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Software skills

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Thesis Project

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Residence, Kerala, India
Professional Project - [ar & de] Architects and Designers, India

LE CAKE FACTORY

Commercial project Kerala, India
Professional Project - [ar & de] Architects and Designers, India

BSHAH RESIDENCE

Residence, Kerala, India
Professional Project - [ar & de] Architects and Designers, India

CONSERVANCY LANE

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Cherkala Mosque

Mosque, Kerala, India
Professional Project - Freelancing

Residences - (4 Project)

Residence, Karnataka, India
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The Courtyard

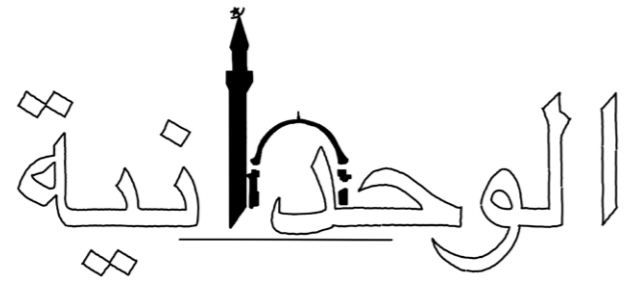
Commercial (Food court), Karnataka, India
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ALWAHDANIA, THE RELATION BETWEEN BURIAL, MOSQUE AND WOMEN

This thesis focuses on the revitalization of a burial ground as a revered gathering space with a cultural learning intervention that prioritizes the integration of women with the public. By strengthening their connection to the burial and mosque, the aim is to empower women and create a more inclusive space that fosters a sense of community. Through thoughtful design strategies and programmatic considerations, the intervention seeks to create a meaningful dialogue between the site's historical context and contemporary needs, ultimately enriching the cultural landscape of the area.

Studio guide:
Prof. Nagesh H D



4TH APRIL 2020

My family and I visited the village burial ground to pray for my Grandfather who had just passed away. I still remember the elders in my family, with tears in their eyes, say to me, "PLEASE DO NOT BURY US HERE!"

That's how pathetic this space is. It is far, empty, scary, lonely and abandoned. It's a space one does not want to be buried in and a space that feels so haunted.

Can Architecture turn this into a place of prayers, a place to remember the dead, a place to contemplate. I Question!

The fear notion that comes along with death is often overlooked when it comes to space designing for a burial ground. People tend to isolate this activity of burial away from the community. The idea is to bridge this gap between these and try to incorporate life after death into the community.

AIM:

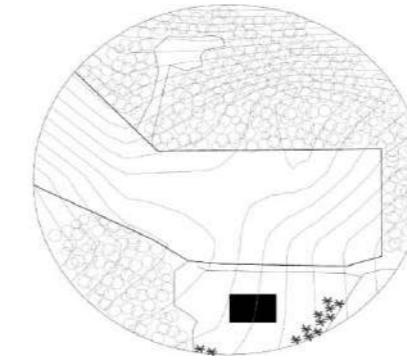
This thesis aims to revitalize a burial ground for sacred gathering with intervention of cultural learning where the idea of women integrating with the public is strengthened by prioritizing them in order to relate themselves stronger to the burial and mosque.

OBJECTIVES:

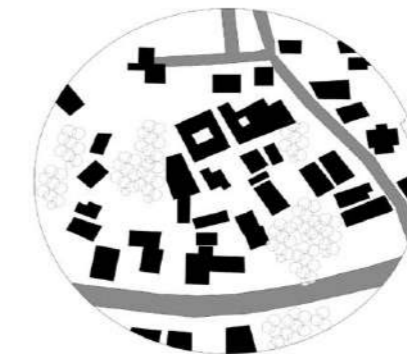
- To emphasise the sacred ritual of burying to imbibe integrity in people.
- Even if the moral principles of the people want them to pray for the deceased, the place is not allowing for the same.
- To show respect to the dead as much as one would give for a living person.
- Reading Quran and praying for the deceased is considered as an act of respect for the deceased.
- To turn a place considered fearful into a place to remember the deceased.
- To explore the relationship between Mosque and Burial Ground, with strategic incorporation of women while respecting the culture.
- To intervene a space of cultural learning specially, respectfully and openly for women.
- To open up the space for general public as a place of spiritual gathering and cultural learning.
- To induce activities that improve economy.

POPULATION

8300 total	6000 muslims	750 Muslim houses
4173 men	640 christians	80 Christian houses
4136 women	1660 hindus	180 Hindu houses



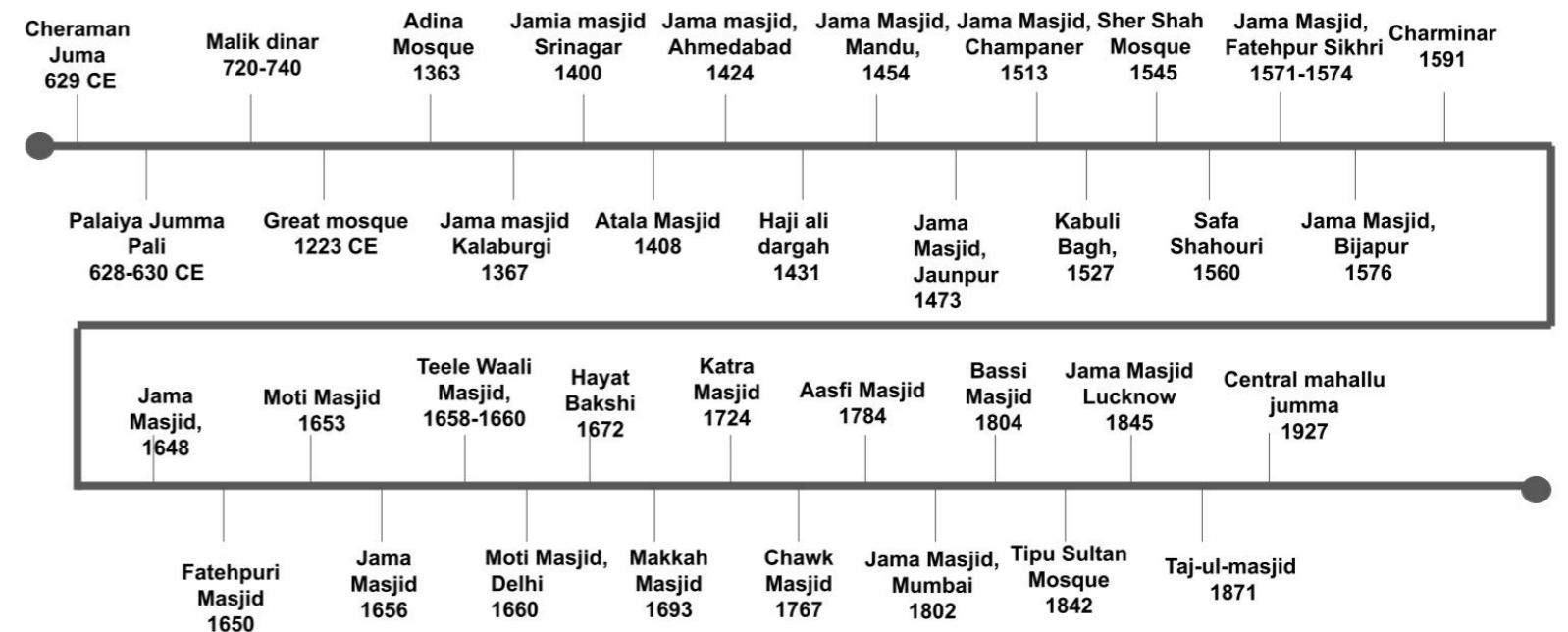
Existing Koornadka Burial Ground



Koornadka Context

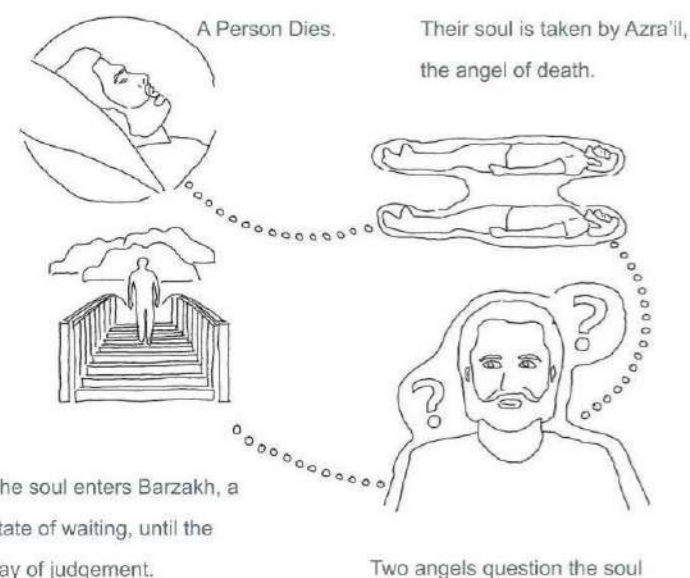
Koornadka is a locality in the taluk puttur of the Dakshina Kannada district, Karnataka. It comes under Mysore division. The site is located along the Subramanya Highway which runs along the Koornadka town. Majority of the population belong to Islam and the town has one of the most important masjids in and around Puttur, known as Peer Mohalla.

The timeline of Mosques in India



Islamic Principles

Performing good deeds is the best way to make your **journey in the afterlife** a simple one. It is narrated that the Prophet (PBUH) said that "when a man dies, his deeds come to an end except for three things: Sadaqah Jariyah (a continuous charity), a knowledge which is beneficial, or a virtuous descendant who prays for him." – Muslim



Everyday prayer in Mosque and prayer in a Burial Ritual is counted as a good deed in Islam.

Volume 2, Book 23, Number 410:

Narrated Abu Huraira:

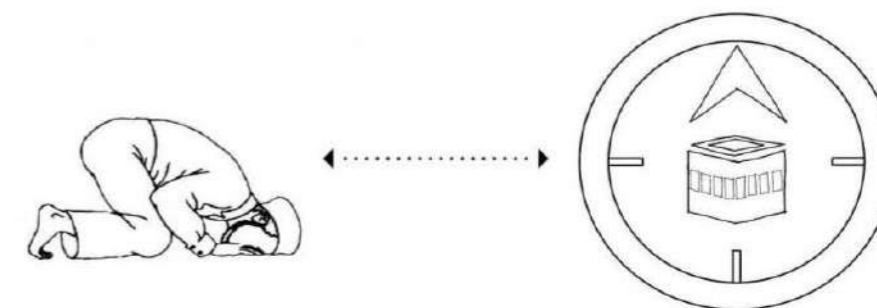
that Allah's Apostle (p.b.u.h) said, "Whoever attends the funeral procession till he offers the funeral prayer for it, **will get a reward equal to one Qirat**, and whoever accompanies it till burial, will get a reward equal to two Qirats." It was asked, "What are two Qirats?" He replied, "Like two huge mountains."

فَسُبْحَانَ الَّذِي بِيَدِهِ مَلَكُوتُ كُلِّ شَيْءٍ وَإِلَيْهِ تُرْجَعُونَ ﴿٨٣﴾

"So Glory be to Him in whose hand is dominion over all things and **to Him you will be returned.**" (QS 36:83)

Quran clearly states that the Muslim's whole life purpose is nothing but to obey Allah and keep His love above everything. Death is seen not as the termination of life, rather the continuation of life in another form. In Islamic belief, God has made this worldly life as a test and a preparation ground for the afterlife; and with **death**, this worldly life comes to an end. **Here begins the journey to reach God.**

The Mosque is the most important place of Islamic religiosity and communal identity. It serves as a place for Islamic social and intellectual activity. The one purpose of all Mosques is to have a designated place of prayer in the direction of Mecca. The Arabic word for mosque is *masjid*, which means a "place of prostration" before God.



Whenever we lose someone we read **surah ya see** not just at the time of burial, we read it **regularly** at least once a week and ask Allah to **grant his mercy to our loved ones.**

Allah says in surah Yaseen the following: اِنَّمَا تُنذِرُ مَنِ اتَّبَعَ الذُّكْرَ وَخَشِيَ الرَّحْمٰنََ الْغَيْبِ فَيَشْرَهُ بِمَغْفِرَةٍ وَاٰخِرُ كَرِيْمٍ

"Indeed, you only warn those who will follow the warning and who fear the Most Merciful God, even though they do not see Him. So give them good tidings with forgiveness and a noble reward." (QS 36:11)

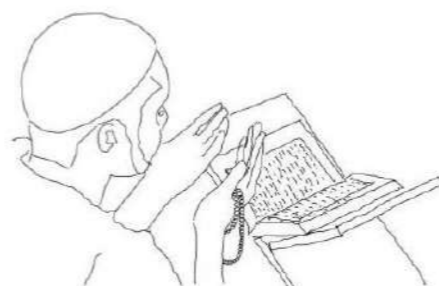
Is it true that if we plant flowers/plants near a grave stone, then the punishment will be eased and is this because the plants worship Allah?

Answer

Sayyiduna 'Abdullah ibn 'Abbas (radiyallahu'anhuma) reports that Rasulullah (sallallahu'alayhi wasallam) passed by two graves whose inmates were being punished.

Rasulullah (sallallahu 'alayhi wasallam) ordered that a branch of a date palm be broken in two pieces and placed on the graves, after which he said;

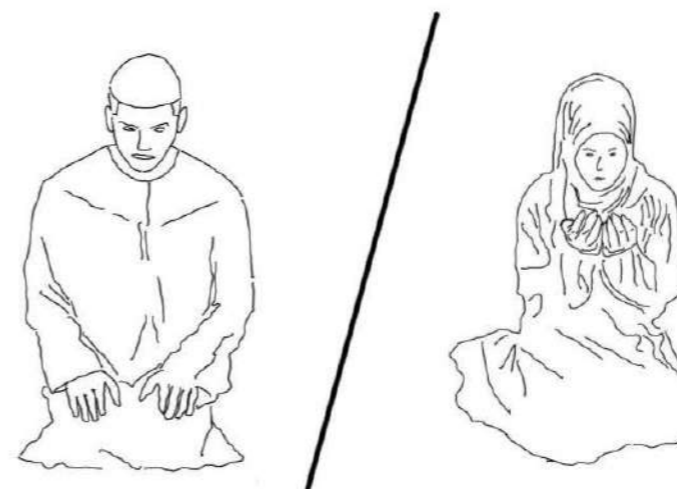
'Perhaps it will lighten the punishment for them (the two inmates) as long as these (branches) do not dry out'



The **meeting together, mixing, and intermingling of men and women in one place**, the crowding of them together, and the revealing and exposure of women to men are **prohibited** by the Law of Islam (Shari'ah). These acts are prohibited because they are among the causes for fitnah (temptation or trial which implies evil consequences), the arousing of desires, and the committing of indecency and wrongdoing.

Sayyida 'Aisha was so adamant was due to the actions of the women of that time when they would attend the Mosques. They would wear perfume and beautify themselves before unrelated men, and they would mix with unrelated men. Thus she said what she said even though the Prophet (may Allah bless him and give him peace) said, **"Do not prevent your women from the Mosques."** [Lashin, Fath al-Mun'im Sharh Sahih Muslim]

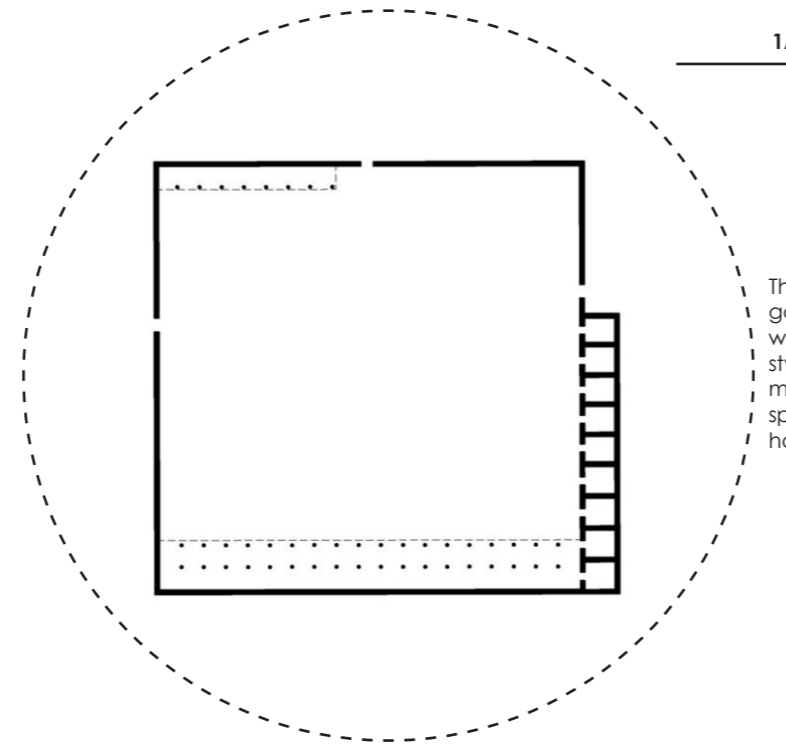
Thus, Islam encourages that unrelated women and men do not freely mix unnecessarily. For this reason, it is superior for a woman to pray at home and not in the congregation of the mosque with the men.



Women are not part of the social gatherings, prayers or burial rituals because mixing of men and women is not allowed. This concern can be architecturally addressed.

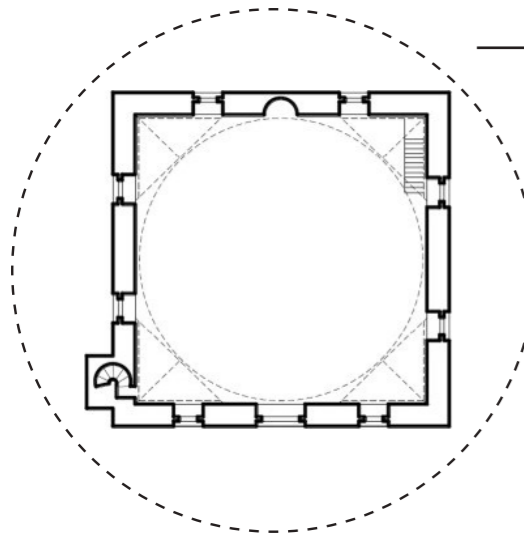
Thus, Women are missing out on their good deeds, social interaction and education due to lack of privacy and spaces for women.

It is important to provide spaces in the community where the women can come together too.



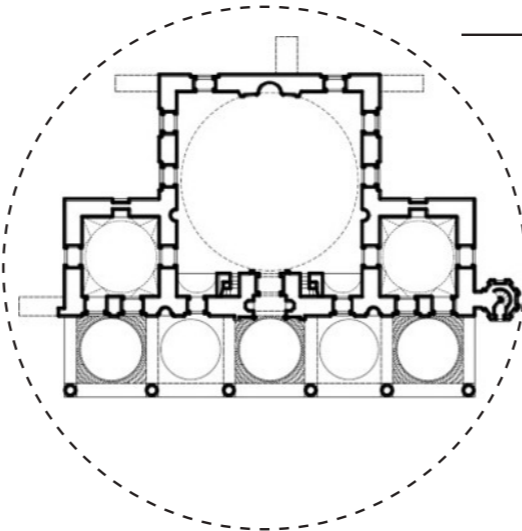
1A

The Prophet Muhammad's house is regarded as the first mosque. His home was built in the traditional Arabian style of the 7th century, in Medina in modern-day Saudi Arabia, and had a spacious courtyard encircled by long halls supported by columns



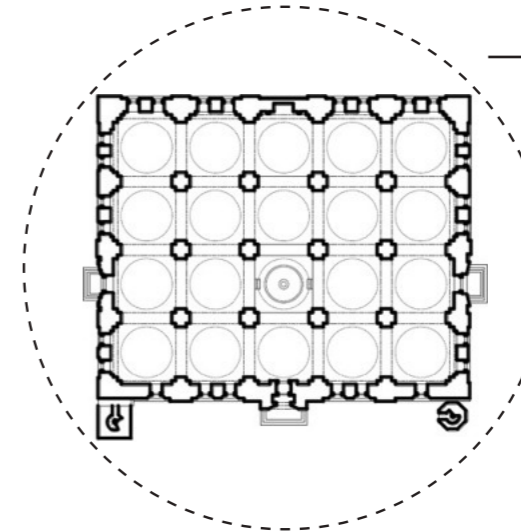
2A

This category features the most basic design of any category; the main hall is a square, and the ceiling is a surmounting dome. The main hall may be roughly square or oblong. Other roofing techniques, like a semi-dome or flat roof, can be employed if the intended arrangement is approximately rectangular.



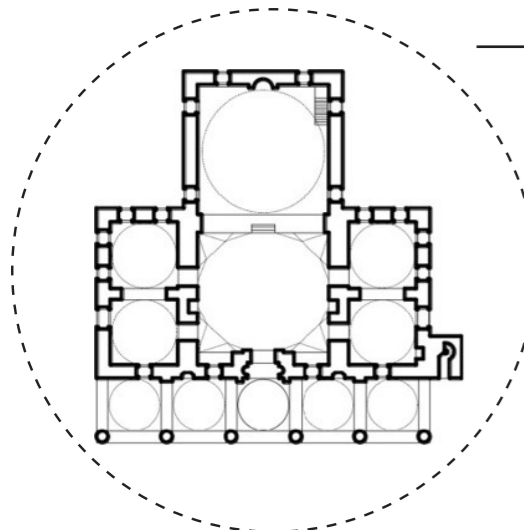
3A

By including smaller areas on either side of the main hall, the single dome layout (also known as the nuclear layout) was transformed into the mosque layout. These areas appear to be pendent when viewed from the layout plan, hence the shape of the layout is not a pure Plato's form but rather a combination of them.



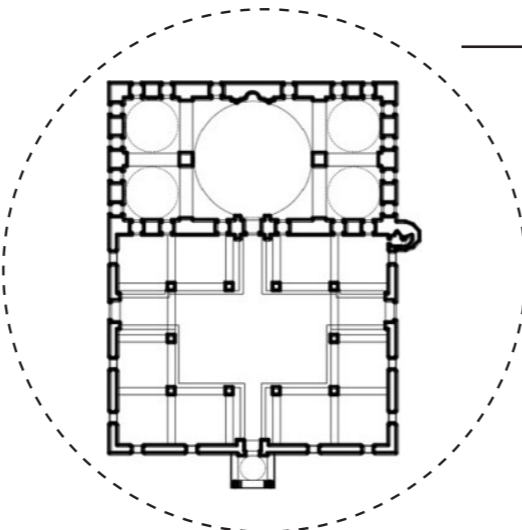
4A

Both in the horizontal axis and the transverse axis, the arrangement in this category has a rectangular shape. This design resembles mosques in other parts of the world with Islamic architecture. Spaces are created throughout the entire layout using columns or walls. In some instances, a porch can be seen as well. The layout of this category is perfectly rectangular, which is its defining feature. In this category, more than one dome can be found, making it challenging but not impossible to identify the dominant dome.



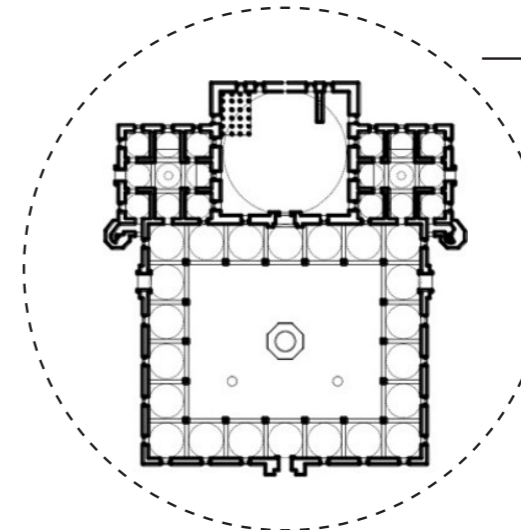
5A

The prayer hall or all three covered spaces (the prayer hall and both pendent sections) in the multiple dome layout are rectangular. In this category, a porch is frequently used, while a row of columns can be used in its place. Most mosques feature deep interior rooms in their pendent regions. The only portion of the layout that exceeds the single pendentive is the crown portion of the main hall. This design, as the name of this category implies, includes numerous domes.



6A

This category's layout is distinguished by its rectangular shape, which makes it possible for the inside to be square-shaped. The inclusion of a clearly visible courtyard to the rectangular structure makes this category stand out. This means that every mosque with a courtyard and a rectangular design falls under this heading. Semi-domes and other types of roofs can also be used in this category, similar to the rectangular pattern.

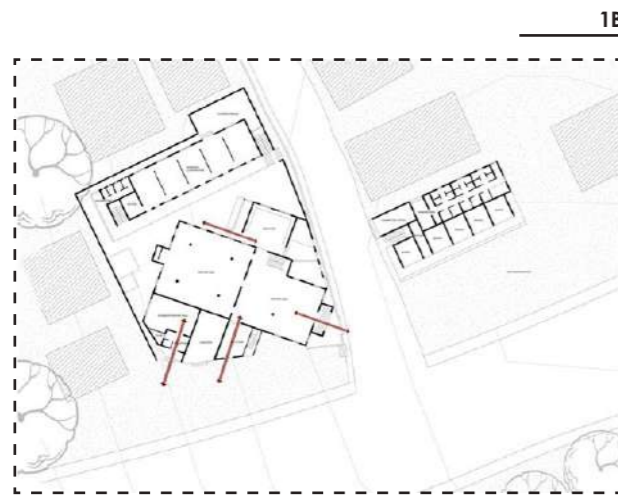


7A

The layout of this category integrates the multiple dome layout with the courtyard layout. The interior layout is similar to the interior layout of the multiple dome layout with an added courtyard, which comes from the courtyard layout. The courtyard has four riwaqs (i.e., an element in traditional buildings in the form of corridors or galleries) along the walls and a pond at the center. The dome in this category resembles the dome of the multiple dome layout. The roof of the prayer hall can be singular and dominant or can be surrounded by semi-domes and smaller domes.

Koornadka Mosque Analysis /BB/

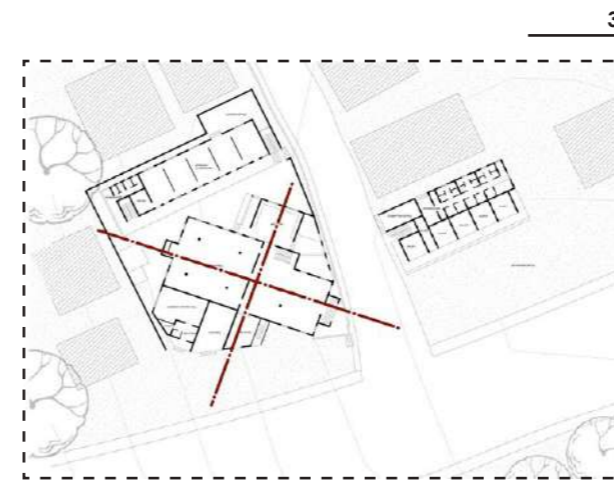
Understanding the existing features to designing or improving a mosque to better serve the needs of the local Muslim community while respecting tradition and functionality



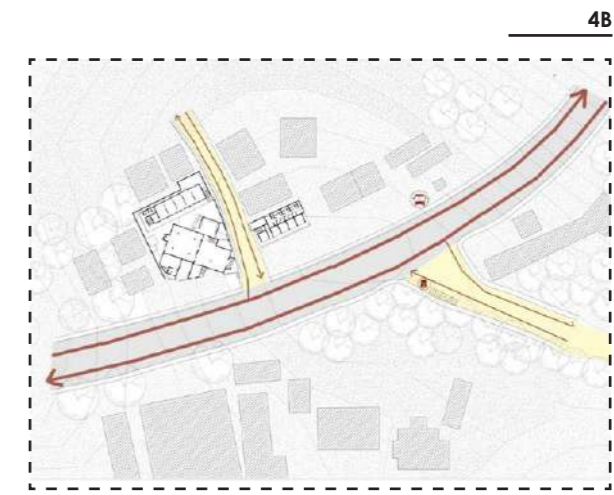
1B APPROACH : The main entry to the building is from four different sides that connects the madrasa to the mosque and the street.



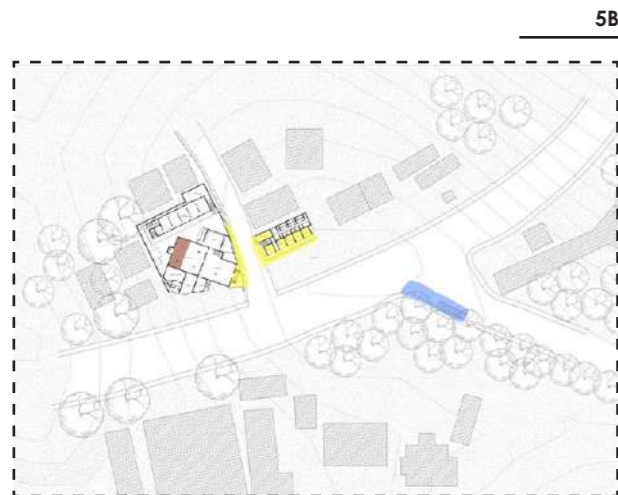
2B MOVEMENT: The movement shown above are the the regular paths taken by the men(denoted in red), women(denoted in yellow) and children(denoted in blue). Here it can be seen that the paths taken by the men and boys to reach the prayer is through the ablution space.



3B SYMMETRY: The plan of the mosque is symmetrical where the ablations are found on two different sides that are used by the men and children visiting the mosque.



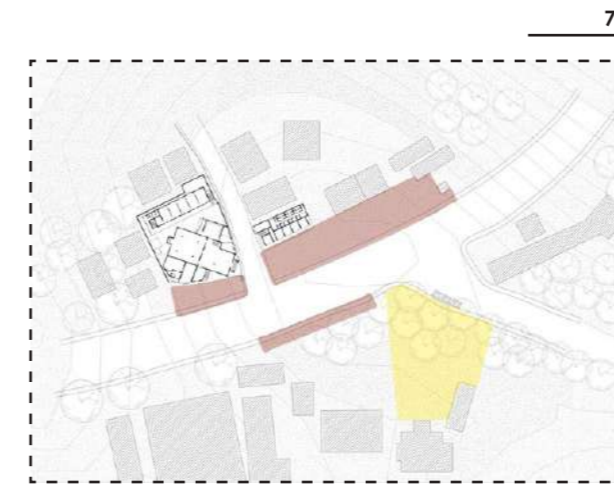
4B VEHICULAR MOVEMENT AND TRANSIT: The main vehicular movement happens through the (denoted brown) there are secondary roads present that connects to the entrance of the mosque and interior parts of the settlement.



5B ACTIVITY MAP(DAILY)- MEN: The activities for men on a usual day are marginalised to the mosque complex, the transit spaces like rickshaw stands(denoted in blue) and the shop kiosk which are primarily owned and run by men.



6B ACTIVITY MAP(DAILY- GROUND FLOOR)- CHILDREN-The highlighted space is a madrasa (brown) used by children ,the madrasa imparts islamic knowledge to children, the denoted(brown) also contains few washrooms, there are more washrooms towards the east on the highlighted site.



7B GATHERING SPACES: The spaces (denoted in brown) are gathering spaces for men used during events and festivals ,the women have a seperate gathering space(denoted in yellow) which is a excess part of a existing residential boundary.



8B MOVEMENT MAP: Women (denoted by red), Men (denoted by yellow) and Children (denoted by blue) use the streets and mosque complex but have separate approaches to the mosque.



9B ACTIVITY MAP(DAILY- GROUND FLOOR) WOMEN: This space is usually used by travellers who are women who stop by in order to pray.



10B ACTIVITY MAP(DAILY- FIRST FLOOR) - WOMEN: Learning centre for women (shariat)



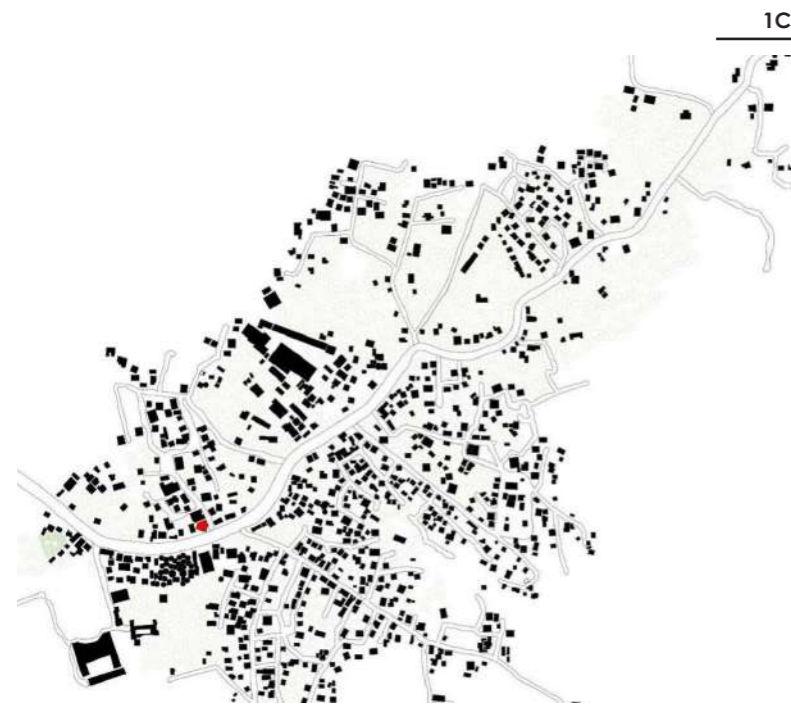
11B ACTIVITY MAP(WEEKLY)- MEN:The highlighted space are used by men (brown) and women (yellow) during weekly functions or programme hosted by the mosque.



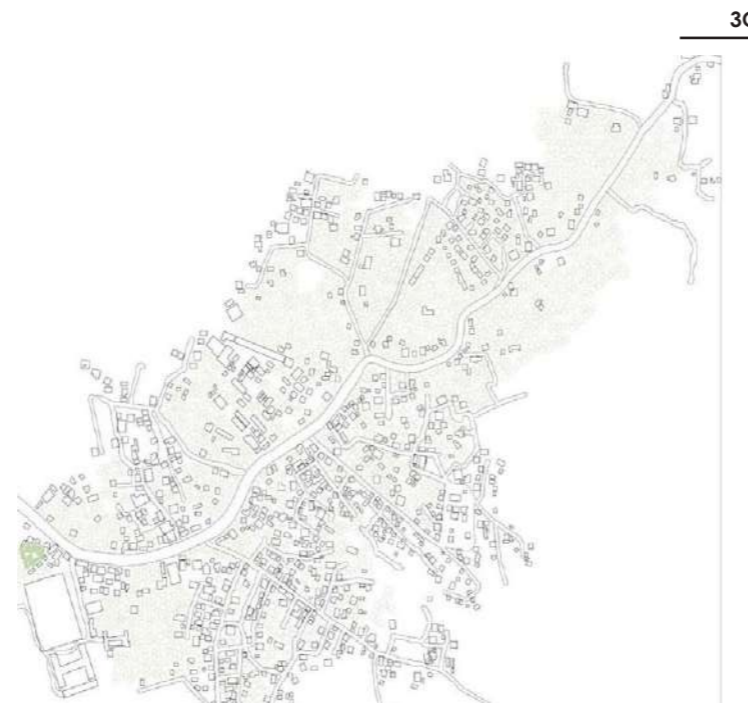
12B ACTIVITY MAP(RAMADAN)- MEN: During the month of ramadan which lasts for 30 days, the whole complex including the transition spaces within the mosque is used for prayer and for breaking the fast ,yellow (gathering space for women), brown (gathering space for men).

Koornadka Context /CC/

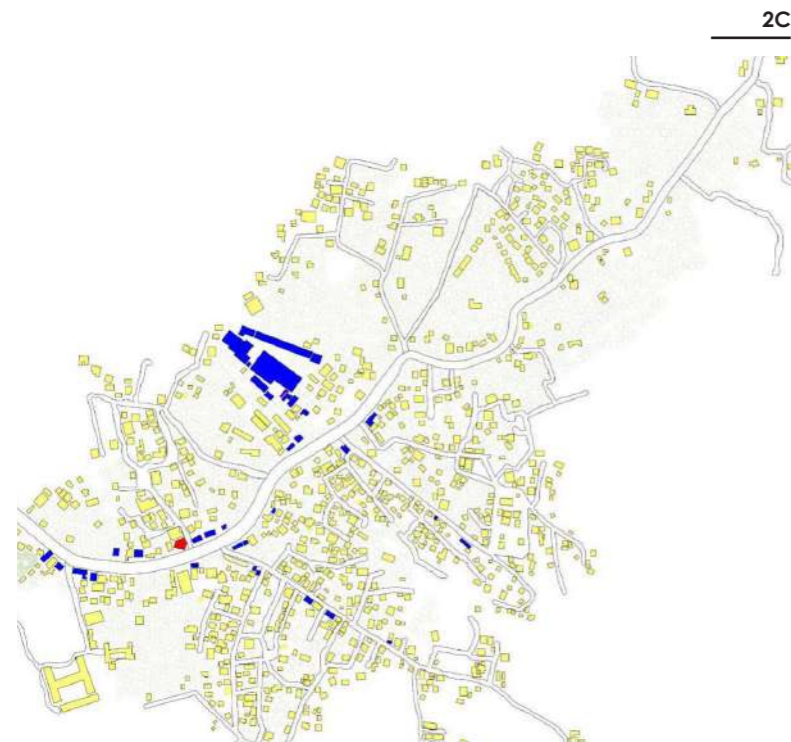
Contextual study and involving the community in the design process, to create an Islamic space that not only fulfills its functional purposes but also becomes a meaningful and culturally significant space for the people it serves.



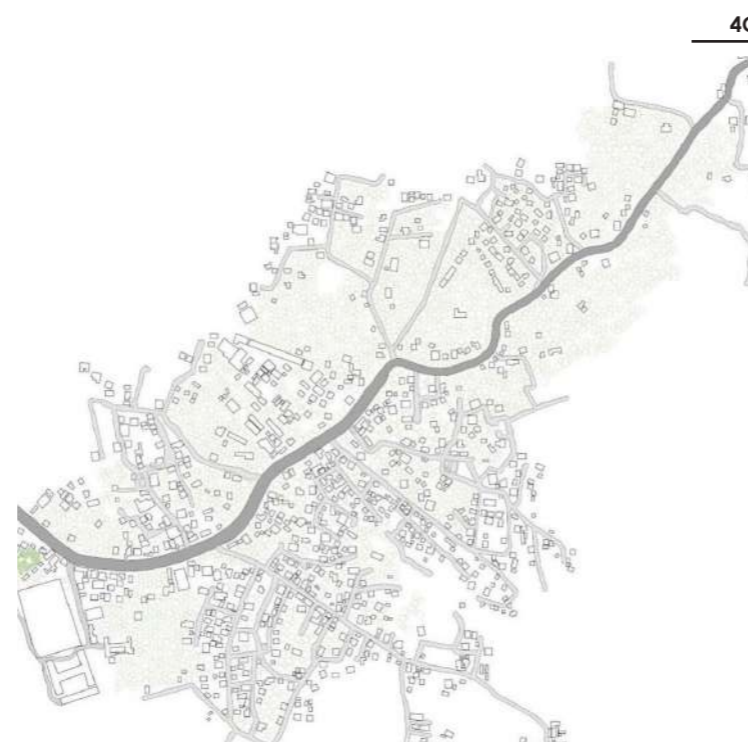
BUILT AND UNBUILT



VEGETATION

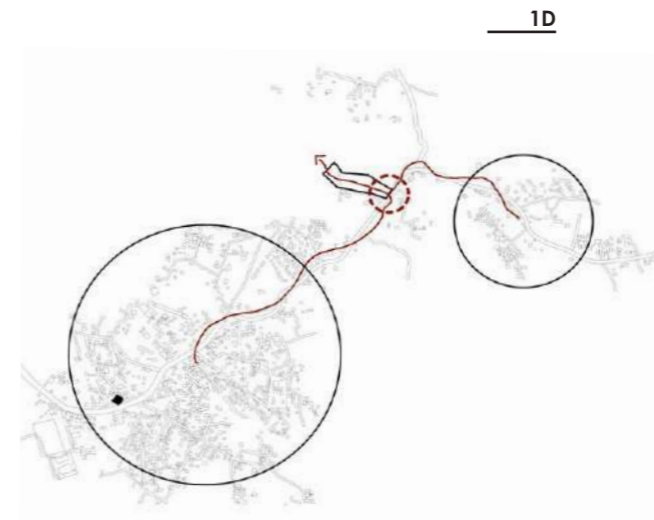


LAND USE

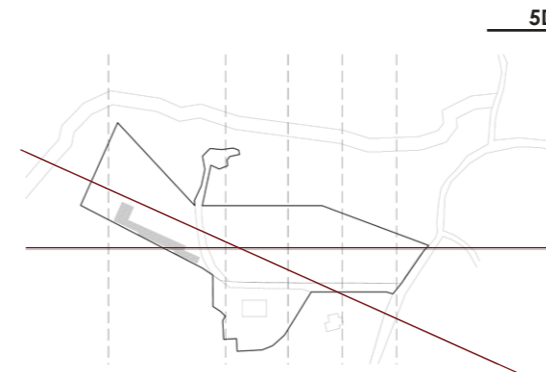


ROADS

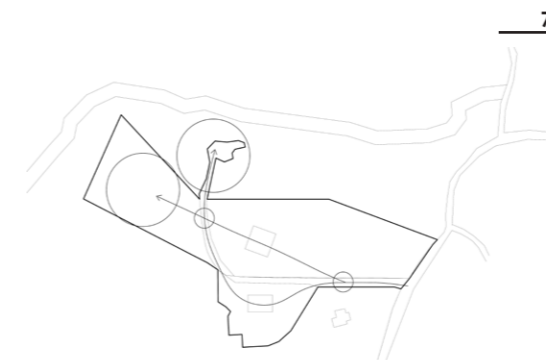
Mater Plan Development /DD/



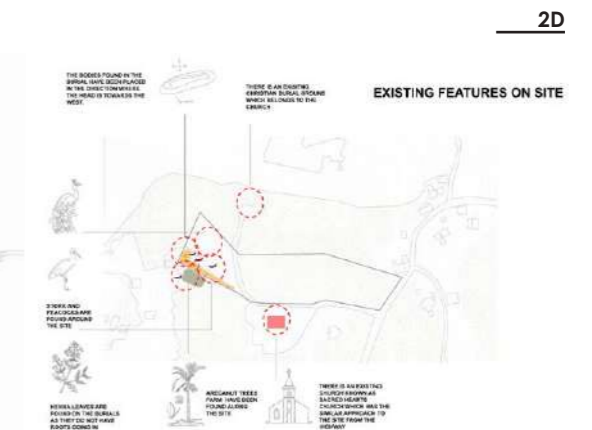
Existing Road and Approach to the Site



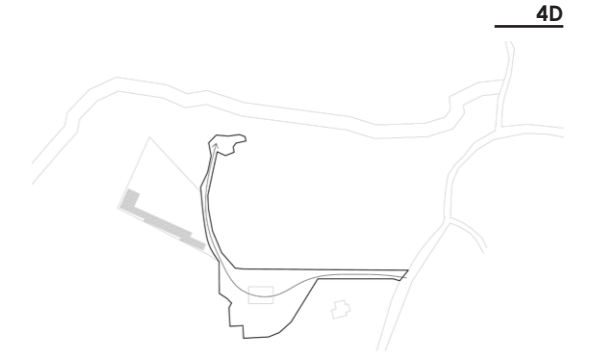
Axis aligned along the site and toward the Qibla



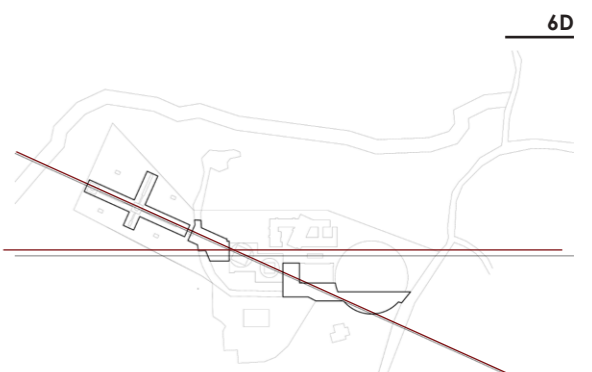
The Node which Connects and Divides the Existing Christians Ritualistic path and Proposed Muslims Ritualistic path



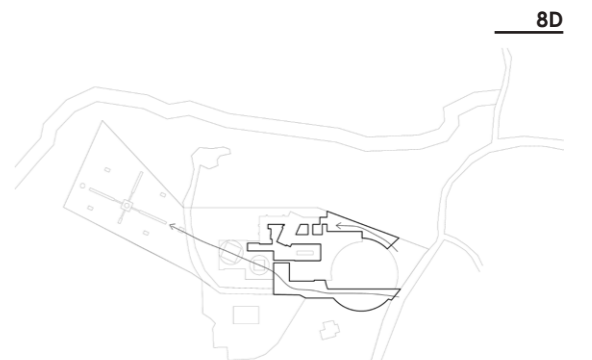
To ease the fear associated with a burial ground located between two areas of heavy density, by adding transitional elements or features to create a more gradual shift in atmosphere



Christians Ritualistic path

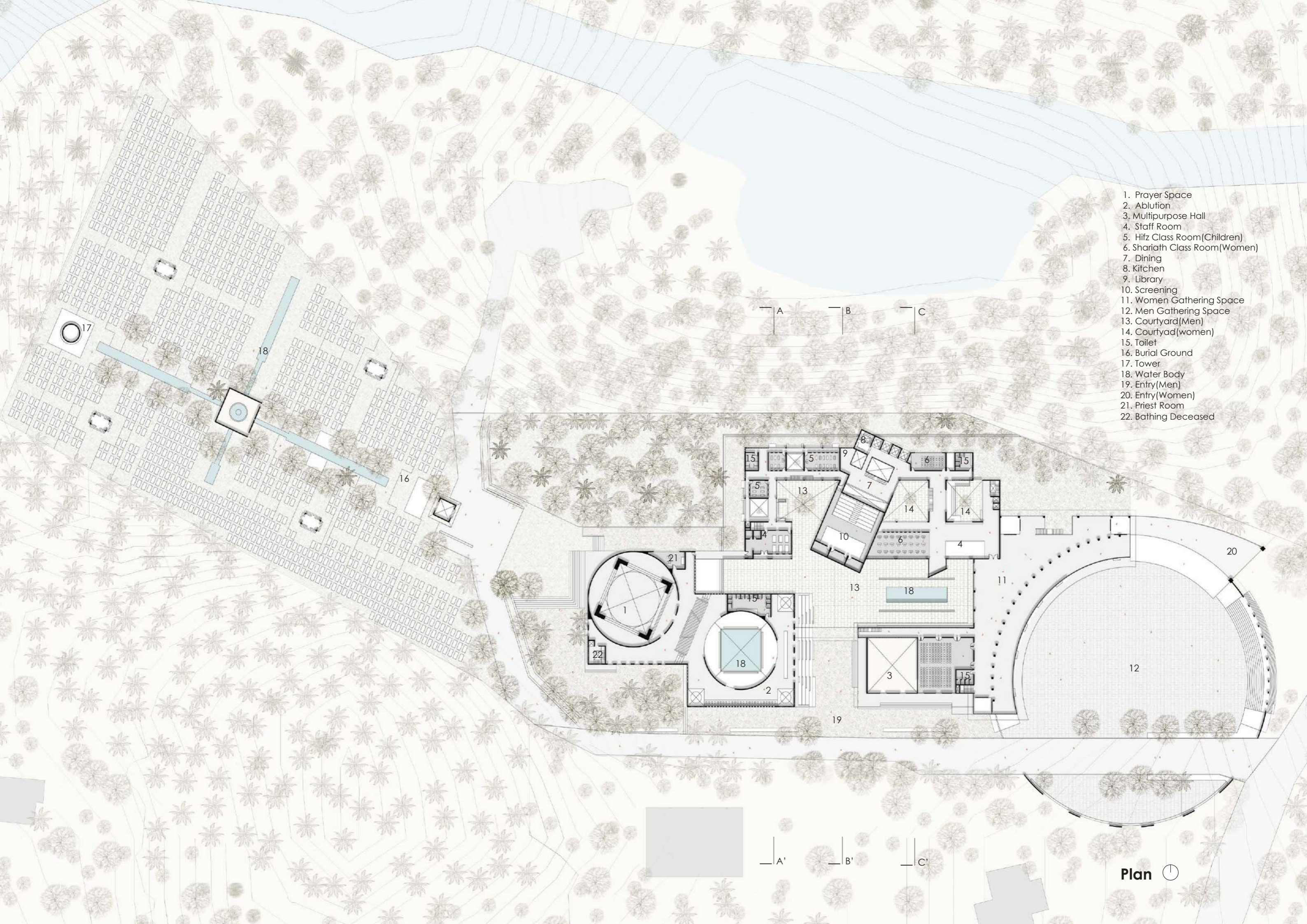


Islamic Movement

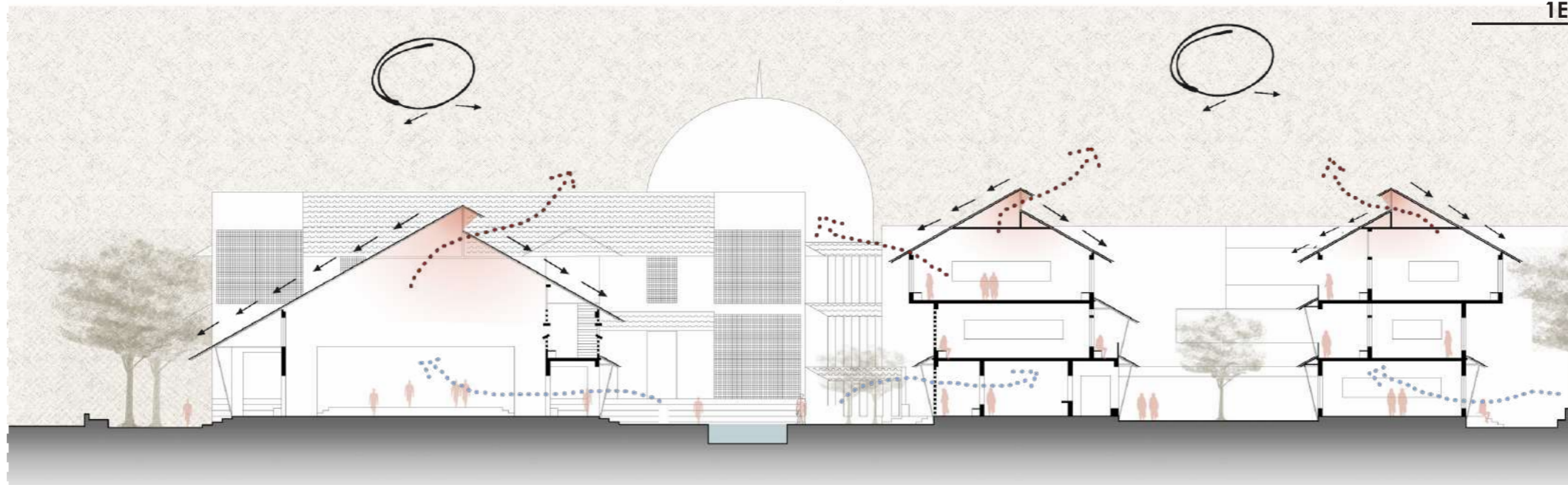


Men and Women entry and Movement

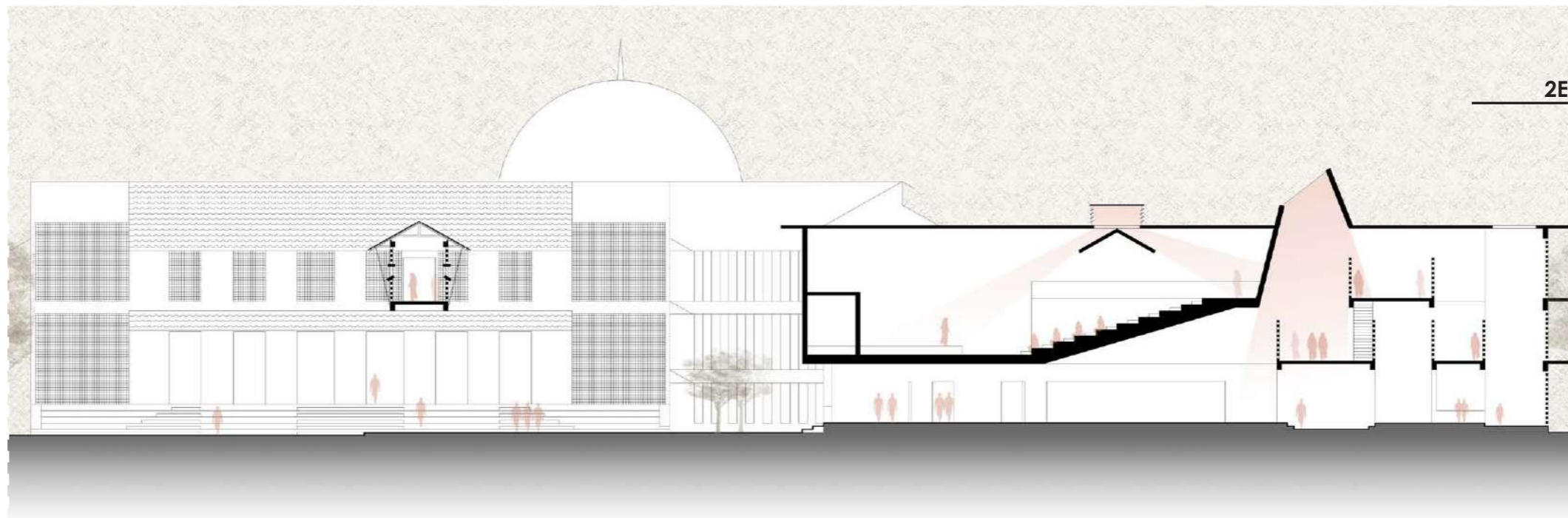
1. Prayer Space
2. Ablution
3. Multipurpose Hall
4. Staff Room
5. Hizf Class Room(Children)
6. Shariath Class Room(Women)
7. Dining
8. Kitchen
9. Library
10. Screening
11. Women Gathering Space
12. Men Gathering Space
13. Courtyard(Men)
14. Courtyad(women)
15. Toilet
16. Burial Ground
17. Tower
18. Water Body
19. Entry(Men)
20. Entry(Women)
21. Priest Room
22. Bathing Deceased



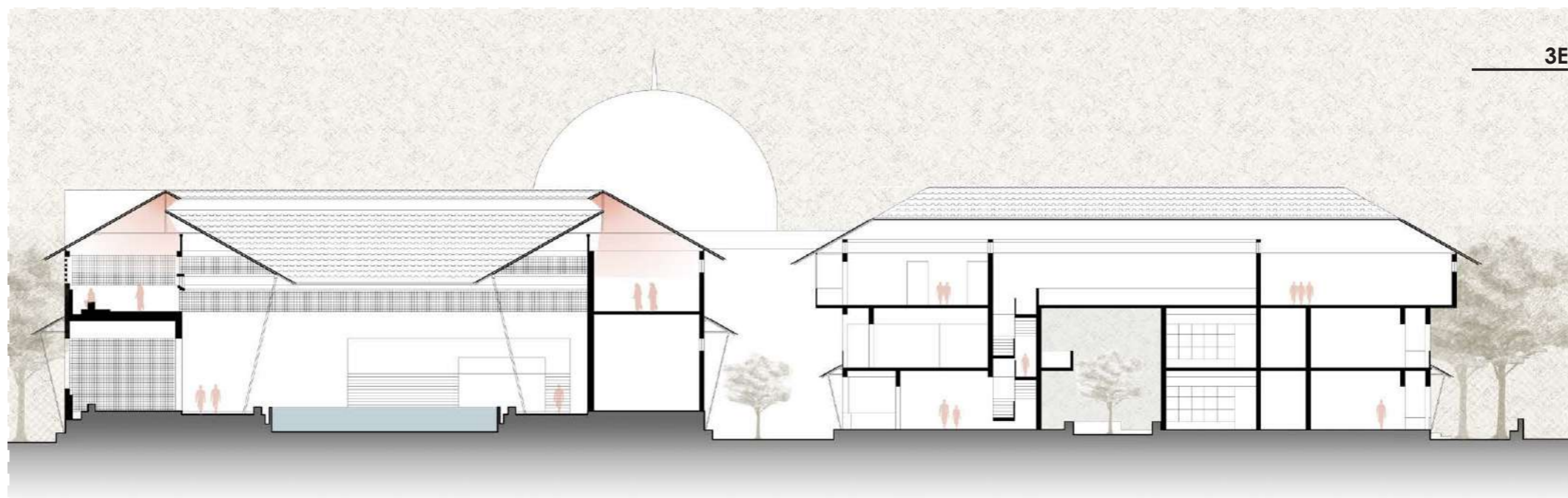
Plan



Section CC'



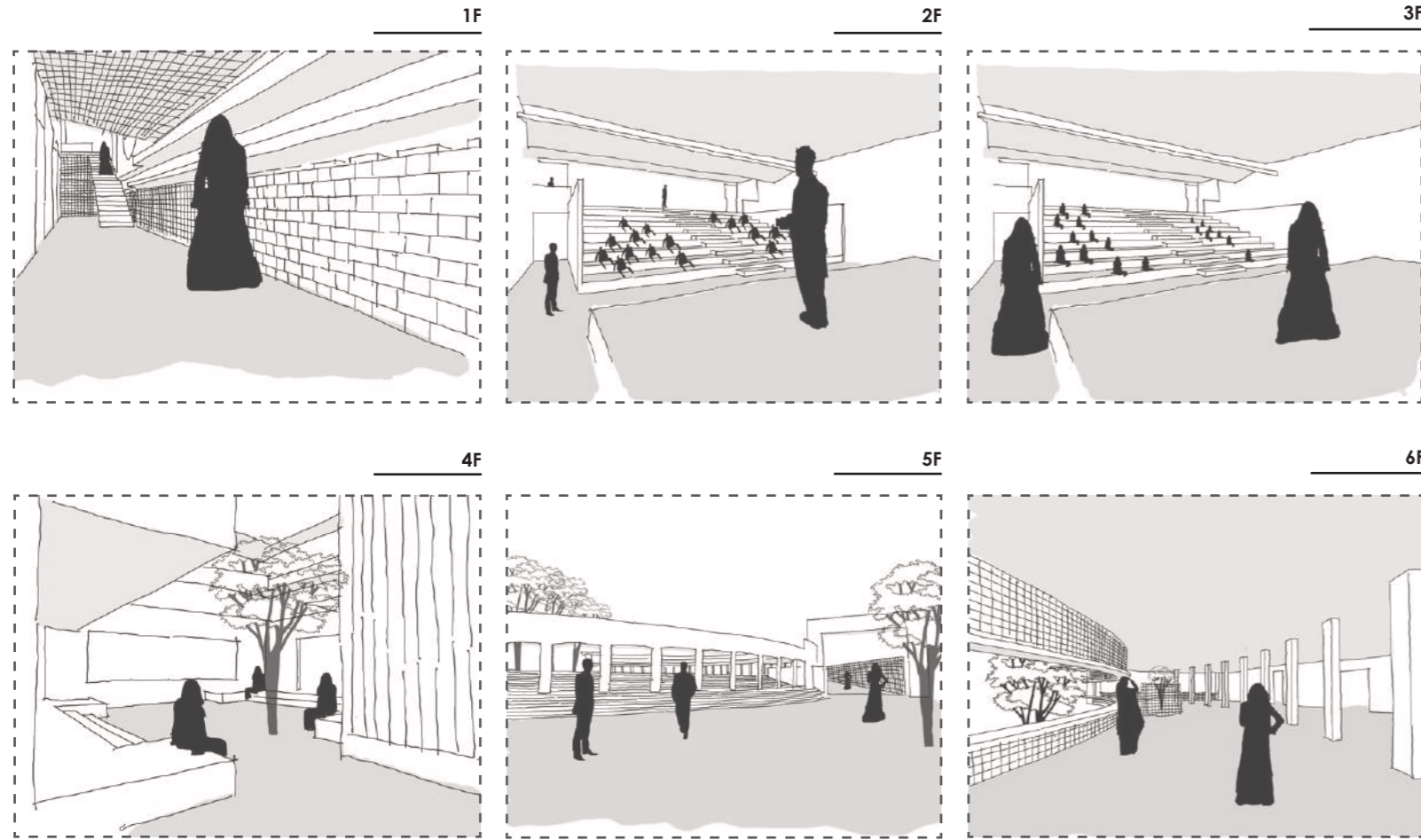
Section BB'



Section AA'

Views /FF/

Each sketch depict different views within the building and how every space responds to the women folk and the men. The spaces for women are defined by movement within a jaali that gives them the privacy yet remains connected to the public spaces.

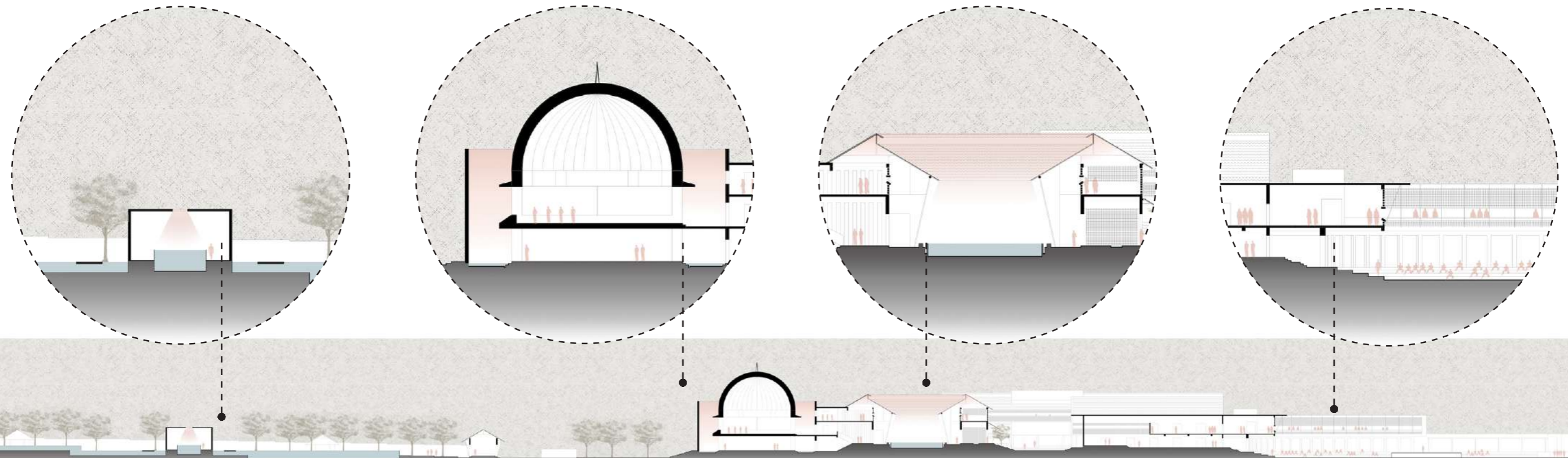


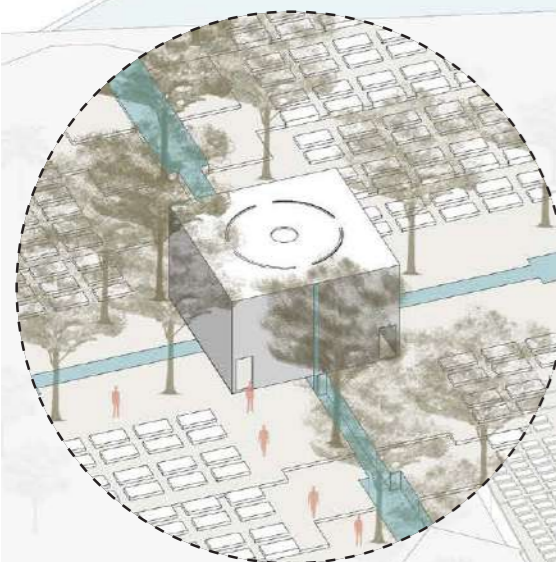
Materials

Creating a building with materials like laterite stone and polished concrete can indeed convey a contrast between strength and subtlety, reflecting gender differences in a symbolic way. To facilitate easy navigation and spatial understanding, consider using design elements like color coding, signage, or spatial organization that align with the contrasting materials. This can help users intuitively identify and move through different spaces based on the design's symbolic cues.

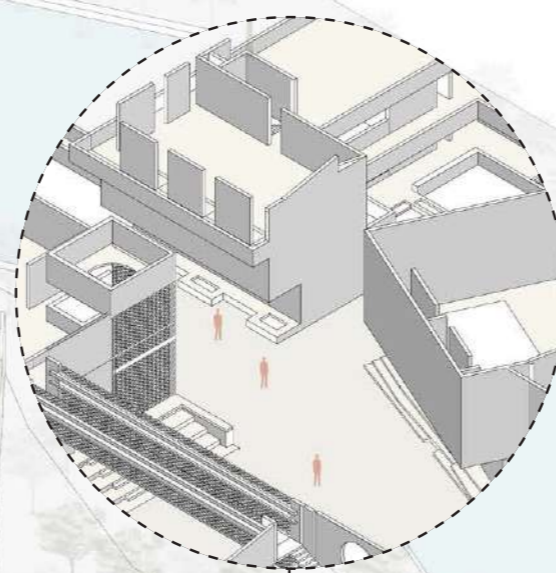


Longitudinal Section

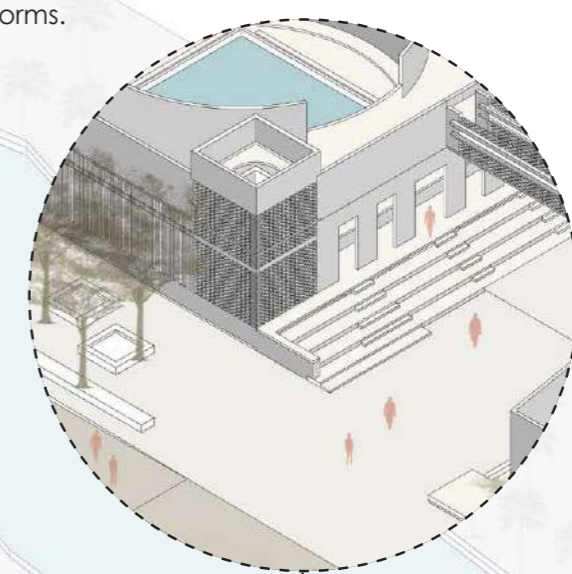




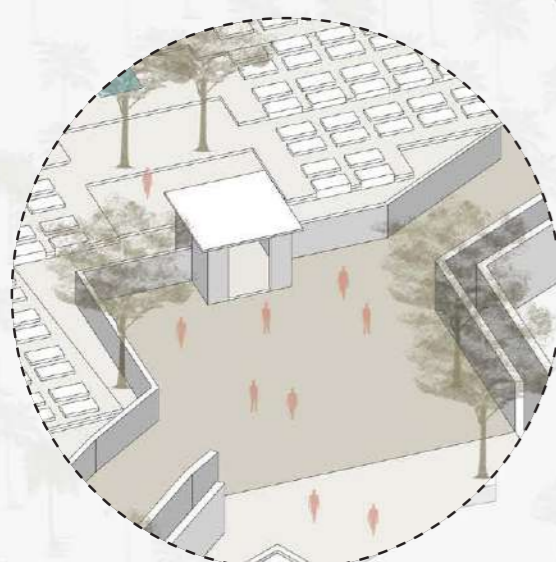
Burial ground with 4 side water bodies which depicts Heaven's **Water, Wine, Honey, Milk** Open burial ground where trees, water, light are the blessings from God.



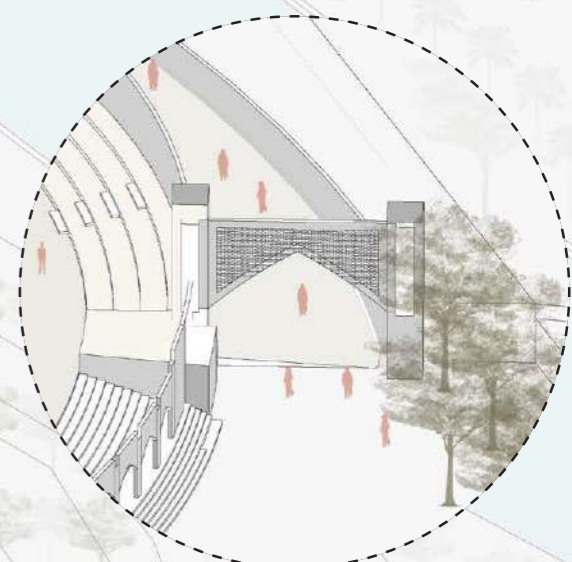
Inward looking Central courtyard which holds the built forms.



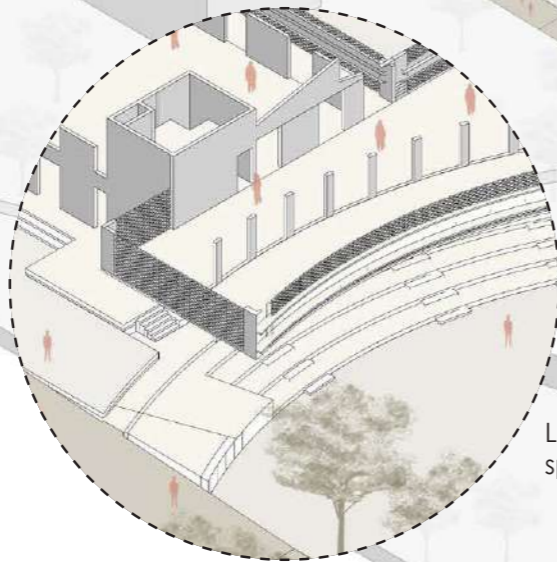
Entry to the Mosque. Designing a mosque is a complex and culturally sensitive endeavor. Collaboration with experienced architects, scholars, and the local community is essential to create a mosque that not only fulfills its functional requirements but also reflects the rich cultural and Islamic heritage.



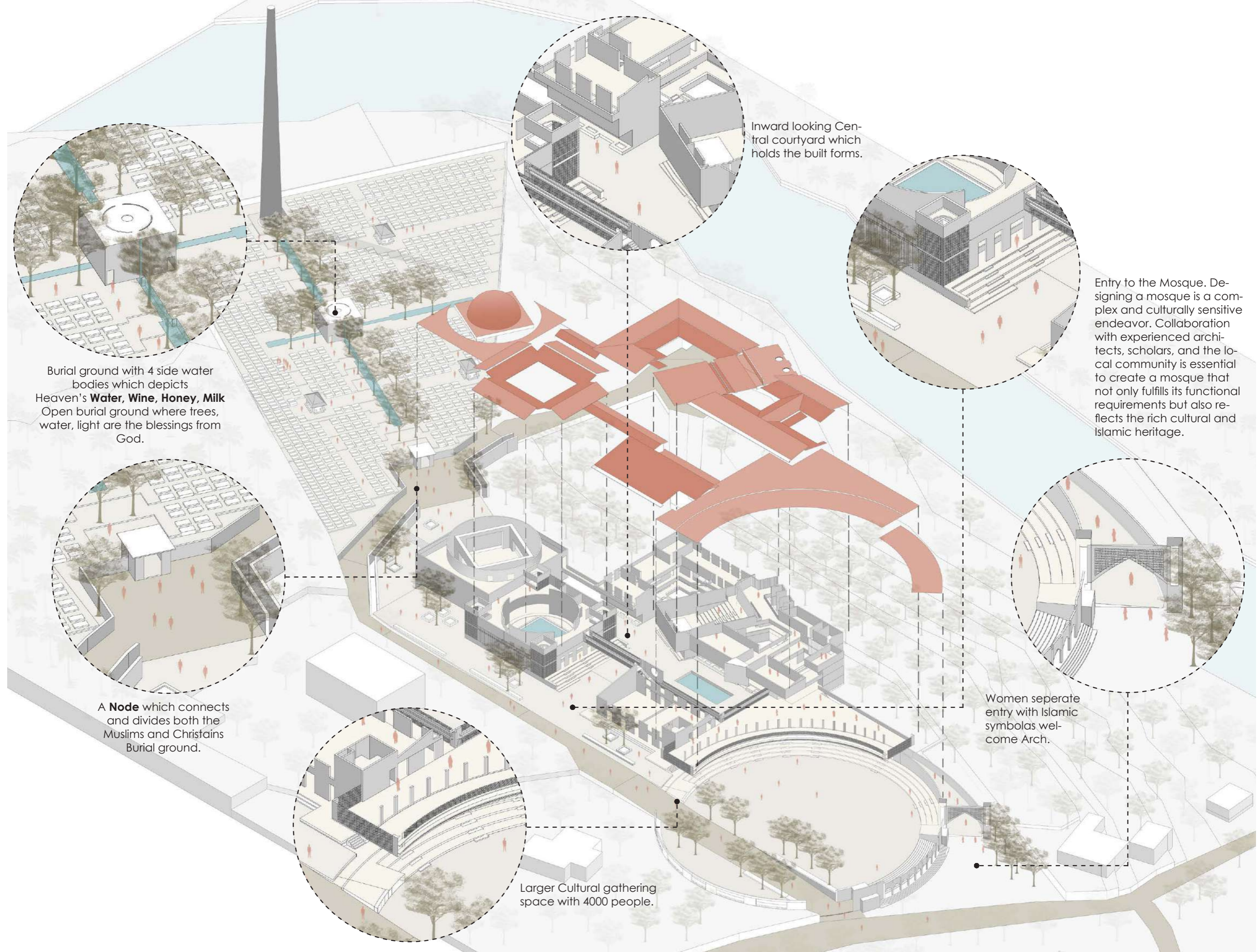
A **Node** which connects and divides both the Muslims and Christians Burial ground.



Women separate entry with Islamic symbols welcome Arch.

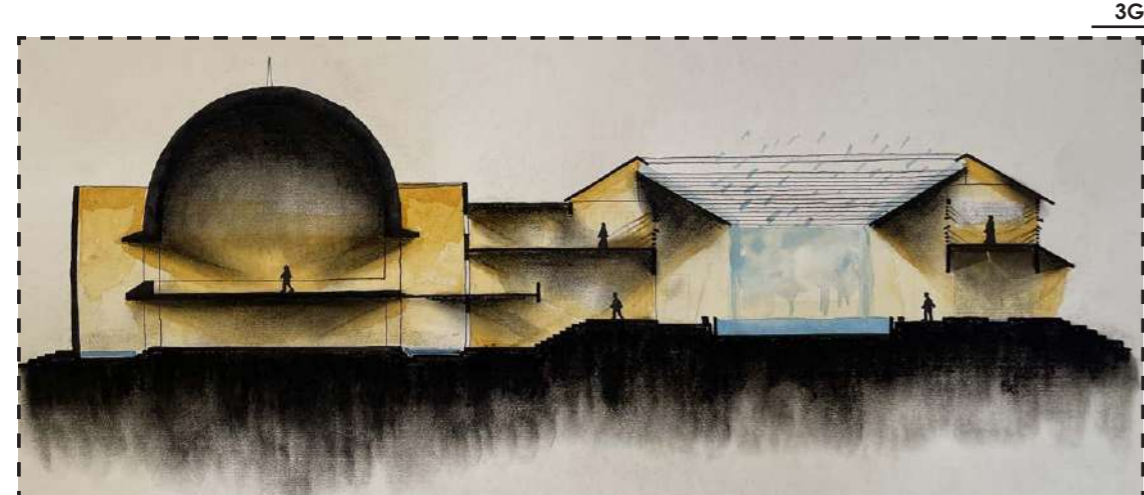
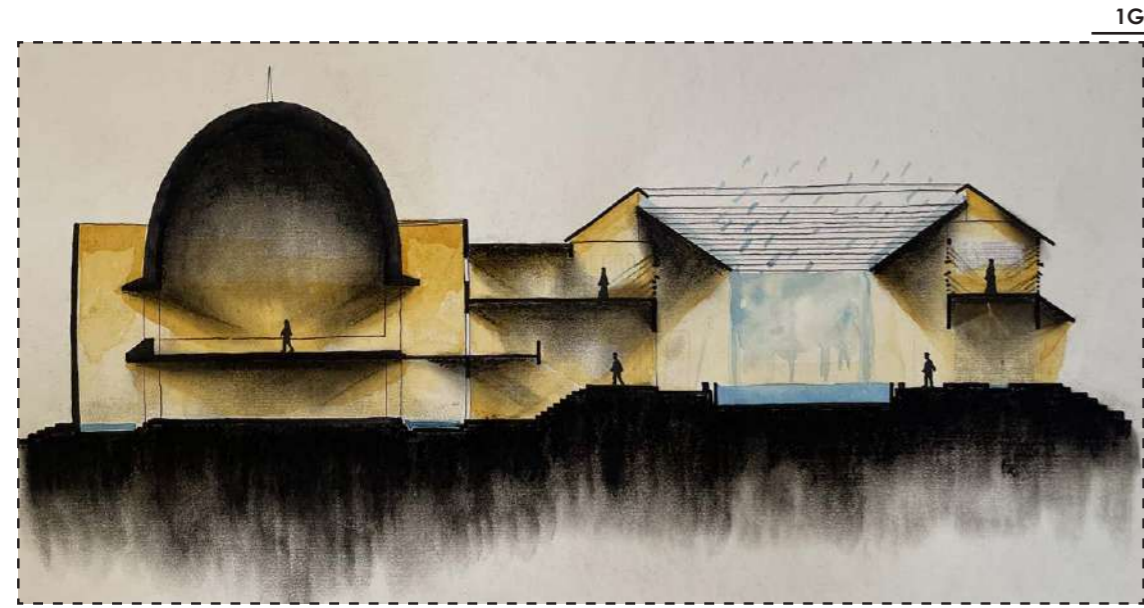


Larger Cultural gathering space with 4000 people.

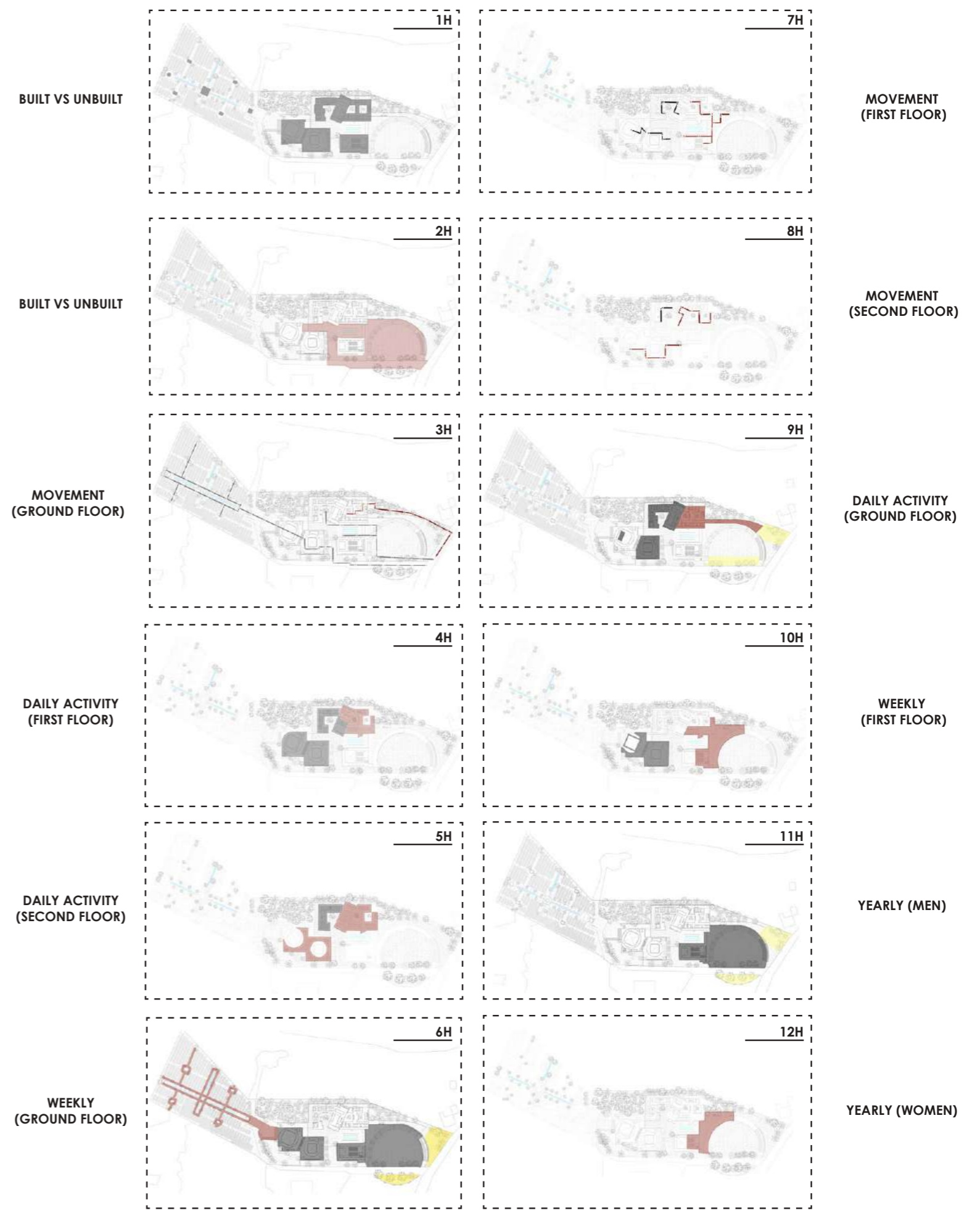


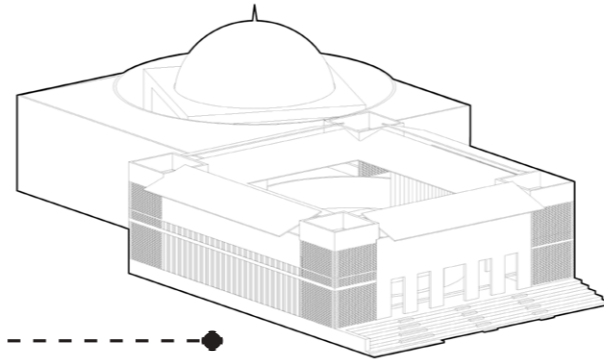
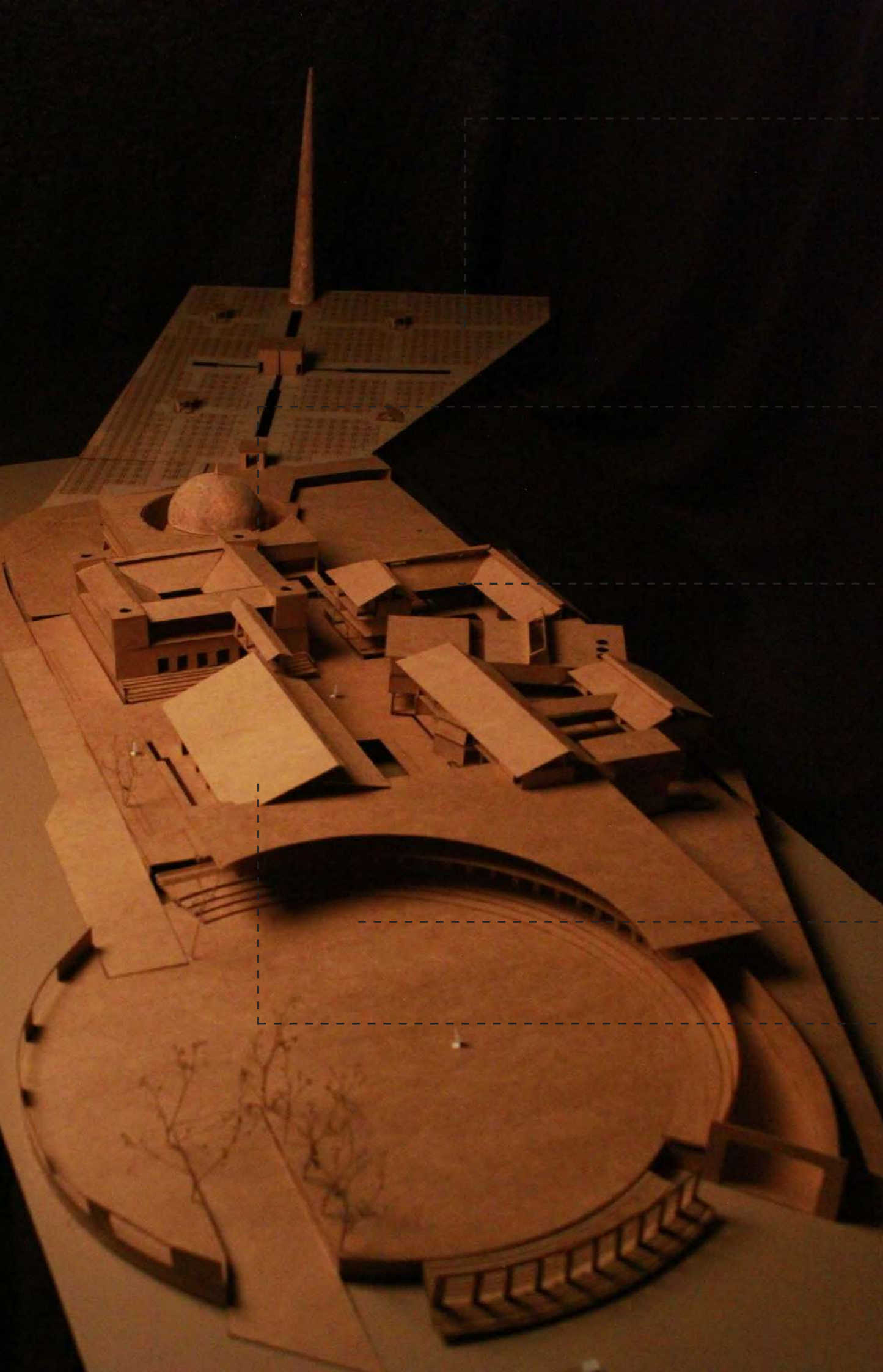
Light and Water /GG/

The Quality of the space is greatly influenced by the interplay between Light and Water. The design that takes into account aesthetics, sustainability and human experience can create spaces that are both functional and visually appealing, promoting a high quality environment.

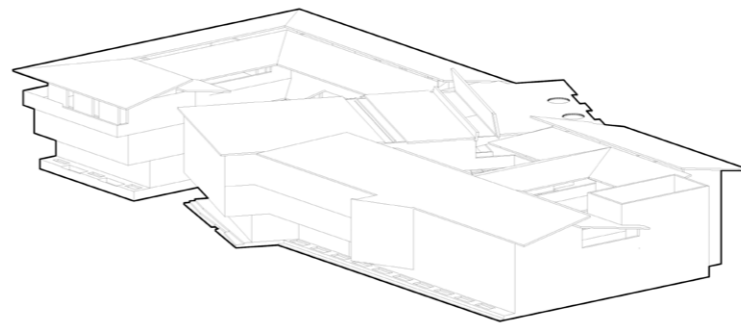


Post Analysis (Activities) /HH/

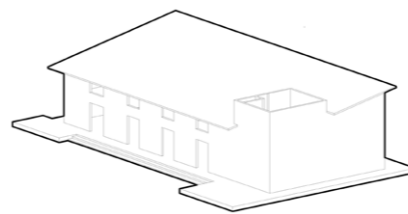




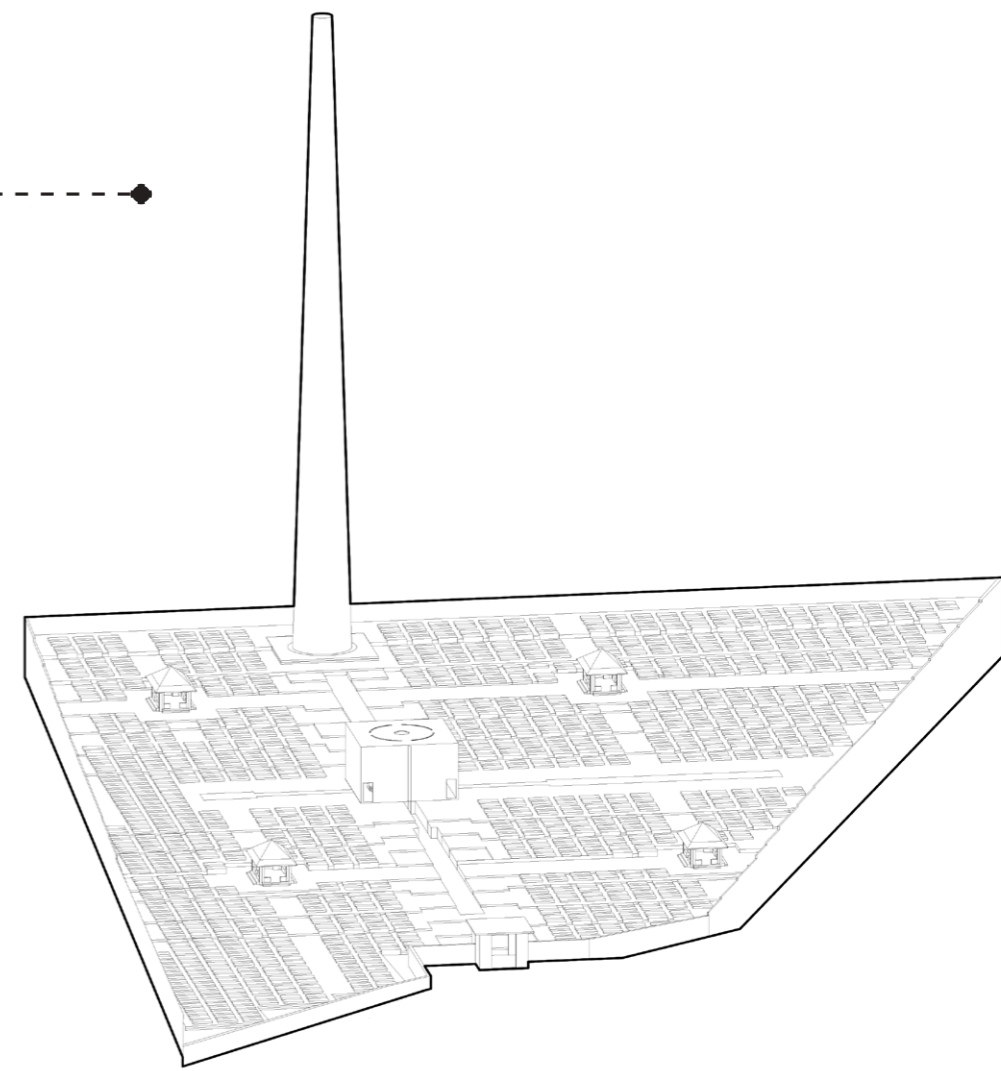
Mosque



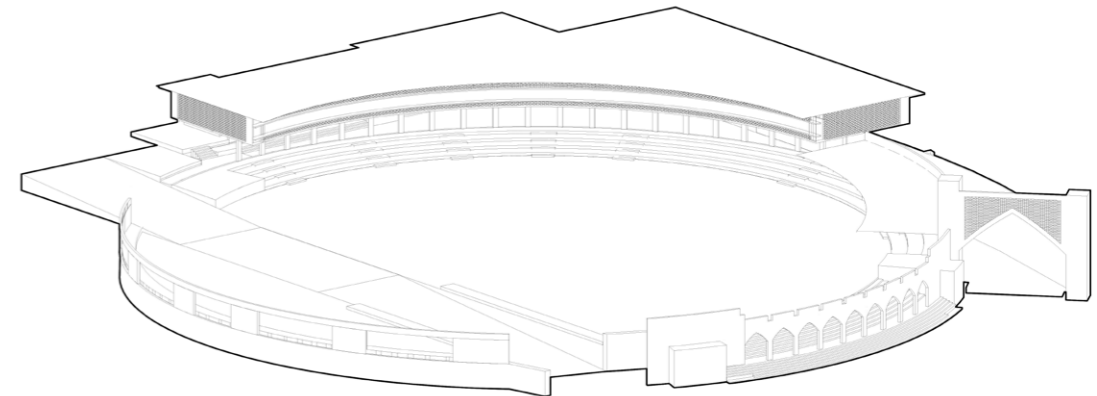
Learning Centre



Multi purpose hall



Burial ground



Gathering Space

Built Forms

AMRR Residence

Project : Private Residence

Area : 7,000 Sqft

Location : Kasaragod, Kerala,
India

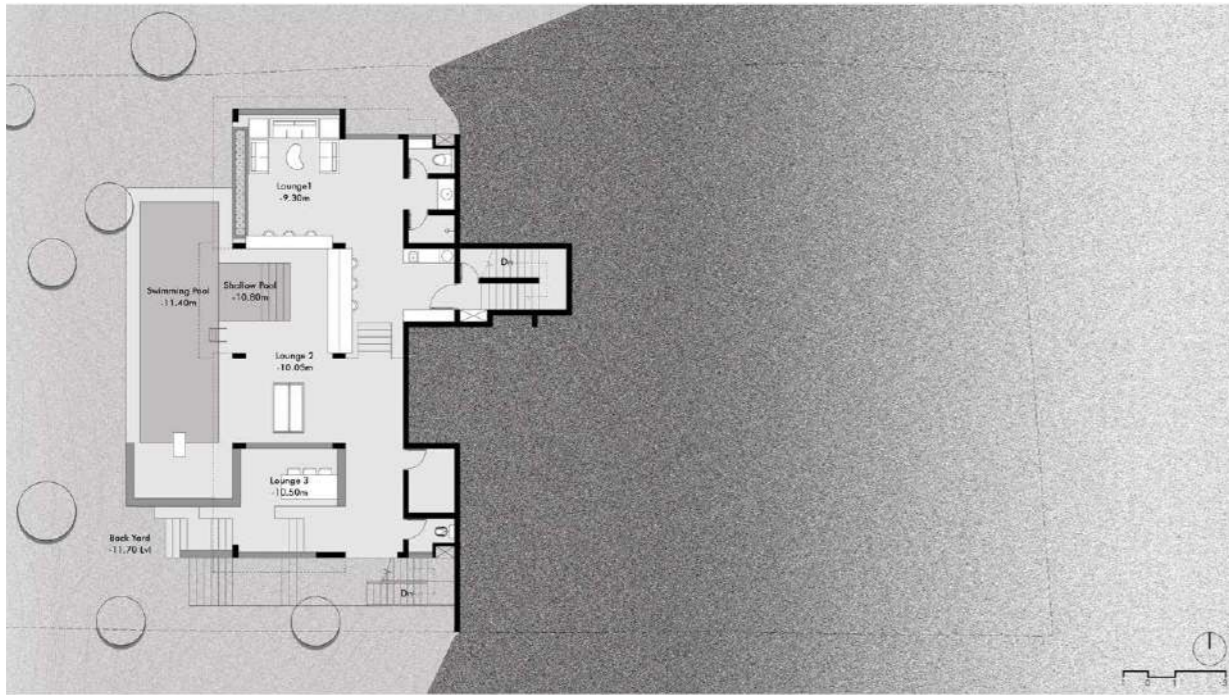
Status : Ongoing

Office : [ar&de] Architect
and Designers

Contribution : Design, Detailing,
Presentation, Schematic
drawings, Site coordination



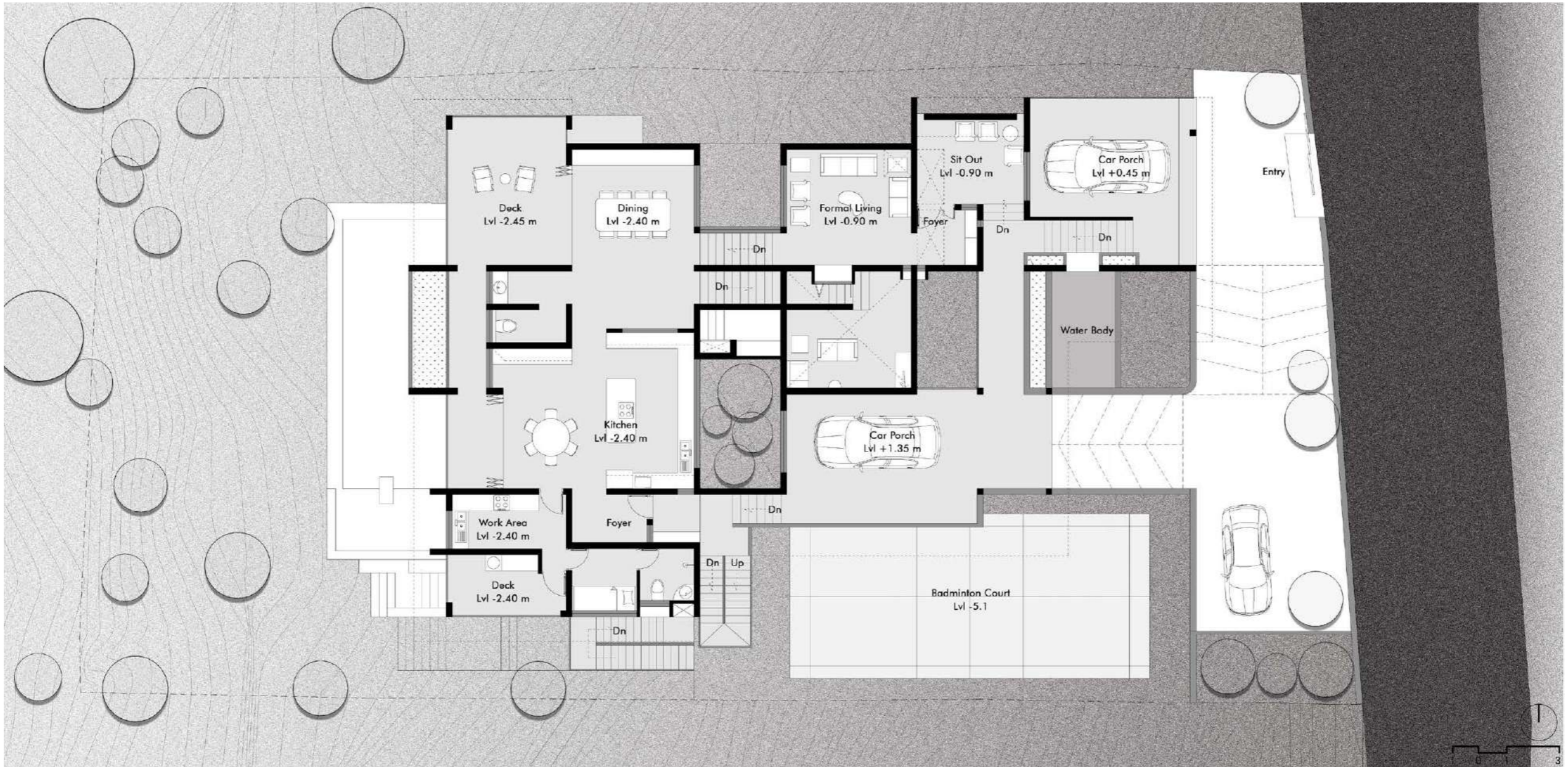
AMRR is a home designed for a family four with ample needs and is located in Kasaragod. The property has a very steep 15.6 meter contour. Unlike most structures, which are built from the ground up, this one is created with the ground at road level and the subsequent floor moving downhill. The construction is Planned in such a way that the Contour is taken into account and utilised.



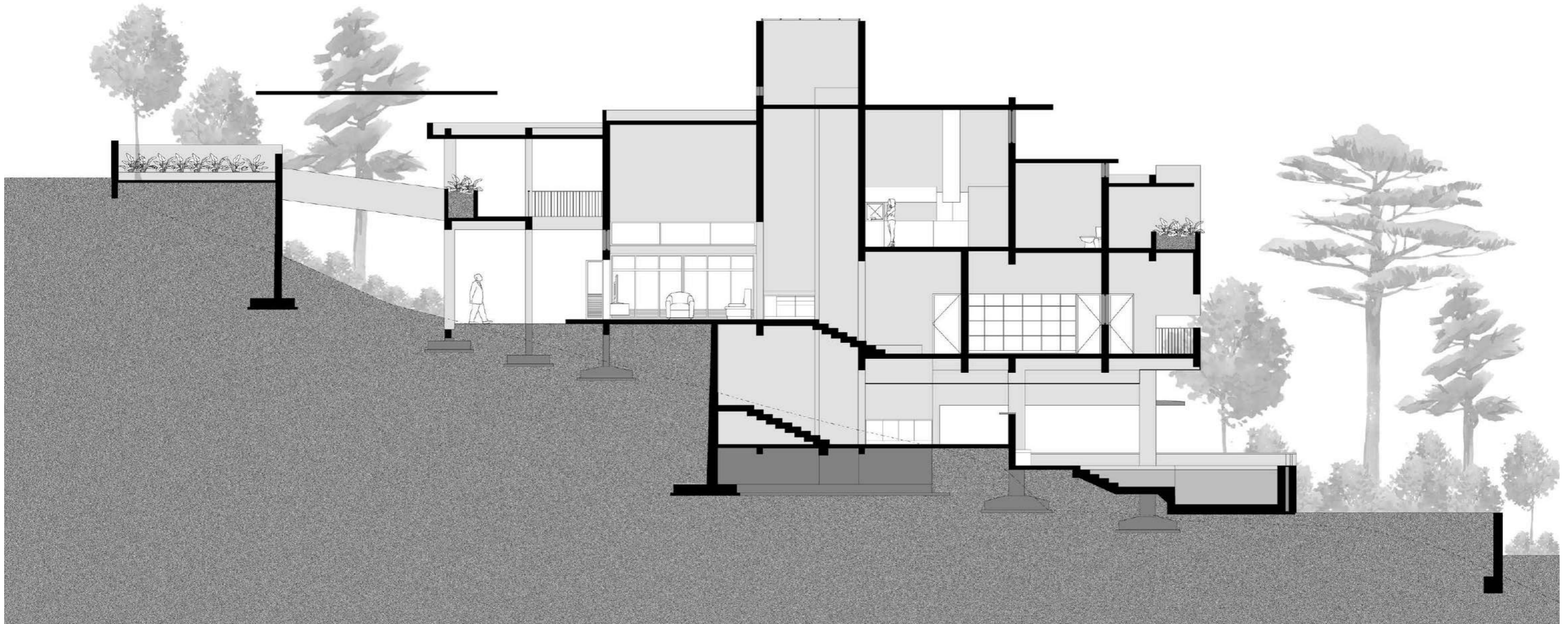
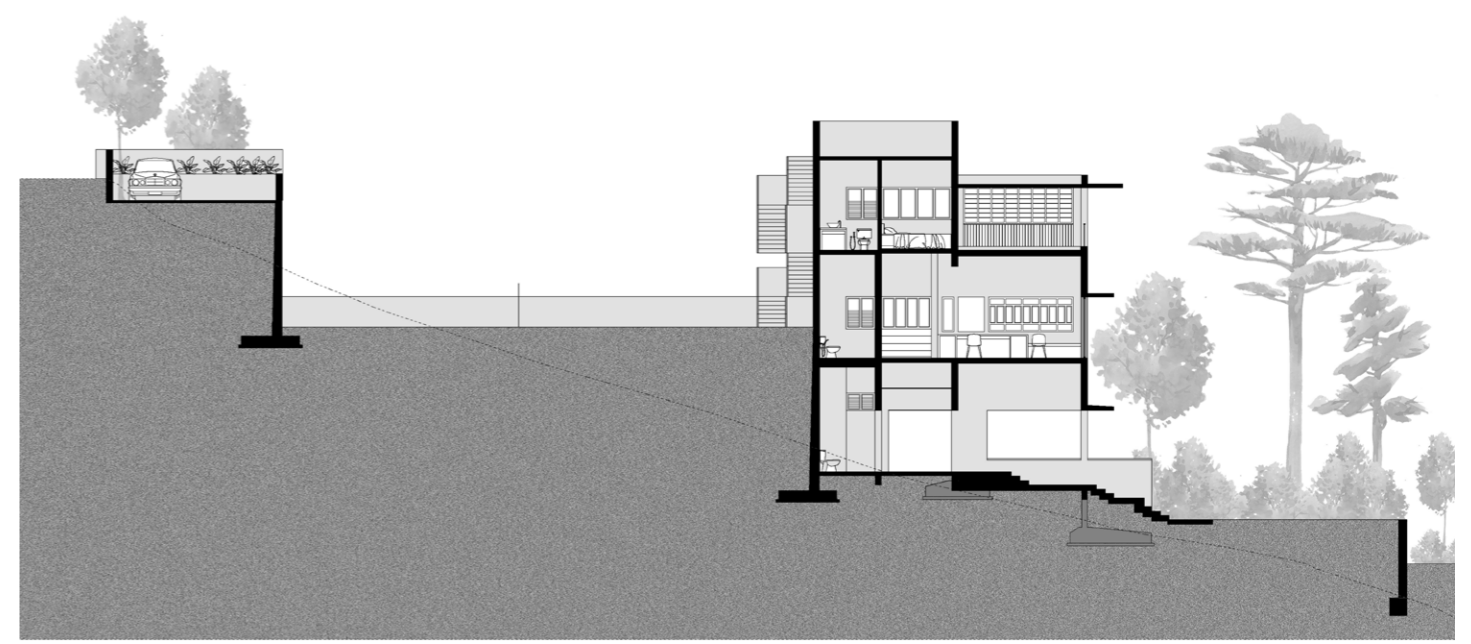
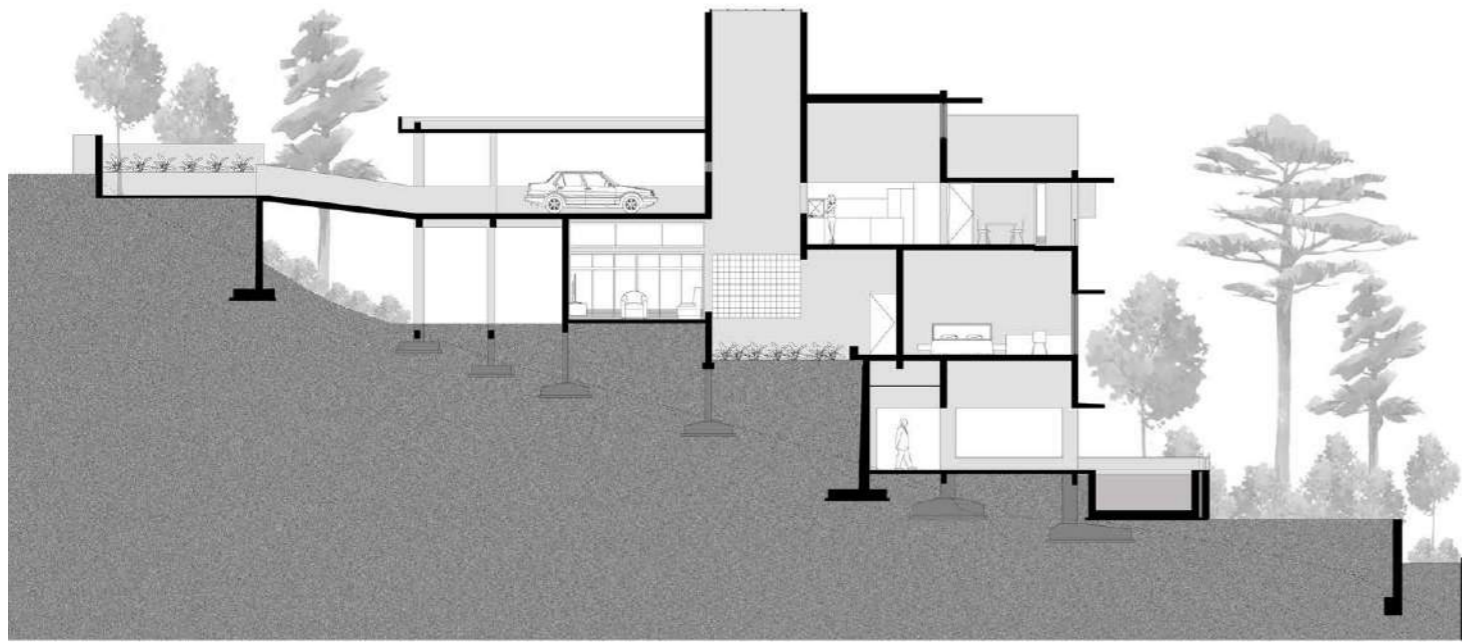
Level Plan 0



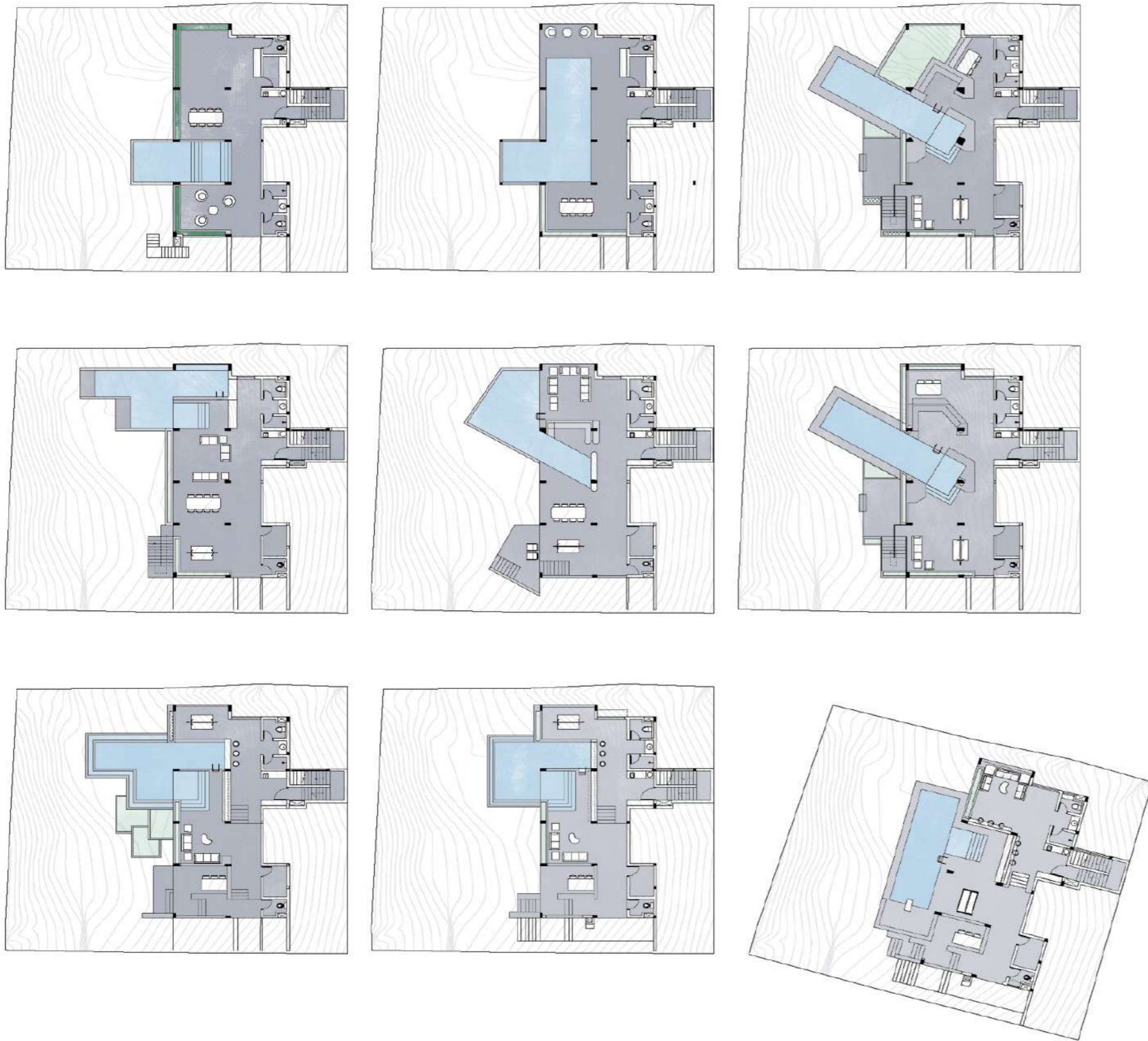
Level Plan 1



Level Plan 2



Sections



Site Photos

Every step, every iteration in the process, the effort was to make it more and more simple, grounded and in flow with the design. The swimming pool was designed to create a sense of infinity. It was to bring a happy climax to the house at the backyard which looks towards a beautiful view.



Le Cake Factory

Project : Commercial

Area : 700 Sqft

Location : Calicut, Kerala, India

Status : Completed

Office : [ar&de] Architect and Designers

Contribution : Design, Detailing, Presentation, Schematic drawings, Site coordination

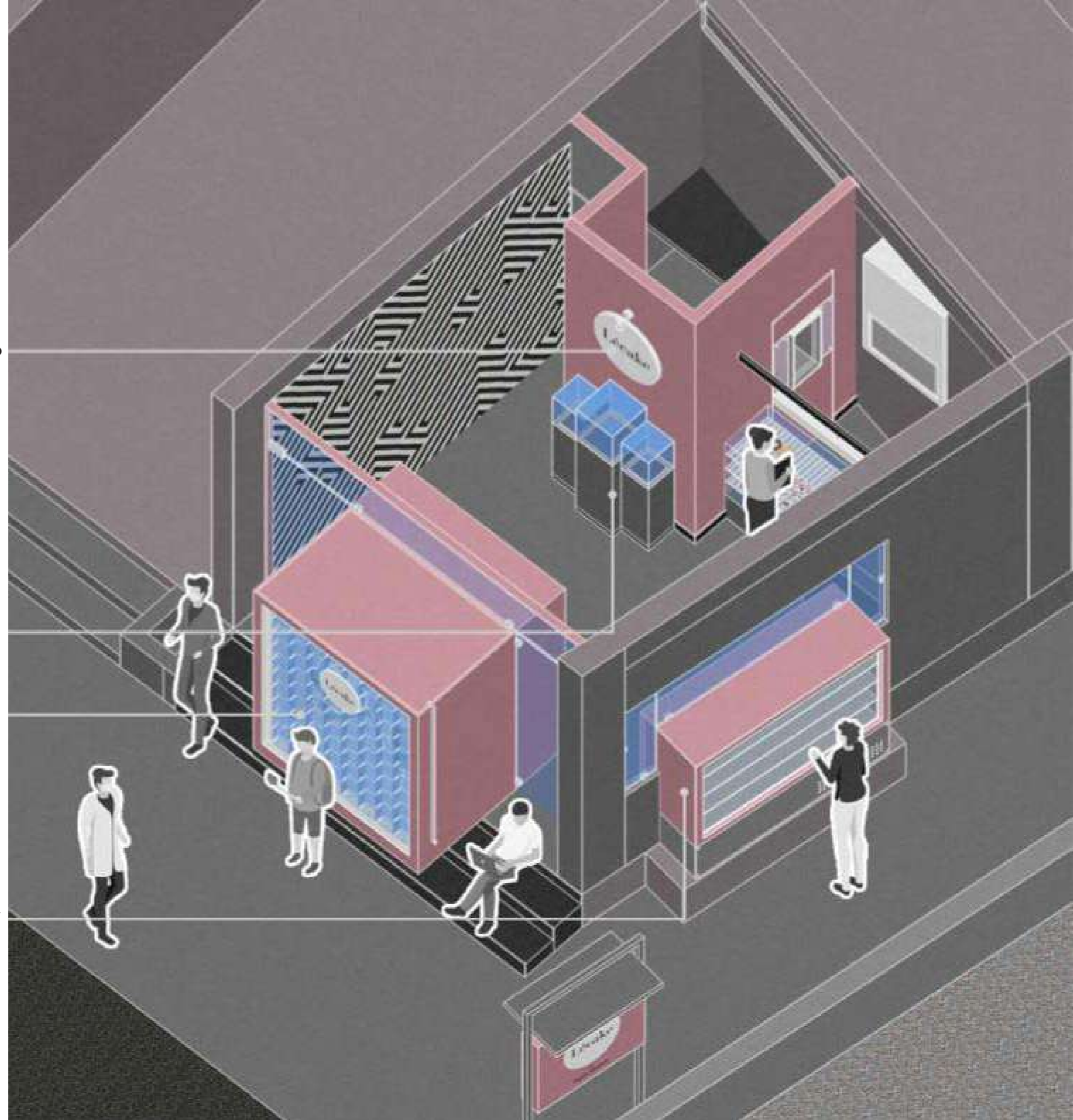
The home baker turned entrepreneur client wanted a small scale yet elegant cake selling shop + kitchen that advertised her creativity. As architects, we then re-created a new client brief that broke the cliché cake shop idea into a cake design studio which helped the client to exhibit her artistry and directly interact with customers. Later, Le Cake shop became the landmark of that entire street.

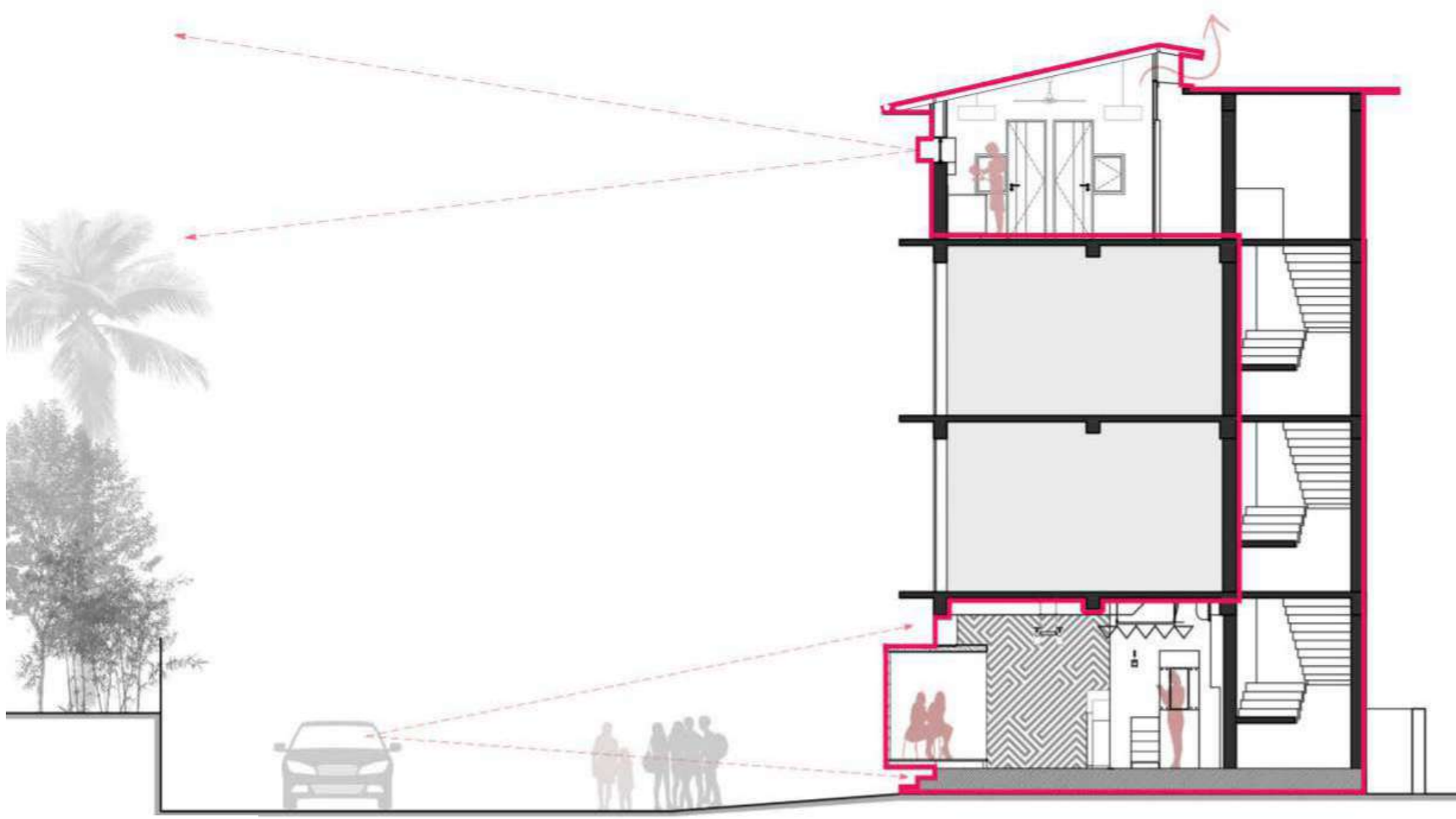
Logo

Display inside

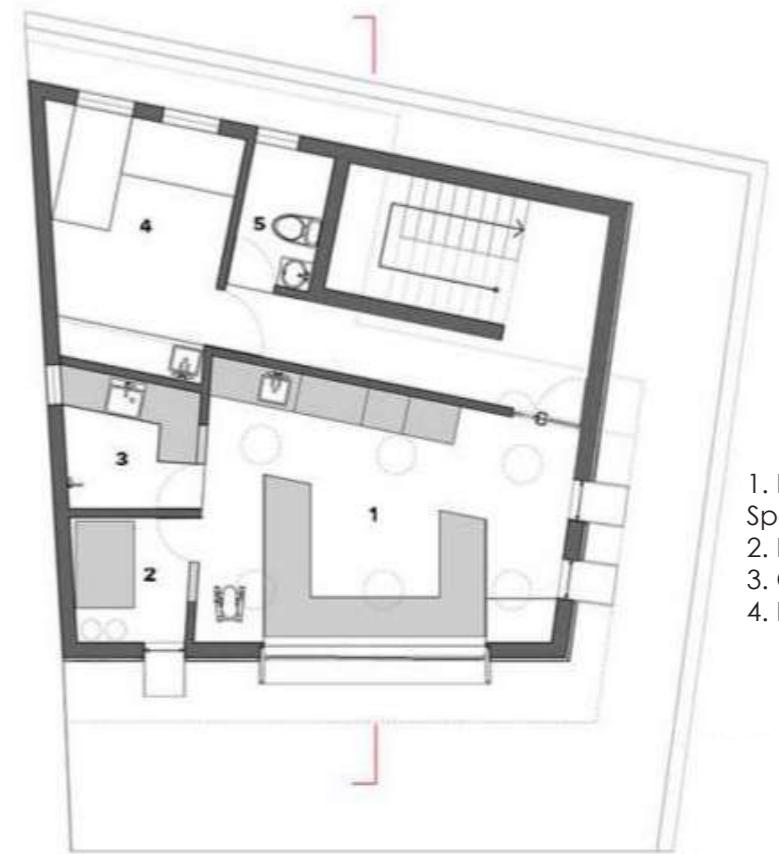
Discussion area

Facade Display



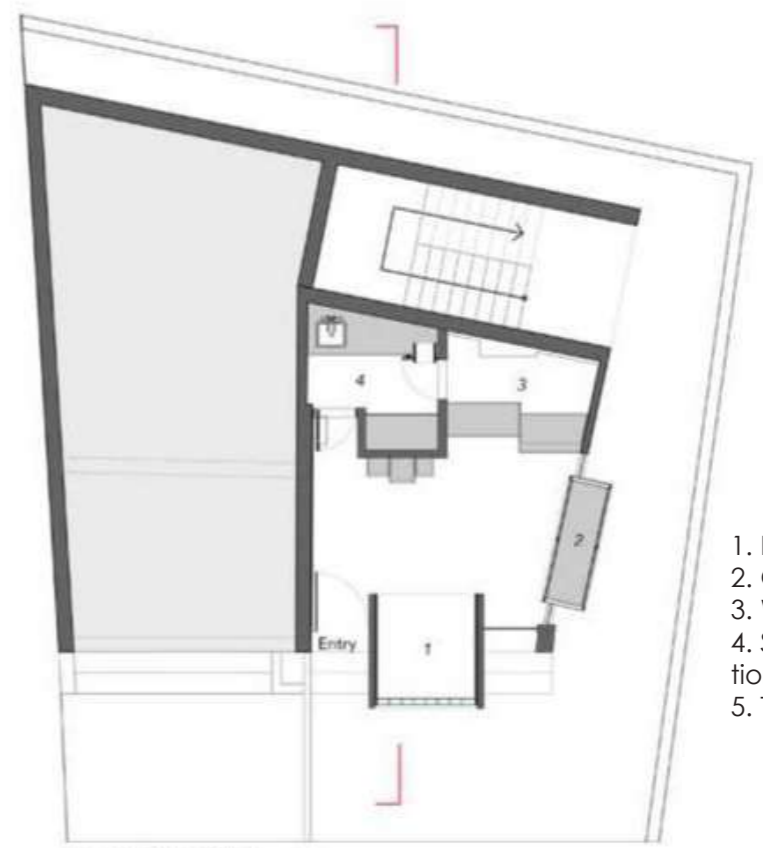


Section



Kitchen Plan

- 1. Discussion Space
- 2. Display Chiller
- 3. Cash counter
- 4. Pantry

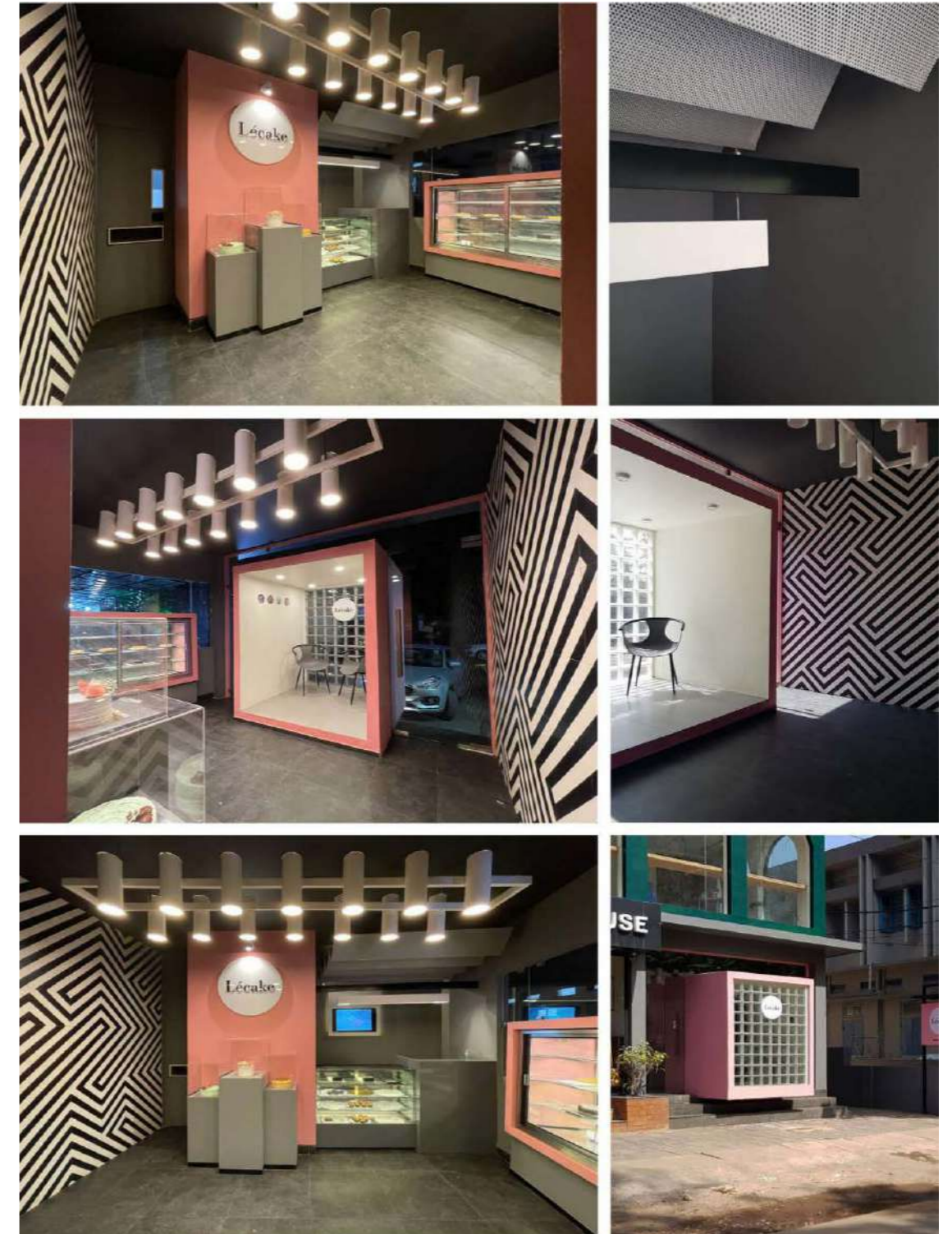
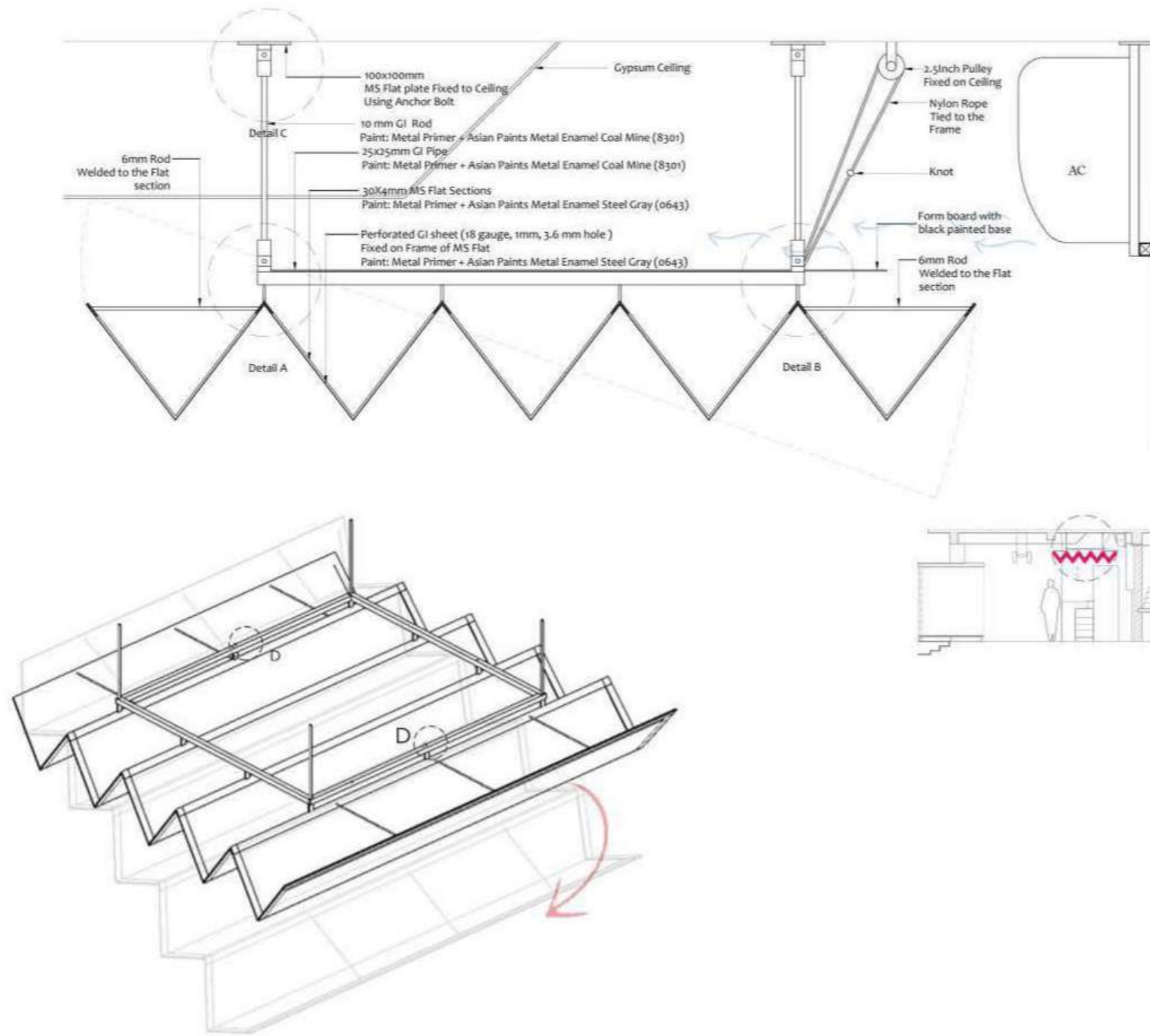


Le Cake Plan

- 1. Kitchen
- 2. Oven Room
- 3. Wash Area
- 4. Staff Accommodation
- 5. Toilet

The **Project Brief** As AN Architectural Intervention In Itself

Considering the client approached us to do a cafe, we believe our biggest contribution to the project was to advise against that conceptualize a space where customers could sit with the client to discuss requirements of their customized cakes, considering customized cakes was the core of her business. This is keeping with the firm's belief that the architect's first fundamental role is the rewriting of the brief having understood the client's aspirations and the available space. Either side of the discussion space is provided with metal backed laminates to display magnets with images of available flavours, toppings, themes, cake types, frosting, stylizing, etc. Which customers could pick from and visual their order. this way, we provided a novel customer experience



How Do You Allow For **Serving Of The Services** A false Ceiling Hides ?

A great deal of the ambience is enabled through attention to various details. There are also various customized aspects that have involved an attention to detail, such as the pedestral displays with led lights inset, central chandelier, countertop light fixture, the doors, the magnets, the outdoor signage and the cash counter. However, the folded perforated metal ceiling was the most challenging as it was required to be lowered in case the Ac unit it hides was required to be serviced.

Site Photos

B SHAH Residence

Project : Private Residence

Area : 4,130 Sqft

Location : Calicut, Kerala, India

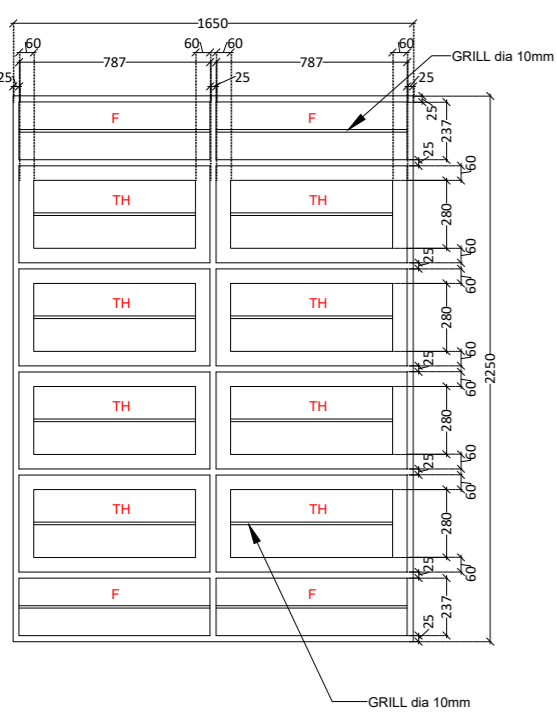
Status : On going

Office : [ar&de] Architect and Designers

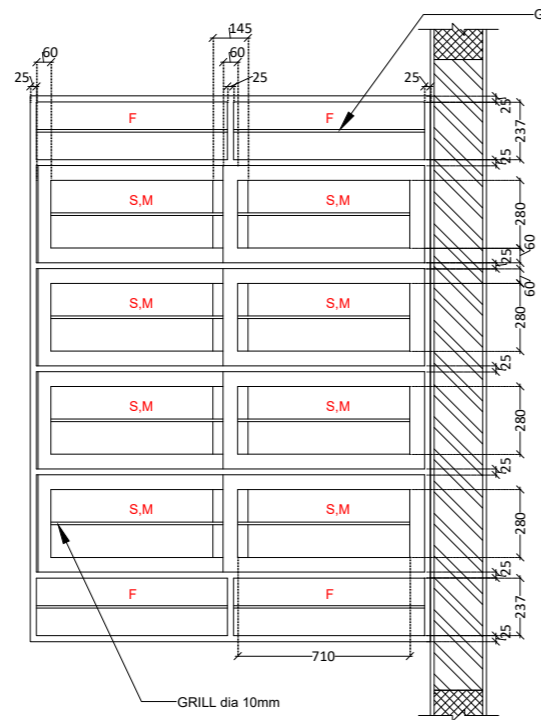
Contribution : Design, Detailing, Presentation, Schematic drawings, Site coordination



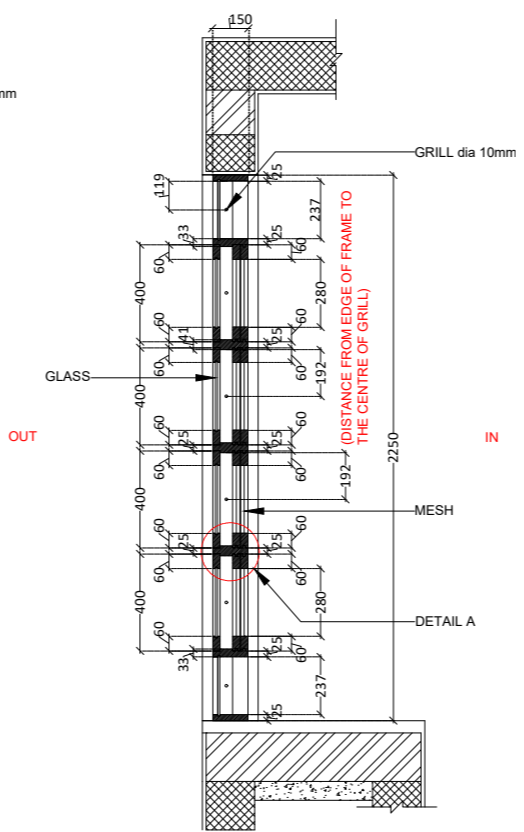
The 4790 Sqft plot located in the effervescent Calicut city was a flat site with a 6 meters dip on the southern side of the plot. The family wanted a modern yet compact house with interactive spaces and privacy. The design also kept an eye ambient natural lighting. Connectivity and detailing. The 3 storey residence stands tall from exterior and breaks down to various heights and levels in the interiors there by contradicting the usual disconnect seen in multi storey buildings.



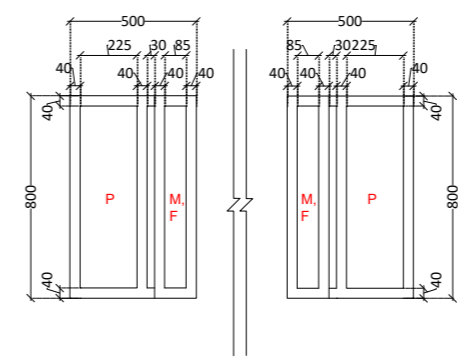
ELEVATION OUTSIDE
SCALE 1:20



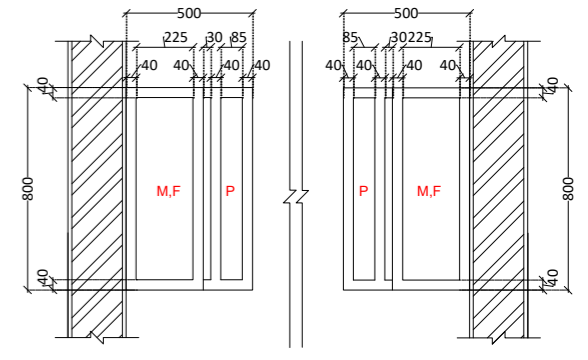
ELEVATION INSIDE
SCALE 1:20



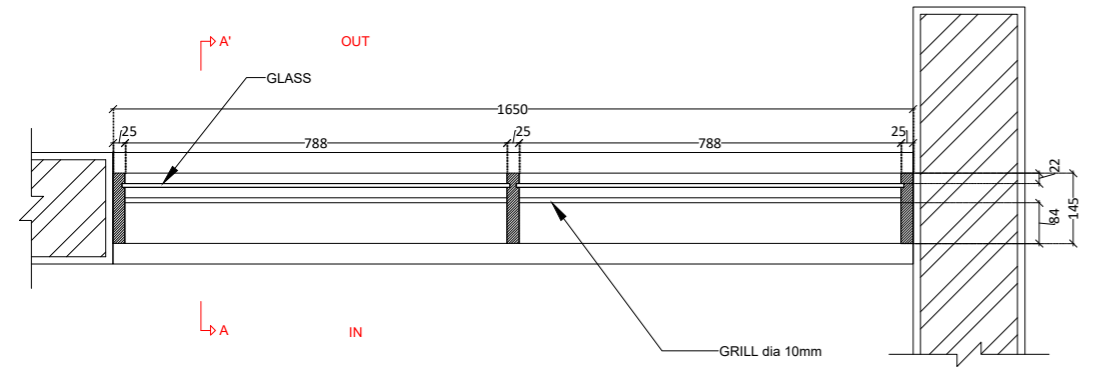
SECTION AA'
SCALE 1:20



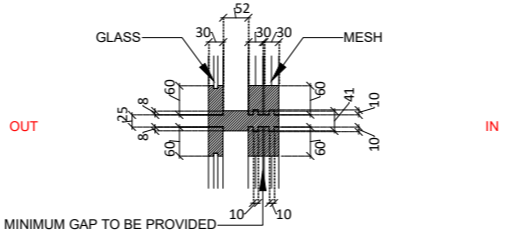
ELEVATION OUTSIDE
SCALE 1:20



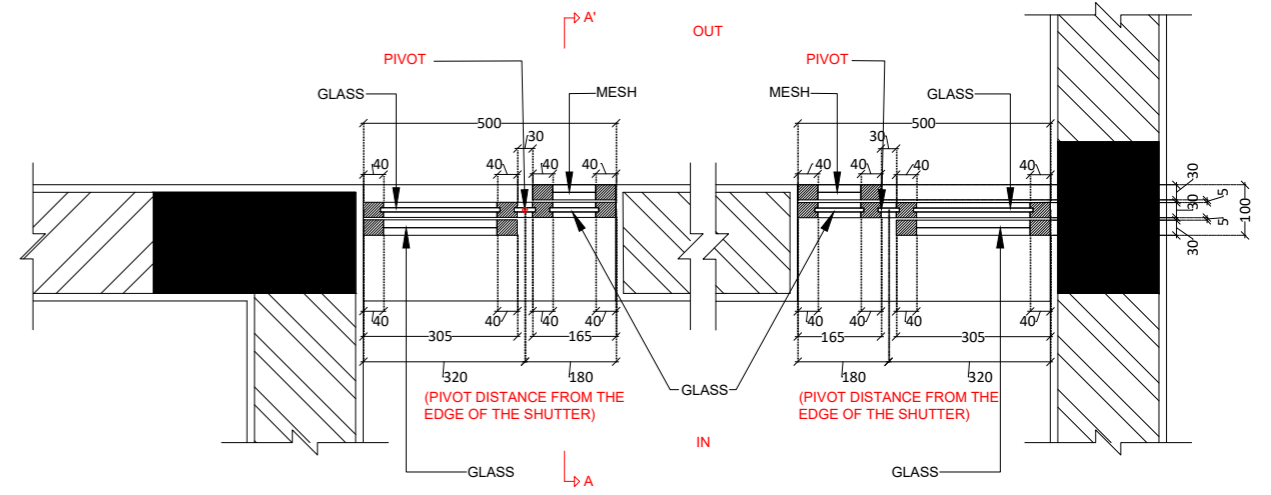
ELEVATION INSIDE
SCALE 1:20



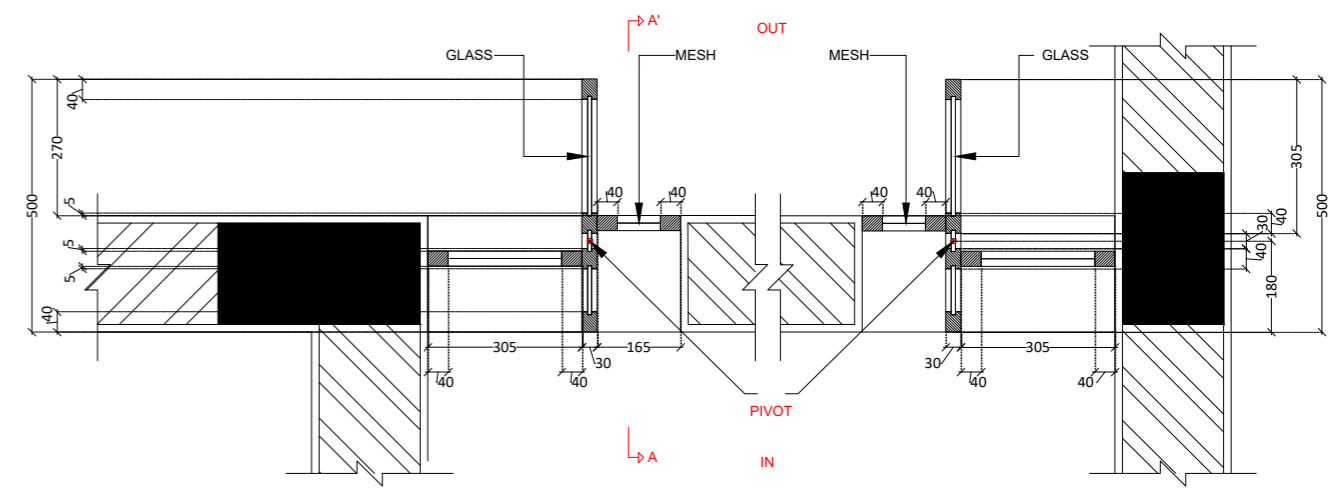
PLAN @ 200
SCALE 1:10



DETAIL A
SCALE 1:20



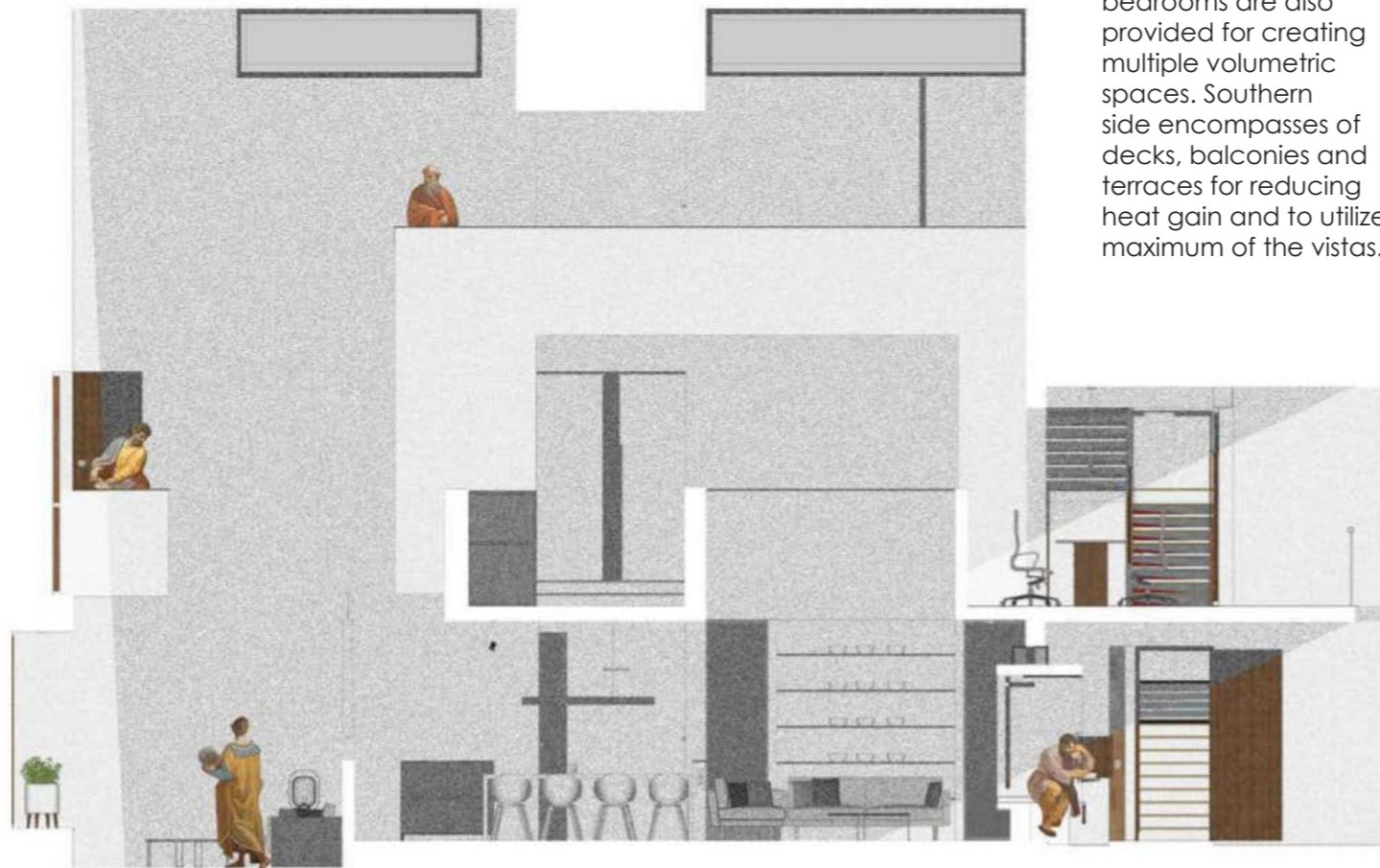
PLAN @ 200
SCALE 1:10



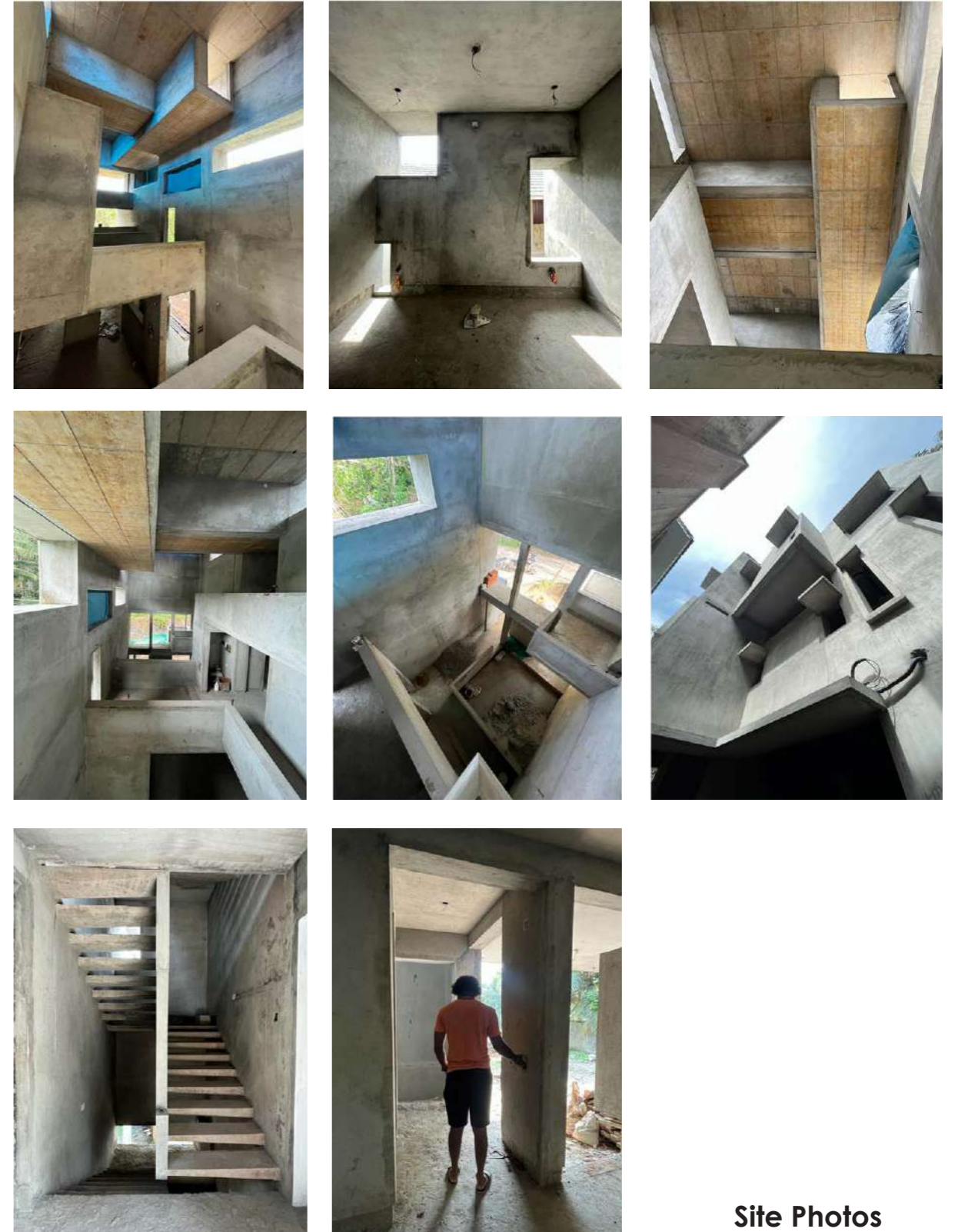
It is designed specifically to the place, for the amount of light and ventilation to be allowed considering internal furniture, privacy, view, aesthetic, weather condition etc.
The window that is designed is unique and contextual. it can be designed specifically, to work better in our design, than any standardised window, reduce cost and utilise minimum material



Bedrooms and kitchen are positioned on Eastern side so as to avoid heat gain from Western sun and also for morning light. Solid windowless wall is provided on West side to reduce heat gain. Intermediate slyights are positioned accordingly for early morning light and late evening light. Double height bedrooms are also provided for creating multiple volumetric spaces. Southern side encompasses of decks, balconies and terraces for reducing heat gain and to utilize maximum of the vistas.



Sections



Site Photos

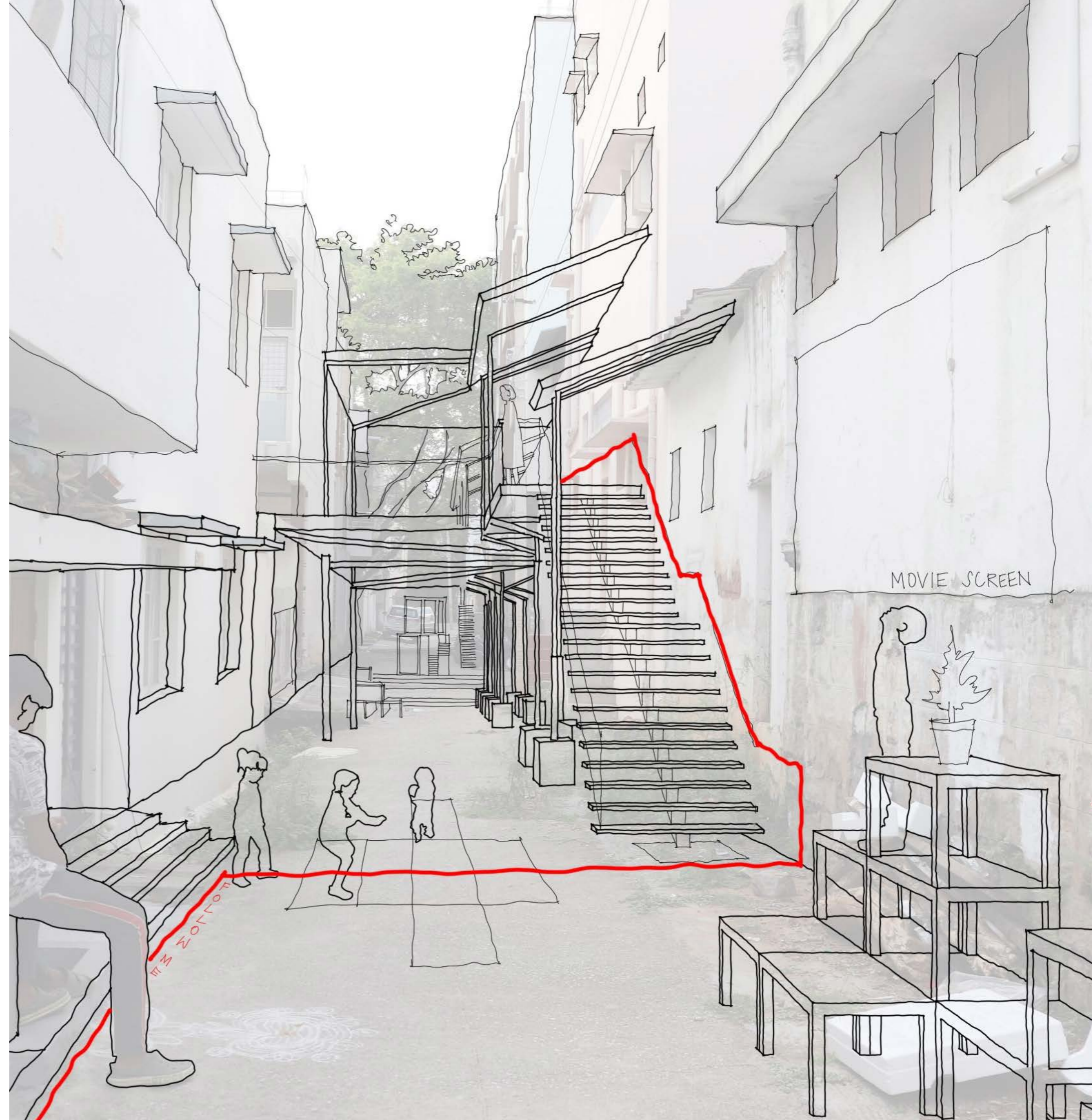


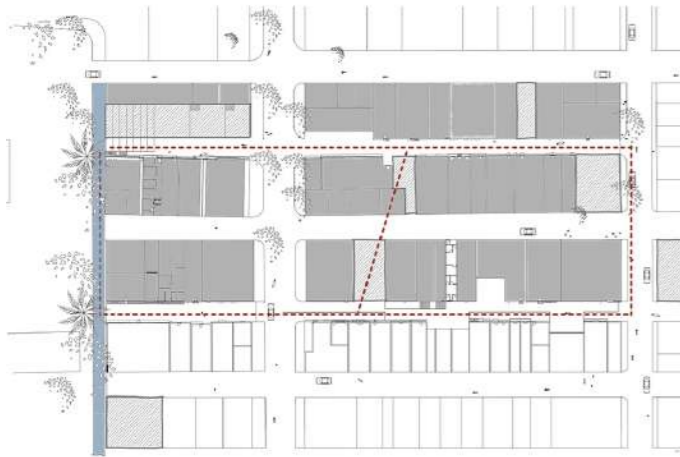
Conservancy Lane

Chamarajapura, Mysore
Urban design studio | Semester 08

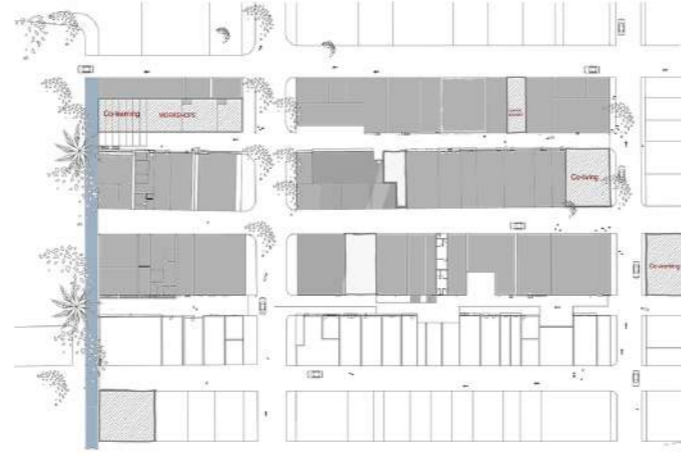
The site is located in Chamrajapura, Mysore. Different conservancy streets were taken by different people where the site I designed on was near Marimallappa college. The conservancy lanes present here are used as service roads for existing residential community. These streets were known as the goldsmith, door keeper and washing man streets in the local language.

Studio guide:
Prof. Anand Krishnamurthy

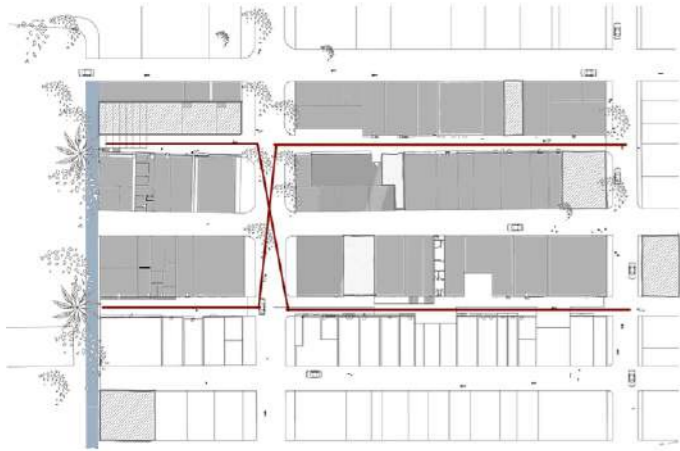




Street Selection



Plot Selection



Street Connection



Street Functions

Quoting Urbanogist Jane Jacob's theory, in order for a street to be a sage place there must be eyes upon the street. Her idea of safety on a street which was activating it by inducing activities for people to crowd and engage inspired in creating a more tangible sense of community that allowed one to integrate to the other by maintaining the transparency of the character of the street.

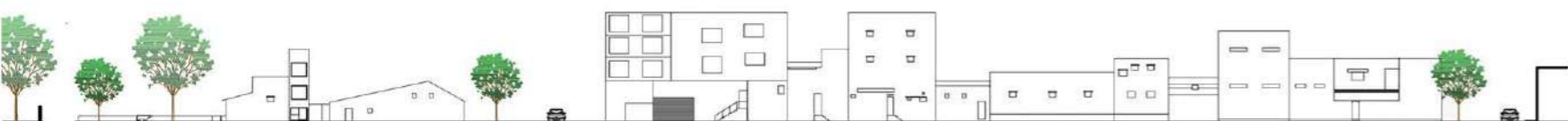
The idea of conservancy lane in India is taken as a space where the functionality aspect is reduced to nothing and often term it as unwanted and used space. Considering the public realm are found in and around these in-between spaces, the point of interaction between the people were brought to these spaces by providing amenities in order to reclaim the wasted areas and convert them to gathering spaces as it should be.

Jagamohana

Marimallappa College

Freedom Fighters Park

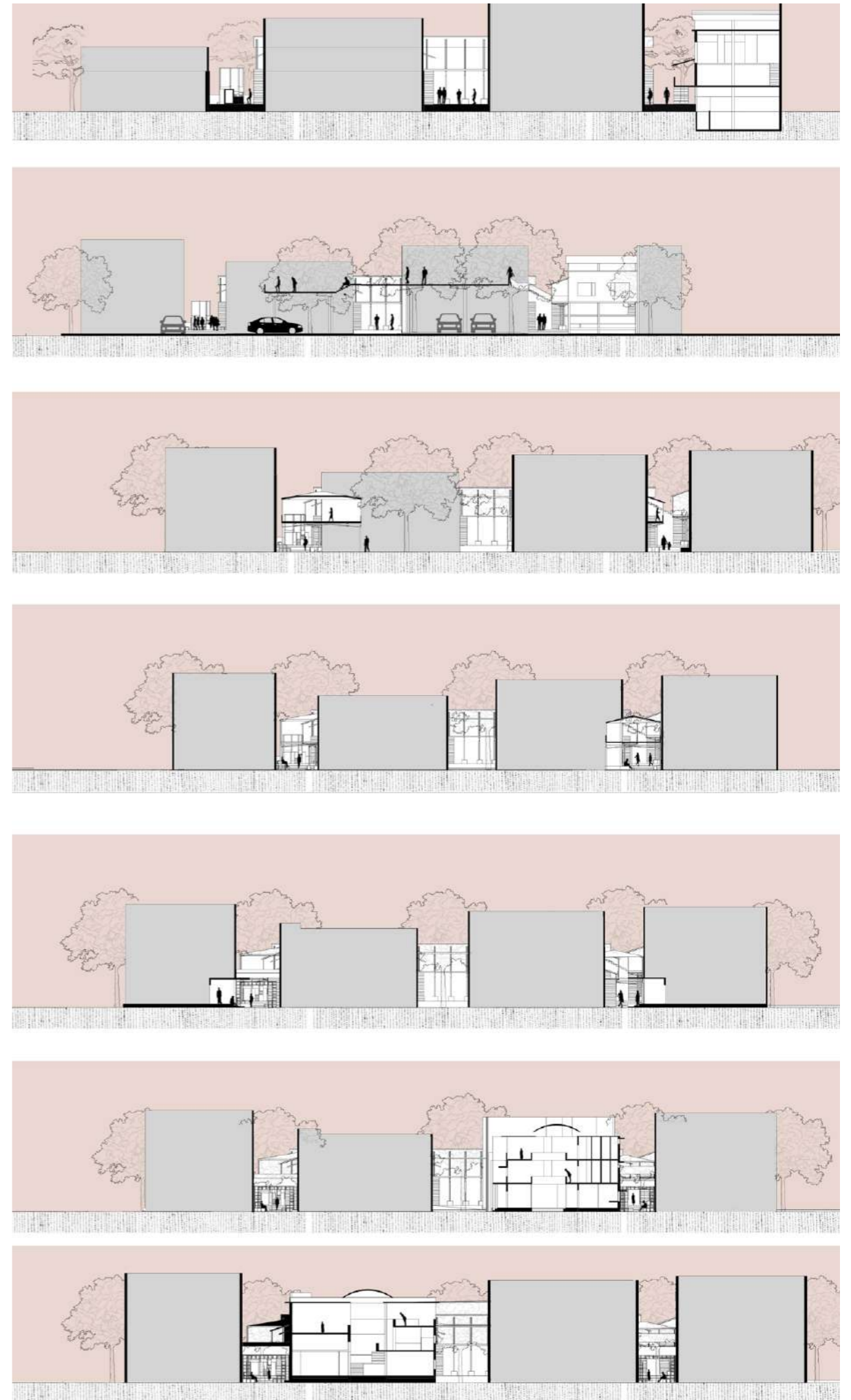
DDPLI Office





1. Co Working
2. Co Living
3. Commercial Street
4. Learning Street
5. Super Market
6. Food Court
7. Rental Space (Agar-bathi, Bamboo, Pottery, Paper)
8. Workshop
9. Library (Co Learning)
11. Proposed Parking
12. Play area (Children)
13. Water body
14. Food growing

Ground Floor Plan



Sections

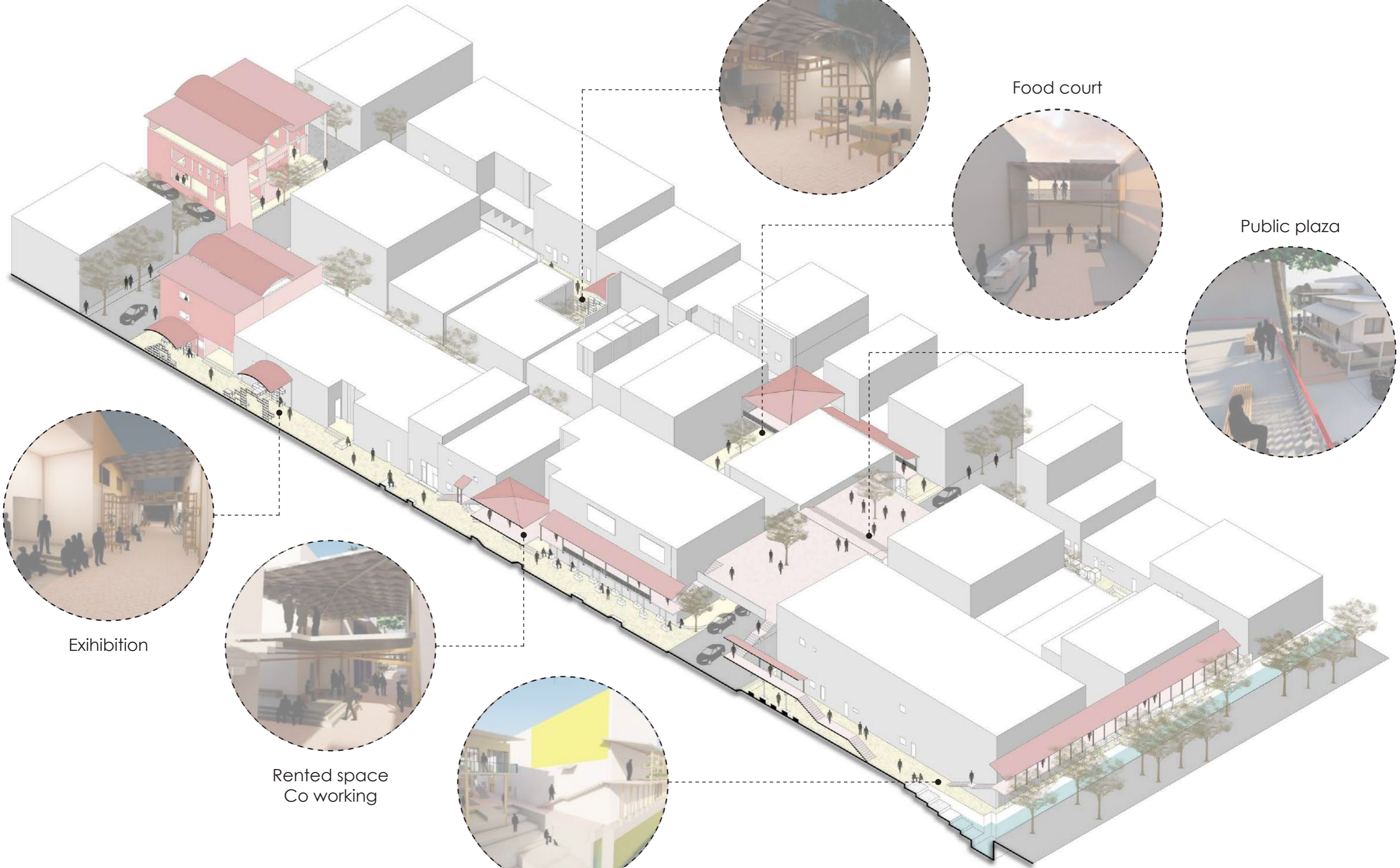
Community screening



Food court



Public plaza



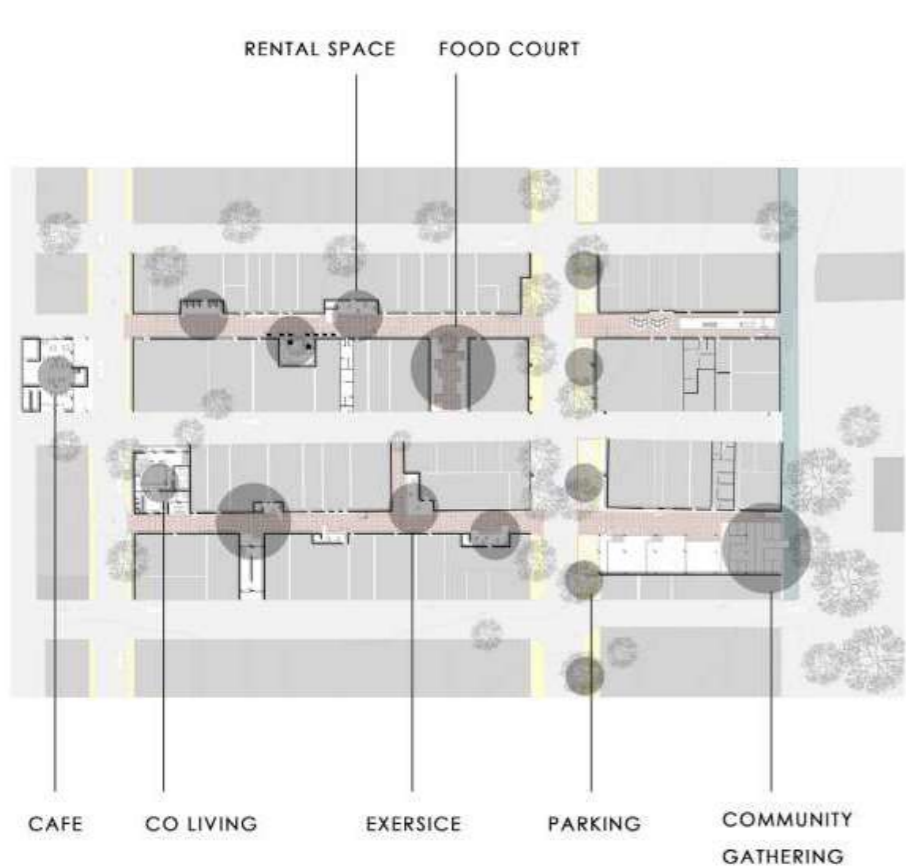
Exhibition



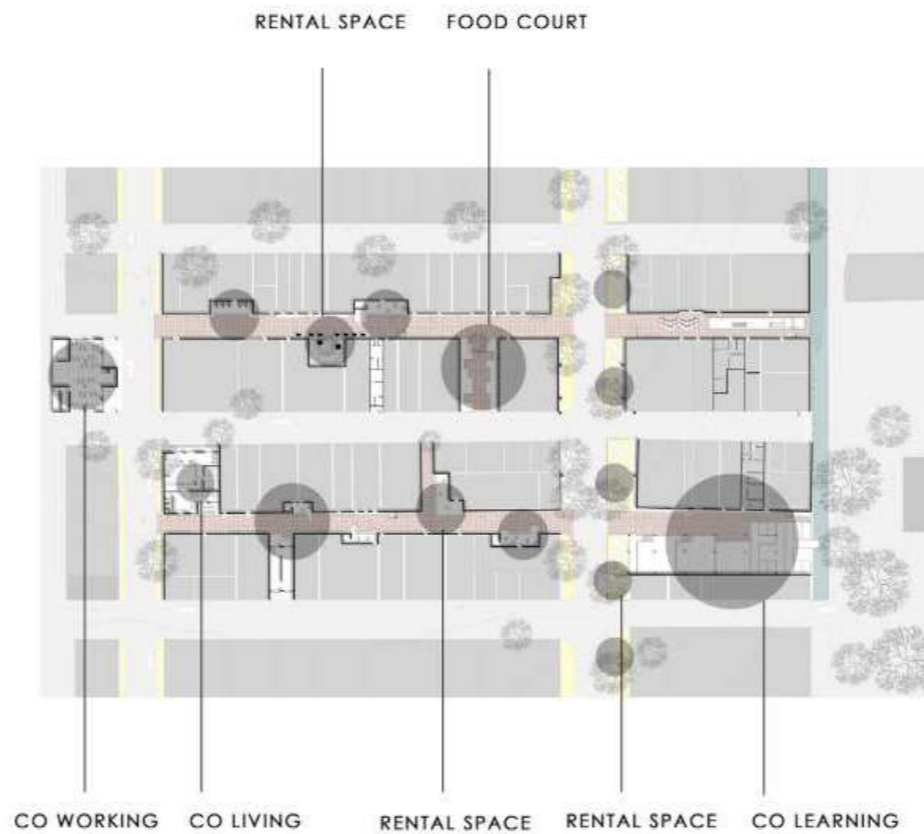
Rented space
Co working



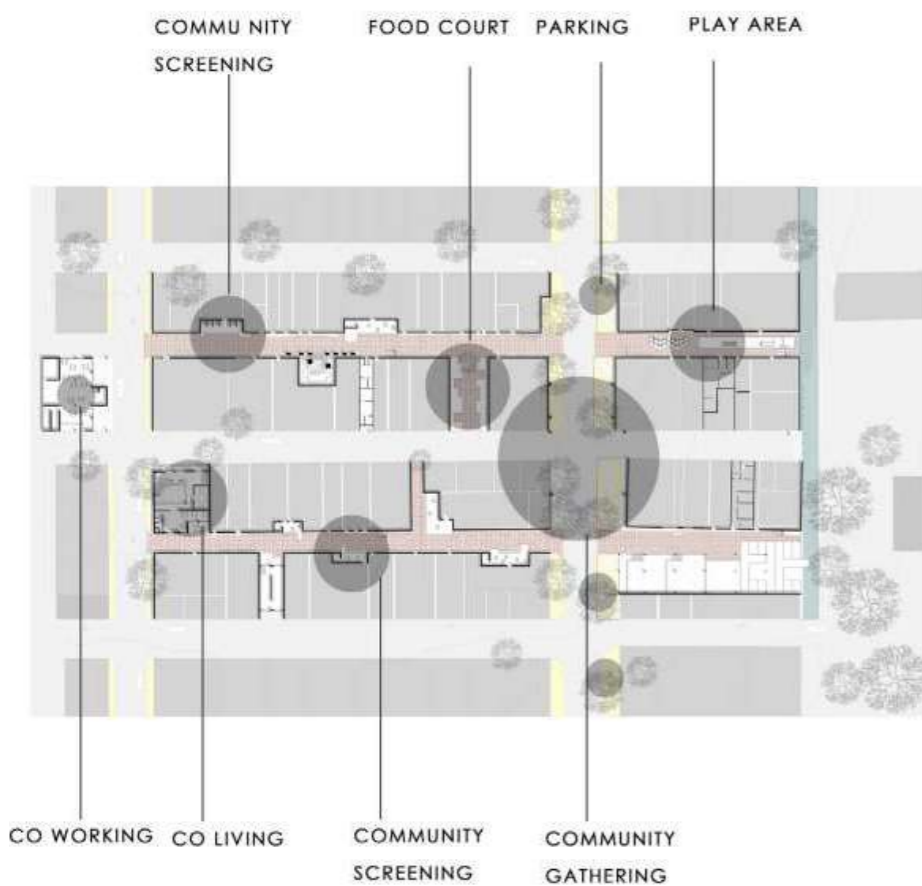
Step well, Food growing



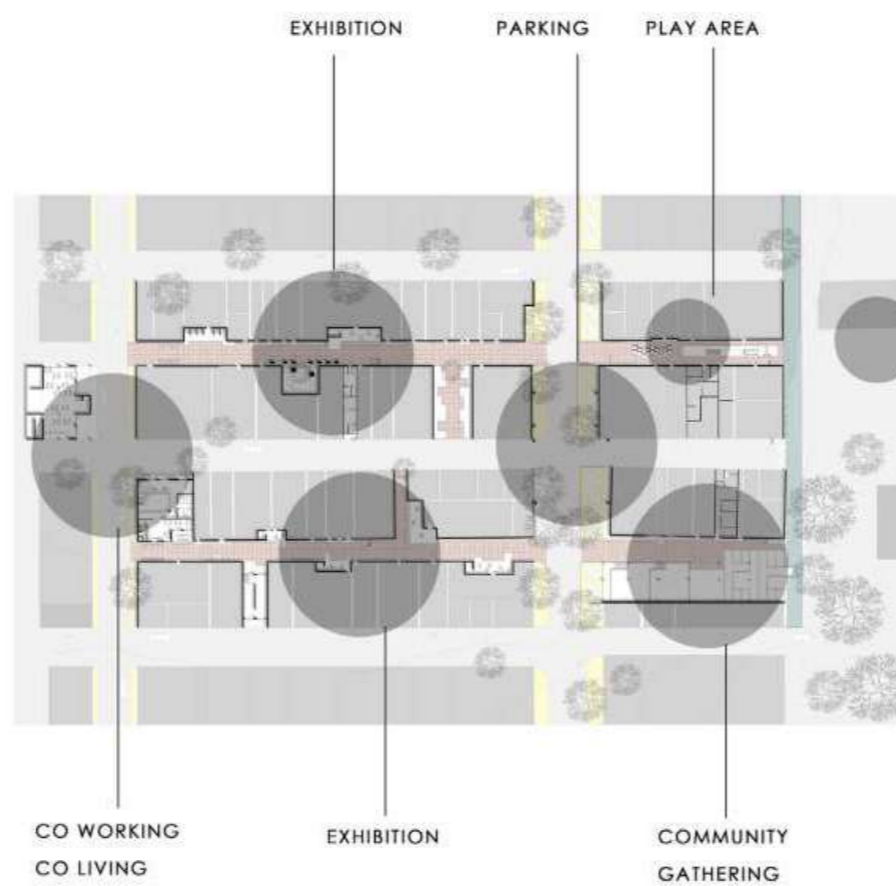
MORNING



AFTERNOON



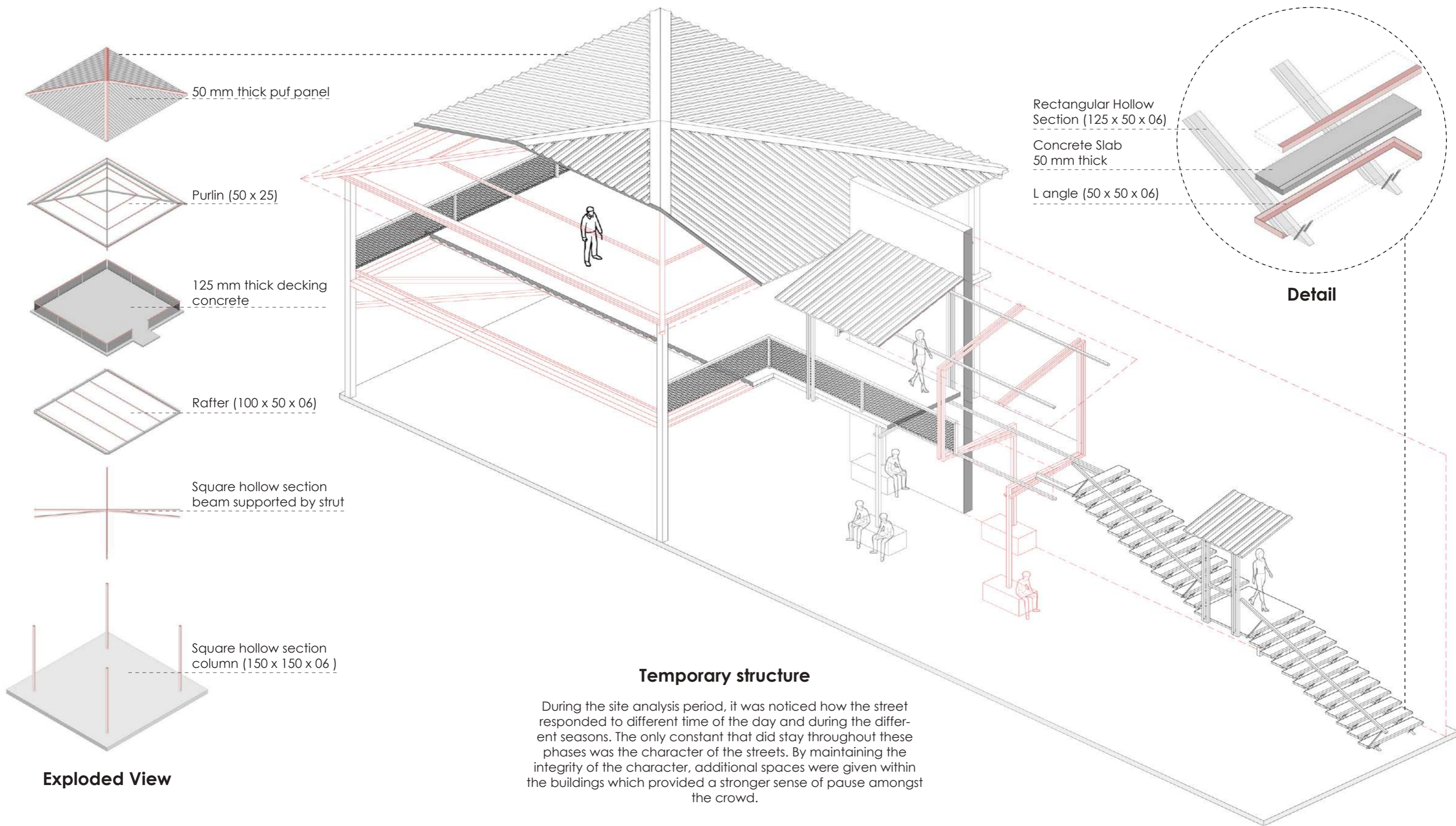
EVENING



DASARA



During the site analysis period, it was noticed how the street responded to different time of the day and during the different seasons. The only constant that did stay throughout these phases was the character of the streets. By maintaining the integrity of the character, additional spaces were given within the buildings which provided a stronger sense of pause amongst the crowd.



Deccan Coffee Curers (Industry)

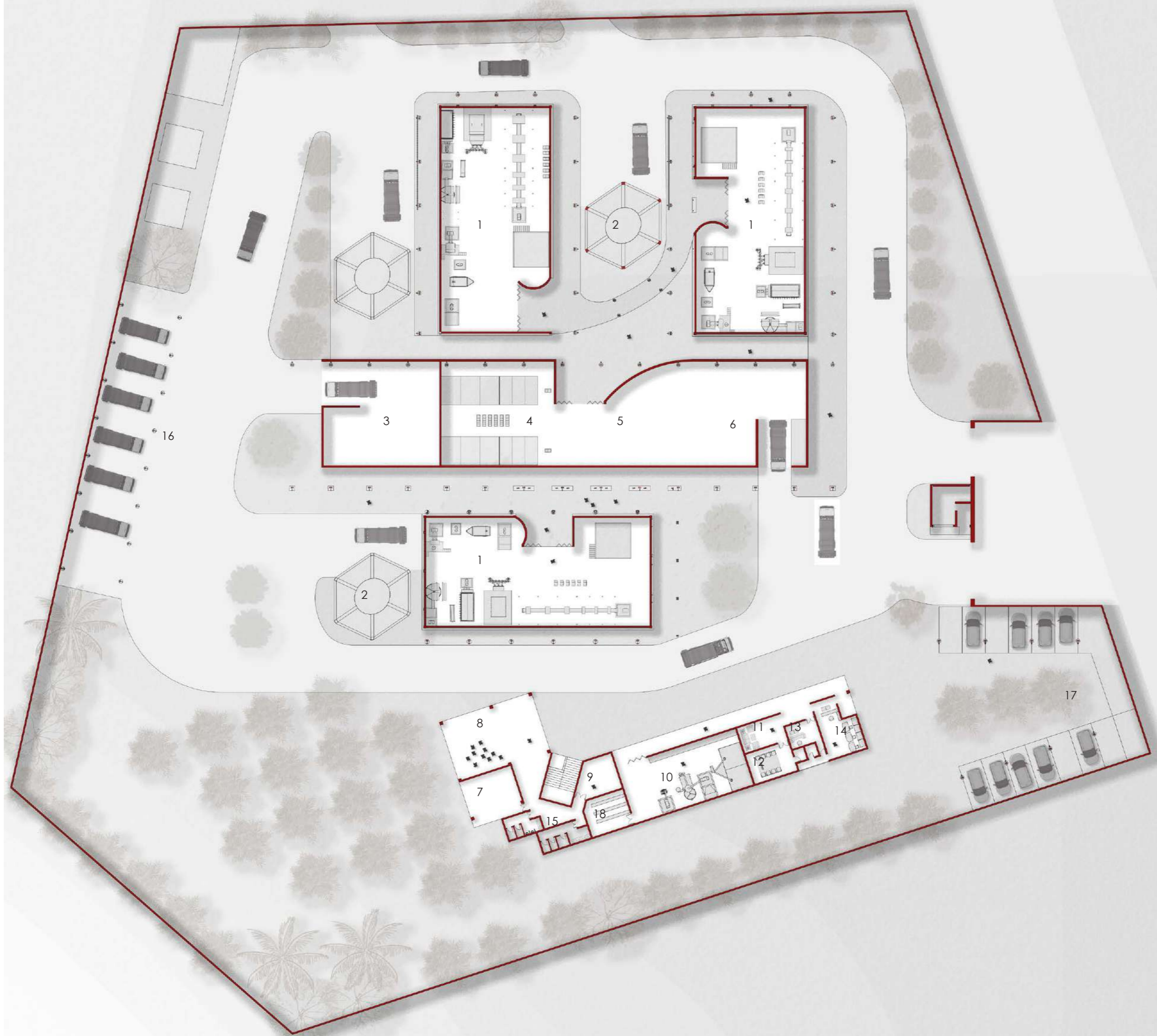
Hassan, India
Sustainable Design Studio | Semester 07

"Through the Perspective of SUSTAINABILITY"

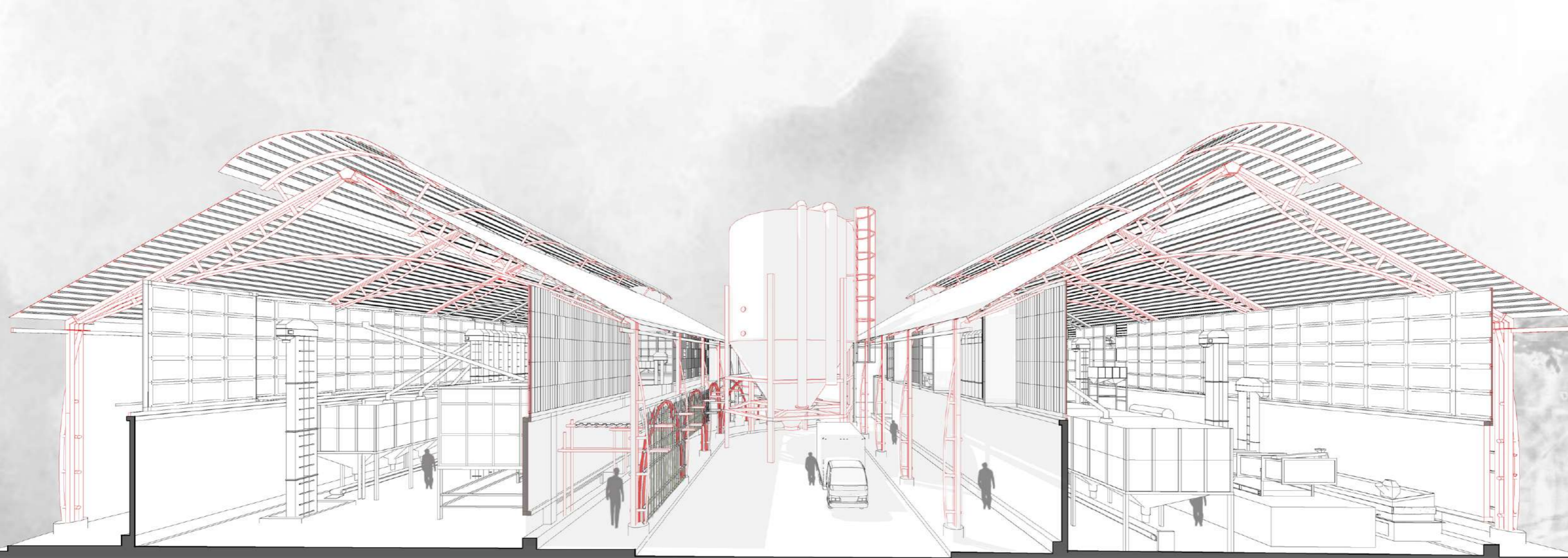
The studio encouraged discussions and debates on Sustainable Contemporary practices. Here it was intended to introduce the industrial building typology where the programme is based out of the sheer intention of upscaling production and profits. Generally architecture keeps away from the operational aspect of such typologies, but here the attempt was to design a business plan that would eventually manifest itself into an architecture entity.

Studio guide:
Prof. Kukke Subramanya





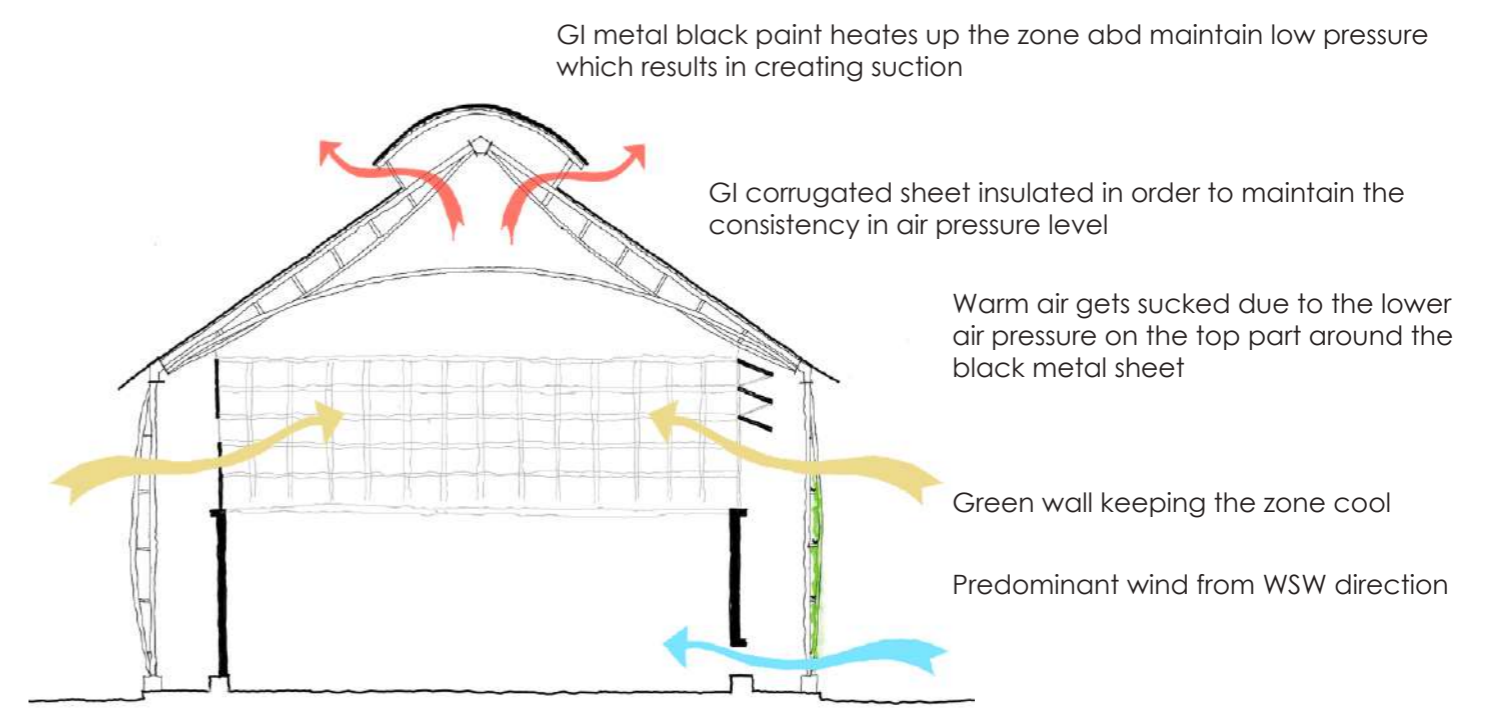
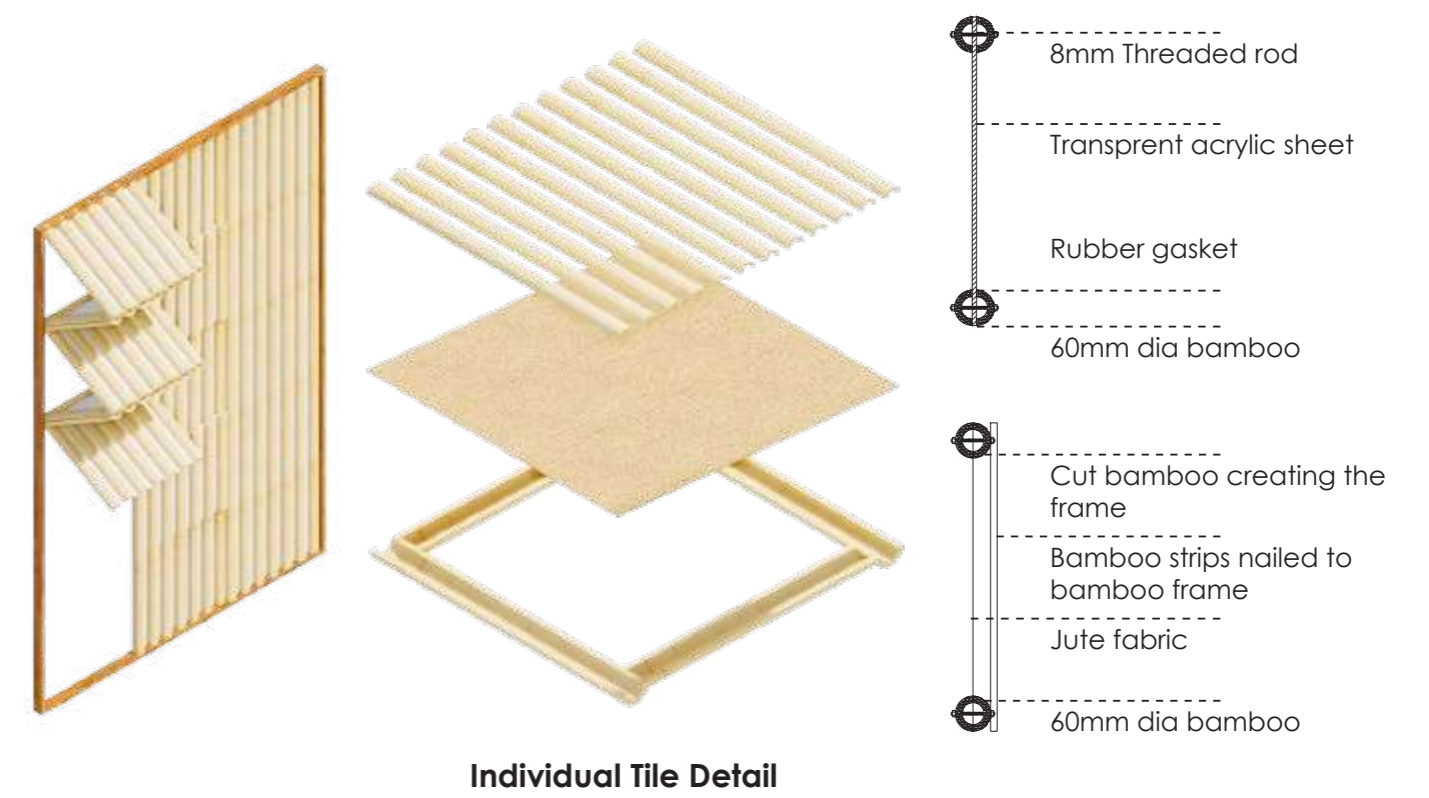
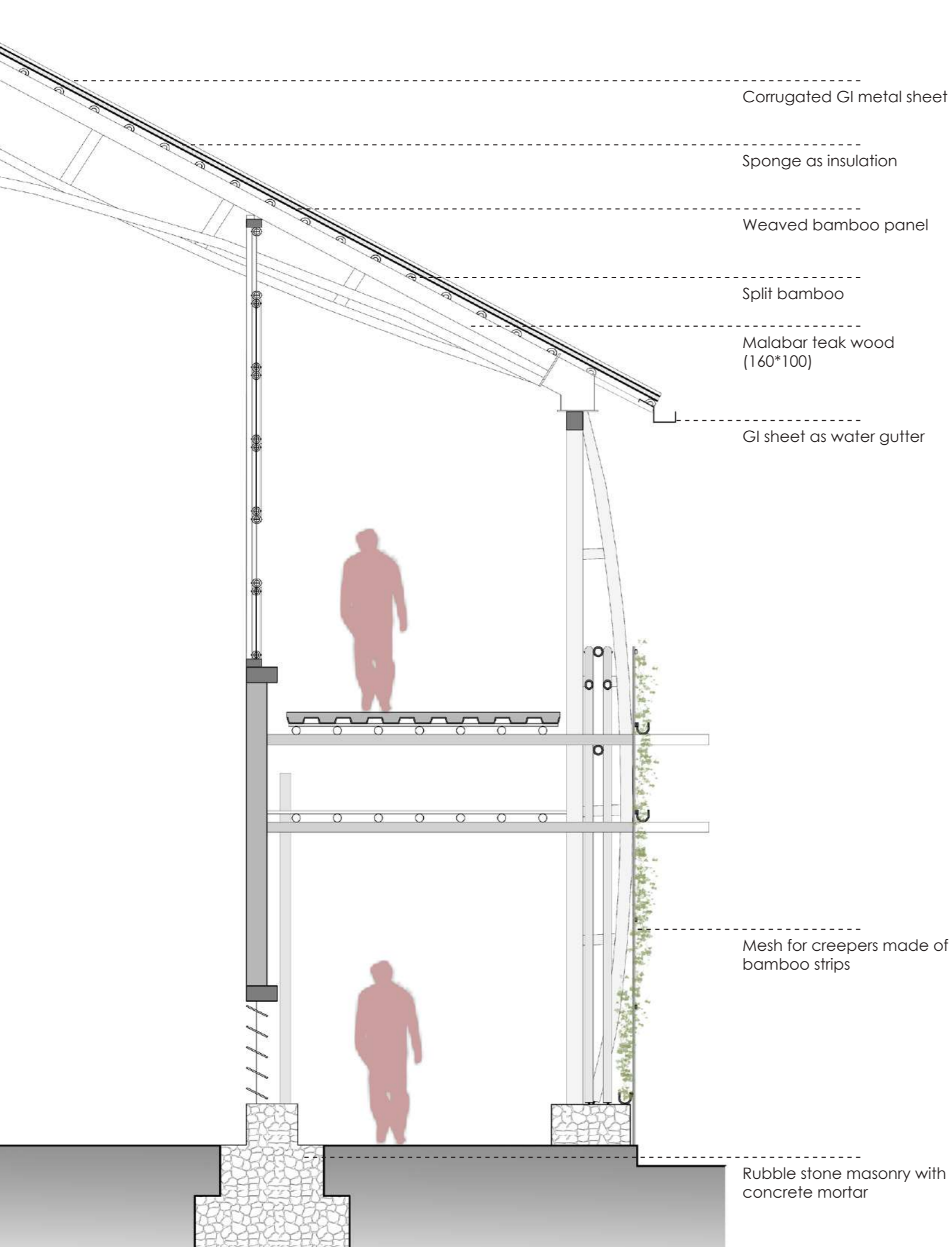
1. Production line
2. import silo
3. Husk storage
4. Export siloxing area
6. Export warehouse
7. Drivers space
8. Workers space
9. Crenche
10. Grinding and roasting area
11. Conference room
12. Waiting lounge
13. Managers room
14. Admin office
15. Toilet
16. Truck parling
17. Car parking
18. storage room



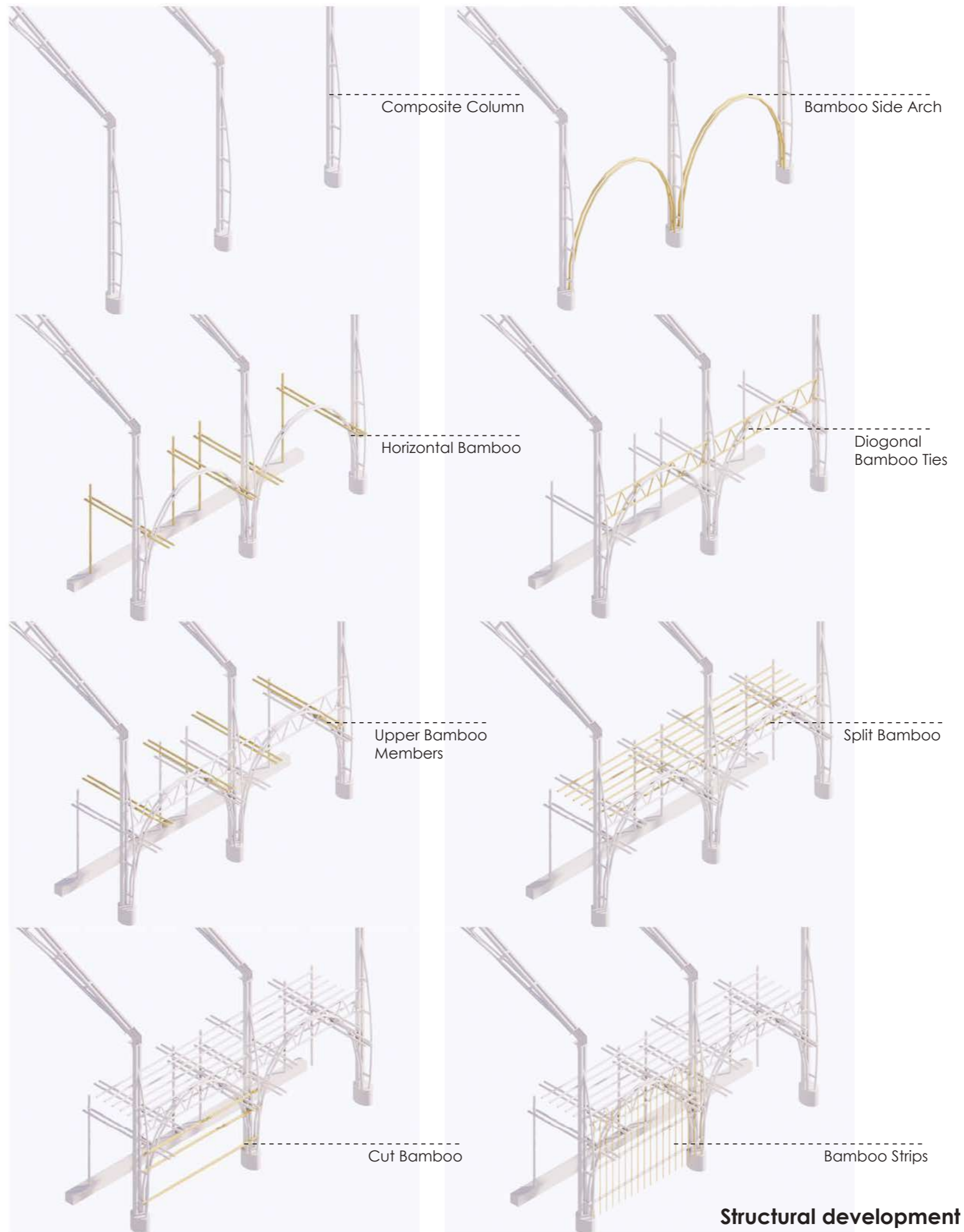
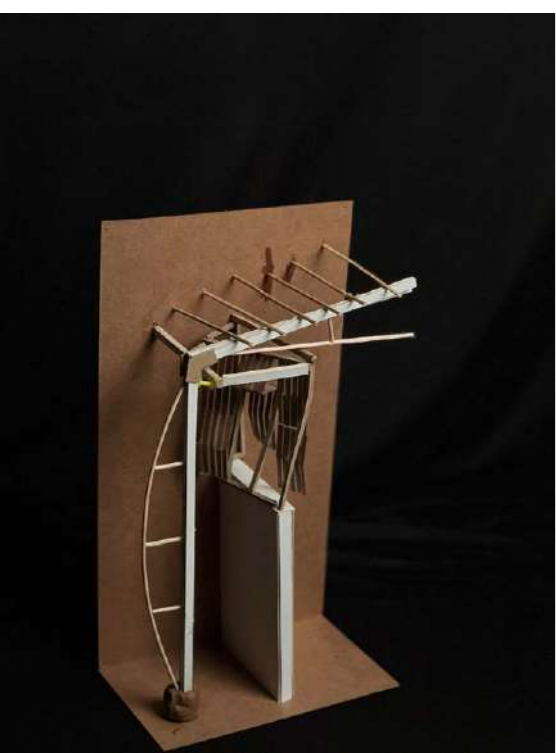
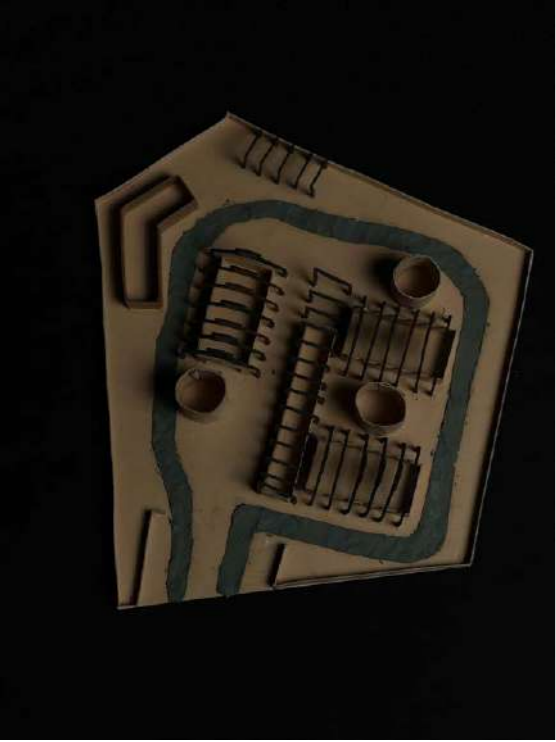
Section AA'



Section BB'



Harnessing the stack effect, the building draws in cool air through lower openings and expels hot air through the heated, black-painted roof, creating a natural ventilation gradient that cools the lower levels, moderates the middle, and releases heat at the top.





The convergence of architecture and sustainability by creating a symbiotic relationship between materials and design. By understanding traditional wooden joinery, optimizing material use, balancing wood and bamboo for their respective strengths in compression and tension. Additionally, the introduction of replaceable mechanisms within the building structure showcasing how architectural design can adapt over time, reducing waste and enhancing sustainability.

FILM SCHOOL

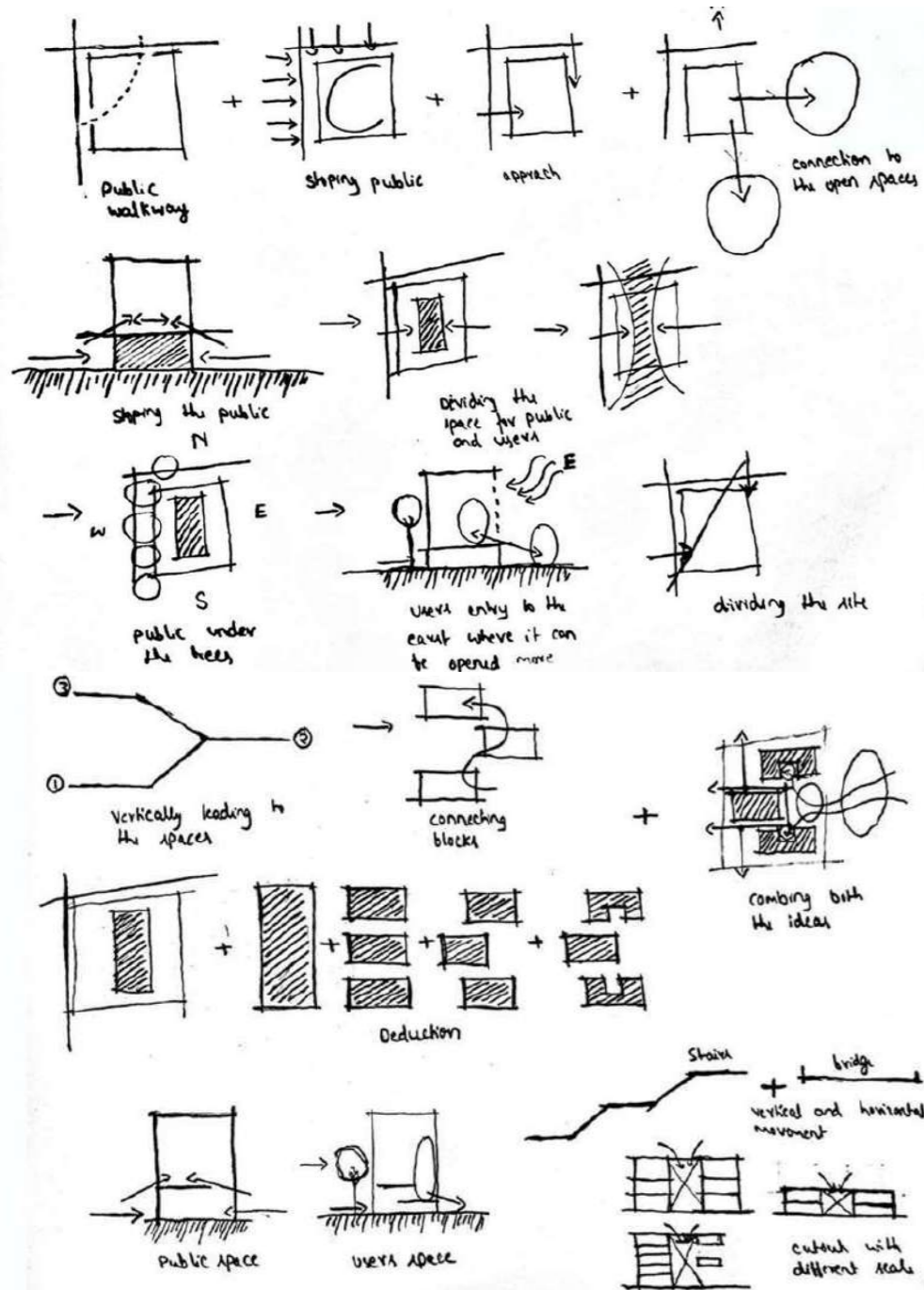
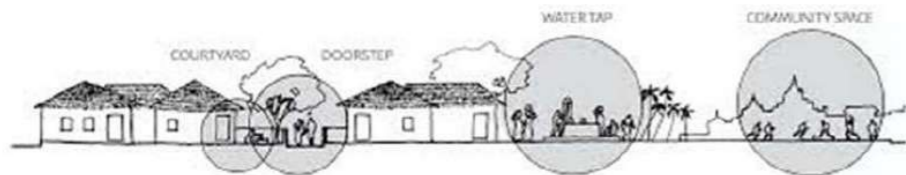
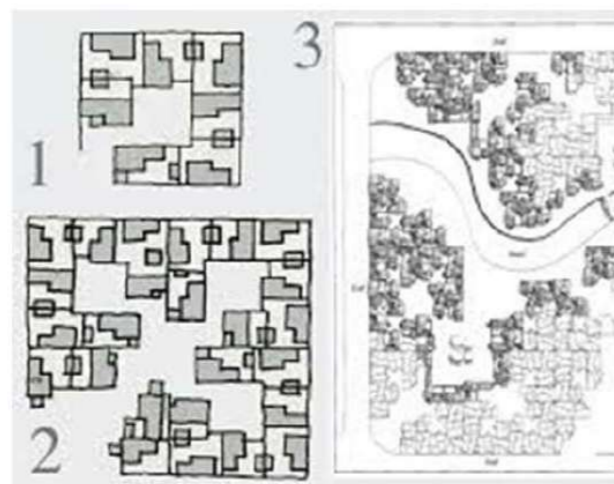
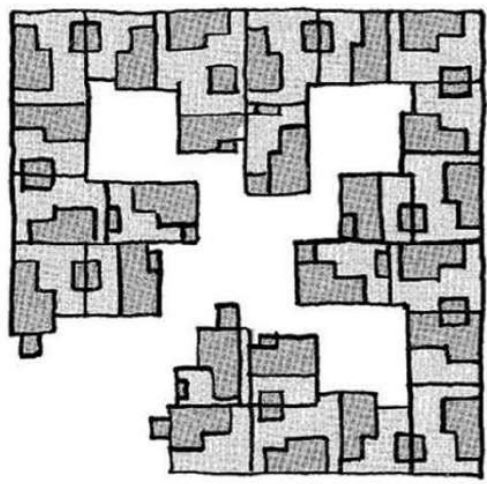
Kuvempunagar, Mysuru
Institutional Design
Studio | Semester 06

The larger aim of the studio was to effectively translate an institution's intents and philosophy into a functional building. An additional layer was to look at the institution as a tall building typology, on a relatively small site. Programmatic decisions for the film school were arrived at as a collective through discussions and case studies.

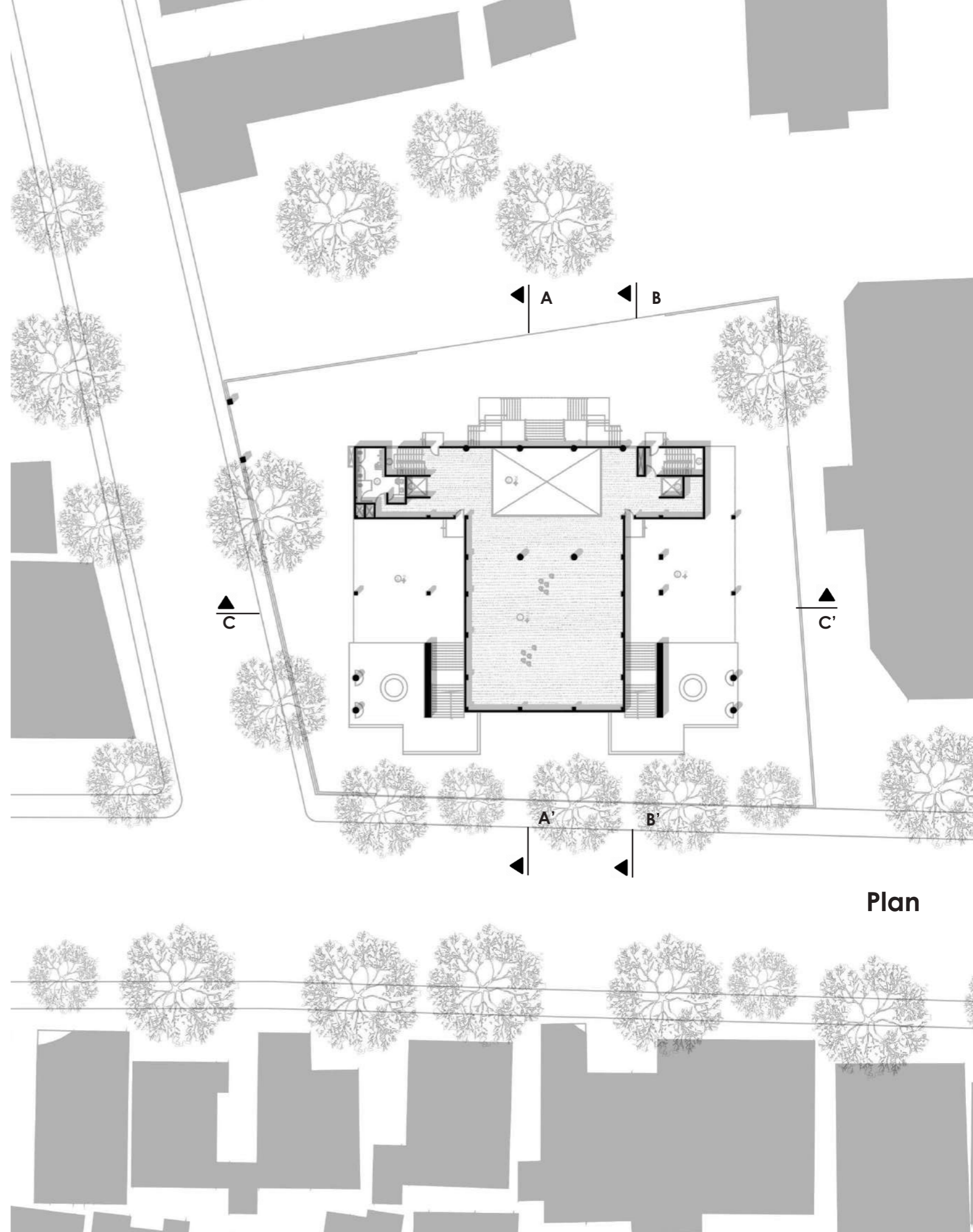
Studio guides:

Asst Prof. Kavana kumar
Prof. Ryan thomas

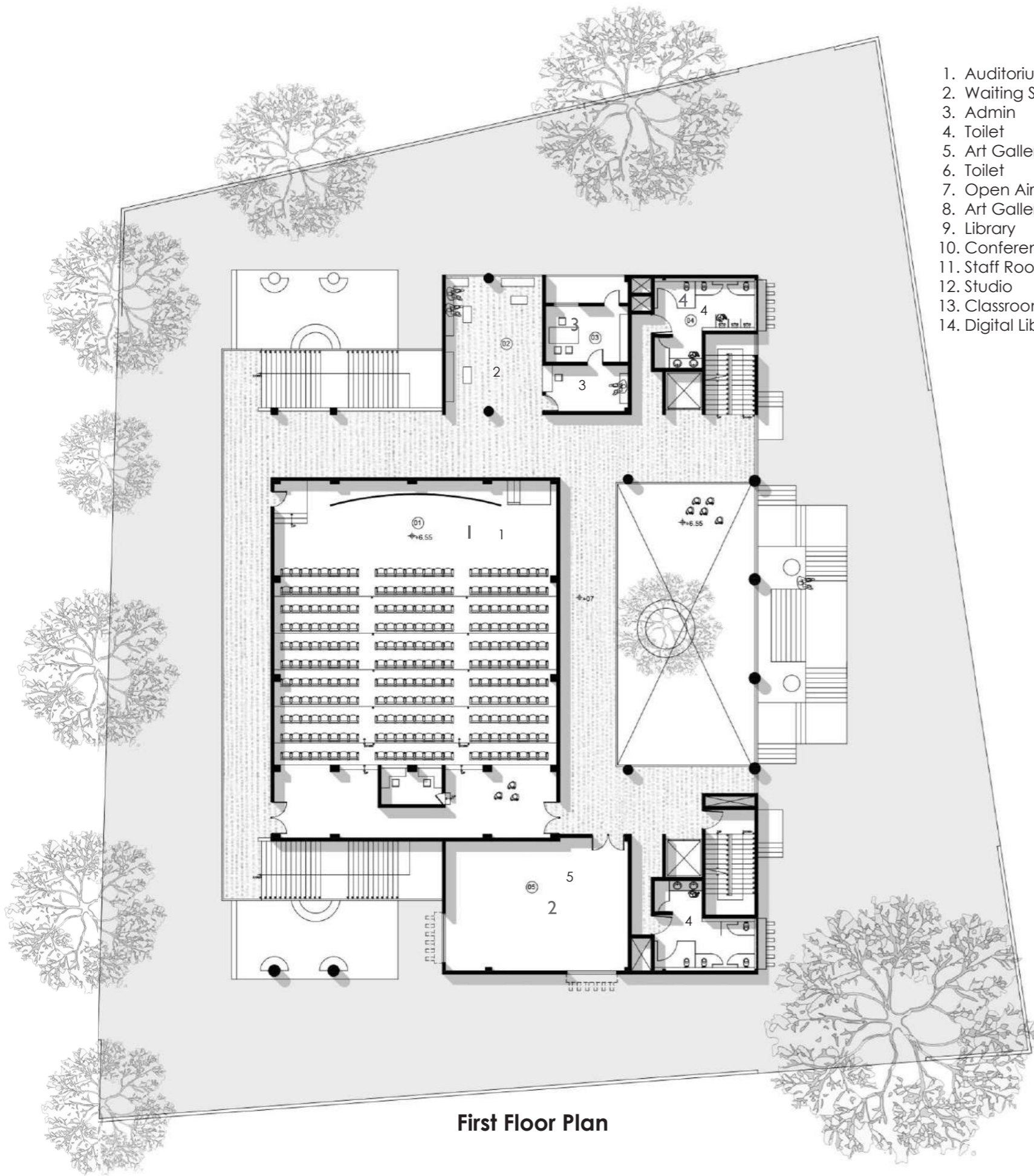




Concepts

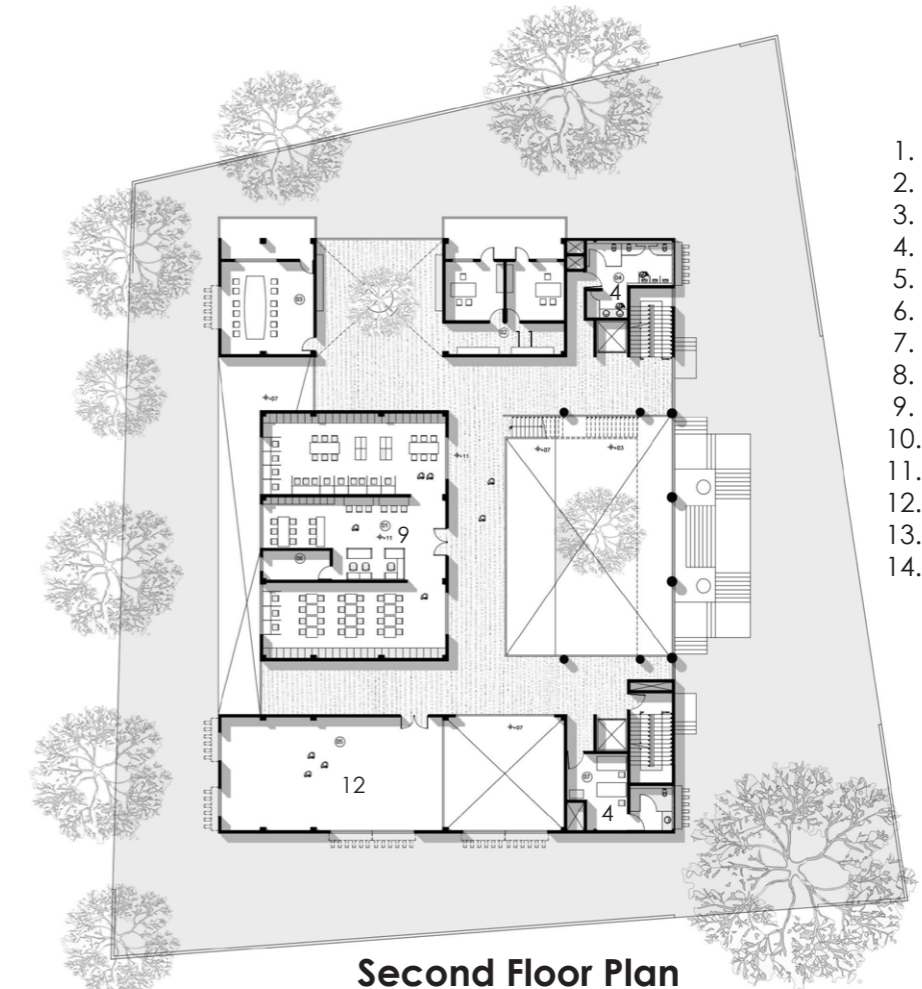


Plan



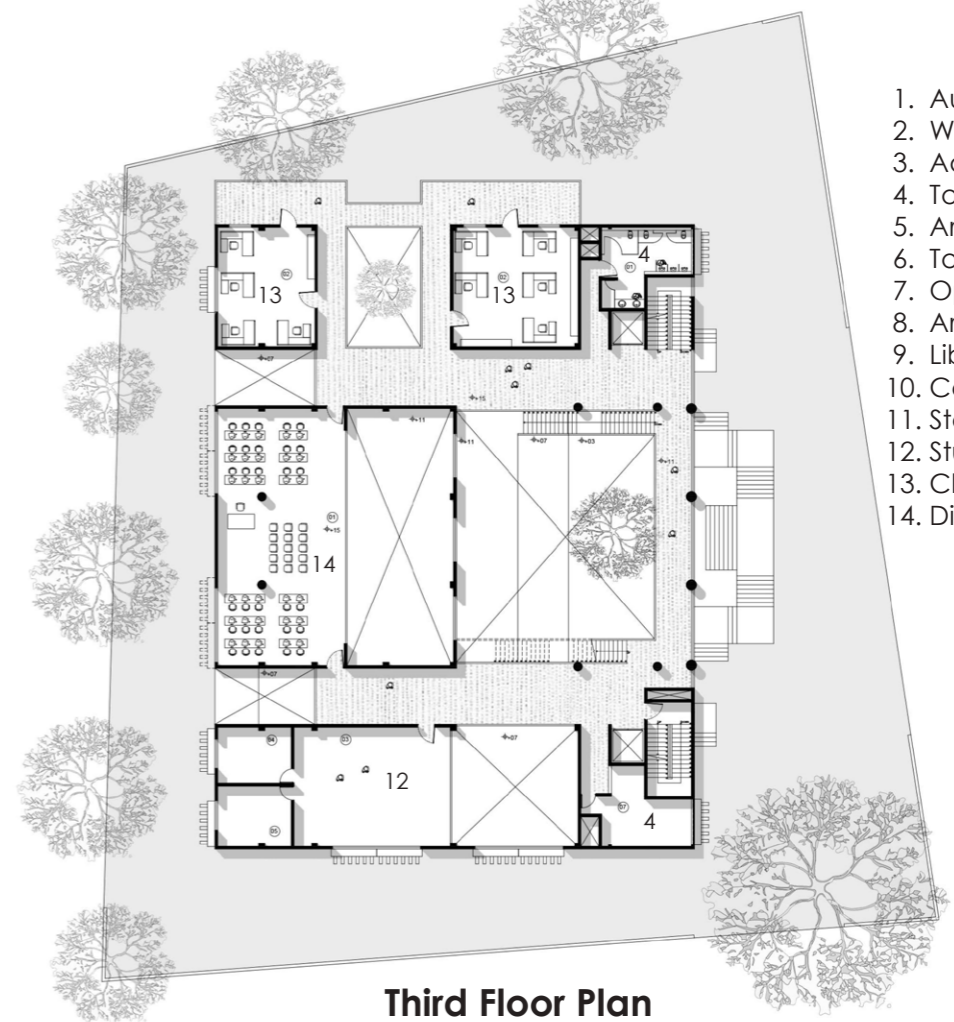
First Floor Plan

1. Auditorium
2. Waiting Space
3. Admin
4. Toilet
5. Art Gallery
6. Toilet
7. Open Air Theatre
8. Art Gallery
9. Library
10. Conference room
11. Staff Room
12. Studio
13. Classroom
14. Digital Library



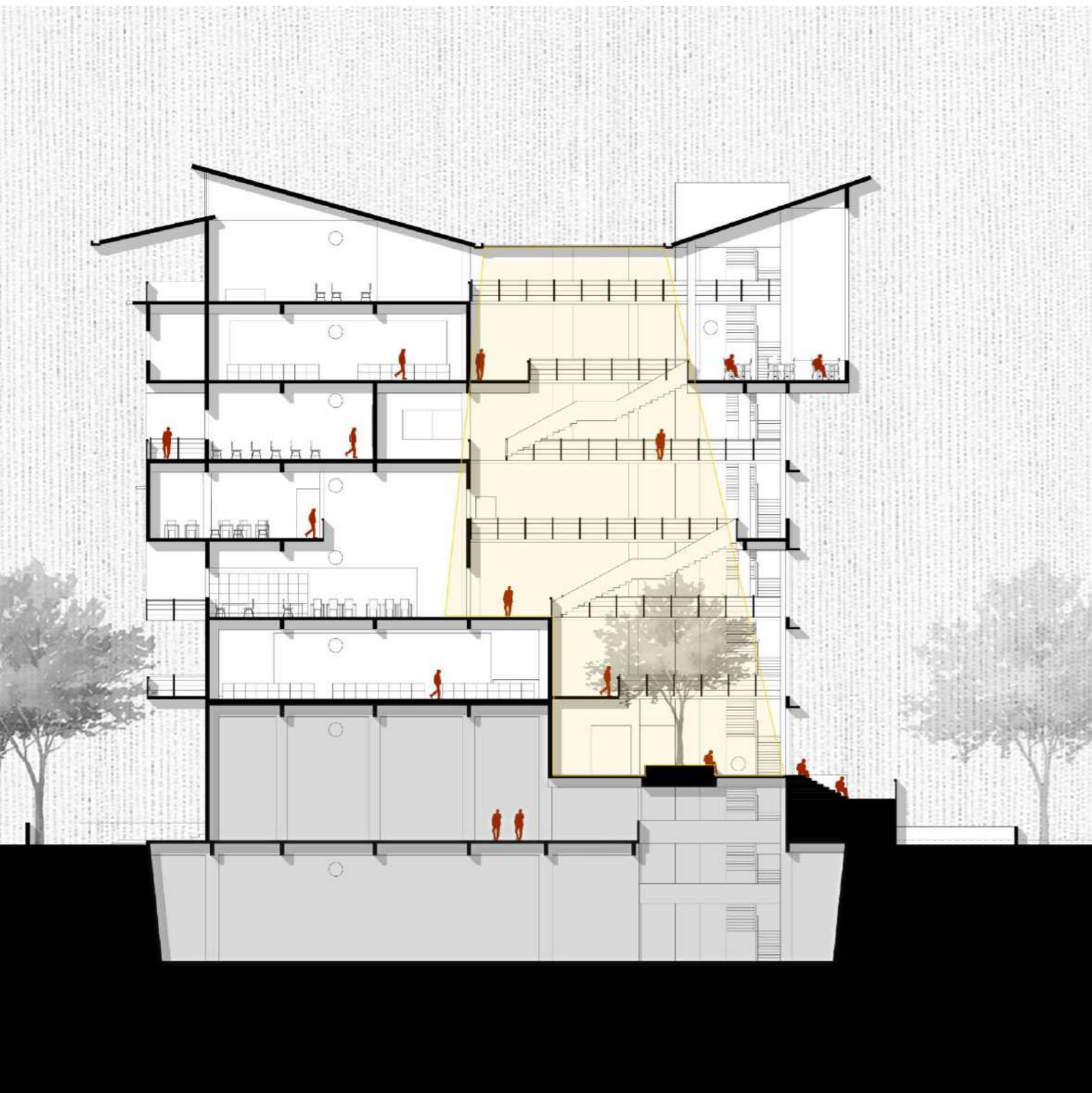
Second Floor Plan

1. Auditorium
2. Waiting Space
3. Admin
4. Toilet
5. Art Gallery
6. Toilet
7. Open Air Theatre
8. Art Gallery
9. Library
10. Conference room
11. Staff Room
12. Studio
13. Classroom
14. Digital Library

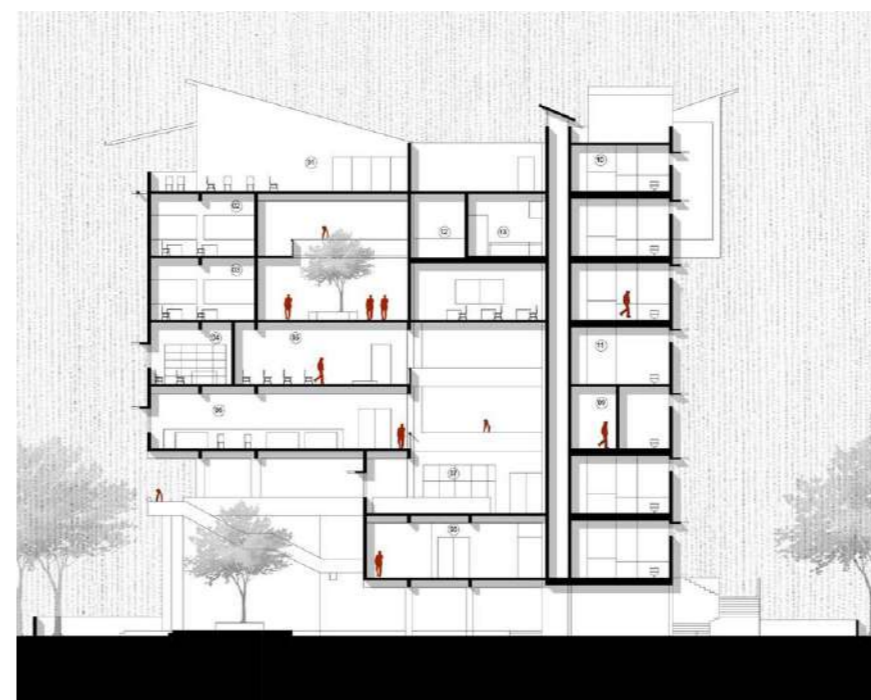


Third Floor Plan

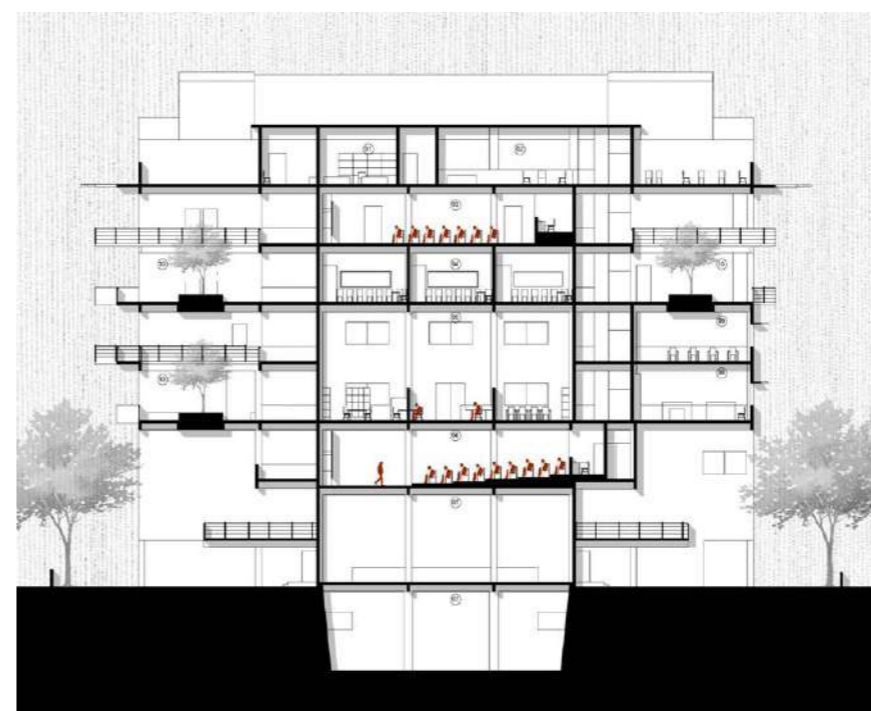
1. Auditorium
2. Waiting Space
3. Admin
4. Toilet
5. Art Gallery
6. Toilet
7. Open Air Theatre
8. Art Gallery
9. Library
10. Conference room
11. Staff Room
12. Studio
13. Classroom
14. Digital Library



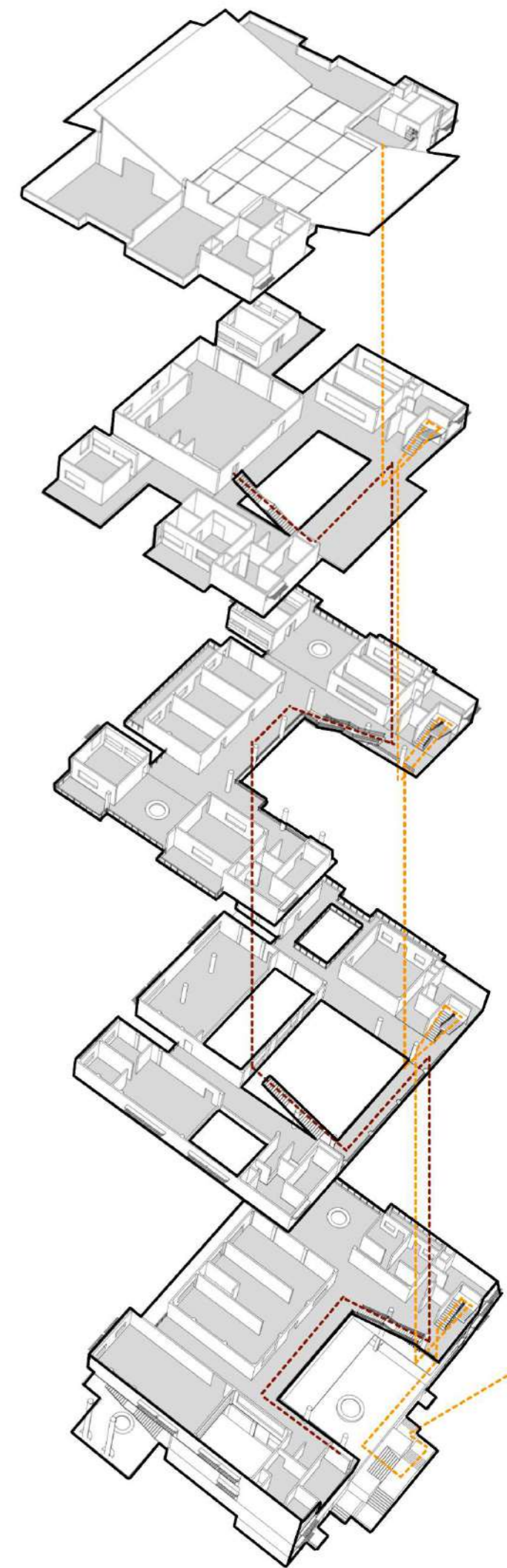
Section AA'



Section BB'



Section CC'





Co Living (Digital nomads)

Mumbai, India
Public design (international competition)
Unbuilt (shortlisted in top25)

Team,
Ar. Ishaq k
Ar. Nanditha Adithya Varma
Ar. B N Suneha Jain

“Revitalizing a Mill: The Innovative Co-Living Space for Digital Nomads”

The city's lengthy industrial past plays a significant role in the tale of how Mumbai evolved to be the financial center of India. Mumbai historically served as a major industrial hub, thanks to a growth in the country's textile sector in the middle of the 19th century. One of the first modern businesses in the nation, the textile industry sparked expansion in several regions of the country.

According to estimates, Mumbai had 130 mills, which by the 20th century were crucial to the city's economy. The sole relics of its mill culture and history are these mill remnants, some of which have been transformed into new structures and others of which are in ruins and covered in moss.

With this in mind, the design explores the transformation of a derelict Mumbai mill into an inclusive public space in addition to our proposal of the co living space which emphasizes sustainability and community involvement as a scalable paradigm for urban revitalization and as a way to build a comprehensive vision for rethinking urban places. The idea of having digital nomads as our user group strengthened the process as they are people who move around and immerse themselves in many cultures, which helped us connect them to Bombay's cultural and technological worlds. The design is focused on the flexibility and temporality amongst the spaces which are critically needed in a metropolis like Mumbai, as well as on our target audience.



Cherkala Mosque

Kasargod, India
Mosque
Ongoing

The mosque project in Cherkala is designed for a tight, irregular site. The ground floor accommodates parking and a women's prayer space, while the first and second floors are dedicated to men's prayer spaces, with separate entrances for each. The design aims to create a unique mosque that integrates well with the environment and resolves local climatic challenges, providing a functional and distinct space for worship.



House of Ashraf

Sullia, India
Residence
Ongoing

The residential project in Sullia is designed for a family of six, featuring two bedrooms on the ground floor and two on the first. The clients seek a unique building that stands out while addressing the challenges of a rainy season and a hot, humid climate. The design emphasizes concrete construction, creating interesting and varied spaces that enhance the living experience.



House of Yunus

Balpa, India
Residence
Ongoing

This residential project is set in a lush, village-like area with heavy rainfall and a hot, humid climate. The client's requirement was for a traditional house with a modern twist, featuring a central courtyard and sloping roof suited for the rainy season. The house accommodates four people, with two bedrooms on the ground floor and three bedrooms on the first floor. The design merges traditional elements with modern aesthetics, creating a unique structure that blends into the green surroundings while addressing the local climate. The large site and road access add to the project's appeal, making it an exciting opportunity to combine tradition and functionality.



House of Khalandhar

Vitla, India
Residence
Ongoing

The residential project in Vitla is designed for a family of four, with two bedrooms on the ground floor and two on the first floor. The client requested distinct architectural elements to differentiate spaces for men and women. The design also addresses the challenges posed by the region's hot, humid climate and heavy rainfall, ensuring both functionality and comfort.



House of Hafeez

Sullia, India
Residence
Ongoing

The Sampya residence is designed on a linear site, with a central axis dividing public and private spaces. The "house within a house" concept separates private areas from public ones, while green pockets between functions provide natural ventilation. These pockets blend nature into the home, ensuring airflow and minimizing direct sunlight, making the design well-suited for the hot and humid climate.



The Courtyard

Calicut, India
Commercial (Food court)
Ongoing

Team,

Ar. Ishaq k
Ar. Mohammed Shameem C P
Ar. Aardra Praveen

The proposed food court project in Calicut is designed to offer a seamless transition between tradition and modernity. The exterior presents a traditional aesthetic with jali-patterned brickwork, invoking the local architectural heritage. However, as visitors enter, they experience a shift into a contemporary, light, and airy environment. The interior spaces, constructed with a temporary yet strong steel structure, create a private and modern atmosphere, contrasting with the heavy, rustic materials used externally. The design also integrates functional elements like a rented kiosk, a party hall on the first floor, visitor washrooms, and an open area for events and small concerts, making it a versatile space for the community.



Metro Big 5

Sullia, India
Commercial (cafe)
Completed (Renovated)

The café renovation project is centered around creating a versatile seating arrangement to accommodate diverse user needs. Spaces are designed for individuals working on laptops, private family seating, and intimate one- to two-seater areas. The aesthetic approach aligns with the client's request for a rustic material finish, making the café stand out while maintaining a warm, inviting atmosphere. The design merges functionality and style, resulting in a unique café experience.

Wafiah

Puttur, India
Learning Centre (Hall)
Completed (Renovated)

The project involves renovating a 50-year-old building adjacent to a mosque, where the ground floor functions as a commercial space and the first floor is a women's Sharia college. The task is to transform the open terrace on the second floor into a private multi-purpose hall for women at the Wafia Islamic Learning Center. The design must ensure privacy, preventing visibility from outside while allowing natural light, ventilation, and views from the inside, creating a balance between openness and seclusion.



