

LA LA LAND

HOUSING FOR MUSICIANS

SUJAN JHAVERI
18BAR010

L A L A L A N D

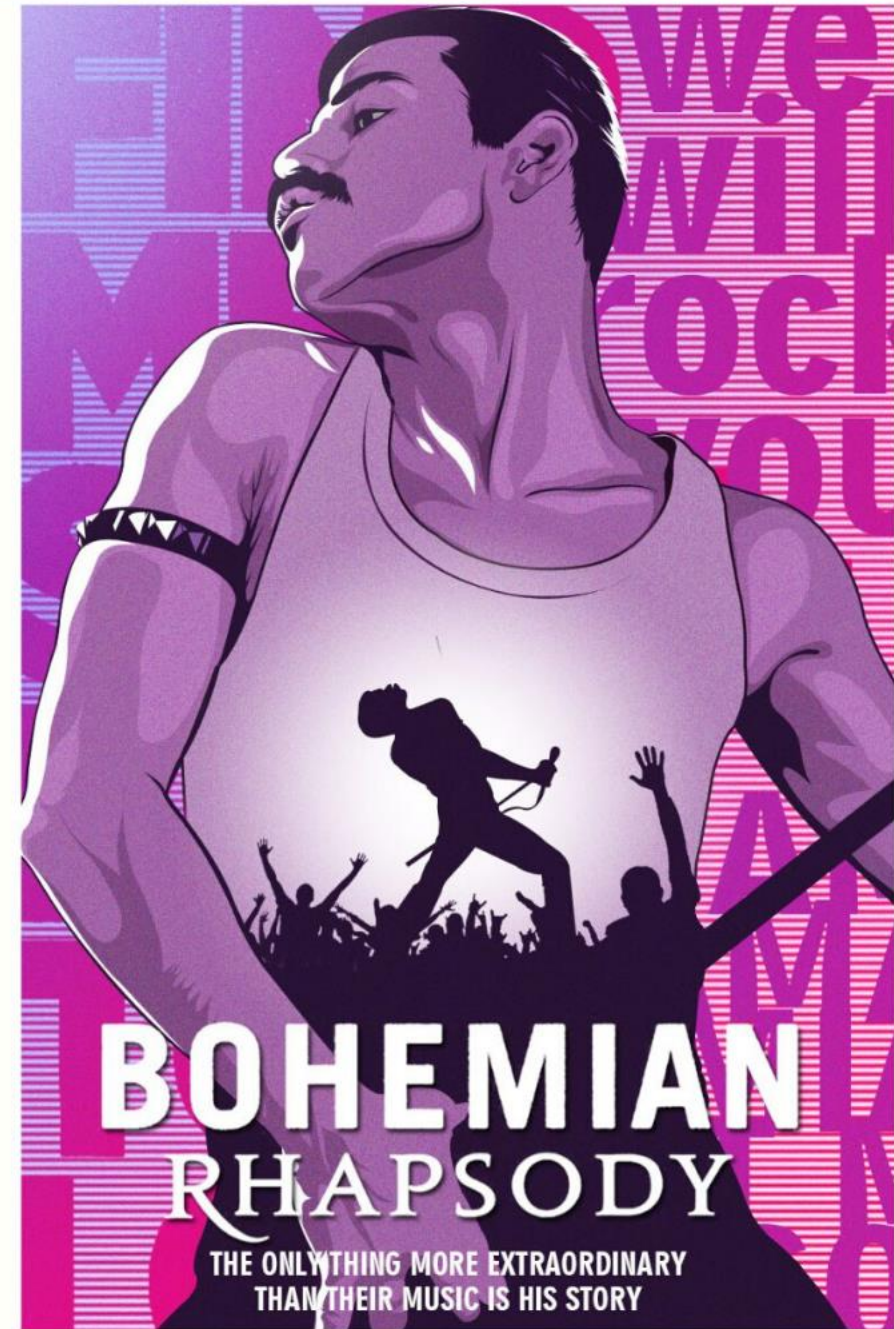
Housing for Musicians



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CONTENTS

- 1.MAPPING CHARACTERS
- 2.MAPPING SPACES
- 3.SITE ANALYSIS
- 4.ABSTRACT MODEL
- 5.PROJECT BRIEF
- 6.MASS VOID INTERPRETATION
- 7.AHMEDABAD COMMONS VISIT
- 8.CONCEPT INTERPRETATION
- 9.DESIGN PROCESS
- 10.AHMEDABAD CASE STUDY REFLECTIONS
- 11.CASE STUDY REFLECTIONS
- 12.CONTEXT DRAWINGS
- 13.SITE DRAWINGS
- 14.UNIT AND CLUSTER DRAWINGS
- 15.DESIGN 3D VIEWS



1

MAPPING CHARACTERS



"NOT A LIVE RENDITION OF THEIR ALBUM BUT A THEATRICAL EVENT."

"WE WENT A BIT OVERBOARD SOMETIMES, BUT THAT'S THE WAY QUEEN IS."

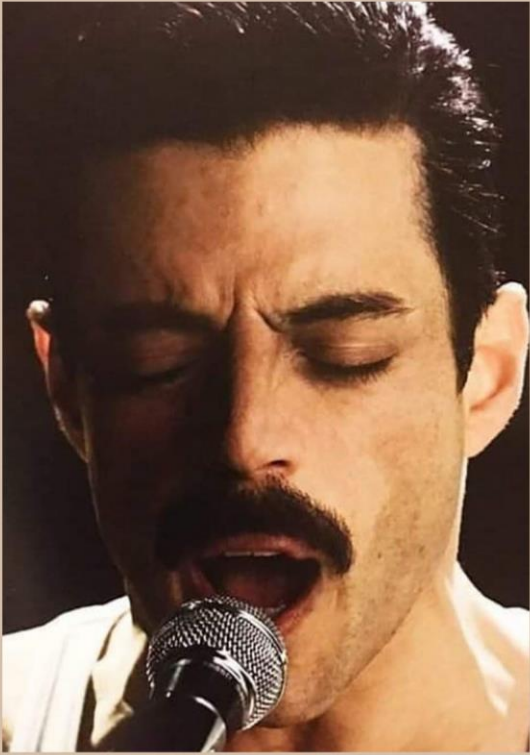
"WE BREAK A LOT OF RULES. IT'S UNHEARD OF TO COMBINE OPERA WITH A ROCK THEME, MY DEAR"



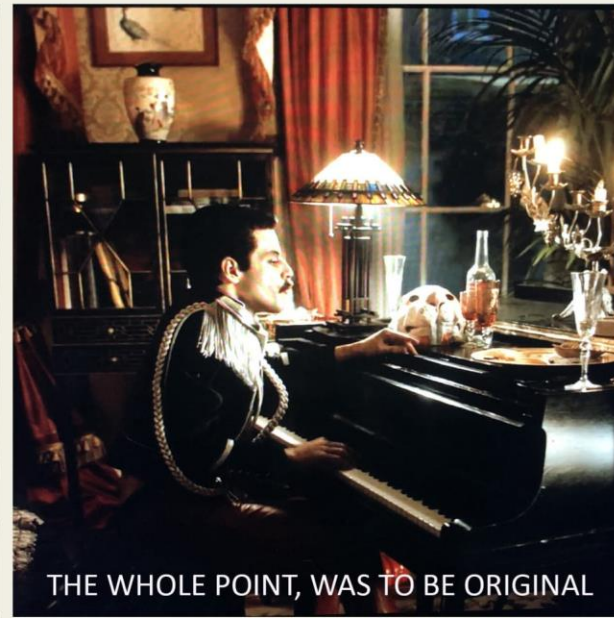
"FOUR MISFITS WHO DON'T BELONG TOGETHER PLAYING TO OTHER MISFITS."

MOVIE **BOHEMIAN RHAPSODY** IS A BIOGRAPHY OF **BAND QUEEN**. IT REVOLVES AROUND THE LIFE OF **FREDDIE MERCURY**, WHO IS THE LEAD VOCAL OF THE BAND. IT SHOWS THE JOURNEY FROM A COMPLETELY UNKNOWN TO THE MOST SUCCESSFUL BAND IN THE 80's. THE WHOLE POINT OF QUEEN WAS TO BE ORIGINAL.

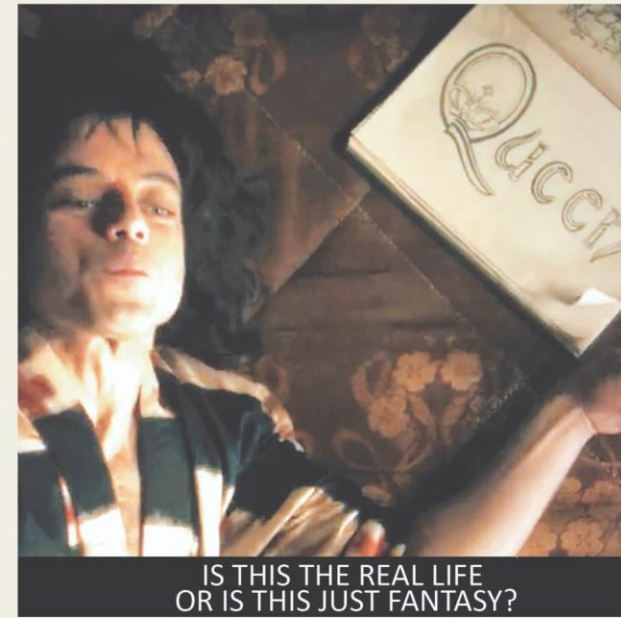
FREDDIE MERCURY



I DRESS TO KILL, BUT TASTEFULLY.



THE WHOLE POINT, WAS TO BE ORIGINAL



IS THIS THE REAL LIFE
OR IS THIS JUST FANTASY?

"THE REASON WE'RE SUCCESSFUL
DARLING?
MY OVERALL CHARISMA, OF COURSE."

HE WAS THE FOUNDER OF THE BAND
QUEEN AND ONE OF THE MOST ADORED
AND REVERED ROCK STAR OF THE
WORLD DURING THE 80's. HE IS
DESCRIBED AS A VERY GENEROUS,
UTTERLY DEDICATED TO MUSIC AND A
WARM-HEARTED PERSON BY HIS
BANDMATES.



QUEEN IS WHATEVER I SAY IT IS.



I DECIDE WHO I AM.

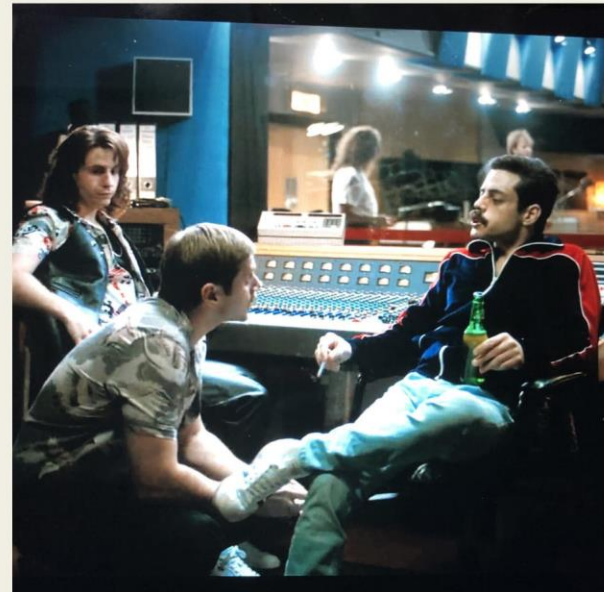
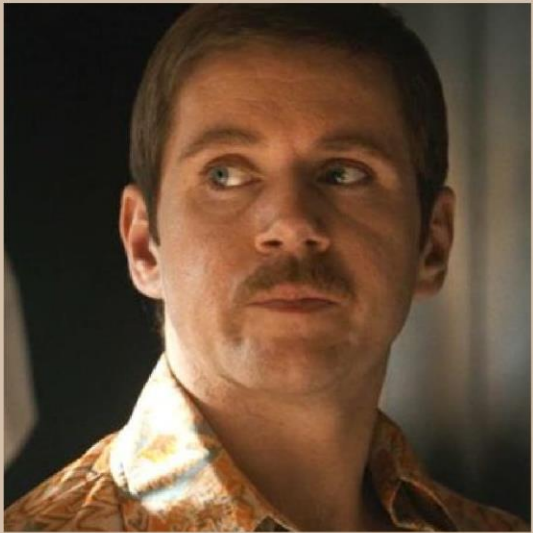


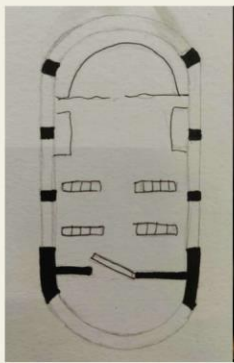
BOREDOM IS THE BIGGEST DISEASE
IN THE WORLD, DARLING.

MARY AUSTIN

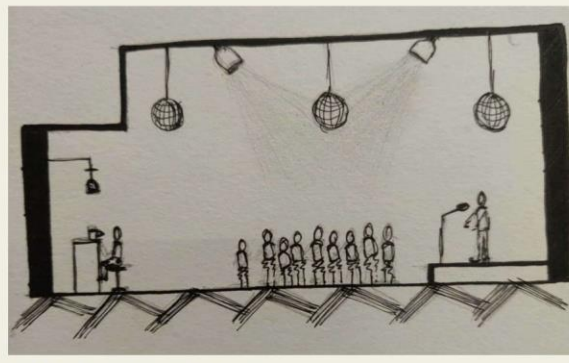


PAUL PRENTER

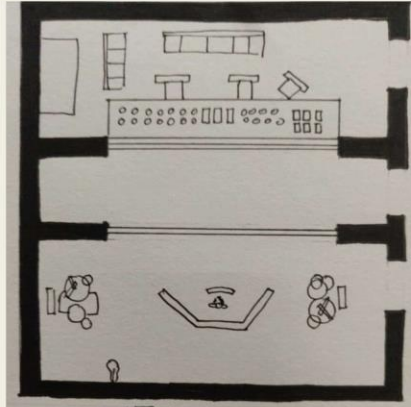




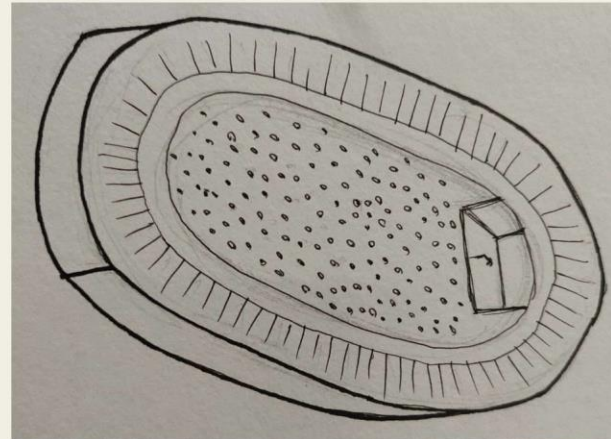
VANITY VAN (XS)



GIG IN THE BAR (S)



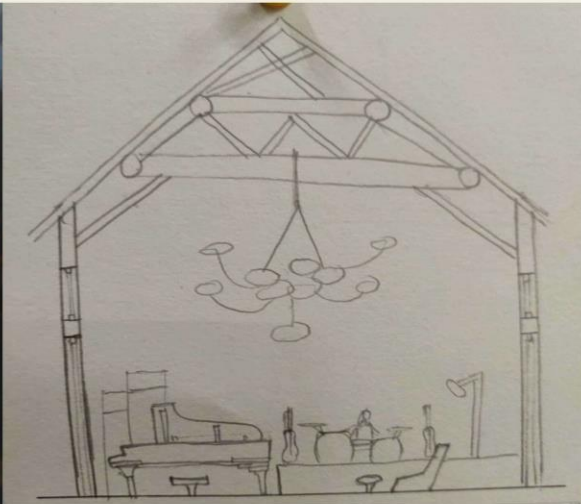
STUDIO (M)



LIVE AID CONCERT (XL)



STUDIO AT COUNTRY HOUSE (L)

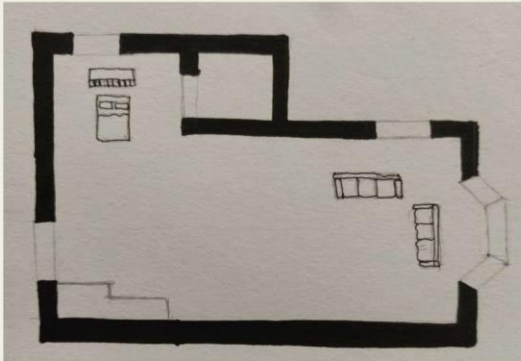


2

MAPPING SPACES

XS / S / M / L / XL

THE BAND USED VARIOUS SPACES OF DIFFERENT SCALES IN THEIR ROUTINE LIFE. THEY TRAVELED TOGETHER IN VANITY VANS, PRACTICED IN A DIFFERENT STUDIOS AND PERFORMED IN SMALL BARS AND LARGE STADIUMS.

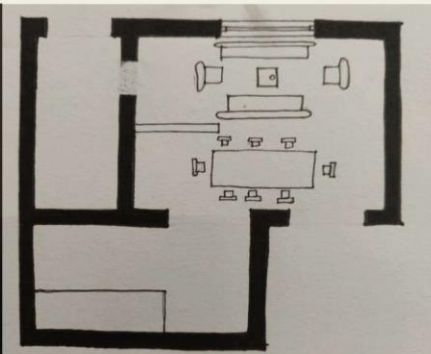


FREDDIE AND MARY'S HOUSE (XS)

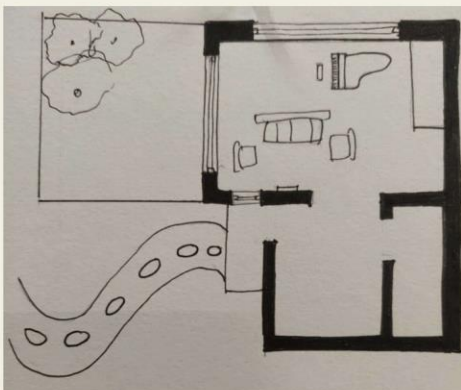


BAND'S COUNTRY HOUSE (L)

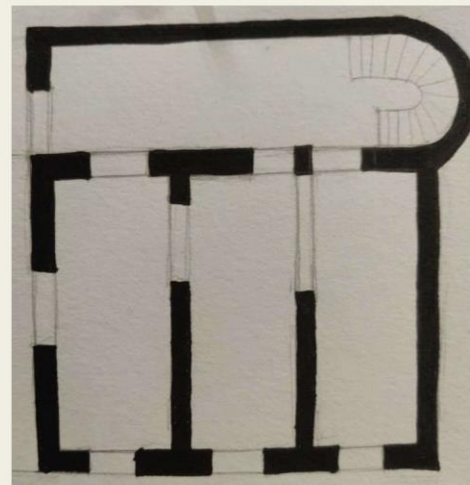
IN THE MOVIE IT IS SHOWN THAT FREDDIE HAS LIVED IN VARIOUS HOUSES EACH OF DIFFERENT SCALE. THE SMALLEST BEING HIS AND MARY'S STUDIO APARTMENT TO HIS HOME IN LONDON WHICH WAS THE LARGEST DWELLING SPACE SHOWN IN THE MOVIE.



FREDDIE'S PARENT'S HOUSE (S)



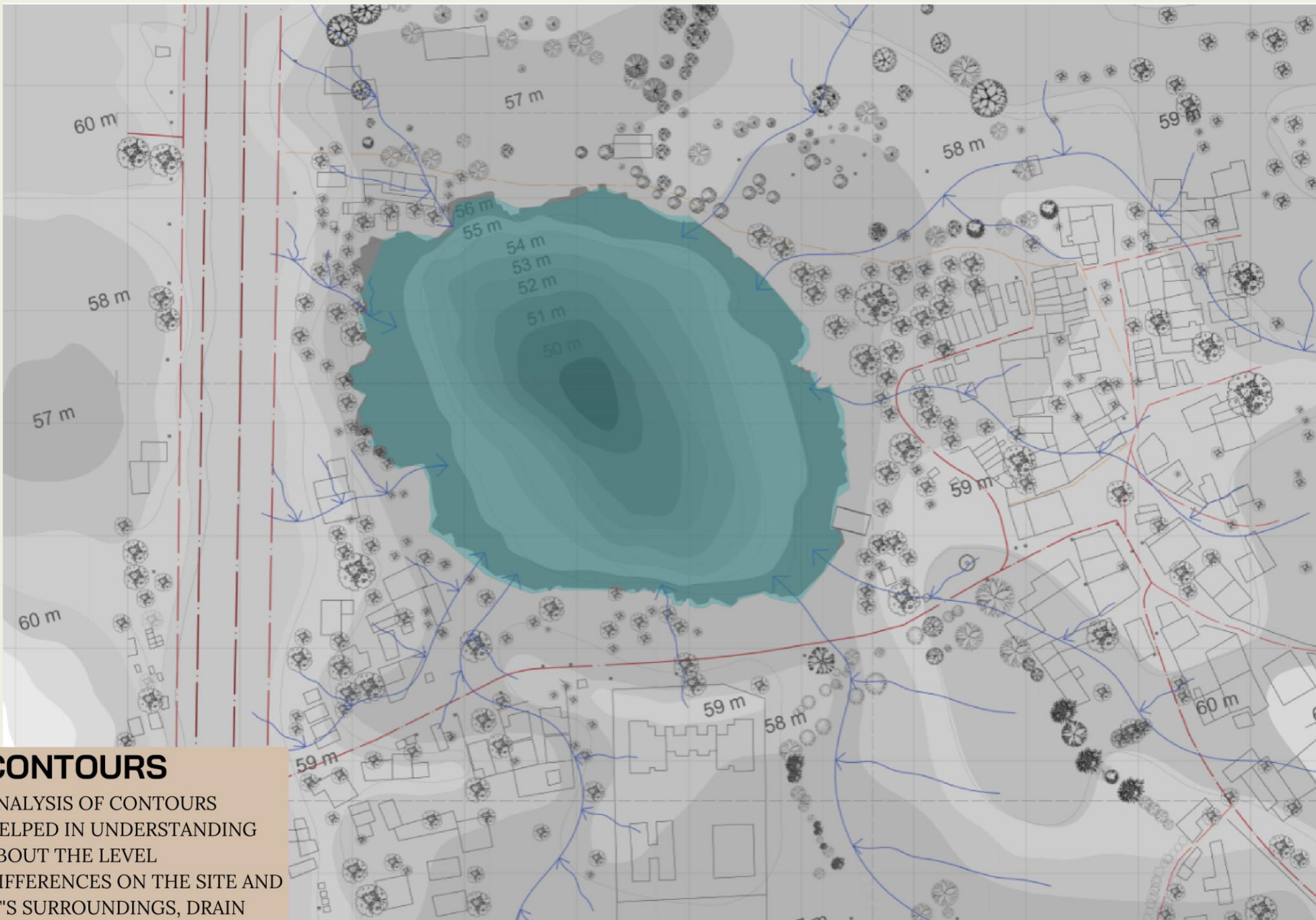
FREDDIE'S HOUSE AT MUNICH (M)



FREDDIE'S HOME AT LONDON (XL)

3

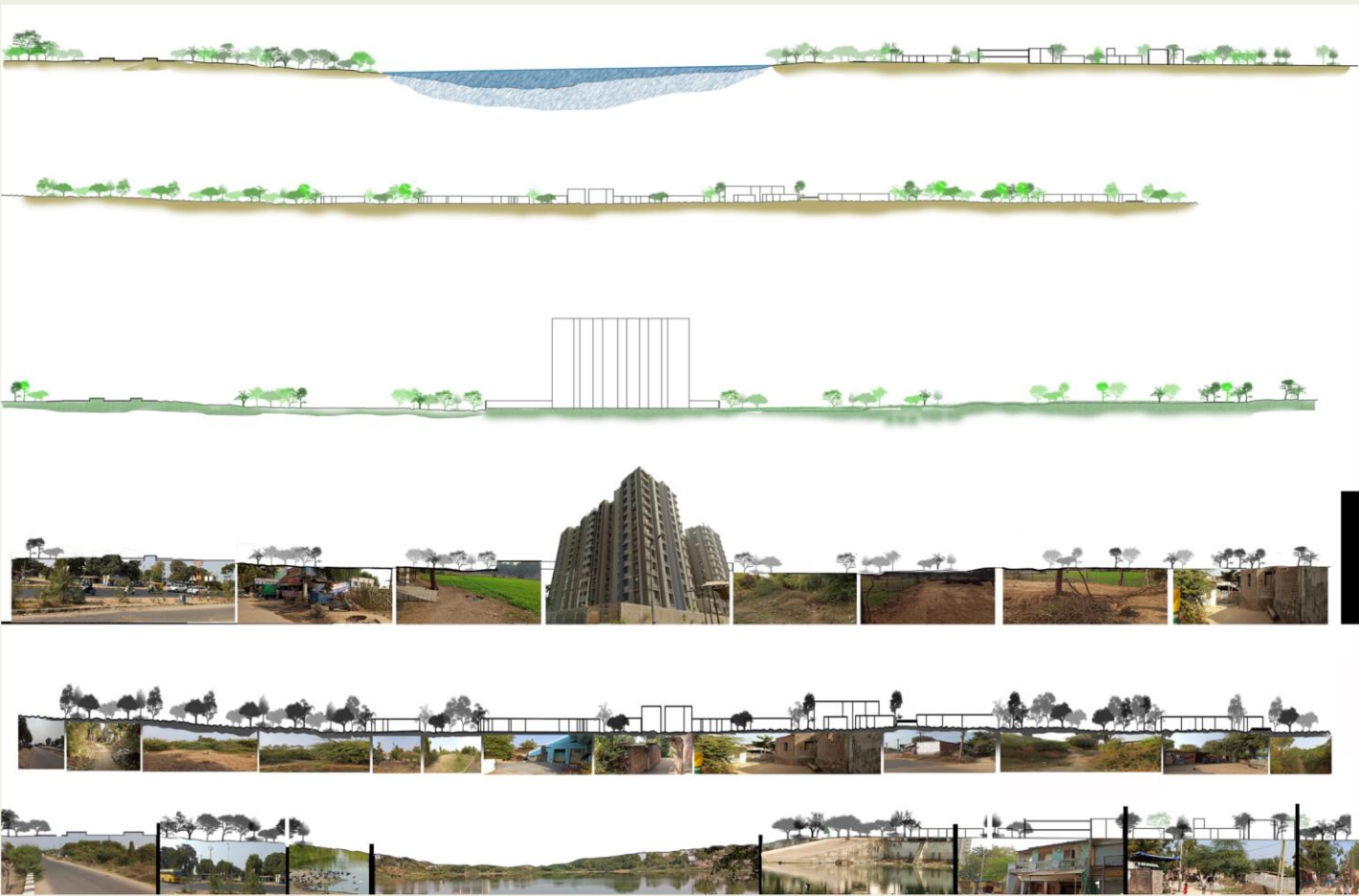
SITE ANALYSIS



CONTOURS

ANALYSIS OF CONTOURS HELPED IN UNDERSTANDING ABOUT THE LEVEL DIFFERENCES ON THE SITE AND IT'S SURROUNDINGS, DRAIN LINES AND CATCHMENT AREA








SITE ANALYSIS HELPED IN UNDERSTANDING THE CONTEXT AND VARIOUS OTHER FACTORS LIKE CONTOURS, LANDSCAPE, CLIMATE, INFRASTRUCTURE ETC. WHICH PLAY A MAJOR ROLE IS DESIGNING. THIS HELPED IN MAKING THE BEST USE OF THE RESOURCES, SUCH AS LIGHT, ACCESS, VIEWS, ON THE SITE AS POSSIBLE.



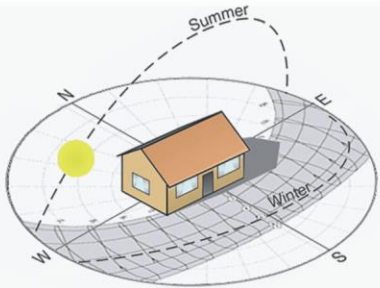
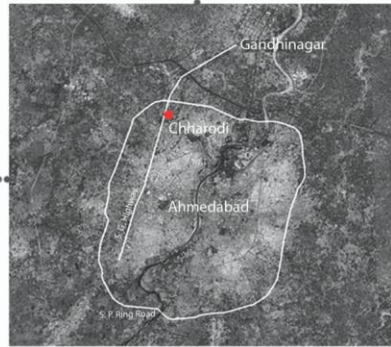
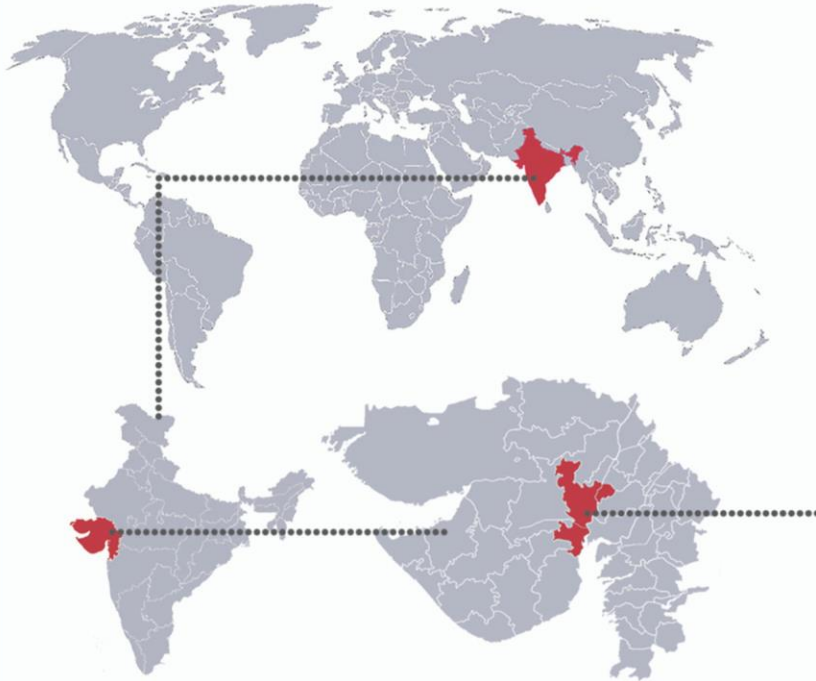
SITE SECTIONS

LANDSCAPE

LANDSCAPE ANALYSIS HELPED IN KNOWING VARIOUS KIND OF TREES FOUND ON THE SITE AND IN THE SURROUNDINGS. EACH TREE FOUND ON THE SITE HAS IT'S OWN BENEFIT. SOME TREES PROVIDE SHADOW THROUGHOUT THE DAY KEEPING THE AREA NATURALLY COOL WHEREAS SOME TREES ARE BENEFICIAL FOR HEALTH. THEY ALSO PROVIDE US WITH VARIOUS FLOWERS AND FRUITS AND ACT AS AN HABITAT FOR VARIOUS SPECIES OF BIRDS.

 NEEM TREE Form  SPREADING Seasonal Variation J F M A M J J A S O N D Landscape Values 	 INDIAN GOOSEBERRY Form  VASE SHAPED Seasonal Variation J F M A M J J A S O N D Landscape Values 	 RIVER TAMARIND Form  OVAL Seasonal Variation J F M A M J J A S O N D Landscape Values 	 ASIAN PALMYRA PALM Form  SPREADING Seasonal Variation J F M A M J J A S O N D Landscape Values 
 COCULLUS TREE Form  WEEPING Seasonal Variation J F M A M J J A S O N D Landscape Values 	 KADAMBA TREE Form  OPEN Seasonal Variation J F M A M J J A S O N D Landscape Values 	 AXLEWOOD (VARAKHADI) Form  OVAL Seasonal Variation J F M A M J J A S O N D Landscape Values 	 ALOMOND TREE Form  SPREADING Seasonal Variation J F M A M J J A S O N D Landscape Values 

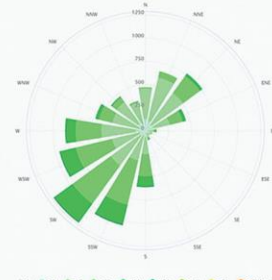
TREES FOUND OF THE SITE



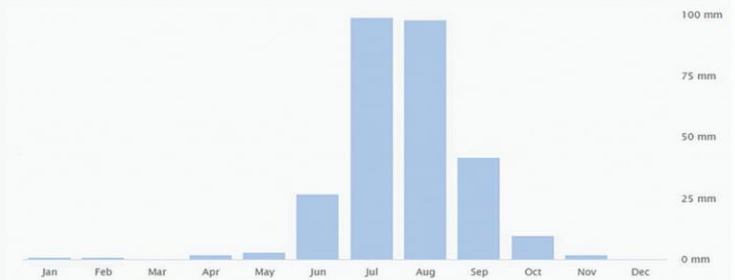
Sun Path Diagram



Temperature ■ Minimum ■ Maximum



Wind Rose Diagram



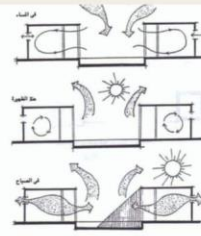
Annual Precipitation

CLIMATE

AHMEDABAD HAS HOT AND DRY CLIMATIC CONDITIONS. ON AVERAGE, THE TEMPERATURES ARE ALWAYS HIGH. DURING MONSOON PERIOD CLIMATE IS VERY HUMID WHEREAS DURING WINTER TIME CLIMATE REMAINS PLEASANT AND COMFORTABLE.

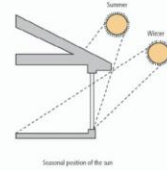
1. COURTYARDS

THE COURTYARDS ACT AS A LIGHT WELL AND ALSO AS A VENTILATION SHAFT.



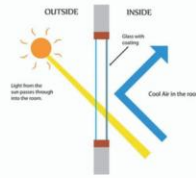
2. SHADING

WINDOWS AND OPENINGS BRING IN AIR AND A REQUIRED AMOUNT OF SUNLIGHT. THE WALL TO WINDOW RATIO= 60%



3. DOUBLE GLAZED WINDOWS

THE HEAT IS RESISTED USING THE LAYER OF ARGON GAS BETWEEN THE GLASSES, WHEREAS LIGHT IS ALLOWED TO PASS.



4. MATERIALS USED



HOLLOW CONCRETE BLOCKS



BRICKS



CHINA MOSAIC (ROOFING)

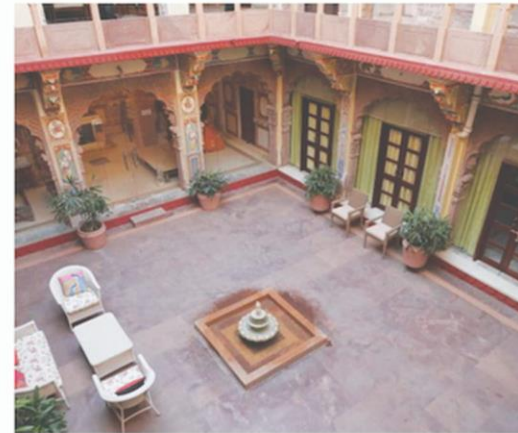


MUD (WITH THATCHED ROOF)

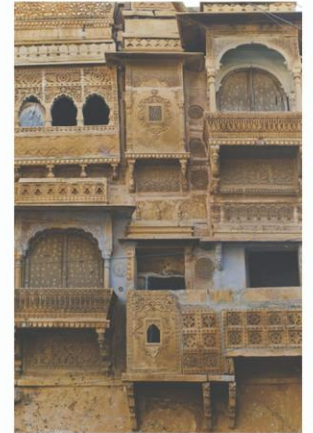
THE CITIES OF JAISELMER, RAJASTHAN AND AHMEDABAD, GUJARAT HAVE BEEN STUDIED.

THE FOCUS OF THIS STUDY HAS BEEN THE IDENTIFICATION AND USE OF VERNACULAR TECHNIQUES IN THESE REGIONS OF HOT AND DRY CLIMATE PREVALENT IN BOTH THESE REGIONS.

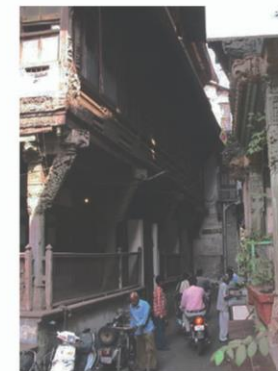
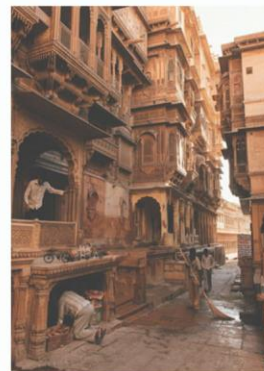
1. COURTYARDS



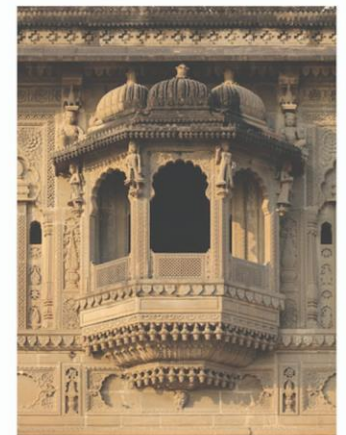
2. JALI/WOODWORK ON FACADES



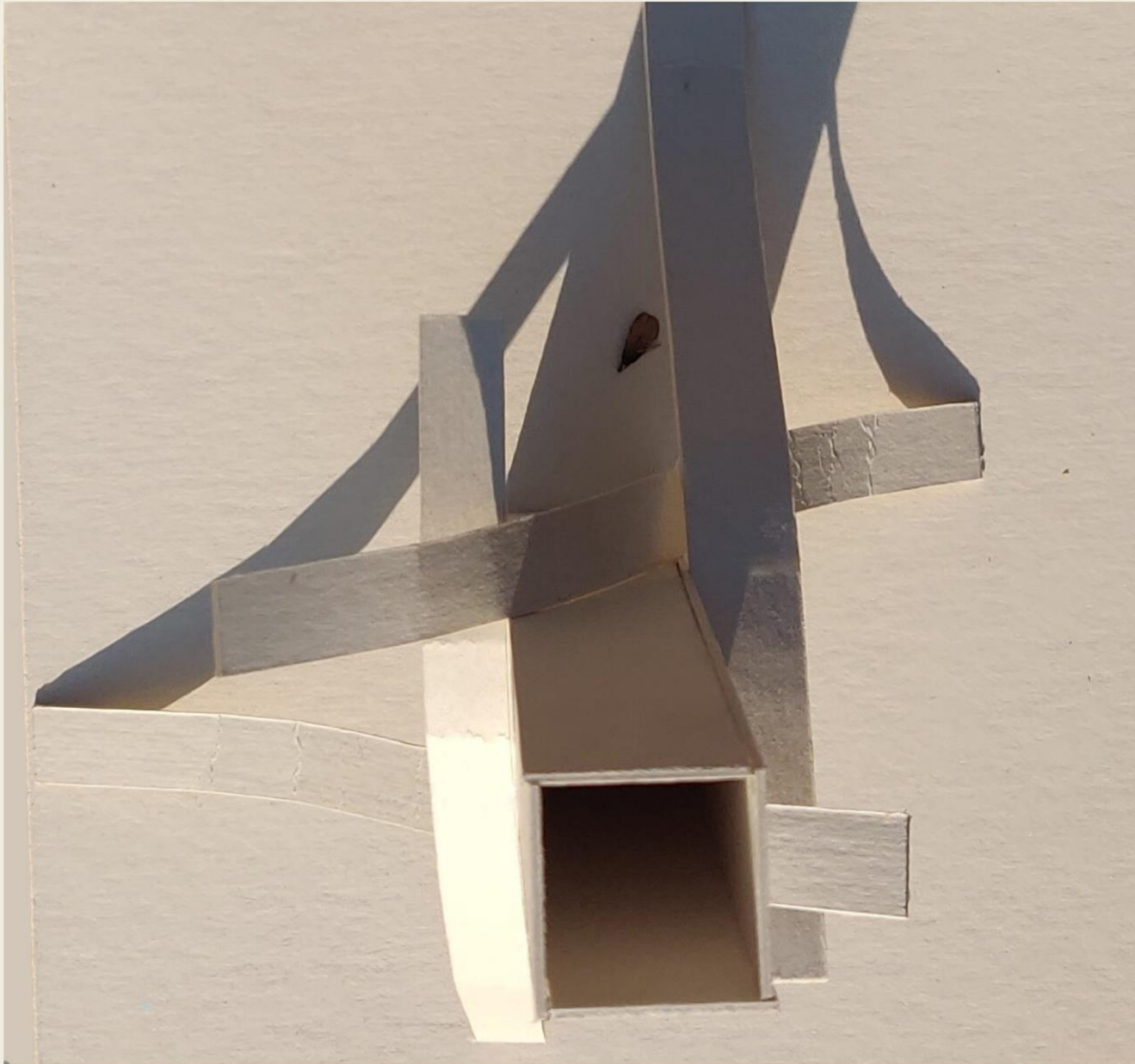
3. NARROW STREETS



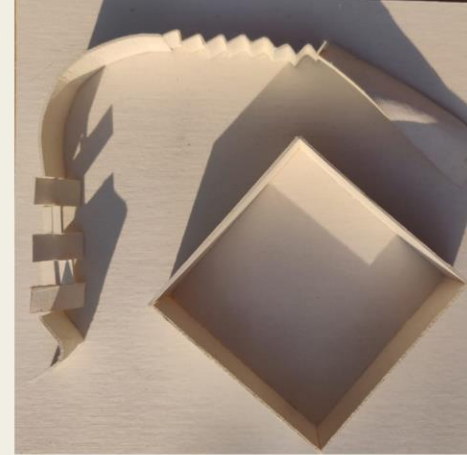
4. CHAJJAAS AND JHAROKHAS



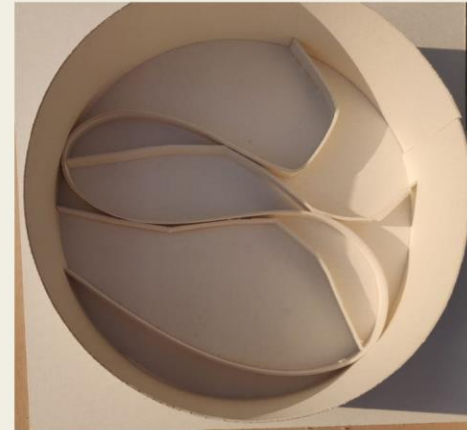
**CLIMATE
RESPONSIVE
VERNACULAR
ARCHITECTURE
AND PASSIVE
TECHNIQUES**



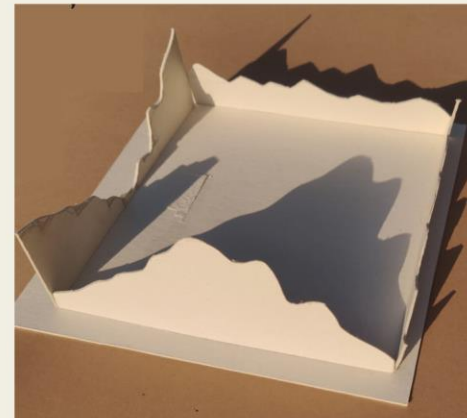
DOMINANCE



MISFIT



SCALE (LIVE AID CONCERT)



SITE REPRESENTATION

4

ABSTRACT MODEL

DIFFERENT WORDS FROM THE MOVIE ARE REPRESENTED USING AN ABSTRACT MODEL. DOMINANCE SHOWS FREDDIE'S PERSONALITY, MISFIT REPRESENTS THE BAND WHEN THEY ARE TOGETHER AND ABSTRACTION OF STADIUM WHERE LIVE AID CONCERT WAS HELD SHOWS THE SCALE OF THE SPACE. SITE REPRESENTATION SHOWS THE VARIATION IN LEVELS FOUND IN AND AROUND THE SITE.

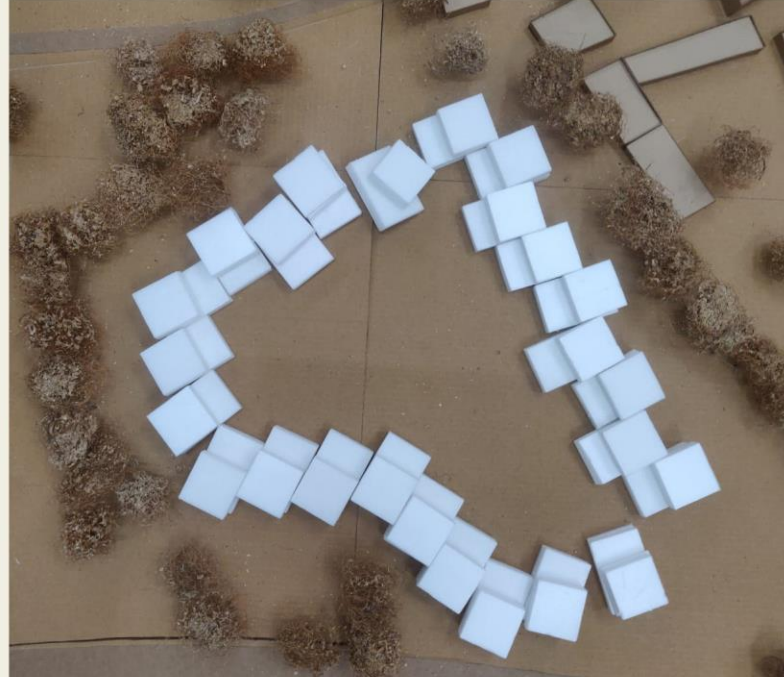
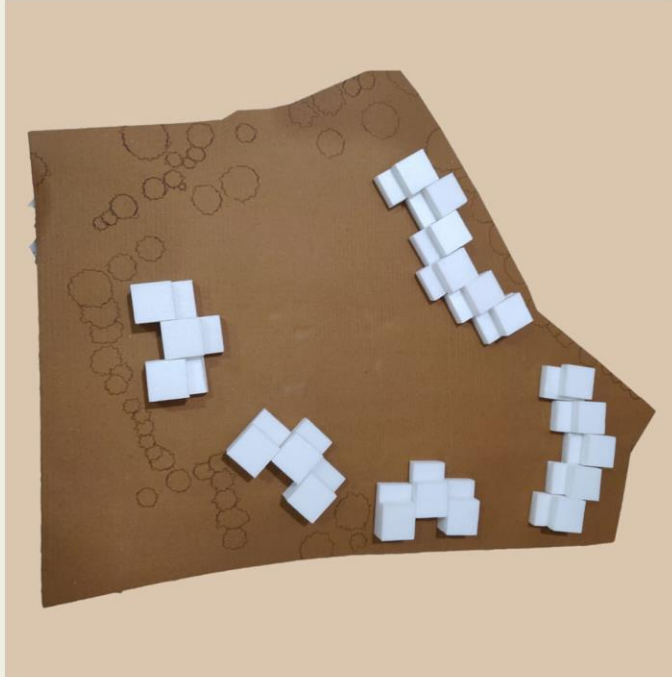
5

PROJECT BRIEF

A BRIEF FOR MUSICIANS HOUSING WAS CREATED WITH HELP OF MOVIE INTERPRETATIONS, PREVIOUS EXERCISES AND AN INTERVIEW WITH A MUSICIAN. THIS BRIEF DEPICTS THE CLIENTS ASPIRATION, THEIR LIFESTYLE AND NATURE OF SURROUNDINGS.

6

MASS VOID MODEL



MASS- VOID MODEL HELPED IN REPRESENTING THE ORIENTATION AND SCALE OF UNIT, CLUSTER AND SITE. USING MASS-VOID I TRIED SHOWING DOMINANCE. THE MAIN IDEA WAS TO GIVE MORE IMPORTANCE TO THE CONGREGATION SPACES.

7

AHMEDABAD COMMONS VISIT

EXPLORING FEW OF THE
AHMEDABAD'S EXCEPTIONAL
BUILDINGS HELPED IN
UNDERSTANDING THE WAY THEY
HAVE WORKED WITH DIFFERENT
HEIGHTS, OPENINGS FOR LIGHT AND
VENTILATION, STRUCTURE,
MOVEMENT, LANDSCAPE ETC.



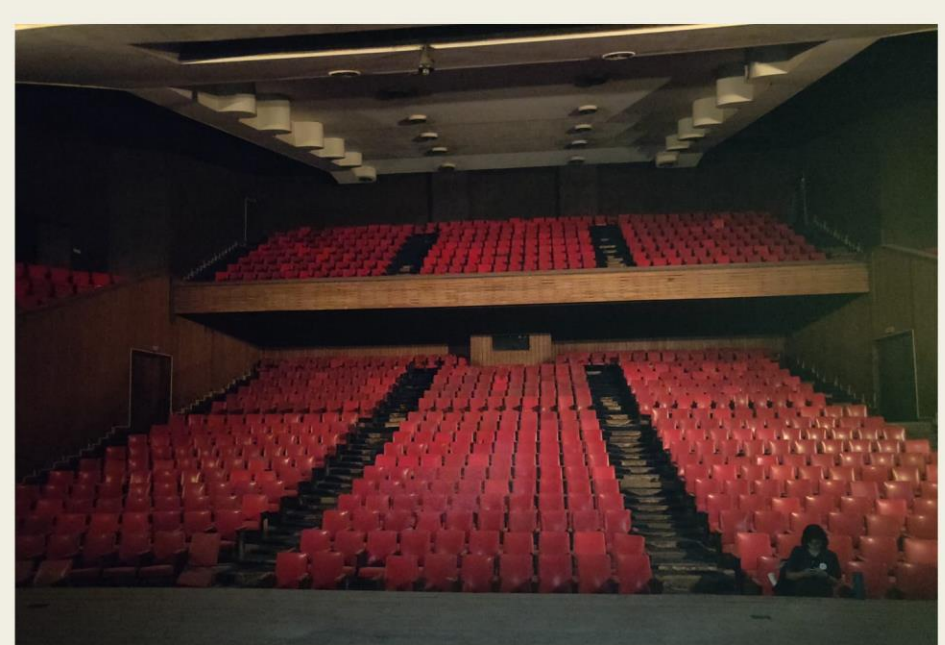
AMTS WORKSHOP



PREMAL JYOTI



PREMAL JYOTI



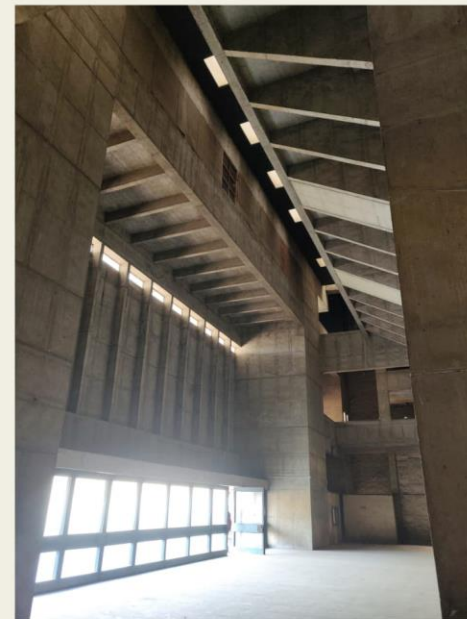
PREMABHAI HALL



NID

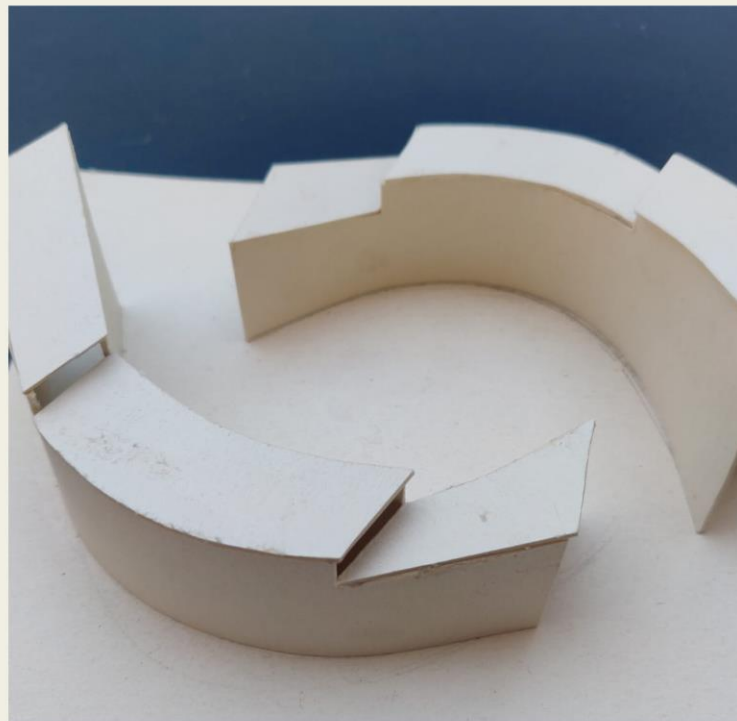
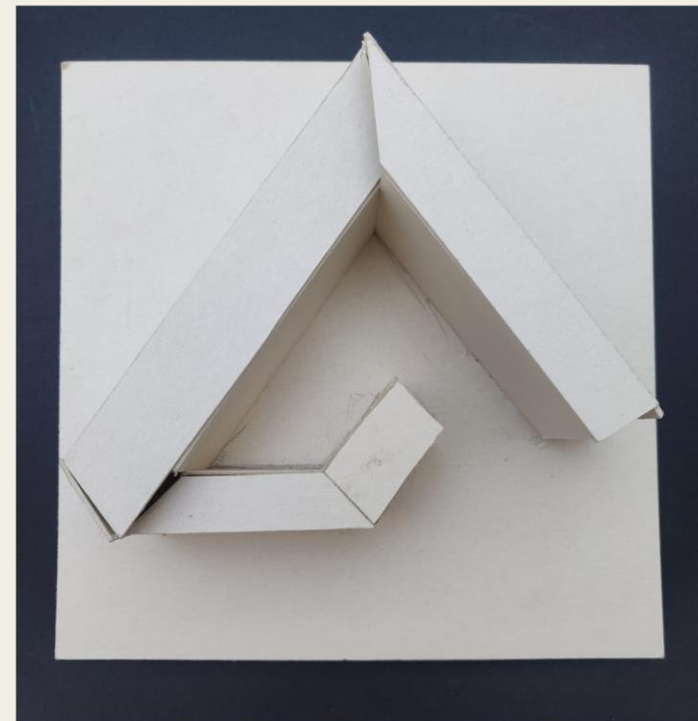
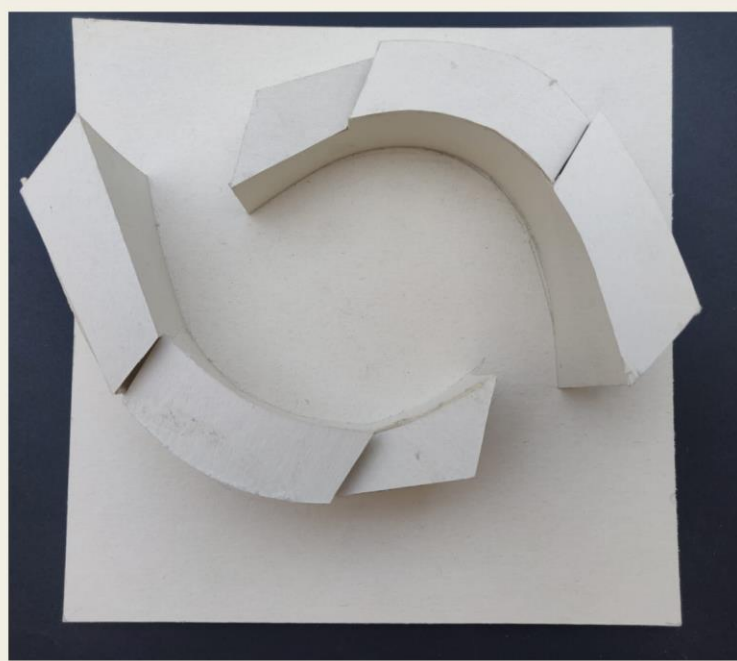
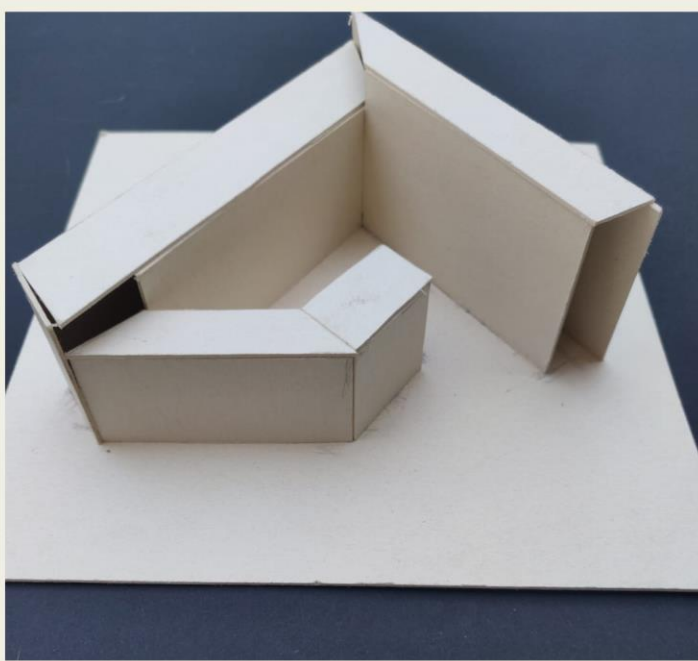


NID



PREMABHAI HALL

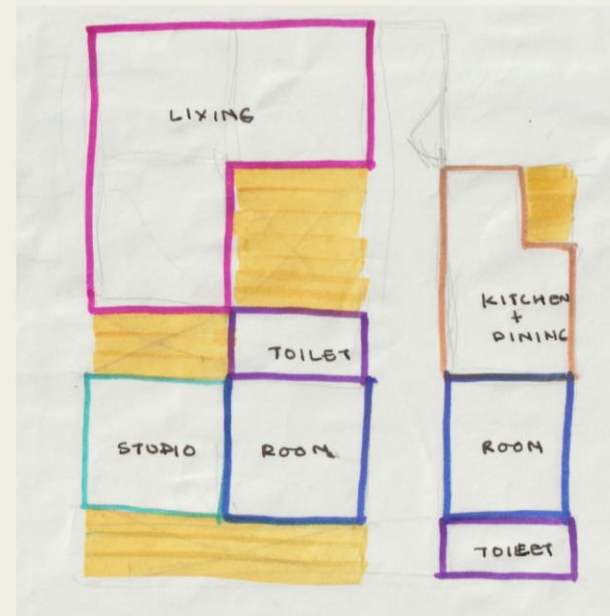
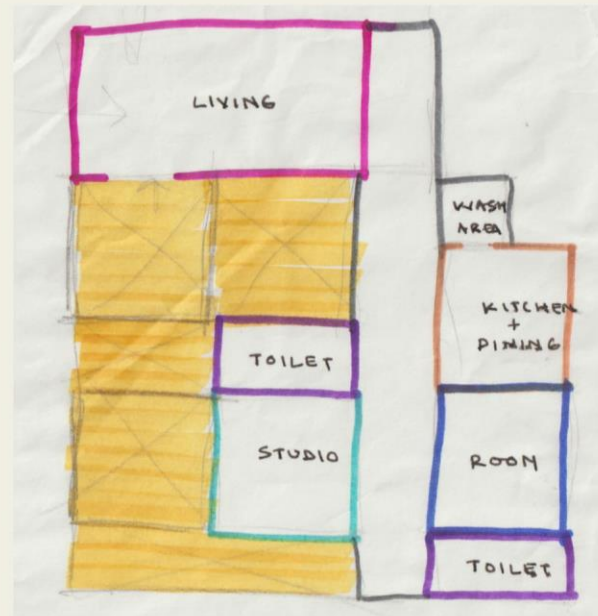
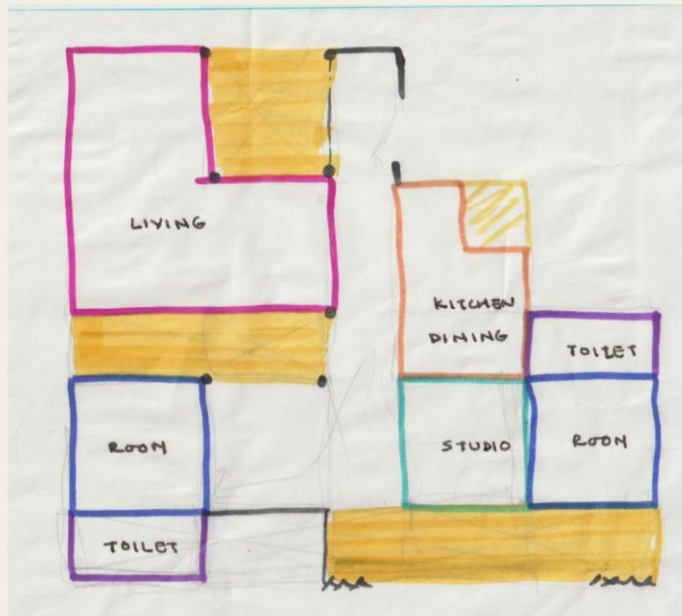
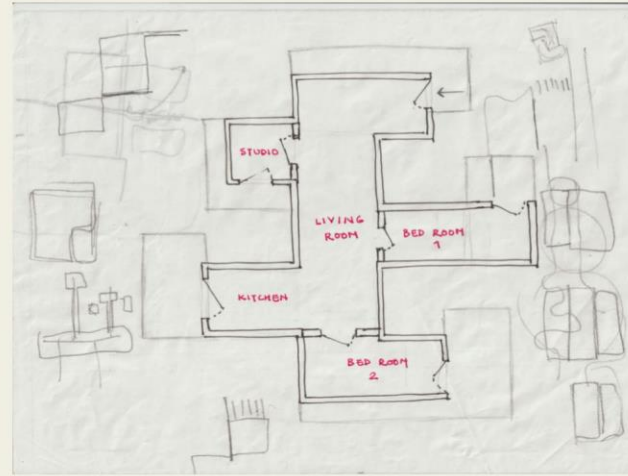
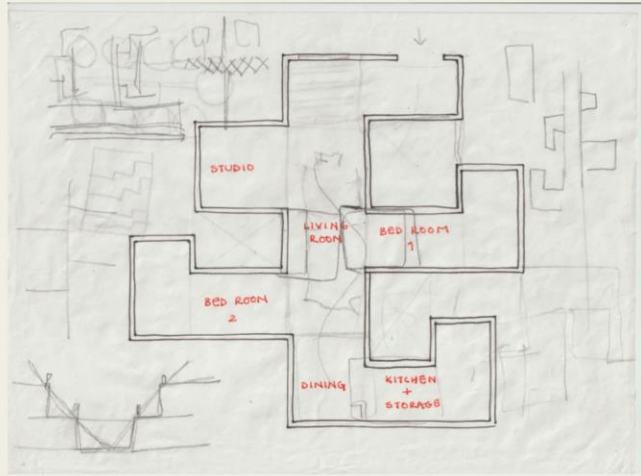




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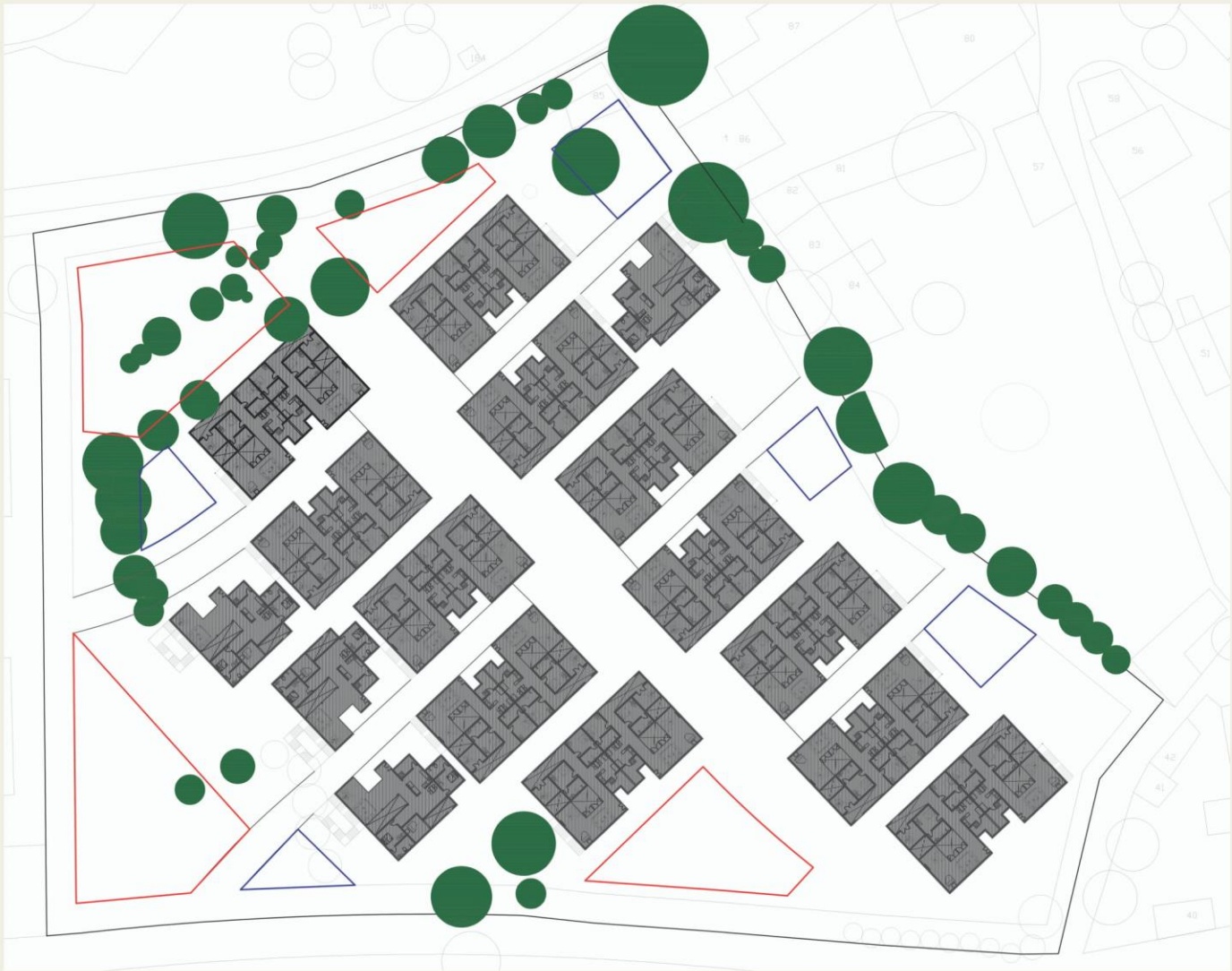
CONCEPT MODEL

THE MAIN IDEA BEHIND THIS CONCEPT MODEL WAS TO DEPICT THE NATURE AND SCALE OF SPACES, THEIR INTERACTION AND INSIDE-OUTSIDE RELATIONSHIP.



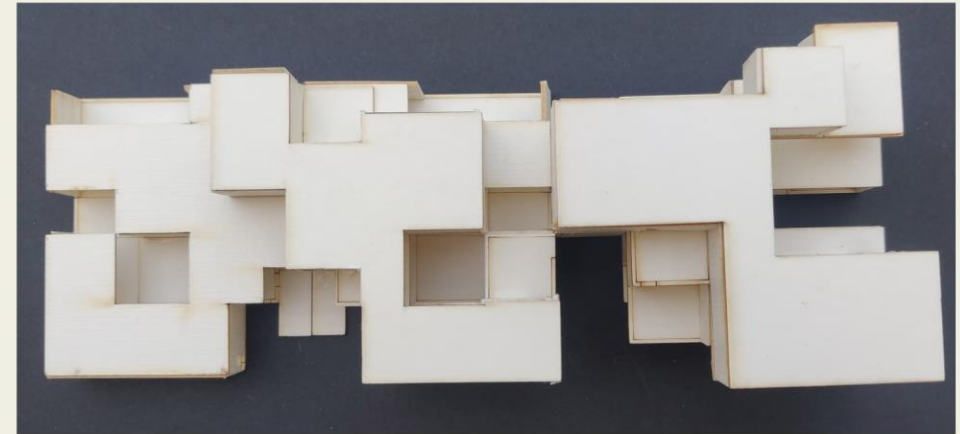
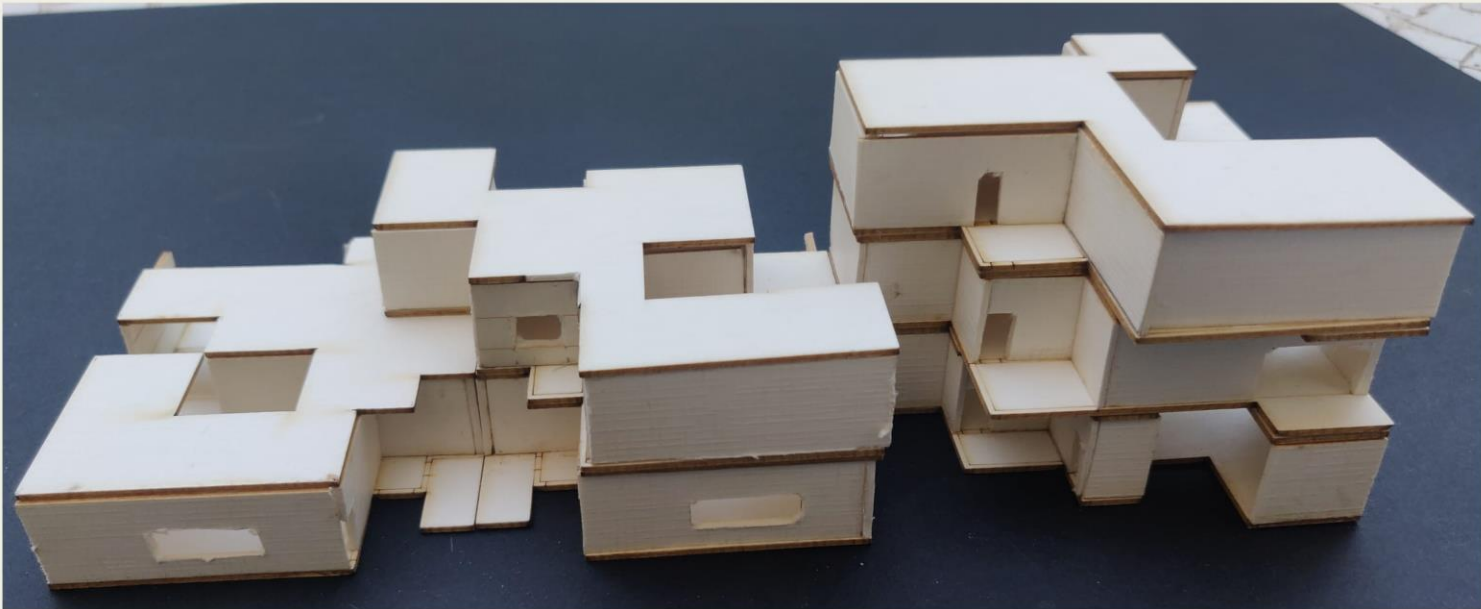
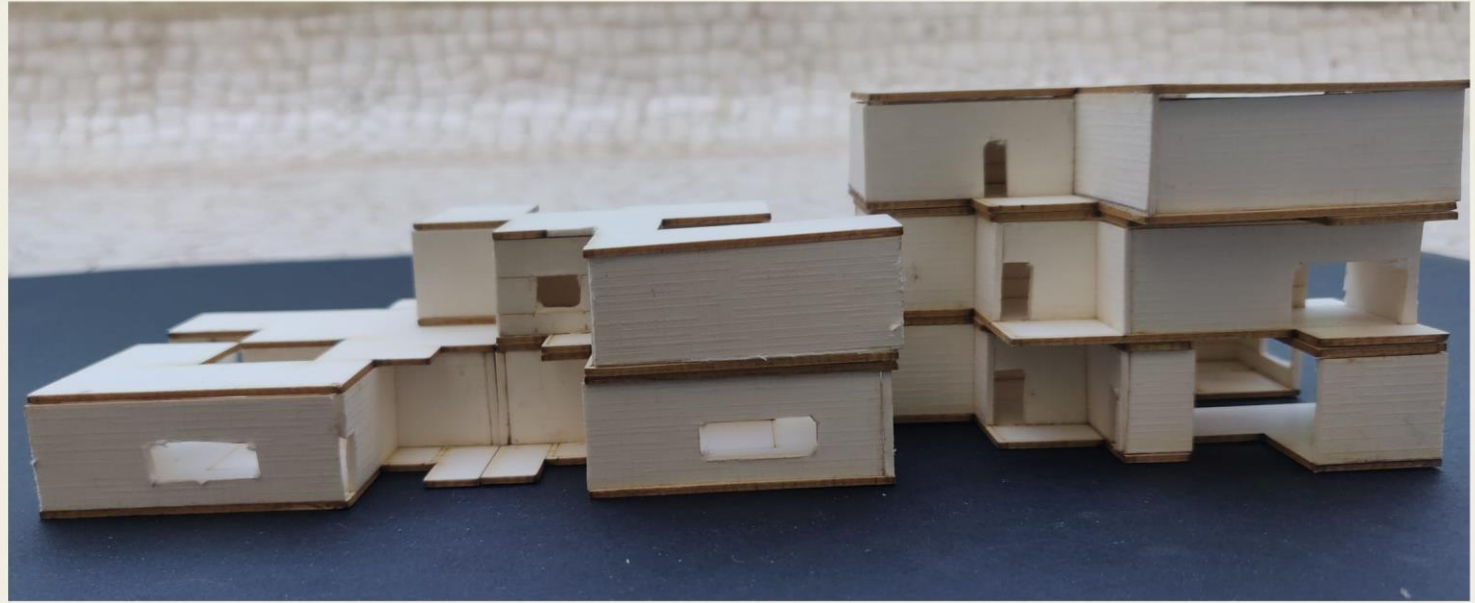
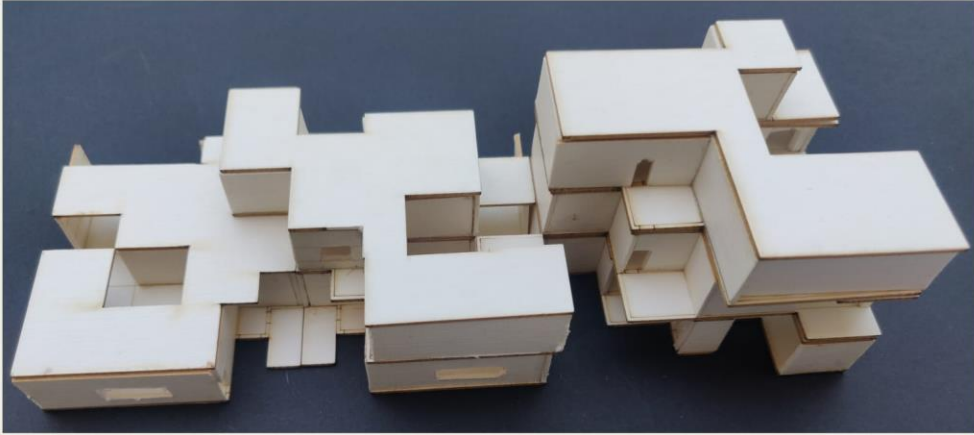
9

DESIGN PROCESS



- SPACE SHOULD HAVE MORE IMPORTANCE THAN DOMINANCE
- NO HIERARCHY (EACH SPACE IS EQUALLY IMPORTANT)
- CENTRAL SPINE TERMINATES INTO SOMETHING BIG WHICH DOMINATES
- EACH HOUSE SHOULD HAVE A DIFFERENT VIEW
- WHAT HAPPENS WHEN ALL MUSICIANS START PRACTICING TOGETHER?

CLUSTER MODEL



TOP VIEW



10

AHMEDABAD CASE STUDY REFLECTIONS

THE PURPOSE BEHIND MOVIE
THESE CLIPPINGS WAS TO REFLECT
THE LIFESTYLE AND SPACE OF
HOUSING GROUP AS A
COMPARISON TO WHAT WE HAD
OBSERVED IN THE MOVIE
BOHEMIAN RHAPSODY.



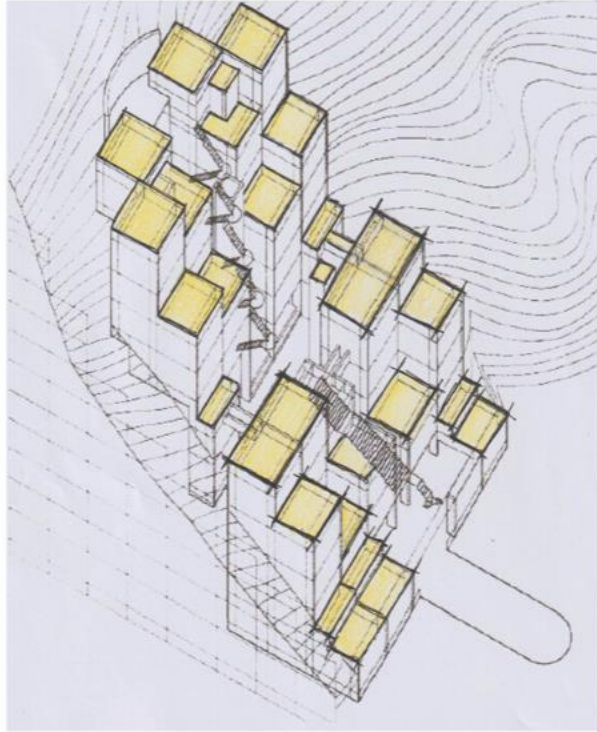
1. ROKKO HOUSING BY TADAO ANDO

LOCATION: KOBE, JAPAN

11

CASE STUDY REFLECTIONS

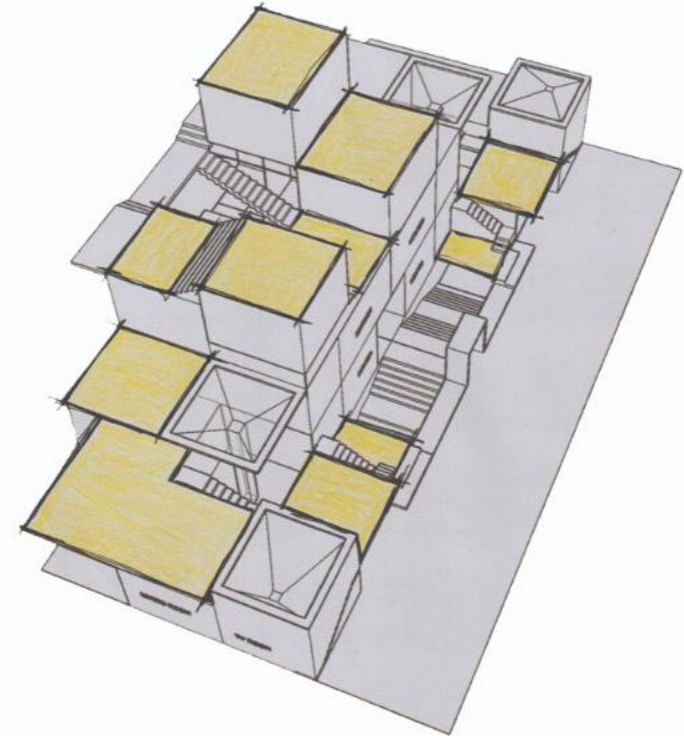




THE UNITS ARE STACKED IN SUCH MANNER, CONSIDERING THE SLOPE OF THE SITE, SUCH THAT THEY CREATE TERRACES FOR INDIVIDUAL DWELLINGS, COMMON PLAZAS AND STAIRWAYS.

ROKKO HOUSING

TERRACES AT DIFFERENT LEVELS



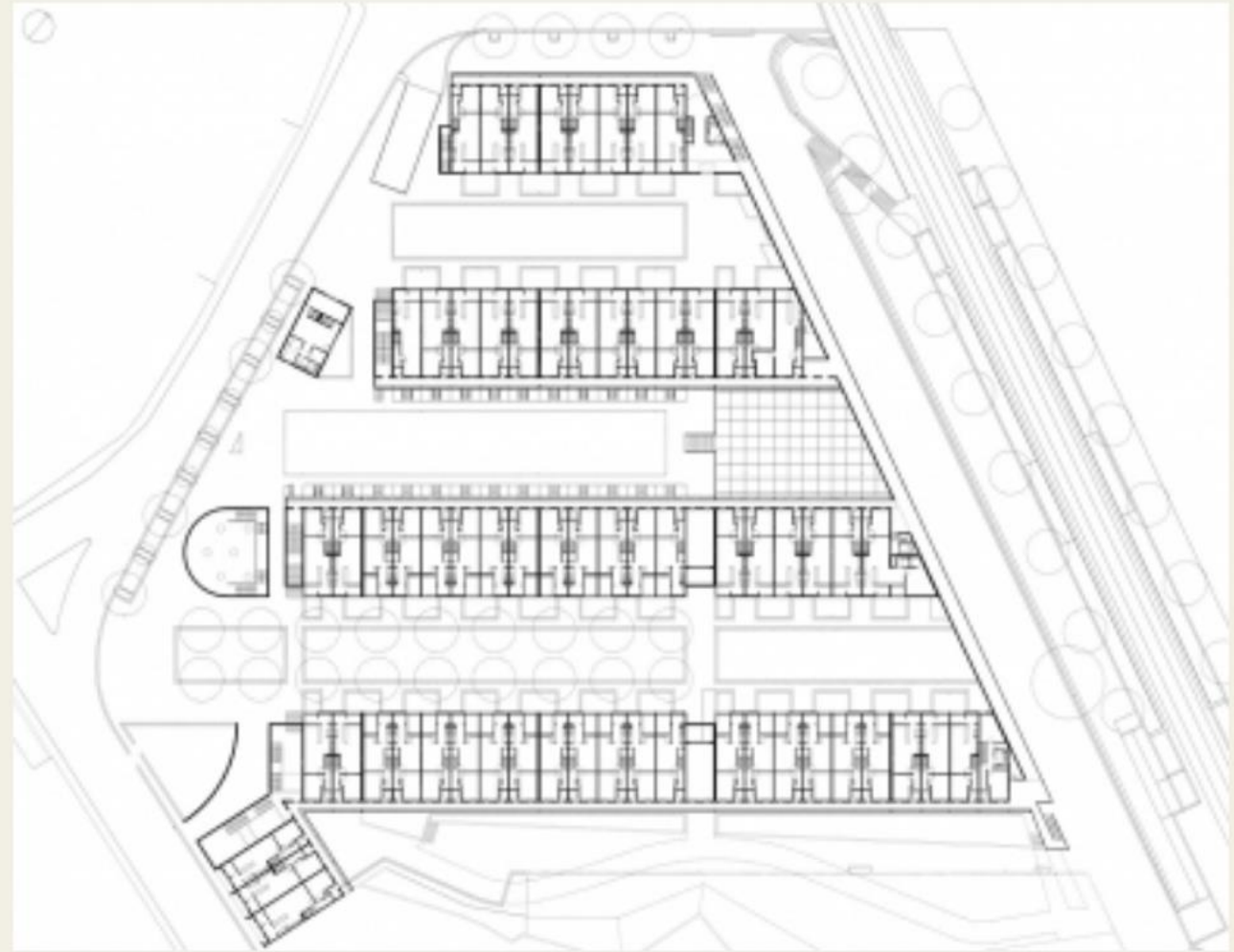
ALL UNITS IN THE CLUSTER HAVE VARIOUS COURTYARDS AND TERRACES AT DIFERENT LEVELS PROVIDING THEM WITH DIFFERENT VIEW ON ALL SIDES.

STUDIO DESIGN

TERRACES AT DIFFERENT LEVELS

2. SAAL da BOUCA BY ALVARO SIZA

LOCATION : PORTO, PORTUGAL





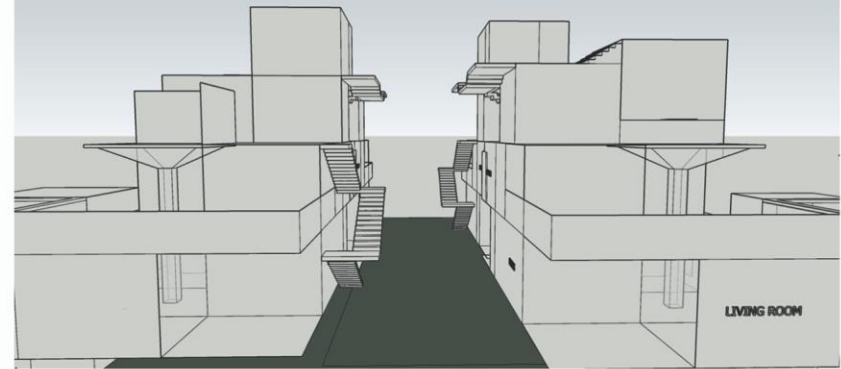
ALL FACADES OPENING UP IN THE SAME LANE



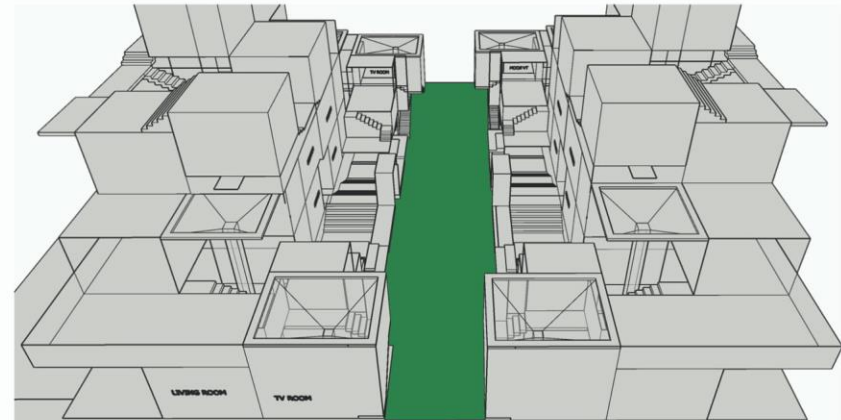
COURTYARD FORMED BETWEEN THE HOUSES

SAAL da Bouça

FORMATION OF LANES



THE FACADES OF ALL THE HOUSES OPEN UP IN THE VEHICULAR LANE.



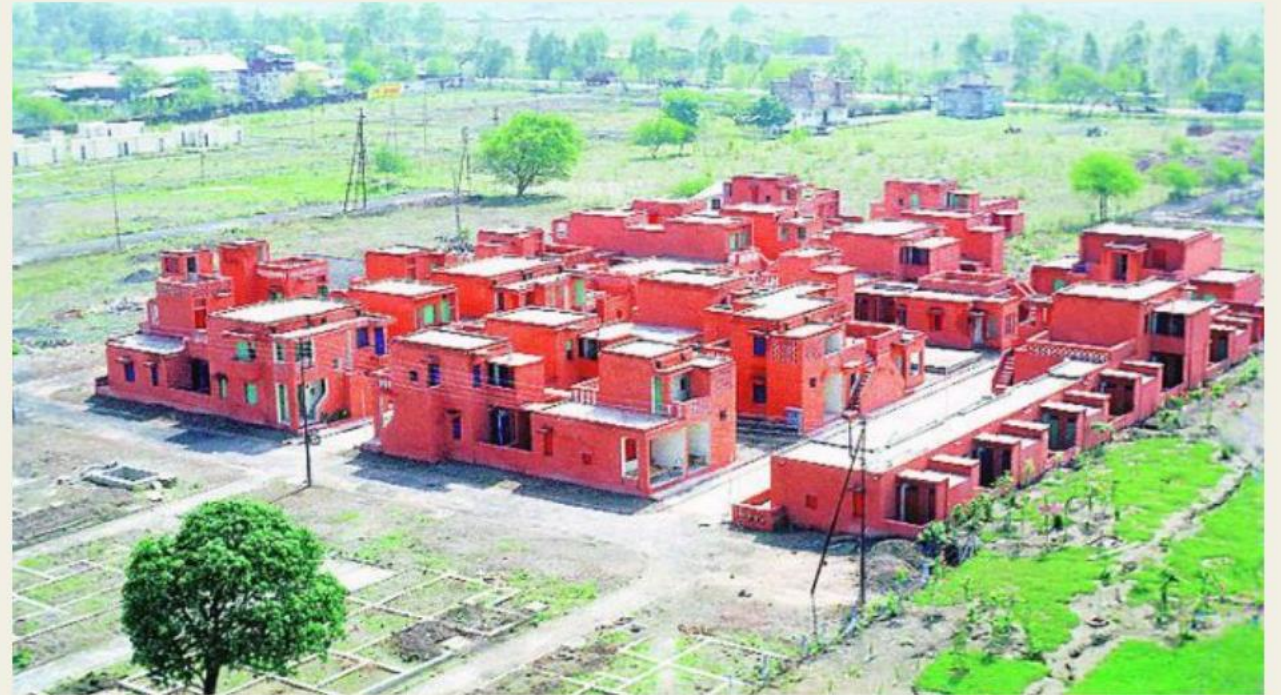
ALL THE STUDIOS OPEN UP IN THE GREEN SPINE WHICH ACTS AS A COURTYARD.

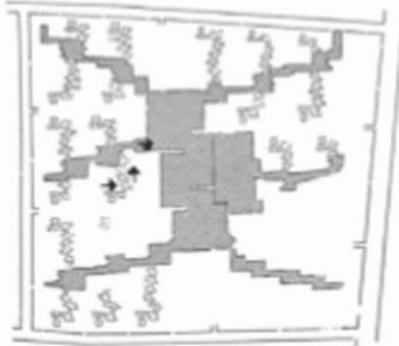
STUDION DESIGN

FORMATION OF LANES

3. ARANYA HOUSING BY B. V. DOSHI

LOCATION: INDORE, INDIA





PEDESTRIAN ACCESS IN THE FORM OF INFORMAL INTERLINKED OPEN SPACES DRAWING PEOPLE INWARDLY.



VEHICULAR ACCESS IS IN THE FORM OF RECTILINEAR AND FORMAL ROADS WHICH DRAW THE VEHICLES OUTWARDLY.

ARANYA HOUSING

PEDESTRIAN v/s VEHICULAR MOVEMENT



PEDESTRIANS ACCESS THE CENTRAL SPINE THROUGH THE SECONDARY SPINE. THIS BRINGS PEOPLE INWARD, TOWARDS THE CENTRE OF THE SITE

VEHICULAR MOVEMENT HAPPENS NEAR THE PERIPHERY OF THE SITE WHICH CONNECTS TO THE FRONT OF EACH UNIT.

THUS, THERE IS CLEAR SEGREGATION OF VEHICULAR AND PEDESTRIAN ROADS.

SITE

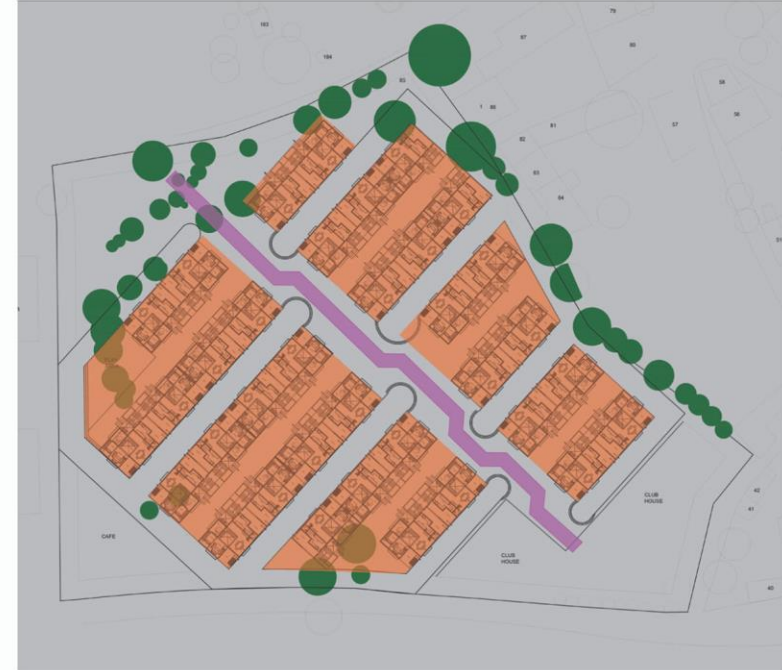
PEDESTRIAN v/s VEHICULAR MOVEMENT



HOUSES HAVE BEEN CLUSTERED IN GROUPS OF 10, SEPARATED BY OPEN SPACES.
EACH SECTOR HAS A MAIN PEDESTRIAN STREET.
ALL THE STRETS OPEN UP INTO THE CENTRAL SPINE WHICH IS AN INTERLINKED
SPACE OF CULTURAL CONTEXT, HEIRARCHY OF ROADS, OPEN SPACES AND A
CENTRAL LOCATION OF BASIC COMMUNITY SERVICES.

ARANYA HOUSING

CENTRAL SPINE AS COMMUNITY SPACE



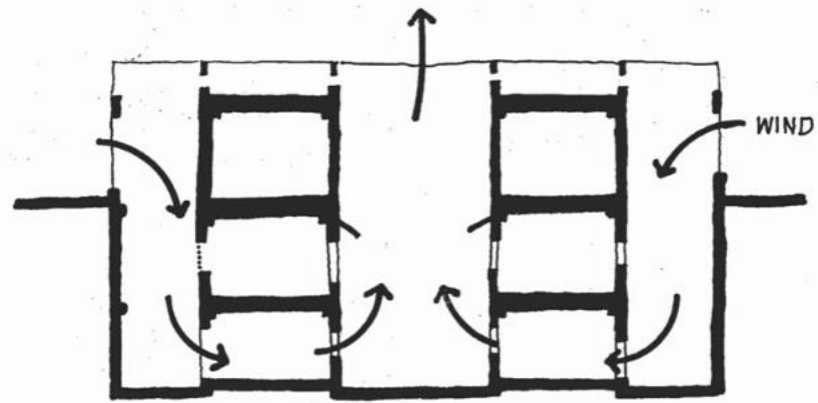
THE CENTRAL SPINE IS THE MAIN FOCUS. IT CONVERGES ALL THE PEDESTRIAN AND
VEHICULAR LANES AND BECOMES THE MAIN COMMUNITY SPACE WITH DIFFERENT
ACTIVITIES.

ARANYA HOUSING

CENTRAL SPINE AS COMMUNITY SPACE

4. HOUSING IN JAISALMER CITY

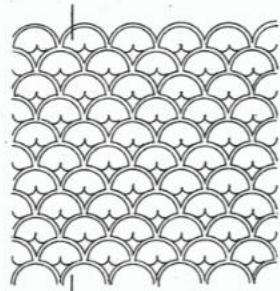




20 30 mm.



SECTION
TYPICAL WALL



ELEVATION
PANJI IN STONE

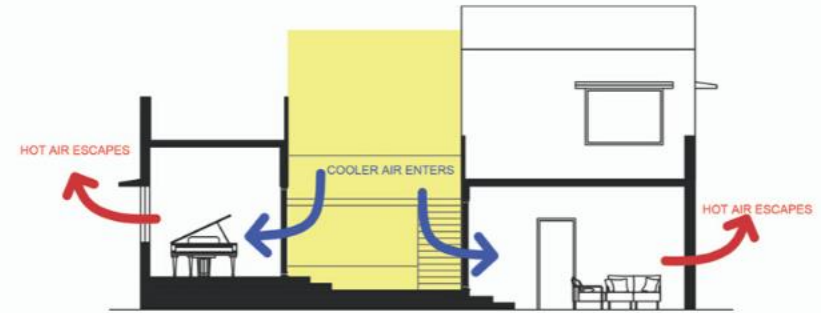
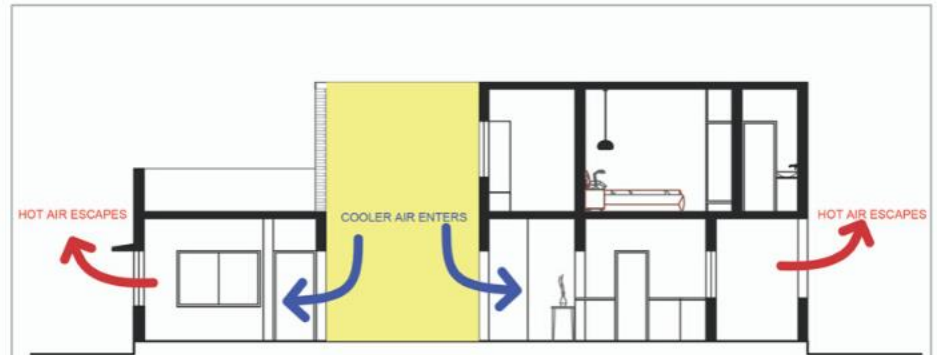
MOST OF THE HOUSES IN JAISALMER ARE

- ENDOWED WITH
1. COURTYARD AND AIR DUCTS FOR VENTILLATION
 2. JHAROKHAS
 3. CHATRIS
 4. CHAJJAS
 5. SCREEN WALLS
- THESE FEATURES PROTECT THE HOUSE FROM HOT AND DRY CLIMATE.

SOME HOUSES ALSO HAVE INDEGENIOUS WATER STRUCTURES DESIGNED FOR HARVESTING AND STORAGE, INCLUDING STEP-WELLS, RESERVOIRS AND CHANNELS.

JAISALMER HOUSING

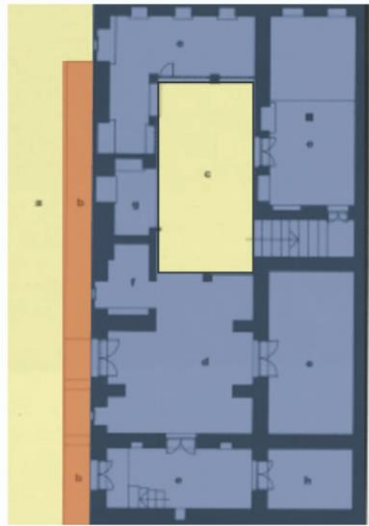
CLIMATIC RESPONSE



CENTRAL COURTYARD, IN BOTH THE UNITS HELPS IN BRINGING DOWN THE TEMPERATURE AND KEEPING THE INTERIORS COOL. THIS CREATES NATURAL VENTILATION,

UNIT 1 AND 2

CLIMATIC RESPONSE



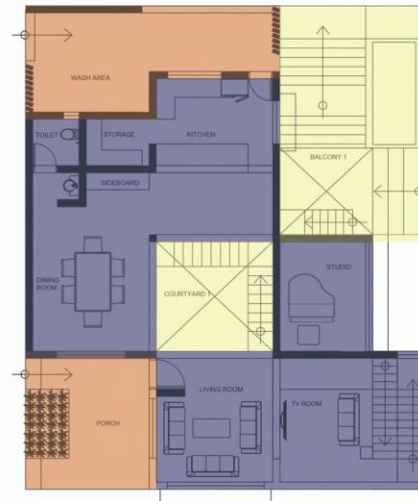
- a. Street
- b. Platform
- c. Courtyard
- d. Front room
- e. Room
- f. Kitchen
- g. Bath
- h. Store
- j. Trapdoor to the basement
- k. Window Seat
- m. Terrace
- n. Verandah
- p. Shrine
- q. Seat
- r. Balcony
- s. Water Tank
- t. Void

- OPEN SPACES
- SEMI- OPEN SPACES
- CLOSED SPACES

GROUND FLOOR PLAN

JAISALMER HOUSING

SPACE CHARACTER- OPEN, SEMI OPEN, CLOSED

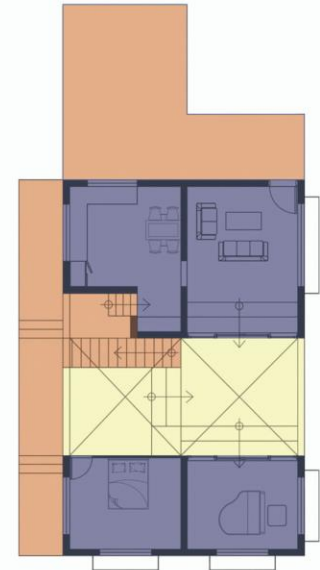


- OPEN SPACES
- SEMI- OPEN SPACES
- CLOSED SPACES

GROUND FLOOR PLAN

UNIT 1 (150 sq m)

SPACE CHARACTER- OPEN, SEMI OPEN, CLOSED

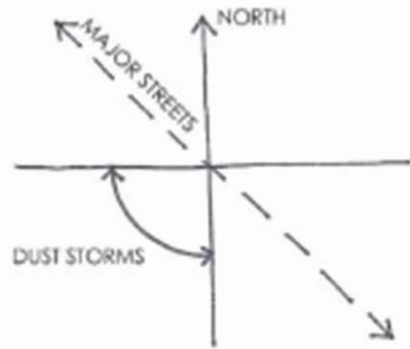


- OPEN SPACES
- SEMI- OPEN SPACES
- CLOSED SPACES

SECOND FLOOR PLAN

UNIT 2 (100 sq m)

SPACE CHARACTER- OPEN, SEMI OPEN, CLOSED



THE TOWN IS PROTECTED BY THE DUST STORMS ENTERING FROM THE SOUTH-WEST TO THE CITY. THE MAJOR STREETS ALIGNED AT 90 DEGREES FROM THE DUST STORMS. MOST OF THE BUILDINGS ARE ORIENTED TOWARDS EAST AND WEST AXIS. LONGER WALLS ARE FACING TOWARDS NORTH AND SOUTH DIRECTION AND SHORTER WALLS FACING EAST AND WEST TO AVOID DIRECT SOLAR RADIATION.

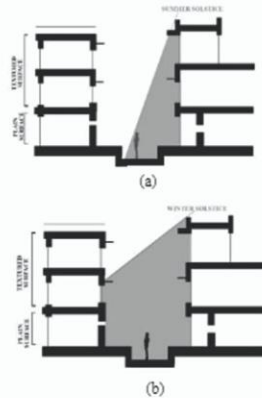
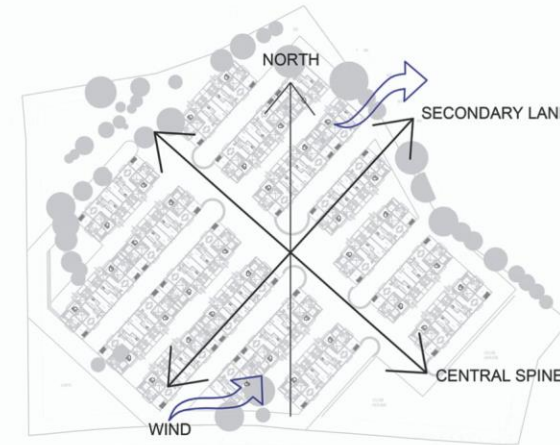


Figure 23-Street section of Jaisalmer; (a) Summer Solstice, (b) Winter Solstice

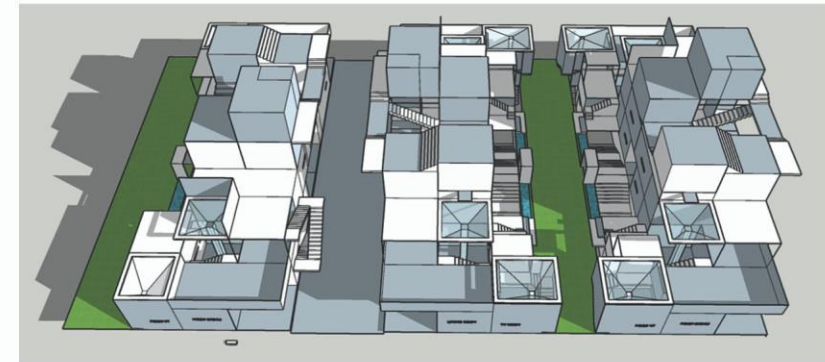
THE E-W STREETS ARE WIDER COMPARED TO N-S STREETS. THE STREETS ARE COMPACT IN NATURE AND HEIGHT OF BUILDINGS VARY, WHICH DIVERTS THE DIRECTION OF WIND. STREETS ARE SHADED MOST OF THE DAY BECAUSE OF TALL BUILDING ON BOTH SIDES AND SO THEY ARE ALSO MUCH COOLER THAN THE AIR EXPOSED TO THE SUN.

JAISALMER HOUSING

RESPONSE TO CLIMATE

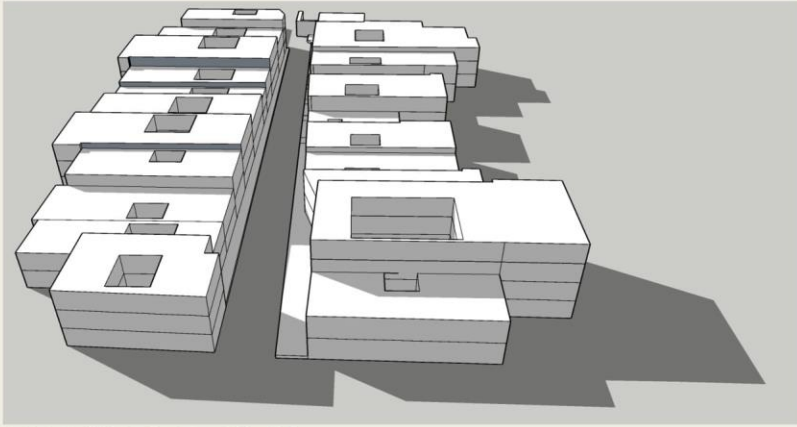


THE CENTRAL SPINE WHICH LEADS TO THE LAKE IS ORIENTED IN NORTH WEST- SOUTH EAST DIRN. THE LANES PERPENDICULAR TO IT ARE ORIENTED SOUTH WEST-NORTH EAST WHERE ALL THE HOUSES OPEN UP. THIS IS THE DIRECTION OF WIND WHICH KEEPS THE STRETS AND HOUSE COOLER. ALSO THE STREETS ARE SHADED MOST OF THE TIME DUE TO VARIING HEIGHT OF BUILDING ON BOTH THE SIDES.

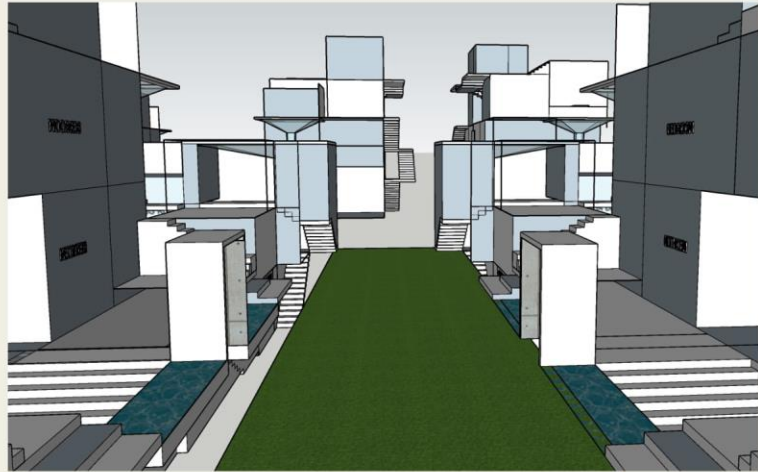
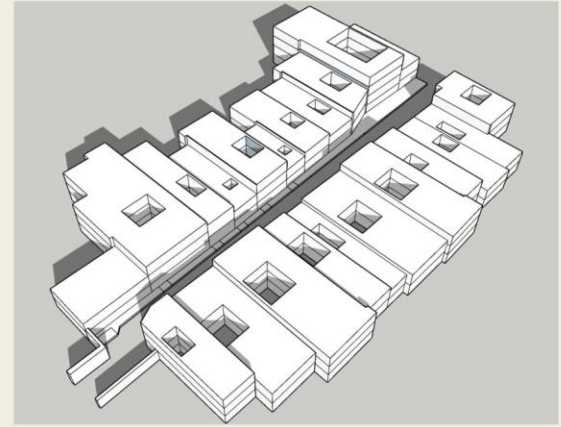
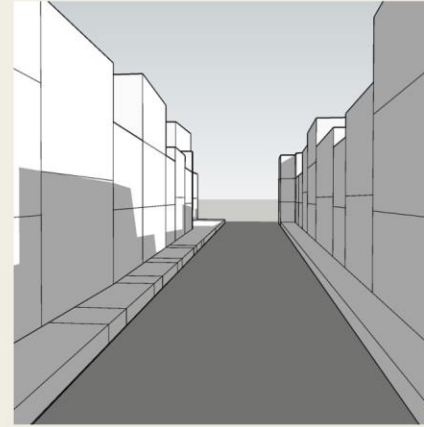


SITE ANALYSIS

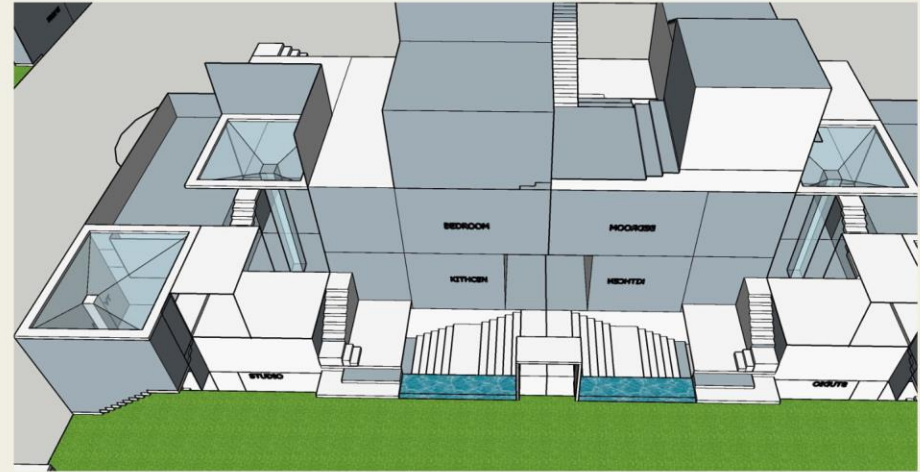
RESPONSE TO CLIMATE



JAISSALMER CITY

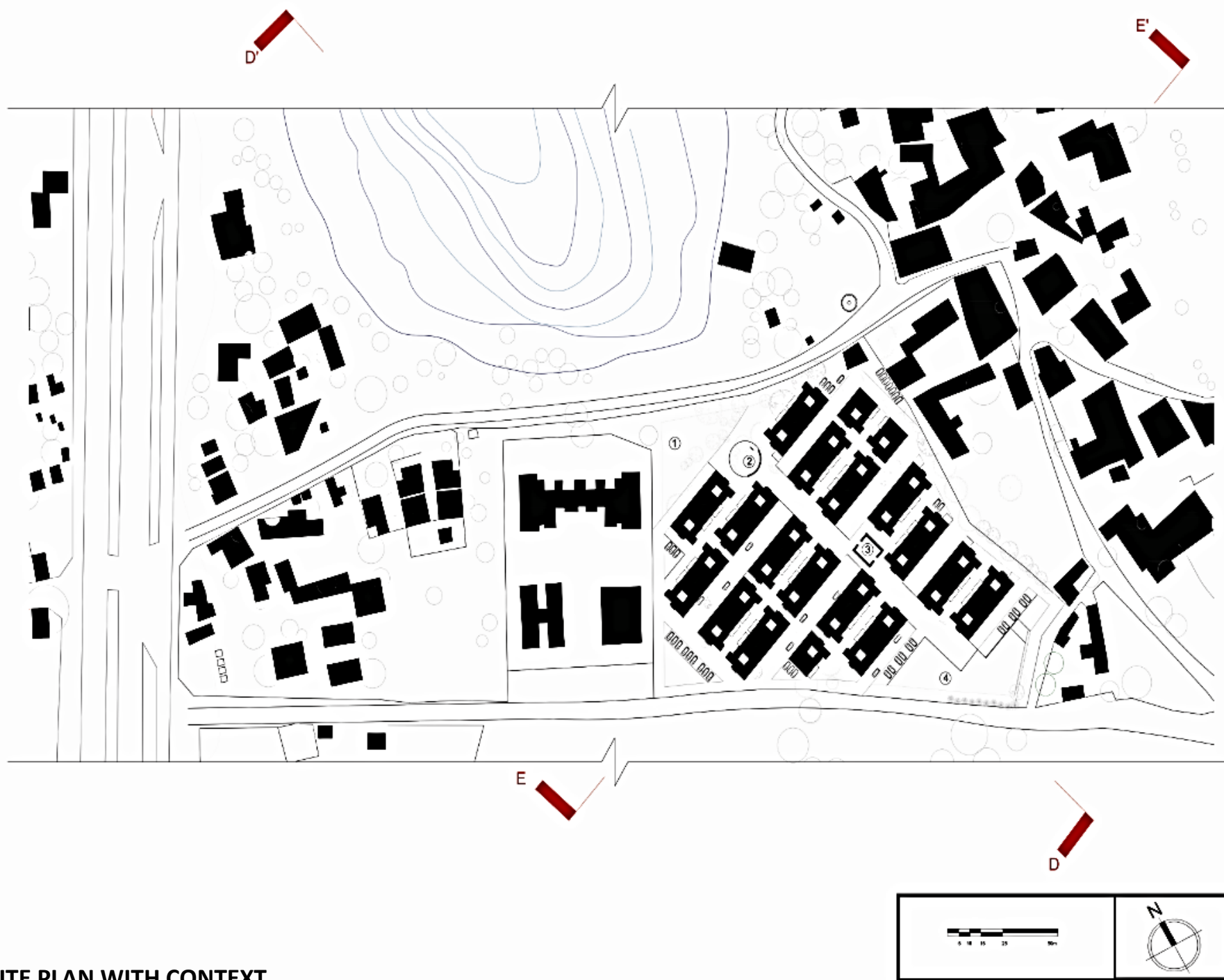


STUDIO DESIGN



12

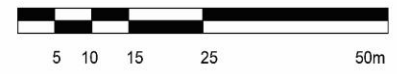
CONTEXT DRAWINGS



SITE PLAN WITH CONTEXT



**CONTEXT SECTION
SECTION EE'**





**CONTEXT SECTION
SECTION FF'**



13

SITE DRAWINGS

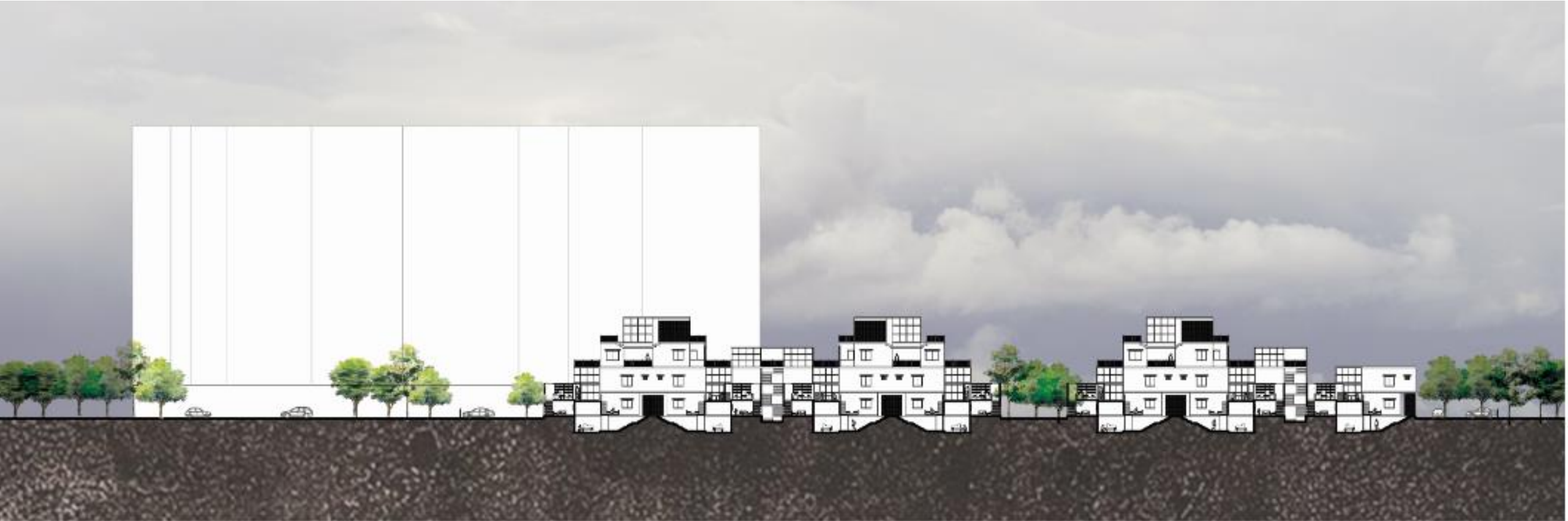


SITE PLAN

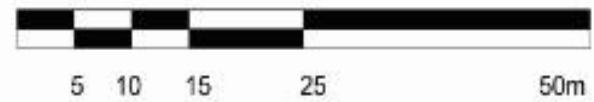


LEGEND	
1	CONCERT SPACE
2	PLAYGROUND
3	MINI AMPHITHEATRE
4	CLUB HOUSE
5	CAFE

SITE PLAN

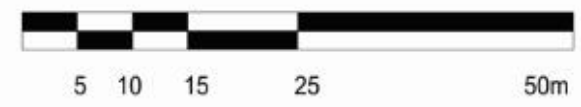


SITE SECTION
SECTION EE'





SITE SECTION
SECTION FF'



14

UNIT AND CLUSTER DRAWINGS



1. ARRANGING ALL UNITS ON GROUND



2. STACKING TWO UNITS TO FREE UP SPACE ON GROUND



3. STACKING THREE UNITS



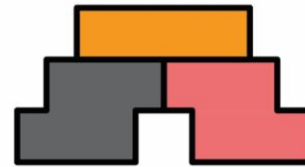
4. CREATING A VALLEY LIKE SHAPE IN ORDER TO ACHIEVE MORE LEVELS



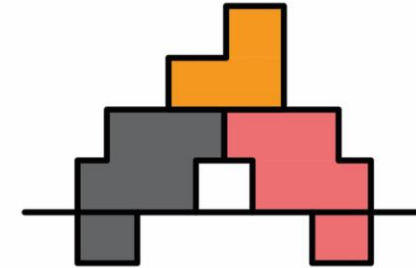
5. PLACING THE TOP UNIT ON BOTH GROUND FLOOR UNITS SUCH THAT IT GETS OPEN SPACE ON BOTH SIDES



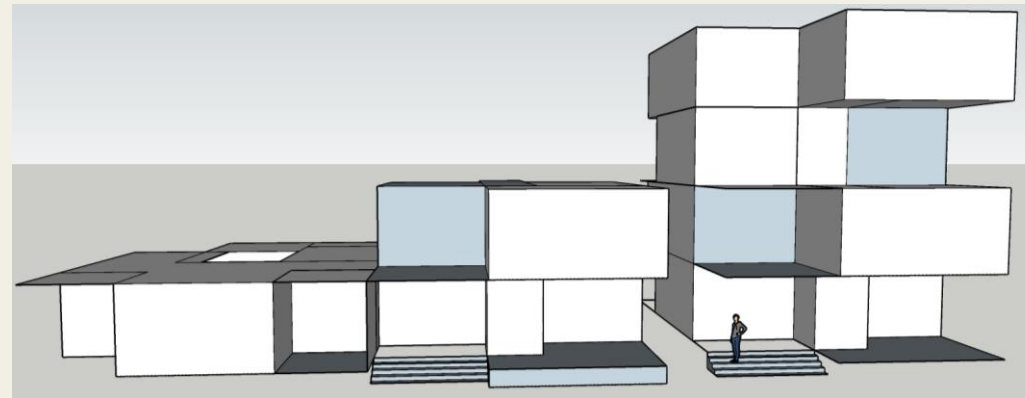
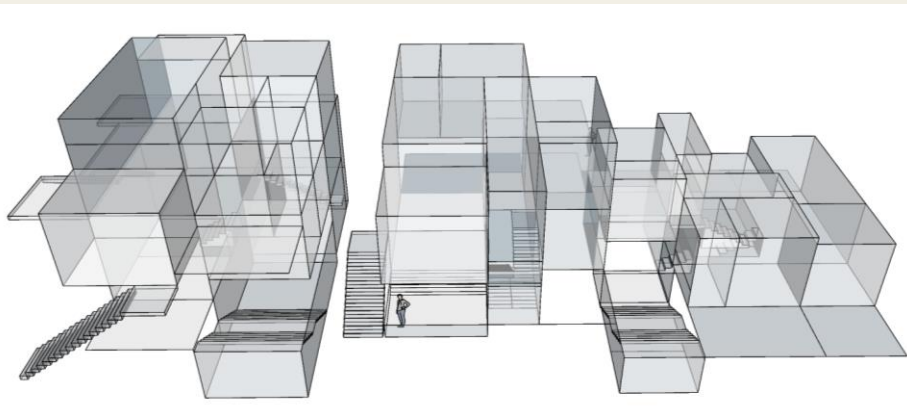
6. ADDING FLOORS TO GROUND FLOOR UNIT AND CLEARING GROUND SPACE

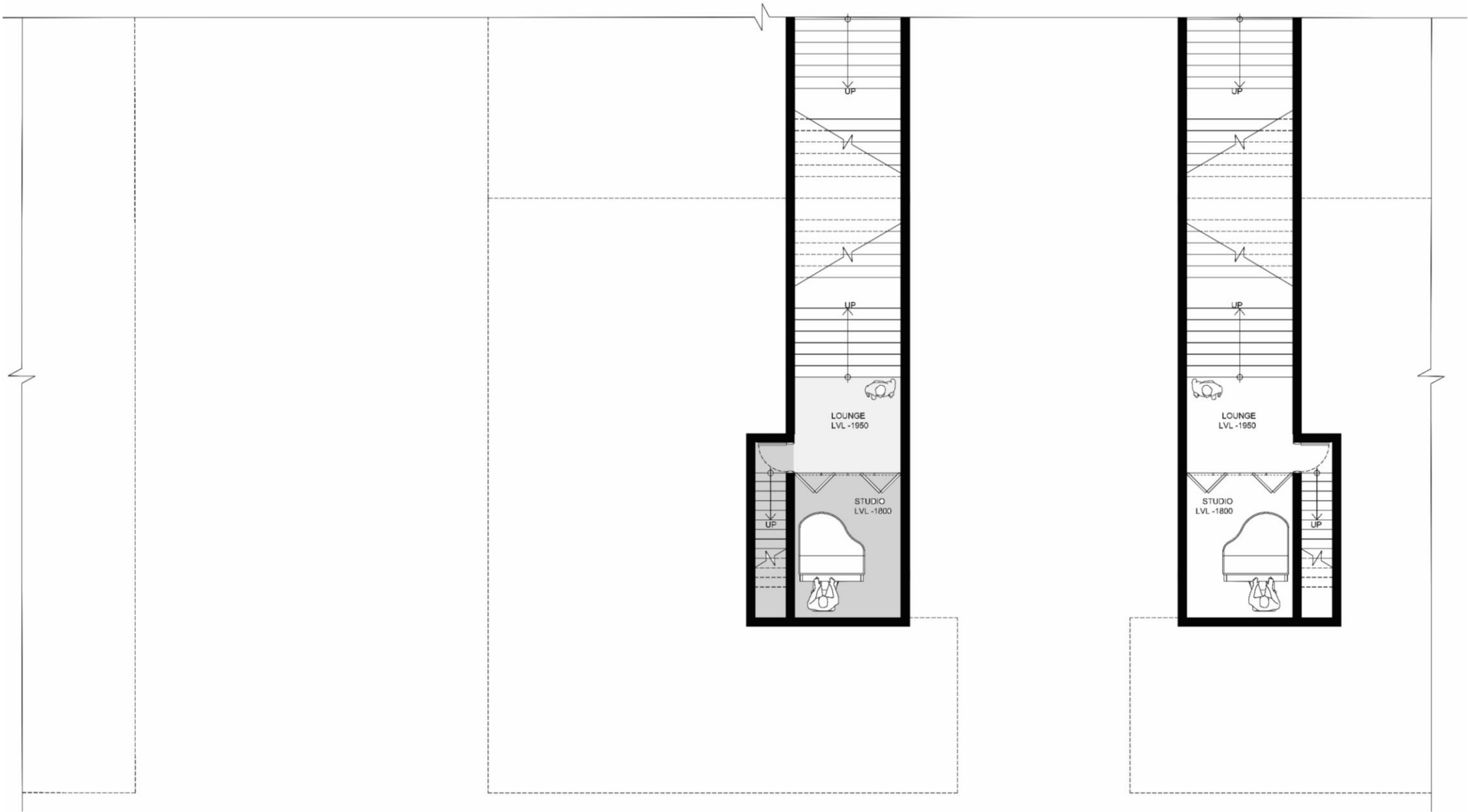


7. CREATING TERRAZES ON EACH FLOOR BY INTRODUCING MORE LEVELS



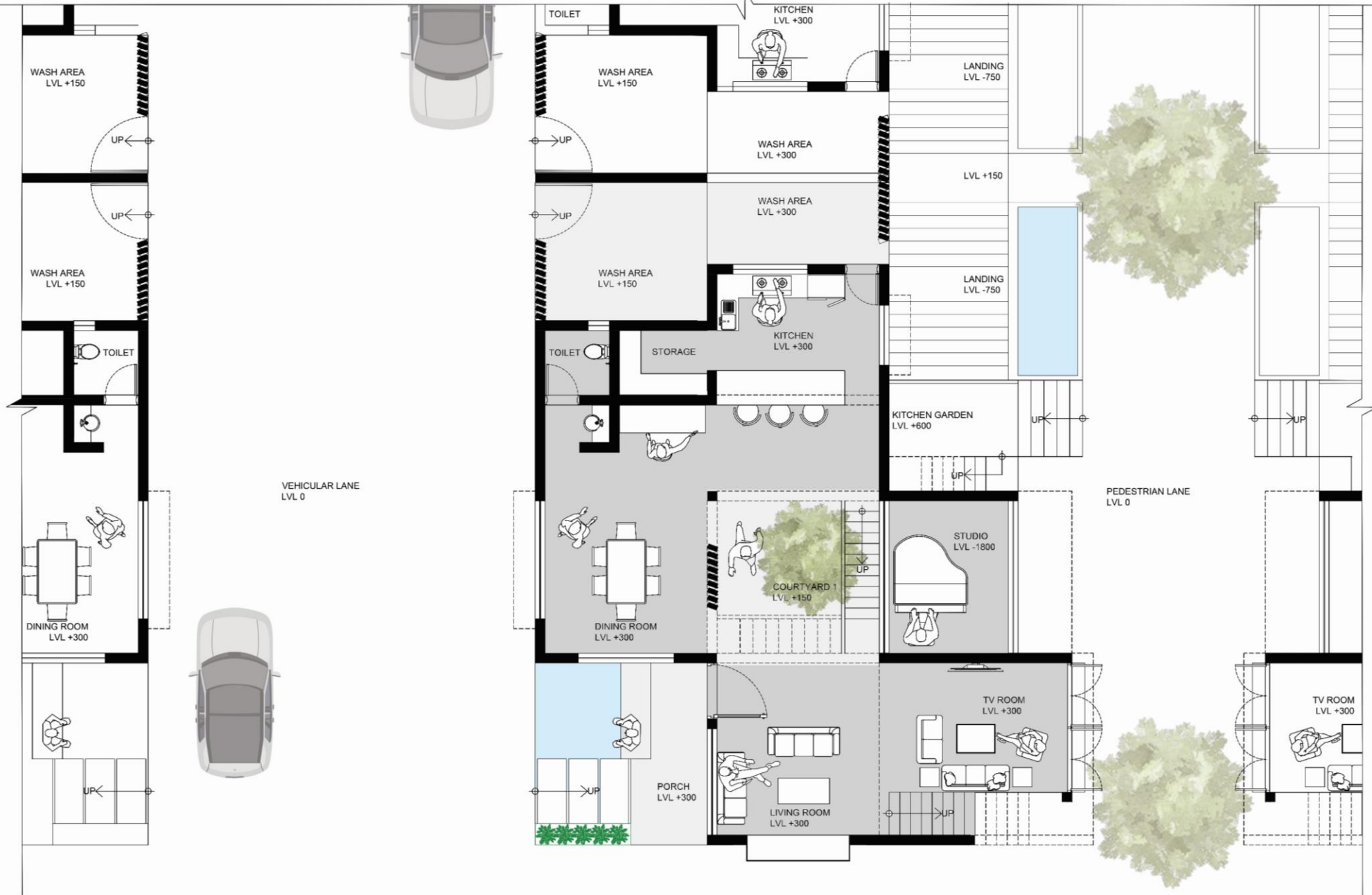
8. TAKING MASS UNDERGROUND TO PROVIDE PRIVATE SPACE FOR STUDIO

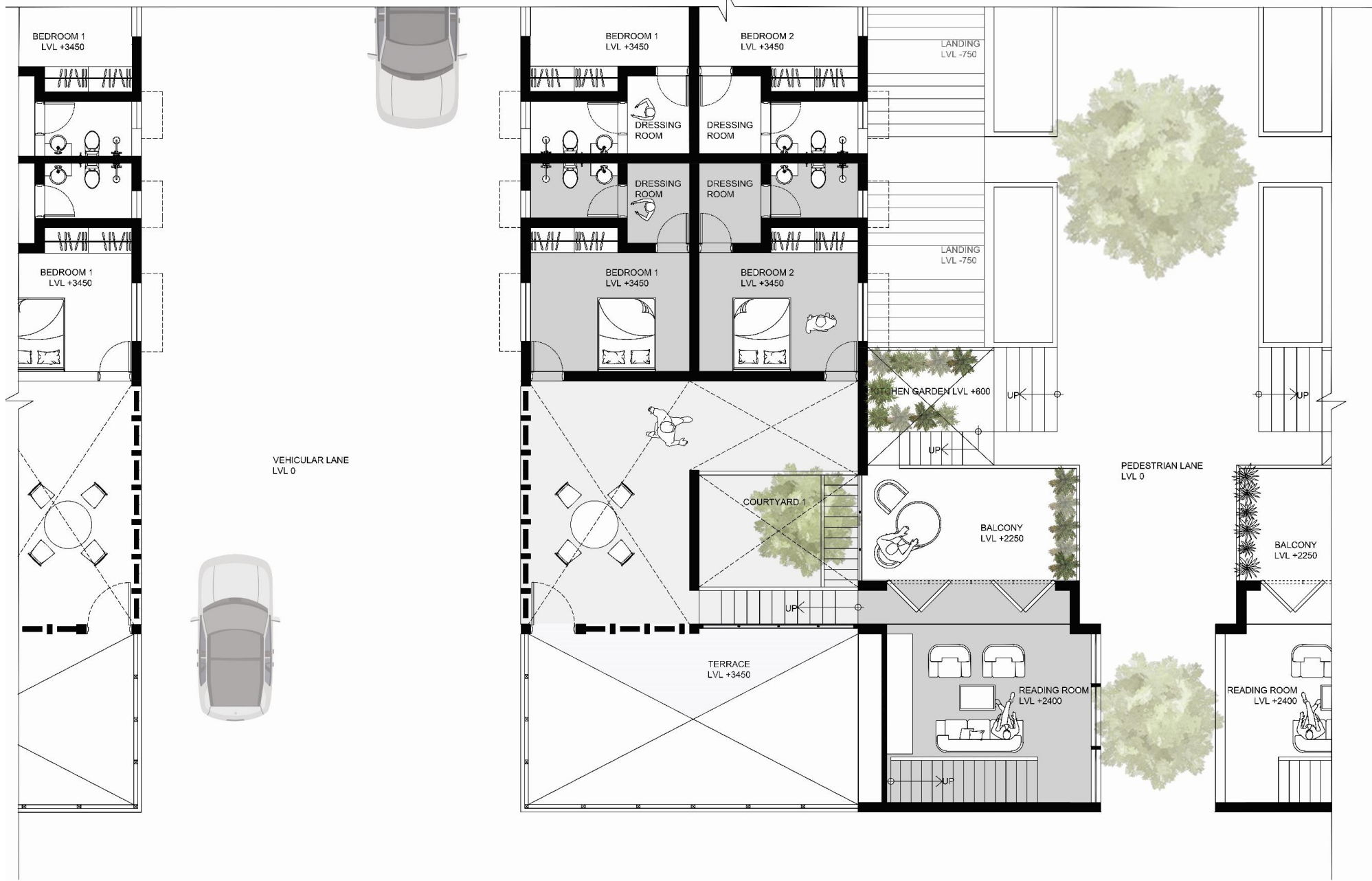




UNIT 1
UNDERGROUND PLAN @ - 500





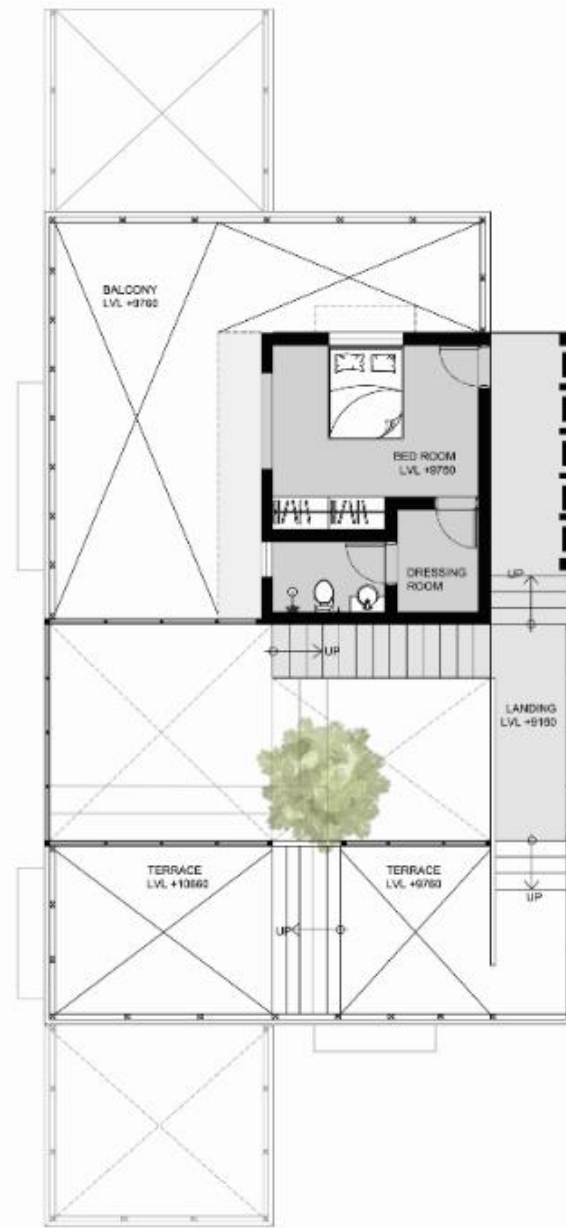


UNIT 1
FIRST FLOOR PLAN @ 4000



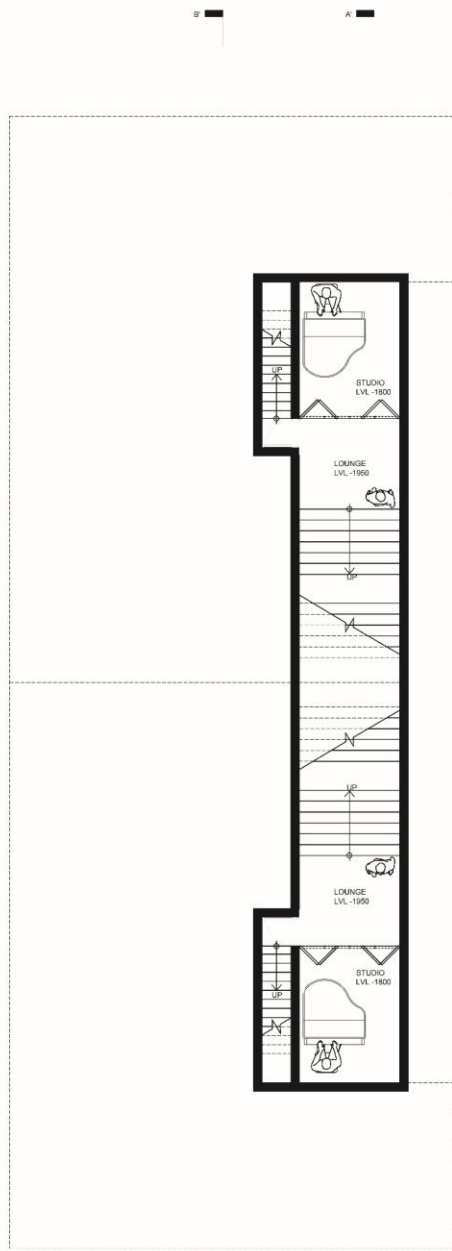


UNIT 2
PLAN @7500

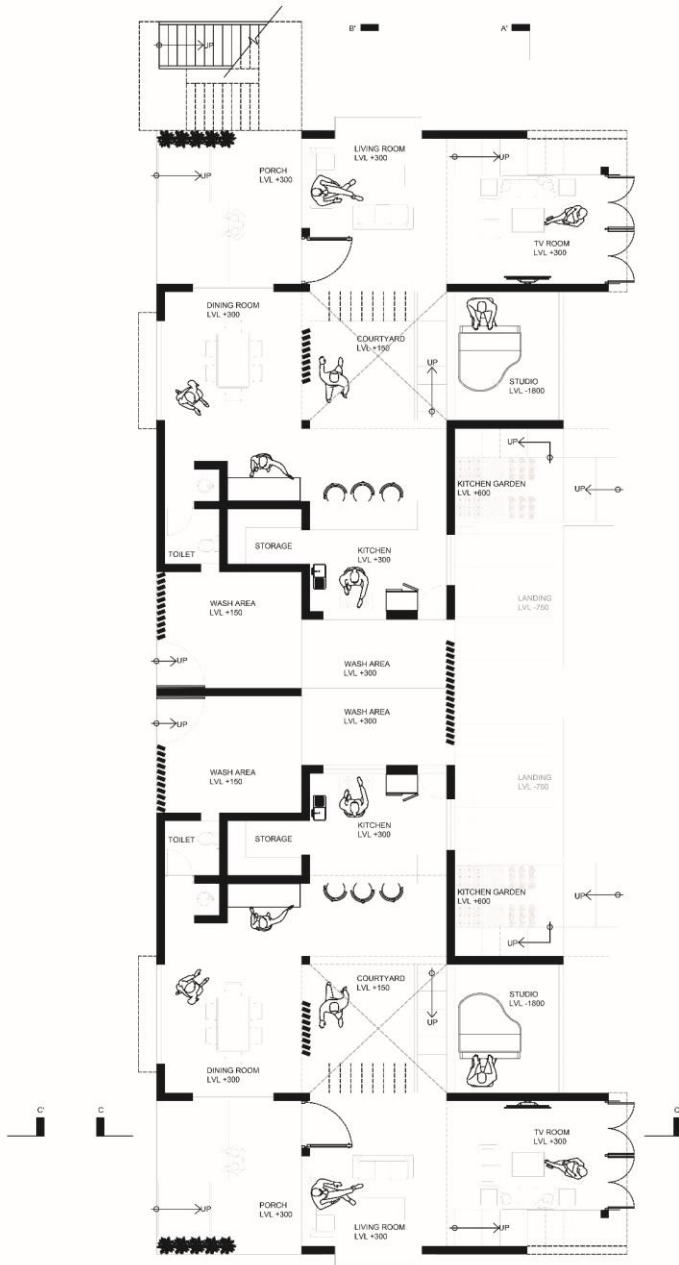


UNIT 2
PLAN @10500

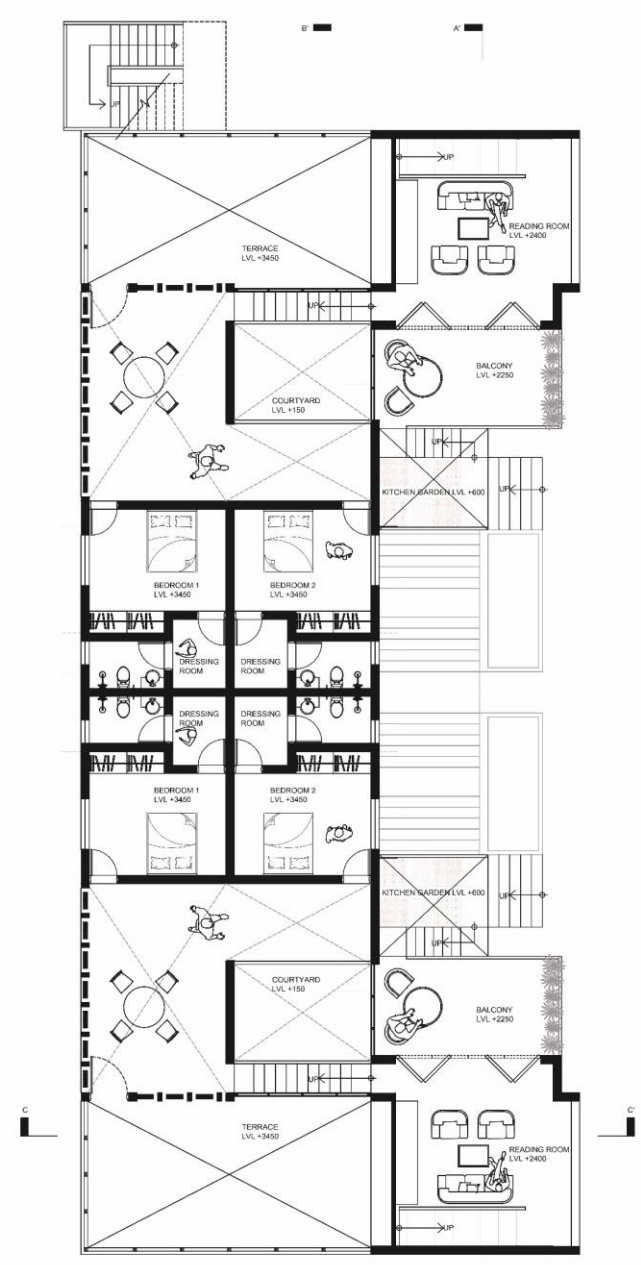




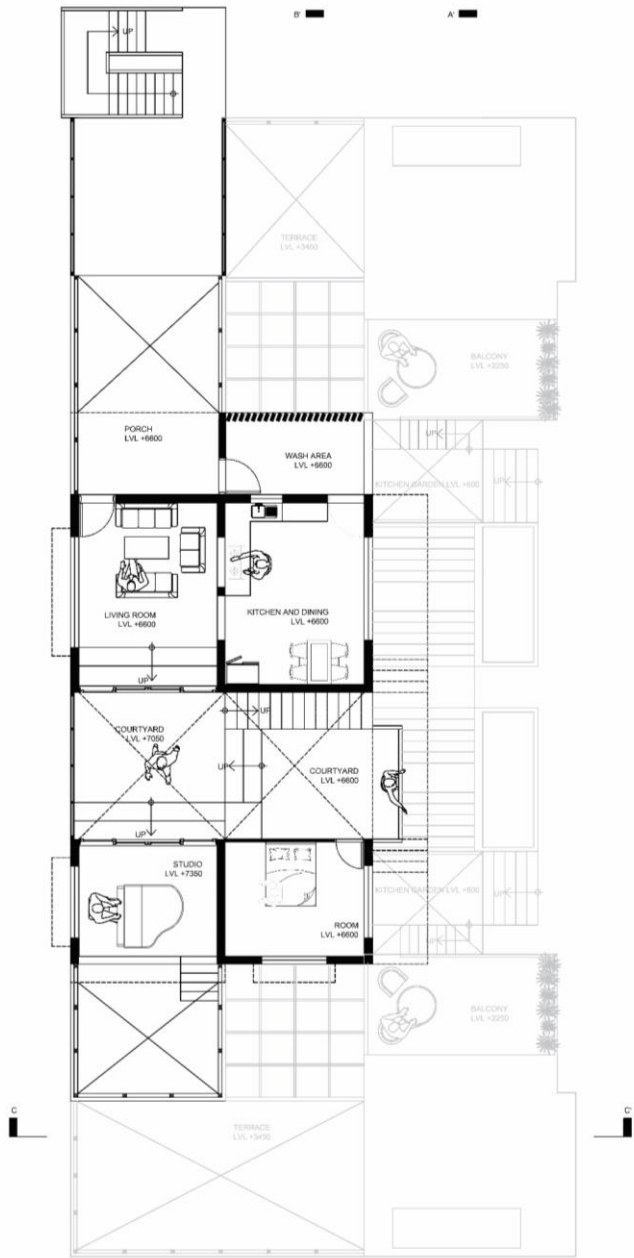
UNDERGROUND PLAN



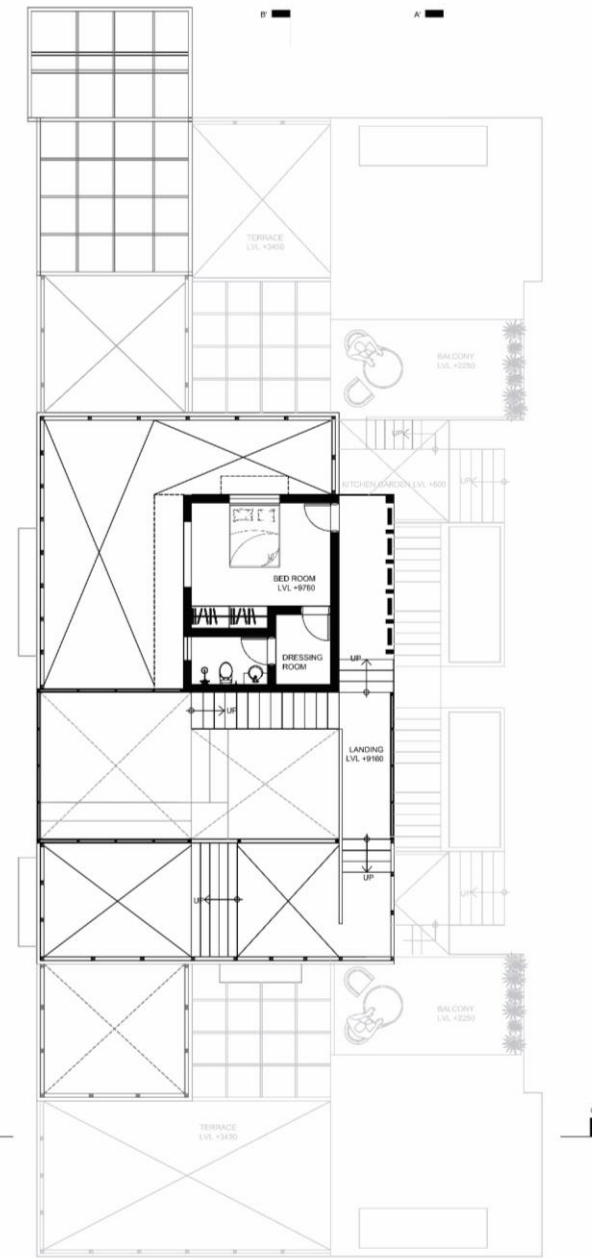
PLAN @1500



PLAN @4000



PLAN @7500



PLAN @10500





CLUSTER SECTION
SECTION AA'





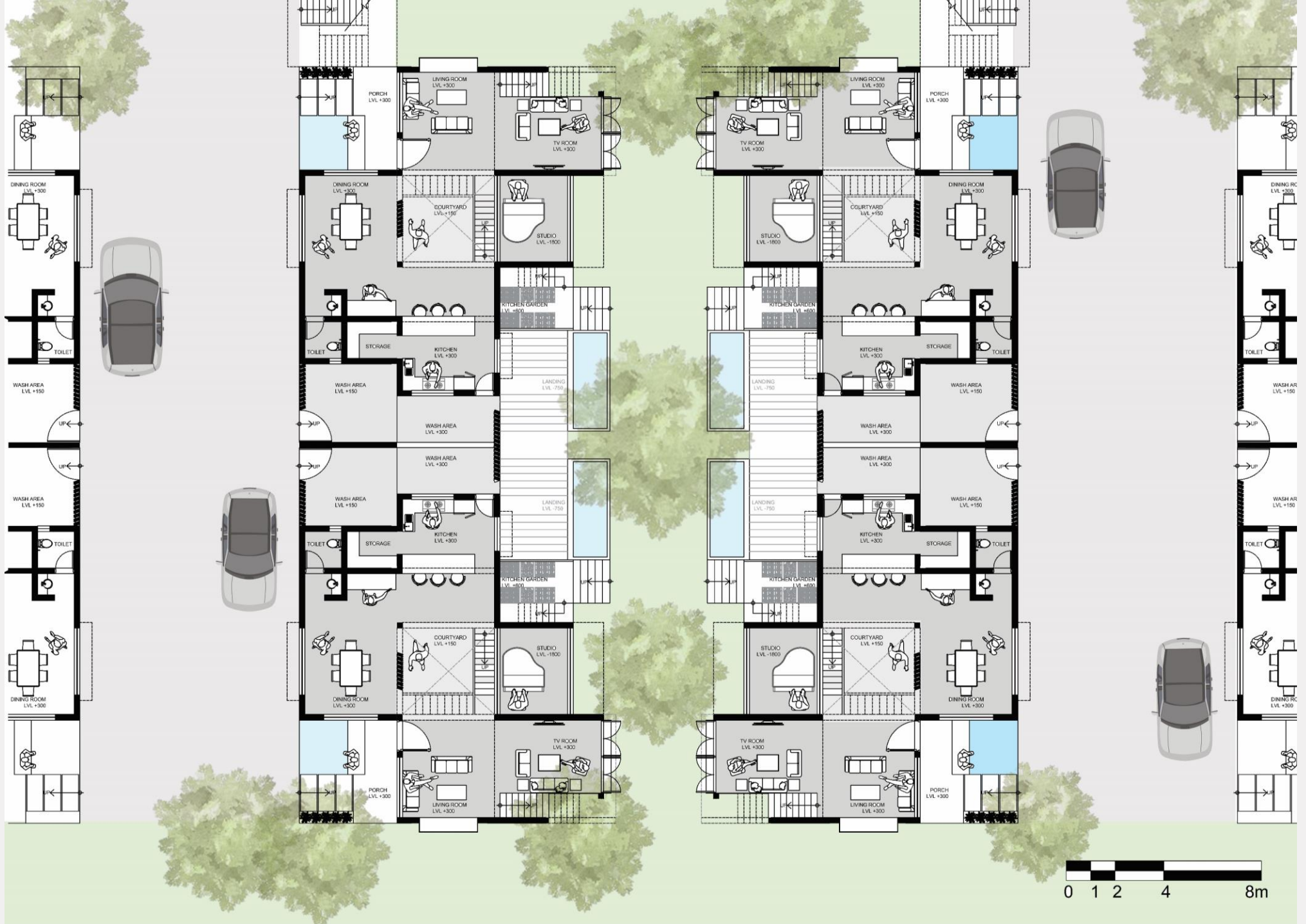
CLUSTER SECTION
SECTION BB'





CLUSTER SECTION
SECTION CC'





**CLUSTER PLAN WITH
VEHICULAR
AND PEDESTRIAN LANES**





15

3D VIEWS













