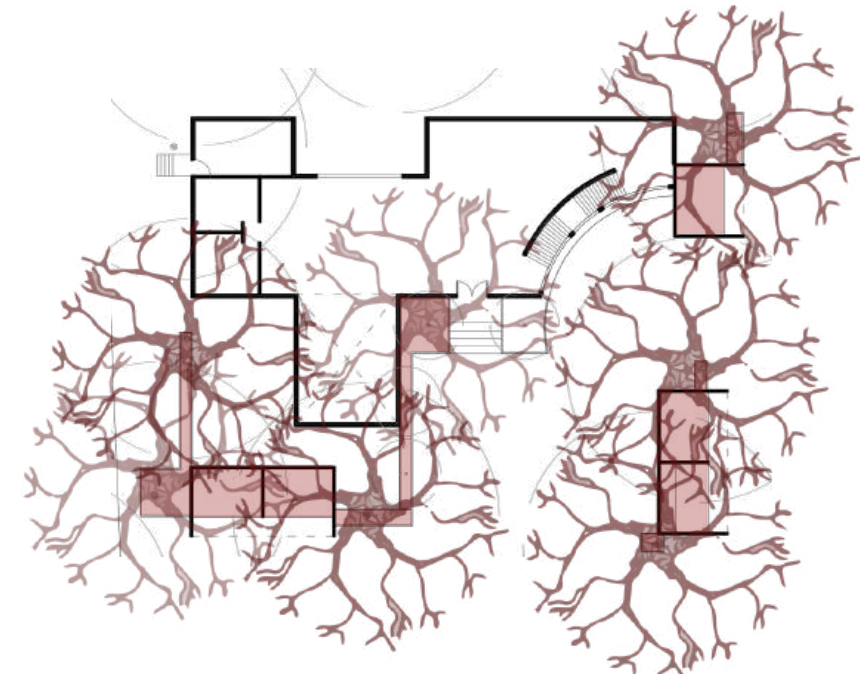
**ARCHITECTURE**

Employing architectural interventions in heritage villa settings to enhance conservation and encourage community connection.

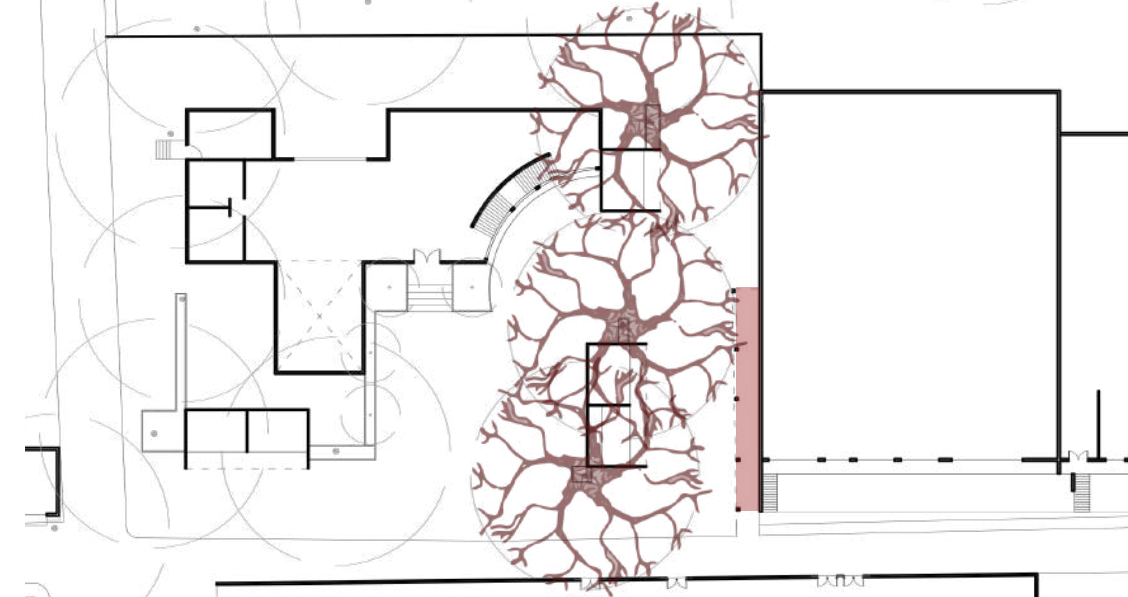
Opening the HVN House forecourt into a fluid, outdoor library designed for the many schools around it, with playful pathways and varied seating, that encourage reading and exploration.

Exploring the concept of "seeing and being seen" through a series of balcony conditions

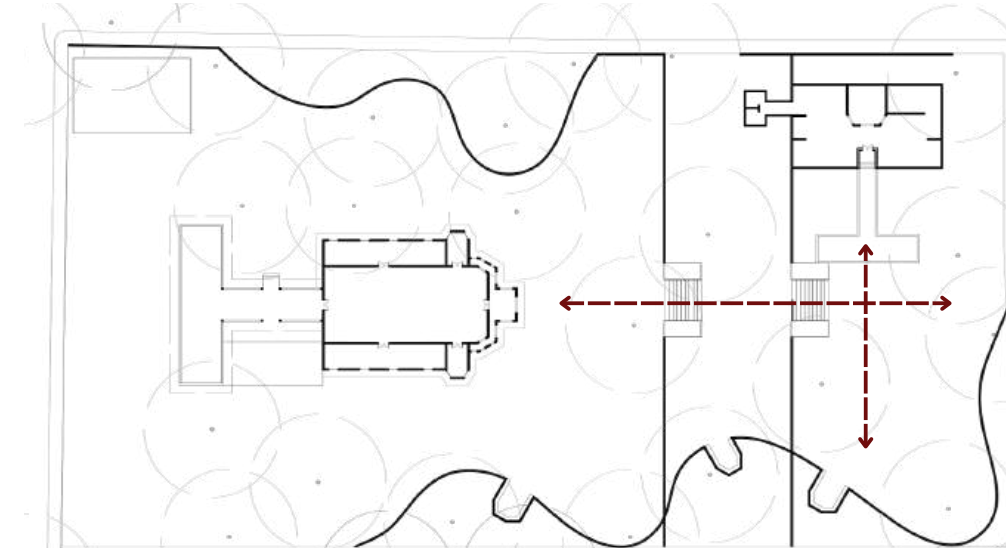
**COMMUNITY**



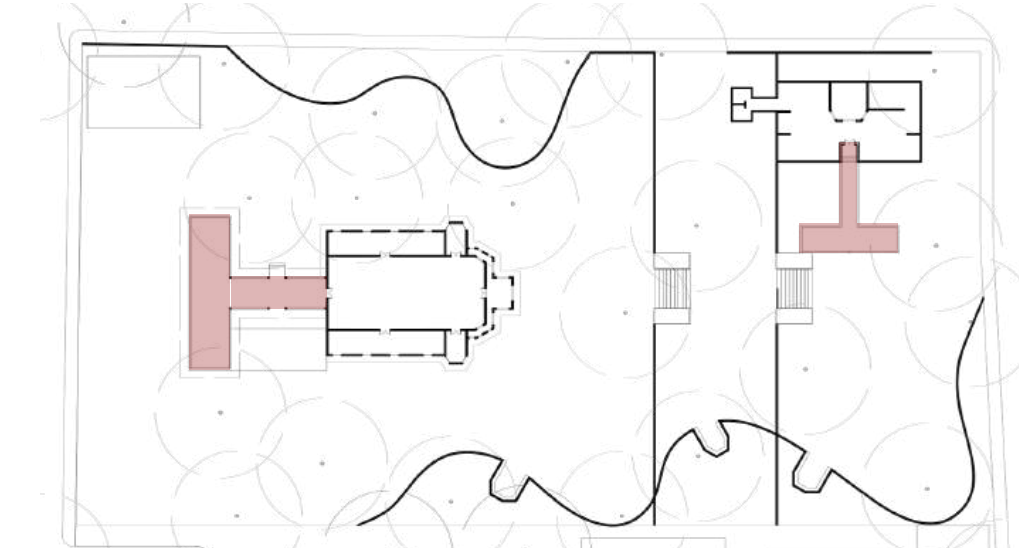
EDGE ACTIVATION THROUGH INFORMAL MARKETS TO DECONGEST THE STREET



USING THE NEIGHBOURING VERANDAH TO DEFINE AN INNER STREET EDGE FOR MARKET SPILLOVER



THE NEW MASSING ESTABLISHES A PERPENDICULAR FORECOURT THAT MAINTAINS THE HIERARCHY OF THE EXISTING STRUCTURE.



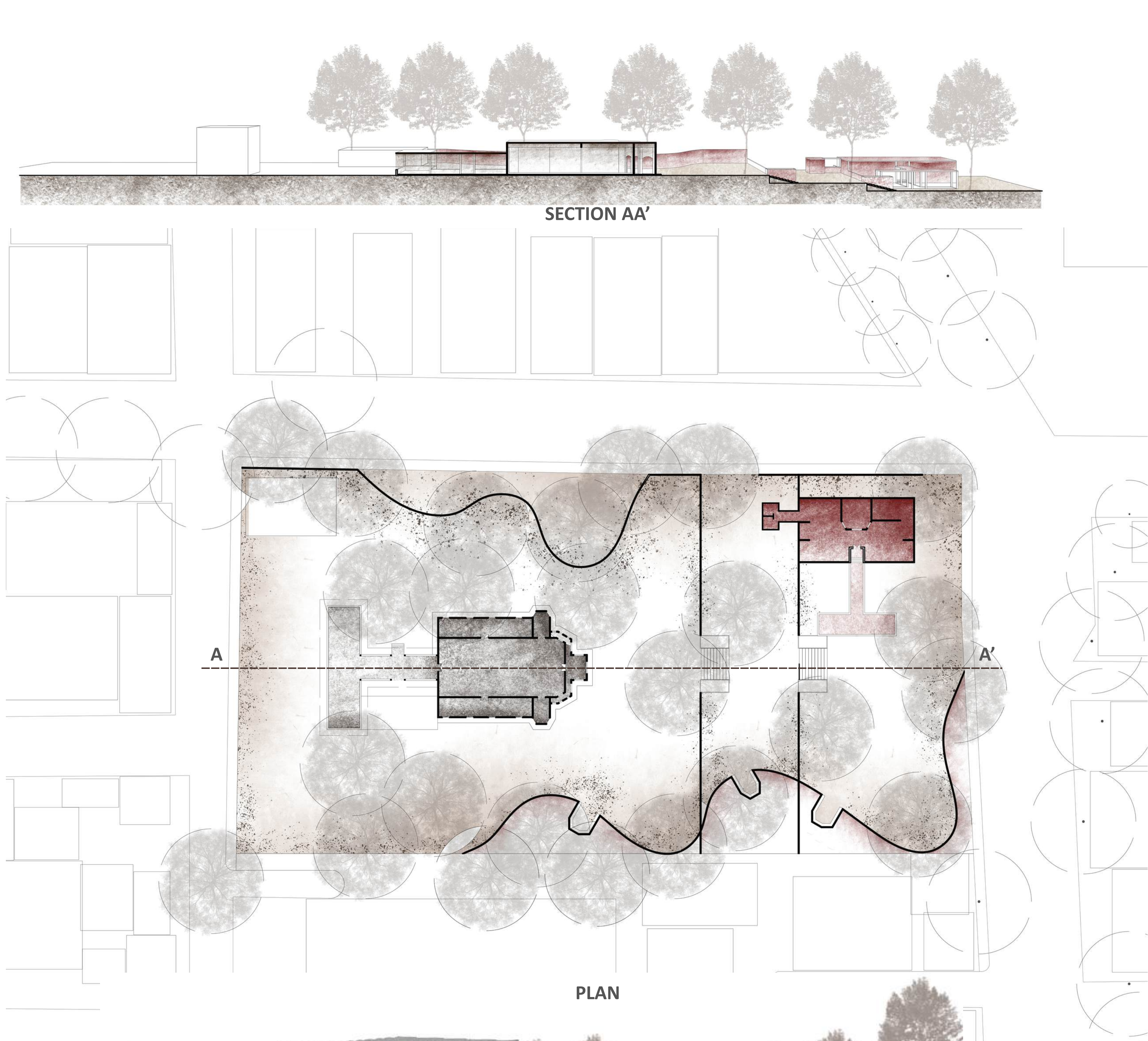
REINTERPRETING THE EXISTING VERANDAH AS THE NEW STRUCTURE'S ENTRANCE, SHIFTING IT FROM A BACK-OF-HOUSE SPACE TO A FRONT-FACING ONE

**ARCHIVE AND MAPPING CENTRE - VILLA POTIPATTI SITE**

**EXHIBITION SPACE - PANCHVATI SITE**

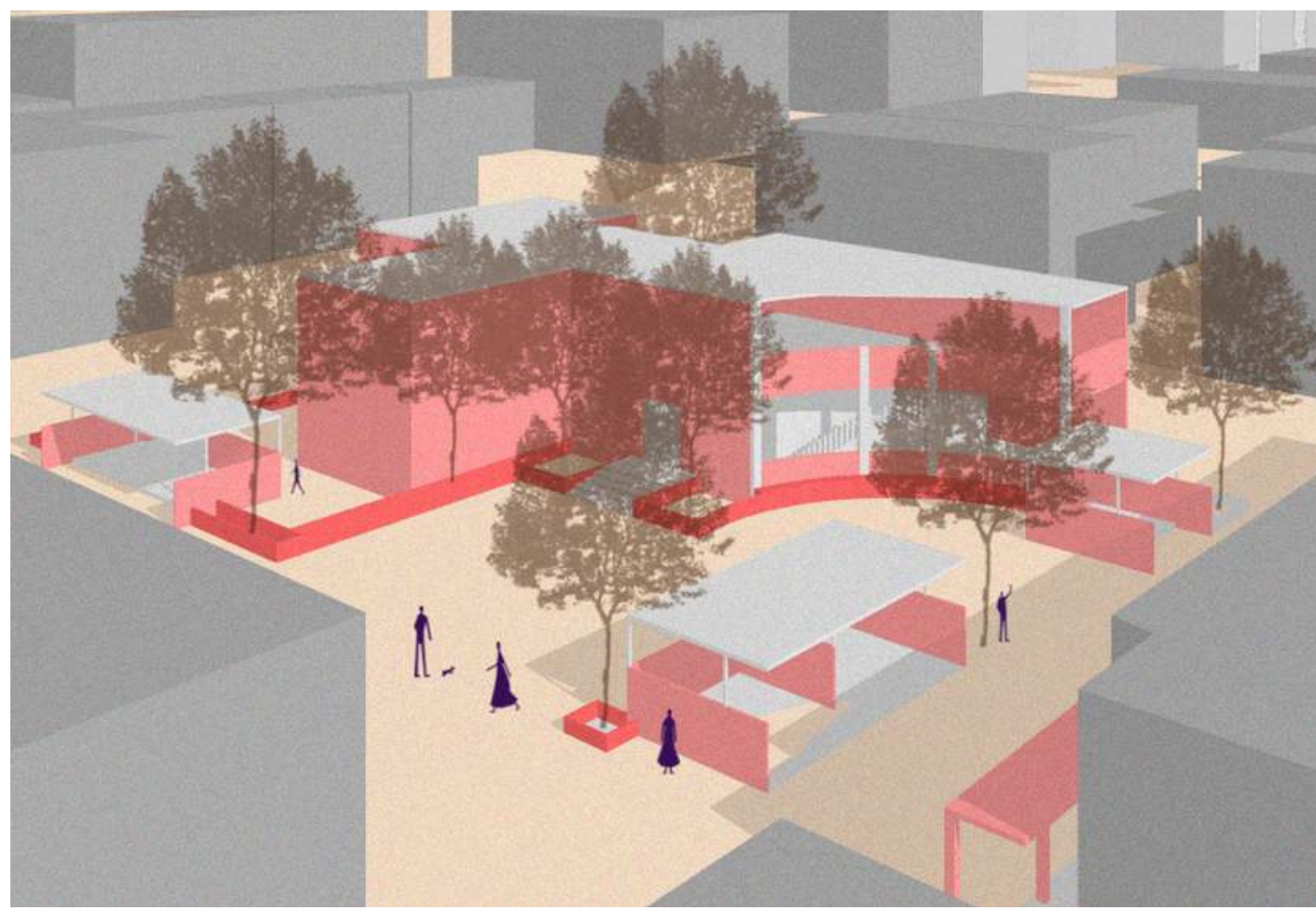


PLAN

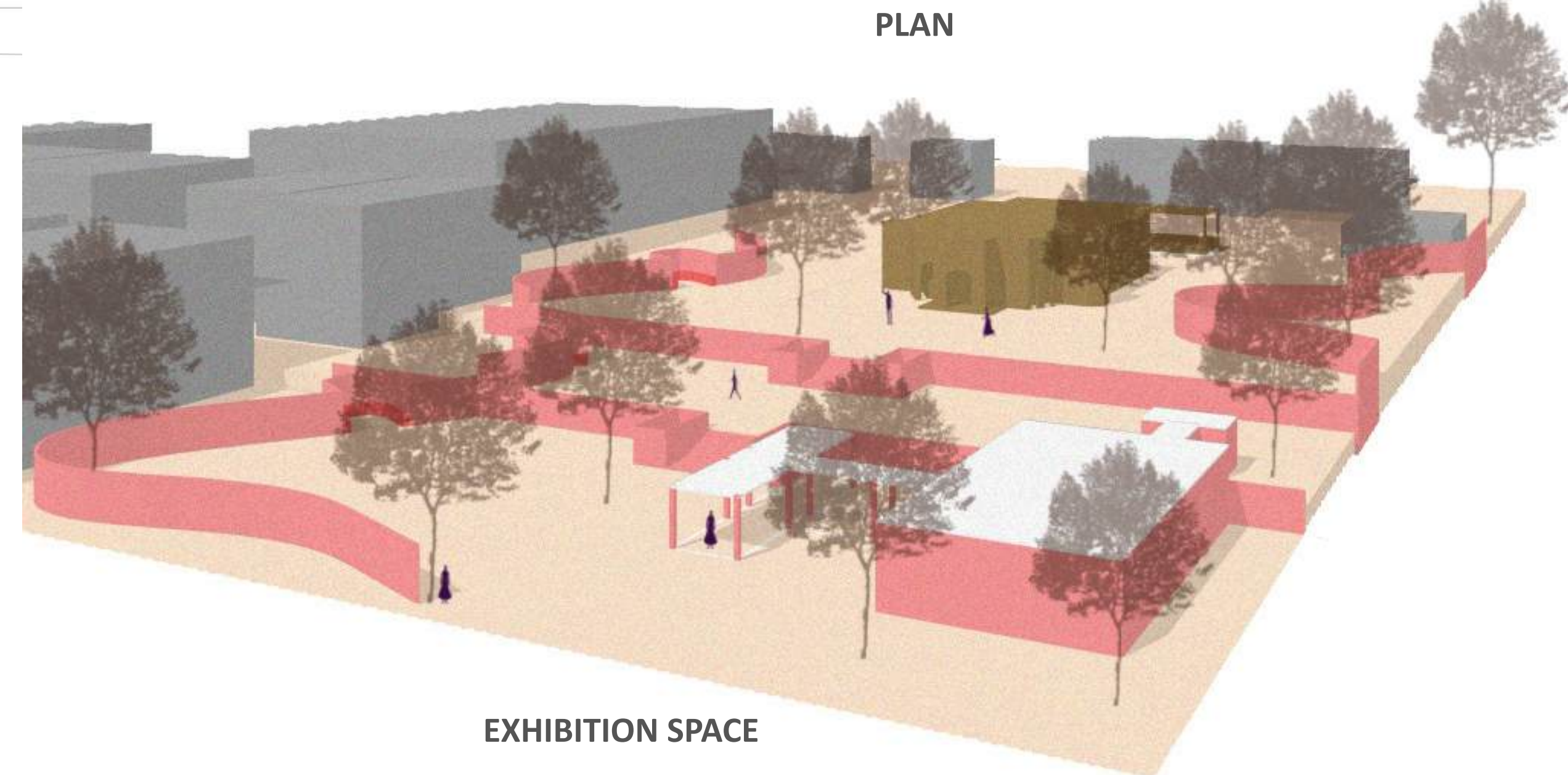


SECTION AA'

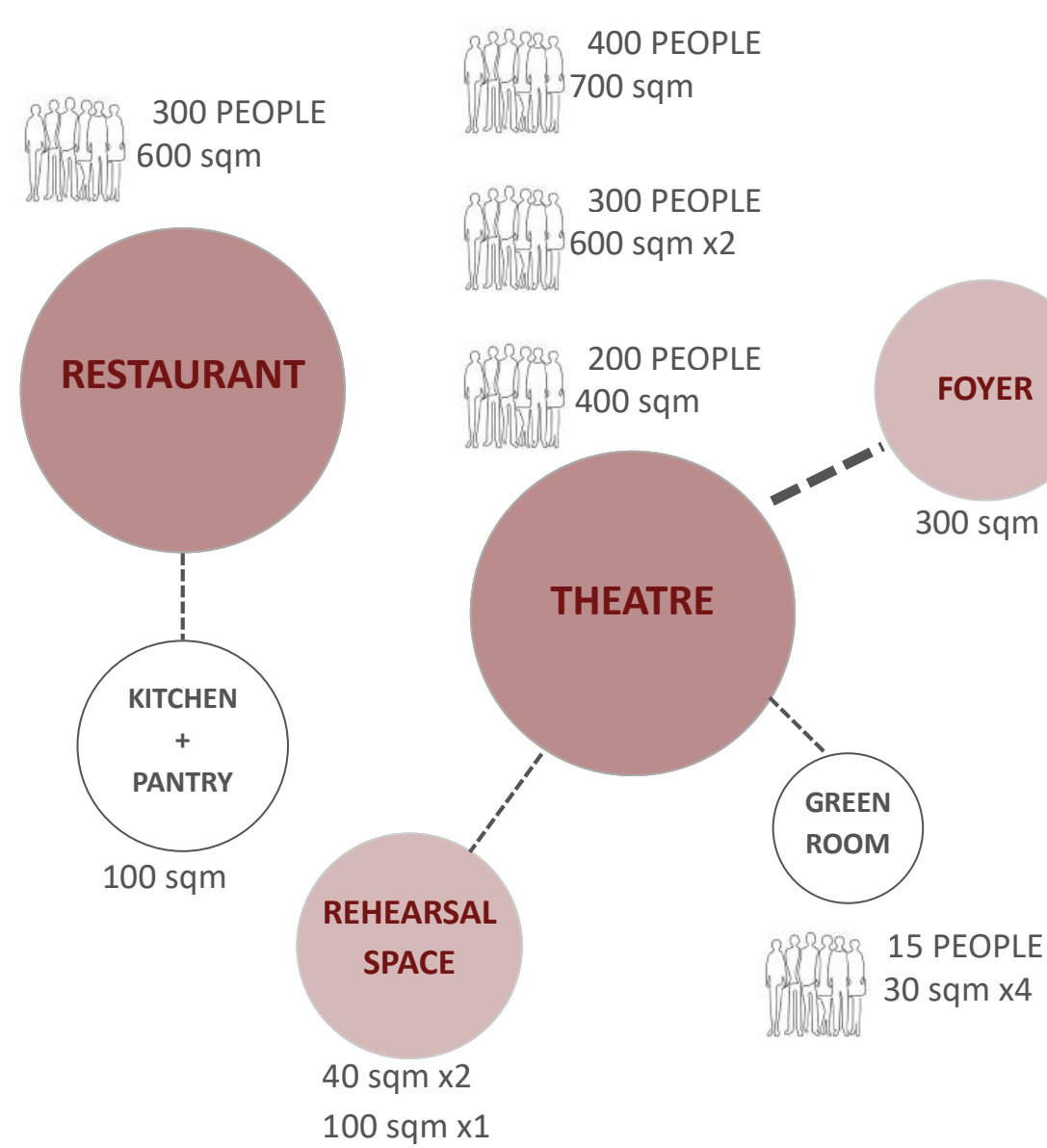
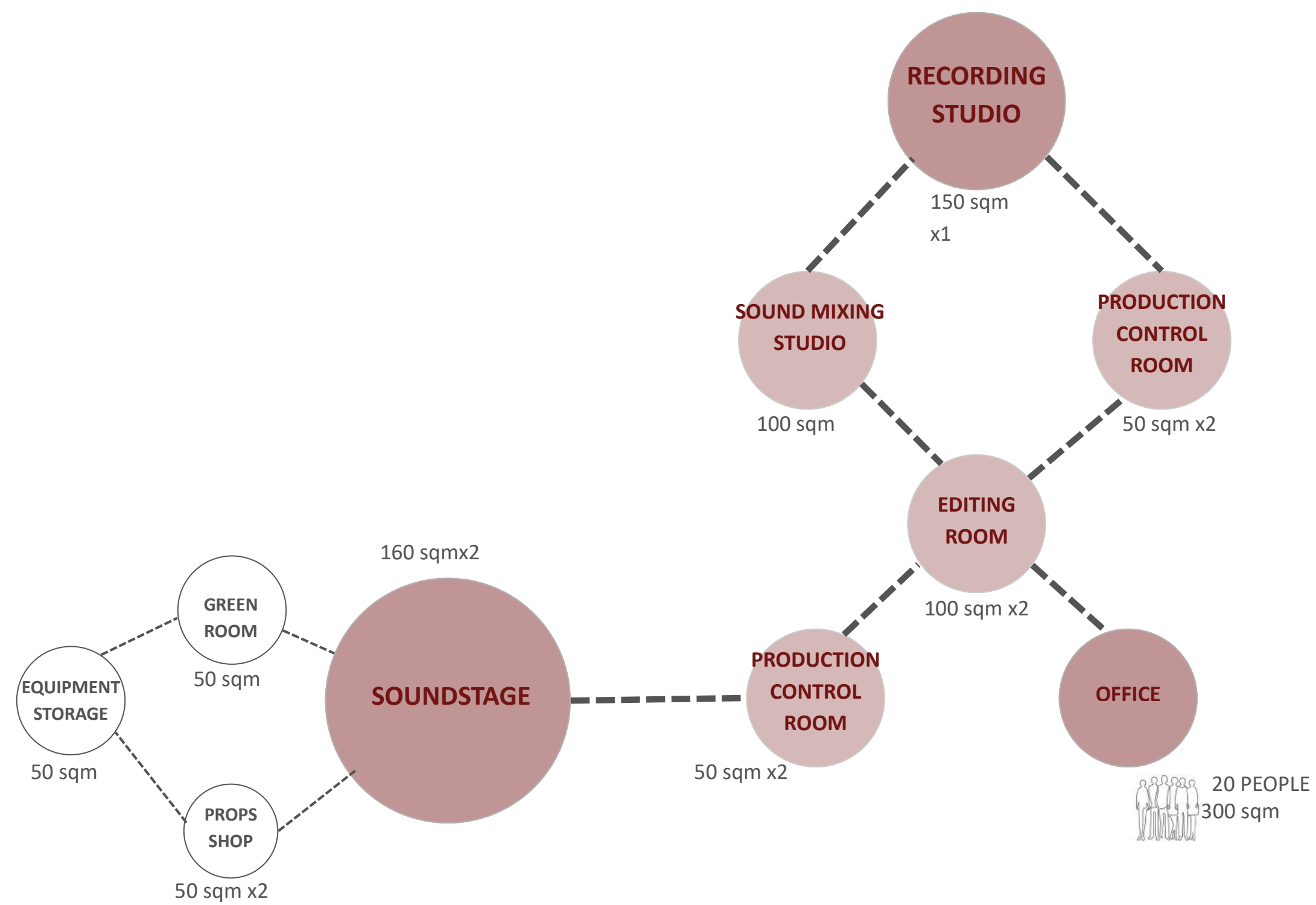
PLAN



ARCHIVE AND MAPPING CENTRE



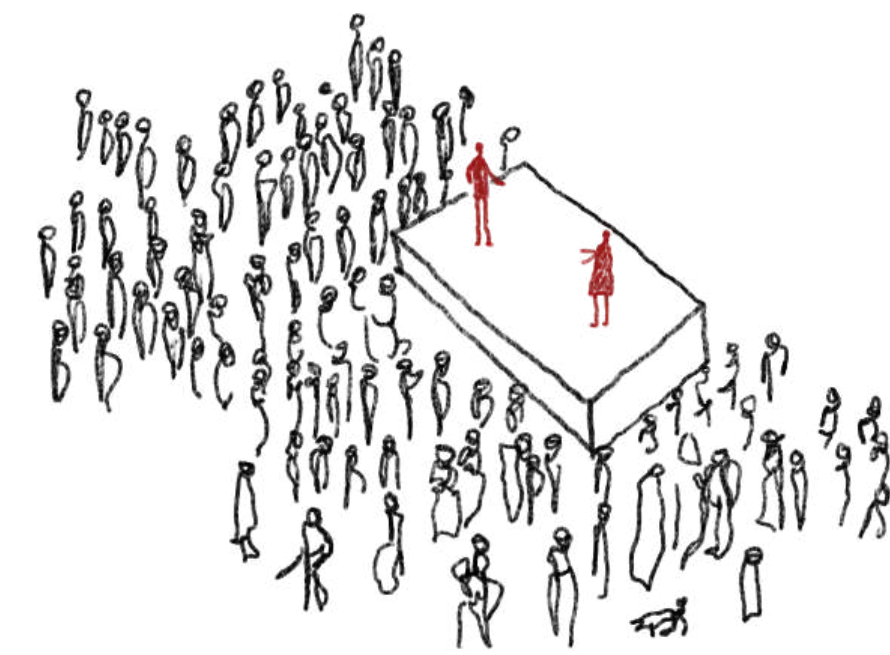
EXHIBITION SPACE



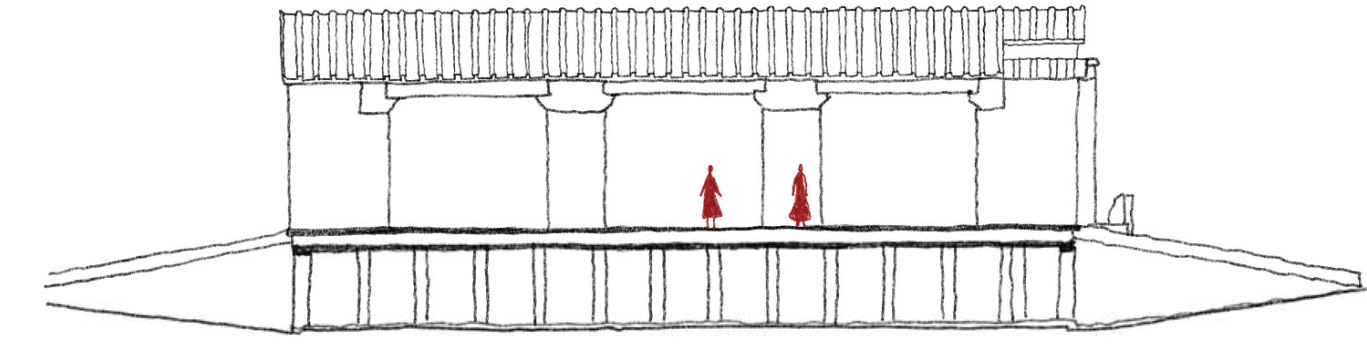
ADJACENCY DIAGRAM

GROUND FLOOR			
THE IMMEDIATE	580	1	580
REHEARSAL SPACE	70	1	70
GREEN ROOM	50	1	50
RESTAURANT	390	1	390
KITCHEN	80	1	80
STORAGE	40	1	40
<b>GROUND FLOOR AREA</b>			<b>1600</b>
FIRST FLOOR			
POSTER GALLERY	250	1	250
RECORDS ARCHIVE	320	1	320
STORAGE	45	1	45
MEETING ROOM	65		0
PROPS WORKSHOP	130	1	130
VIEWING BALCONY	260	1	260
<b>FIRST FLOOR AREA</b>			<b>1330</b>
SECOND FLOOR			
SOUNDSTAGE	170	2	340
GREEN ROOM	30	2	60
STORAGE	30	2	60
RECORDING STUDIO	160	1	160
EDITING STUDIO	80	1	80
LOUNGE	230	1	230
OFFICE	150	1	150
<b>SECOND FLOOR AREA</b>			<b>1600</b>
THIRD FLOOR			
THE DEADLY THEATRE	250	1	250
GREEN ROOM	50	1	50
TICKETS	20	2	40
THEATRE LOBBY	80	1	80
CAFE	250	1	250
KITCHEN	40	1	40
<b>THIRD FLOOR AREA</b>			<b>1490</b>
FOURTH FLOOR			
GREEN ROOM	200	1	200
REHEARSAL SPACE	80	1	80
STORAGE	80	1	80
LOUNGE	230	1	230
<b>FOURTH FLOOR AREA</b>			<b>800</b>
FIFTH FLOOR			
THE HOLY THEATRE	380	1	380
VIEWING GALLERY	170		170
LOBBY	320		320
<b>FIFTH FLOOR AREA</b>			<b>800</b>
EXTERNAL STAIRCSE	170		
<b>BUILT UP AREA</b>			<b>7800</b>

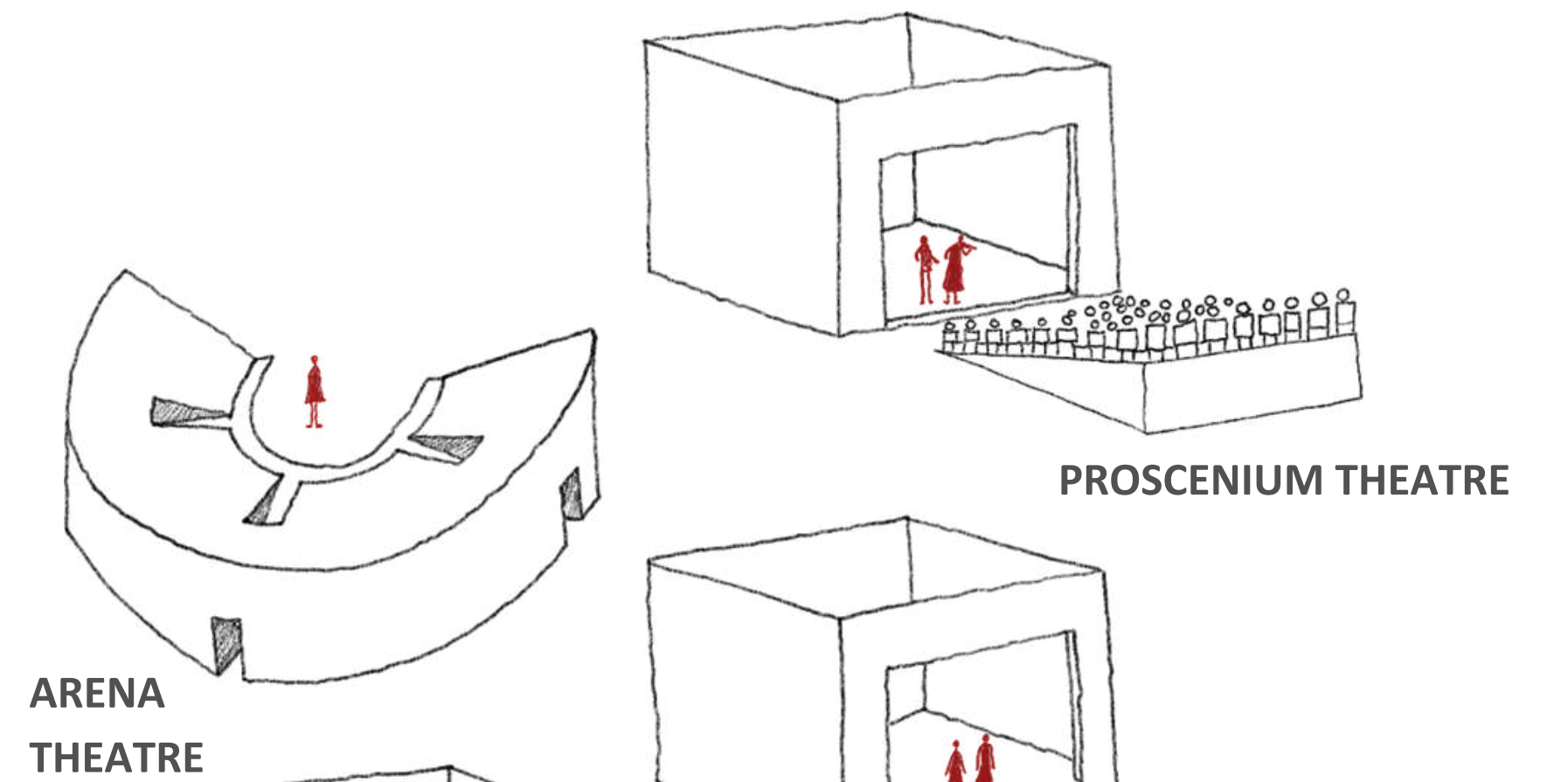
EVOLUTION OF THE STAGE



A raised platform establishes the performer's dominance through elevation. The height difference becomes the earliest spatial barrier, clearly separating those who perform from those who watch.

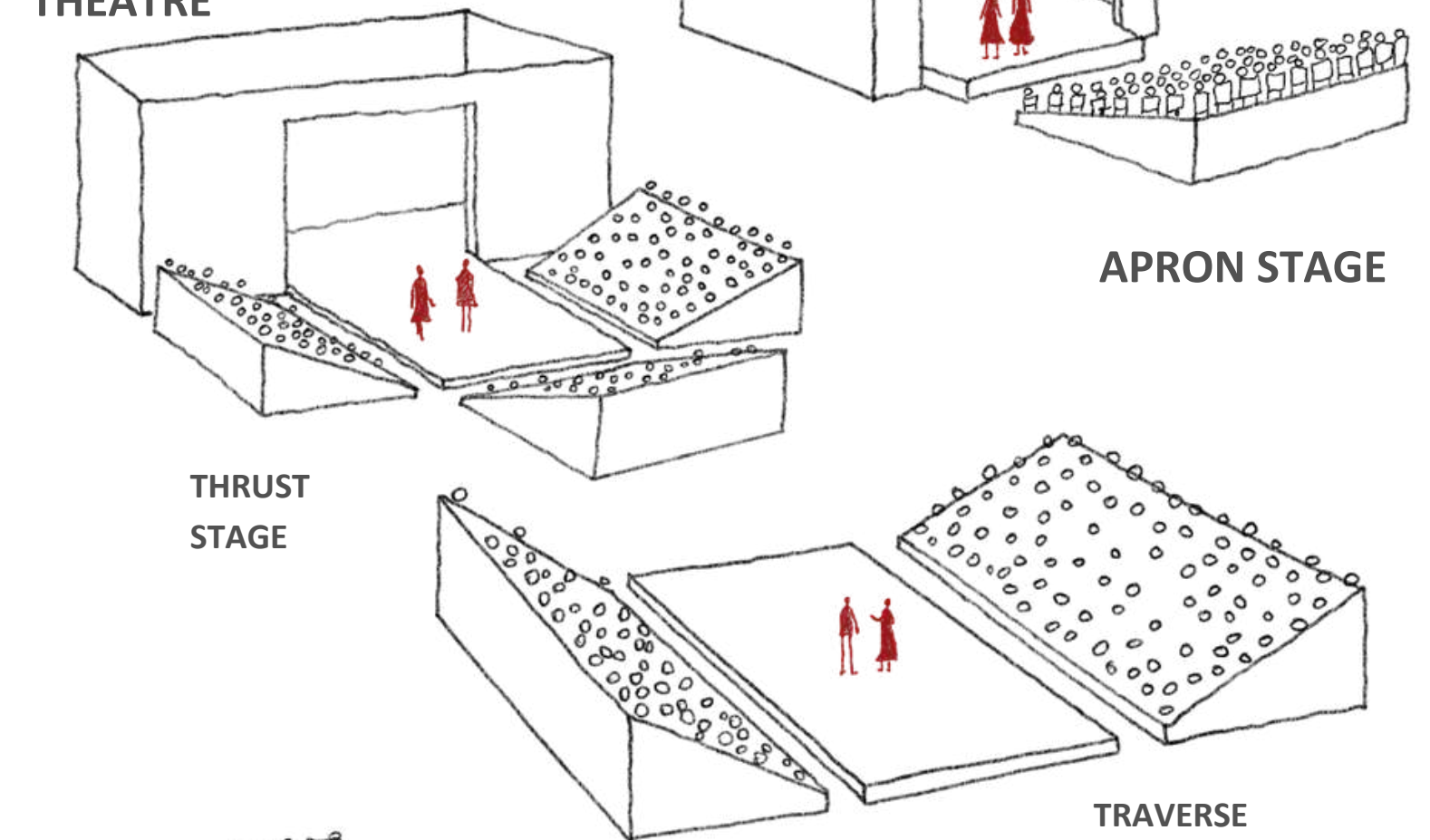


Here, the building itself forms the boundary of the stage. Its façade acts as a rigid backdrop, fixing the direction of viewing and reinforcing a clear front and back, which further distances the audience from the act.



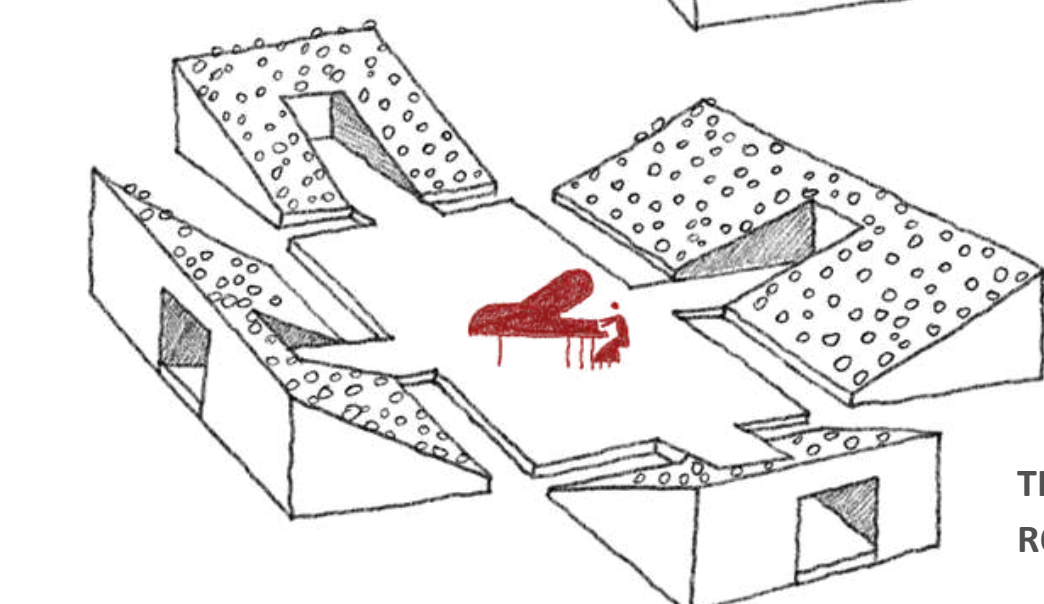
PROSCENIUM THEATRE

ARENA THEATRE



APRON STAGE

THRUST STAGE

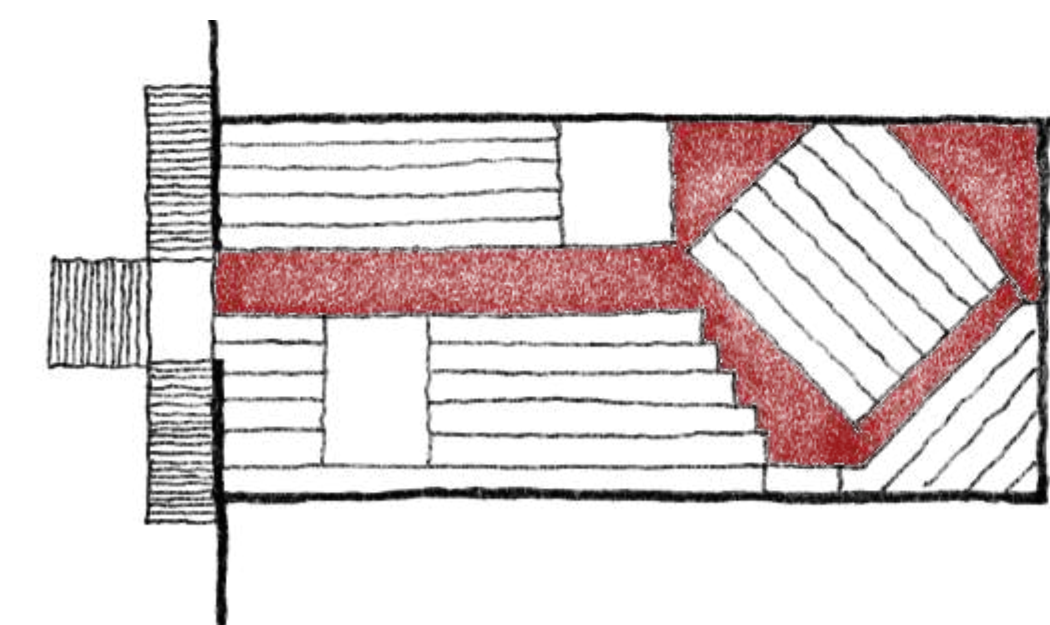


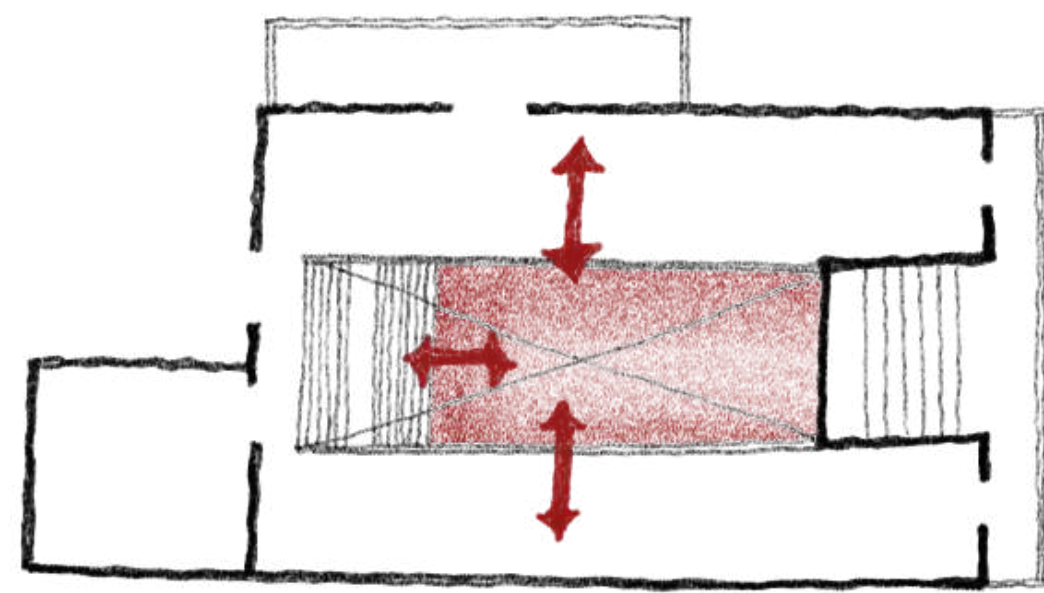
TRAVERSE THEATRE



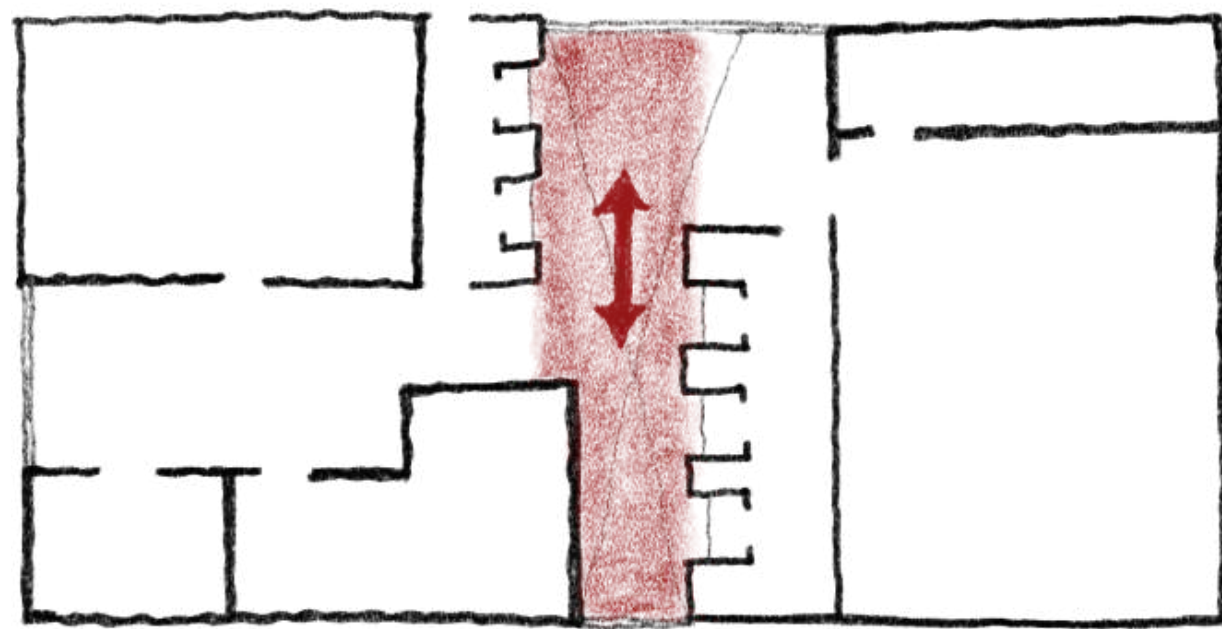
THEATRE IN THE ROUND

THÉÂTRE DE L'ESPACE, EDOUARD AUTANT  
AN EXPERIMENTAL THEATRE WHERE THERE IS NO DIFFERENTIATION BETWEEN THE AUDIENCE AND PERFORMERS

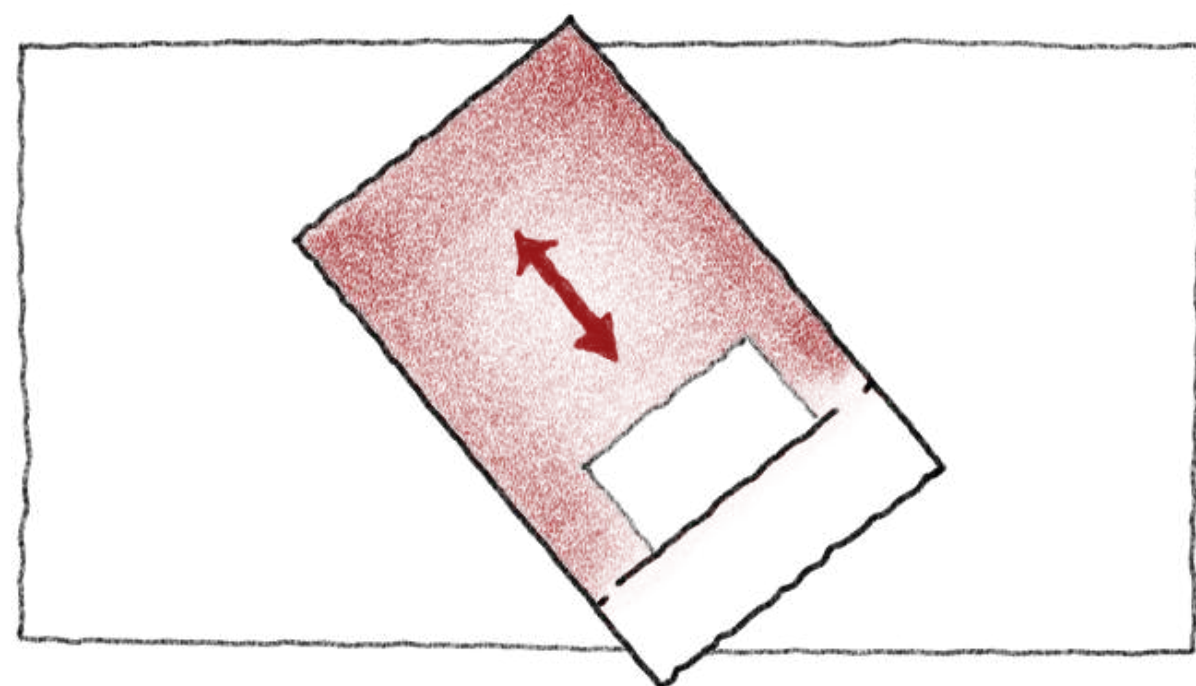




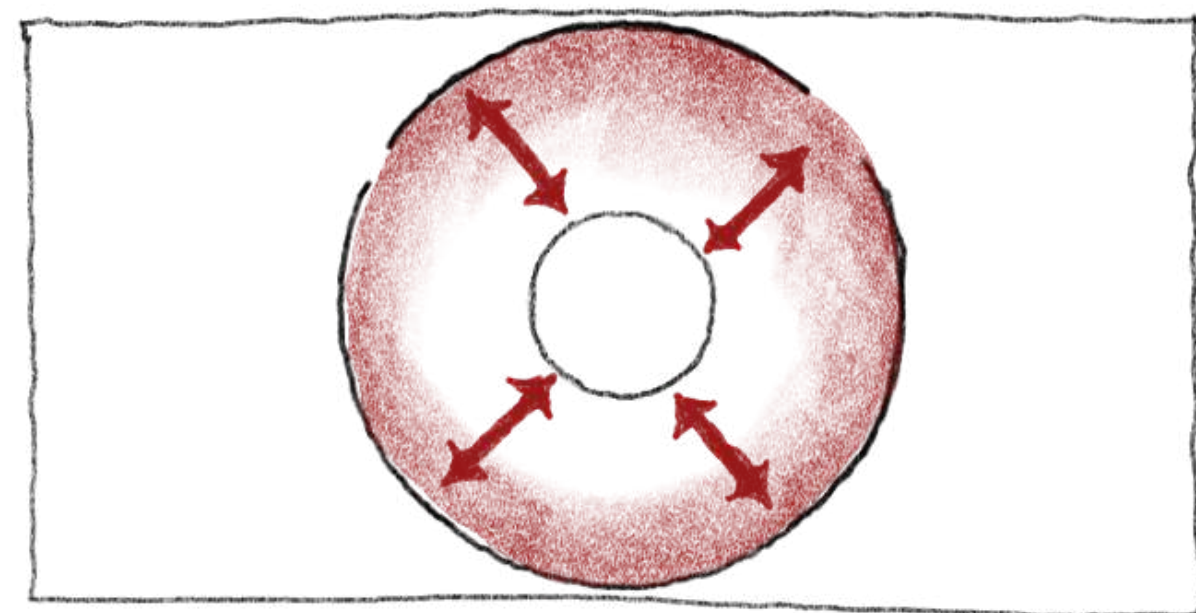
THE IMMEDIATE



THE ROUGH

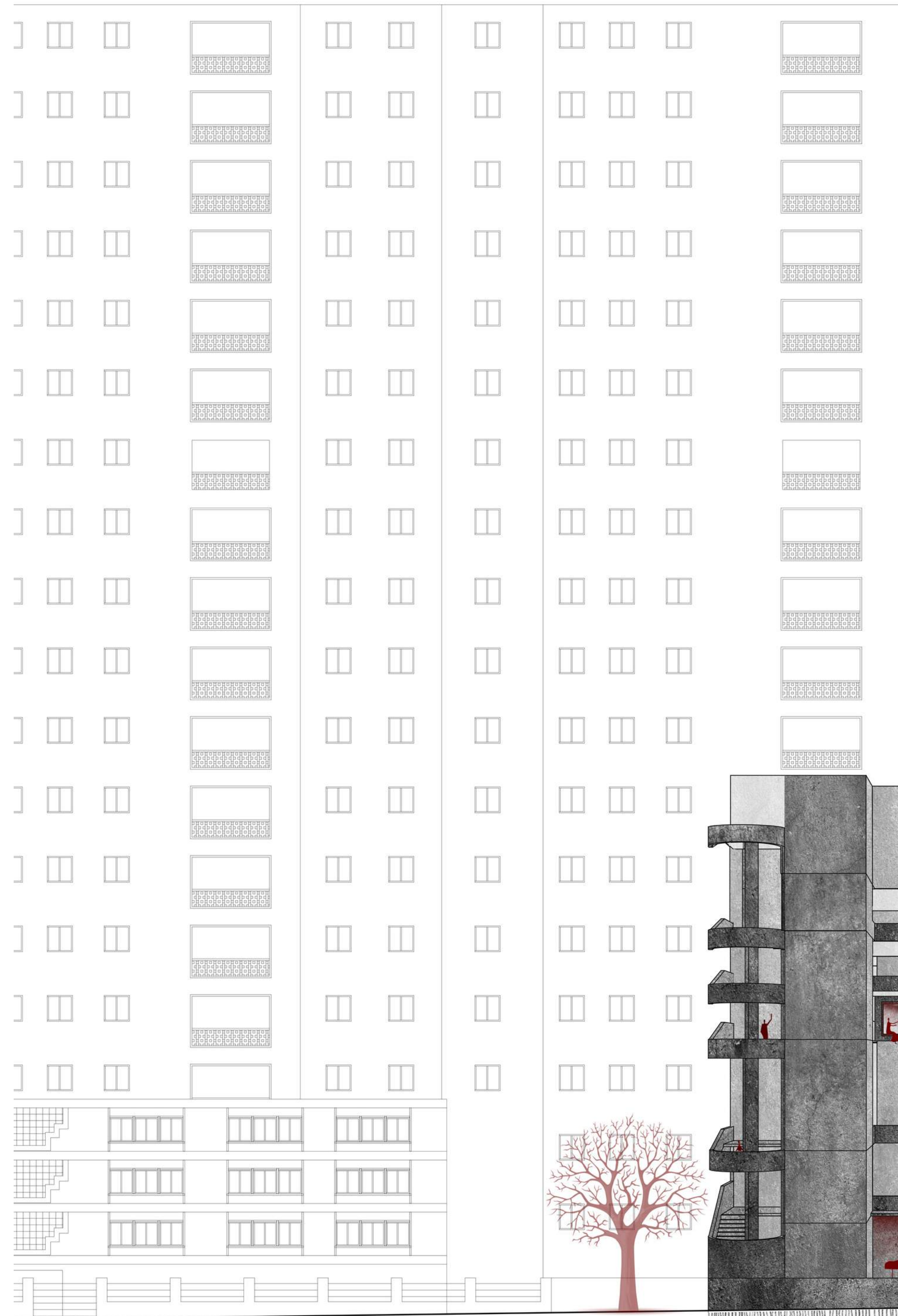


THE DEADLY



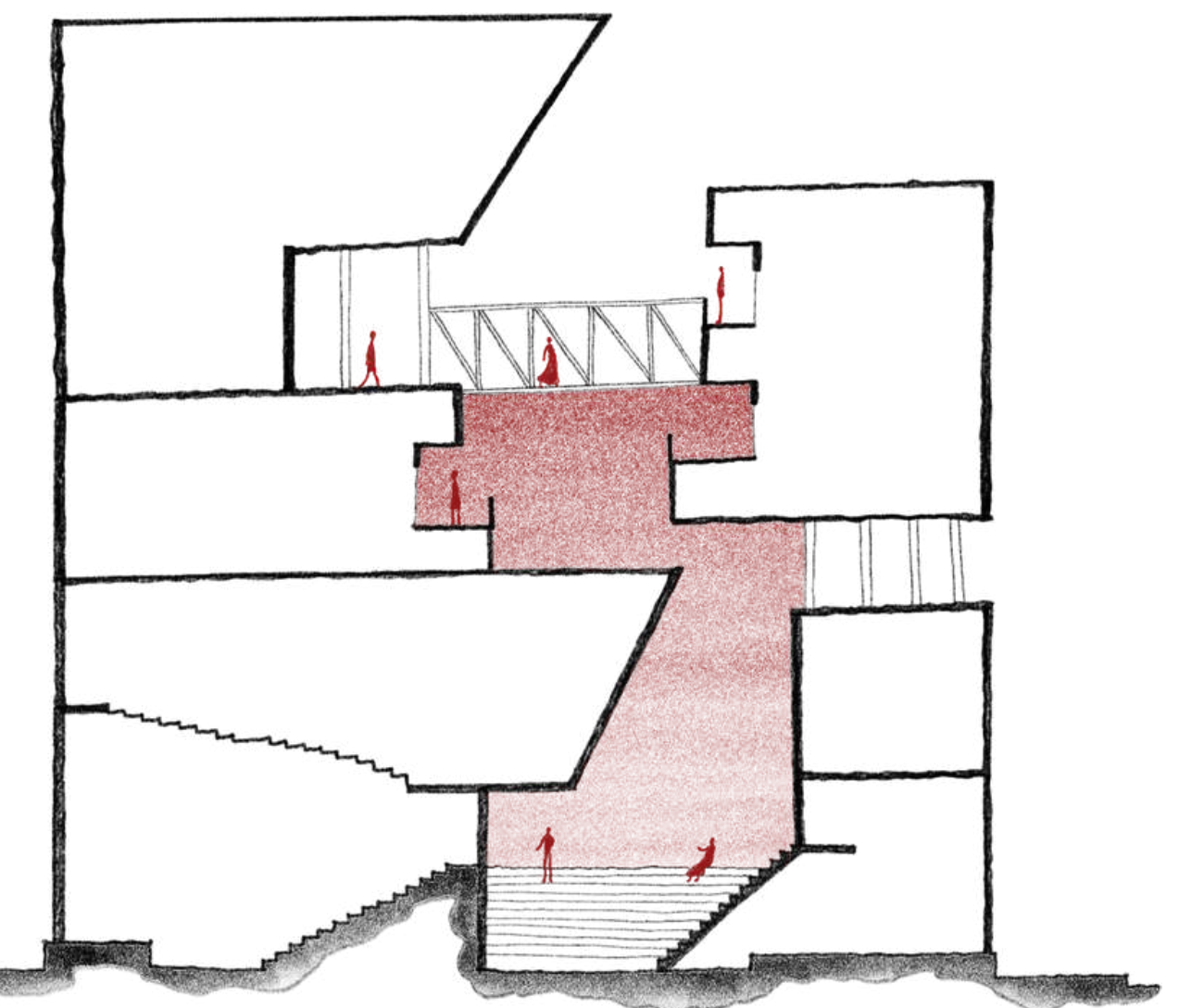
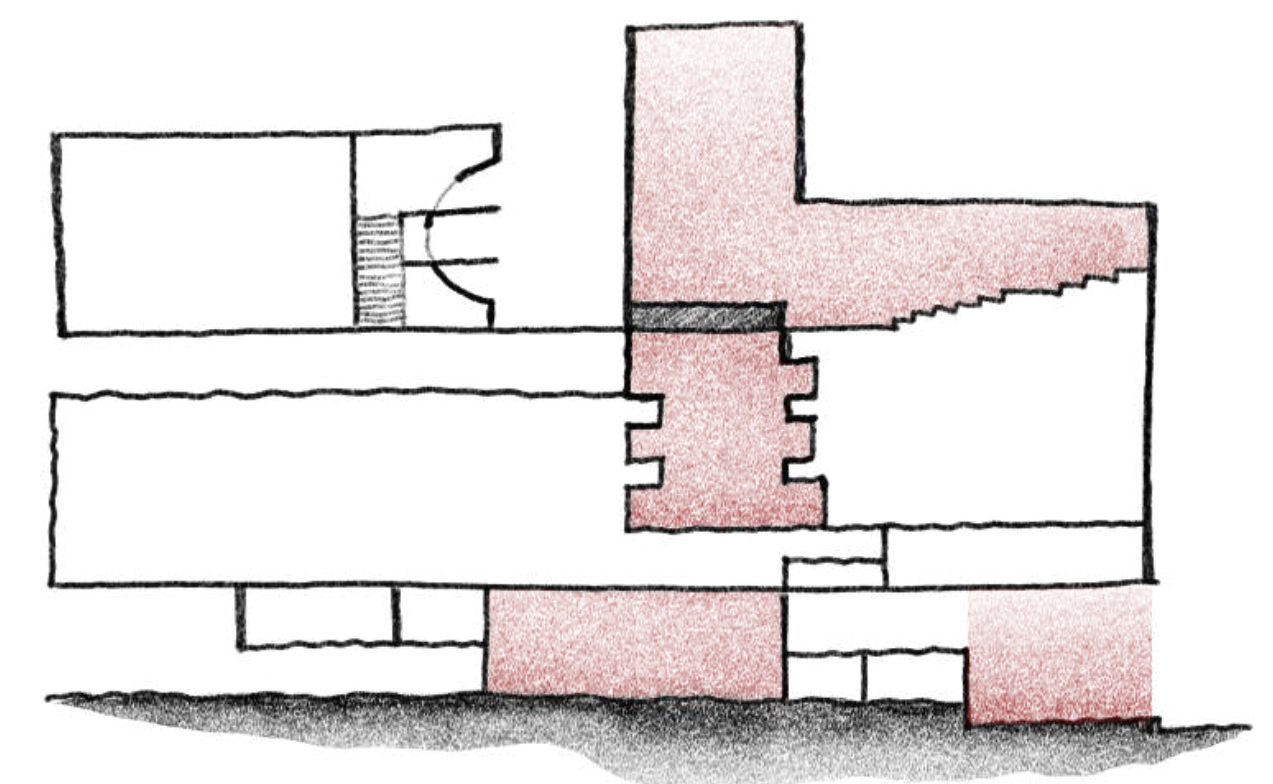
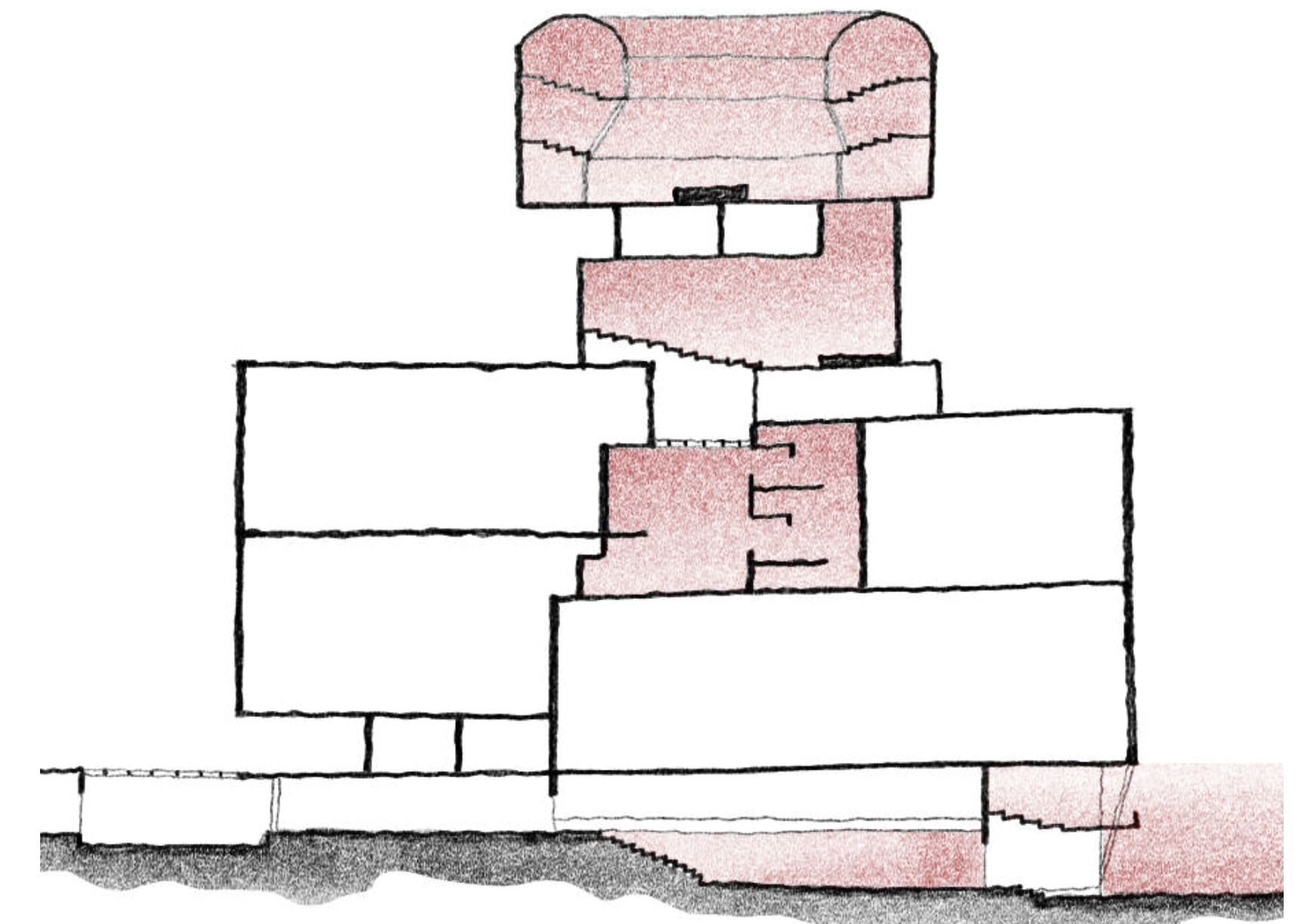
THE HOLY

THE FOUR THEATRES DESCRIBED IN  
**THE EMPTY SPACE BY PETER BROOK**  
 SPATIALISED AS DISRUPTIONS TO A REGULAR  
 LAYOUT IN PLAN



ELEVATION FROM SAMPIGE ROAD

CITY AND ITS  
 MEMORY  
 CITY AND  
 NOSTALGIA  
 CITY AND THE  
 COLLECTIVE



SERIES OF BALCONY CONDITIONS - "SEEING  
 AND BEING SEEN"

**THE CULTURE DIARIES**

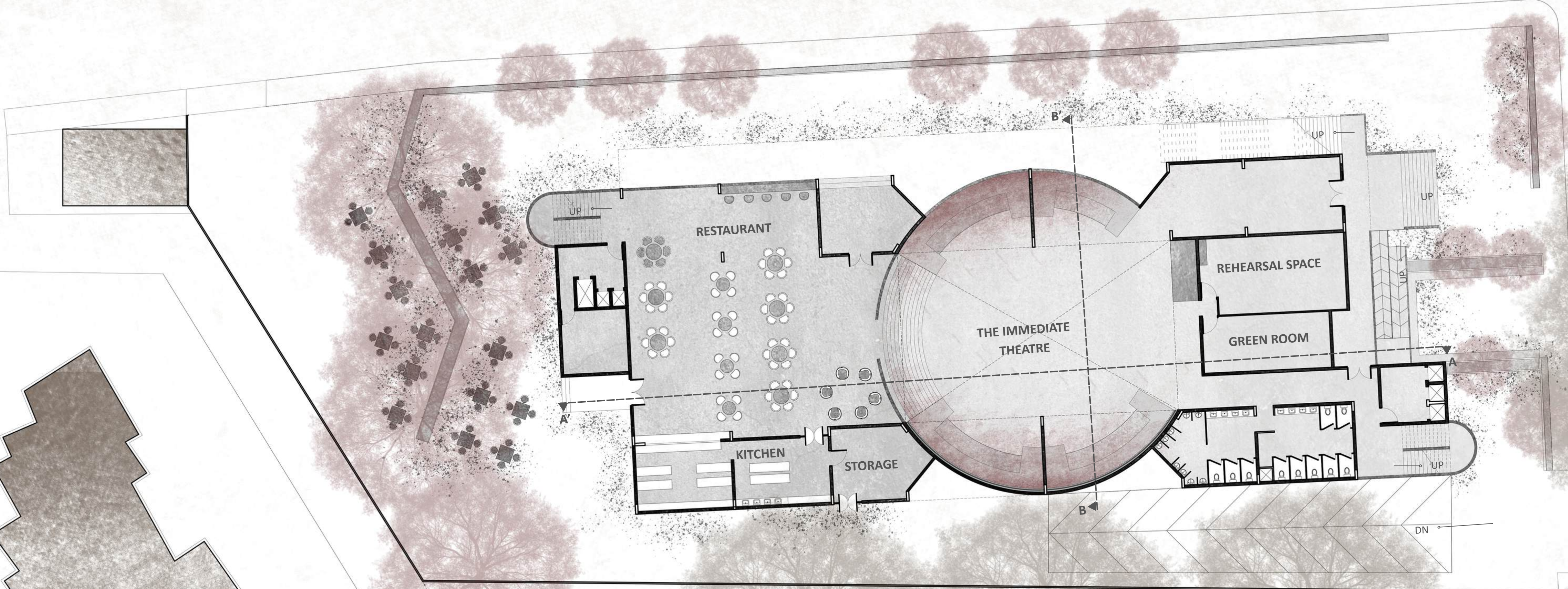
Stories Places Tell

CONCEPT

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21ARC91 | ARCHITECTURAL DESIGN PROJECT  
 RV COLLEGE OF ARCHITECTURE

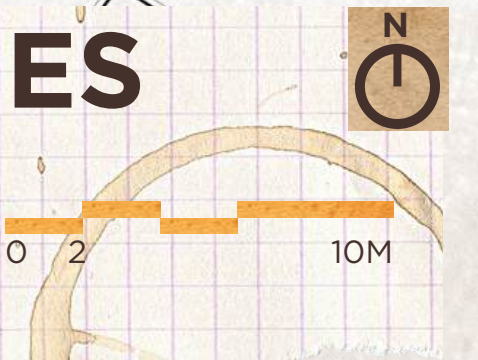


# THE CULTURE DIARIES

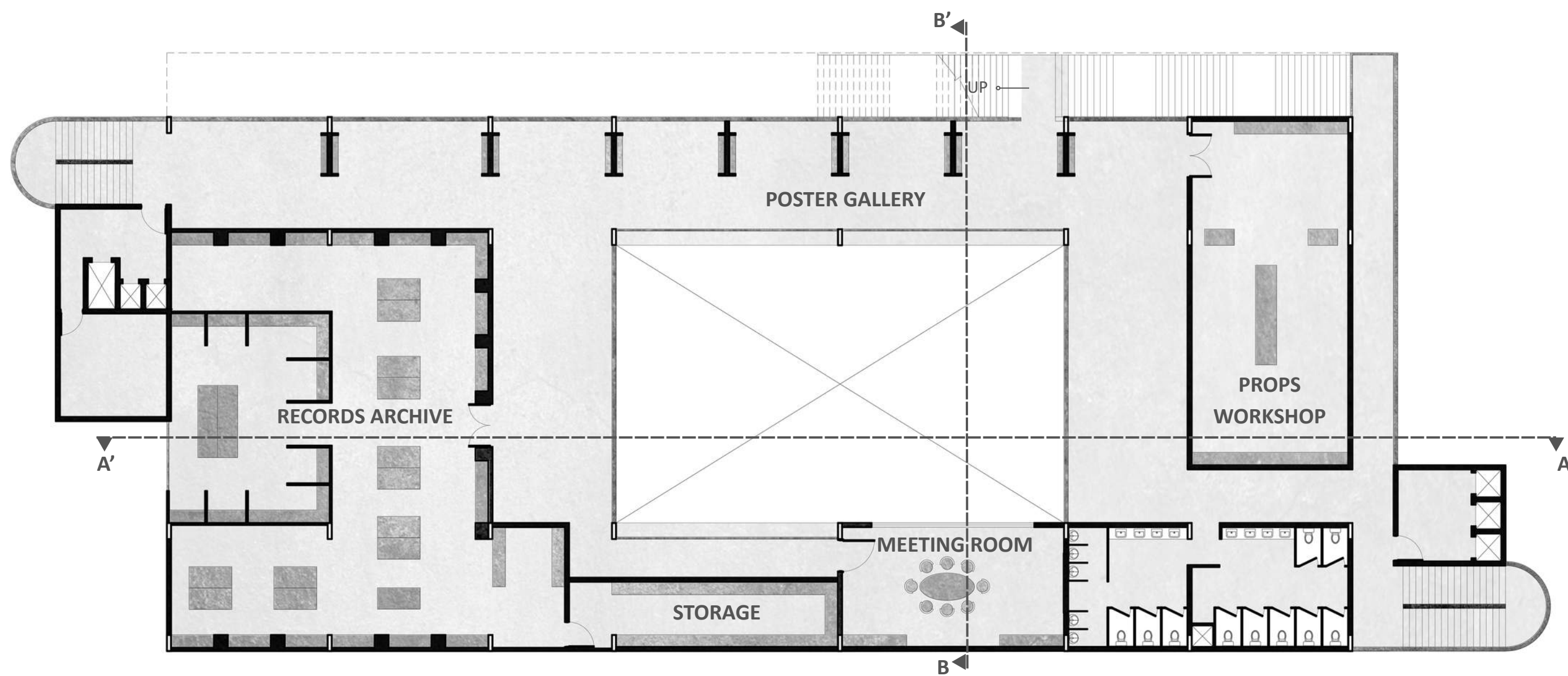
Stories Places Tell

GROUND FLOOR PLAN | SCALE - 1:200

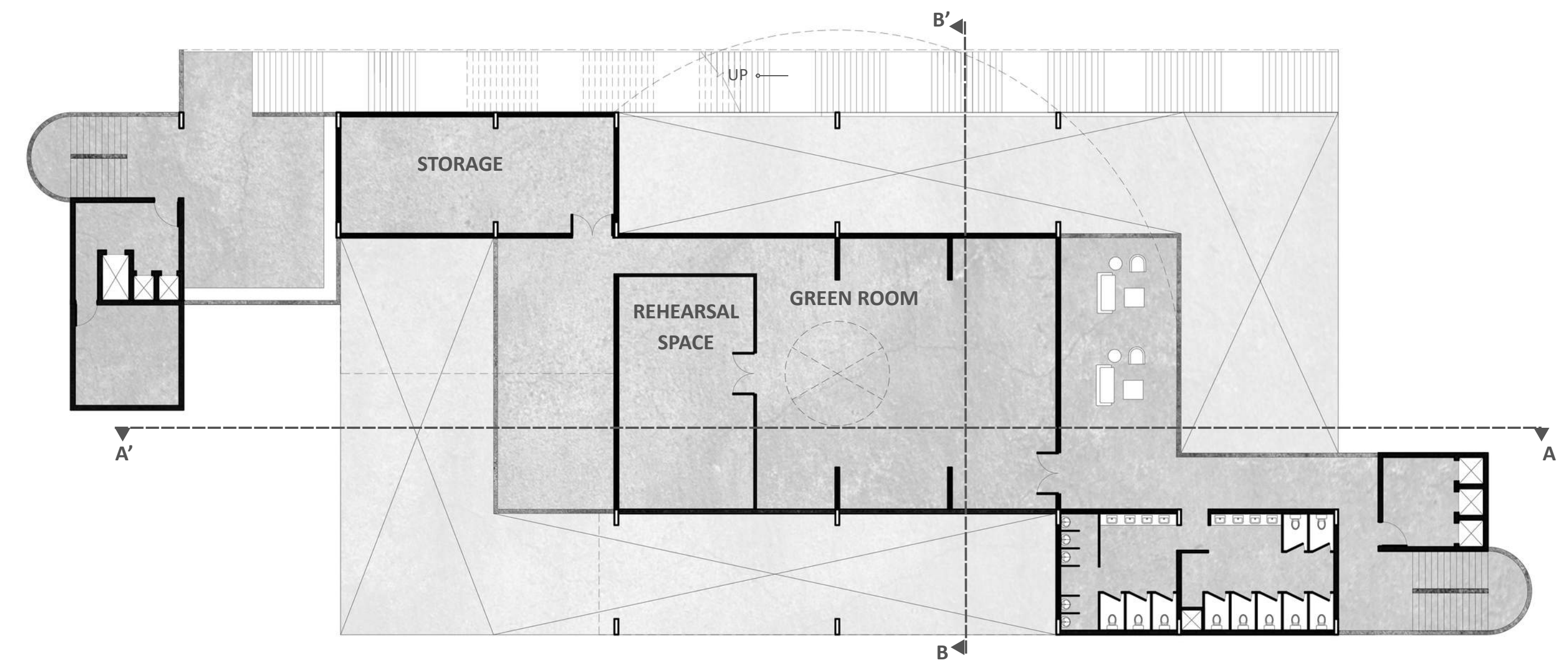
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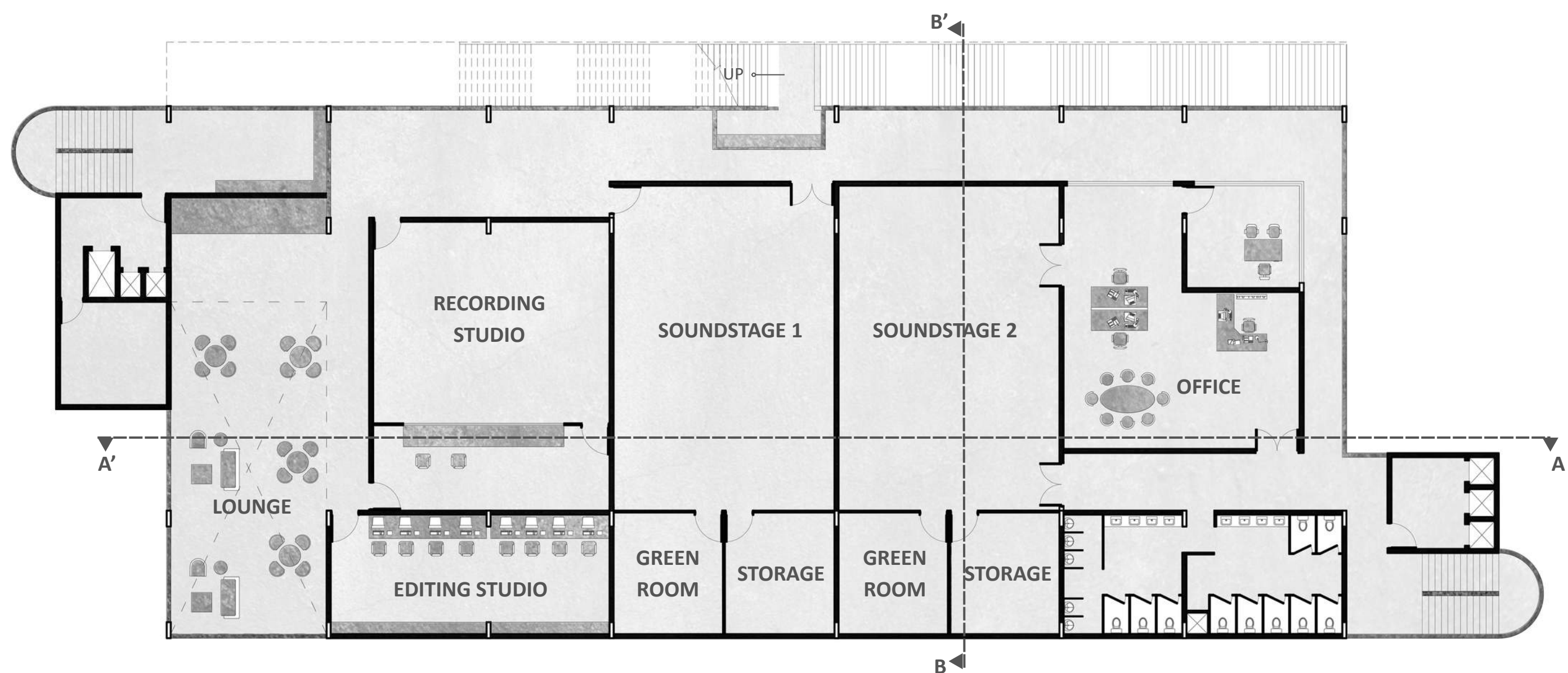
21ARC91 | ARCHITECTURAL DESIGN PROJECT  
RV COLLEGE OF ARCHITECTURE



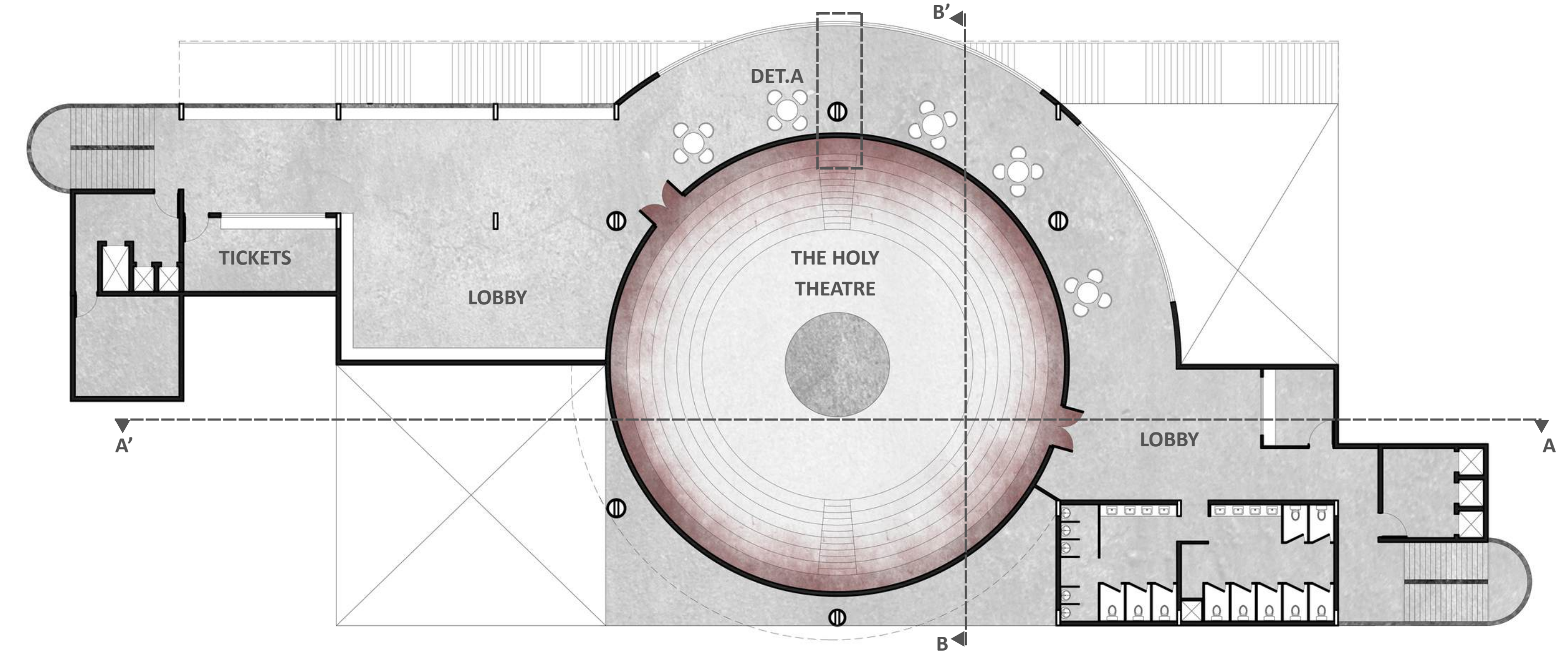
PLAN AT +6500MM



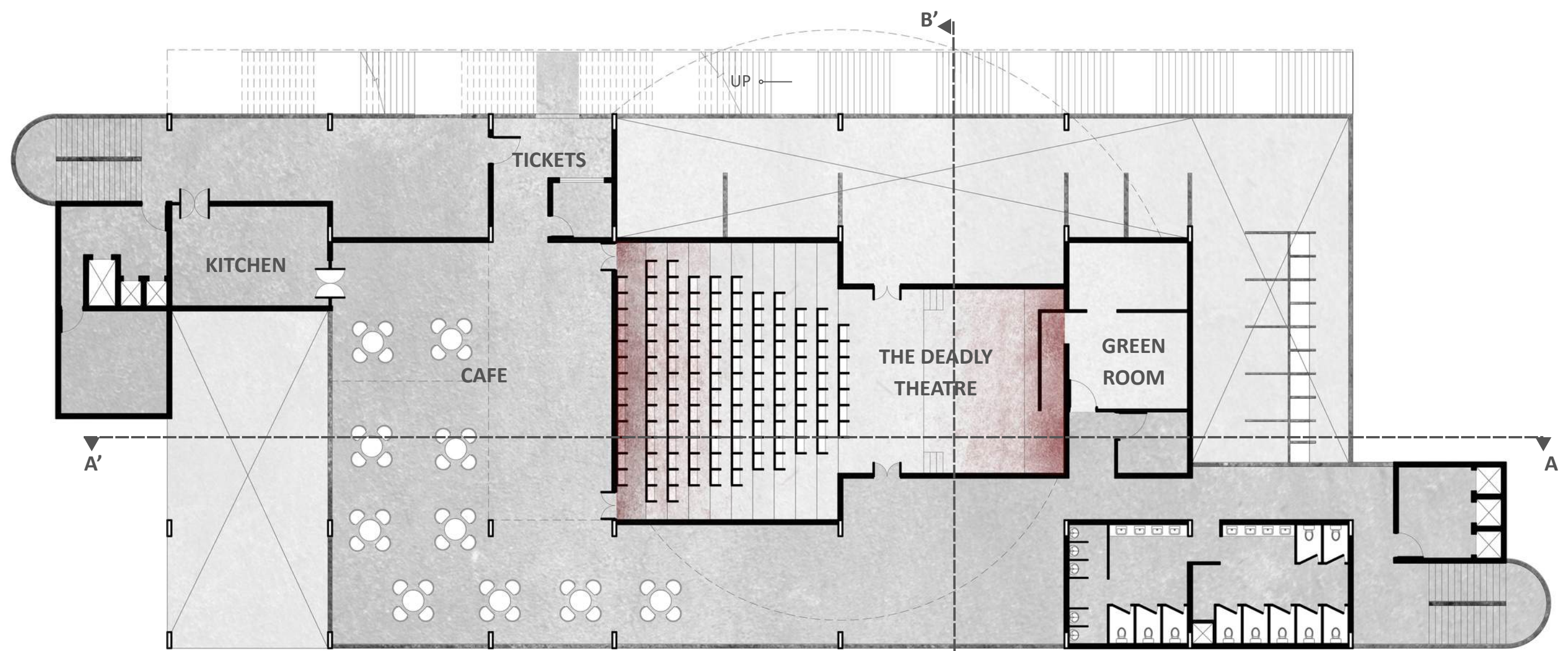
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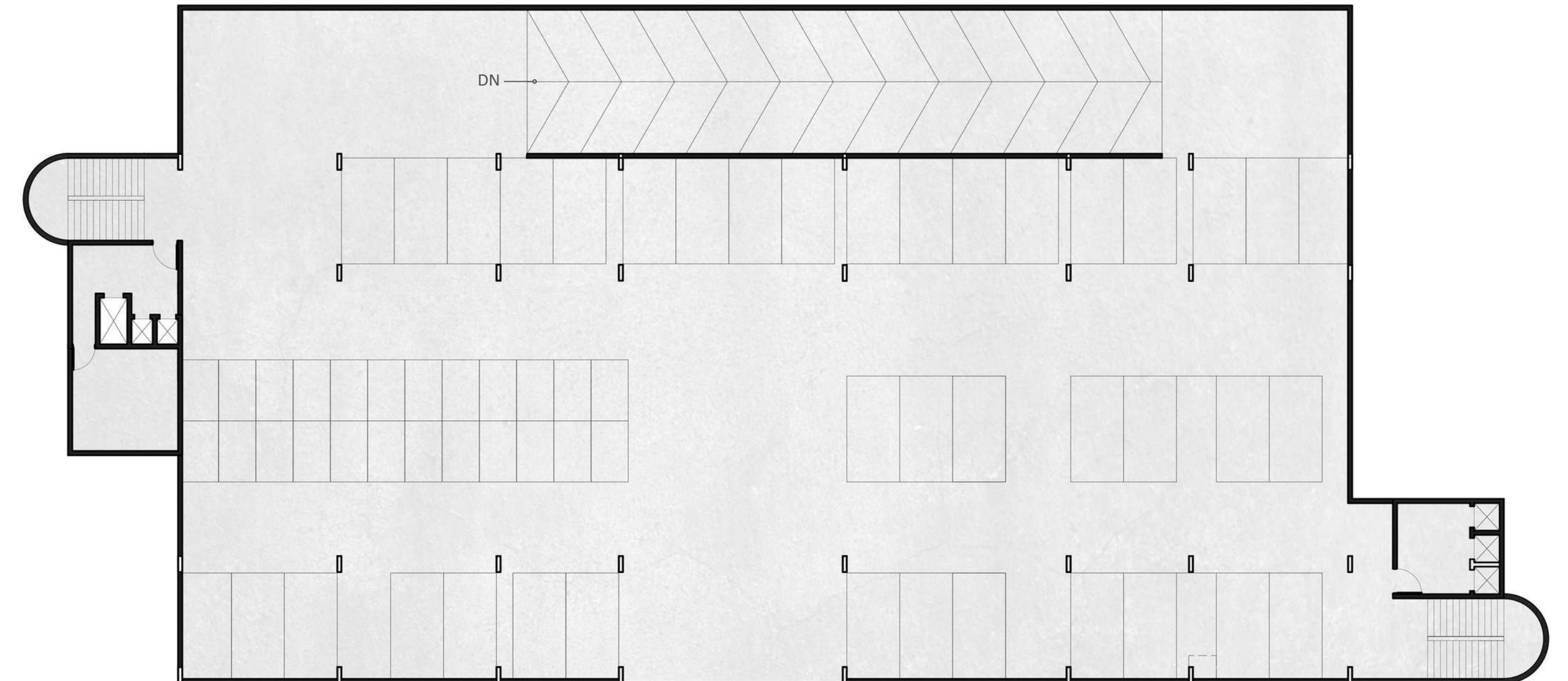
PLAN AT +10500MM



PLAN AT +27000MM



PLAN AT +19500MM



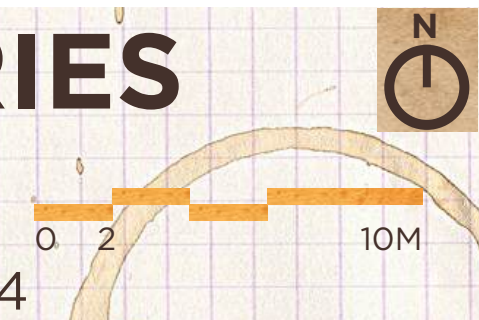
BASEMENT PLAN

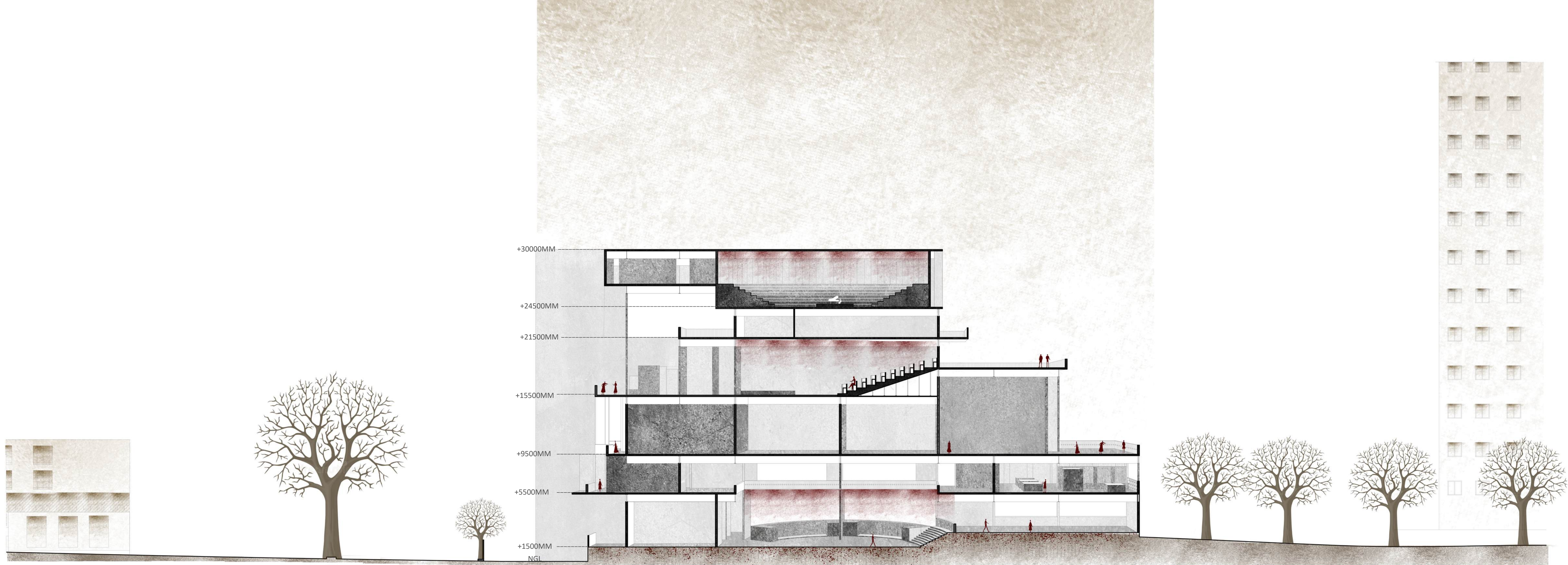
# THE CULTURE DIARIES

Stories Places Tell

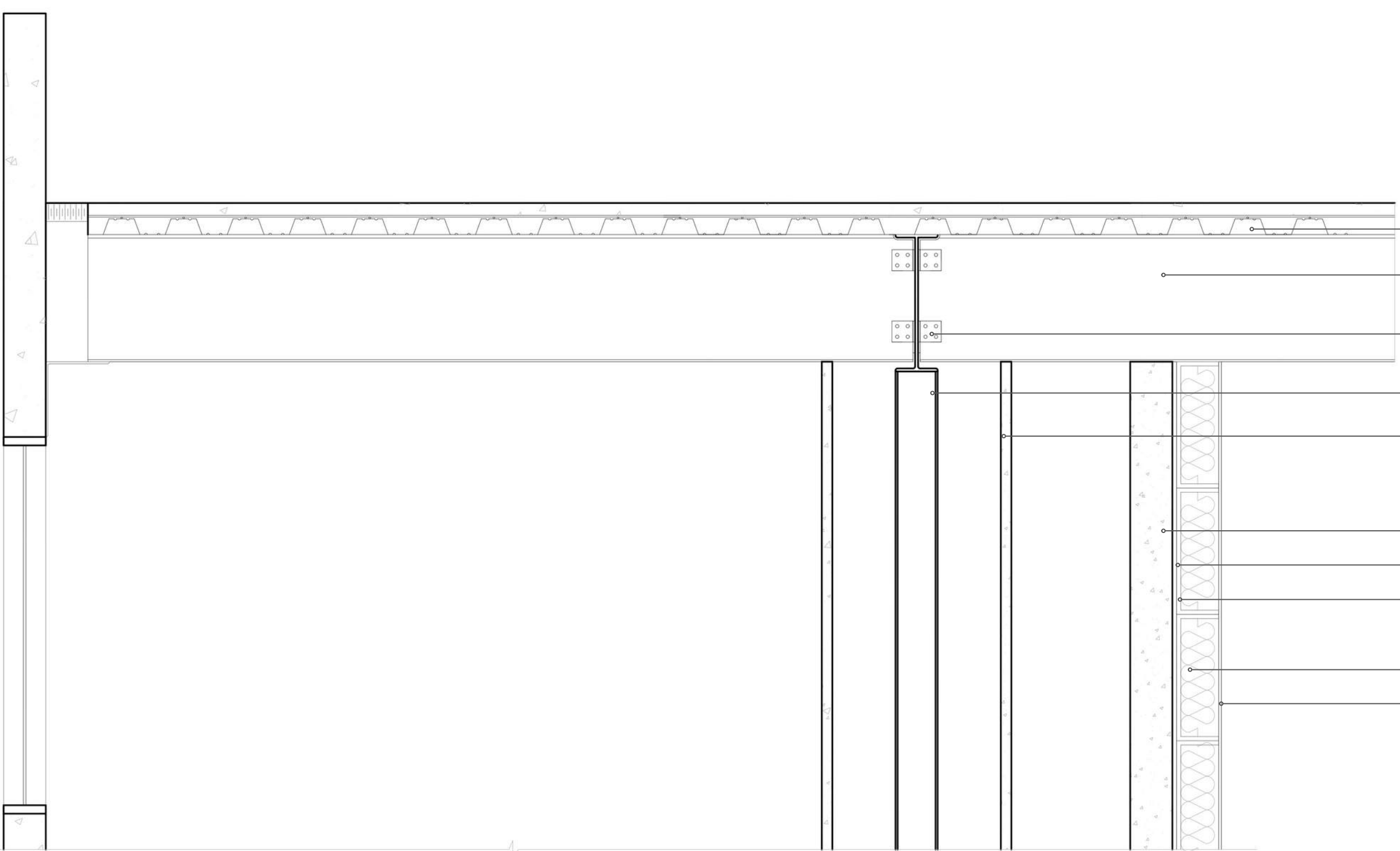
FLOOR PLANS | SCALE - 1:200

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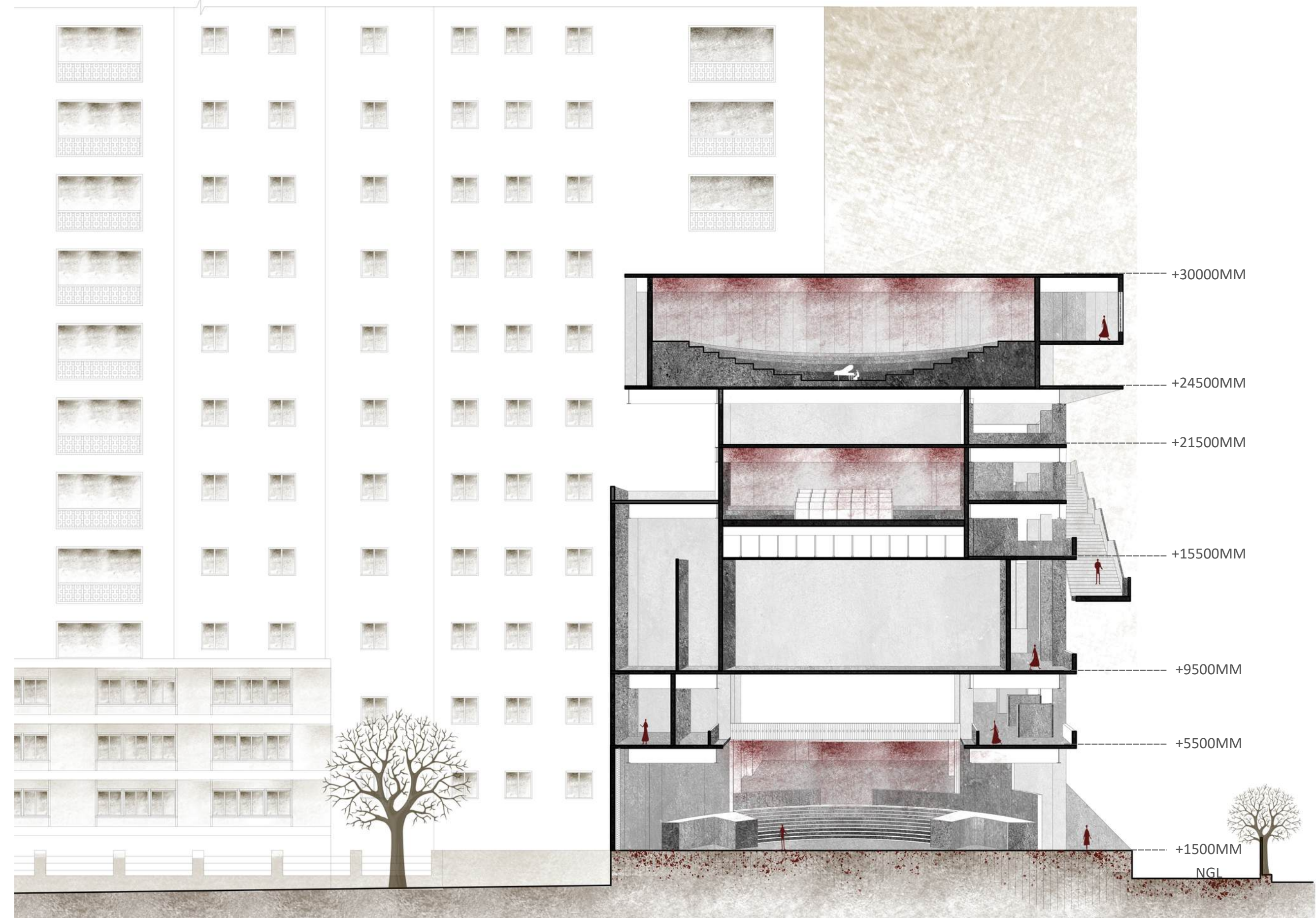


**SECTION AA'**  
SCALE - 1:200

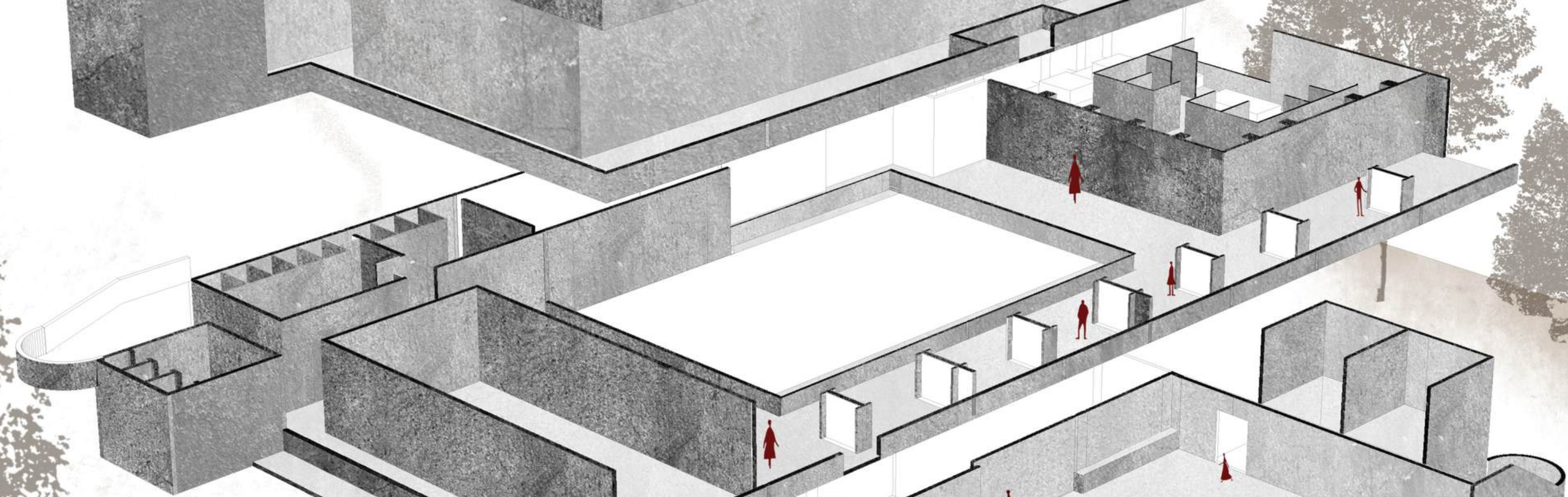
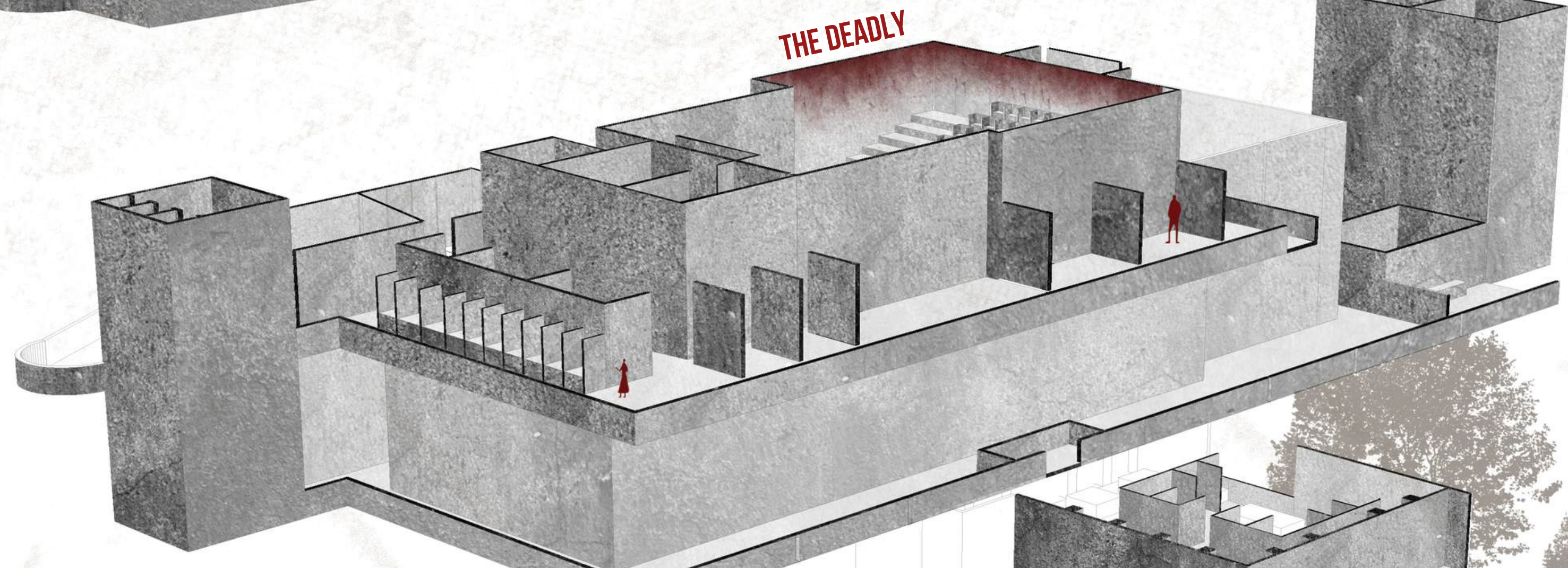
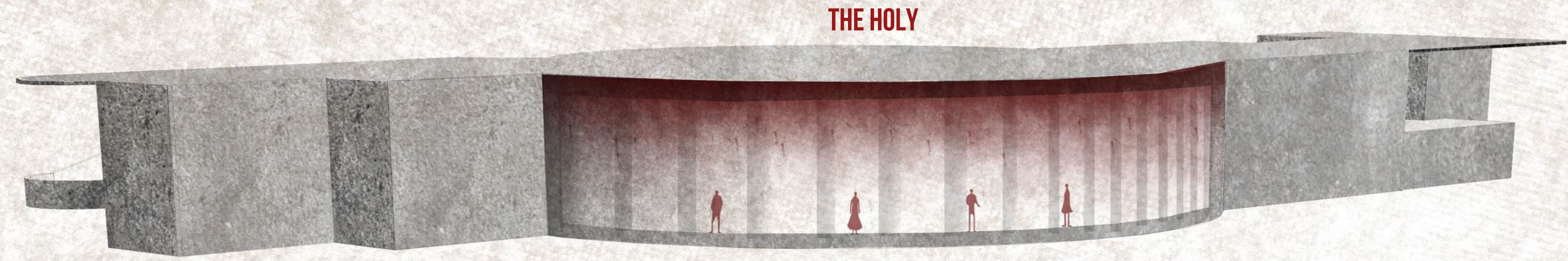
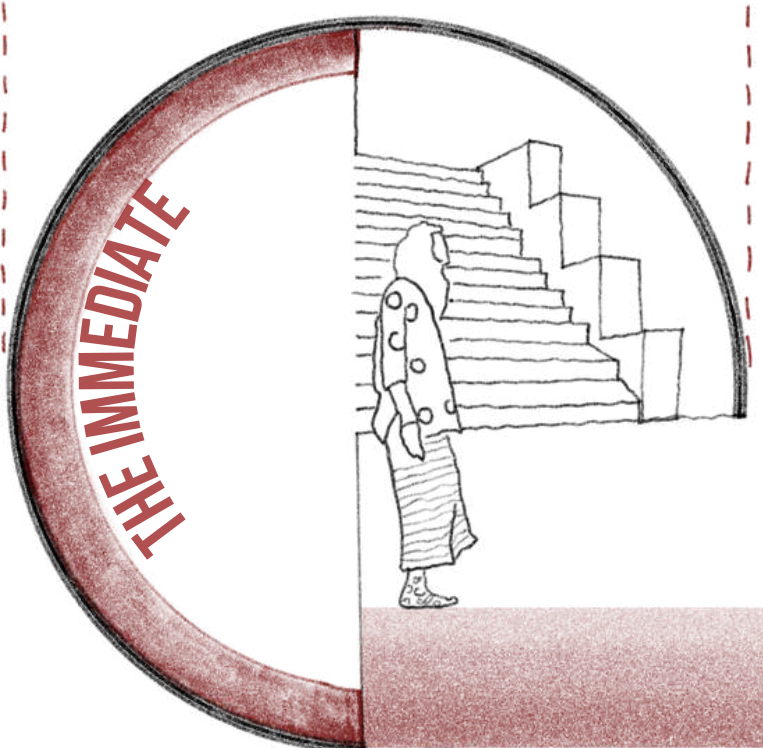
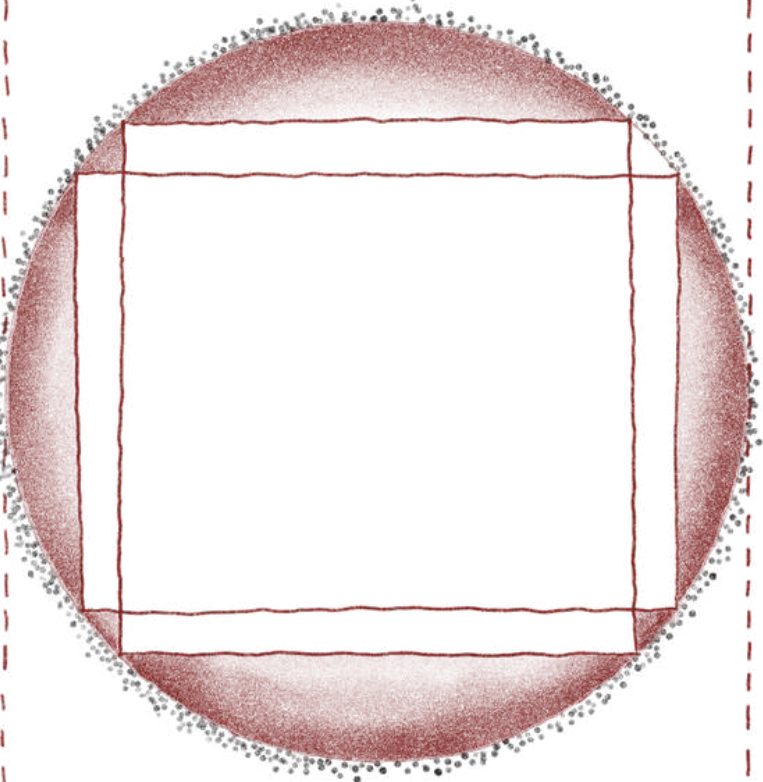
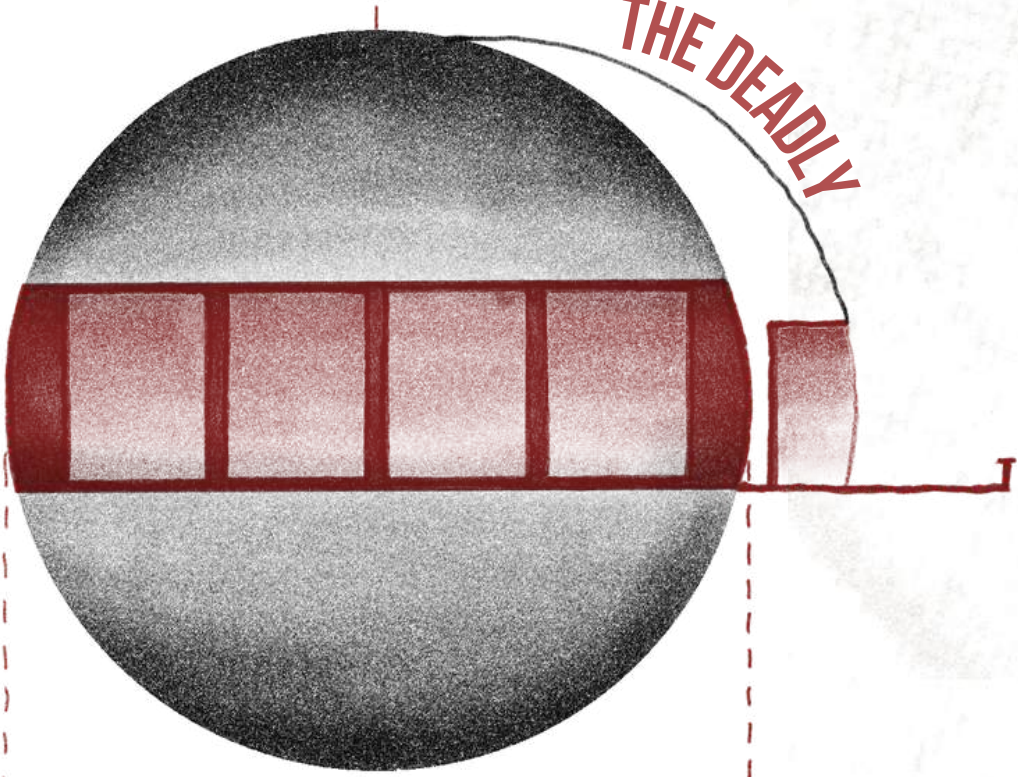
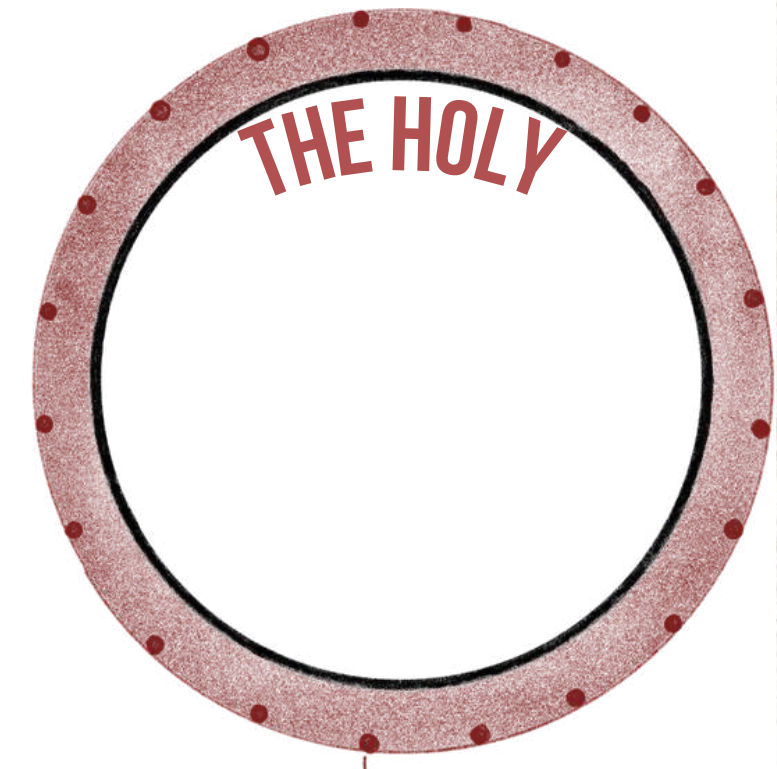


**DETAIL A**  
SCALE - 1:20

- STEEL DECKING SHEET
- STEEL BEAM
- CLIP ANGLE
- STEEL COLUMN
- 50MM THK CONCRETE RING AROUND STEEL COLUMN
- CONCRETE WALL
- 20MM CAVITY
- 50MM C STUD FRAME AT 600MM C/C
- ACOUSTIC QUILT
- 12.5MM SOUNDGRADE PLASTERBOARD



**SECTION BB'**  
SCALE - 1:200



# THE CULTURE DIARIES

Stories Places Tell  
VISUALISATION  
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