

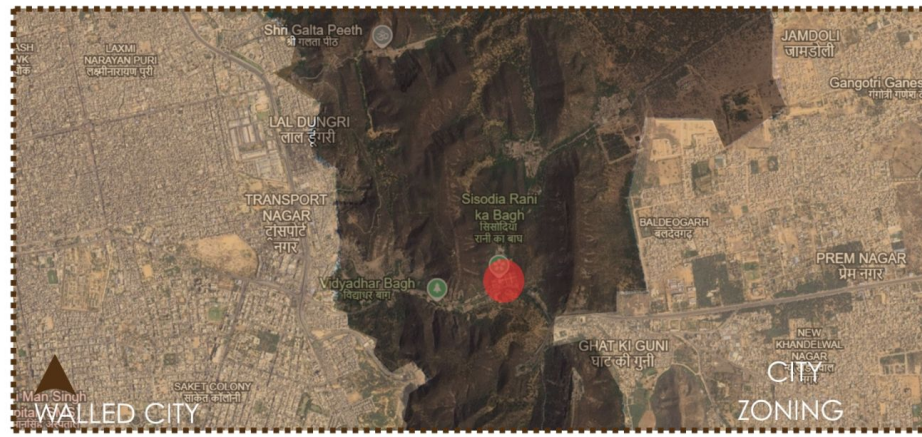
# SITE ANALYSIS

## SITE LOCATION

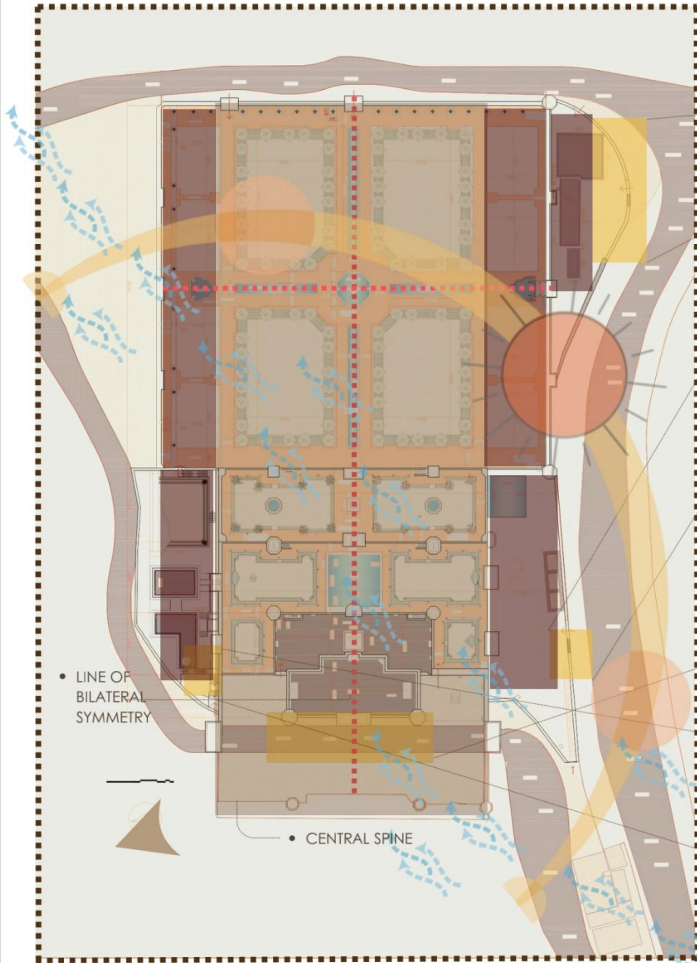
- **THE GHAT KI GUNI GATEWAY:** SITUATED IN A NARROW MOUNTAIN PASS, THE SITE SITS WITHIN A CEREMONIAL HERITAGE CORRIDOR HISTORICALLY SERVING AS THE PRIMARY ENTRANCE TO JAIPUR.



- THE RED ZONE REPRESENTS THE HILLS THAT RANGE UP TO AN AVERAGE HEIGHT OF 110 METRES
- THE YELLOW REPRESENTS THE NARROW CORRIDOR OF SISODIYA RANI KA BAGH



- **ARAVALLI VALLEY TOPOGRAPHY:** THE LOCATION IS NATURALLY "EMBRACED" BY THE ARAVALLI HILL RIDGES, PROVIDING A UNIQUE MICRO-CLIMATE AND A SCENIC, ENCLOSED LANDSCAPE.
- **URBAN-TO-NATURAL TRANSITION:** POSITIONED 6-8 KM FROM THE CITY CENTER, THE SITE MARKS A DRAMATIC SHIFT FROM JAIPUR'S RIGID URBAN GRID TO A LUSH, TERRACED SANCTUARY.
- **INFRASTRUCTURE & ACCESSIBILITY:** THE NEARBY GHAT KI GUNI TUNNEL HAS DIVERTED HEAVY HIGHWAY TRAFFIC, TRANSFORMING THE IMMEDIATE SITE SURROUNDINGS INTO A QUIET, PEDESTRIAN-FRIENDLY ZONE.



- VIEW OF SECONDARY ENTRANCE TO THE BAGH AND ROAD OF 7.5M ROAD AT 5000MM BELOW MAIN ENTRANCE



- VIEW OF SECONDARY ENTRANCE TO THE BAGH AND THE FRONTAL ROAD OF 12.5M ROAD AT 7000MM BELOW MAIN ENTRANCE

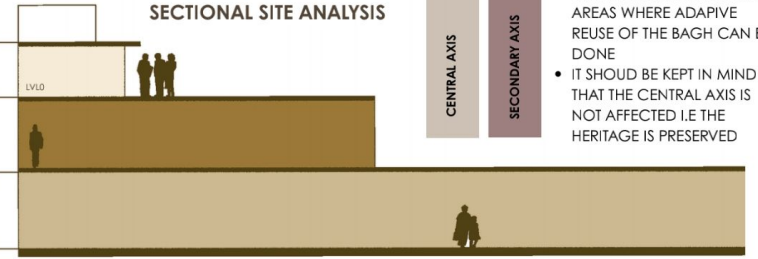


- VIEW OF MAIN ENTRANCE TO THE BAGH AND THE FRONTAL ROAD OF 5.7M ROAD



- VIEW OF ENTRANCE TO THE BAGH AND THE FRONTAL ROAD OF 5.7M ROAD AT 2400MM ABOVE

## THE HILLY LANDSCAPE



- THE RED ZONE DEPICTS THE AREAS WHERE ADAPIVE REUSE OF THE BAGH CAN BE DONE
- IT SHOULD BE KEPT IN MIND THAT THE CENTRAL AXIS IS NOT AFFECTED I.E THE HERITAGE IS PRESERVED

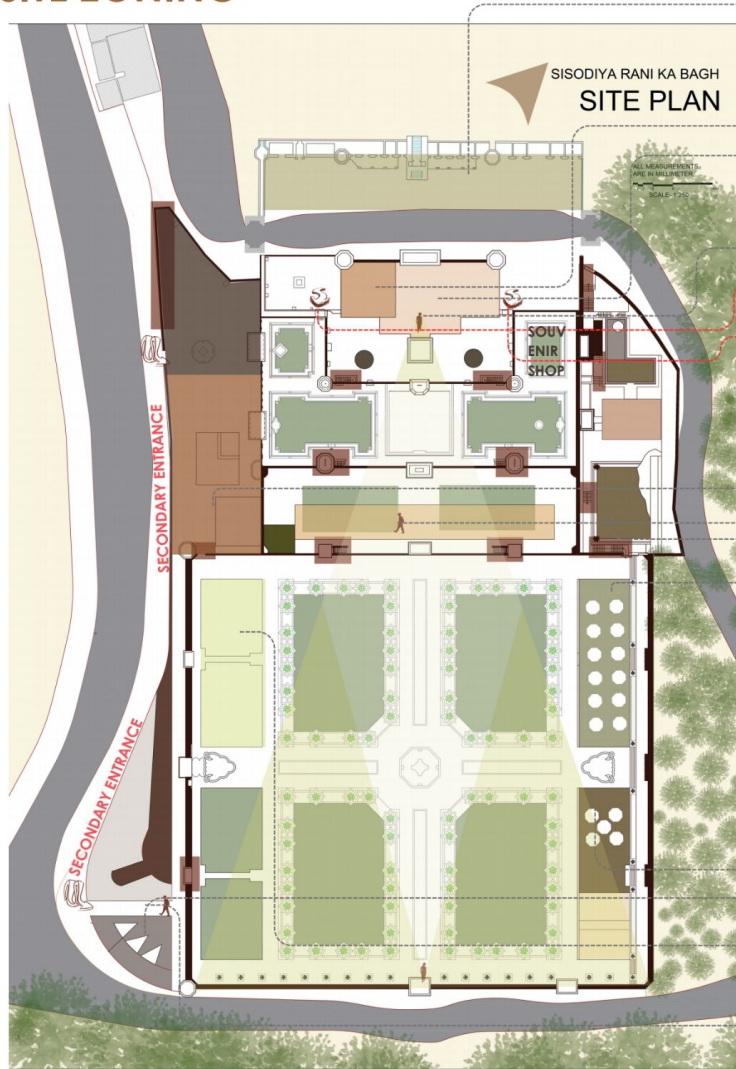
- **THE ENTRANCE PLINTH:** A LOW-LEVEL THRESHOLD THAT USES HIGH BOUNDARY WALLS TO TRANSITION FROM THE NOISY ROAD TO A QUIET, ENCLOSED SANCTUARY.
- **THE FORMAL CHARBAGH:** THE FIRST MAIN TERRACE FEATURING A TRADITIONAL FOUR-FOLD GARDEN LAYOUT DESIGNED FOR SYMMETRICAL VIEWS AND PEDESTRIAN FLOW.
- **THE MURAL PAVILION LEVEL:** A HIGHER ARCHITECTURAL PLATFORM HOUSING THE MAIN PAVILIONS WITH DETAILED FRESCOES AND ELEVATED VIEWS OF THE GARDEN BELOW.
- **THE QUEEN'S BELVEDERE:** THE UPPERMOST, MOST PRIVATE TERRACE OFFERING THE MOST EXPANSIVE PANORAMIC VIEWS OF THE ARAVALLI VALLEY AND THE ENTIRE COMPLEX.



- THE SITE CONSISTS OF VARIOUS FEATURES LIKE THE MUGHAL CHARBAGH AT THE LOWEST LEVEL
- THE DUAL GARDENS AT THE SECOND LEVEL
- ALONG WITH THAT THE SITE CONSISTS OF WATER FEATURES AND SHADES IN THE FORM OF FOUNTAINS AND SHADES



# SITE ZONING



**PARKING ZONE NEAR ENTRANCE**  
THIS ALLOWS EASY ACCESS TO THE VISITORS AND TOURISTS

**ADMINISTRATIVE OFFICE**  
PLACED AT THE TOP OF THE THE STRUCTURE, ALLOWS EASY SURVEILANCE AND CROWD MAINTAINANCE

**PERMANENT EXHIBITION SPACE**  
WITH A PICTURIQUE LANDSCAPE IN THE BACKGROUND, THE EXHIBITION GETS A NATURAL CANVAS OF THE SKY

**PERSON GETTING VIEW OF THE THE WHOLE BAGH**  
PLACED AT THE PINACLE OF THE BAGH

**MAIN ENTRANCE TO THE BAGH**

**SECONDARY ENTRANCE**  
DIRECT ACCESS TO THE UTILITY AREA (WASHROOMS)

**REPRESENTS THE CIRCULATION CORES (STAIRS)**

**RESTAURANT BLOCK**  
PLACED NEAR BAORI TO GET A LANDSCAPING ELEMENT- A VIEW TO THE INTERIOR AND EXTERIOR SPACES OF THE CAFE

**LIGHT AND SOUND SHOW AREA**  
COVERED WITH CHHATRIS 12 IN NUMBER FOR ROYAL FEELING



**REMAINING ART AND CRAFT HAAT SPACES**

**LOWERMOST WASHROOM BLOCK**

**OPEN ART GALLERY**  
VIEW OF FRESCO PAINTINGS IN THE BCKGROUND

**OAT**  
DAUL ENTRANCE TO OAT FOR PERFORMANCE OF ARTISTS WITHOUT INTERFERING THE HERITAGE ECOSYSTEM



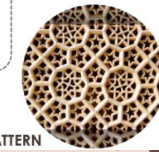
CONCEPTUALIZED VIEW OF EXTERIOR SEATING OF RESTAURANT WITH CHHATRI AS COVERING



**UNDERGROUND CRAFT HAAT**  
STORAGE AREA

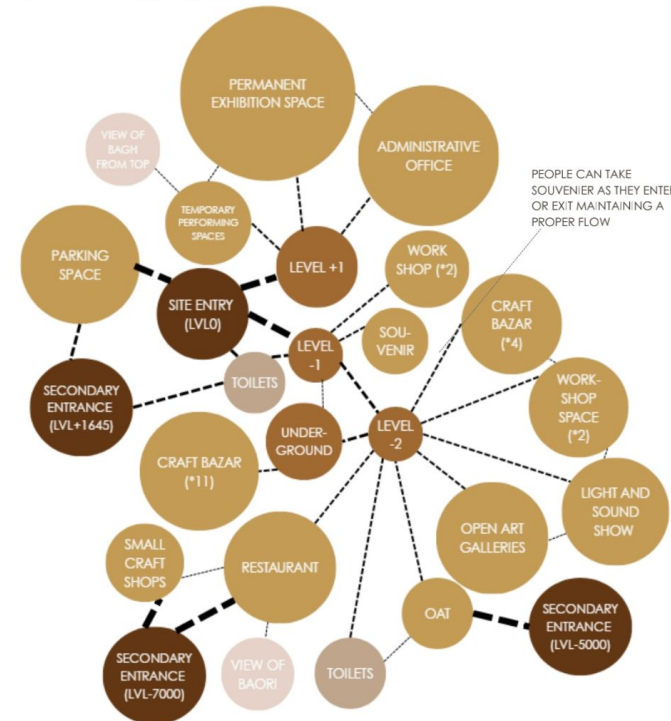
ARCHED ENTARNCE  
TERRACOTTA OR MARBLE JALI  
FOR LIGHTING AND VENTILLATION

JALI PATTERN



SECTIONAL VIEW OF STONE WORKSHOP AREA

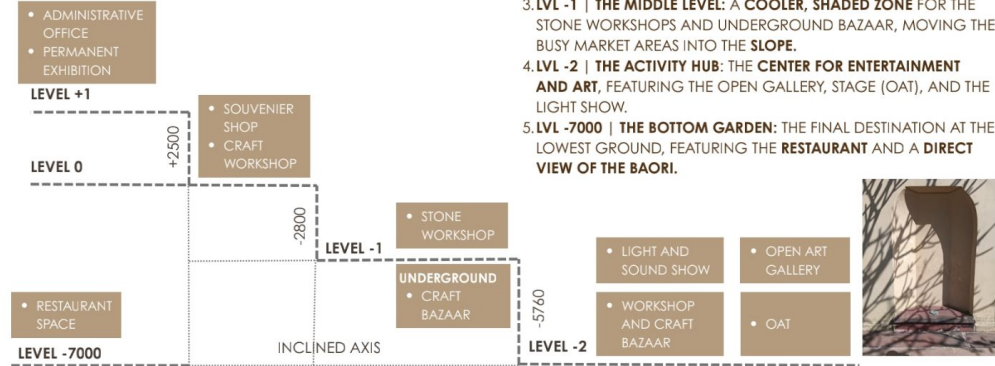
- **TOPOGRAPHICAL LAYERING:** THE PROGRAM IS VERTICALLY STRATIFIED ACROSS FIVE TERRACES, UTILIZING THE EXISTING LVL 0 TO LVL -7000 DROP TO CREATE A NATURAL HIERARCHY BETWEEN PUBLIC ORIENTATION AND SECLUDED EXPERIENTIAL ZONES.
- **DECENTRALIZED CRAFT ECONOMY:** BY DISTRIBUTING THE CRAFT BAZAAR AND WORKSHOPS ACROSS MULTIPLE LEVELS, THE DESIGN ENSURES **CONTINUOUS FOOTFALL** AND ACTIVE "LIVING HERITAGE" THROUGHOUT THE ENTIRE COMPLEX.
- **SUBTERRANEAN PRESERVATION:** HIGH-VOLUME FUNCTIONS LIKE THE **UNDERGROUND ZONES AND RESTAURANT ARE TUCKED INTO LOWER LEVELS TO MAINTAIN THE VISUAL INTEGRITY** OF THE 18TH-CENTURY PAVILIONS AND THE HERITAGE SKYLINE.
- **MULTI-POINT POROSITY:** FOUR DISTINCT ENTRANCES **ENABLE INDEPENDENT OPERATION** OF THE OAT, BAZAAR, AND ADMINISTRATIVE SECTORS, ALLOWING THE SITE TO FUNCTION AS A VIBRANT, **MULTI-USE CULTURAL INTERPRETATION CENTRE.**



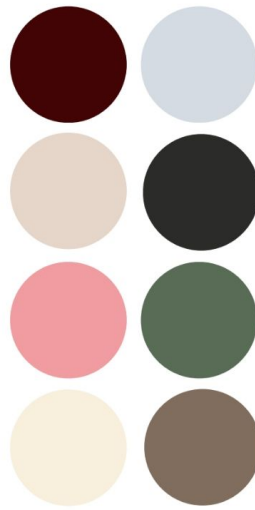
# CONCEPT

## THE SILENT DESCENT

A Vertical Journey Through Sisodia Rani ka Bagh

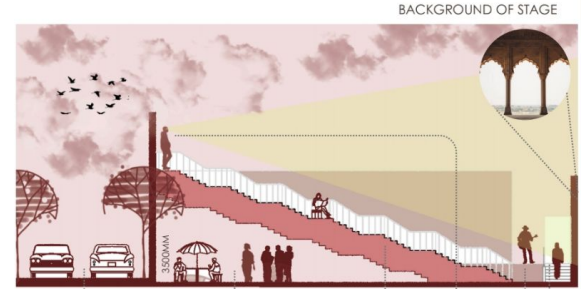


1. LVL +1 | **THE TOP VIEW:** THE HIGHEST POINT FOR ADMINISTRATION AND MAIN EXHIBITS, GIVING VISITORS A FULL VIEW OF THE GARDENS BEFORE THEY START WALKING DOWN.
2. LVL 0 | **THE MAIN ENTRY:** THE FIRST STOP WHERE PEOPLE ENTER AND IMMEDIATELY SEE CRAFT WORKSHOPS AND THE SHOP TO WATCH HERITAGE BEING MADE.
3. LVL -1 | **THE MIDDLE LEVEL:** A COOLER, SHADED ZONE FOR THE STONE WORKSHOPS AND UNDERGROUND BAZAAR, MOVING THE BUSY MARKET AREAS INTO THE SLOPE.
4. LVL -2 | **THE ACTIVITY HUB:** THE CENTER FOR ENTERTAINMENT AND ART, FEATURING THE OPEN GALLERY, STAGE (OAT), AND THE LIGHT SHOW.
5. LVL -7000 | **THE BOTTOM GARDEN:** THE FINAL DESTINATION AT THE LOWEST GROUND, FEATURING THE RESTAURANT AND A DIRECT VIEW OF THE BAORI.



### THE OAT

- **CONTEXTUAL MATERIALITY:** THE EARTHY TONAL PALETTE CREATES A SEAMLESS AESTHETIC CONTINUITY
- **TOPOGRAPHICAL ADAPTATION:** TRANSITIONS BETWEEN MULTIPLE LEVELS TO TURN EXISTING SITE ELEVATIONS INTO A FUNCTIONAL ARCHITECTURAL ELEMENT



2 WAY ROAD ENTRANCE AT -5000MM LEVEL FROM MAIN ENTRANCE  
SEATING AND BREAKOUT SPACES UNDER THE OAT SPACE CREATED  
SIT OUT SPACES  
PERSON GETTING VIEW OF THE BAGH  
STAGE ENTRANCE TO STAGE



# 03

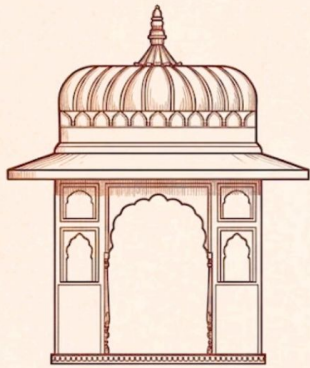
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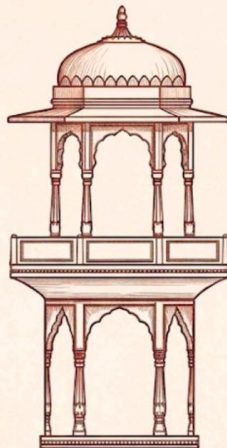
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REMARKS -

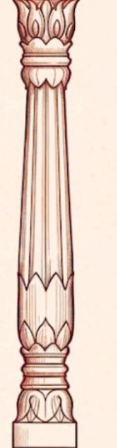
### SOME ELEMENTS OF THE BAGH FOR ADAPTIVE REUSE



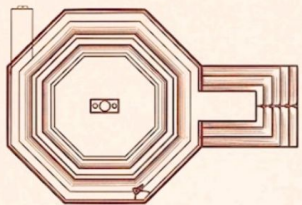
CHHATRI DETAIL



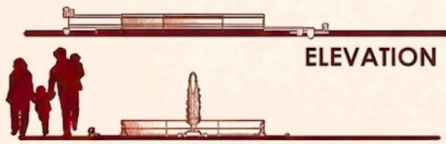
JHAROKHA DETAIL



COLUMN DETAIL



FOUNTAIN DETAIL



ELEVATION

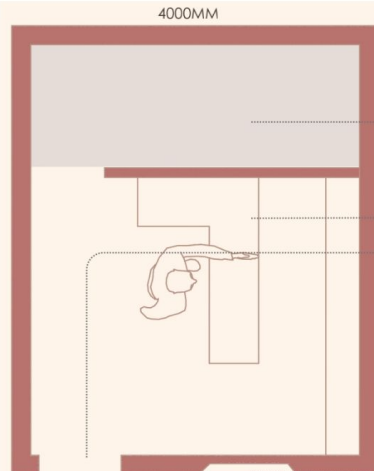
SECTION



JALI DETAIL



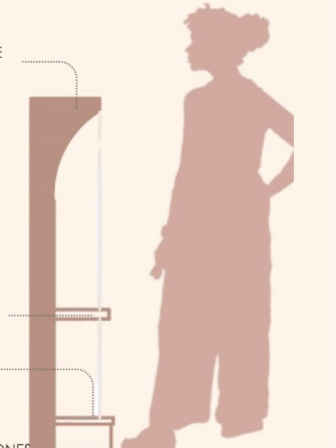
### THE UNDERGROUND CRAFT BAZAAR



PLAN OF 1 UNIT OF BAZAAR



ELEVATION OF 1 UNIT OF BAZAAR



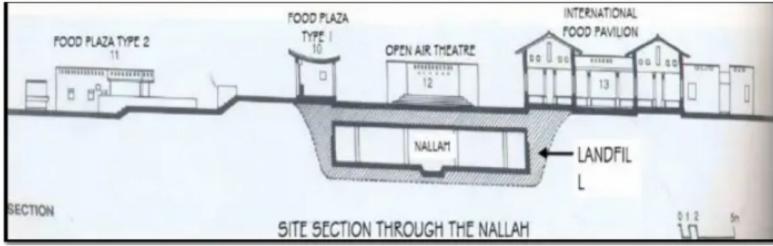
SECTIONAL DETAIL OF NICHE

### ADAPTIVE REUSE

- **REINTERPRETED ARCHES:** ADAPTS THE TRADITIONAL ARCHED ENTRANCE INTO A CLEAN, GEOMETRIC SILHOUETTE SUITABLE FOR A MODERN UNDERGROUND BAZAAR.
- **COLUMNS:** FEATURES DECORATIVE COLUMNS THAT PROVIDE A HISTORICAL ANCHOR WITHIN A MINIMALIST, CONTEMPORARY ELEVATION.
- **FUNCTIONAL NICHE DISPLAYS:** REPURPOSES CLASSICAL WALL NICHE AS SLEEK, MODERN DISPLAY ZONES FOR RETAIL FUNCTIONALITY.
- **CONTEXTUAL MATERIALITY:** UTILIZES 300MM WALL THICKNESSES AND TEXTURES INSPIRED BY TRADITIONAL "BAGH" ARCHITECTURE.

# DILLI HAAT

The site was originally a stormwater drain (nallah) and a garbage dump. It was reclaimed by covering the drain with a concrete slab, transforming a "dead urban void" into a landmark public space.



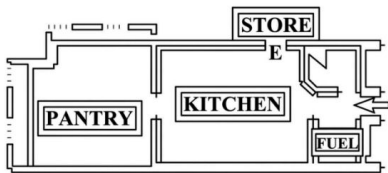
## 1. General Project Data & Context

- PROJECT NAME:** DILLI HAAT, INA (CRAFTS BAZAAR AND FOOD PLAZA).
- LOCATION:** SRI AUROBINDO MARG, KIDWAI NAGAR, OPPOSITE INA MARKET, NEW DELHI.
- ARCHITECT:** PRADEEP SACHDEVA DESIGN ASSOCIATES (PSDA).
- TOTAL SITE AREA:** ~6.2 ACRES (LINEAR PLOT OF APPROX. 100M X 300M).
- GROUND COVERAGE:** 12% (3,190 SQ.M BUILT-UP AREA).

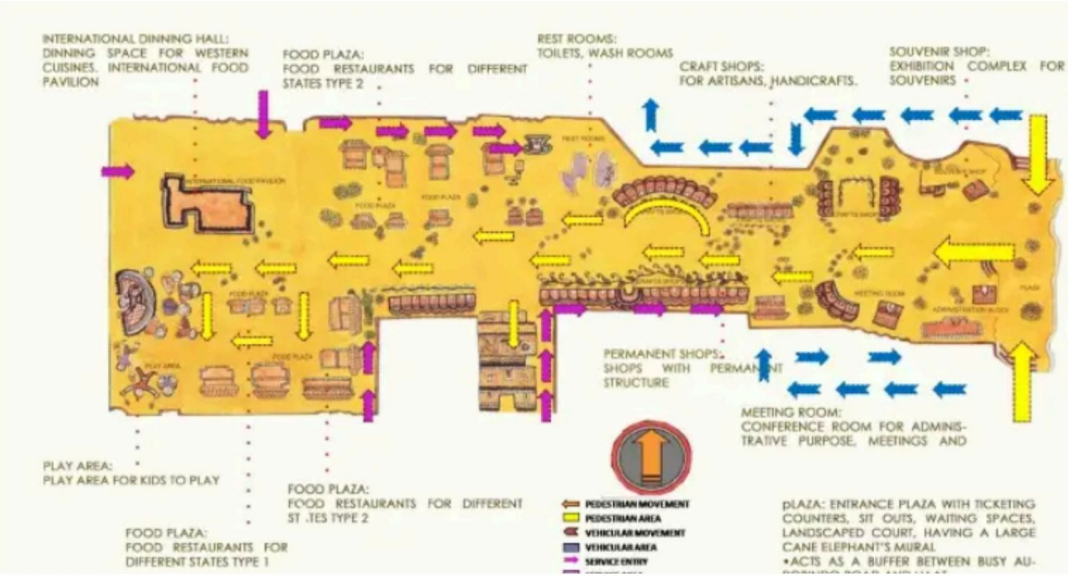


FOOD STALLS OF DIFFERENT STATES

- FOOD PLAZA IS PROVIDED AT THE BACK, DUE TO THE REQUIREMENT OF HYGIENE & DUST PROOFING
- IT IS FURNISHED IN KOTA STONE FLOORING AND FLAT R.C.C. ROOF.
- THERE ARE 52 FOOD STALLS IN WHOLE PLAZA, WITH EACH ONE SPECIALIZING IN THE FOODS OF A PARTICULAR STATE, THERE BY PROVIDING FOOD FROM ALL STATES



FOOD PLAZA TYPE 2



## CIRCULATION

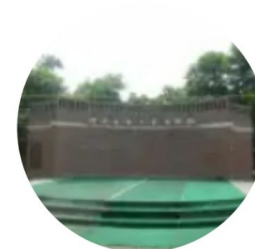
- PEDESTRIAN SPINE:** A 1.5M WIDE COVERED VERANDAH SERVES AS THE PRIMARY CIRCULATION SPINE, PROVIDING SHADE AND PROTECTION FROM RAIN. MATERIALS & CONSTRUCTION
- VISUAL CHARACTER:** VERNACULAR NORTH INDIAN STYLE.
- STRUCTURE:** LOAD-BEARING BRICK MASONRY WITH BRICK JAALIS (LATTICE WORK) FOR NATURAL VENTILATION.
- ROOFING:** STONE SLABS AND BAMBOO-SUPPORTED THATCH ROOFS FOR THE TEMPORARY STALLS, REINFORCING THE "REVERSIBILITY" AND "VILLAGE FEEL."
- FLOORING:** MIXED SLATE (AGRA/KOTA STONE) AND BRICK PAVING, INTERSPACED WITH GRASS TO RETAIN WATER AND REDUCE HEAT ISLAND EFFECTS.



PERMANENT STRUCTURES



TEMPORARY STRUCTURES



OPEN AIR THEATRE



OAT PLAN



PERMANENT ST. PLAN



ELEVATION

- SHOPS WITH DIFFERENT DISPLAYS: HIGH & LOW COUNTERS
- BRICK JAALI PATTERN ON WALLS
- BUILT SHELVES FOR DISPLAY
- ARCHED OPENING TO THE SHOPS

## INFERENCE

- SEQUENTIAL DISCOVERY: USE LINEAR SPINE TO REVEAL CRAFT STALLS GRADUALLY.
- RECLAIMED LANDSCAPING: TRANSFORM DEAD SITE VOIDS INTO VIBRANT, SOCIALLY ACTIVE CULTURAL HUBS.
- VERNACULAR MATERIALITY: EMPLOY BRICK JAALIS AND STONE CHABUTRAS FOR TRADITIONAL REGIONAL AESTHETICS.
- MODULAR FLEXIBILITY: DESIGN LIGHTWEIGHT, REVERSIBLE STALLS FOR ROTATING ARTISAN AND WORKSHOP DISPLAYS.
- PASSIVE SHADING: UTILIZE COVERED VERANDAHS AND THATCH ROOFS FOR NATURAL THERMAL COMFO

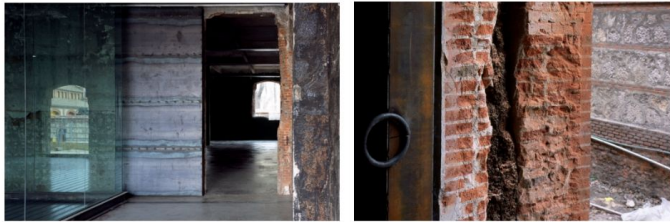


# MATADERO MADRID

- **LOCATION:** LEGAZPI, ARGANZUELA DISTRICT, MADRID, SPAIN (ALONG THE MANZANARES RIVER).
- **ORIGINAL ARCHITECT:** LUIS BELLIDO (BUILT 1908–1928).
- **TOTAL SITE AREA:** ~165,000 SQ.M (CONSISTING OF 48 INDIVIDUAL PAVILIONS).
- **ORIGINAL USE:** MUNICIPAL SLAUGHTERHOUSE AND LIVESTOCK MARKET.
- **NEW USE:** MULTIDISCIPLINARY CULTURAL HUB (THEATER, DESIGN CENTER, CINEMA, INCUBATORS, AND EXHIBITION HALLS).



THE OLD MADRID SLAUGHTERHOUSE, CONSISTED OF NEO-MUDEJAR-STYLE PAVILIONS BUILT IN THE EARLY 20TH CENTURY ALONG THE BANKS OF THE RIVER MANZANARES.



## BEFORE: THE COLD SHELL

- **SPACE:** THE AREA WAS A SLAUGHTERING NAVE (HALL) WITH COLD, DAMP CONCRETE FLOORS AND HIGH-PLACED WINDOWS.

## AFTER: THE CAFE (CULTURAL CAFE):

- RATHER THAN BUILDING A PERMANENT KITCHEN, THEY INSERTED A "SERVICE BOX"—A SELF-CONTAINED UNIT THAT **HOUSES THE CAFE EQUIPMENT**. THE SEATING IS ENTIRELY MOBILE (THE COLORFUL CHAIRS, ALLOWING THE CAFE TO EXPAND OR SHRINK BASED ON EVENTS).
- **THE OAT (INTERNAL AMPHITHEATRE):** THE ARCHITECTS USED THE "SOCIAL STAIR" (THE LARGE WOODEN TIERS) TO CREATE AN **INDOOR OAT**.



## INFERENCE

- **REVERSIBLE DESIGN:** INSERT **LIGHTWEIGHT, REMOVABLE STRUCTURES** WITHOUT DAMAGING THE ORIGINAL HERITAGE SHELL.
- **BOX-IN-A-BOX: CREATE INDEPENDENT INTERIOR VOLUMES** TO HOUSE MODERN CULTURAL AND WORKSHOPS.
- **INDUSTRIAL HONESTY:** RETAIN RAW TEXTURES LIKE BRICK AND STEEL FOR AUTHENTIC AESTHETICS.
- **FLEXIBLE FUNCTIONALITY:** EMPLOY **MOBILE FURNITURE**



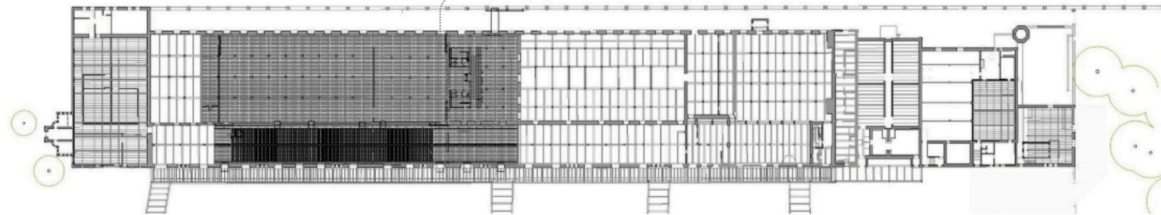
## NAVE 16

- **THE CONCEPT:** THESE SHOW THE "INDUSTRIAL HONESTY" OF THE SPACE. INSTEAD OF FINISHING THE WALLS WITH PLASTER OR PAINT, THEY LEFT THE RAW BRICK AND CONCRETE EXPOSED.

- THIS SPACE WITHIN MATADERO MADRID IS DEDICATED TO **SOCIALLY COMMITTED ARTISTIC PRACTICES**, FROM THE PERSPECTIVE OF RESEARCH AND CULTURAL INNOVATION.

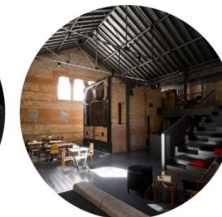
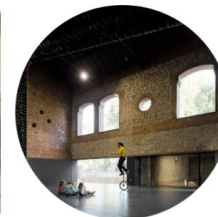
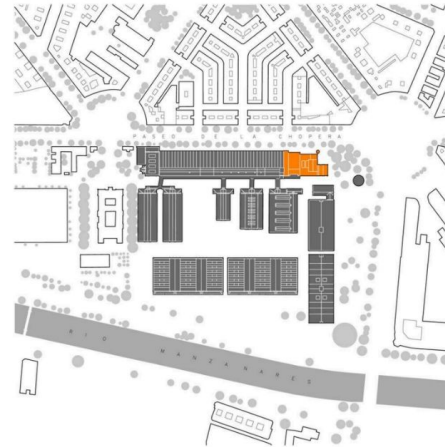


- THE SHADED/HATCHED AREAS. **THESE ARE NEW VOLUMES** (LIKE EXHIBITION ROOMS OR OFFICES) INSERTED INTO THE LARGE OPEN HALL.
- **THEY DON'T TOUCH THE ORIGINAL WALLS**, MAINTAINING THE "REVERSIBILITY" OF THE DESIGN.



## CINEMA SPACE

- THE FILM ARCHIVE AREA IS COVERED BY A PERMEABLE BASKET, HUGE, WALKABLE, THAT FILTERS LIGHT AND WORKS AS A LAMP
- THE HORIZONTAL STRUCTURE HAS BEEN SOLVED WITH **REINFORCED CONCRETE SLABS**, WHOSE TWO-WAY WORKING WITH THE EXISTING BRICK WALLS MAKE A COMPLETE SET OF VERTICAL LOAD-BEARING WALLS, DISTRIBUTING EFFORTS THROUGH THE CLOTH WALLS.



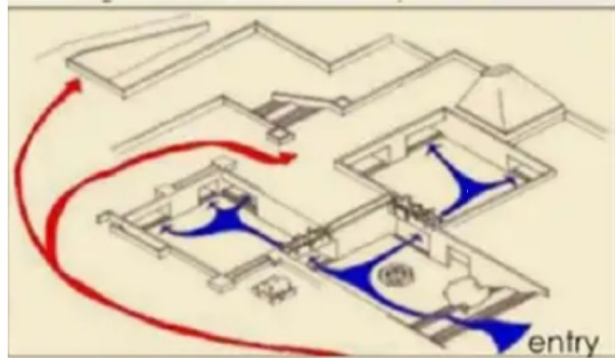
# BHARAT BHAVAN

## LOCATION AND SITE CONTEXT

- **CITY:** BHOPAL, MADHYA PRADESH, INDIA.
- **ORIENTATION:** THE SITE OVERLOOKS THE UPPER LAKE (BHOJ TAL), PROVIDING A STUNNING NATURAL BACKDROP THAT THE BUILDING INTENTIONALLY PRESERVES BY STAYING LOW.
- IT WAS ESTABLISHED AS A **MULTI-ARTS COMPLEX** WITH A MISSION TO **BRIDGE THE GAP BETWEEN "TRIBAL/FOLK ART"** AND **"CONTEMPORARY/URBAN ART"** UNDER ONE ROOF.
- THE GOAL: TO CREATE AN **INTERACTIVE SPACE** WHERE **POETS, PAINTERS, MUSICIANS, AND THEATER ARTISTS CAN COEXIST AND COLLABORATE.**



- FREE FLOW CIRCULATION WAS PROVIDED TO AVOID ACCUMULATION AT A CERTAIN POINT.
- NO SUCH PATTERN OR WAY WAS DEFINED TO MAKE PEOPLE KEEP MOVING IN A CERTAIN PATTERN
- OPEN TO SKY COURTYARDS WERE PROVIDED TO KEEP PEOPLE INVOLVED IN OUTER PART OF THE BUILDING.
- OPEN AIR THEATRE WAS PROVIDED WAS MADE TO UTILIZE THE VIEW OF ADJACENT LAKE.



## INFERENCE

- **CONTOUR INTEGRATED PLANNING:** STEP FLOOR PLATES DOWN **SLOPES** TO **MINIMIZE HERITAGE SITE EXCAVATION.**
- **SUNKEN COURTYARD SYSTEM:** **USE LIGHT WELLS** TO **ILLUMINATE** AND **VENTILATE** SUBTERRANEAN GALLERY ZONES.
- **TERRACED PEDESTRIAN PLAZAS:** CONVERT **ROOFTOPS** INTO **USABLE PUBLIC GARDENS AND OPEN ART GALLERIES.**
- **EARTH SHELTERED DESIGN:** **UTILIZE NATURAL GROUND MASS** FOR **PASSIVE THERMAL INSULATION** IN HEAT.
- **NON-INTRUSIVE :** **MAINTAIN LOW-PROFILE BUILT FORMS** TO **PRESERVE EXISTING HERITAGE GARDEN VIEWS.**



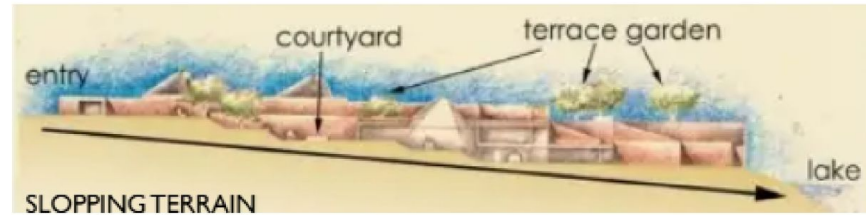
INTERIOR EXHIBITION SPACES



COURTYARDS

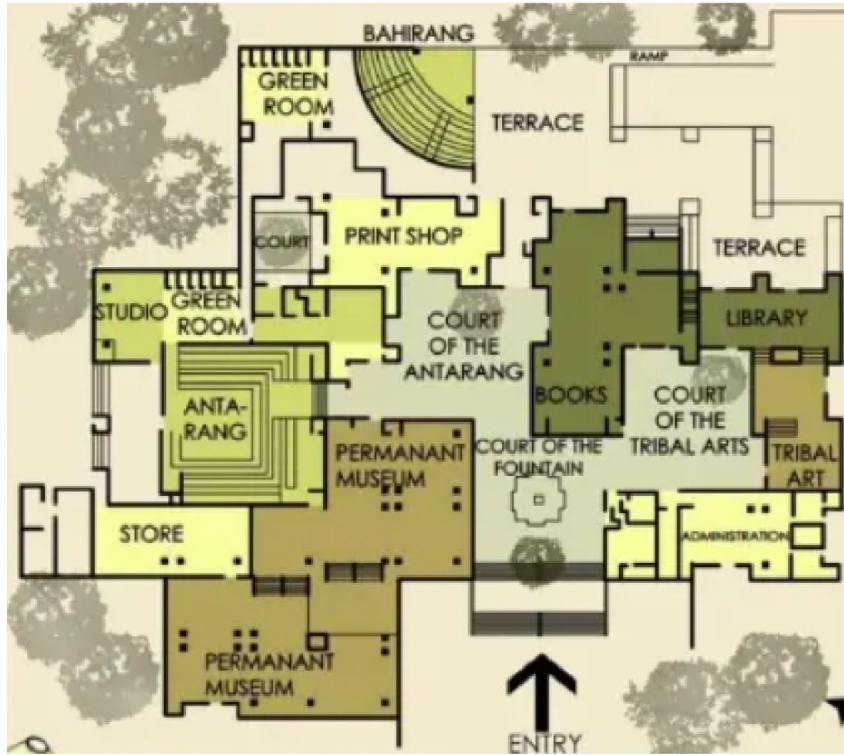


ENTRANCES



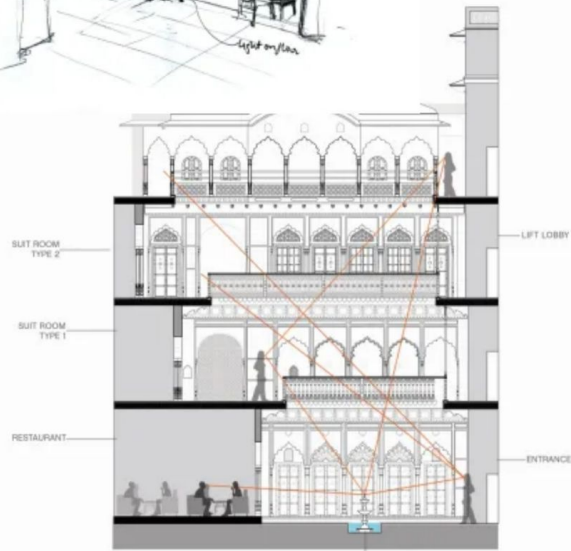
## SLOPING TERRAIN

- THE LONGITUDINAL SECTION OF BHARAT BHAVAN, BHOPAL, ILLUSTRATES CHARLES CORREA'S MASTERFUL APPROACH TO **CONTOUR-INTEGRATED PLANNING ON A SLOPING TERRAIN**, WHERE THE ARCHITECTURE "DISAPPEARS" INTO THE HILL TO **PRESERVE THE SKYLINE AND VIEWS OF THE LAKE.**
- THE DESIGN **UTILIZES A DESCENDING NARRATIVE** WHERE THE ROOFS OF LOWER LEVELS FUNCTION AS **TERRACE GARDENS AND PEDESTRIAN PLAZAS**, EFFECTIVELY TRANSFORMING THE BUILDING'S FOOTPRINT INTO USABLE PUBLIC LAND.
- CENTRAL TO THIS STRATEGY IS THE SYSTEM OF **SUNKEN COURTYARDS (CHOWKS)**, WHICH ACT AS VERTICAL LIGHT WELLS TO PROVIDE NATURAL ILLUMINATION AND VENTILATION TO THE SUBTERRANEAN MUSEUM GALLERIES, WHILE CONICAL LIGHT CANNONS ON THE ROOFTOPS FUNNEL CONCENTRATED BEAMS OF SUNLIGHT INTO THE DEEPER INTERIOR ZONES. BY FRAGMENTING THE BUILT MASS INTO TERRACED PAVILIONS THAT FOLLOW THE NATURAL 7-METER GRADIENT.



# HAVELI DHARAMPURA

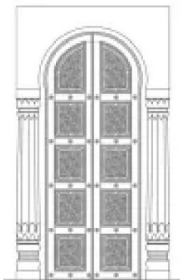
- **LOCATION:** GALI GULIYAN, CHANDNI CHOWK, OLD DELHI.
- **ORIGINAL DATE:** BUILT IN 1887 (LATE MUGHAL/COLONIAL PERIOD).
- **CONSERVATION ARCHITECT:** KAPIL AGGARWAL (SPACES ARCHITECTS@KA) IN COLLABORATION WITH VIJAY GOEL.
- **RESTORATION PERIOD:** 6 YEARS OF PAINSTAKING MANUAL LABOR (2010–2016).



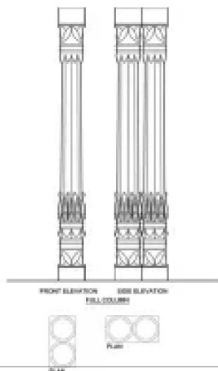
VISUAL CONNECTIVITY

- |               |                       |                     |                          |
|---------------|-----------------------|---------------------|--------------------------|
| 1. RECEPTION  | 8. RESTAURANT         | 15. ROOM TYPE 1     | 22. SUITE ROOM TYPE 2    |
| 2. LIFT LOBBY | 9. KITCHEN            | 16. ROOM TYPE 2     | 23. TERRACE SEATING      |
| 3. LIFT       | 10. SHIP 1            | 17. SHOWER ROOM     | 24. TERRACE PARKING AREA |
| 4. TOILET     | 11. SHIP 2            | 18. TERRACE         | 25. TERRACE SPINDEN      |
| 5. COURTYARD  | 12. CLOSET ARCH       | 19. BALCONY/VERANDA | 26. SERVICE              |
| 6. WATERBODY  | 13. SUITE ROOM TYPE 1 | 20. SPA             | 27. TOILETS              |
| 7. VERAND     | 14. SHOWER ROOM       | 21. SMALL COURTYARD | 28. LAUNDRY              |

## RESTAURANT BACK DOOR DETAIL



## COLUMN DETAIL



GROUND FLOOR PLAN



FIRST FLOOR PLAN



FRONT ELEVATION



BEFORE



AFTER



MAIN ENTRANCE

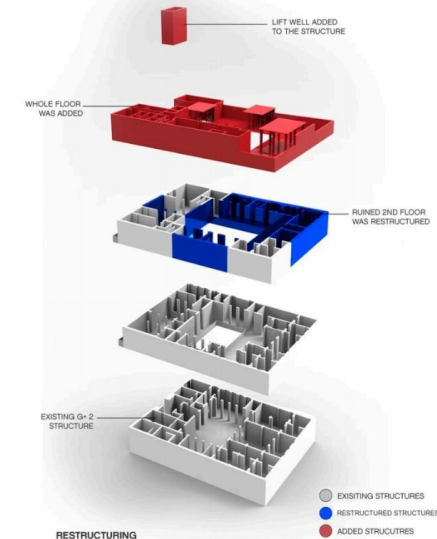


INNER COURTYARD

- THE CONCEPT FOR THE RESTAURANT WAS TO GIVE IT AN **ANTIQUE LOOK** WITH **LAKHORI BRICK WORK** AND RETAINING THE **EXISTING ARCHED VAULTS**. THE AREA WAS PREVIOUSLY BEING USED AS LIVING ROOM + STORE. THE RESTAURANT ON ONE SIDE OPENS UP TO THE COURTYARD WITH THE VIEW OF FULL HEIGHT OF HAVELI AND THE OTHER SIDE HAS GREEN PAINTED DOORS WHICH SEPARATE THE FAMILY DINING SPACES FROM THE COMMON RESTAURANT.
- THE RESTAURANT HOLDS THE **CAPACITY OF 50 PERSONS** AND THE FURNITURE THE IS **FINISHED IN DARK POLISHED WOOD WHICH ADDS ON TO THE NATURAL LOOK OF THE LAKHORI BRICKS**.
- THE CEILING HAS BEEN PAINTED WITH ROUGH **TEXTURED STUCCO**.



RESTAURANT VIEW



## INFERENCE

- **SERVICE CONCEALMENT:** HIDE MODERN HVAC AND ELECTRICALS BEHIND TRADITIONAL WOODEN WALL PANELS.
- **COURTYARD VENTILATION:** UTILIZE CENTRAL AANGAN FOR **NATURAL LIGHT** IN DEEP INTERIOR ZONES.
- **ADAPTIVE RESILIENCE:** **RETROFIT STRUCTURAL MASONRY** TO SUPPORT MODERN CULTURAL AND **DINING USES**.

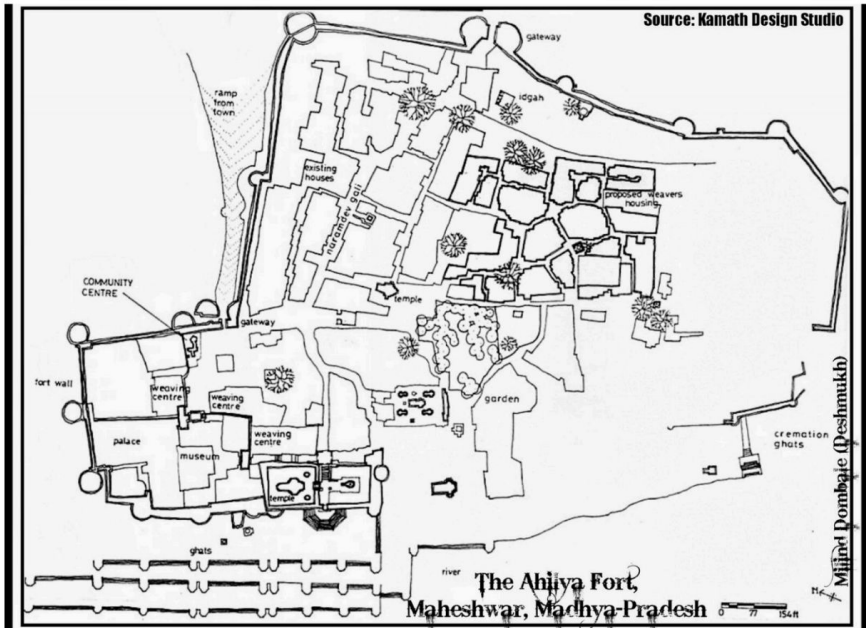


# AHILYA FORT

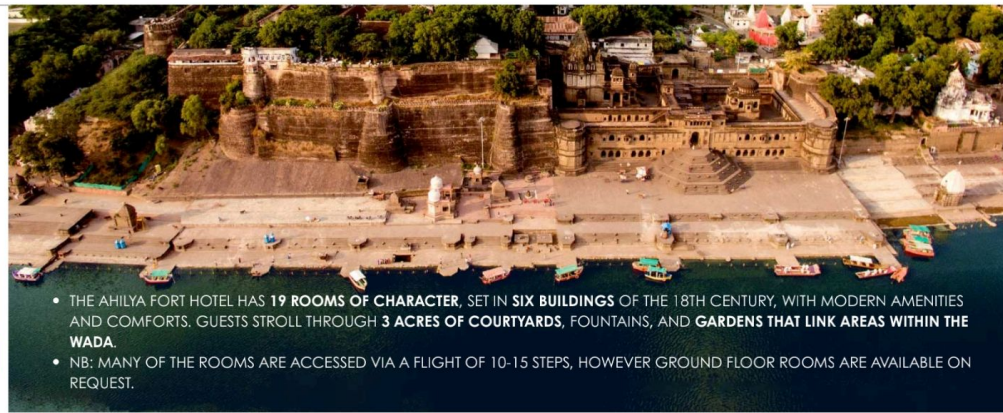
- **LOCATION:** MAHESHWAR, MADHYA PRADESH (ON THE BANKS OF THE NARMADA RIVER).
- **ORIGINAL STRUCTURE:** BUILT BY THE PHILOSOPHER-QUEEN AHILYABAI HOLKAR IN THE 1760S.
- **ADAPTIVE REUSE LEAD:** PRINCE RICHARD HOLKAR (DESCENDANT OF THE ROYAL FAMILY).
- **COMPLETION:** OPENED AS A HOTEL IN 2000, THOUGH RESTORATION IS AN ONGOING "SLOW ARCHITECTURE" PROCESS.



COTAGES AS SMALL HOTEL ROOMS



Source: Kamath Design Studio



- THE AHILYA FORT HOTEL HAS **19 ROOMS OF CHARACTER**, SET IN **SIX BUILDINGS** OF THE 18TH CENTURY, WITH MODERN AMENITIES AND COMFORTS. GUESTS STROLL THROUGH **3 ACRES OF COURTYARDS**, FOUNTAINS, AND **GARDENS THAT LINK AREAS WITHIN THE WADA**.
- NB: MANY OF THE ROOMS ARE ACCESSED VIA A FLIGHT OF 10-15 STEPS, HOWEVER GROUND FLOOR ROOMS ARE AVAILABLE ON REQUEST.



LINKING COURTYARDS



- **BEFORE:** BY THE 1970S, PARTS OF THE FORT WERE OVERGROWN, DILAPIDATED, AND PURELY CEREMONIAL.
- **THE WEAVING TRADITION OF MAHESHWAR WAS DYING.**
- **AFTER:** THE FORT WAS "THINNED OUT"—NON-ESSENTIAL MODERN ADDITIONS WERE REMOVED TO **REVEAL ORIGINAL STONE COURTYARDS**. IT NOW GENERATES REVENUE THAT SUPPORTS OVER 100 WEAVERS, MAKING THE ARCHITECTURE A SOCIO-ECONOMIC ENGINE.
- THE ENTRANCE IS THROUGH THE MASSIVE FORT GATES ON THE HIGH PLATEAU.
- UPPER LEVEL: **PRIVATE GUEST ROOMS**, AND THE ROYAL RESIDENCE.
- MID-LEVEL: **TRANSITION ZONES**, RAMPARTS, AND THE REHWA SOCIETY WEAVING WORKSHOPS (THE "HAAT" ELEMENT).
- LOWER LEVEL: THE TEMPLE COMPLEX AND THE PUBLIC RIVERFRONT.



## INFERENCE

- **VERTICAL ZONING:** USE LEVELS TO SEPARATE PRIVATE GUEST ZONES FROM PUBLIC HAATS.
- **WATER SPINE:** INTEGRATE THE **DESCENDING NARRATIVE WITH THE SITE'S NATURAL WATERFLOW**.
- **ADAPTIVE WORKSHOPS:** CONVERT OLD BARRACKS INTO ACTIVE ARTISAN WEAVING AND CRAFT CENTERS.
- **MATERIAL HONESTY:** USE OF LOCAL BASALT OR SANDSTONE TO MAINTAIN ORIGINAL HERITAGE AESTHETICS.
- **LIVING HERITAGE:** CREATE SOCIAL ECONOMIC VALUE BY LINKING CRAFTS WITH TOURISM.

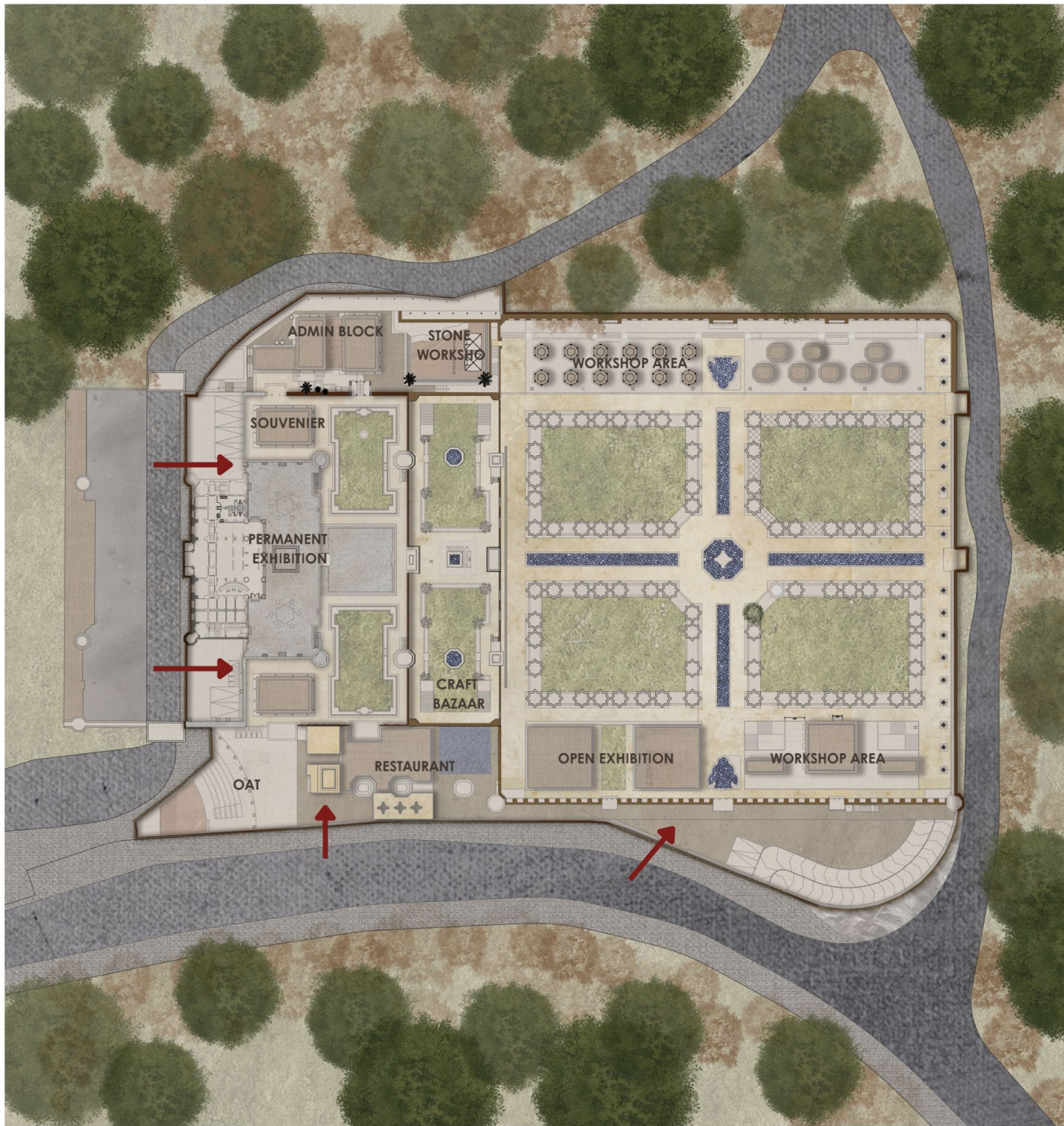


PRESERVATION OF TEMPLE COMPLEX

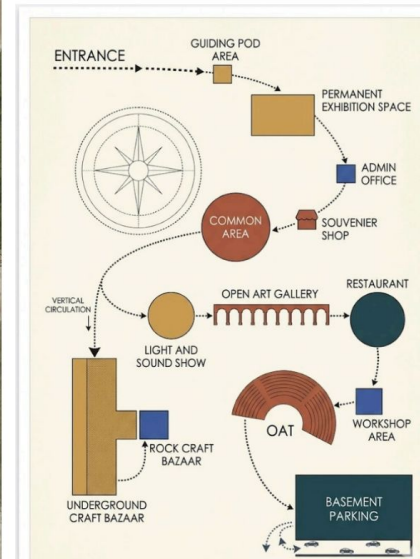


PRESERVATION OF ARCHED WINDOWS





## THE JOURNEY OF SPACES



# 09

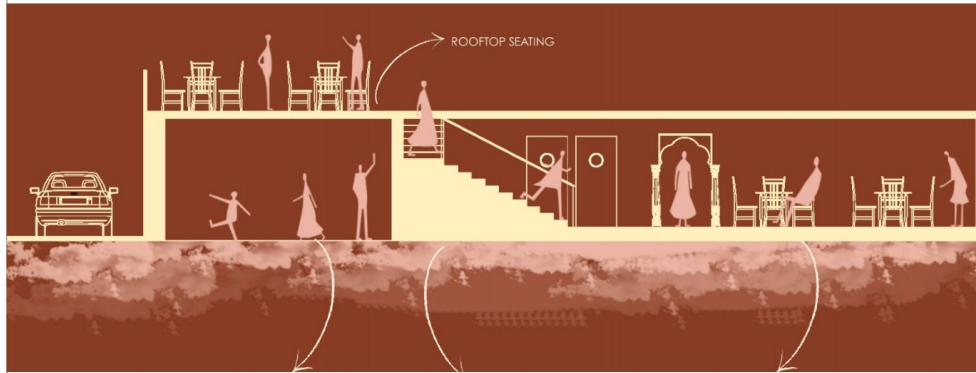
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SEMESTER 6  
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# DESCENT

THE HERITAGE RESTAURANT



SHADED AREA FOR WALKING

STAIRS FOR GOING UP

INDOOR SITTING UNITS

THE DESIGN IS DEFINED BY A SOPHISTICATED SPLIT-LEVEL SECTION. THE GROUND LEVEL REMAINS POROUS, FEATURING SHADED WALKWAYS THAT FACILITATE NATURAL AIR MOVEMENT AND PROVIDE RESPITE FROM THE JAIPUR SUN. BELOW, THE INDOOR DINING UNITS ARE NESTLED WITHIN THE EARTH, UTILIZING THE GROUND'S THERMAL MASS FOR PASSIVE COOLING. ABOVE, A ROOFTOP SEATING AREA PROVIDES AN ELEVATED VANTAGE POINT, ALLOWING DINERS TO ENGAGE WITH THE SURROUNDING GARDEN'S CANOPY AND THE HISTORIC SKYLINE.



SHADED WALKWAY VIEW



VIEW FROM WASHROOM BLOCK

MALAVIYA NATIONAL INSTITUTE OF TECHNOLOGY JAIPUR



DEPARTMENT OF ARCHITECTURE AND PLANNING

ARCHITECTURAL DESIGN - V

TITLE-  
SISODIYA RANI KA BGH

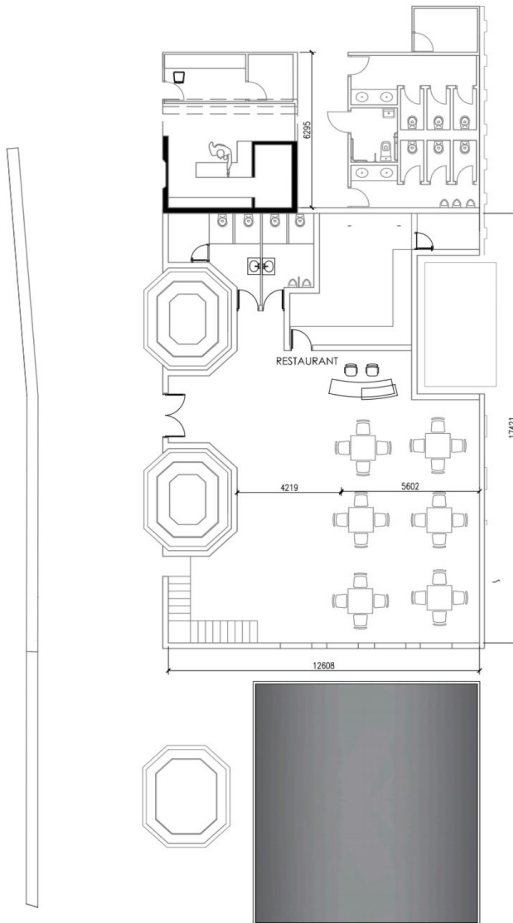
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REMARKS -



PLAN



INTERIOR RENDER 1



INTERIOR RENDER 2



RECEPTION VIEW



VIEW FROM BAORI TO RESTAURANT



VIEW FROM BAORI TO RESTAURANT

# GOONJ THE ECHOES OF VOICES

GOONJ IS A CONCEPTUAL INTERVENTION AT SISODIA RANI KA BAGH THAT EXPLORES THE INTERSECTION OF HERITAGE, PERFORMANCE, AND SENSORY EXPERIENCE. THE PROJECT NAME, MEANING "ECHO," REFERS TO BOTH THE ACOUSTIC QUALITIES OF THE DESIGNED SPACES AND THE METAPHORICAL RESONANCE OF HISTORICAL VOICES WITHIN A CONTEMPORARY ARCHITECTURAL FRAMEWORK.



OAT PLAN



THIS SUNKEN TYPOLOGY SERVES TWO PURPOSES: IT MAINTAINS THE VISUAL INTEGRITY OF THE EXISTING HERITAGE SKYLINE WHILE CREATING AN INTIMATE, ACOUSTIC ENCLOSURE THAT NATURALLY DAMPENS EXTERNAL NOISE, ALLOWING THE "ECHOES" OF THE PERFORMANCE TO TAKE CENTER STAGE.



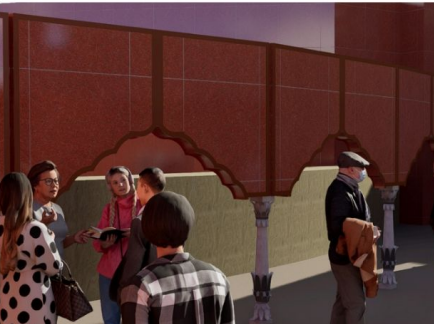
AERIAL VIEW OF OAT AND RESTAURANT



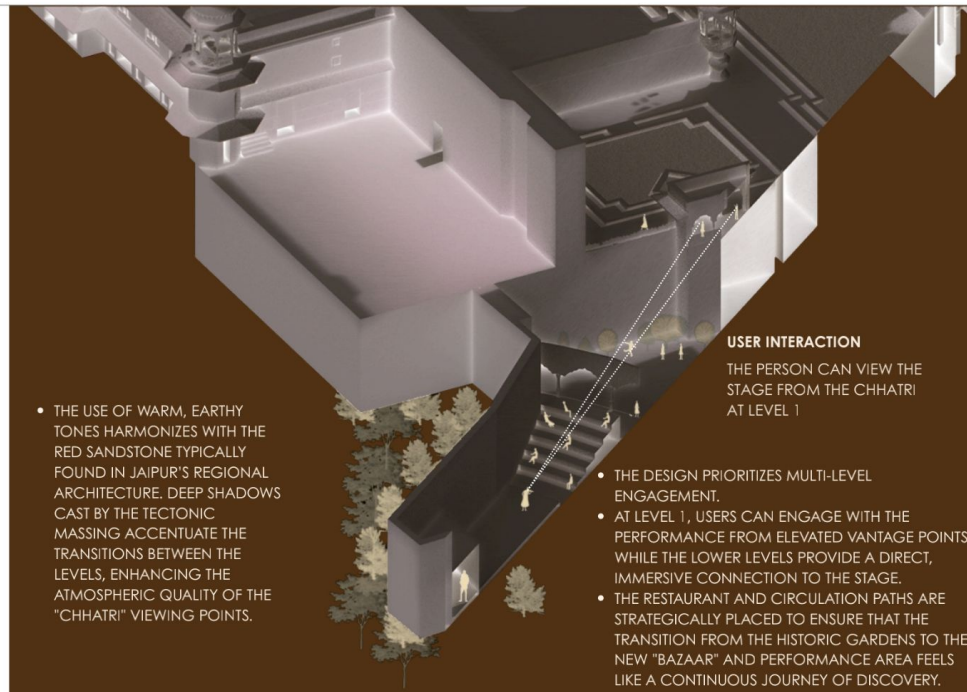
AERIAL VIEW OF OAT AND STAGE



VIEW OF OAT FROM STAGE



VIEW FROM ENTRANCE TO OAT

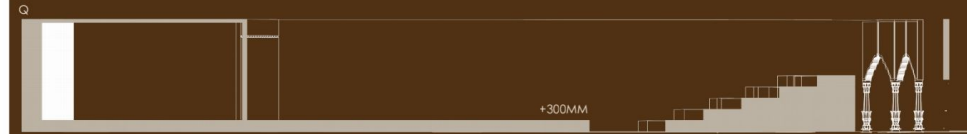


## USER INTERACTION

THE PERSON CAN VIEW THE STAGE FROM THE CHHATRI AT LEVEL 1

- THE USE OF WARM, EARTHY TONES HARMONIZES WITH THE RED SANDSTONE TYPICALLY FOUND IN JAIPUR'S REGIONAL ARCHITECTURE. DEEP SHADOWS CAST BY THE TECTONIC MASSING ACCENTUATE THE TRANSITIONS BETWEEN THE LEVELS, ENHANCING THE ATMOSPHERIC QUALITY OF THE "CHHATRI" VIEWING POINTS.

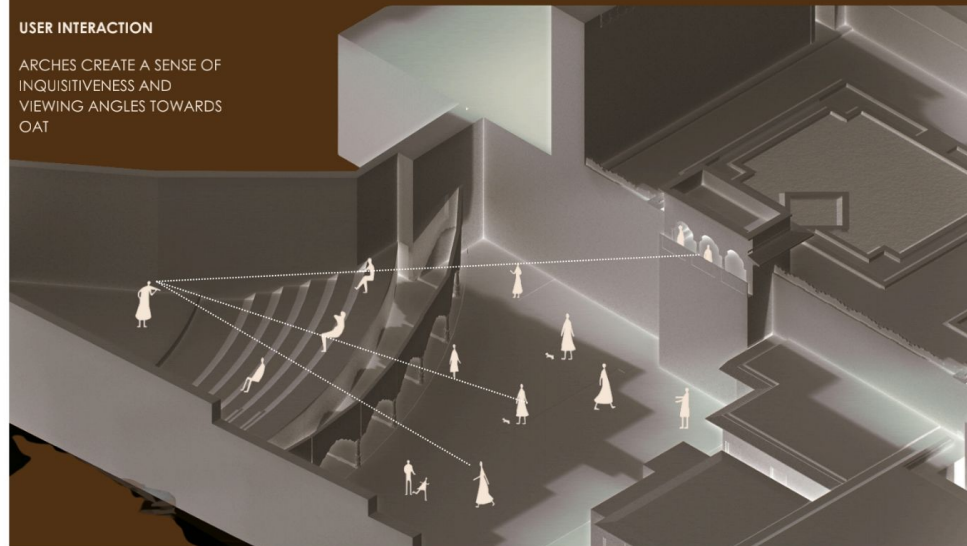
- THE DESIGN PRIORITIZES MULTI-LEVEL ENGAGEMENT.
- AT LEVEL 1, USERS CAN ENGAGE WITH THE PERFORMANCE FROM ELEVATED VANTAGE POINTS, WHILE THE LOWER LEVELS PROVIDE A DIRECT, IMMERSIVE CONNECTION TO THE STAGE.
- THE RESTAURANT AND CIRCULATION PATHS ARE STRATEGICALLY PLACED TO ENSURE THAT THE TRANSITION FROM THE HISTORIC GARDENS TO THE NEW "BAZAAR" AND PERFORMANCE AREA FEELS LIKE A CONTINUOUS JOURNEY OF DISCOVERY.



OAT PLAN SECTION

## USER INTERACTION

ARCHES CREATE A SENSE OF INQUISITIVENESS AND VIEWING ANGLES TOWARDS OAT

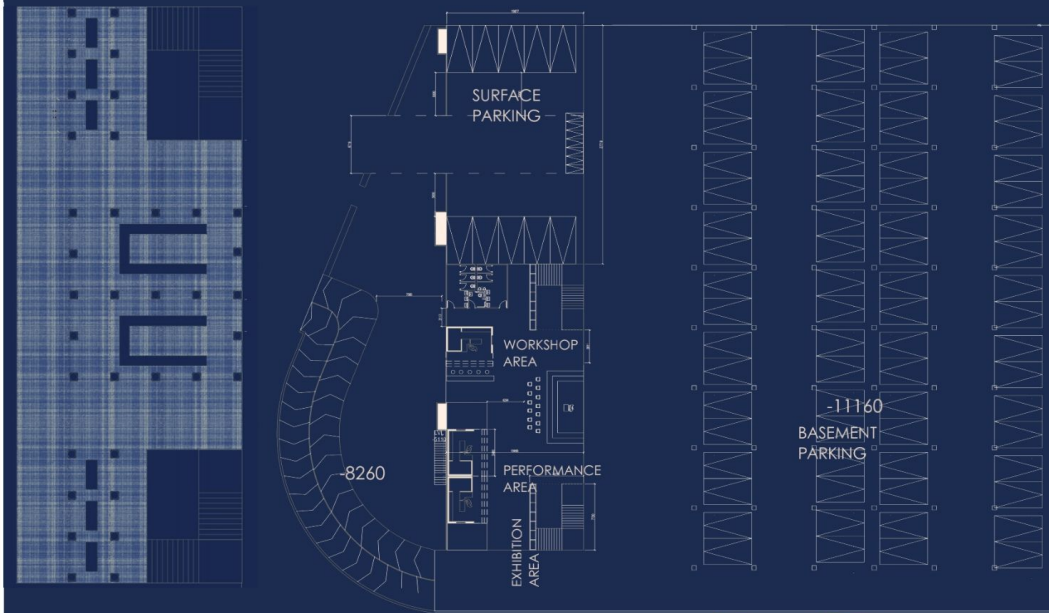


# "EXPLORE RAJASTHAN"

WORKSHOP AREA AND PARKING SECTION



LONGITUDINAL SECTION



BASEMENT PLAN

## LEVEL 3 PLAN SITE

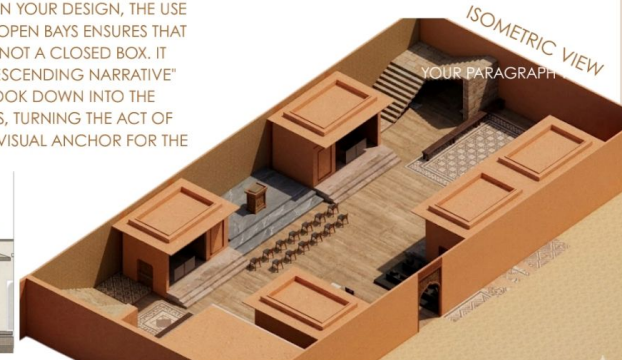
- THIS WORKSHOP CUM PARKING AREA UNFOLDS IN LEVELS
- THE FITS LEVEL CONSISTS OF FLOOR BAIHAKS SUCH THAT THEY DONT OBSTRUCT THE VIEW OF THE NICHES
- THE SECOND LEVEL CONSISTS OF AN EXTENSION OF THE SURFACE PARKING, AND ALSO THE WORKSHOP AREA
- THIS AREA ALSO CONSIST OF A PERFORMANCE ZONE FOR MANTAINING USER ENGAGEMENT WITHOUT MAKING THE SPACE FEEL APART
- THE LOWEST LEVEL CONSISTS OF A BASEMNET FOR 72 CARS, WITH 500X500 COLUMNS, SPACED AT 5000MM



SINGLE SEMI OPEN WORKSHOP SPACE

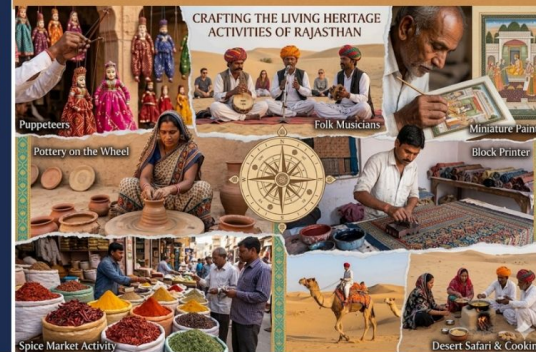
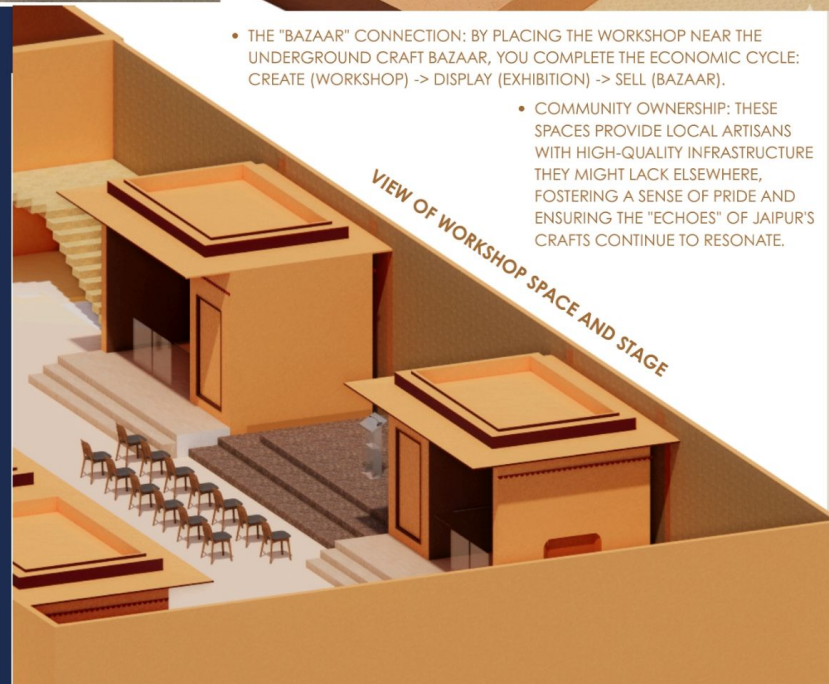
## DESCRIPTION

- FLOOR BAIHAKS: BY USING LOW-LEVEL SEATING (BAIHAKS), YOU MAINTAIN THE TRADITIONAL POSTURE OF RAJASTHANI ARTISANS (POTTERS, MINIATURE PAINTERS, BLOCK PRINTERS). THIS PRESERVES THE CULTURAL AUTHENTICITY OF THE CRAFT PROCESS.
- VISUAL POROSITY: IN YOUR DESIGN, THE USE OF "NICHES" AND OPEN BAYS ENSURES THAT THE WORKSHOP IS NOT A CLOSED BOX. IT ALLOWS FOR A "DESCENDING NARRATIVE" WHERE VISITORS LOOK DOWN INTO THE CREATIVE PROCESS, TURNING THE ACT OF CRAFTING INTO A VISUAL ANCHOR FOR THE SITE.



- THE "BAZAAR" CONNECTION: BY PLACING THE WORKSHOP NEAR THE UNDERGROUND CRAFT BAZAAR, YOU COMPLETE THE ECONOMIC CYCLE: CREATE (WORKSHOP) -> DISPLAY (EXHIBITION) -> SELL (BAZAAR).

- COMMUNITY OWNERSHIP: THESE SPACES PROVIDE LOCAL ARTISANS WITH HIGH-QUALITY INFRASTRUCTURE THEY MIGHT LACK ELSEWHERE, FOSTERING A SENSE OF PRIDE AND ENSURING THE "ECHOES" OF JAIPUR'S CRAFTS CONTINUE TO RESONATE.



- FOR METICULOUS CRAFTS LIKE MEENAKARI OR MINIATURE PAINTING, CONSISTENT, GLARE-FREE LIGHT IS ESSENTIAL. NORTH-FACING SKYLIGHTS OR LIGHT WELLS IN SUBTERRANEAN LEVELS ARE CRITICAL FOR PROVIDING HIGH-QUALITY TASK LIGHTING WITHOUT THE HEAT GAIN OF DIRECT JAIPUR SUN.

ACTIVITIES IN WORKSHOP AREAS

MALAVIYA NATIONAL INSTITUTE OF TECHNOLOGY JAIPUR



DEPARTMENT OF ARCHITECTURE AND PLANNING

ARCHITECTURAL DESIGN - V

TITLE- SISODIYA RANI KA BGH

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SIGNATURE

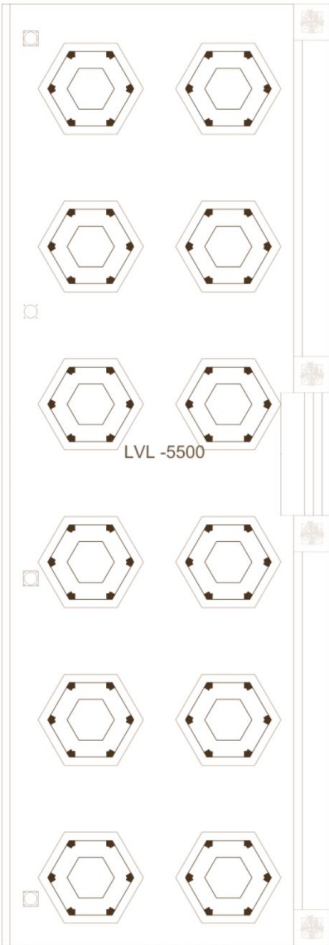
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YEAR 5  
SEMESTER 6  
MNIT JAIPUR

REMARKS -

# LIGHT AND SOUND SHOW AREA



THE LIGHT AND SOUND SHOW AREA CONSISTS OF 2 BROADLY DIVIDED AREAS

- A TEMPORARY SITTING IN THE MIDDLE OF THE BAGH IN SPECIAL OCCASIONS
- A PERMANENT SPACE REIMAGINED AS CHHATRI
- THE SCREEN FOR THE LIGHT AND SHOW IS RETRACTABLE



- SEAMLESS VIEW OF NICHES WITHOUT DESTROYING THE NATURAL HERITAGE OF THE BAGH

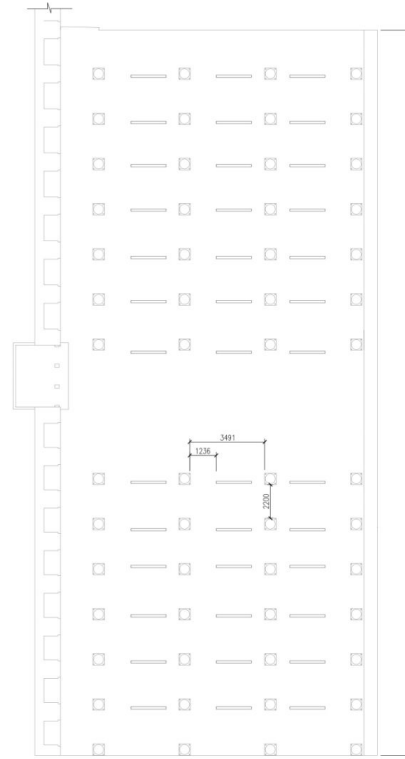


- PERSON SITTING INSIDE THE CHHATRI

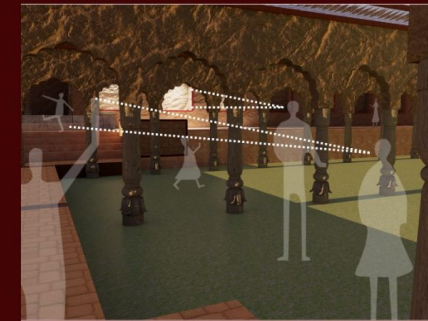


- AERIAL VIEW OF LIGHT AND SOUND SHOW

# OPEN ART GALLERY



- THE OPEN ART GALLERY SERVES AS A CONNECTIVE TISSUE BETWEEN THE HISTORIC SITE AND CONTEMPORARY ART PRACTICES. IT IS DESIGNED AS A POROUS PAVILION THAT PROVIDES A WEATHER-PROTECTED ENVIRONMENT FOR ART WITHOUT SEVERING THE VISUAL LINK TO THE SURROUNDING GARDENS.



- VISUAL CONNECTION



- SERIES OF ARCHES

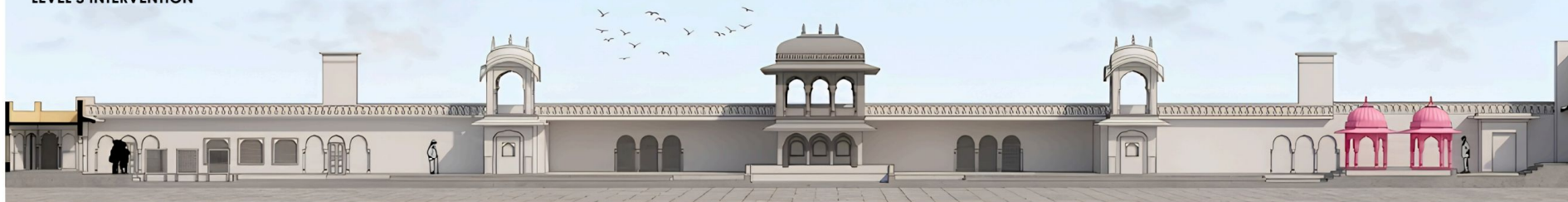


NSP RED FROM A BARADAR

- ENGAGEMENT: THE HEIGHT OF THE ARCHES AND THE SPACING OF THE COLUMNS ARE OPTIMIZED TO FRAME VIEWS OF THE ART FOR BOTH THE VIEWER INSIDE THE GALLERY AND THE CASUAL PASSERBY IN THE GARDEN.
- TECTONIC SHADOWS: THE RHYTHMIC ARCADE CREATES A PLAY OF LIGHT AND SHADOW, WHICH IS ESSENTIAL IN A GALLERY SETTING TO PROVIDE A SENSE OF DEPTH AND FOCUS ON THE EXHIBITS.



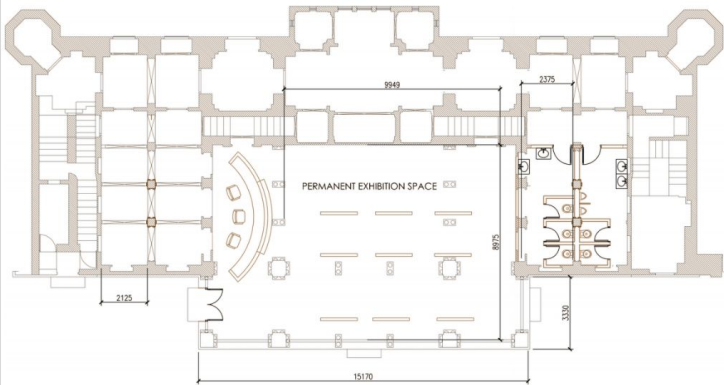
## LEVEL 3 INTERVENTION



# PERMANENT EXHIBITION SPACE



SECTION



PLAN

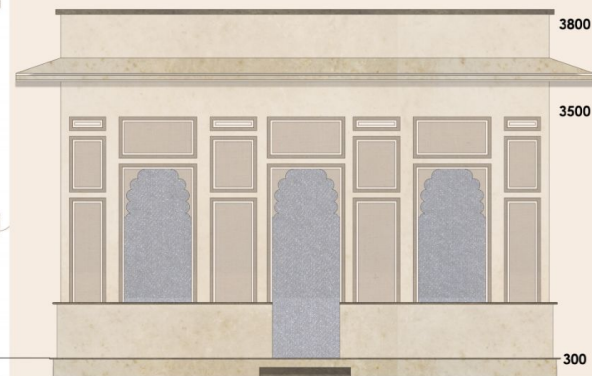


## PALACE AND BAITHAK AREA

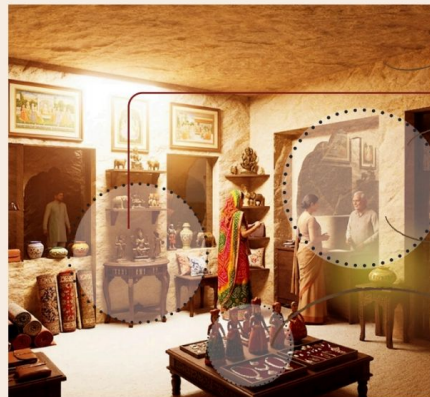
- **CENTRAL GALLERY:** THE "MAIN EXHIBITION STAGE" IS THE HEART OF THE PLAN, FEATURING A SYMMETRICAL ARRANGEMENT OF DISPLAY PEDESTALS THAT GUIDE VISITORS THROUGH A LINEAR PATH.
- **INTEGRATED NICHS:** DISPLAY UNITS ARE INTEGRATED INTO THE WALL ELEVATIONS AT A 900 MM SILL HEIGHT, ENSURING THAT ARTIFACTS ARE AT THE OPTIMAL EYE LEVEL FOR VIEWERS.
- **BAITHAK INFLUENCE:** THE ARCHITECTURAL LANGUAGE DRAWS HEAVILY FROM THE "PALACE AND BAITHAK" STYLE, USING SCALLOPED ARCHES AND TRADITIONAL COLUMNS TO FRAME THE MODERN GLASS DISPLAYS.



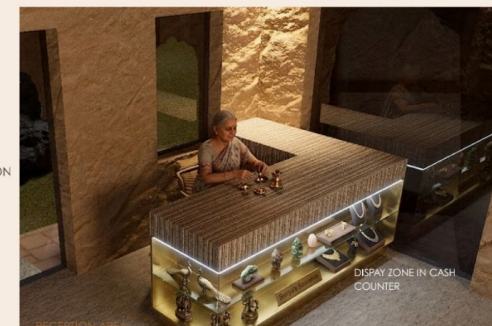
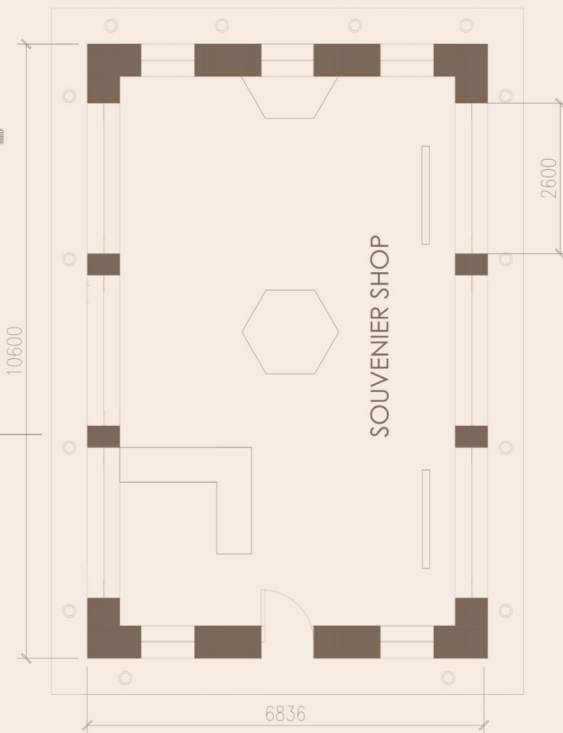
# SOUVENIER SPACE



- THE DESIGN PAYS HOMAGE TO THE SITE'S HERITAGE BY REPLICATING PRE-EXISTING ARCHES. THESE ARCHES AREN'T JUST DECORATIVE; THEY SERVE AS RECESSED SHELVING UNITS AND FRAMES FOR THE "USER INTERACTION AREAS," WHERE VISITORS CAN ENGAGE MORE CLOSELY WITH THE CRAFTS.
- **TEXTURED FINISHES:** ROUGH-HEWN STONE OR TEXTURED PLASTER WALLS PROVIDE A SENSORY EXPERIENCE THAT CONTRASTS WITH THE SMOOTH GLASS OF THE DISPLAY CASES.
- **TRADITIONAL ACCENTS:** TIMBER FURNITURE AND LOW-SEATED "BAITHAK" STYLE DISPLAY TABLES GROUND THE SPACE IN LOCAL CRAFT TRADITIONS.



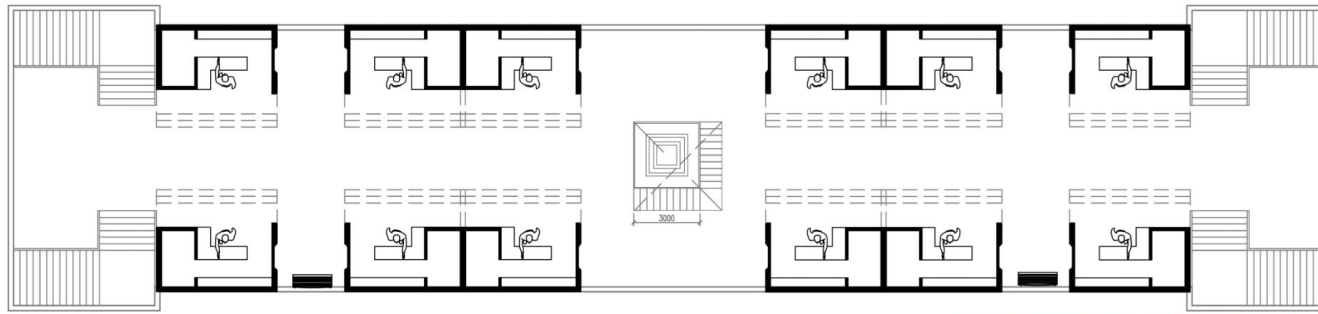
- TEXTURED ROOFING
- SPOT LIGHT TO HIGHLIGHT AREAS
- PREEXISTING ARCHES REPLICATED
- USER INTERACTION AREA
- CENTRAL TABLE FOR TRADITION ARTIFACTS



# UNDERGROUND CRAFT BAZAAR



- **THERMAL MASS:** BY BEING UNDERGROUND, THE BAZAAR NATURALLY UTILIZES THE EARTH'S CONSTANT TEMPERATURE.
- **PRESSURE DIFFERENTIALS:** THE DIAGRAM ILLUSTRATES HOW AIR IS FUNNELED THROUGH THE SPACE. BY NARROWING CERTAIN APERTURES OR USING SPECIFICALLY PLACED OPENINGS, THE VENTURI EFFECT INCREASES AIR VELOCITY, FACILITATING THE "COOL AIR OUT / HOT AIR IN" CYCLE SHOWN.
- **NATURAL LIGHT INTEGRATION:** THE NOTES MENTION BLENDING DAYLIGHT WITH ARTIFICIAL LIGHT, WHICH IS CRUCIAL FOR MAKING AN UNDERGROUND "HAAT" FEEL WELCOMING RATHER THAN PURELY UTILITARIAN.



VIEW FROM CORNER STAIRS



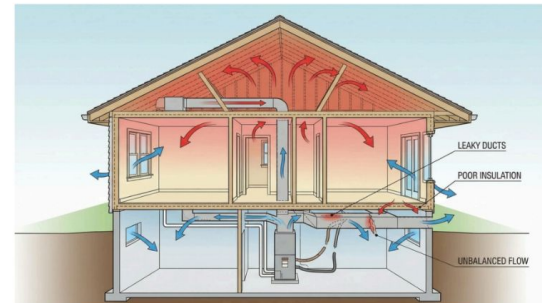
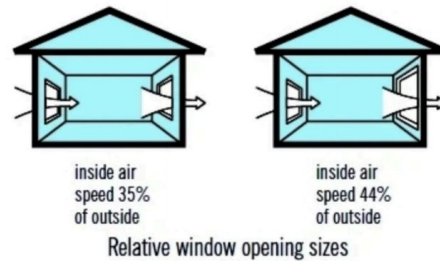
VIEW FROM CENTRE STAIRS

## VENTURI EFFECT



### THE UNDERGROUND HAAT SPACE

- THIS CREATES A CONTINUOUS FLOW OF AIR
- THIS MAINTAINS THE OVERALL TEMPERATURE OF THE SPACE
- BLENDS DAYLIGHT WITH NATURAL LIGHT



- **SYMMETRY:** THE PLAN SHOWS A MIRRORED ARRANGEMENT OF STALLS (SHOP MODULES) FLANKING A CENTRAL SPINE.
- **MICRO-COURTYARDS:** THE INCLUSION OF WHAT LOOKS LIKE CENTRAL LIGHT WELLS OR VENTILATION VOIDS BETWEEN THE STALL CLUSTERS ENSURES THAT EVEN THE DEEPEST PARTS OF THE PLAN RECEIVE AIR AND LIGHT.
- **CIRCULATION:** THE STAIRS AT THE FOUR CORNERS AND THE CENTER PROVIDE CLEAR EGRESS AND A LOGICAL FLOW FOR HIGH-DENSITY FOOT TRAFFIC TYPICAL OF A BAZAAR.
- **MATERIALITY:** THE RENDERS SUGGEST A WARM, MONOLITHIC MATERIAL—PERHAPS OR A PIGMENTED CONCRETE—WHICH WOULD GROUND THE PROJECT BEAUTIFULLY IN A RAJASTHANI CONTEXT.



# ADMINISTRATION BLOCK



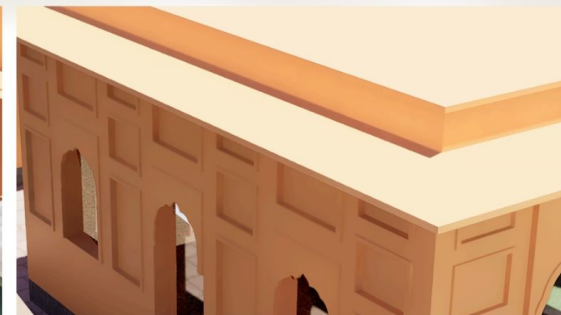
SECTION FROM CONFERENCE ROOM



SECTION FROM CANTEEN



ADMIN BLOCK



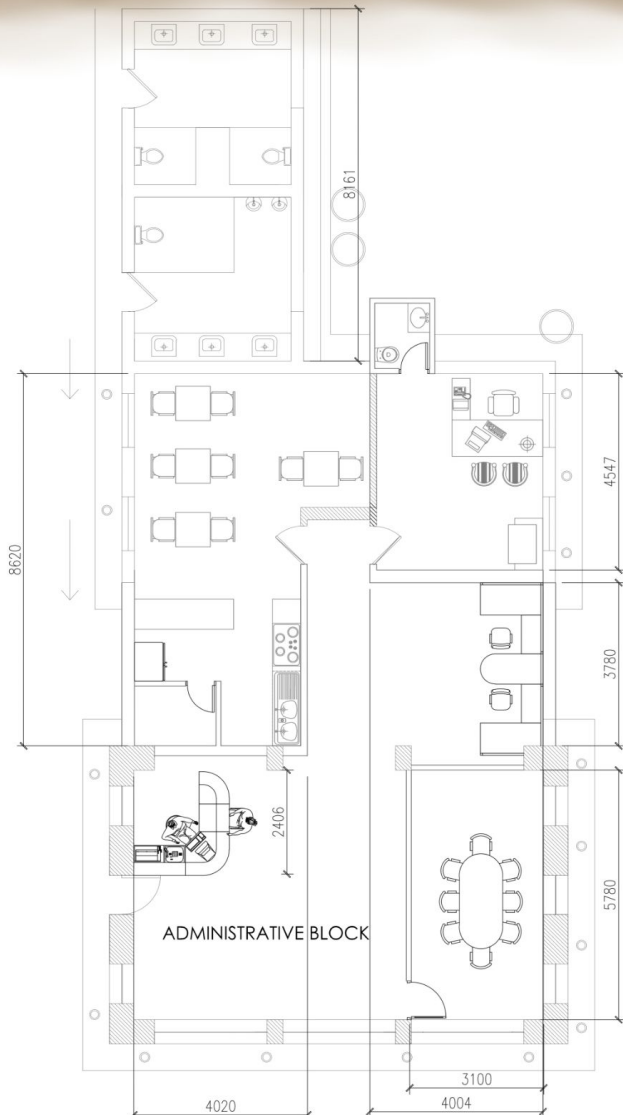
ADMIN BLOCK



STEPS COMING DOWN TO ADMIN BLOCK FROM WASHROOM

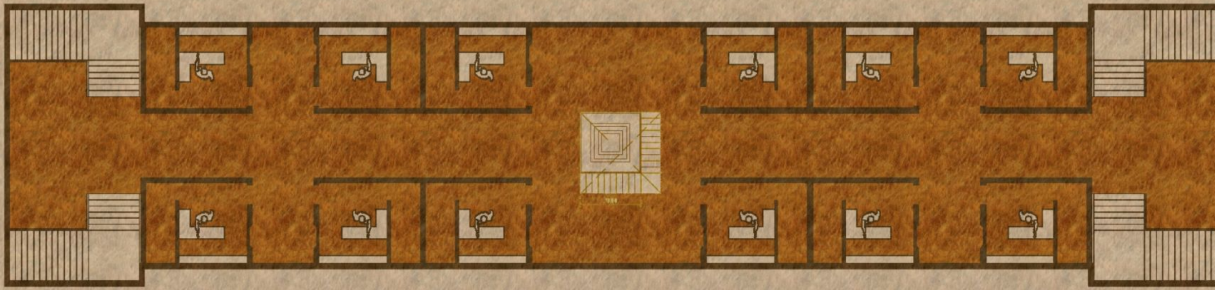


VIEW FROM BAITHAK



## DESIGN INTENT

- THE ADMINISTRATION BLOCK IS CONCEIVED AS A SERIES OF INTERCONNECTED FUNCTIONAL VOLUMES THAT PRIORITIZE BOTH FORMAL ADMINISTRATIVE NEEDS AND INFORMAL SOCIAL INTERACTIONS. THE LAYOUT UTILIZES A LINEAR PROGRESSION OF SPACES, TRANSITIONING FROM HIGH-ACTIVITY ZONES LIKE THE CANTEEN TO PRIVATE EXECUTIVE AREAS LIKE THE CONFERENCE ROOM.
- ZONING: THE PLAN CLEARLY BIFURCATES THE "PUBLIC/SOCIAL" (CANTEEN AND DINING AREA) FROM THE "PRIVATE/ADMIN" (OFFICE AND CONFERENCE ROOM).
- THRESHOLDS: THE USE OF THICK MASONRY WALLS AND RECESSED OPENINGS SUGGESTS A DESIGN FOCUSED ON THERMAL MASS, PROVIDING NATURAL INSULATION AGAINST EXTERNAL HEAT—A CRITICAL FEATURE FOR HERITAGE-INSPIRED OR SEMI-ARID CLIMATES.
- CIRCULATION: THE INCLUSION OF EXTERNAL STEPS (INDICATED IN THE 3D VIEWS) SUGGESTS A PLAY WITH VARYING SITE LEVELS, CREATING A DYNAMIC APPROACH TO THE BLOCK RATHER THAN A FLAT, STATIC ENTRY.
- HERITAGE LANGUAGE: THE INTEGRATION OF TRADITIONAL ARCH FORMS WITHIN A CONTEMPORARY STRUCTURAL FRAME CREATES A "NEW VERNACULAR" AESTHETIC. THE USE OF A WARM, EARTHEN COLOR PALETTE REINFORCES THE CONNECTION TO THE SITE'S CONTEXT.



MODEL ELEVATIONS

3D VIEWS

