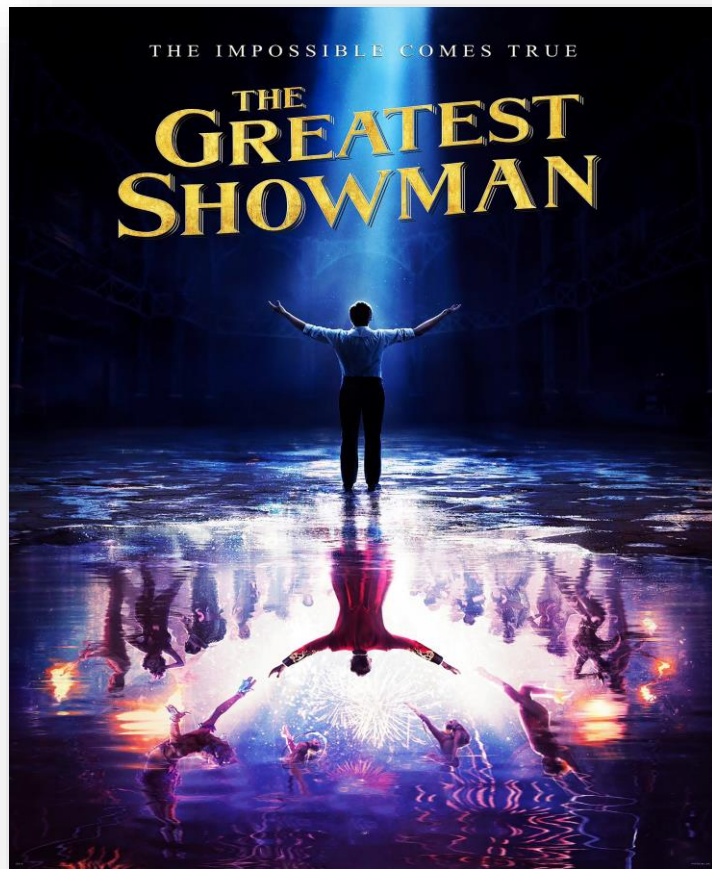


# REWRITE THE STARS

STARS HOUSING

RADHIKA TOTLA  
18BAR029





*"No One Ever Made A Difference By Being Like Everyone Else "*

*The film tells Barnum's rags to riches story and explores how his meteoric rise to fame and fortune was muddled with allegations of exploiting the disabled for his circus.*

- The period musical drama is based on the life and times of 19th-century showman Phineas Taylor Barnum*

- "The Greatest Showman" fosters hope in dreamers and a sense of inclusion in outcasts, projecting a message that is desperately needed in today's society.*

- Portrays of Barnum's constant struggle with the conservative elite, fight to fit in and get the respect he deserves.*

- The film's feelgood factor give audiences a much-needed sense of escape or respite.*

**MOVIE INTERPRETATION**



*Phineas Taylor Barnum*

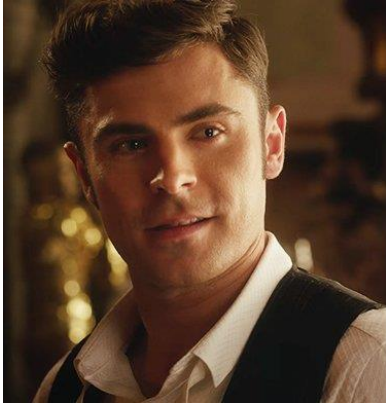
- *Dreamer*
- *Altruistic*
- *Family Man*
- *Caring and Kind*
- *He worked as a clerk at a shipping company*
- *Celebrating the fame coming his way*



*Studying the characters helped in understanding different types of lifestyles*

**MAPPING THE CHARACTERS AND LIFESTYLES**





*PHILLIP CARLYLE*

*Phillip is a young playwright who lives in misery despite his popularity.  
He comes from a rich family  
Phillip lived a caged and boring life until Barnum recruited him.  
Since Phillip joined the circus, he has become more joyful and free.  
He also became enamored by the trapeze artist, Anne Wheeler, and is constantly trying to  
make their relationship work even under societal pressures.*



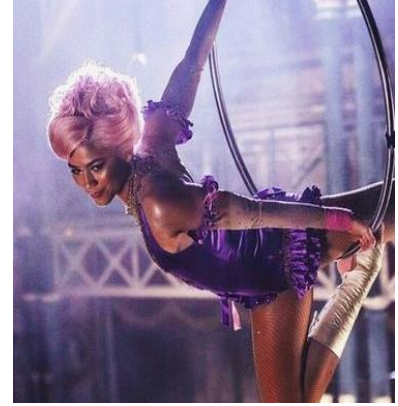
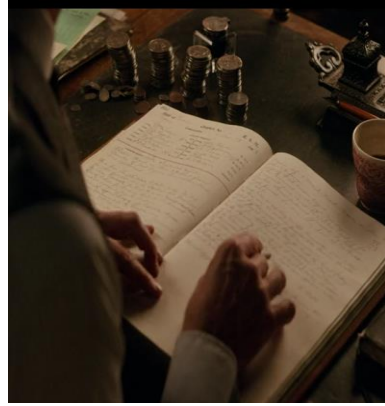
*JENNY LIND*

*She has a passion for singing and is has built a reputation for herself as the 'Swedish Nightingale' due to her beautiful voice. Lind is a generous woman, donating majority of her money made from performances to charities.*



*Studying the characters helped in understanding different types of lifestyles*

**MAPPING THE CHARACTERS AND LIFESTYLES**



*JAMES G. BENNETT*

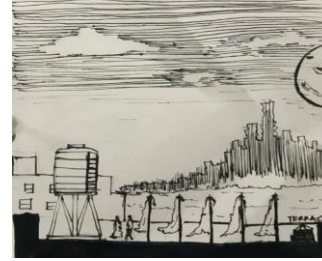
*James G. Bennett is a founder of New York herald and often covered Barnum 's circus , portraying it in a negative way. He is the one who gave Barnum the idea to call it a " circus". And when things were wrong with P. T. Encouraged him to not to lose hope reminding him that whatever he did ,people enjoyed it*

*ANNE WHEELER*

*Anne is an thoughtful, venturesome and self-conscious African American lady. She could be a sure and experienced trapeze artist, having performed with her brother for numerous a long time. All through the motion picture. Anne is seen to be profoundly affected by the racists Her inner conflicts, joined forces with her color discrimination, halt her from feeling really acknowledged*

*Studying the characters helped in understanding different types of lifestyles*

**MAPPING THE CHARACTERS AND LIFESTYLES**



XS

*This clipping is from the scene where P.T. is sitting at the corner of an alley writing a letter to Charity. XS space is only the small corner of the street.*

S

*This clipping is from the scene where the family is having dinner in the dining space.*

M

*This clipping is from the scene where the family is in the living space and the staircase is a celebrated piece of art which connects two spaces. In my design I tried to put staircase as celebrated piece of art with a visual connection to the outside*

L

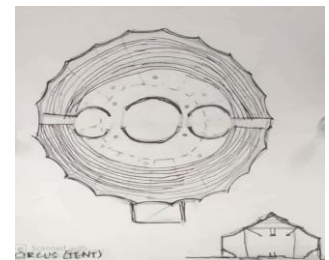
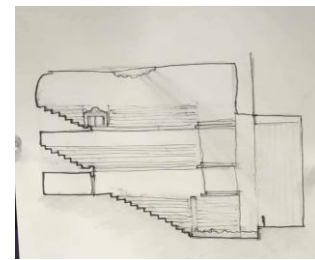
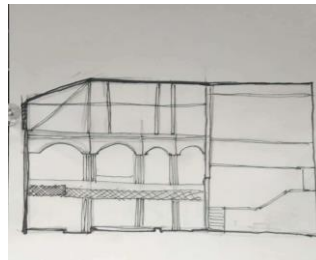
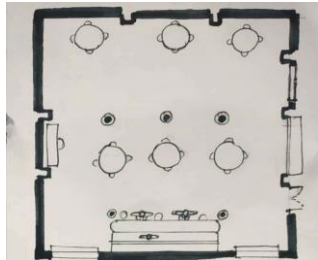
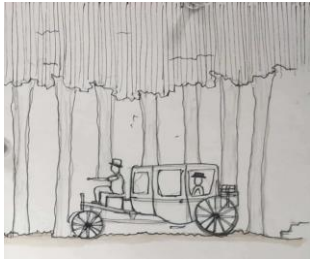
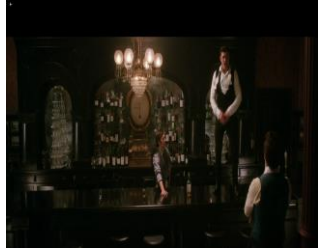
*This clipping is from the scene where they used to live initially. The space where it all began. The interpretation is a section of the terrace*

XL

*This clipping is from the scene where they are enjoying an intimidate moment on the beach. It is a connection between inside and outside. I have tried to incorporate these connections in my design.*

*Helps in understanding how the spaces are associated with the protagonist and how it changes with the type of activities Some of the private spaces associated with the characters.*

**XS/S/M/L/XL**  
**SCALE OF THE SPACES ASSOCIATED WITH THE CHARACTERS**



XS

*This clipping is from the scene where P.T. left behind everything he earned and went to earn more fame and money  
The Chariot is xs space*

S

*This clipping is from the scene where all the outcasts helped P.T. and motivated him when he lost everything. The S space is the bar.*

M

*This clipping is from the scene where P. T use to put up his shows. It is section of the museum*

L

*This clipping is from the scene where P. T performed after he left everything behind. It is section of the concert hall*

XL

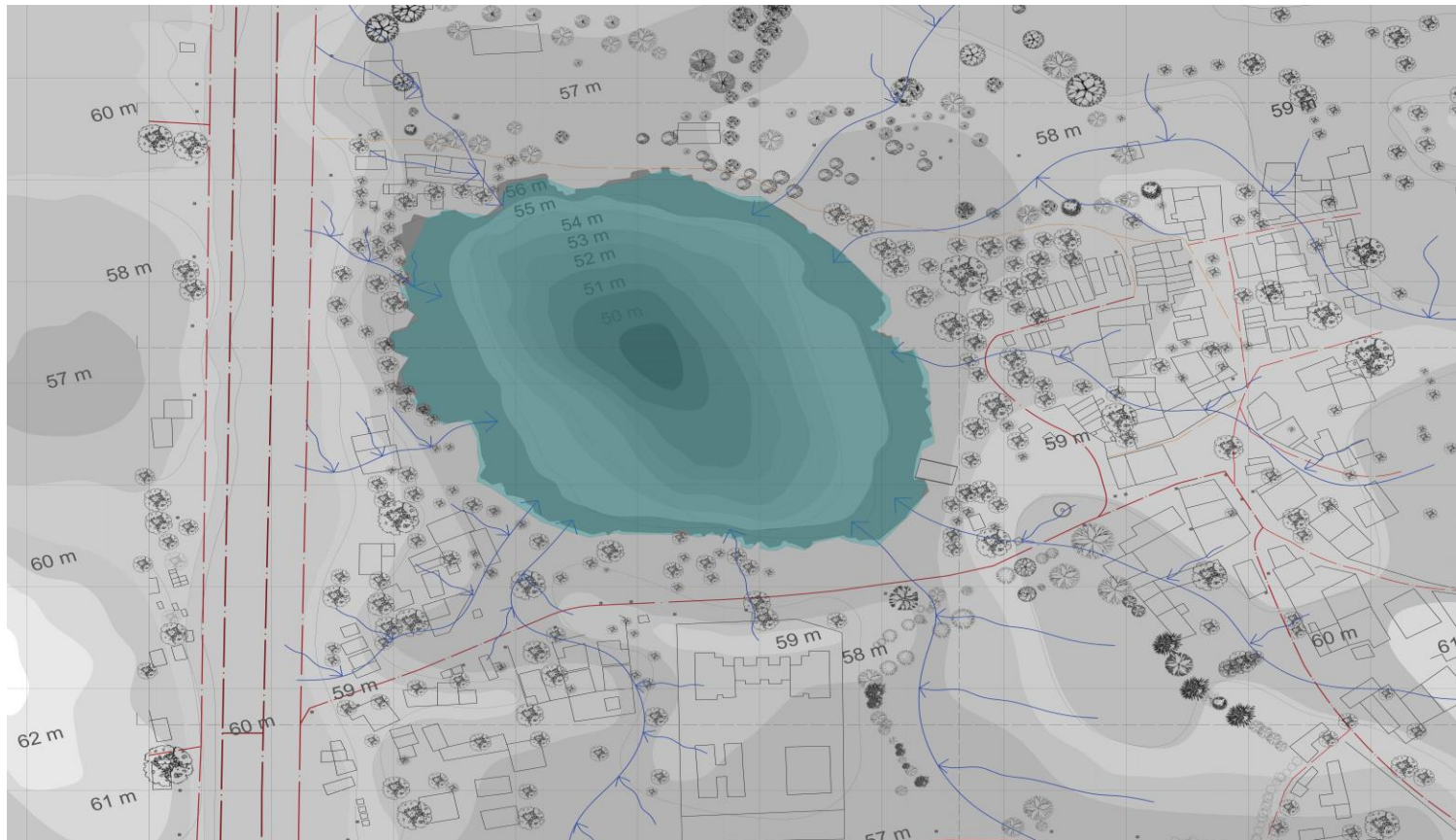
*This clipping is from the scene where P. T again started performing his shows. It is plan of the tent*

*Some of the social spaces associated with the characters and how the space was used.*

**XS/S/M/L/XL**

**SCALE OF THE SPACES ASSOCIATED WITH THE CHARACTERS**





*Plan of the site showing the contours  
Helped in understanding contours , how built spills into the open , nature of the open  
spaces surrounding the built up.*



*Section showing the nature of built , landscape and lake on the site  
Helped in understanding the contours , direction of water flow , ratio of built and  
landscape, nature of built around the landscape.*

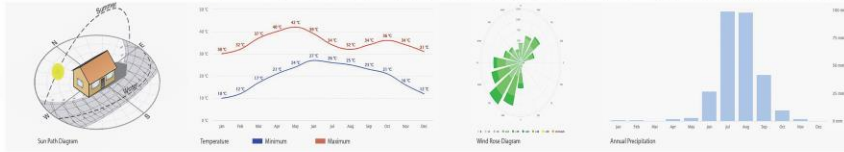
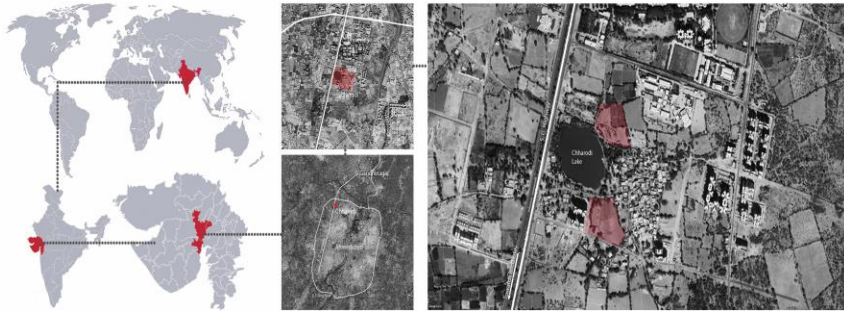
**SITE ANALYSIS**

## BUILT V/S OPEN:



*The ratio of built and open.*

*Helped in understanding the nature of built and open around the site. The nature of open spaces and how the built spills into the open . The connection of inside and outside*



Location and climate

### PASSIVE TECHNIQUES

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)

### VENACULAR ARCHITECTURE

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

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

1. COURTYARDS



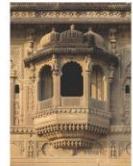
2. JALI/WOODWORK ON FACADES



3. NARROW STREETS



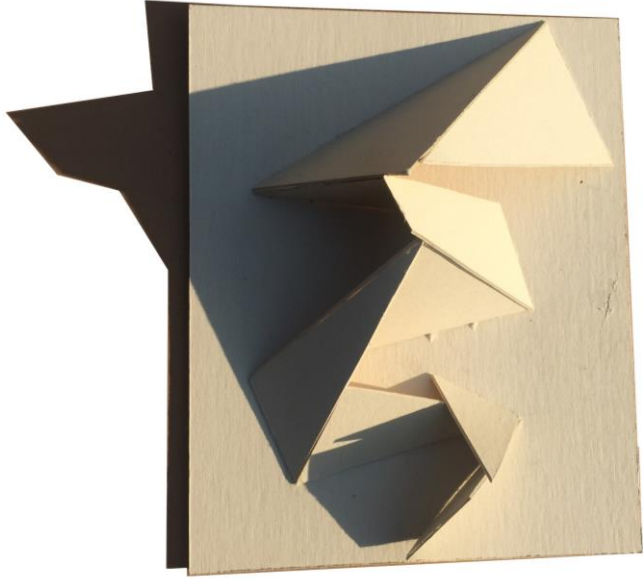
4. CHAJJAAS AND JHAROKHAS



Passive techniques

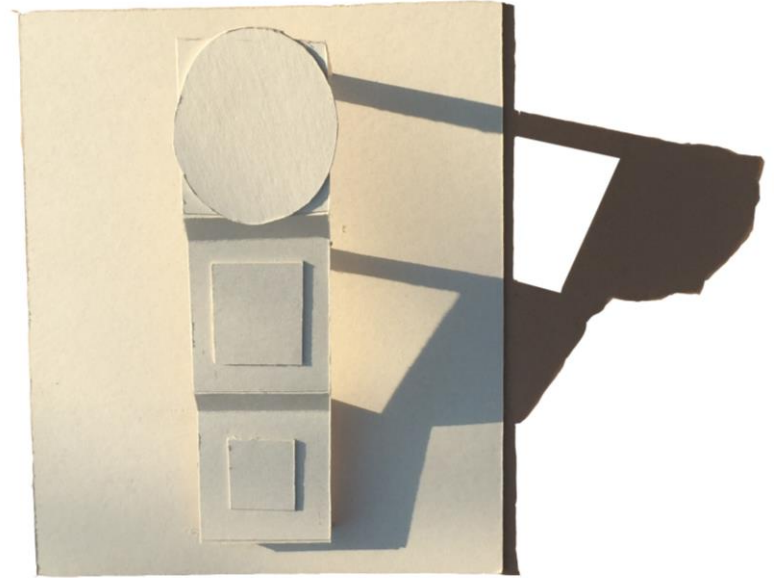
Helped in understanding the climate near the site and passive techniques. I have incorporated courtyards, double glazed windows and other shading devices in response to the climate.





*Irregular pieces coming together and making sense*

- *It is an abstraction from the movie talks about how different characters came together and put up a show*
- *Took forward the concept of irregular pieces coming together and making sense in terms of Volume , Levels and Light*

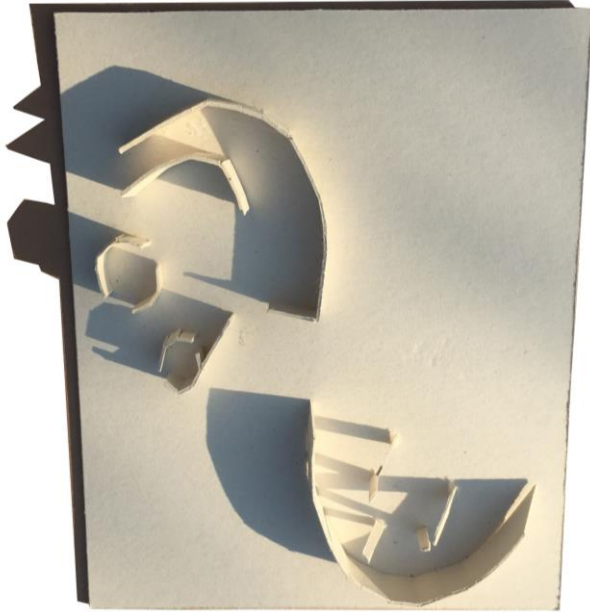


*Rising*

*It is an abstraction from the movie talks about how P.T rose from the hardships and became the greatest showman ever*

- *Abstraction of characters , lifestyles , characteristics and our site helped in deriving the relationship between the space and the characters*

**ABSTRACT MODELS**



*Contrast*

*It is an abstraction from the movie talks about the contrast of the lifestyles of P.T. initially and at the end with all the fame and success*



*Layers*

*It is an abstraction from the site depicting the layers of site built, open spaces, landscape, lake, contours,*

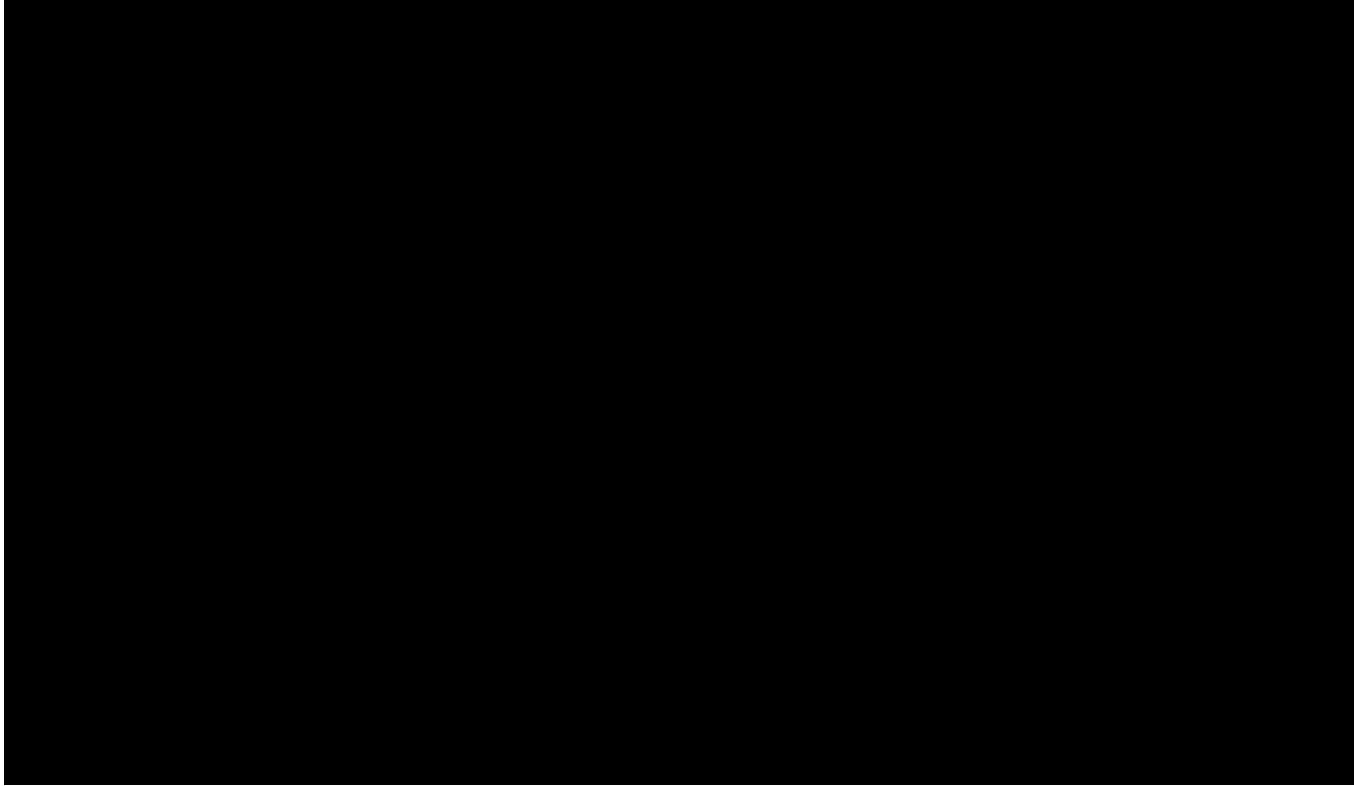
- *Abstraction of characters, lifestyles, characteristics and our site helped in deriving the relationship between the space and the characters*

**ABSTRACT MODELS**



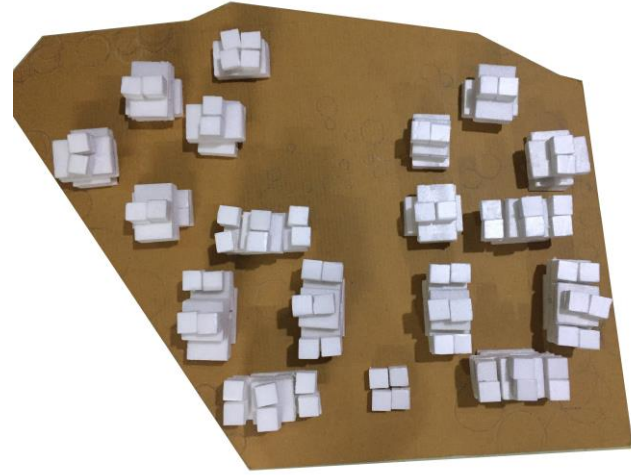
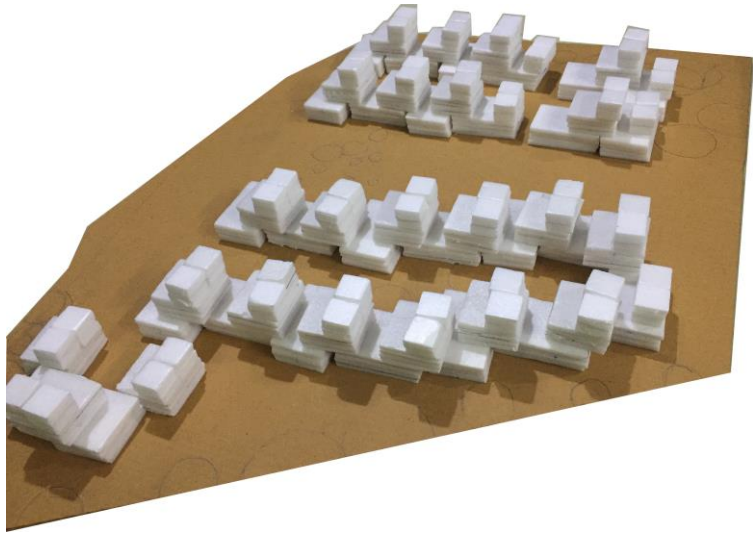
*Stars are not someone who don't want to enjoy living little joys of life. Sometimes always being in the public eye is not what they need, maybe they just want to spend time with their loved ones doing ordinary things, want to live a life different from theirs just for a little bit. Creating such spaces which helps them escape from the public eye and helping them to enjoy little joys of life. A space which is always connected to the beauty of nature and providing peace in their busy life. A space making their experience worth a while.*

**BRIEF TRAILOR**



*“Happiness can be found even in the darkest of times if one brings in the light ”*





*Mass and void gave us idea about the nature and scale of open spaces created by the mass and how they contribute to the larger cluster*

*Through this I realized the interplay of mass and void is important and how in this massing is not anchored to the site , there is no connection between the inside and outside*

**MASS AND VOID INTERPRETATION**



ATIRA



MANAV GULZAR



RADHIKA VILLA



RESIDENCE 313

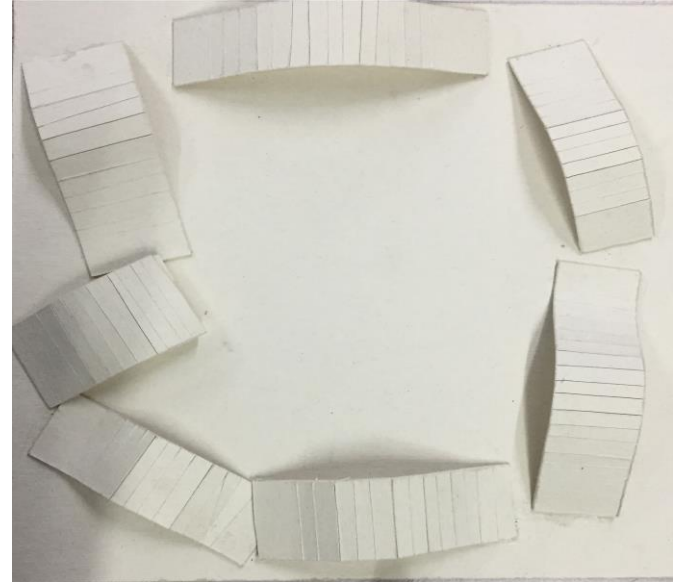
*These visits helped in understanding of structure ,organizational principles , various ways to bring light in , response to climate*

**AHMEDABAD COMMONS VISIT**



*Light vs built*

- *Light shaft*
- *Light guiding the spaces*
- *Connection of inside and outside*
- *Different views*
- *Landscape in the unit*



*Community Space*

*Abstraction of the spaces depicting the nature and the scale of the spaces*

**QUALITY OF SPACES THROUGH ABSTRACTION**

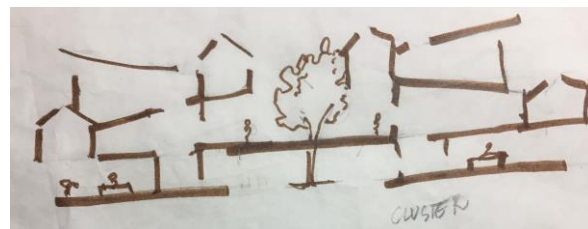
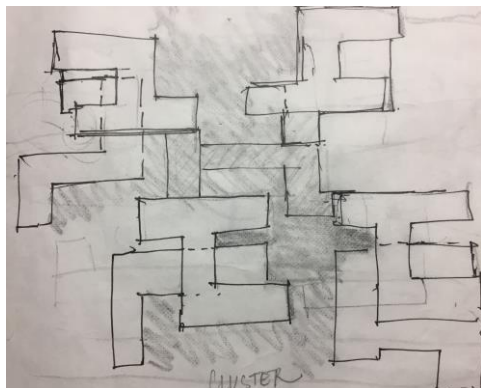
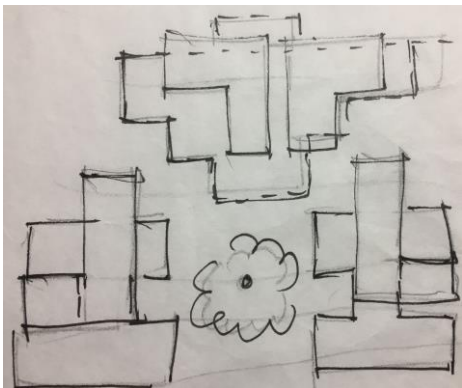
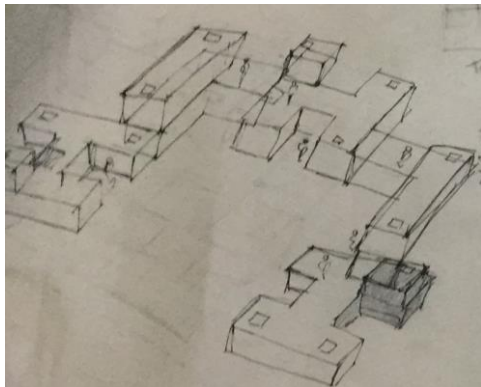
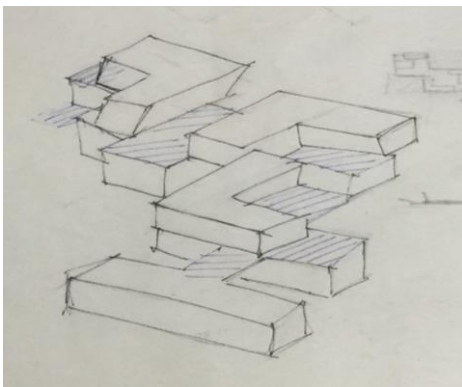


- *Light guiding the spaces*
- *Connection of inside and outside*
- *Different views*
- *Landscape in the unit*

*Abstraction of the spaces depicting the nature and the scale of the spaces*

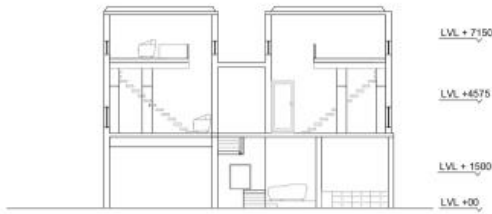
**QUALITY OF SPACES THROUGH ABSTRACTION**





- Explored few massing and cluster options
- Sections showing the light

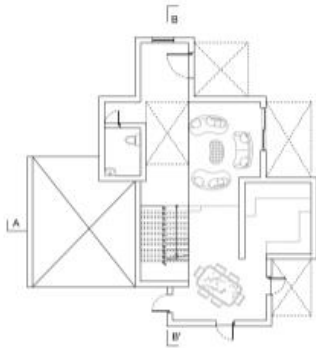
**PROCESS**



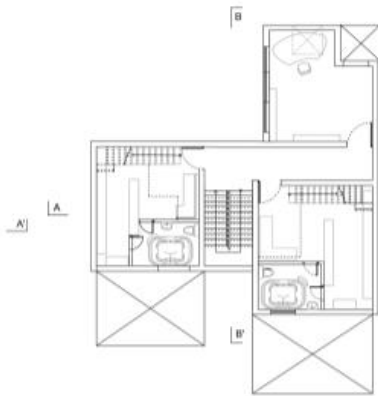
SECTION AA'



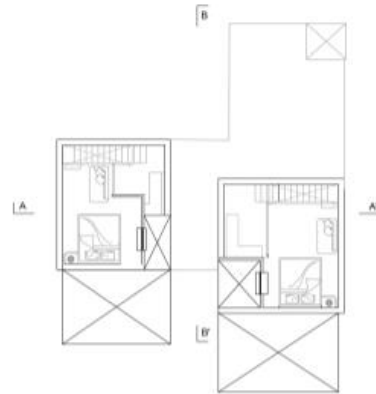
SECTION BB'



GROUND FLOOR PLAN

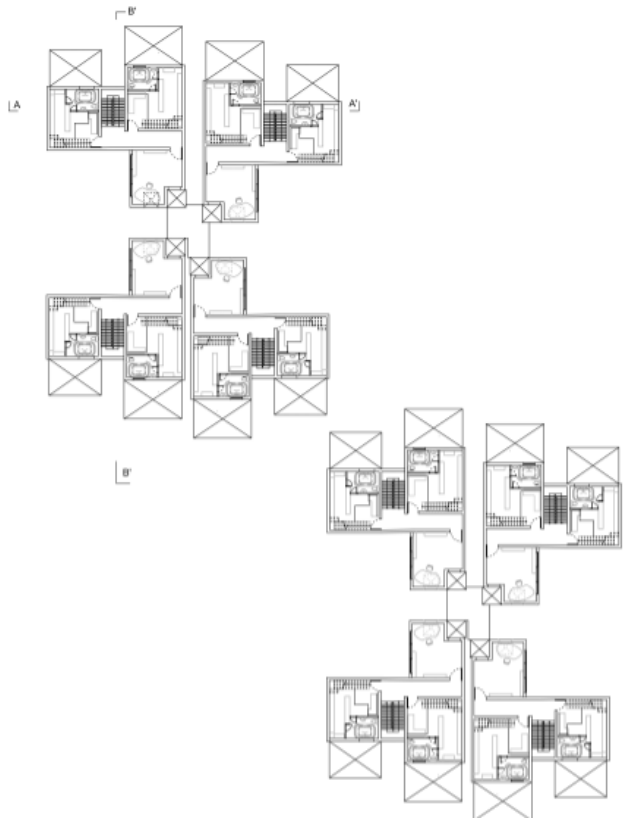


PLAN AT LVL +4575



PLAN AT LVL +7150





SECTION BB'  
1:200



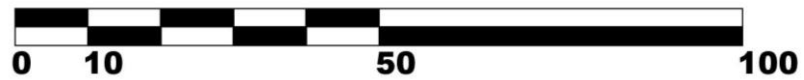
SECTION AA'  
1:200



SITE SECTION  
1:500

PART CLUSTER  
1:200



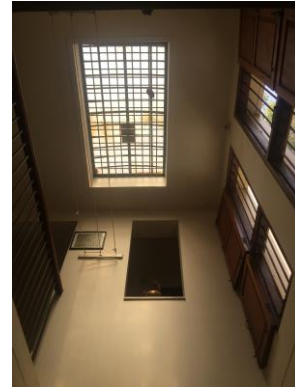






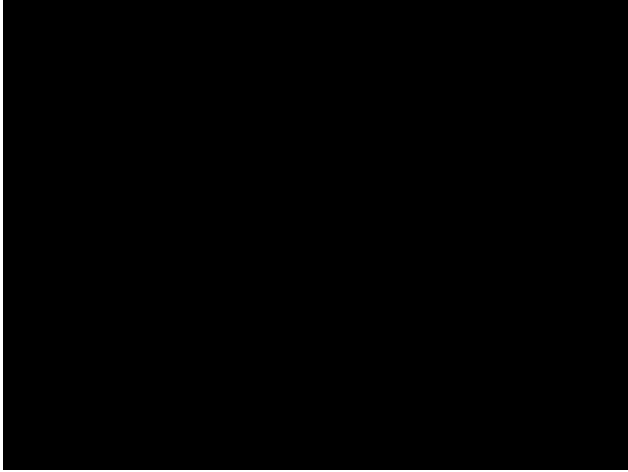
- *Wasn't able to achieve the level of grandeur*
- *Was not able to bring in landscape through the way of clustering*
- *At the unit level there was a connection between inside and outside but at the site level there was no connection between inside and outside*

**UNIT MODEL**



- *Landscape and the built interaction at the unit level*
- *Light through courtyard*
- *Green buffer spaces in between*
- *Lake and landscape view*

**AHMEDABAD SITE VISIT**



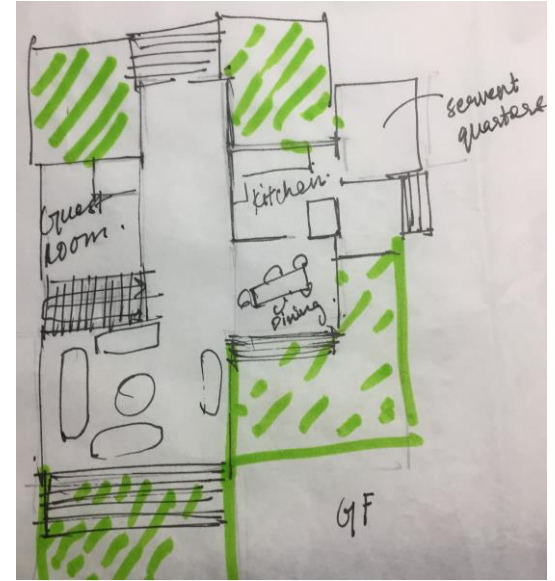
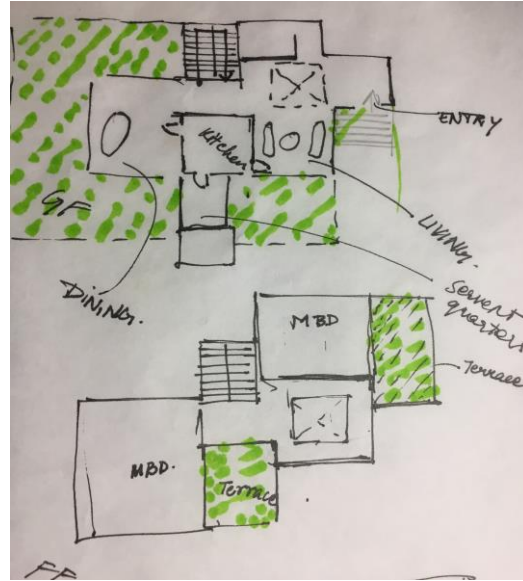
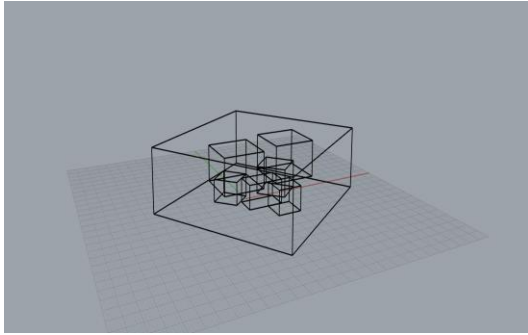
FILM 1



FILM 2

*These are the clips in which scenes from the movie is reenacted to show the spaces and compare.*

**AHMEDABAD SITE VISIT**



Mass and Void interplay  
Landscape and built interaction at the unit level and at the site level

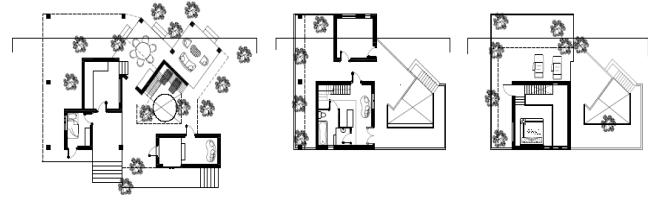
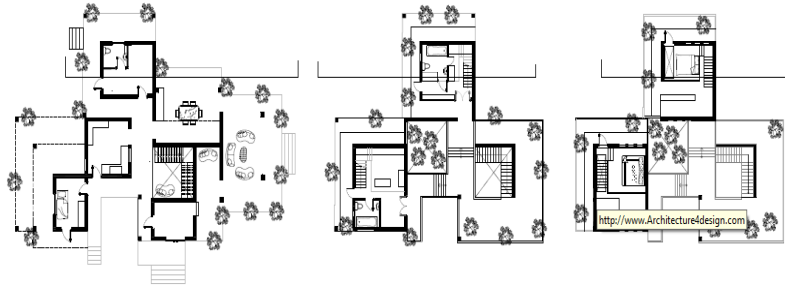


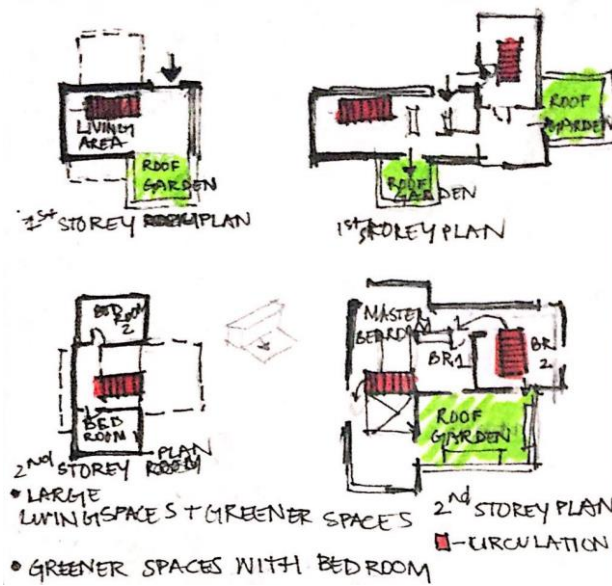
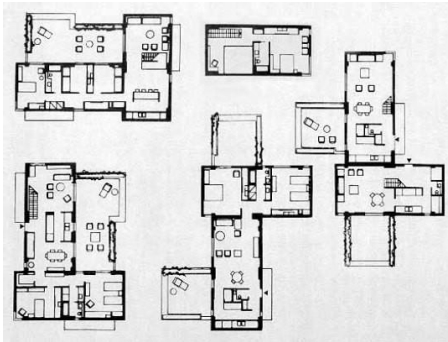


SECTION AA'



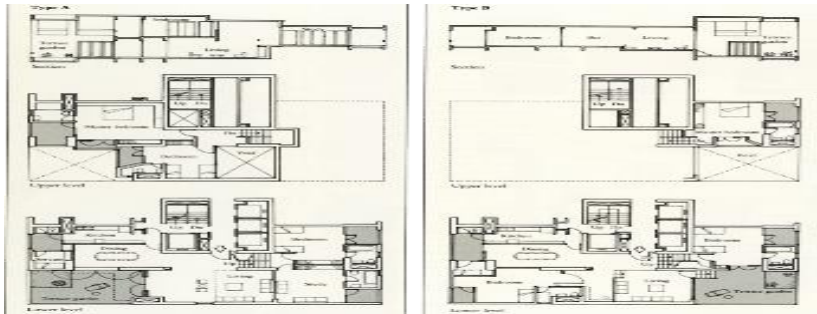
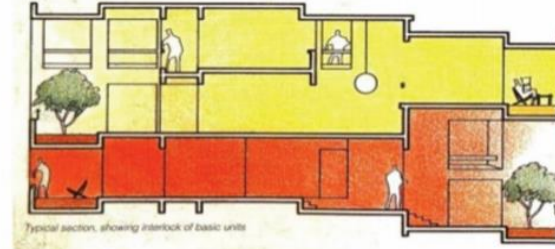
SECTION AA'





Habitat 67, designed by the Israeli-Canadian architect Moshe Safdie, was originally intended as an experimental solution for high-quality housing in dense urban environments.

Habitat 67 comprises 354 identical, prefabricated concrete forms arranged in various combinations, reaching up to 12 stories in height. Together these units create 146 residences of varying sizes and configurations, each formed from one to eight linked concrete units.. Each unit is connected to at least one private terrace, which can range from approximately 20 to 90 square metres (225 to 1,000 sq ft) in size.

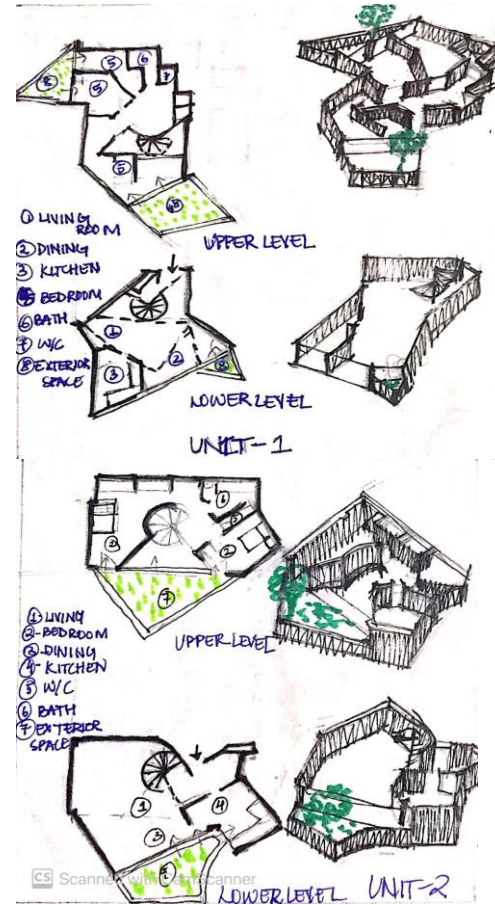


*Kanchanjunga is a condominium of 32 luxury apartments of three to six bedrooms each. The building is 28 storeys (85 metres) high and square in plan: 21 meters x 21 meters. The structure is built around a central service core which was constructed first. Each of the flats have large usable garden-terraces which have dramatic city views.*



IVRY – SUR SOCIAL HOUSING

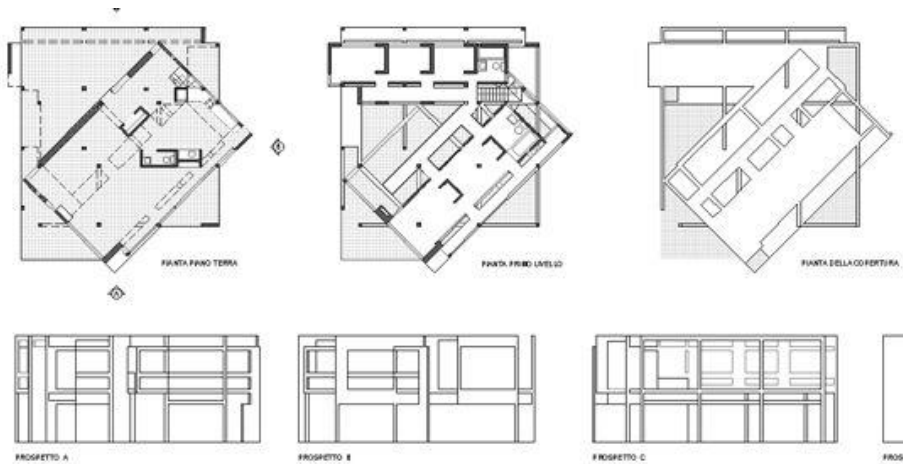
Situated in Paris' close suburbs, this nine storey complex comprise of 40 dwelling , commercial premises , offices , cinemas etc



Landscape and built interaction at the unit level through courtyards , balconies , roof terraces etc

**LANDSCAPE IN THE UNIT**





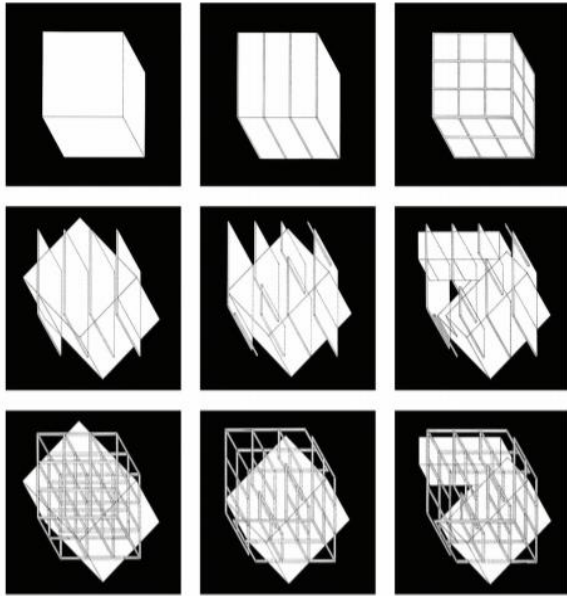
**HOUSE III BY PETER EISENMANN**

**Location:** Lakeville, Connecticut

**year:** 1969-1971

*House III is the third in a series of investigatory house projects that have searched for the nature of the form-meaning relationship in architecture. It was a weekend home for a family with several children*

*Upon entering "his house," the owner is an intruder attempting to regain possession and consequently destroying, albeit in a positive sense, the initial unity and completeness of the architectural structure itself. The interior "void" of the structure seems to act as both background and foil, as a conscious stimulant for the activity of the owner. It is not so much the completeness of the formal structure as presented by the architect as it is the environment's absence of traditional meaning that triggers this sense of exclusion, which then works dialectically to stimulate the owner to a new kind of participation in the house*

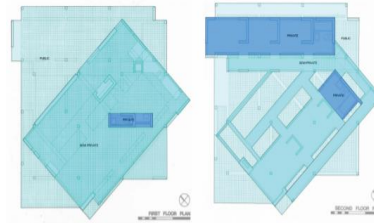


*Upon entering "his house," the owner is an intruder attempting to regain possession and consequently destroying, albeit in a positive sense, the initial unity and completeness of the architectural structure itself. The interior "void" of the structure seems to act as both background and foil, as a conscious stimulant for the activity of the owner.*

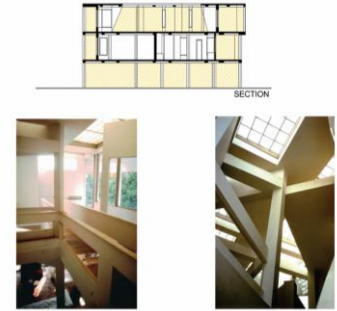
CONCEPT



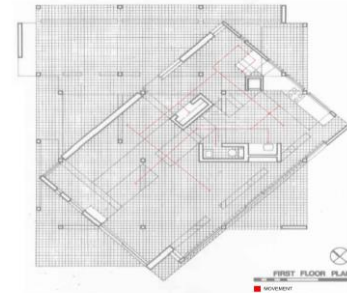
SPACE CHARACTER



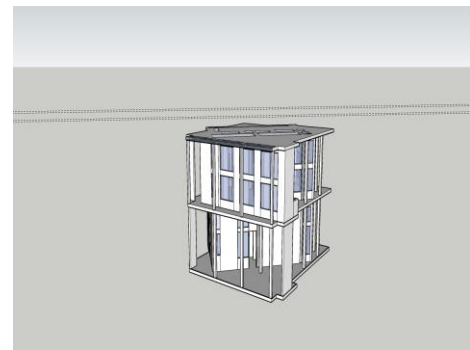
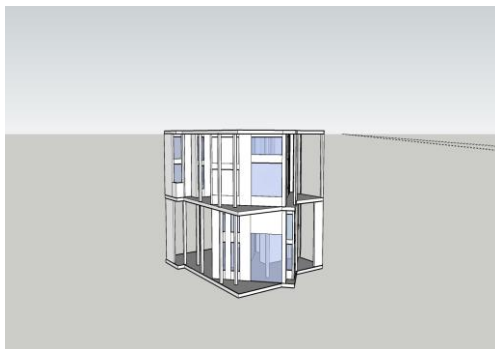
ORGANISATION



LIGHT AND VOLUME



CIRCULATION



**HOUSE III: PETER EISENMAN**  
**VOLUME BLOCK MODEL**

COMBINATION OF GEOMETRY OF VOID AND  
GEOMETRY OF MASS

GEOMETRY OF VOID REPRESENTS SOCIAL  
SPHERE AND GEOMETRY OF MASS  
REPRESENTS PRIVATE SPHERE

LANDSCAPE IN MY UNIT BY PROVIDING  
VERRANDAH , TERRACE , ROOF GARDENS

PLAY OF LIGHT , LEVELS AND VOLUME

CONCEPT



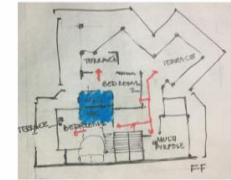
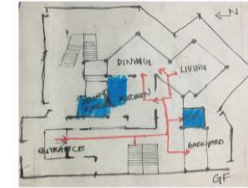
SPACE CHARACTER



ORGANISATION



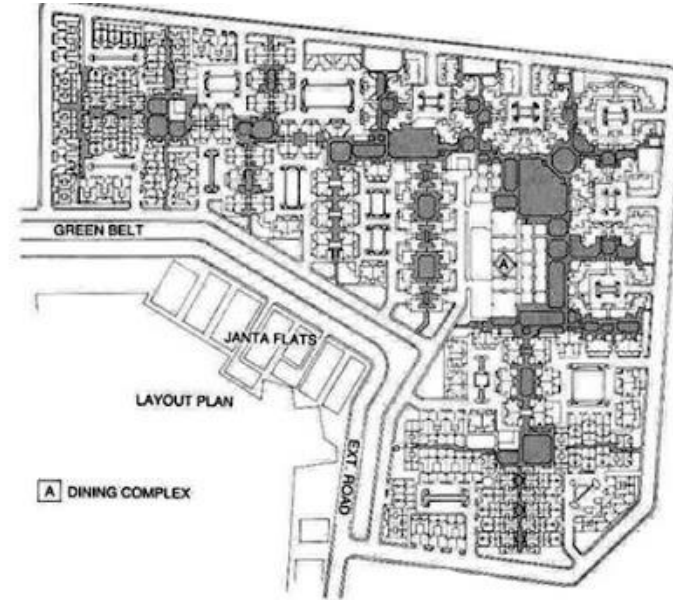
LIGHT AND VOLUME



CIRCULATION

**DESIGN ANALYSIS: UNIT PROCESS**





### **ASIAN GAME VILLAGE BY RAJ REWAL**

**Location :** New Delhi , India

*Asian Games Village was built in 1982 to house athletes for the games. 500 housing units were designed as a group housing in 35 acres. The aim was to create an urban pattern of low rise high density based on a sequence of open spaces linked by shaded pedestrian pathways. The peripheral roads are connected to the cul-de-sac parking squares which in turn give way to individual garages or car porches attached to the houses or apartment blocks.*



SPACE CHARACTER



PARKING AND SERVICES



OPEN SPACES

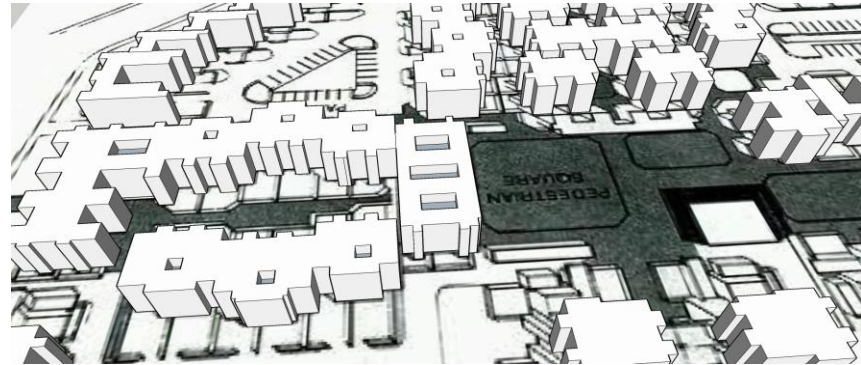
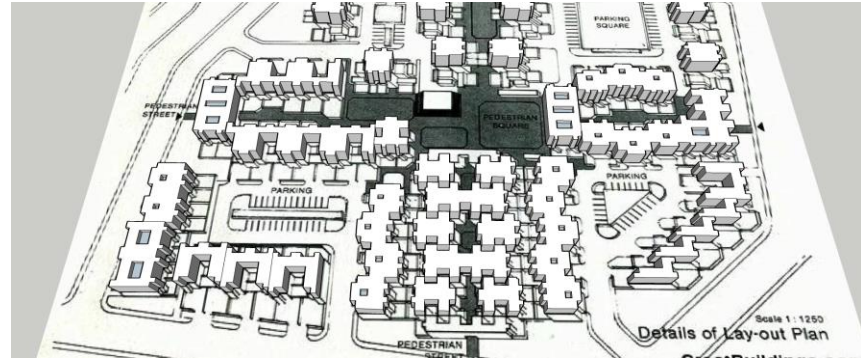
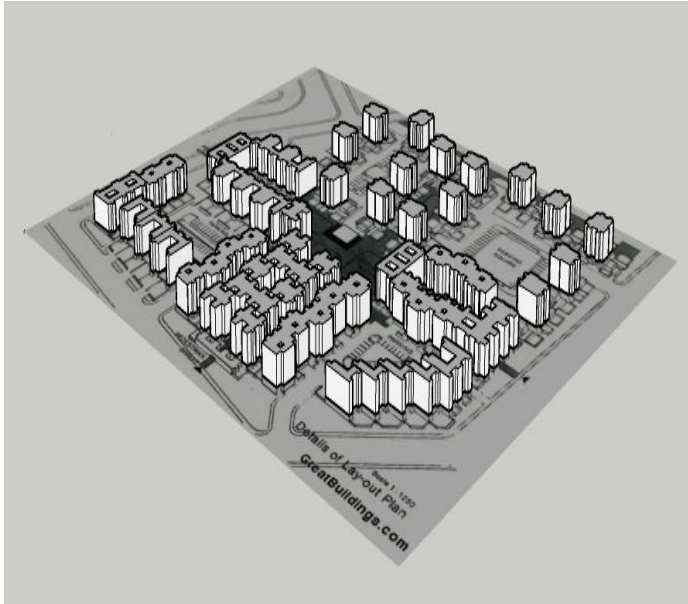


SCALE-1:3000

COMMUNITY SPACE



The concept is based on a sequence of open spaces, interlinked with narrow pedestrian streets shaded and kept alive through a careful mix with recreational and communal area. The streets are consciously broken up into visually comprehensible units, often with gateways, so there are pauses, point of rest and changing vistas

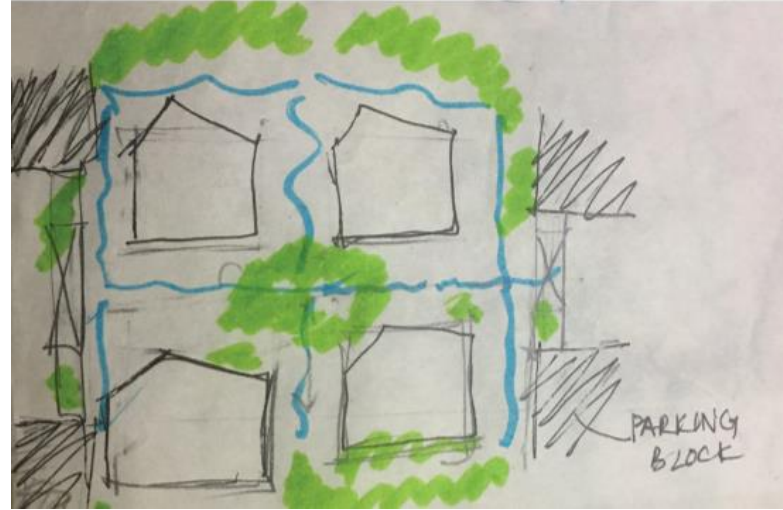


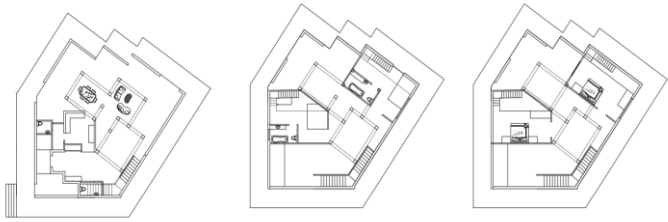
**ASIAN GAME VILLAGE :SITE CASE STUDY  
VOLUME BLOCK MODEL**





- VEHICULAR ROAD
- PARKING BLOCKS





GROUND FLOOR

FIRST FLOOR

SECOND FLOOR



SECTION AA'

SECTION BB'

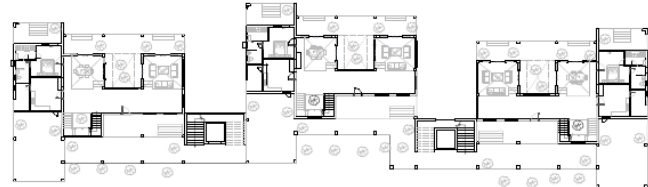


GROUND FLOOR

FIRST FLOOR

SECOND FLOOR

THIRD FLOOR



GROUND FLOOR



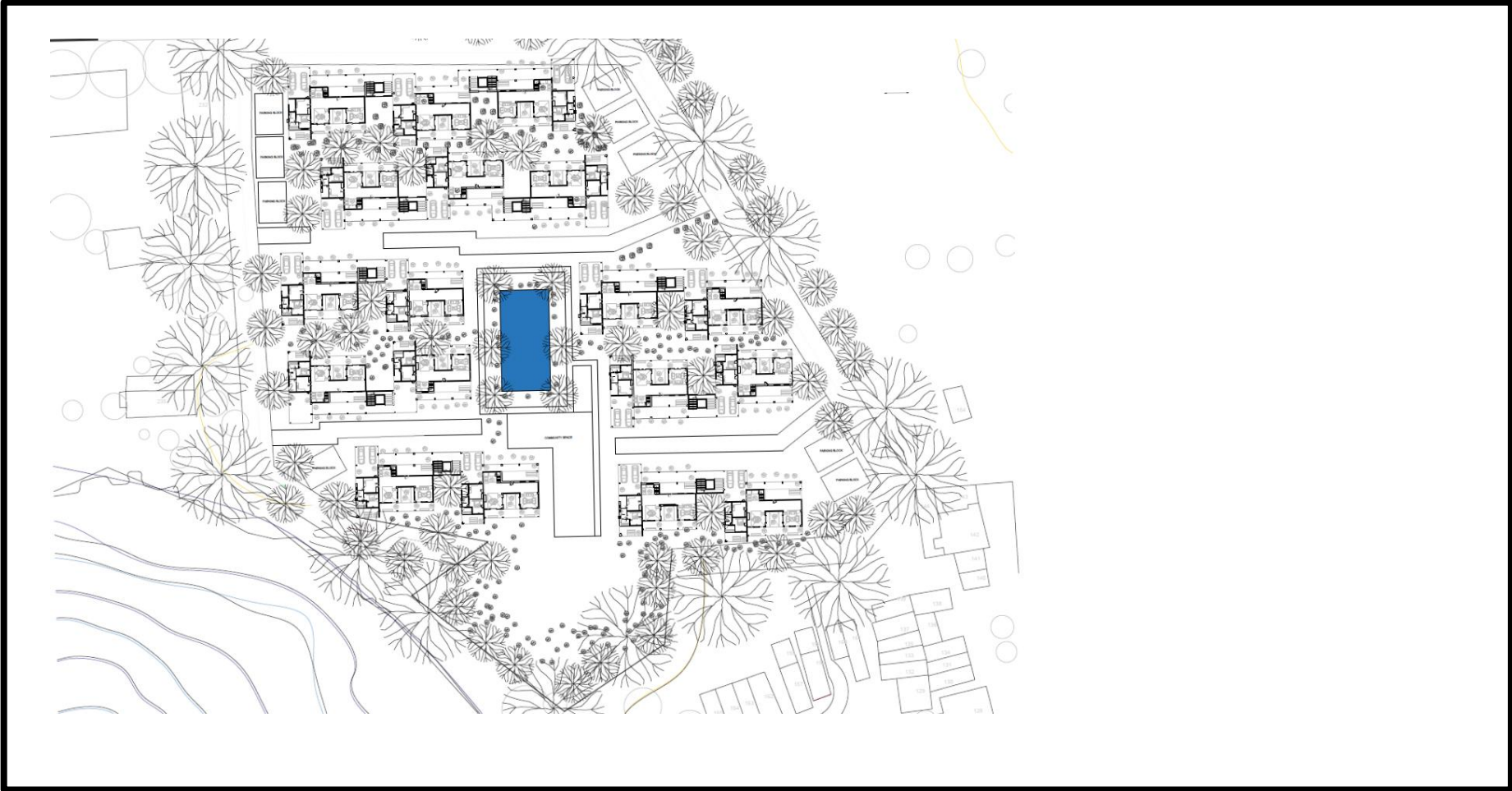
FIRST FLOOR



SECOND FLOOR



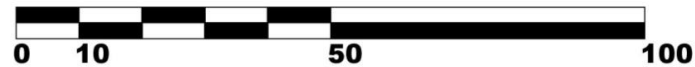


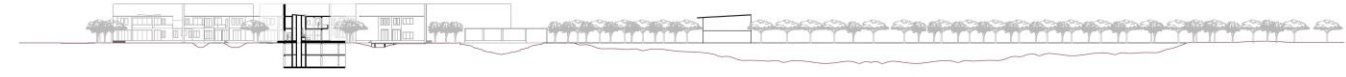




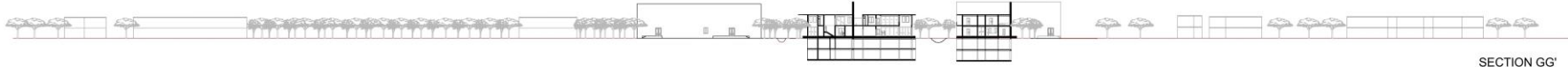
**SITE PLAN WITH CONTEXT**

**SCALE BAR 1:500**



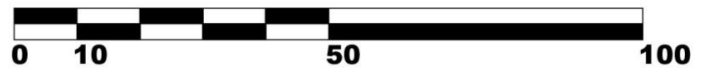


SECTION FF'



SECTION GG'

SCALE BAR 1:500



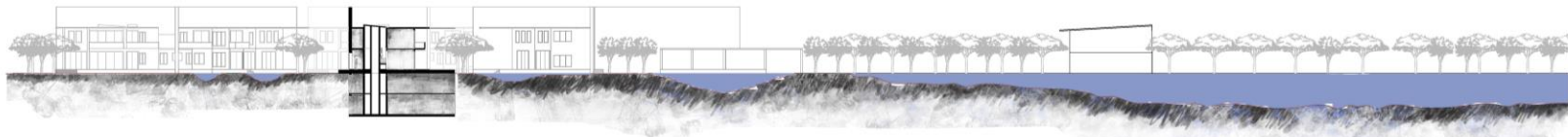
**SITE SECTIONS WITH CONTEXT**



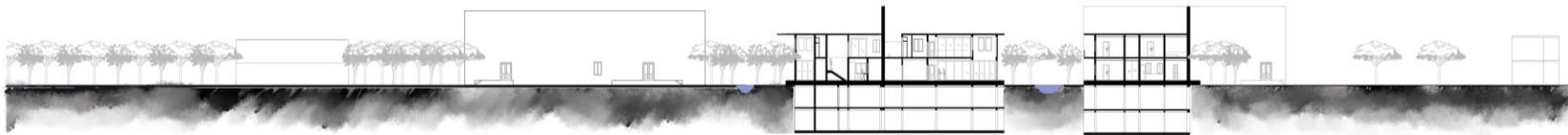
**SITE PLAN**

**SCALE BAR 1:200**





SECTION FF'



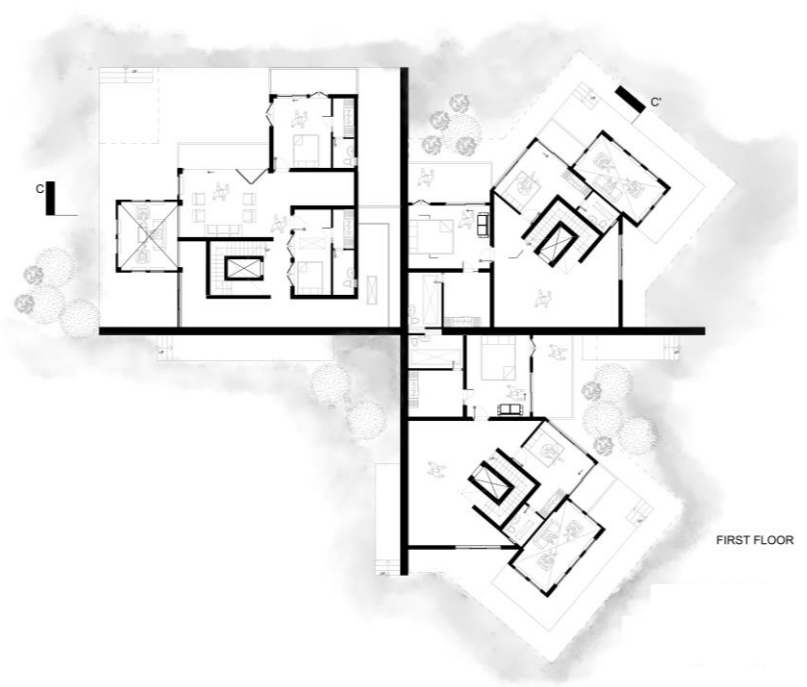
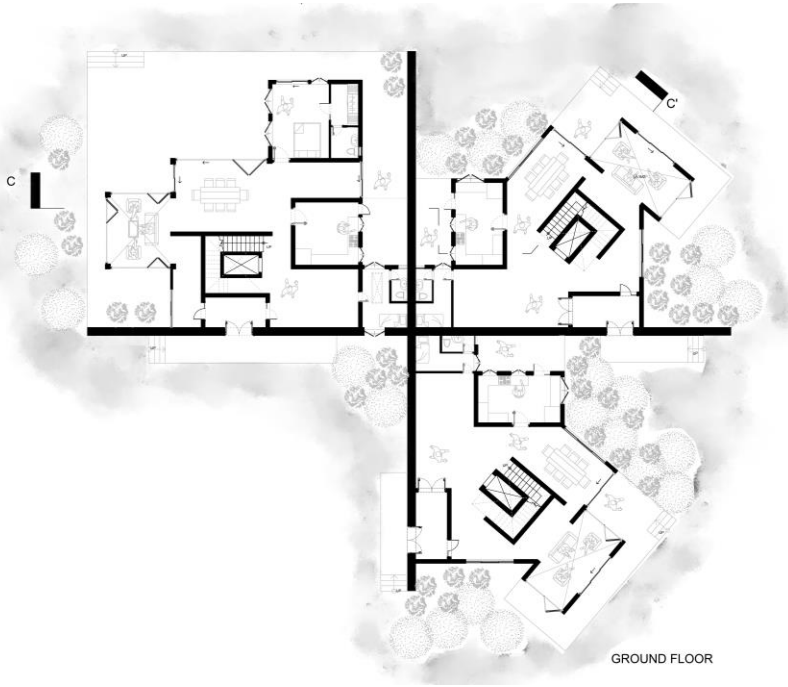
SECTION GG'

**SITE SECTIONS**

**SCALE BAR 1:200**







# CLUSTER TYPE 1

SCALE BAR 1:100





GROUND FLOOR



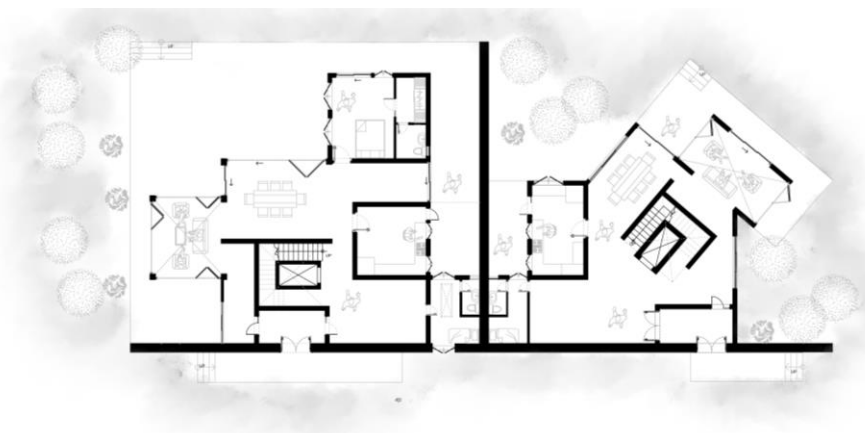
FIRST FLOOR



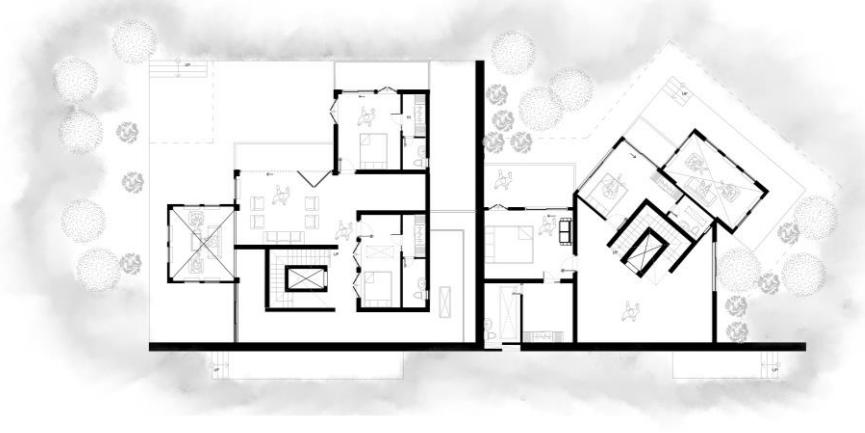
## CLUSTER TYPE 2

SCALE BAR 1:100





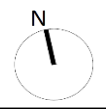
GROUND FLOOR



FIRST FLOOR

**CLUSTER TYPE 3**

**SCALE BAR 1:100**





SECTION CC'

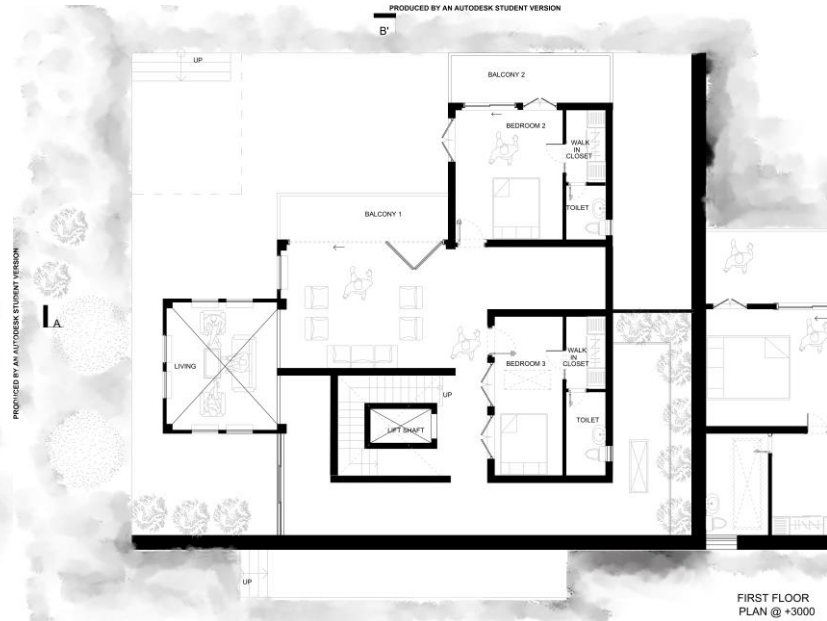
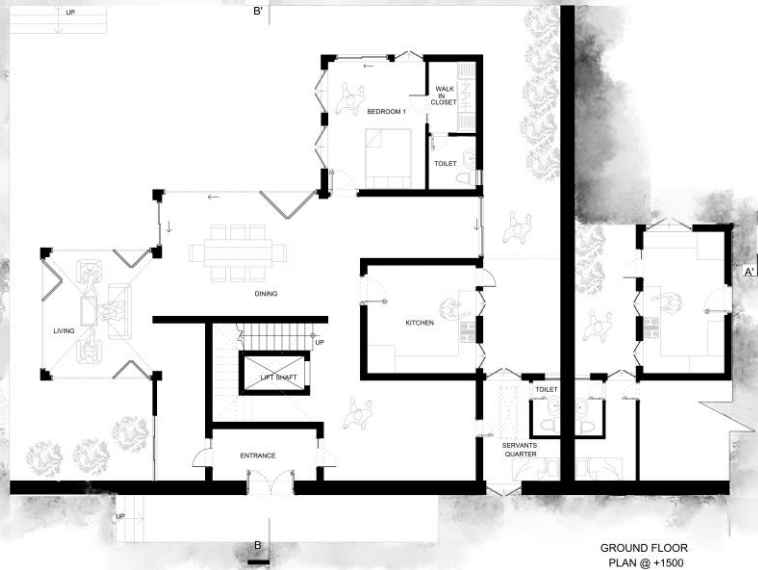


SECTION DD'

**CLUSTER SECTIONS**

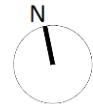
**SCALE BAR 1:100**



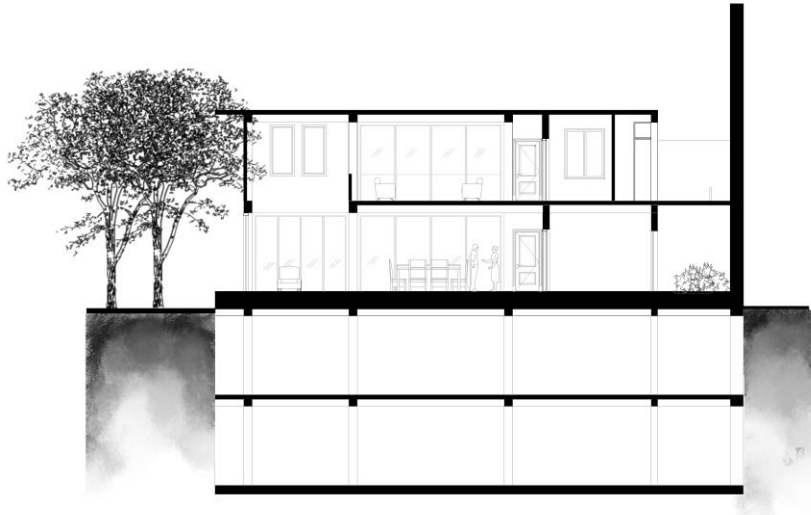


## UNIT TYPE 1 PLANS

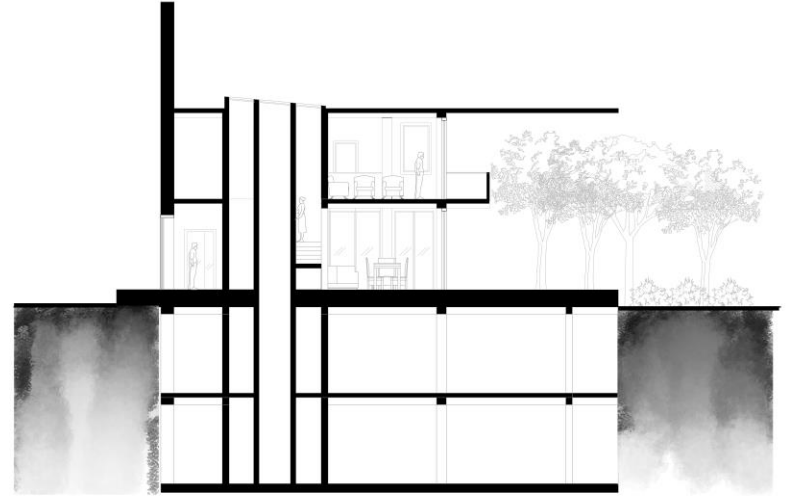
SCALE BAR 1:50







SECTION AA'

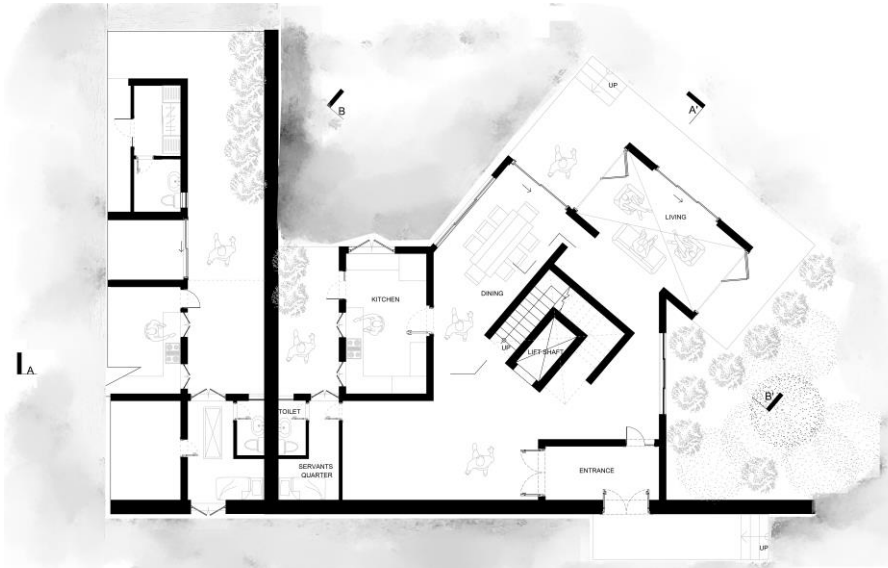


SECTION BB'

## UNIT TYPE 1 SECTIONS

SCALE BAR 1:50





GROUND FLOOR  
PLAN @ +1500



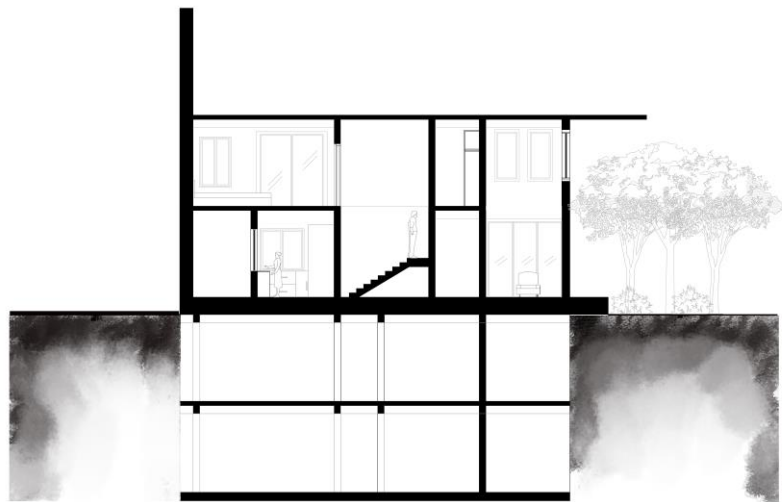
FIRST FLOOR  
PLAN @ +3000



SCALE BAR 1:50



**UNIT TYPE 2 PLANS**



SECTION AA'

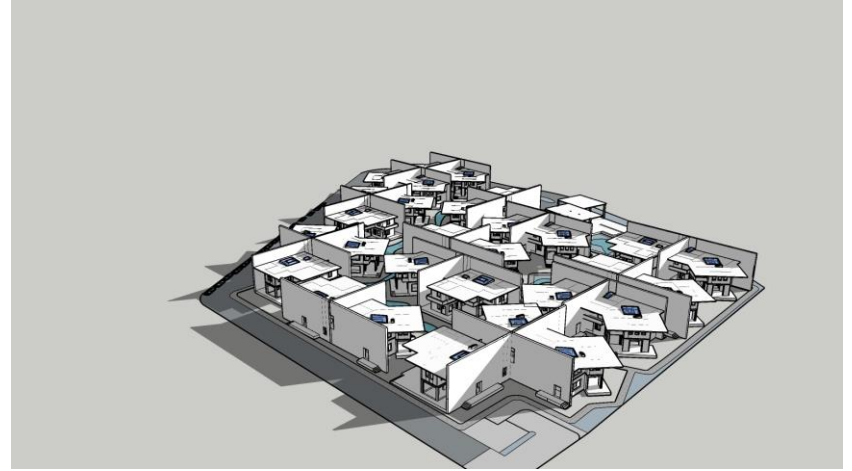


SECTION BB'

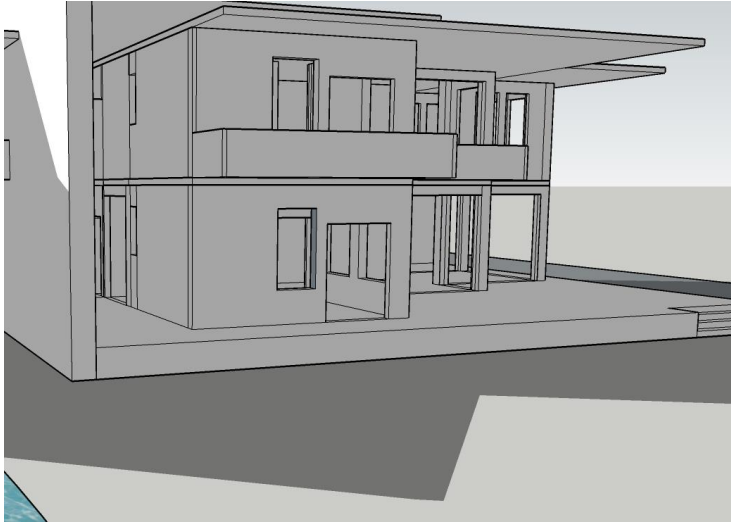
## UNIT TYPE 2 SECTIONS

SCALE BAR 1:50



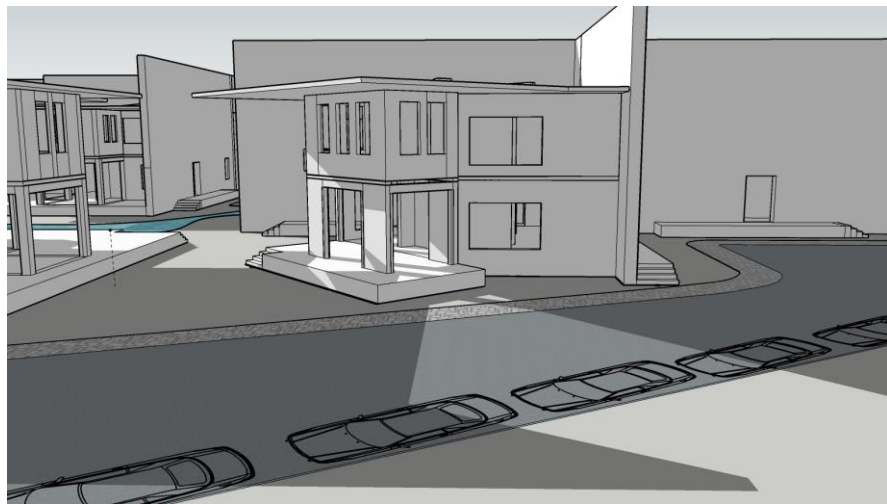


**SITE MODEL**



***UNIT TYPE 1 MODEL***





***UNIT TYPE 2 MODEL***

