



RV College of
Architecture®

URBAN ENTERTAINMENT PARK

Food, Frolic & Folly

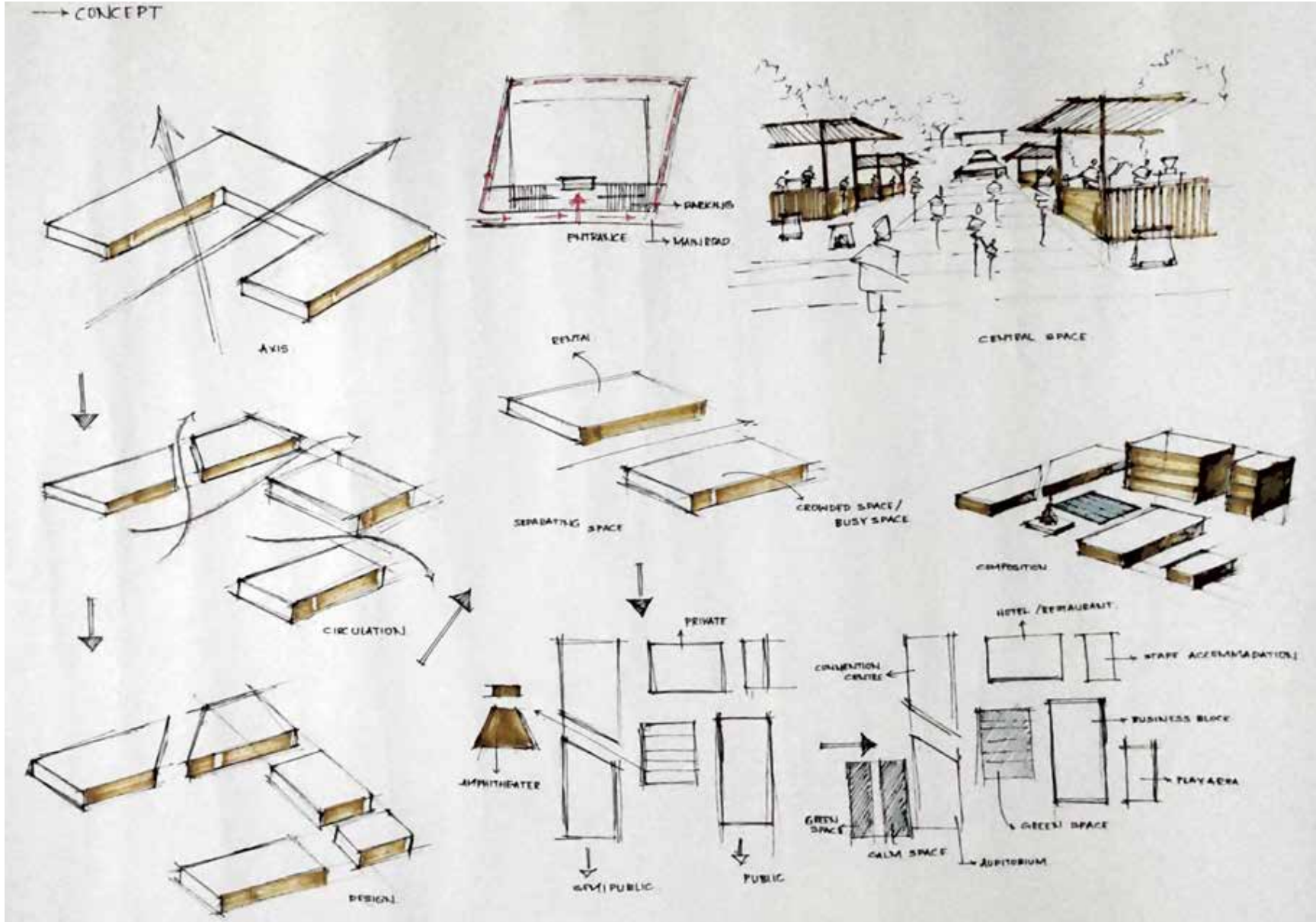
2024

B. Arch I VI Semester I
Architectural Design VI I
Campus Design

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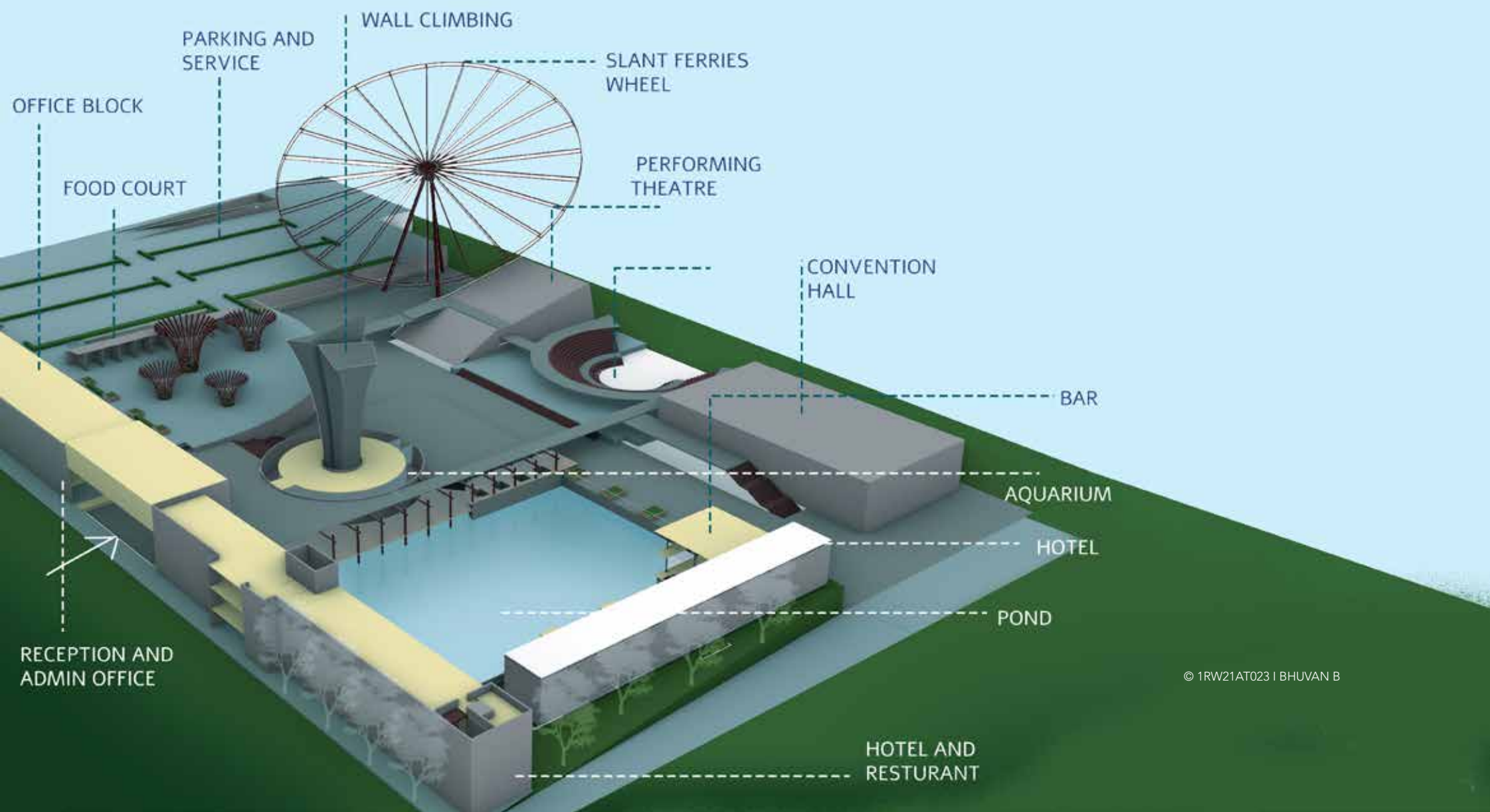




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01. STUDIO OVERVIEW

The 6th Semester architectural studio is structured around a series of interconnected assignments, culminating in the design of a multi-functional entertainment park campus. Each assignment builds upon the previous one to develop a comprehensive method of architectural juxtaposition, place identity, and complex built environments.

02. INTENT

The aim is to create a destination that provides an unforgettable experience. The objective is to create a space that goes beyond being just a venue, becoming a destination in itself, where every design aspect reflects the unique place identity and essence of the place.



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03. EXPECTED UNDERSTANDINGS FROM THE STUDIO

- **STORYBOARDING AND NARRATIVE BUILDING:** Structuring design thinking and ideation for a large campus involves understanding the site and its surroundings, utilising this knowledge to develop the program, and facilitating design ideation.
- **HANDLING LARGER SCALES - INTEGRATED DESIGN:** Students are encouraged to explore larger scales, integrating multiple functions and activities within the campus. Creating a cohesive campus design involves exploring the relationship between each building and the spaces in between.
- **ARTICULATION OF MASTER PLAN:** Exploring design and wayfinding strategies to effectively integrate the design program.
- **UNDERSTANDING PLACE IDENTITY AND PLACEMAKING:** Students are sensitised and encouraged to explore various ways to enhance the architectural quality of their designs.
- **EXPLORING FORM MAKING:** Students are encouraged to delve into the third dimension and articulate floor layouts and sections.

04. INITIATION ASSIGNMENTS

Students have used models of three architectural works by renowned architects to suggest design strategies that create relationships between these distinct designs. The aim is to analyse spatial, visual, and conceptual interactions, considering the responses to each other, the interplay between solids and voids, in-between spaces, and other aspects of architectural composition. This will be followed by students tracing their memories and depicting their experiences of a campus. Additionally, students will engage with readings on place identity and place-making to understand their significance and impact on architectural design.

Initiation Assignment A: Architectural Juxtaposition

Students selected one building from each part and juxtaposed them next to each other. The assignment focuses on suggesting design strategies that relate each building to one another. The students must analyse the relationship between two distinct architectural designs and explore how buildings interact with each other spatially, visually, and conceptually. Considerations were given to how they respond to each other, the interplay between solids and voids, the in-between spaces, and other relevant aspects of architectural composition.

PART I:

- i. Church of Water
- ii. Seinäjoki City Theatre
- iii. Portuguese Pavilion - Expo '98

PART II:

- i. Rock and Roll Hall of Fame
- ii. Casa de Musica
- iii. Stavros Niarchos Foundation Cultural Center
- iv. New Acropolis Museum

PART III

- i. Barcelona Pavilion
- ii. JFK Library
- iii. Seinajoki City Library

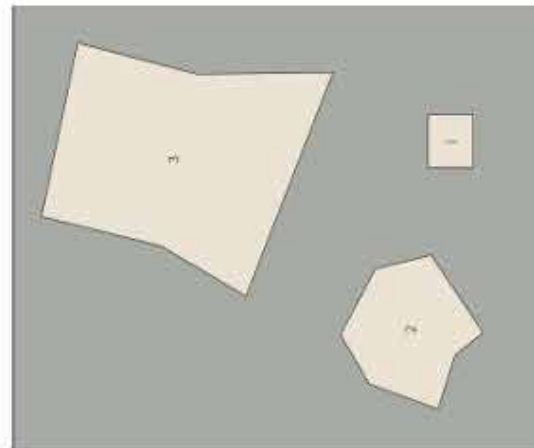
Buildings-

- 1) Seinajoki City Library
- 2) Acropolis museum
- 3) church on water



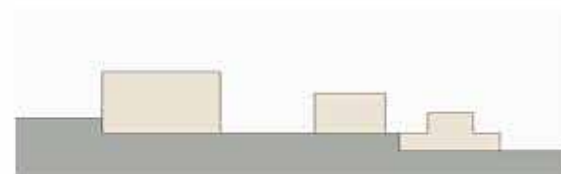
Placement-

Massive building at the entrance to create a sense of curiosity (acropolis museum).



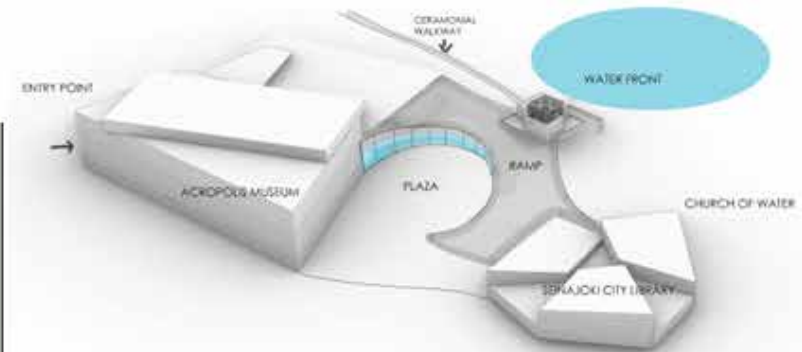
PLAN

- Legends
- 1) church on water
 - 2) Seinajoki city library
 - 3) acropolis museum



SECTION

Views-



The water front is the main view
 The ramps are created to physically connect the blocks
 A ceremonial walkway used only for marriages
 The plaza acts as a centering gathering space

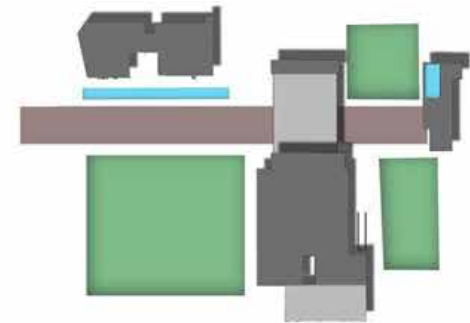


ARCHITECTURAL DESIGN

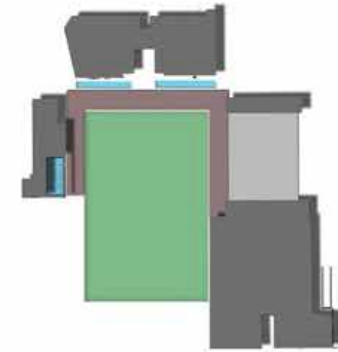
STAVROS NIARCHOS CULTURAL CENTER



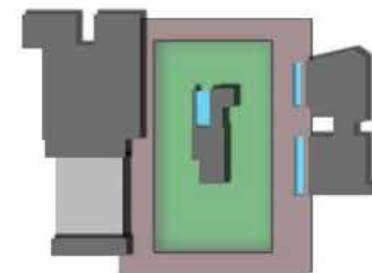
- THE CENTRAL COURTYARD SERVES AS THE ORGANIZING ELEMENT OF SITE .
- COHESIVE FRAMEWORK THAT TIES TOGETHER DIFFERENT STYLES OF BUILDING IN ARCHITECTURE .
- FOSTERS SENSE OF BALANCE WHILE FACILITATING CIRCULATION AND WAYFINDING FOR VISITORS .
- INTEGRATION OF EXISTING ELEMENTS SERVES AS BUFFER (WATER FEATURE) .
- TRANSITIONING FROM SEMI OPEN SPACE OF PORTUGUESE PAVILION .
- INTEGRATING LANDSCAPE ELEMENTS - GREENS , WATER FEATURES SOFTEN HARDSCAPE AND CREATE WELCOMING OUTDOOR ENVIRONMENT .
- THE CONTRAST IN THESE BUILDING CREATES VISUAL INTEREST AND CURIOSITY AMONG VISITORS AS THEY MOVE .



LINEAR CONFIGURATION

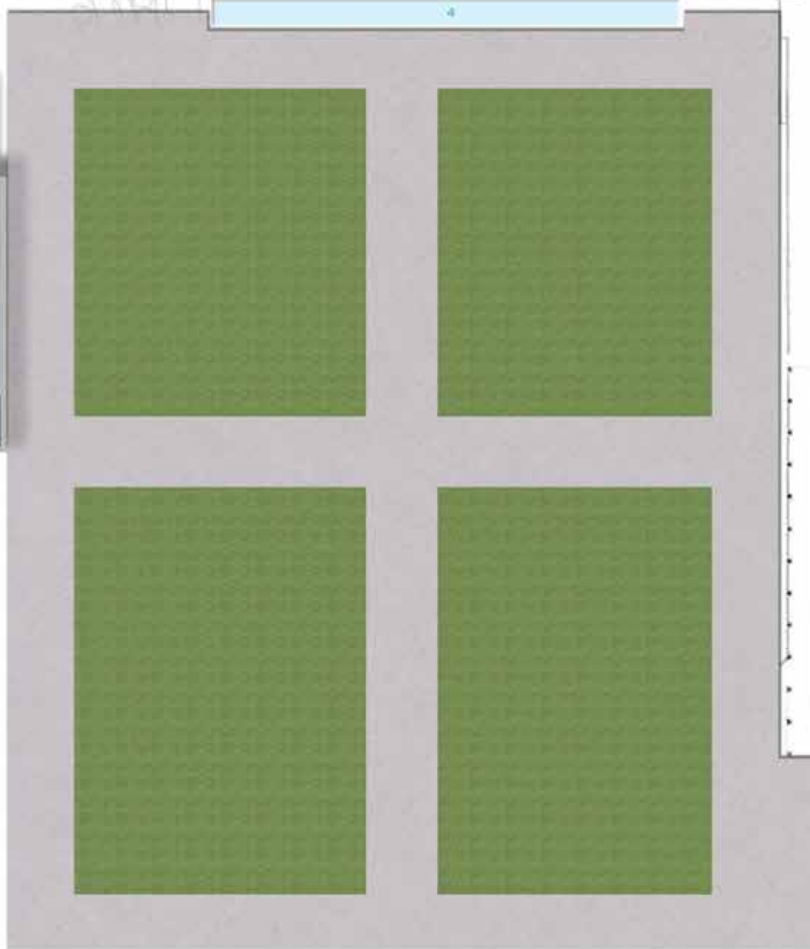


CENTRAL COURTYARD



FOCAL POINT

BARCELONA PAVILION

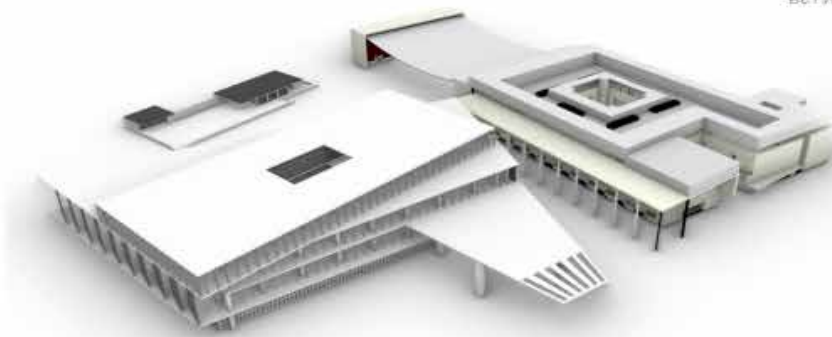


PORTUGUESE PAVILION

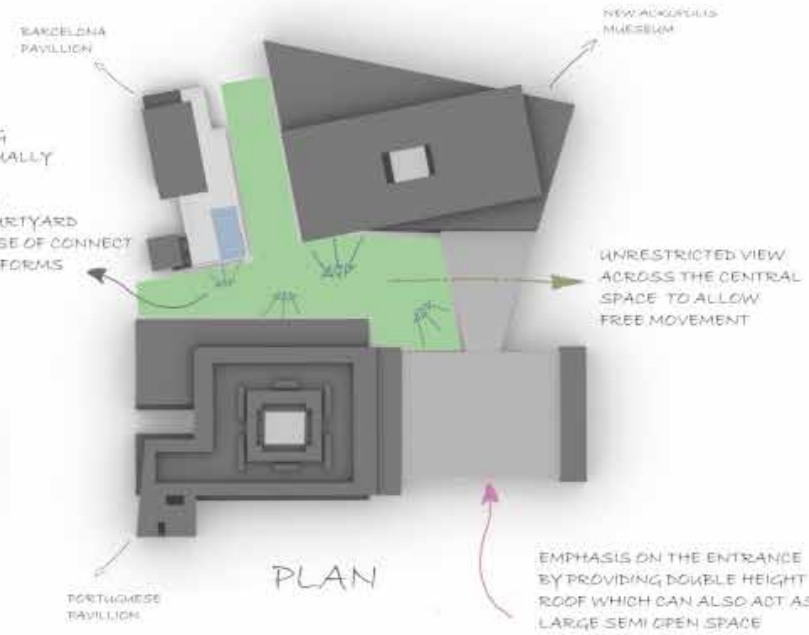
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ARCHITECTURAL JUXTAPOSITION

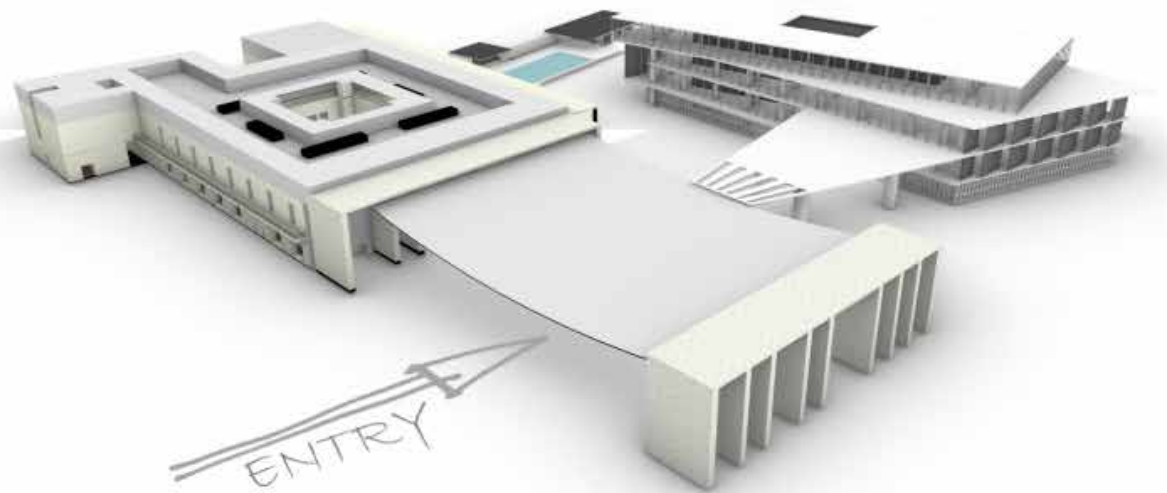
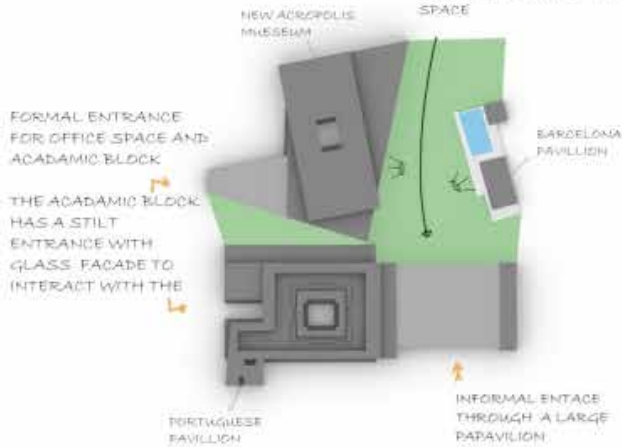
THE INTENT OF THIS EXERCISE WAS TO JUXTAPOSE VARIOUS SIGNIFICANT BUILDINGS AND SUGGEST DESIGN STRATEGIES TO RELATE EACH BUILDING TO ONE ANOTHER. THE BUILDINGS CHOSEN ARE BARCELONA PAVILLION BY MIES VAN DER ROHE, PORTUGUESE PAVILLION - EXPO '98 BY ALVARO SIZA AND NEW ACROPOLIS MUSEUM BY BERNARD TSCHUMI.



GLASS FACADES ALONG WITH OPENINGS TO VISUALLY CONNECT AND PROVIDE PHYSICAL ACCESS INTO THE CENTRAL OPEN COURTYARD WHICH CREATES A SENSE OF CONNECT BETWEEN THREE BUILT FORMS

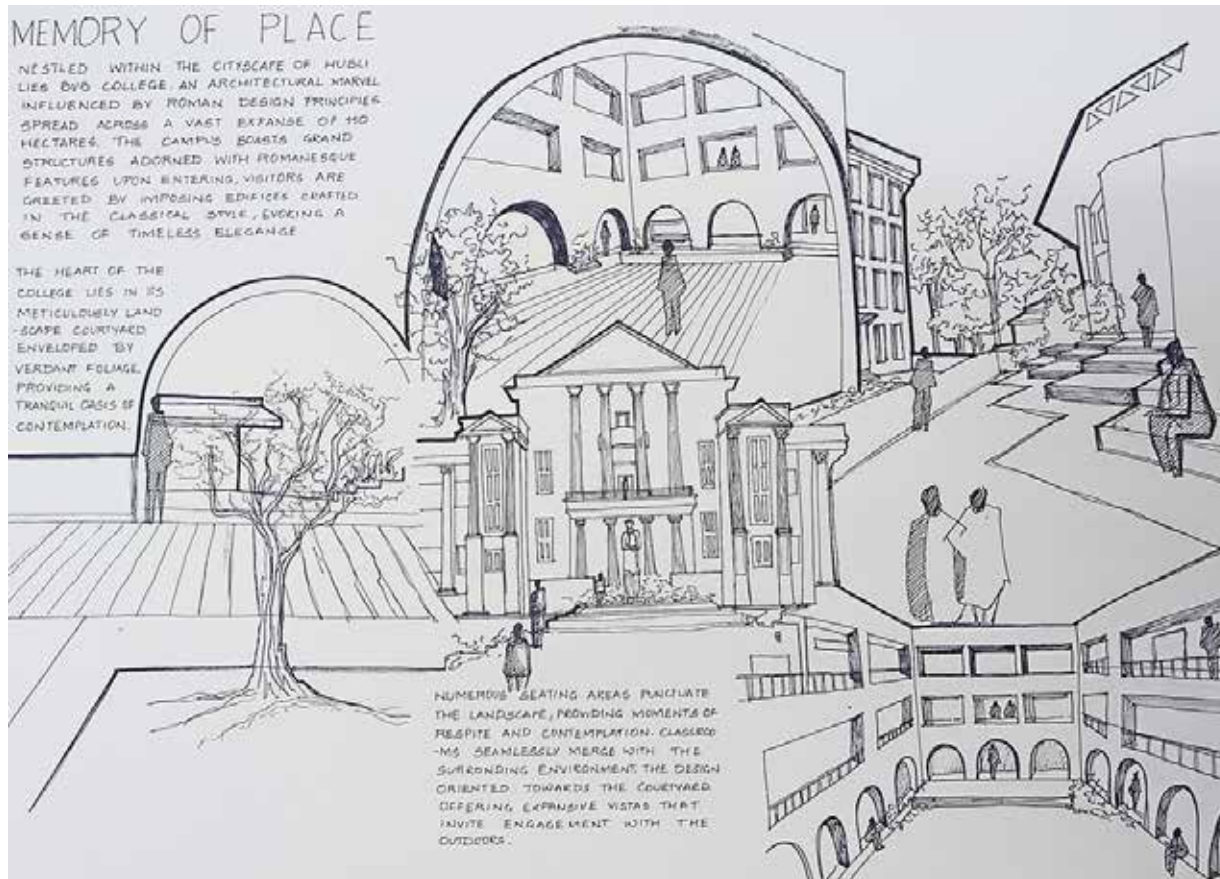


THE COMMUNITY SPACE HAS AN UNINTERRUPTED VIEW FROM THE INFORMAL ENTRANCE AND THE GLASS FACADE OF THE ACROPOLIS CONNECTS THE BUILDING TO THE COMMUNITY SPACE



Initiation Assignment B: Memory of a Place

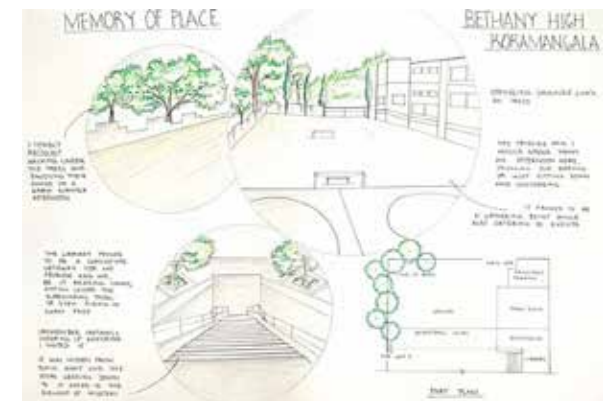
Students reminisced about their school campuses, depicting their experiences and memories to better understand the experiential quality of the campus and its architectural design. They reflected on how the design and layout of the campus influenced their daily activities, social interactions, and overall well-being. Through this exercise, students gained insights into the relationship between architectural elements and the lived experiences of the campus community.



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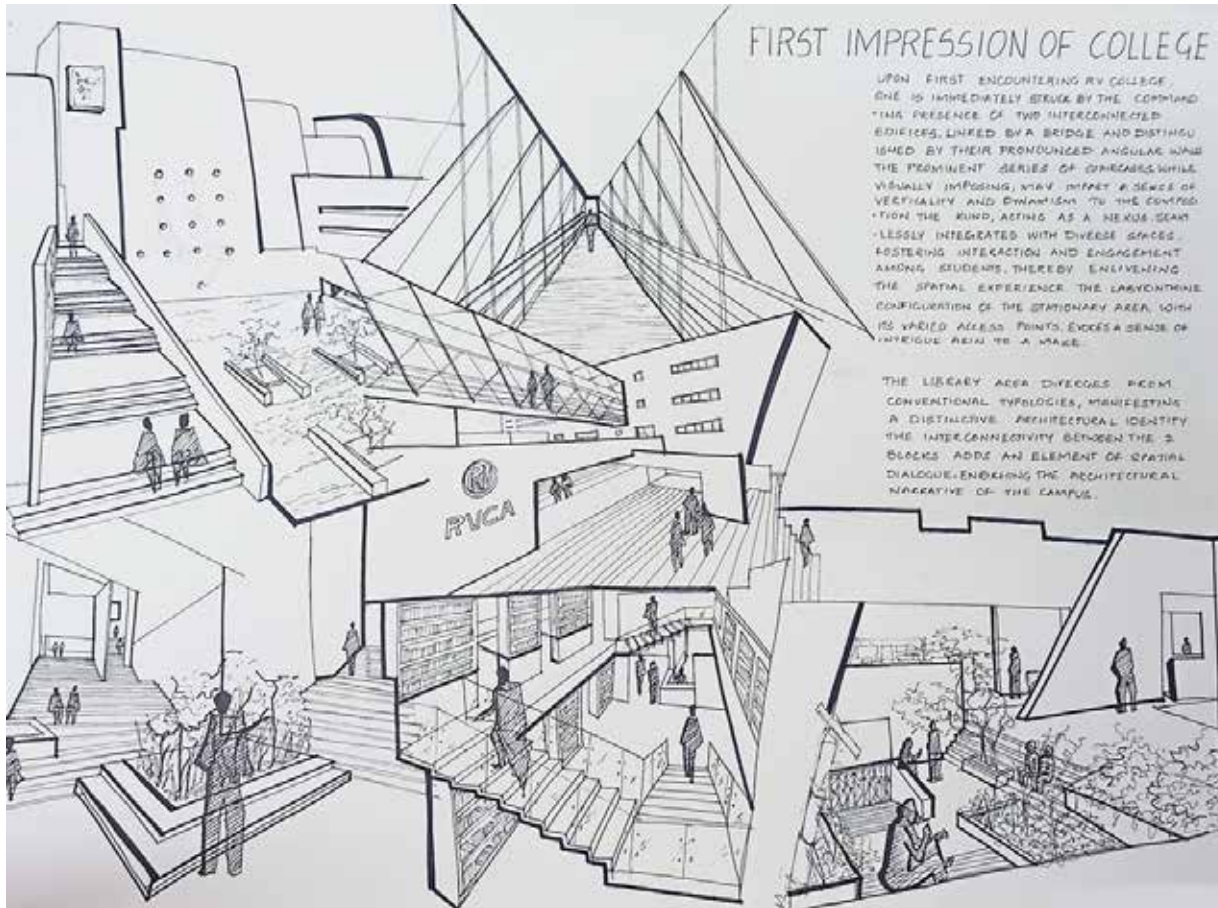
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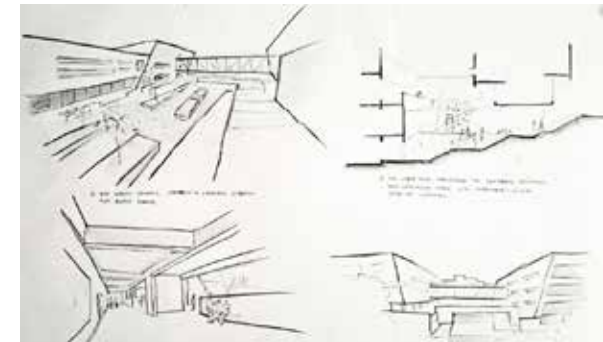
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Initiation Assignment C: First Impression of RVCA

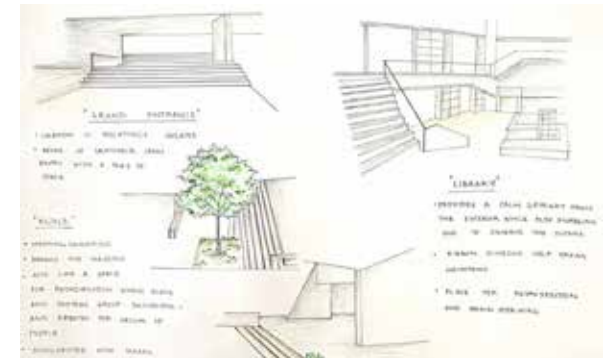
Students showcased their perspectives of the college campus. These assignments aimed to immerse students in the experiential quality of a campus, encouraging them to reflect on and articulate their initial impressions of RVCA. By capturing their thoughts and observations, students began to explore how the campus environment shapes their experiences and perceptions.



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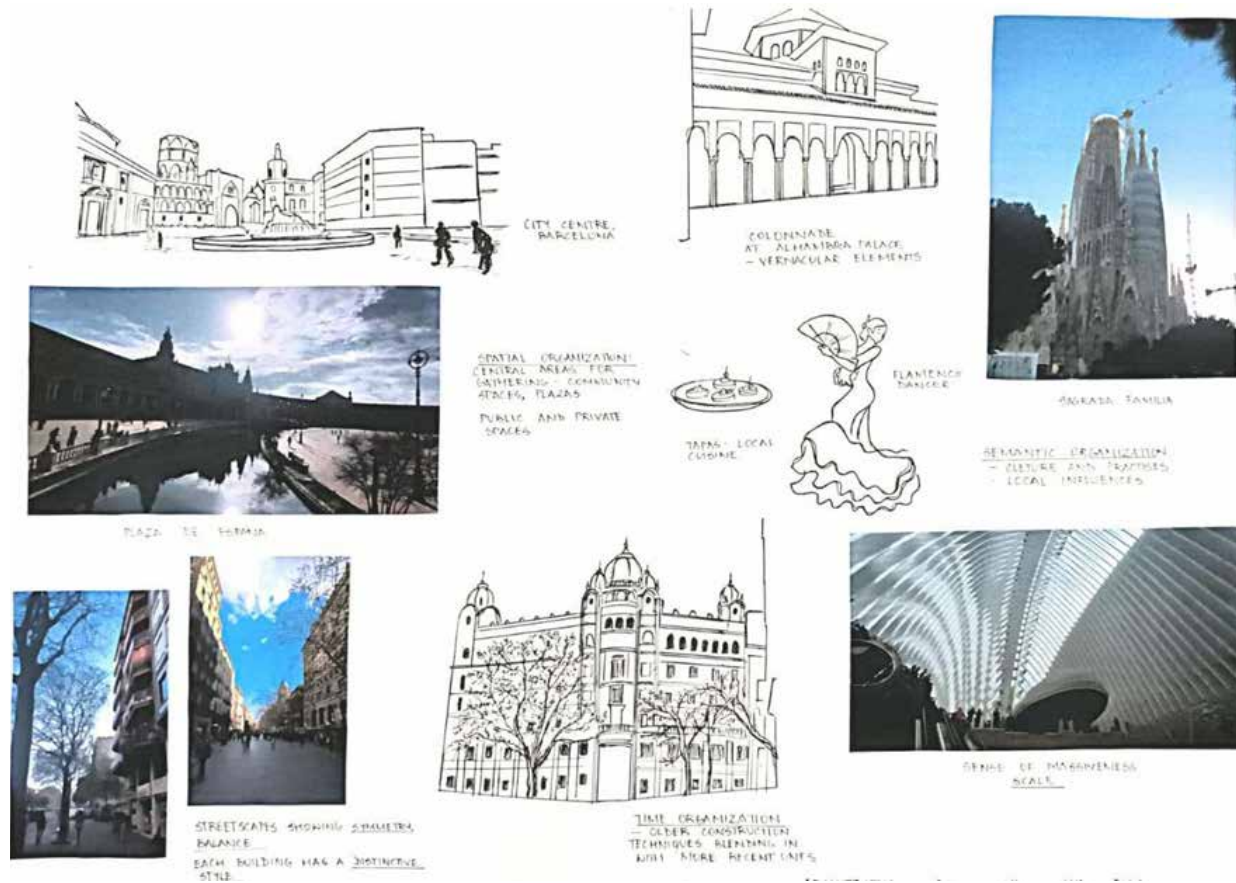
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Initiation Assignment D: Placemaking & Place Identity

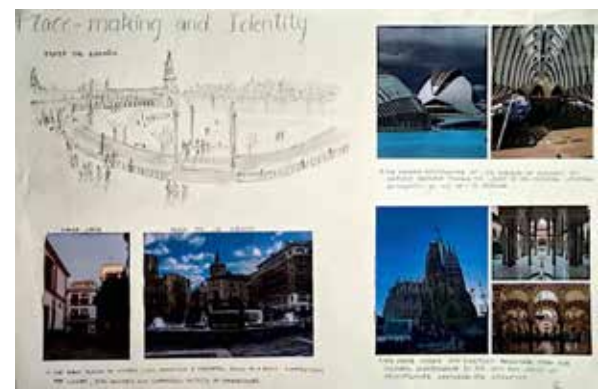
Students are required to read and analyze selected texts on the concepts of placemaking and place identity as they relate to campus design. The objective of this assignment is to deepen their understanding of how thoughtfully designed spaces can foster a sense of belonging, community, and identity within a campus environment.



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05. MINOR PROJECT: CASE STUDIES

Building on the previous assignments, students have explored how architecture influences the imageability of the built environment and contributes to place identity. Each group has analysed two architectural case studies. They have focused on aspects such as spatial configurations and hierarchy of spaces, the in-between spaces, scale and proportions, indoor and outdoor environments, colour palette and contextual responses, architectural concepts and programmatic requirements, construction methods, materiality, and texture.

No	Case Study	Location	Theme
1	Hajj Terminal at King Abdulaziz International Airport	Jeddah, SA	Historical reference
2	Jawahar Kalakendra	Jaipur	Historical reference
3	Allmannajuvet Zinc Mine Museum	Sauda, Norway	Materiality
4	Jean-Marie Tjibaou Cultural Centre	Nouméa, Caledonia	Materiality
5	Louvre	Abu Dhabi	Unified roof form
6	Millenium Dome	London	Unified roof form
7	Martin Luther Church	Hainburg, Austria	Context reference
8	Louvre	Paris	Context reference
9	Chandigarh Capitol Complex	Chandigarh	New Identity
10	Brasilia Capitol Complex	Brasilia	New Identity
11	Lloyd's Building	London	Services
12	Pompidou Centre	Paris	Services
13	Guggenheim Museum	Bilbao	Architecture creating place identity
14	Hyder Aliyev Centre	Baku, Azerbaijan	Architecture creating place identity
15	Parc de la Villette	Paris	Color
16	Parc Guell	Barcelona	Color
17	Beijing National Stadium (Bird's nest)	Beijing	Structure
18	Science Museum	Valencia	Structure
19	Copenhill	Copenhagen	Repurposed public utility
20	Garden by the Bay	Singapore	Repurposed public utility

CHANDIGARH CAPITOL COMPLEX



"Let this be a new town, symbolic of freedom of India unfettered by the traditions of the past... an expression of the nations faith in the future"



Maps representing India pre independence (on the left) and post independence (on the right) and the change in capitals of Punjab



Transformation of East Punjab over a span of 15 years post independence



Maps representing Chandigarh city with the shivalik mountain range to its northeast and a water source close to the city and the red dot is the Chandigarh capital complex.



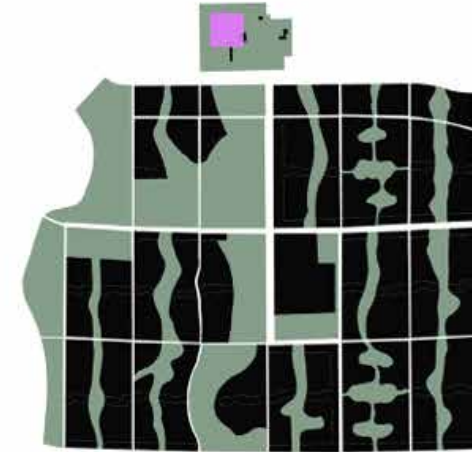
Initial design of Chandigarh by Albert Mayer with an inspiration of a leaf and the sectors divided into super blocks



Le Corbusier's design of Chandigarh which was inspired from earlier Mayer's plan and worked out to be in a grid form



Sector 22 Plan to represent the zoning of each sector and the open to built ratio with a grid size of 1200M X 800M



Plan representing the zoning of the city

- capital complex
- green spaces
- commercial and residential



Plan representing the circulation of the city

- capital complex
- sub arterial roads (V3)
- pedestrian paths
- arterial roads (V2)

HISTORY AND CONTEXT

GROUP
ROHIT AMGGH GOWDA
SHARON SHAJU
VIKYATH V SHETTY
YASHWANTH B M

CHANDIGARH CAPITOL COMPLEX



Scale: 0 1 5 km
 Location : Antwerp
 Architect : Pieter Appelmans , Hans Kennes , Renaat Braem
 Year: 1850



Scale: 0 1 5 km
 Location : Zlin
 Architect :František Lydie Gahura
 Year: 1924



Scale: 0 1 5 km
 Location : Chandigarh
 Architect : Le Corbusier
 Year: 1951



Scale: 0 1 5 km
 Location : Dublin
 Architect : Ali Grehan
 Year: 1922



Scale: 0 225 500M
 Location : Buenos Aires
 Architect : Pedro de Mendoza
 Year: 1950



Scale: 0 1 5 km
 Location : Islamabad
 Architect : Constantinos Apostolou Doxiadis
 Year: 1960

OUTCOME -

Each city boasts a unique layout and architectural identity. Chandigarh's grid-like structure and sector-based Organization highlight functionality and greenery. Embodied by the modernist design of the capitol complex. Dublin merges historic georgian architecture with modern developments along the river liffey. Antwerp's medieval core thrives alongside a vibrant port area.

Zlin prioritizes efficiency and integration with functionalist principles, featuring a central industrial complex and geometrically organized neighborhoods. Buenos aires is a fusion of european elegance and latin american vibrancy through wide boulevards, historic landmarks, and diverse neighborhoods. Islamabad's city layout is characterized by a carefully planned, Grid-like structure. It features well-organized sectors and wide, tree-lined Avenues, offering a spacious and serene environment.

Legend: ● Old city ● Historical building ● River ● New building ● New city

GROUP
 ROHIT AMOGH GOWDA
 SHARON SHAJU
 VIKYATH V SHETTY
 YASHWANTH B M

CITY PLANNING STUDY

CHANDIGARH CAPITAL COMPLEX

LE CORBUSIER ARCHITECTURAL WORKS -

Le Corbusier's Architectural journey begins with early Rationalism and Industrial aesthetics. In the 1920s, he co-founded the purist movement, promoting pure forms and Machine aesthetics. He developed the "five points of architecture" during this time.

In the 1930s, Le Corbusier delved into urban planning and housing, blending Vernacular influences. He later championed modular design, Stressing Standardization and Human proportions.

Later in his career, he Adopted brutalism, using raw concrete in landmarks like the Unité d'habitation and Chandigarh capital complex.

A horizontal timeline showing various architectural projects by Le Corbusier. The timeline is a central line with vertical tick marks and corresponding photographs of buildings. The projects listed are:

- 1905: The Villa Fallet, a chalet in La Chaux-de-Fonds, Switzerland
- 1912: The Villa Favre-Jacot in Le Locle, Switzerland
- 1914-15: Domina house
- 1916-18: The Anatole Schwob House in La Chaux-de-Fonds
- 1923: The Villa La Roche-Jeanerret in Paris
- 1925: The Pavilion of the Esprit Nouveau
- 1927: Corbusier Haus in Weissenhof, Stuttgart, Germany
- 1928-31: The Villa Savoye in Poissy
- 1929-34: Building of the Tsentrsoyuz, headquarters of Soviet trade union, Moscow
- 1930-32: The Immeuble Clarté in Geneva
- 1947-52: Unité d'Habitation, Marseille
- 1947-52: The headquarters of the United Nations designed by Le Corbusier, Oscar Niemeyer and
- 1951-56: Chandigarh city and capital complex

GEOMETRICAL ANALYSIS OF CHANDIGARH CAPITAL COMPLEX -

A series of eight diagrams illustrating the geometrical analysis of the Chandigarh Capital Complex. The diagrams show a square of 800x800 meters being divided and then a 400x400m square being derived. A diagonal line is drawn, and an arc is used to find a guiding axis. The final diagram shows the complex's layout overlaid on a grid of golden rectangles and squares.

Corbusier started with a square of 800 X 800 meters. Divided the square in 2 and moved it to center.

Then drew a diagonal line in one of the achieved rectangle by division of the sides and then extended the diagonal line outside the rectangle.

With the line achieved by the golden ratio he drew a square of the same dimensions 400x400m taking that line one of the sides of the square.

Then applied his golden ratio rule in the square to achieve the line on which the assembly hall was placed.

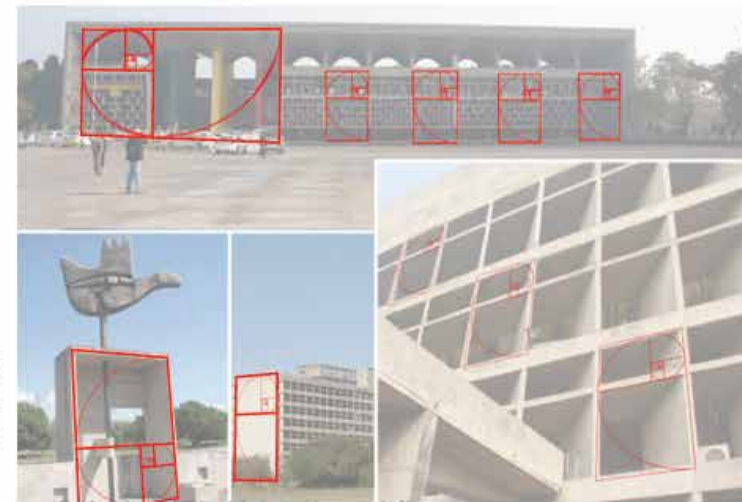
Then an arc was drawn from the square, the pt where the arc intersected the rectangle, the pt where the axial line of the high court was derived.

Then he achieved his guiding axis for the complex.

With his guiding axis in place, he then placed the other components on the intersections.

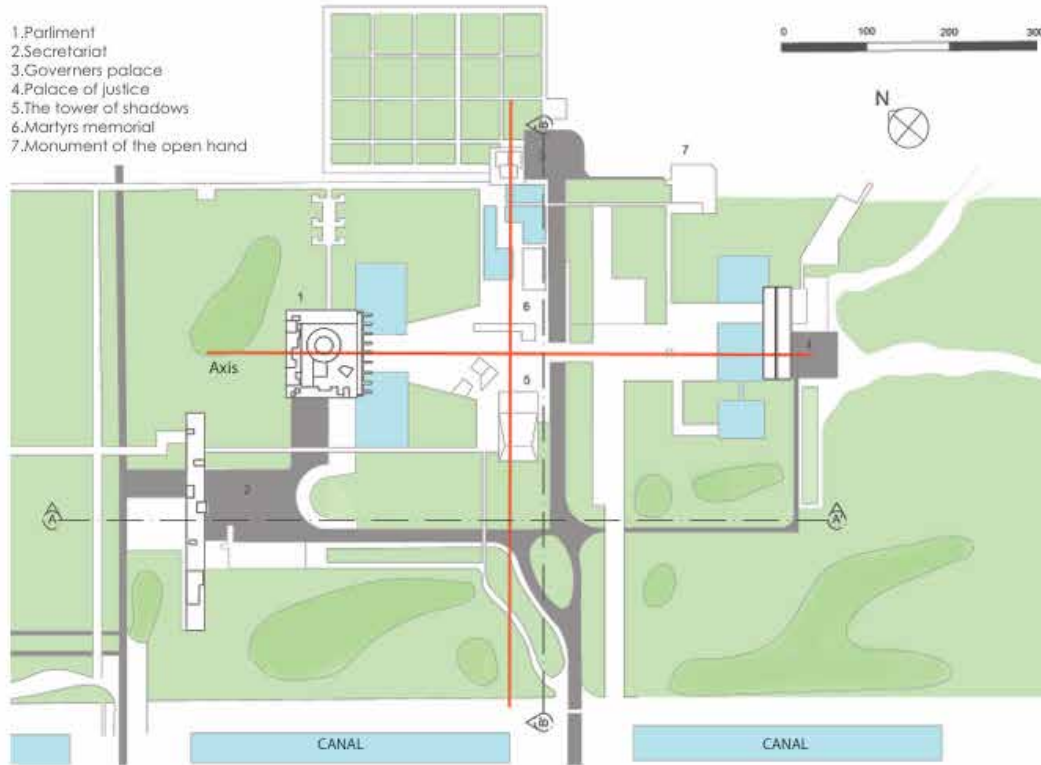
The final result on superimposing with the modular reveals the conceptual arrangement of the buildings and monuments in the complex.

GOVERNING PRINCIPLES (The Golden Ratio) -

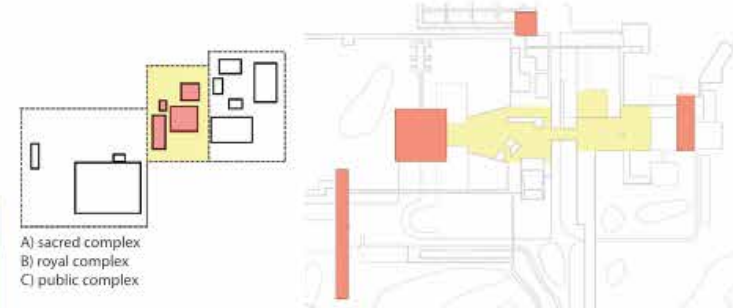


CHANDIGARH CAPITOL COMPLEX

- 1.Parliament
- 2.Secretariat
- 3.Governors palace
- 4.Palace of justice
- 5.The tower of shadows
- 6.Martyrs memorial
- 7.Monument of the open hand



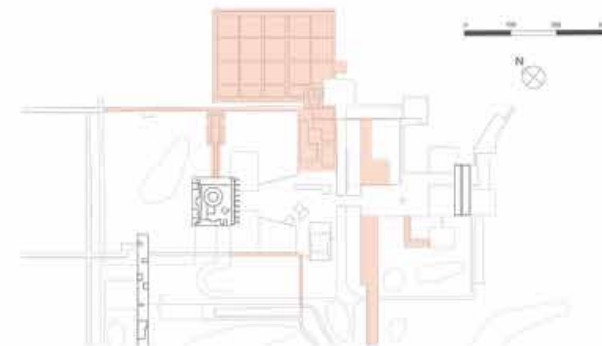
SITE PLAN



- A) sacred complex
- B) royal complex
- C) public complex

Zoning layout of fatehpur sikri
Where people move around the Palace, while the palace remains in the center

Zoning of the capitol complex
Where people are made to occupy the center while the Buildings occupy the periphery of the site.



Areas which were not completed by the Chandigarh government



SECTION AA'

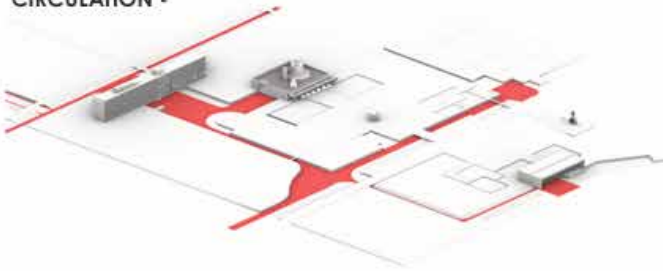


SECTION BB'

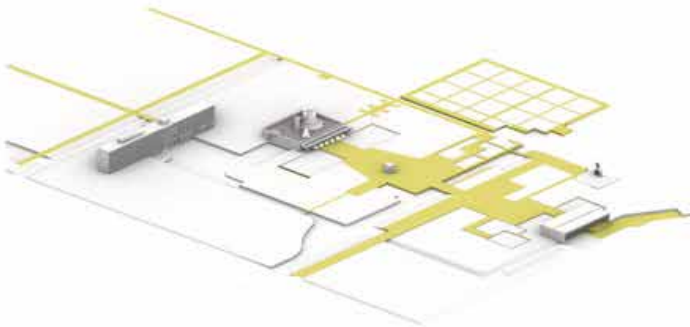


CHANDIGARH CAPITOL COMPLEX

CIRCULATION -



Circulation diagram showing the vehicular movement areas in the capitol complex



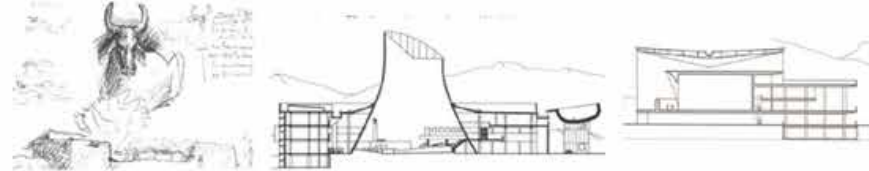
Circulation diagram showing the pedestrian movement areas and public spaces in the capitol complex



Circulation diagram showing the vehicular movement areas in the capitol complex

FORM MAKING -

Le Corbusier used symbols beyond murals, incorporating them into buildings like the Capitol Complex and the city. These symbols ranged from the bull-inspired parasol roof to the Open Hand monument, forming an architectural language.



The secretariat, high court, and assembly buildings were shaped by the modular, with the secretariat's and high courts form specifically influenced by the modular and golden section.



representation of the solar cycle is the pavilion "The Tower of Shadows"



Creating openings and adding repetitive elements to facades by scooping out from the massing.



Stand-alone sculpture reflects Le Corbusier's profound inclination to adhere to universal natural laws.

TEXTURE AND COLOUR -

The richness of painted surfaces, as well as the radiant colours created by natural light reflecting off the boldly painted walls and sculpted items, contrasts sharply with the bare concrete. Industrial raw materials like concrete and cement are combined with a regulated play of colour and natural light.



Facade of the high court building with their brightly painted huge pylons and the surfaces of the recessed windows in red, green, yellow, and blue manifest his 'pact with nature'



Mural by Corbusier in the interiors of High court building



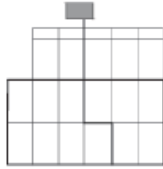
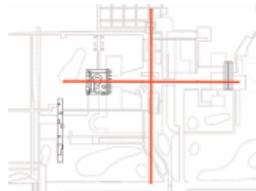


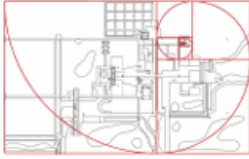



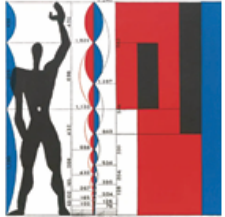
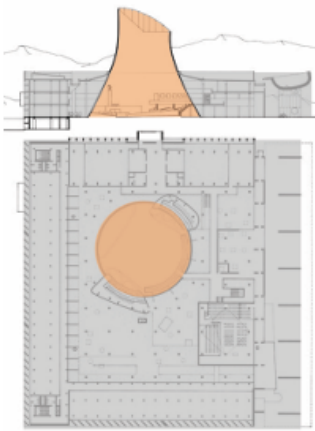



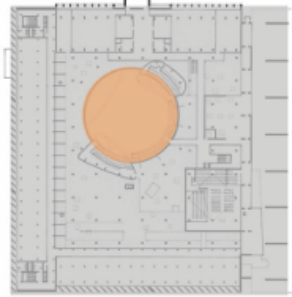
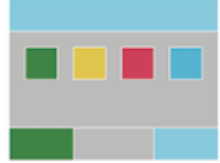


Colours used in the interiors of assembly building of High court building



Mural by Corbusier on the exterior of the assembly building

CHANDIGARH CAPITOL COMPLEX

Capital complex Chandigarh	Theme New Identity	Parameter 1 Design Principles	Parameter 2 Spatial Organisation	Parameter 3 Materiality, Texture and Colour
	Monumental 	Order and Hierarchy 	Axial orientation 	Brutalism represented through concrete 
	Symbolism 	Golden Ratio 	Open central space 	Various textures on the ground plane 
	One with the nature 	Scale and Proportion 	Space within a Space 	Texture on facade 
	Bold and contrast 	Repetition 	Assembly building at Capital complex 	Colour Palette 

06. MAJOR PROJECT: URBAN ENTERTAINMENT PARK | FOOD, FROLIC & FOLLY

The insights from the previous assignments were synthesised to attempt designing a multi-functional entertainment park that integrates gastronomy, shopping, recreation, and entertainment. To understand the role of increasingly complex built environments, the studio considered various factors. Intrinsic factors such as size, volume, levels, and functional spaces will influence the park's structural possibilities. External factors like site characteristics, approach routes, ecology, and services guided the design decisions to ensure harmony with the surroundings.

Central to this studio's approach is the creation of a distinct 'Identity' for the campus. By integrating these factors seamlessly, the aim is to shape a space that not only meets functional needs but also resonates with a unique sense of place. Every architectural element, from pavilion layout to material choice, will contribute to the park's narrative, fostering a strong connection with visitors and establishing it as a symbol of place identity.

LOCATION OF SITE

The site is located off the Bengaluru-Mysuru expressway and on the outskirts of Bengaluru. It is close to the Wonderla Amusement Park



and surrounded by agricultural fields and the Kumbalgodu State Forest.

DESIGN PROGRAM

Area of site: 32,375 sq.m (8 acres)

Total built up area of campus: 8000 to 10000 sqm

Students were given the liberty to explore their own area statements (in discussion with the faculty) based on the below requirements:

PRIMARY ACTIVITIES

- Reception and information centre for the entertainment park
- Administration - Housing 200 staff members out of which 100 are resident staff members and 100 are from surrounding areas.
- Entrance & reception
- Waiting lobby
- Front office
- Cabins / offices (2 +7 nos)
- 2 meeting / discussion rooms (10 people capacity)

- Washrooms
- Staff lockers
- Dining area for staff
- Pantry for staff
- Storage and equipment
- Convention centre / Exhibition Centre / Event Centre (1000 people capacity)
- Lobby/ atrium
- Foyer, pre function, pantry and staging areas
- One Large hall (box) for events and functions
- Dressing/ green rooms / bridal suites (4 numbers) + washrooms
- Media centre, photoshoots
- Washrooms
- Storage
- Catering kitchen
- Business Centre
- Meeting / activity rooms/ AV rooms: 10 rooms (20 people capacity)
- Pantry, pre function area
- VIP Lounges: 2 VIP lounges, 1 VVIP lounge
- Washrooms
- Theatre / Auditorium (500 people capacity)
- Green rooms/ dressing rooms
- Washrooms
- Storage rooms for equipment
- Audio room

- Seating area
- Staff accommodation for 100 people
- Dorms
- Washrooms
- Dining area
- 50 room hotel
- Parking facilities (500 nos) - 100 surface parking and 400 covered parking
- Service core / service network connecting all service oriented activities

FOOD (IN PROXIMITY TO THE PRIMARY ACTIVITIES AND OUTDOOR SPACES)

- Restaurants
- One 200 capacity restaurant
- Two 100 capacity restaurants
- Food Court (500 people capacity)
- Central kitchen (1/3rd the area of all restaurants)
- Washrooms
- Cafes & kiosks
- Pub

FROLIC - OUTDOOR AND SEMI OUTDOOR SPACES

- Amphitheatre: Capacity for 600 people
- Green rooms
- Washrooms
- Pre-function, staging areas
- Two outdoor event spaces (250 capacity) flexible to be clubbed into one 500

people capacity event space

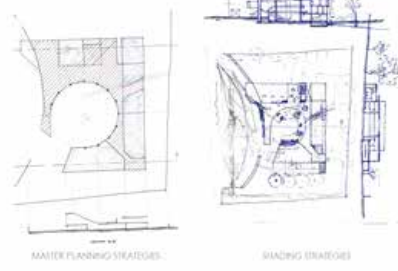
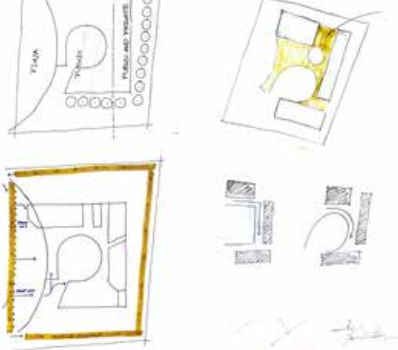
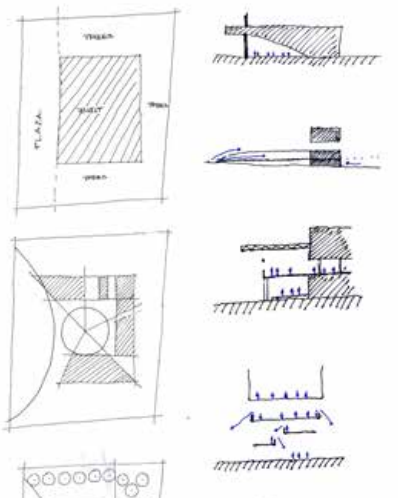
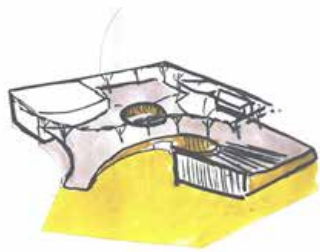
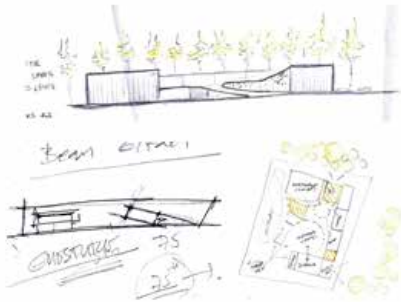
- Green rooms
- Washrooms
- Pre-function, staging areas, pantry
- Indoor Adventure Spaces
- Bowling Alley
- Skateboarding Area
- Water features
- Small Museums
- Thrill Rides
- Retail Outlets and shopping areas
- Souvenir shops
- In Between spaces, plazas, pavilions
- Discotheques

FOLLY

Follies, in the realm of contemporary architecture, transcend mere ornamentation; they become powerful tools for expressing creativity, sparking dialogue, and fostering a sense of belonging within the built environment. The aim is to utilise architectural follies to enhance the identity of an urban entertainment park. These structures will act as central hubs for engagement, fostering interaction and cultural expression, thereby elevating the overall experience for park-goers of all backgrounds. Celebrating diversity in design, purpose, and materials, these follies will mirror the distinctive essence and principles of the park while igniting curiosity and adventure among visitors.



THE IDEA WAS TO CREATE A LARGE CENTRAL CELEBRATORY SPACE FOR PEOPLE TO GATHER. WHILE THE SPACE ITSELF IS DYNAMIC, ALLOWING US TO ALTER AND CREATE NEW INTERESTING EXPERIENCE MOMENTS. EVERYTHING AROUND SHALL FOLLOW THE CENTRAL SPACE AND CREATE AN EXPERIENCE AROUND IT. WALLS SHALL BE ABLE TO FUNCTION ON THEIR OWN. TOO.



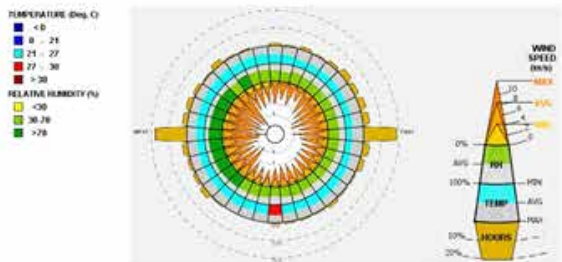
1:500 BLOCK MODEL



SITE MARKED AS RED ON THE INDIAN MAP



AVERAGE TEMPERATURE GRAPH FOR THE LOCATION



CLIMATE DATA WITH WIND ROSE FOR THE LOCATION



SITE MARKED AS RED NEAR BIDADI BETWEEN BENGALURU AND MYSURU



RVCA - WTL EXPRESS ROAD, KUMBAJOGU STATE FOREST, PROXIMITY MARKER FOR 300M, 15M, 1.25M, WONDER LA, ACCESSIBLE ROAD TO SITE, WATER BODIES NEAR SITE, PROPOSED SITE

THE FOOT FALL OF VISITORS CURRENTLY TO WONDER LA IS ABOUT 1.1 MILLION A YEAR. IF WE EXPECT 60 PERCENT OF THE VISITORS, VARIOUS AGE GROUPS WILL REQUIRE VARIOUS ACTIVITIES TO CREATE A SUCCESSFUL ENTERTAINMENT PARK

- EXPECTED MAINLY ON WEEKENDS
- EXPECTED POST 5PM ON WEEKDAYS AND MAINLY ON WEEKENDS
- EXPECTED POST 6 PM ON WEEKDAYS AND MAINLY ON WEEKENDS
- EXPECTED MAINLY ON WEEKENDS
- EXPECTED ON WEEKDAYS AND MAINLY ON WEEKENDS



SURFACE WATER RUN-OFF ON SITE DUE TO SLOPE



VEGETATION MAP AROUND THE PROPOSED SITE



VIEW 1



VIEW 2



VIEW 3

VIEWS FROM THE PROPOSED SITE



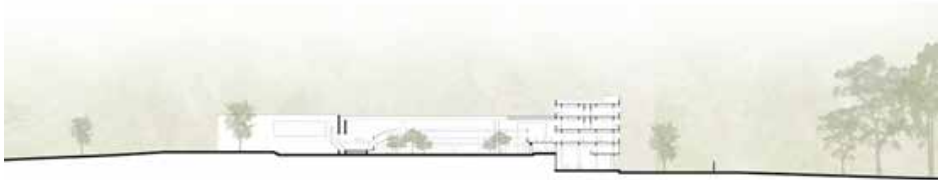
SECTION AA'



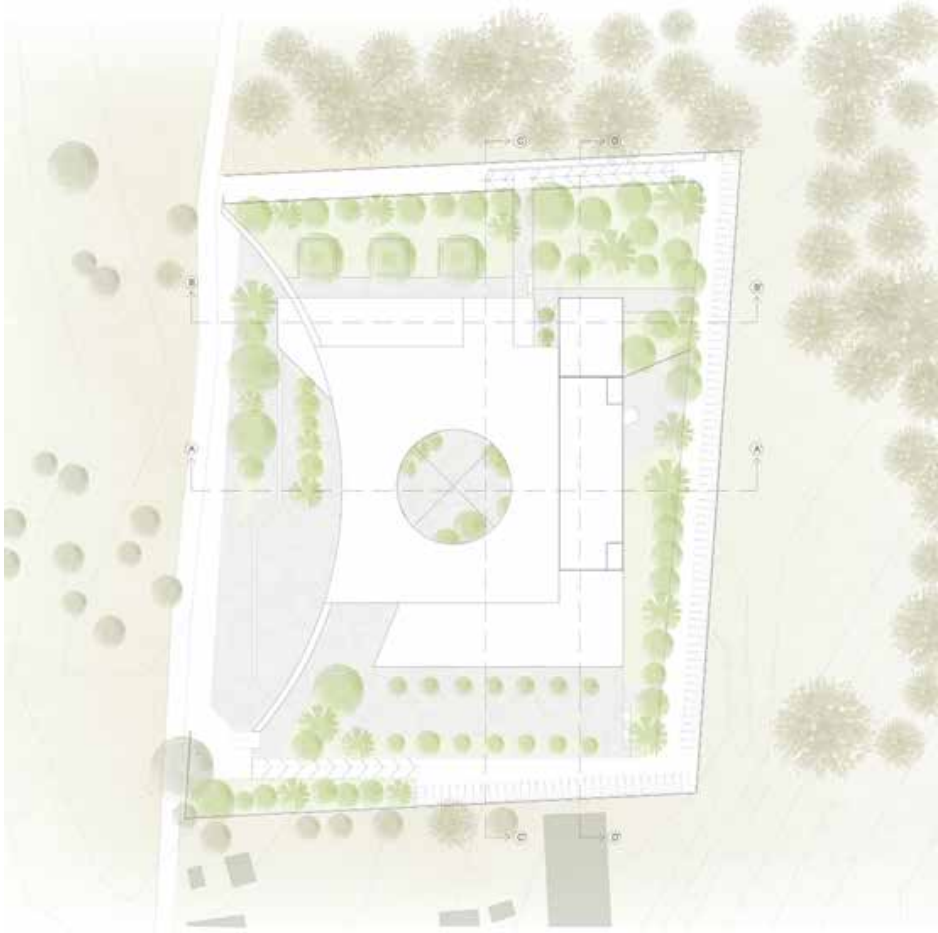
SECTION BB'

SECTIONS TO STUDY THE SLOPE FROM CONTOURS

SITE ANALYSIS
YASHWANTH B M 1RW21AT114



SECTION AA'



ROOF PLAN

0M 10M 30M 50M



CONTEXT DRAWINGS (1:500)
YASHWANTH B M 1RW21AT114

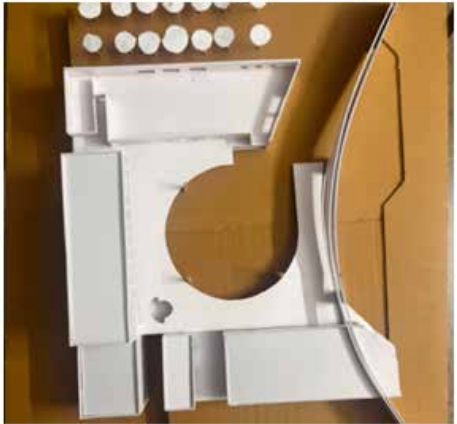
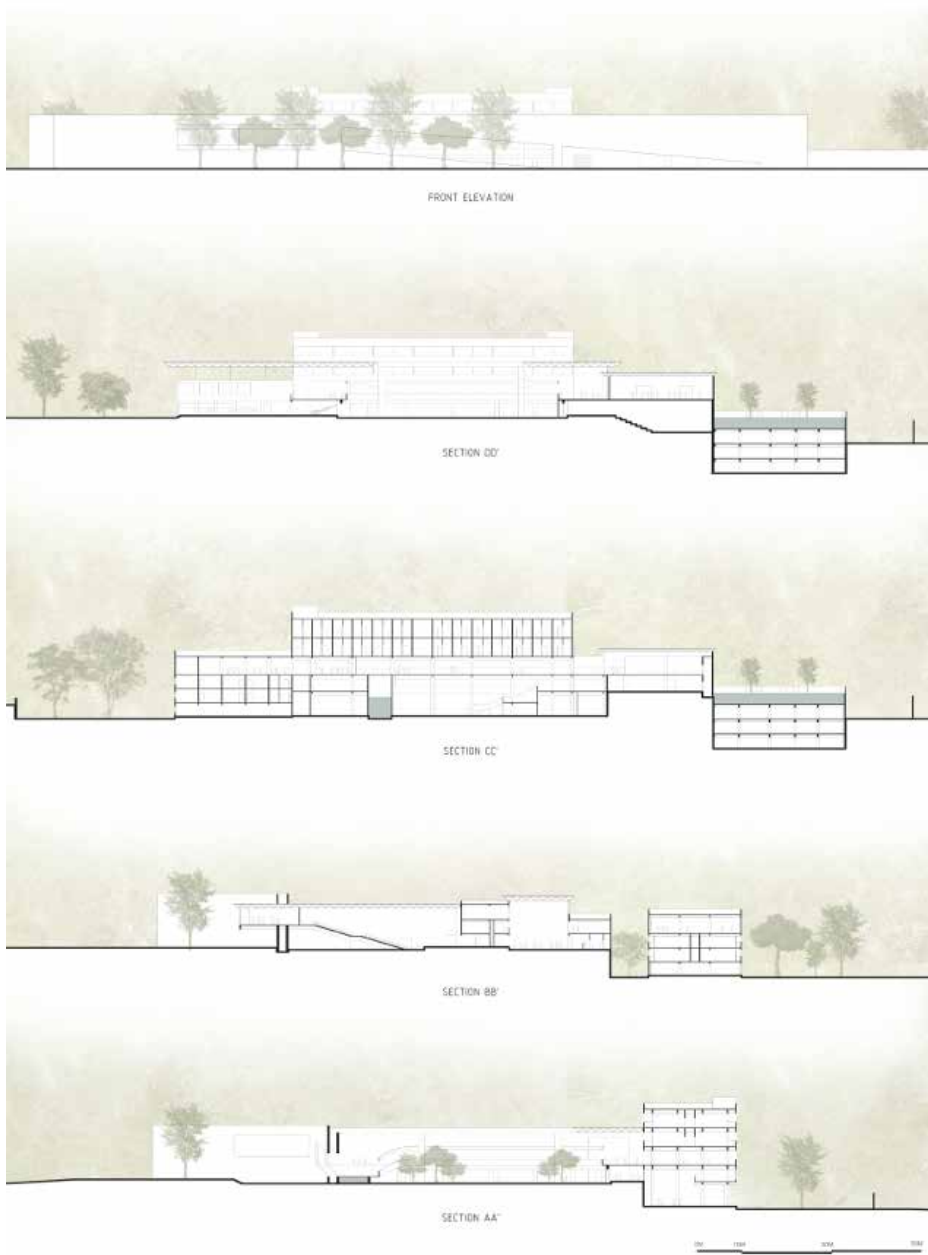


ARRIVAL LEVEL PLAN (AT +3000PM)

0M 10M 30M 50M



MASTERPLAN (1:250)
YASHWANTH B M 1RW21AT114



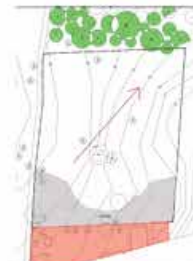
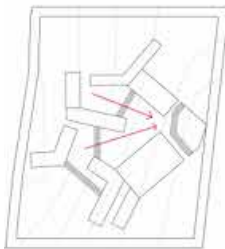
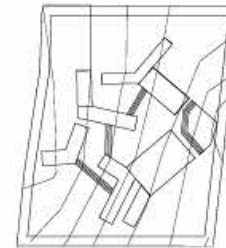
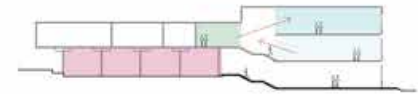
1:250 DETAILED MODEL



POSTER



THIS POSTER WAS MADE WITH THE IDEA OF USING RECTILINEAR FORM AND CREATING IN-BETWEEN PLAZA SPACES THAT BRING PEOPLE TOGETHER



MASTER PLANNING STRATEGIES

SHARON SHAJU

IRW21AT093

ITERATIONS



SECTION A-A

ROOF PLAN
SCALE 1:500



ENTRY LEVEL PLAN





TOTAL FLOOR AREA= 2320

FIRST FLOOR PLAN
AT +5000



SHARON SHAJI JINJIAI193 V1



SECTION AA'



SECTION BB'



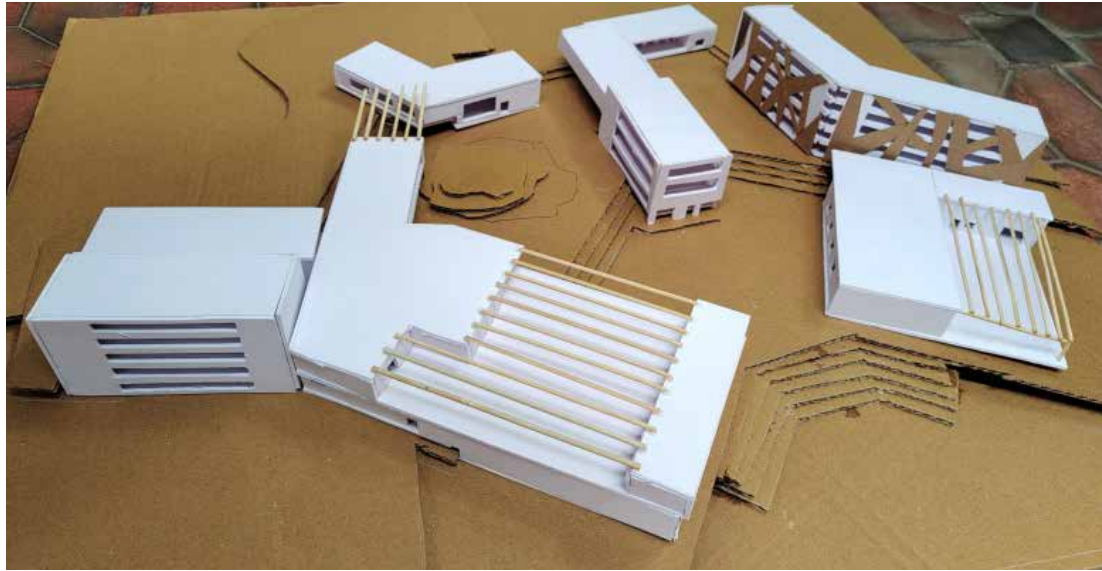
SECTION CC'



SECTION DD'

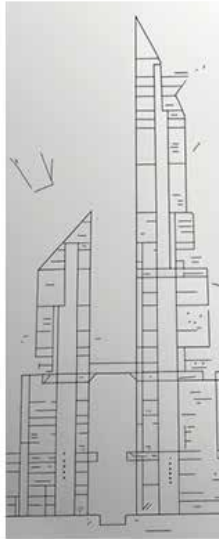
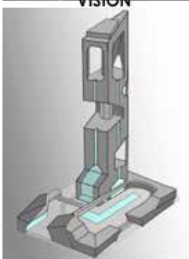


SECTION EE'



ARCHITECTURAL DESIGN

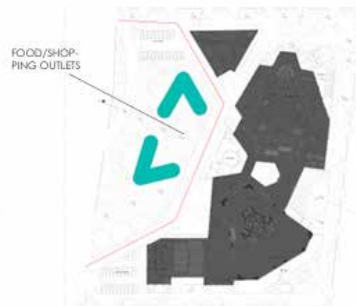
IDEATION-



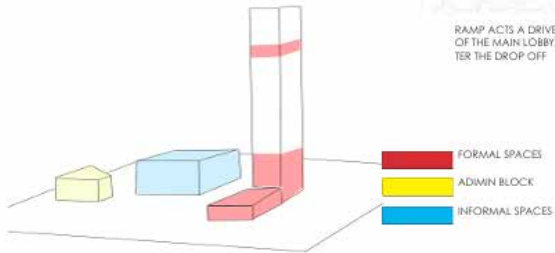
POSTER-



THEME- CYBERPUNK THEME VERTICAL ENTERTAINMENT PARK

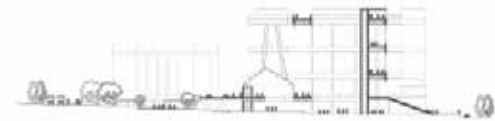


RAMP ACTS A DRIVEWAY THAT LEADS TO THE DROP OF THE MAIN LOBBY, AND LEADS TO BASEMENT AFTER THE DROP OFF



NAME: ROHIT A.G
USN: 1RW21AT081
SEM: 6 SEC: C

CONCEPT AND IDEATION



ROOF PLAN (1:500)

NAME: ROHIT A.G
USN: 1RW21AT081
SEM: 6 SEC: C

ARCHITECTURAL DESIGN



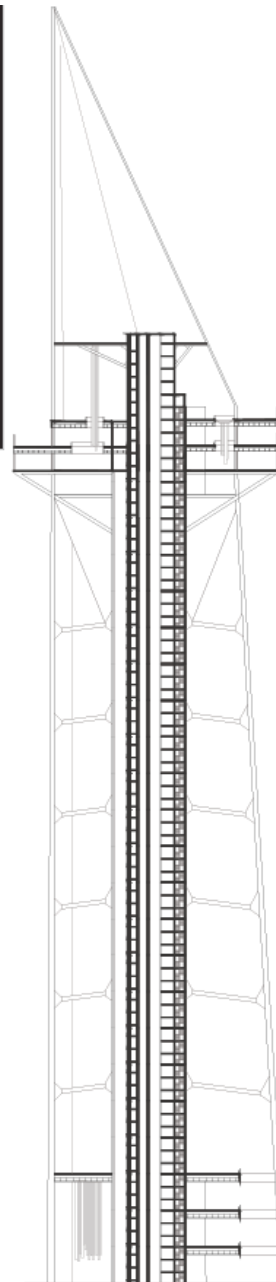
UPPER GROUND PLAN

BUILT UP:
GROUND LVL: 12,800 SQM
TOWER LVL: 9000 SQM



NAME: ROHIT A.G
USN:1RW21AT081
SEM:6 SEC:C

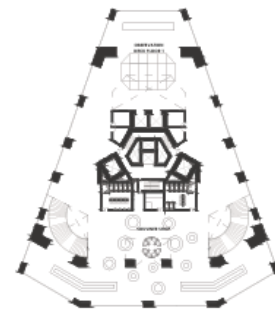
ARCHITECTURAL DESIGN



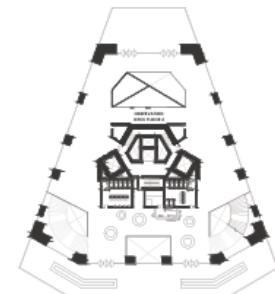
SECTION BB



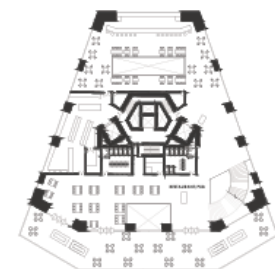
FRONT ELEVATION
SCALE 1:500



OBSERVATION DECK 1

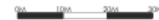


OBSERVATION DECK 2

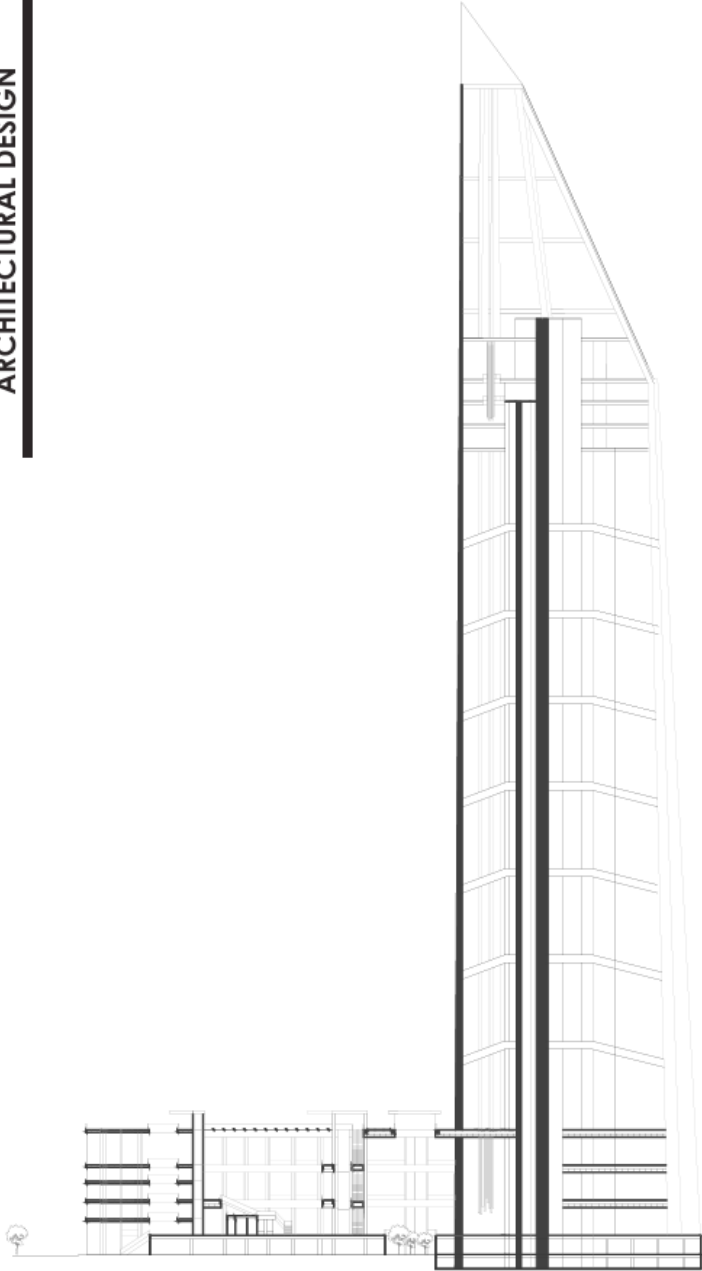


RESTUARNT

TOWER

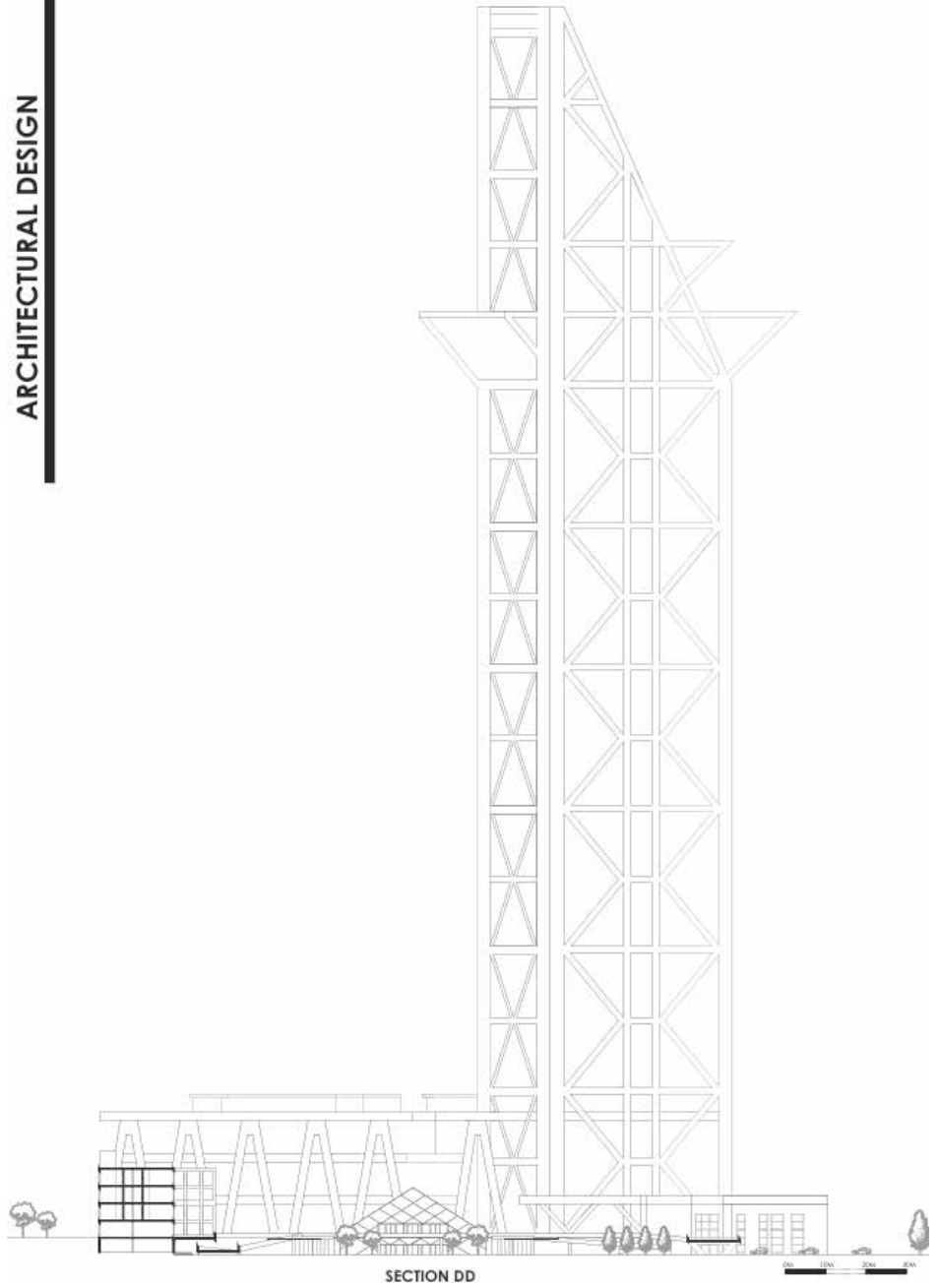


NAME: ROHIT A.G
USN:1RW21AT081
SEM:6 SEC:C



SECTION CC

NAME: ROHIT A.G
USN:1RW21AT081
SEM:6 SEC:C



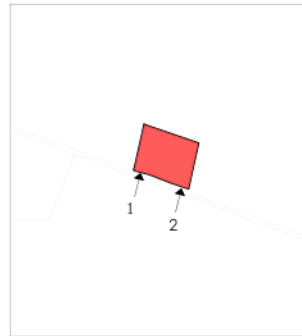
SECTION DD



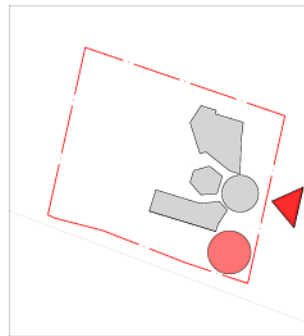


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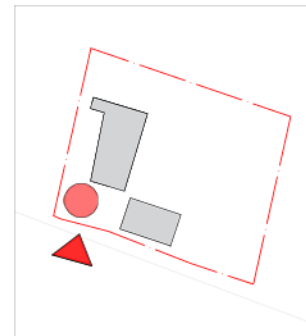
© 1RW21AT020 | ASOK NAVEEN



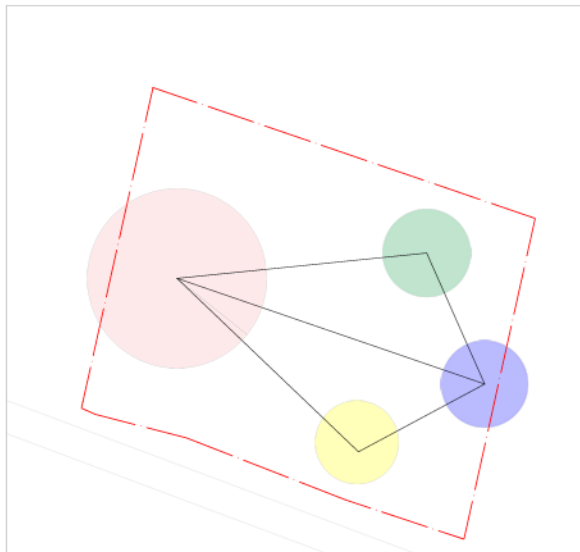
ENTRANCE TO SITE AND PARK



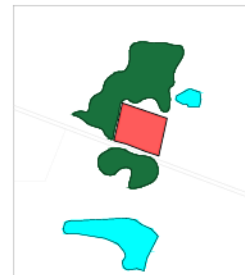
ENTERTAINMENT PARK



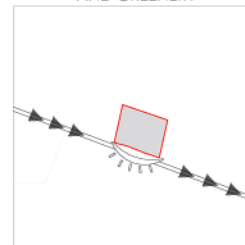
RENTABLE SPACES



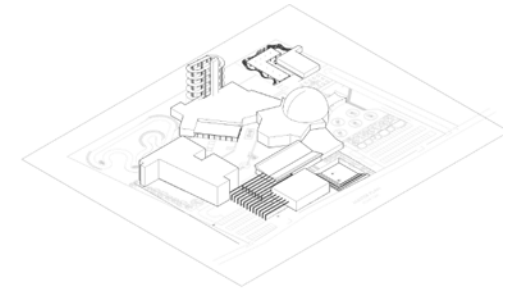
IDENTIFYING NODES, OPTIMAL PLACEMENT AND CONNECTIVITY



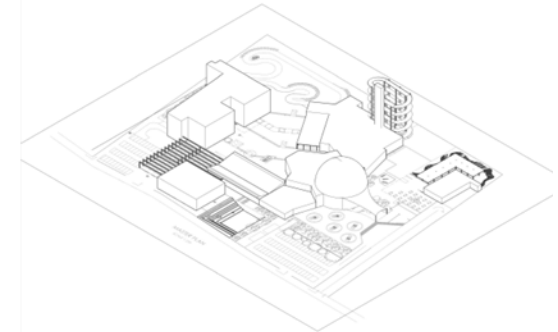
SURROUNDING WATERBODY AND GREENERY



FRONTAGE



ENTRANCE



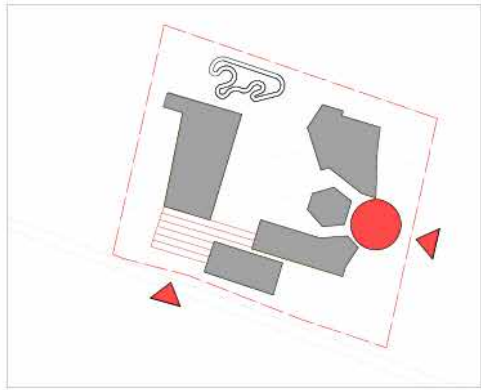
PARKING



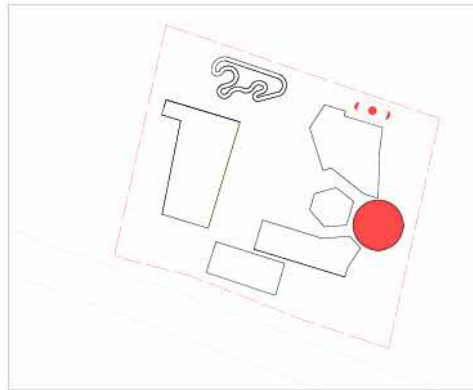
NODES

URBAN ENTERTAINMENT PARK

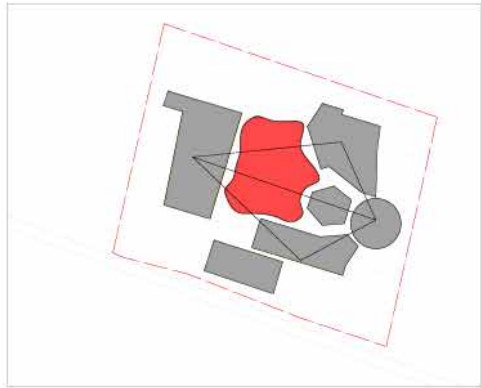
CONCEPT SHEET ASOK NAVEEN
1RW21AT020



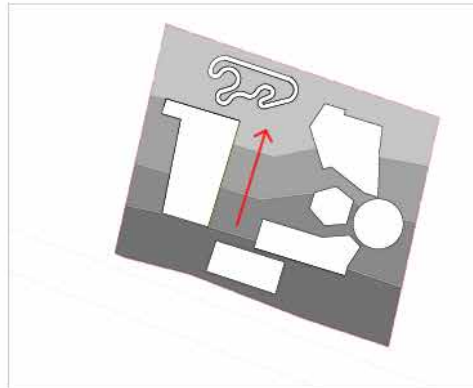
SENSE OF ARRIVAL AT BOTH ENTRANCES



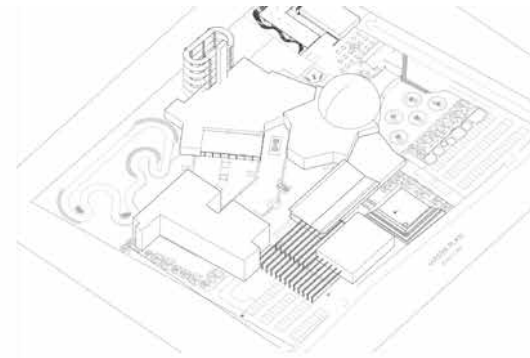
IDENTITY OF PARK



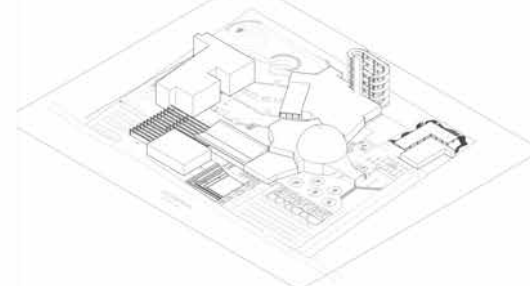
SPACES DIVERGED AND CONVERGING TO CENTRAL PLAZA



LEVELS STEPPING DOWN ACCORDING TO CONTOURS



SPACES CONVERGING TO CENTRAL PLAZA



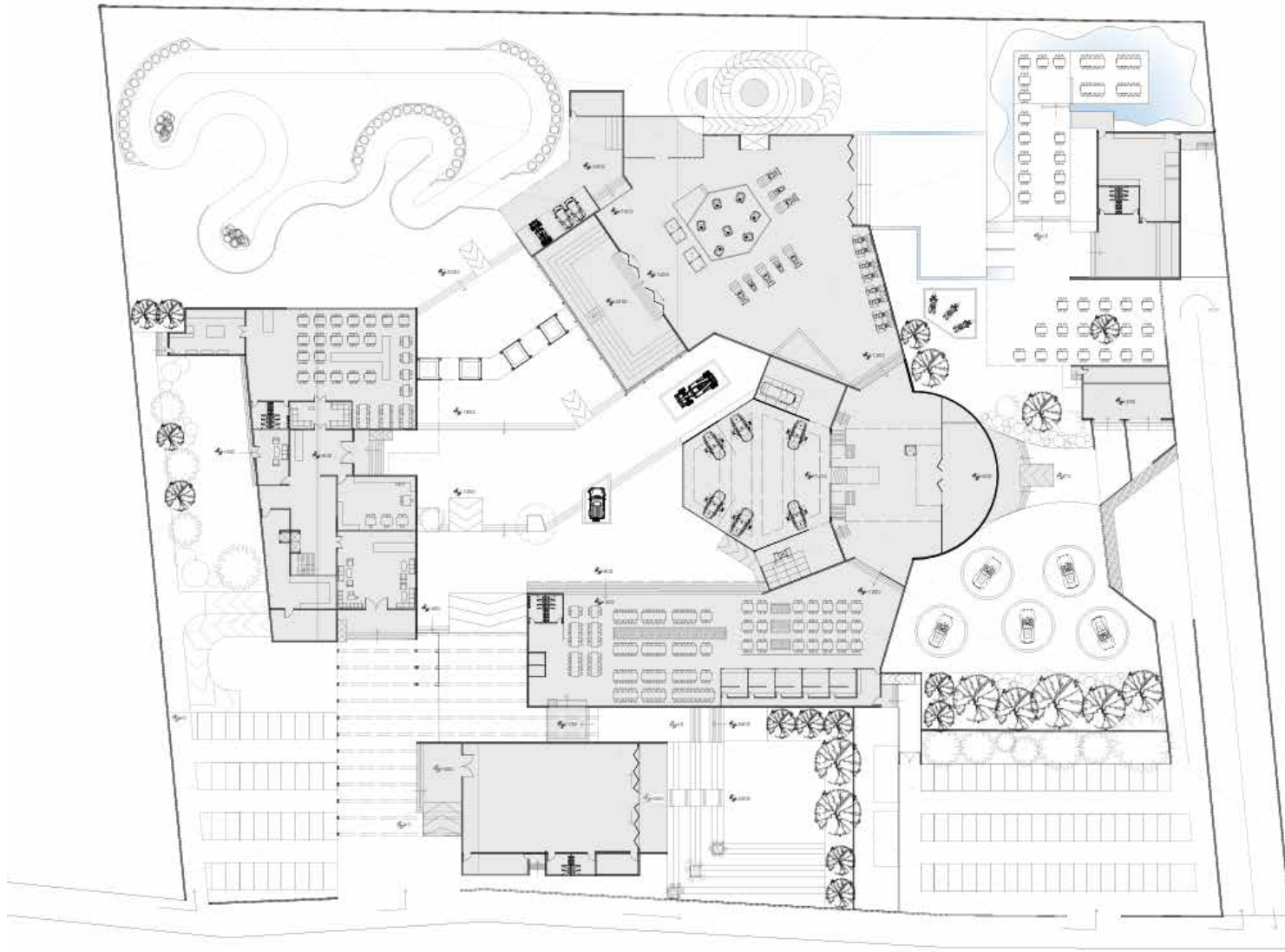
SENSE OF ENTRANCE



LEVELS STEPPING DOWN

URBAN ENTERTAINMENT PARK

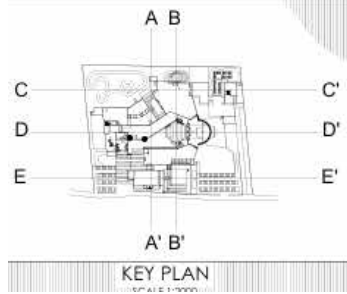
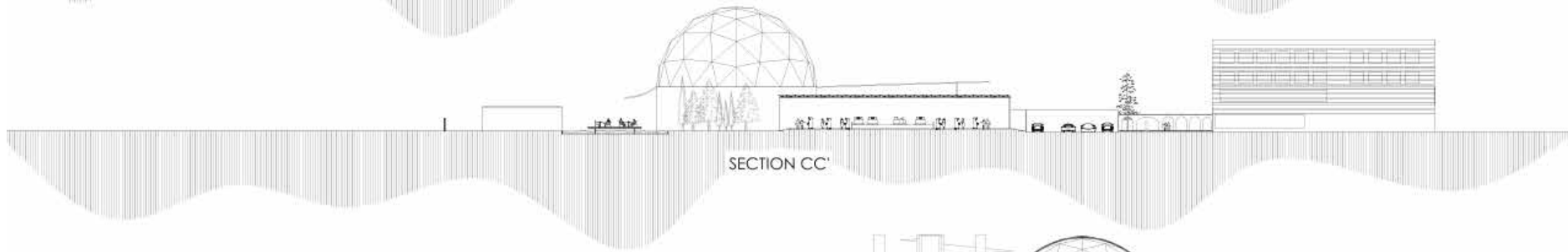
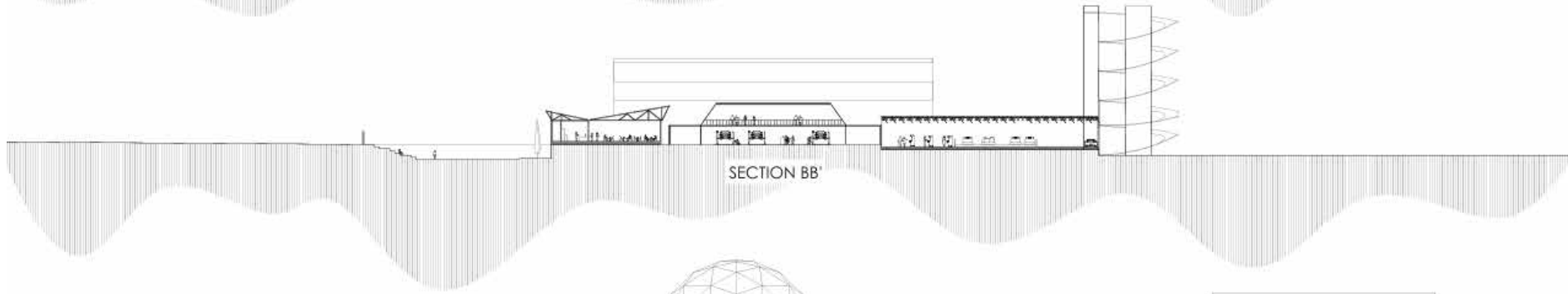
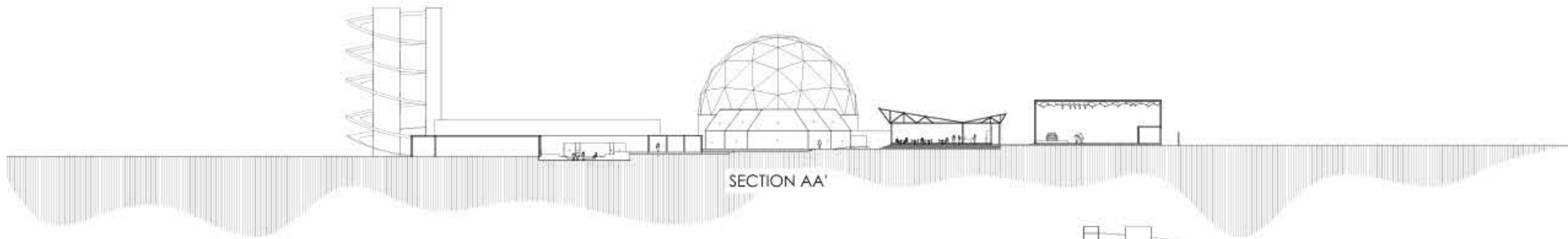
CONCEPT SHEET ASOK NAVEEN 1RW21AT020



LEGEND

- | | |
|--------------------|-----------------------|
| 1. CAR GALLERY | 11. ADMIN |
| 2. FOOD COURT | 12. RACE CENTRE |
| 3. ARCADE | 13. RETAIL ARCADE |
| 4. CAFE | 14. PARKING 1 |
| 5. TICKET COUNTER | 15. PARKING 2 |
| 6. CONVENTION HALL | 16. OUTDOOR EXHIBITS |
| 7. DAT | 17. WET CLEANING AREA |
| 8. RECEPTION | 18. DRY CLEANING AREA |
| 9. RESTAURANT | 19. EXPERIENTAL RIDE |
| 10. VIP LOUNGE | 20. GARRAGE |





CITY OASIS

ENTERTAINMENT PARK

1. MAIN GROUND
 2. RECEPTION
 3. PARKING PLAZA
 4. OFFICE BLOCK
 5. BAR
 6. RESTAURANT
 7. HOTEL
 8. AQUARIUM
 9. CONVENTION HALL
 10. PERFORMING THEATRE

MASTER PLAN

SCALE 1: 250

Central Sculpture: The Park's Focal Point

At the heart of City Oasis stands a striking sculpture, serving as both a landmark and a multi-functional space. The 25-meter sculpture is not just a piece of art but also an interactive wall-climbing structure, a performing theatre, a convention hall, and an expansive indoor play area with housing. City Oasis offers a unique place identity, combining urban excitement with natural tranquility, ensuring something for everyone.

CITY OASIS

ENTERTAINMENT PARK

VISION POSTER

The vision poster for City Oasis illustrates the park's central sculpture, a 25-meter tall structure, serving as both a landmark and a climbing structure. The park features modern office buildings, a vibrant bar, a diverse food court, multiple restaurants, a luxurious hotel, a state-of-the-art theatre and amphitheatre, a spacious convention hall, and an expansive indoor play area with housing. City Oasis offers a unique place identity, combining urban excitement with natural tranquility, ensuring something for everyone.

ABOUT PARK

City Oasis, located on the city's outskirts, is an all-age urban entertainment park designed as a one-point destination blending work, leisure, and recreation. At its center is a 25-meter tall sculpture, serving as both a landmark and a climbing structure. The park features modern office buildings, a vibrant bar, a diverse food court, multiple restaurants, a luxurious hotel, a state-of-the-art theatre and amphitheatre, a spacious convention hall, and an expansive indoor play area with housing. City Oasis offers a unique place identity, combining urban excitement with natural tranquility, ensuring something for everyone.

WALL CLIMBING
 SLANT FERRIS WHEEL
 PERFORMING THEATRE
 VEHICULAR MOVEMENT
 PEDESTRIAN MOVEMENT

OFFICE BLOCK
 PARKING AND SERVICE
 WALL CLIMBING
 SLANT FERRIS WHEEL
 PERFORMING THEATRE
 CONVENTION HALL
 BAR
 AQUARIUM
 HOTEL
 POND
 RECEPTION AND ADMIN OFFICE
 HOTEL AND RESTAURANT

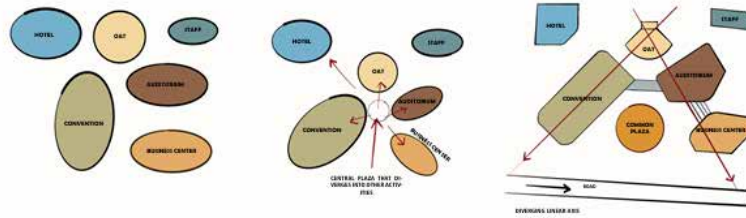
SCALE: 1:500000
 DATE: 2012/01/01
 PROJECT: CITY OASIS
 ARCHITECT: TRW21AT023

URBAN ENTERTAINMENT PARK

VISION BOARD



DESIGN PROCESS



AI RENDERS



ARCHITECTURAL DESIGN

NAGA SUMUK K
1RW21AT057

MATERIALITY FACADE DESIGN



METAL CASTING MOULD GENERATION PROCESS



1. WIRE MESH
2. SHORTLIFECAST
3. 3D PRINTED PANEL
4. SURFACE PANEL



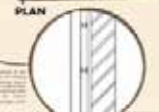
ALTERNATE DESIGN JOINERY DETAIL

3D PRINTED METAL CASTING



METAL JAALI DETAIL

VERTICALLY ORIENTED WOODEN BRISSE-SOLEIL



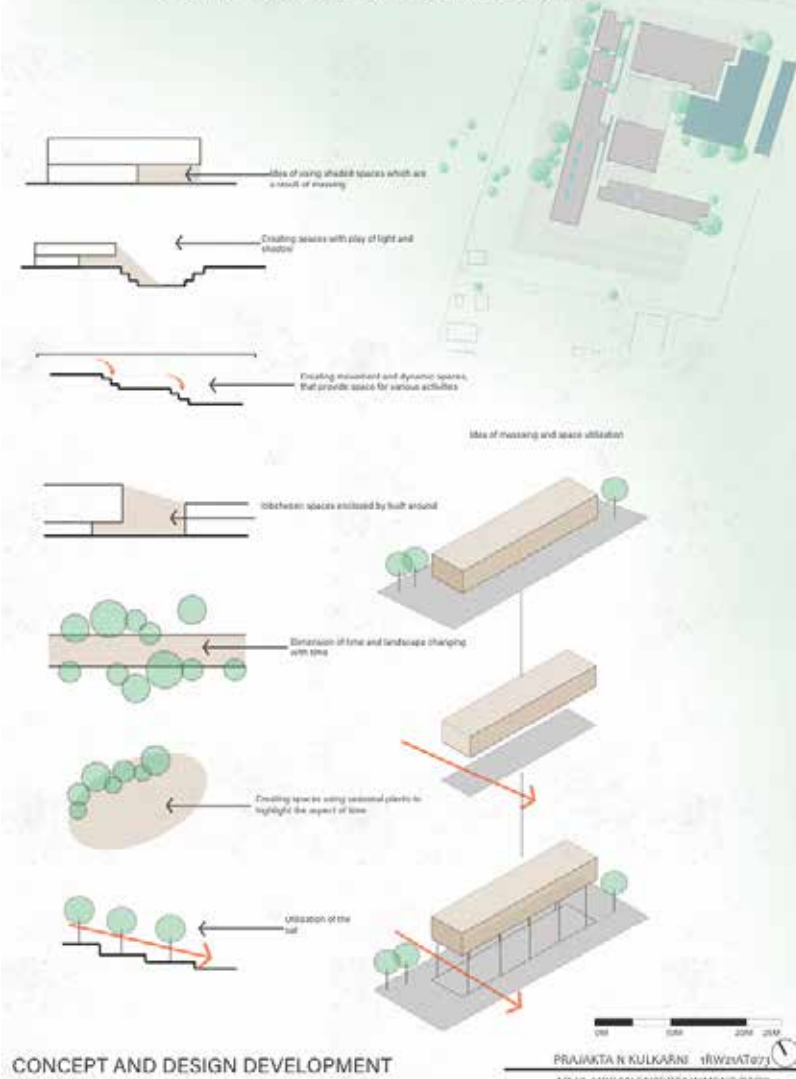
PLAN

SECTION

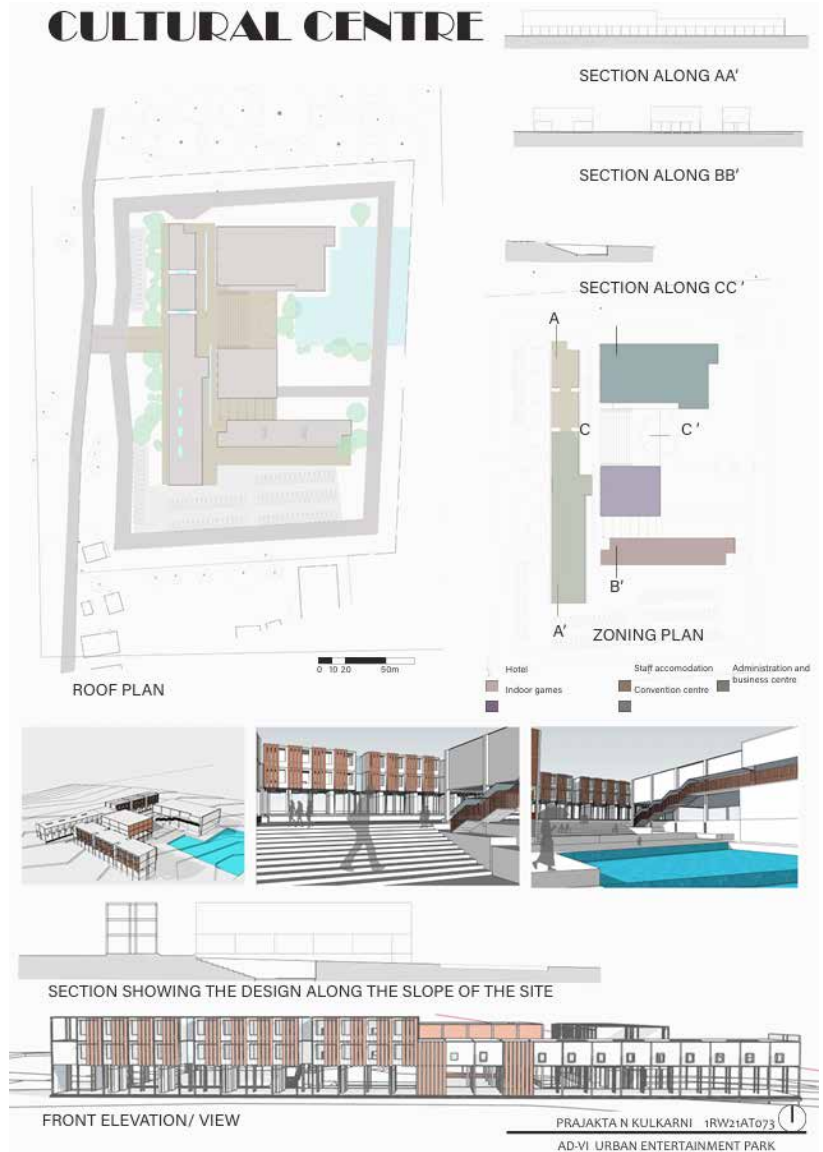


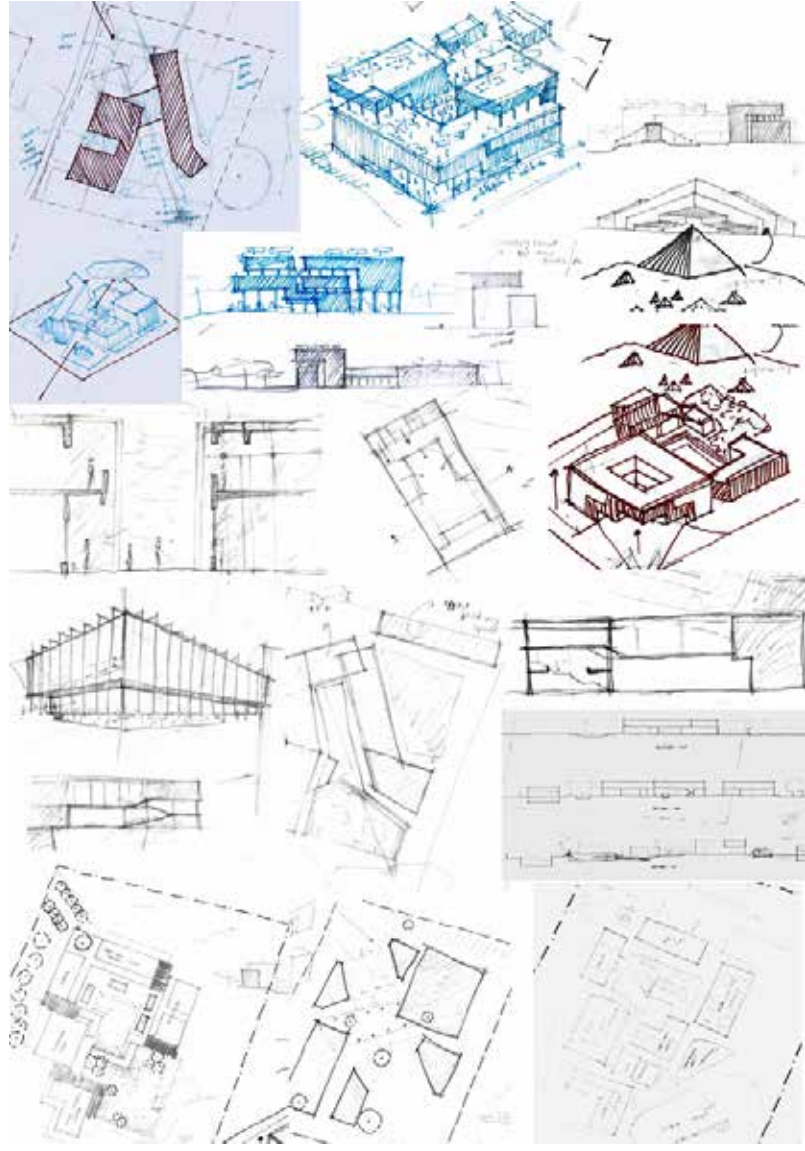
FRONT ELEVATION
SCALE 1:500

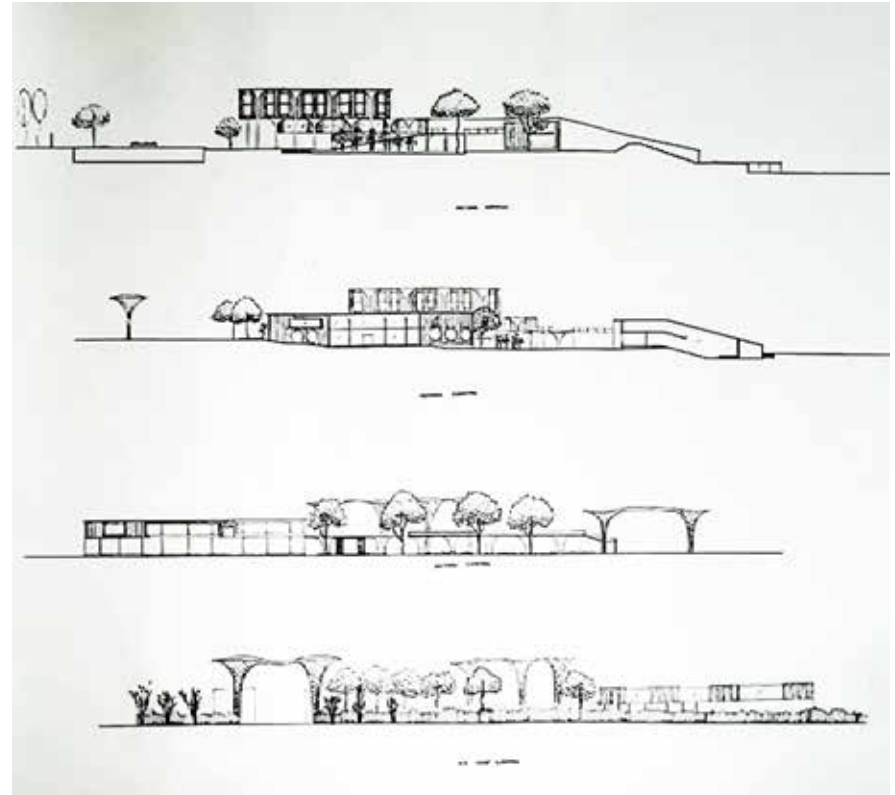
CULTURAL CENTRE



CULTURAL CENTRE







© 1RW21AT085 | SALONI MOHANTY

07. FACULTY TEAM



Prof. Mahalakshmi Karnad graduated in Architecture from Bengaluru University and received her post graduate degree in Landscape Architecture from School of Planning and Architecture, New Delhi. The foundations to her expertise in subject matters is built upon her work experience with several professional organisations in landscape architecture and teaching institutions before joining RVCA team in 2009. Since then, she is actively engaged in teaching, research and co-curricular assignments at the Institution. Her teaching assignments include II, III & IV year Architectural design studios and taught courses in Landscape Architecture and Ecological Architecture. She is currently pursuing Doctoral research at SPA, New Delhi.



Visiting Faculty Ar. Nagaraj Vasterey is an architect and award winning Kannada writer and poet. He holds a B.Arch degree from BMS College of Engineering. He has been practicing architecture within the realms of Bangalore city for almost two decades. Aside from architecture, he has found profound recognition in the field of literature involving himself in Kannada literature, story, novel, poetry and essay writing. His columns have been published in prestigious newspapers and some of the famous books authored by him include Nineteenth Degree, Urban Panthers and Nirvaya among others. His independent firm, Nagaraj Vastarey, has been engaging in varied urban housing, institutional, commercial and recreational projects for over a decade. He has been associated with RV College of Architecture for several years, mentoring the undergraduate Thesis students. He strongly advocates the power of drawing as a tool and emphasises the role of sketching in ideation of designs.



Visiting Faculty Ar. Tilak Ajmera graduated from the School of Architecture, RVCE Bangalore in 2010. Having worked with industry experts such as Abin Design Studio, Kolkata and Sanjay Puri Architects, Mumbai, his work experience spans the genres of housing, institutional projects, public buildings, design competitions, luxury residences and commercial spaces; as well as publications, exhibitions, product and graphic design. Along with Ar. Poorvi Dugar Ajmera, he went on to establish Studio Teepee: their practice which believes in bespoke design that is sensitive and responsive to the client and context, crafting something comfortably timeless, while addressing the aspirational quality that design invokes.



Asst. Prof. Prkruthi S Karadagi is an urban spatial practitioner. She received her B.Arch degree from Visvesvaraya Technological University in 2011 and completed M.Arch in Urban Design from RV College of Architecture, Bengaluru. She has worked with Jana Urban Space Foundation in the capacity of an Advance Associate and has also been an urban consultant for independent organisations such as JUSFI, Janaadhar, UNICITI etc. She started her independent practice, Urban Coherence in 2019 and is also an active member of Institute of Urban Designers India.



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