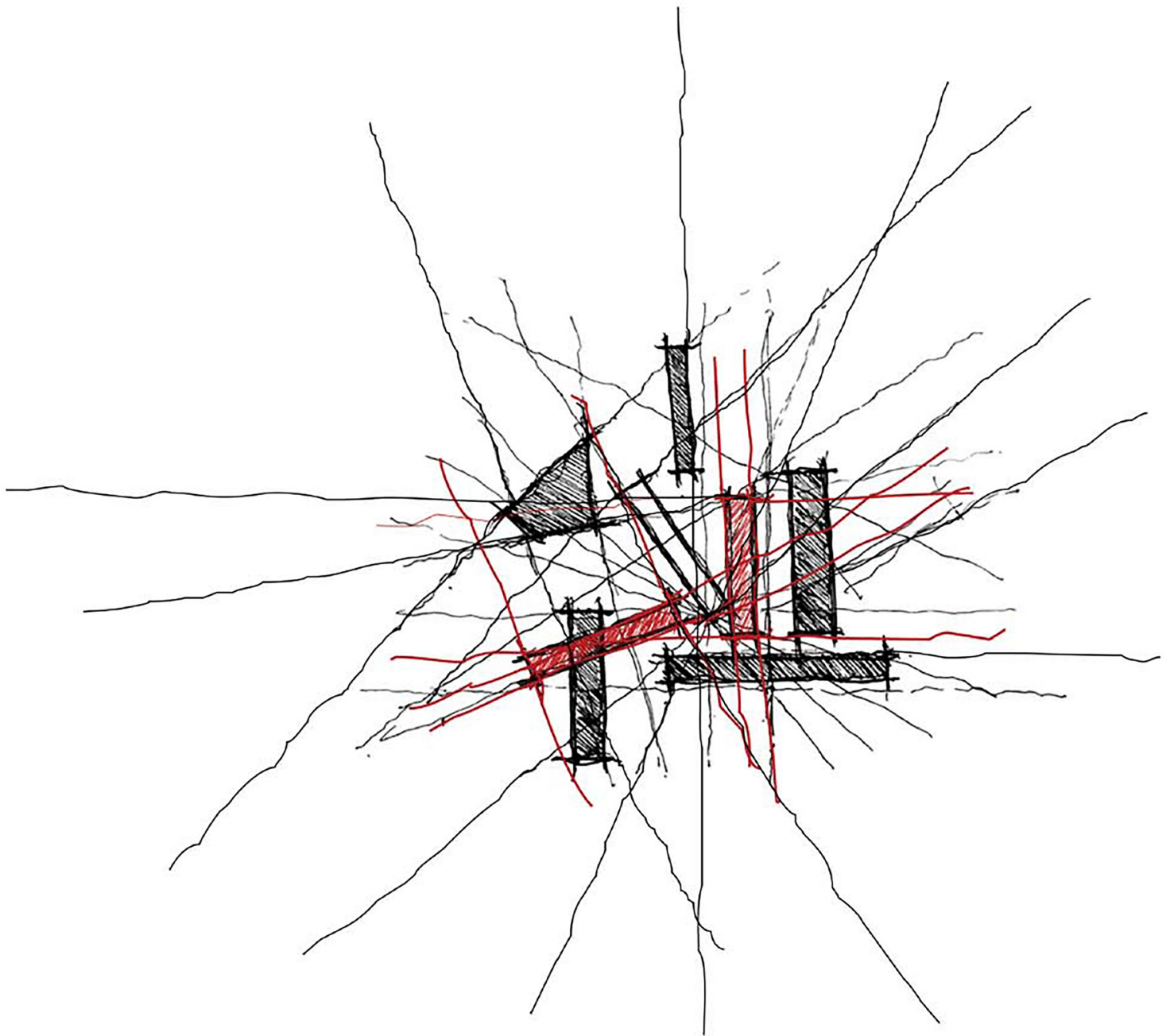


Architecture  
**PORTFOLIO**

SOUMYA SUJATHAN





**SOUMYA SUJATHAN**

soumyasujathan@gmail.com

+91 7356366185

**“Nice building. Then what?”**

-Frank Gehry

## EDUCATION

2019 - 2024  
Under - Graduate Degree  
Batchelor of Architecture  
**SEED Kochi, Kerala**

## ADDRESS

Karthika Varil Veedu  
Sarkara, Chirayinkeezhu  
Trivandrum, Kerala  
Pin - 695304

soumyasujathan@gmail.com

**+91 7356366185**

## LANGUAGE

English (Read, write, speak)  
Malayalam (Read, write, speak)  
Hindi (Read, write, speak)  
Tamil (Speak)

## SOFTWARE SKILLS

Adobe I Indesign  
Adobe I Photoshop  
Trimble Sketchup  
Autodesk I Autocad  
Autodesk I Revit  
Lumion

## WORK EXPERIENCE

**Malik Architecture, Mumbai**  
Architectural Intership

## WORKSHOPS Attended,

Adaptive Reuse Bamboo Workshop by,  
**Ar. Niranjan Das Sharma**

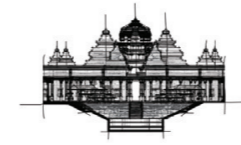
Photography Workshop by,  
**Ar. Prasanth Mohan, Running Studios**

Theatre Workshop by,  
**Actor. Manu Joseph**

## SOFT SKILLS

Sketching  
Photography  
Model making  
Singing  
Dancing  
Poetry writing (Malayalam)

Contents



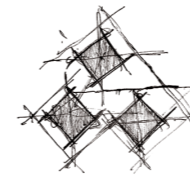
**01 Thesis Project**

The Stone Artisan Hub



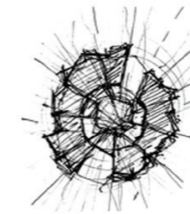
**02 Urban Design**

Mixed-use Building



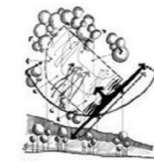
**03 Housing Studio**

Housing - Residential Complex



**04 Material and Detailing Studio**

Campus Design



**05 Climate Responsive Studio**

Environmental Awareness Centre



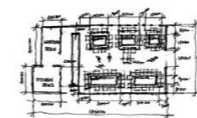
**06 Land Building Relationship**

Community Centre



**07 Space Making**

Notion of a Shelter



**08 Working Drawings**

Malik Architecture (Professional Practise)

Semester 10

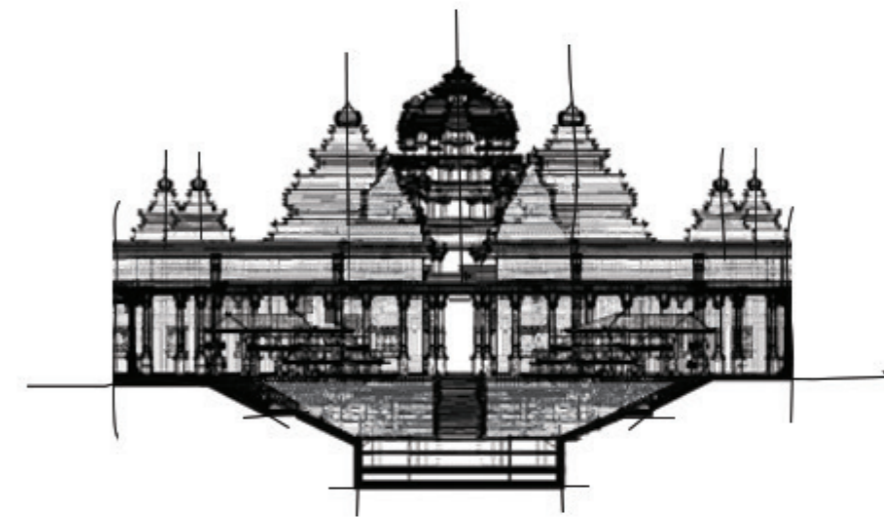
## THESIS PROJECT

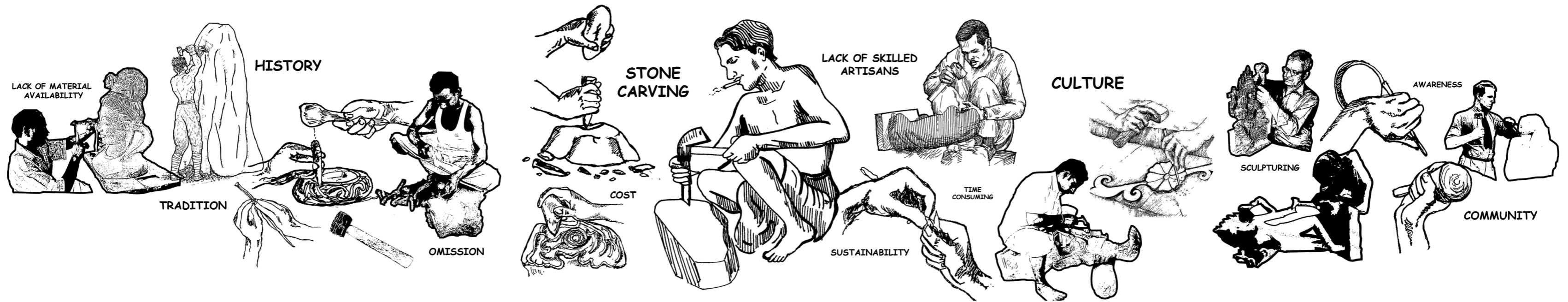
### The stone Artisan Hub

Fostering Community Through Stone Craft, Art and Architecture

Site : Mahabalipuram, Tamil Nadu

This thesis focuses on revitalizing stone craft communities by merging traditional craftsmanship with modern architectural design. It examines challenges faced by artisans, including declining demand and the loss of skills, and aims to preserve and promote this heritage. The research proposes a comprehensive approach that includes skill development, workshops, and training programs to enhance craftsmanship. It also emphasizes strategies for marketing stone craft products and integrating them seamlessly into contemporary architectural practices. By addressing these aspects, the thesis seeks to sustain the craft and position it as a vital element of modern architecture, ensuring its relevance and continuity.





The primary objective of the project is to revitalize stone craft communities by creating a platform where artisans can practice.

The thesis explores the regeneration of stonecraft communities by integrating traditional craftsmanship

The research proposes a holistic strategy for skill development, product marketing, and incorporating.

The scope extends to utilizing these stone-crafted products as integral architectural components of the building.

Repeating forms, textures, and design elements that are deeply rooted in the region's architectural identity.

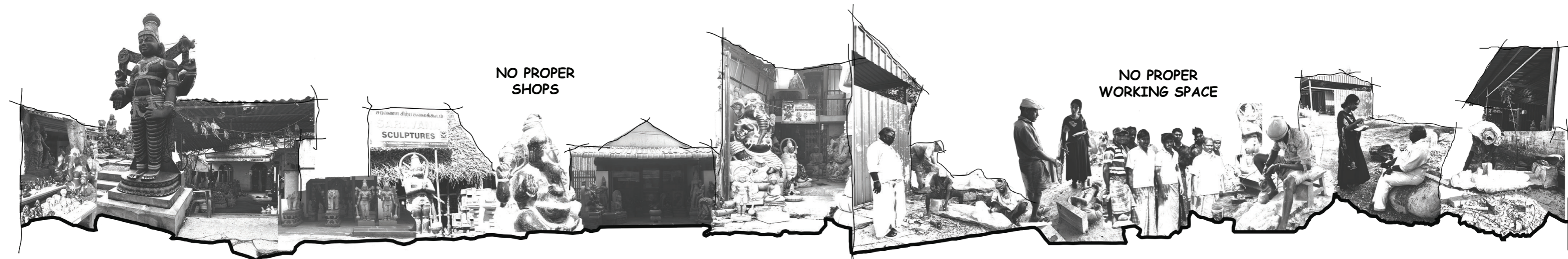
It addresses challenges faced by artisans, such as declining demand and skill loss.

It examines how buildings can integrate stone craftsmanship and serve as platforms for artisans.

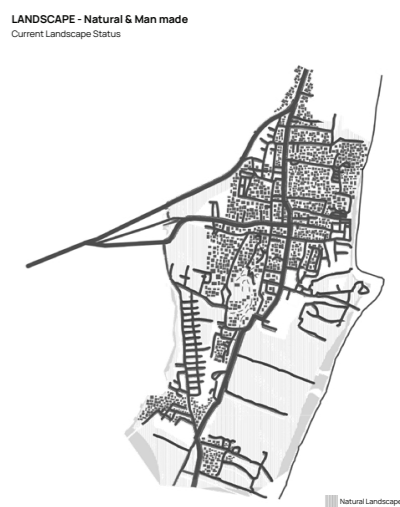
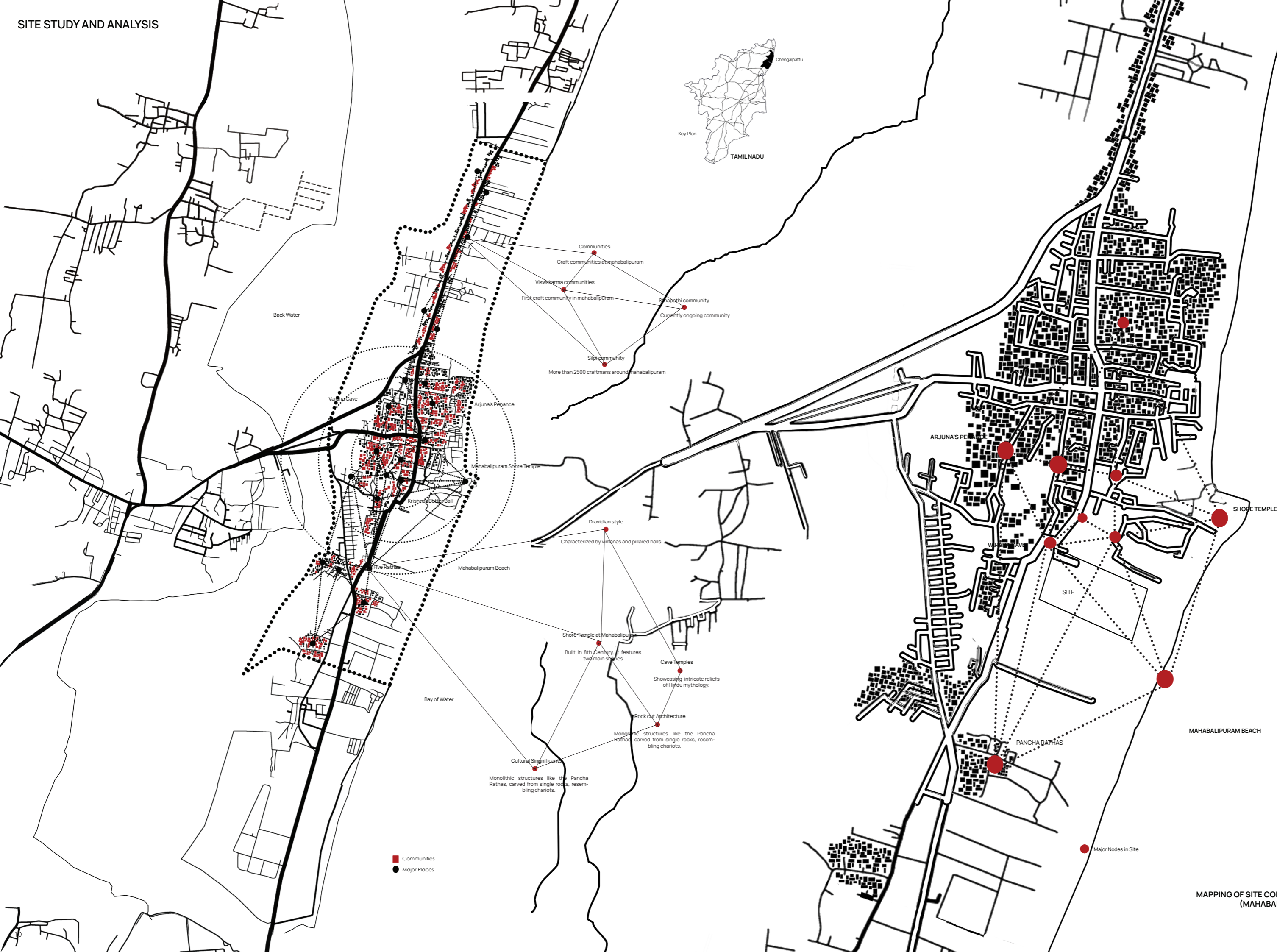
This thesis explores how architectural interventions can revitalize traditional stone craft communities by promoting their skills.

The site context is deeply influenced by the repetition of its architectural character and traditional styles

This involves setting up workshops, exhibition spaces, and marketplaces where the products can be sold.



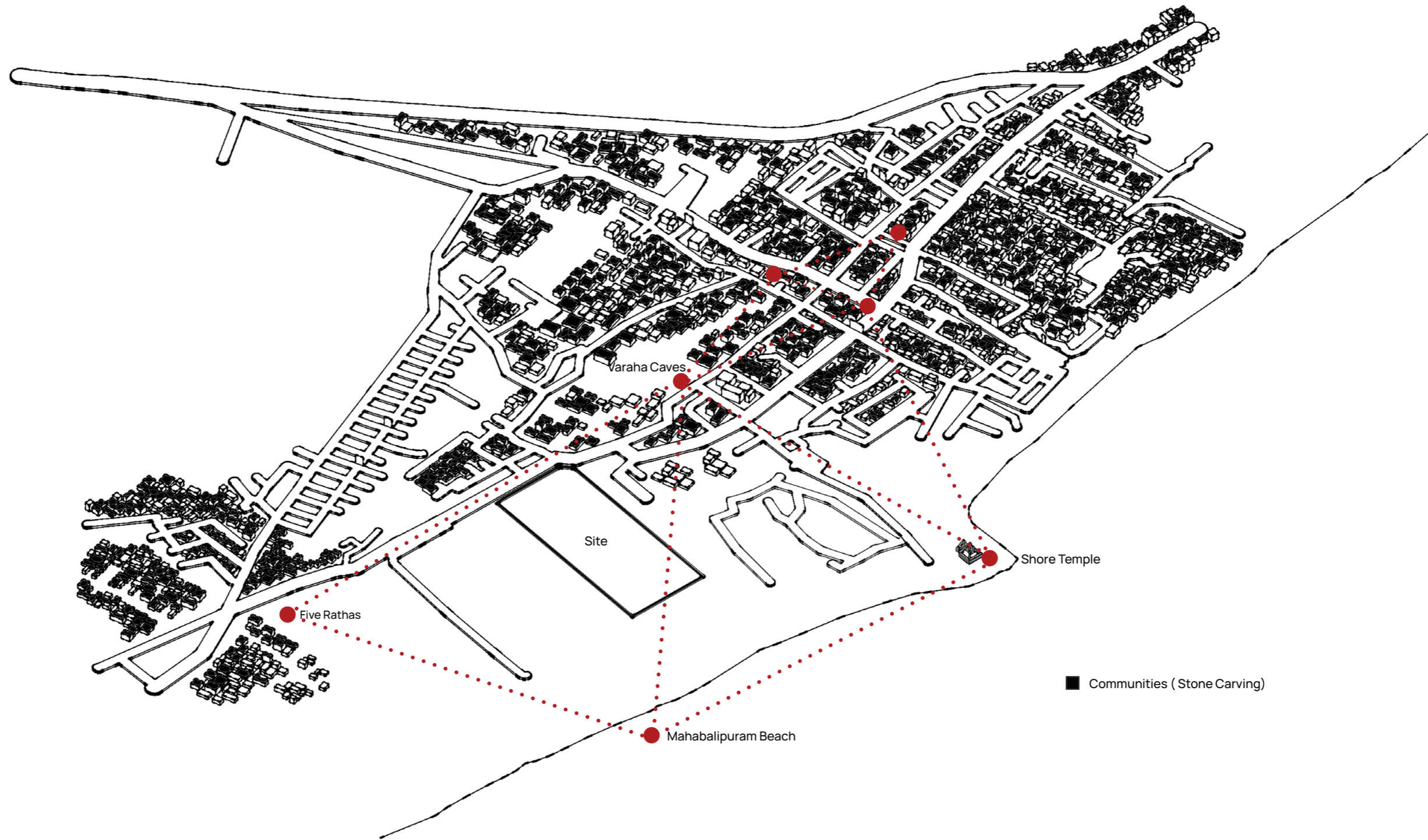
SITE STUDY AND ANALYSIS



■ Communities  
● Major Places

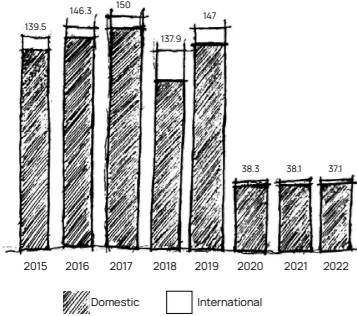
MAPPING OF SITE CONTEXT AND DEATILS (MAHABALIPURAM)

— 500 High Flood Line  
— ASI 300 Buffer



ISOMETRIC VIEW OF SITE CONTEXT AND DEATILS (MAHABALIPURAM)

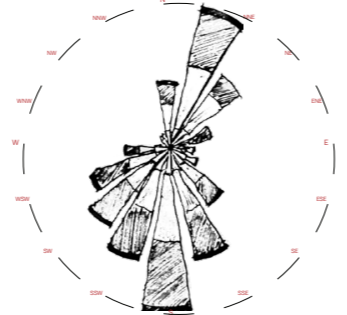
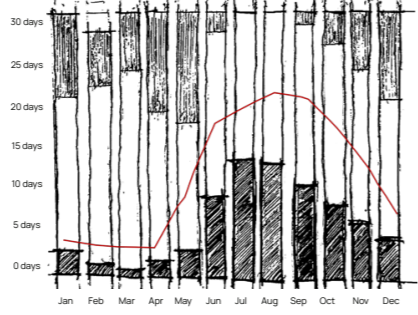
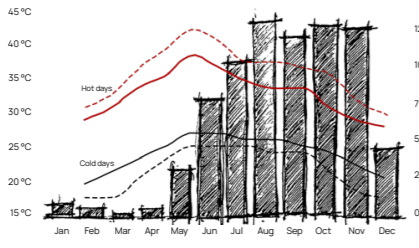
Tourism Profile



Domestic and international Arrival (2015-2022,) in INR Lakhs

Physiography and Climate Data

Mahabalipuram has a tropical wet and dry climate.



Due to summer holidays in May and the Dance Festival and pleasant weather in November and December, Mamallapuram had a surge in visitors prior to the pandemic.

More equally distributed tourist visits occurred in 2022, with December accounting for 18% of total annual foot traffic.

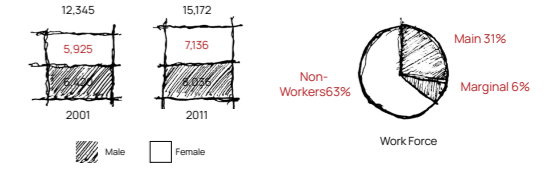
The majority of day tourists to Tamil Nadu come from other Indian states or from within the state. Usually from France, Germany, Malaysia, and the UK, overnight visitors remain for one to two days.

Visitation to Mahabalipuram

MONTH	2018	2019	2020	2021	2022	2023
January	808,686	1,331,052	1,718,519	1,124,952	154,492	977,378
February	808,971	1,623,609	1,663,743	1,140,708	195,894	484,017
March	809,239	850,566	348,030	556,204	221,595	458,438
April	809,476	772,999	0	29,438	234,227	-
May	809,660	1,504,958	0	660	287,910	-
June	809,783	1,187,789	0	2,458	287,657	-
July	1,150,346	1,115,532	0	87,032	276,575	-
August	1,312,091	818,422	0	104,207	289,538	-
September	1,287,053	701,537	0	163,243	336,067	-
October	1,288,535	907,317	0	191,459	401,287	-
November	1,609,116	1,462,349	19,800	142,297	338,686	-
December	3,324,278	1,926,516	74,229	267,506	681,391	-
TOTAL	14,827,334	14,202,646	3,825,221	3,810,164	3,705,319	-

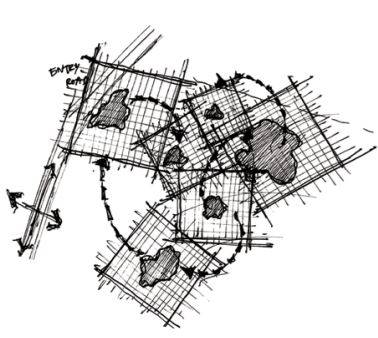
Total number of Tourist Arrivals (2019-2023)

Demographic Profile



Of the 2.8 million people living in the Chengalpattu district, 69% live in urban areas. Compared to Tamil Nadu, which has 555 people per square kilometer, the average population here is 1,045 people. With 15,172 residents, Mamallapuram boasts a remarkable literacy rate of 85%, which is higher than the state average.

Population of Mahabalipuram



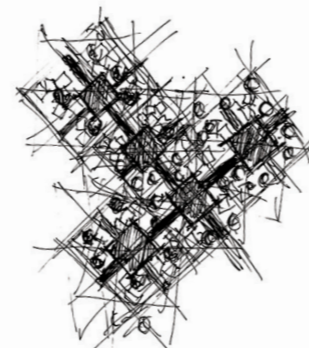
Connecting existing waterbodies on the site creates a continuous network, enhancing natural water flow and landscape integration.



Arranging blocks according to functions, space utilization, work-flow efficiency, improves accessibility, and functional organization.



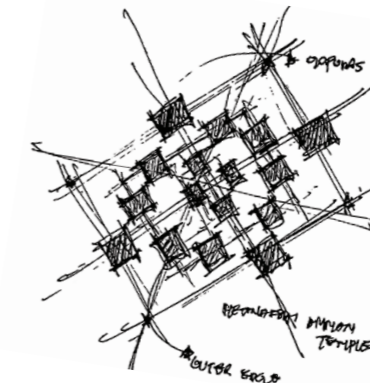
Defining the axis of the waterbodies through pathways creates visual continuity, movement, spatial orientation, and unifies site design.



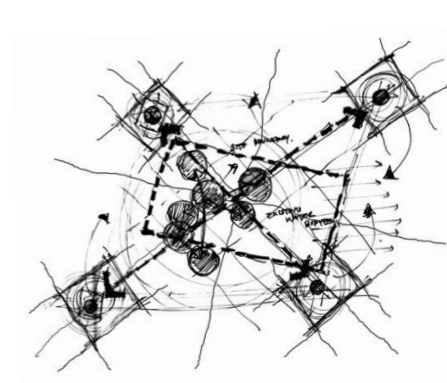
Fixing the axis and pathways of the design structured movement, strengthens spatial coherence, connectivity, and improves layout.

The site features several small water bodies, including ponds, streams, or fountains. These will be incorporated into the design to enhance the site's ecological value and aesthetic appeal. The water bodies will be designed to serve as focal points for relaxation and contemplation, with well-maintained surroundings that invite visitors to engage with these natural features. The design will ensure that these water features are sustainably managed and harmoniously integrated into the overall landscape.

The site is situated within a broader urban context with a rich historical and cultural backdrop. The design will focus on creating smooth transitions between the park and its surrounding environment. This includes establishing pathways and access points that connect the park with nearby streets, public transport, and neighboring areas. The design will also consider how the park relates to the existing urban fabric, ensuring that it complements and enhances the surrounding context. The site is bordered by a series of historically significant buildings, which form an important visual and cultural axis. The design will leverage this axis to create meaningful connections between the park and these structures. Sightlines, pathways, and public spaces will be oriented to highlight and celebrate these historical landmarks. The aim is to respect and enhance the historical significance of the surrounding buildings while integrating them into the park's design narrative. To maximize the park's appeal as a tourist destination, the design will incorporate a range of amenities and features. These may include educational installations, interactive exhibits related to local history and ecology, performance spaces, and cafes or shops. The park will offer a diverse range of activities and experiences, from leisurely strolls along the water bodies to cultural events and educational programs. The goal is to attract visitors while providing a welcoming space for both tourists and locals.

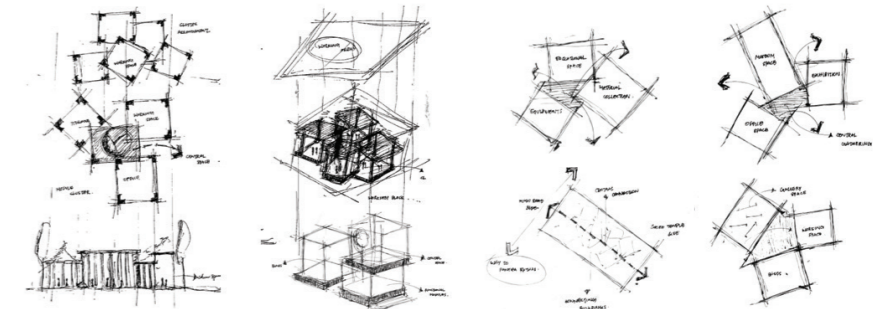


Cluster Arrangement of blocks



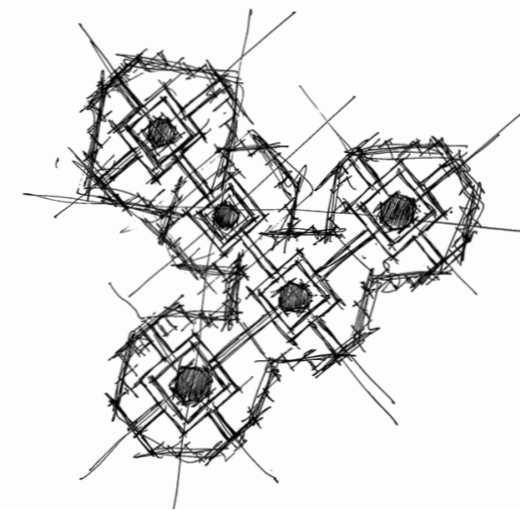
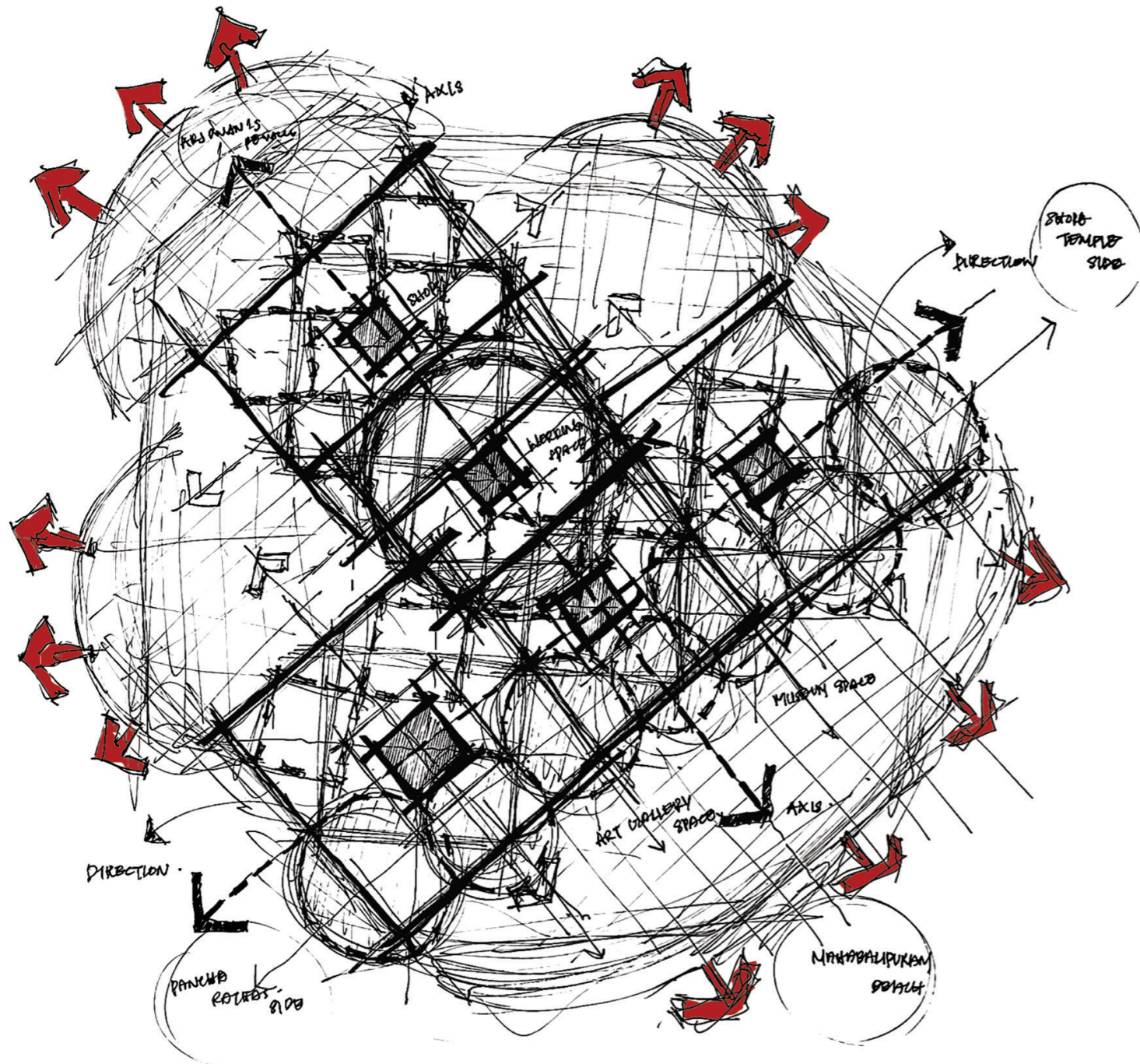
Axis connection of buildings

The design's axis connection integrates historical buildings with tourist destinations, creating a cohesive experience that enhances cultural appreciation and encourages exploration of the surrounding area.

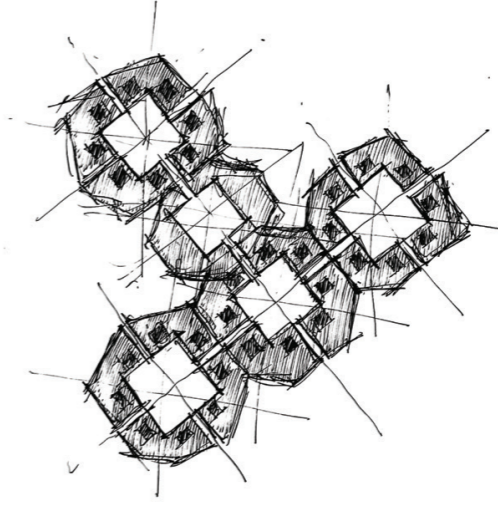


Arrangement of blocks, courtyard connection between blocks and intermediate spaces also.

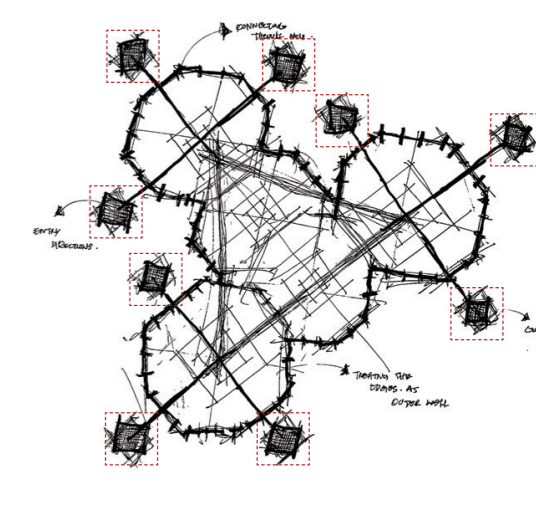
The massing development of block incorporates open courtyards, fostering natural light, ventilation, and social gathering spaces. Connecting pathways ensure smooth movement and interaction between blocks.



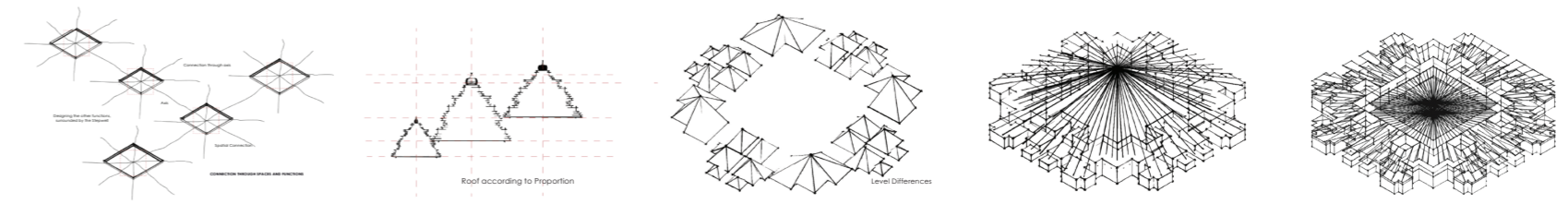
The stepwell features geometric design, planned pathways enhancing movement, visual harmony, and unifying the site layout.



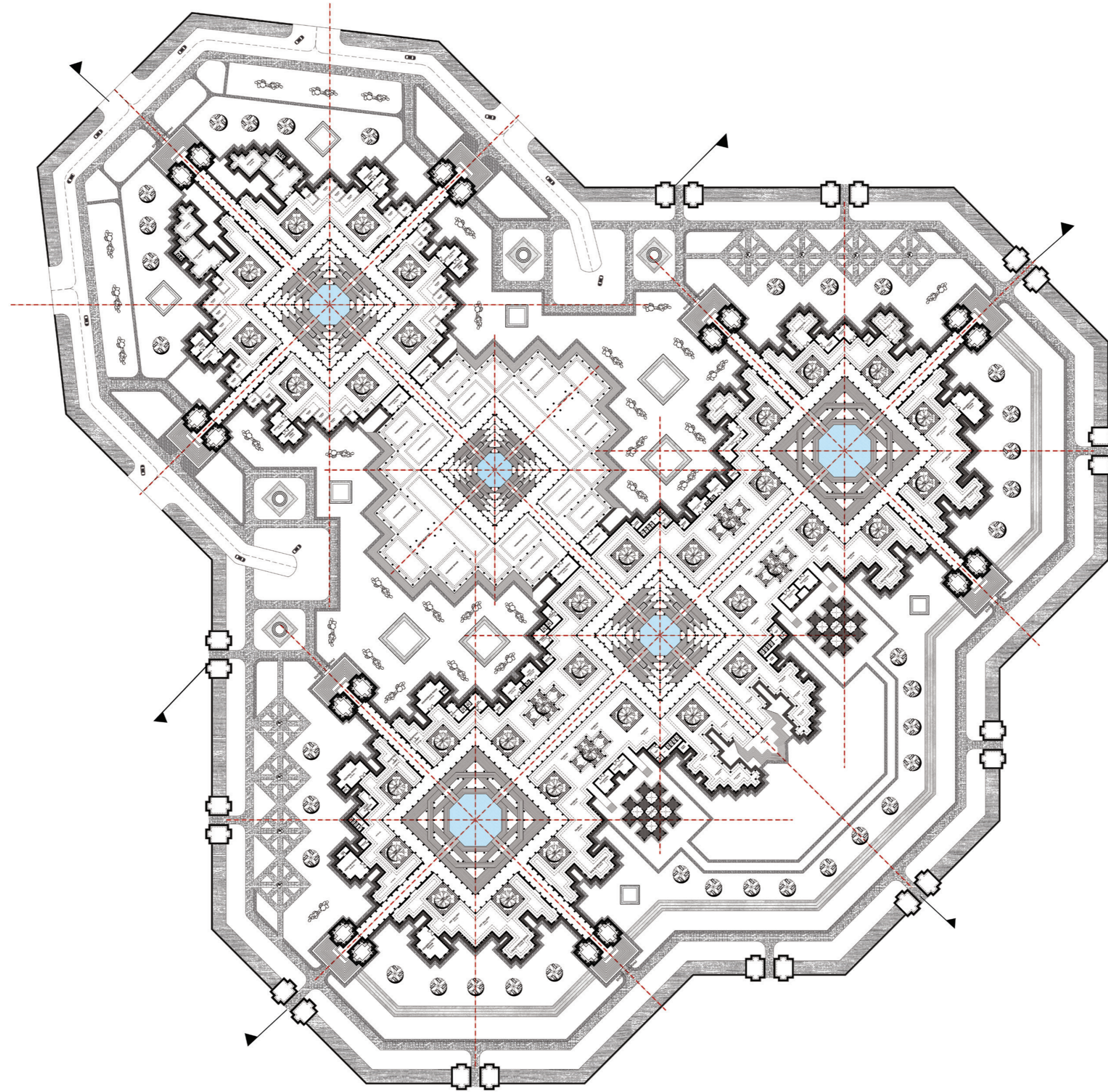
Courtyards around stepwells create vibrant spaces, fostering interaction, enhancing natural light, and connecting architecture with surroundings.



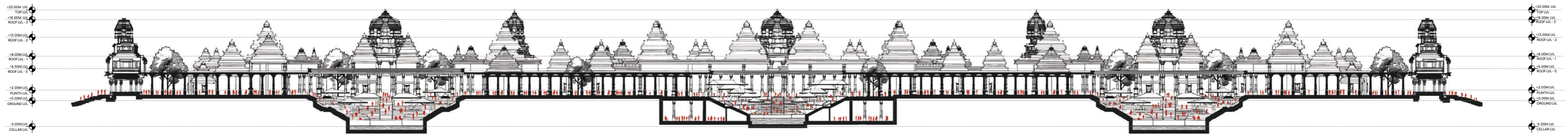
The Meenakshi Temple's layout places entry gopuras along outer walls, enhancing accessibility and offering a majestic approach.



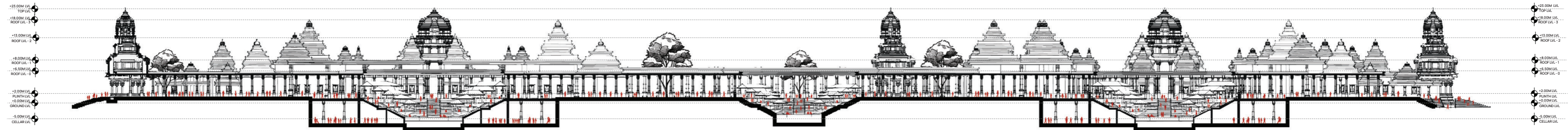
The roof configuration of each segment follows a structured approach, with roof heights designed according to the Fibonacci Sequence (5, 8, 13), creating natural proportional growth. This sequence guides level variations, establishing dynamic rooflines that reflect the Golden Proportion. Wall heights also adhere to the Fibonacci Sequence (3, 5, 8), proportional consistency. This method integrates mathematical beauty into the design, enhancing visual appeal and spatial harmony.



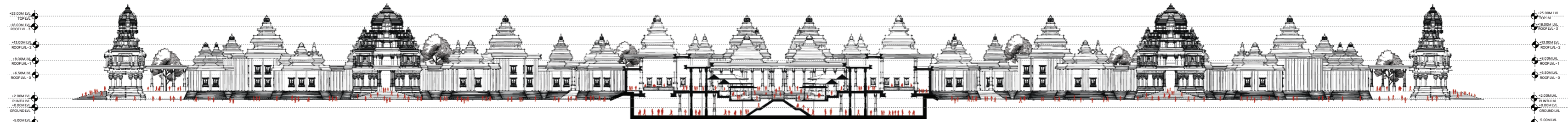
SECTION AND ELEVATIONS



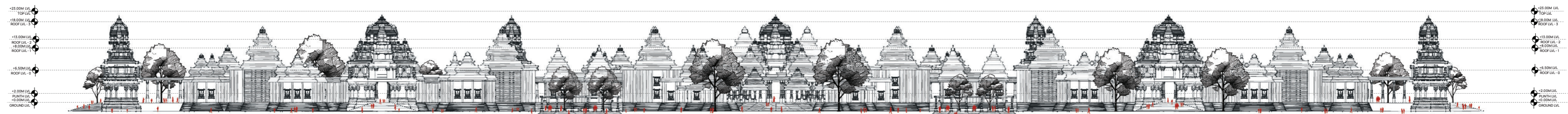
SECTION AA



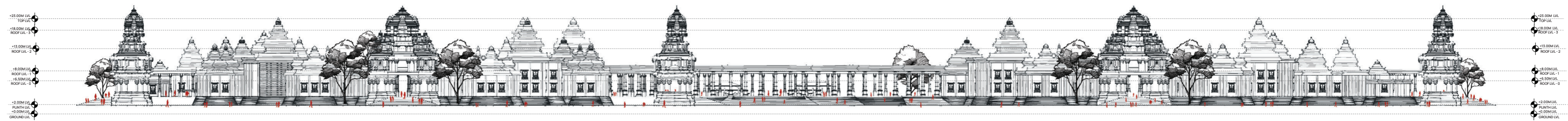
SECTION BB



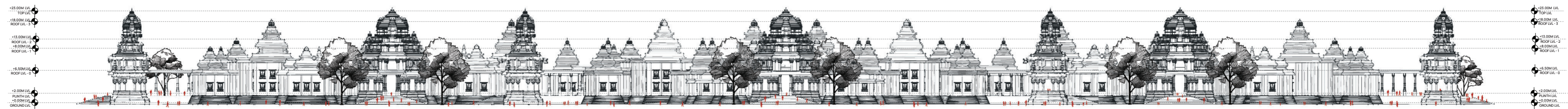
SECTION CC



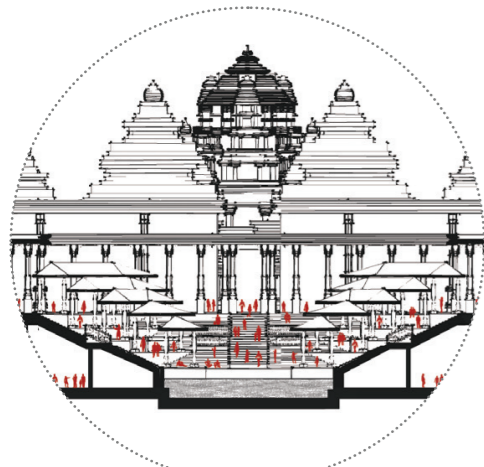
FRONT SIDE ELEVATION



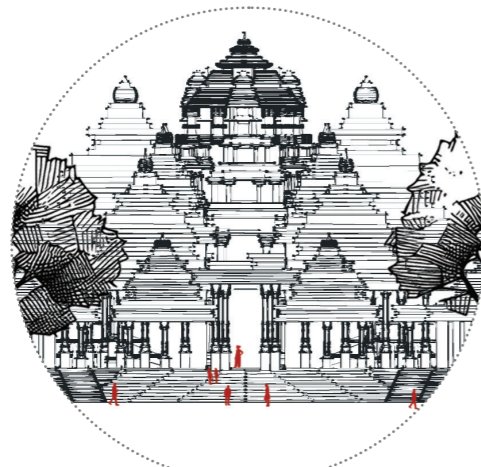
RIGHT SIDE ELEVATION



BACK SIDE SECTION



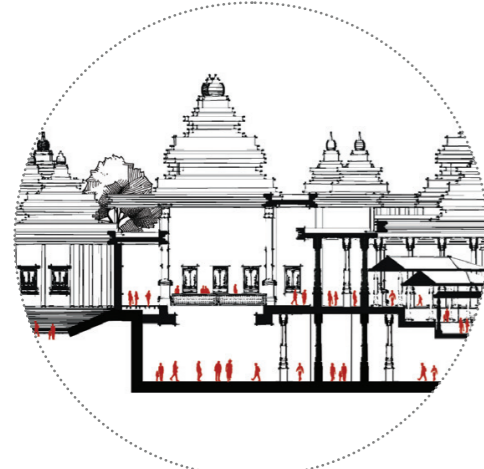
Pathway and stepwell connection



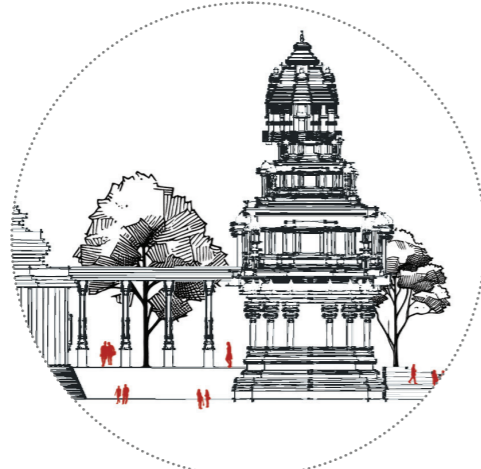
Level difference of roof arrangement



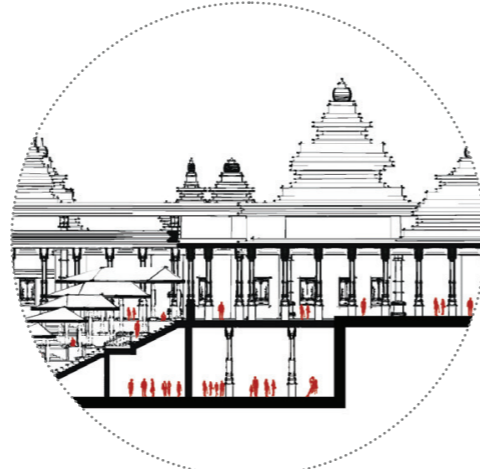
Jallie for lightning the inner spaces



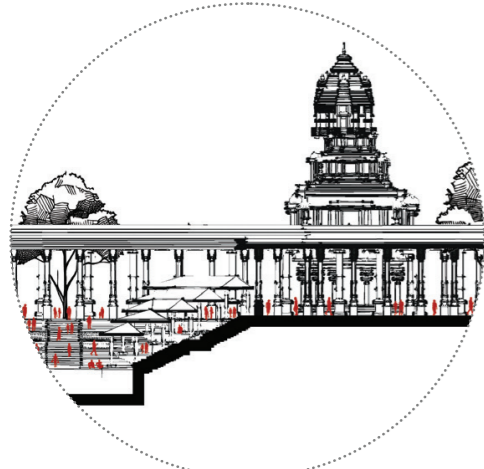
Courtyard connection of each floors



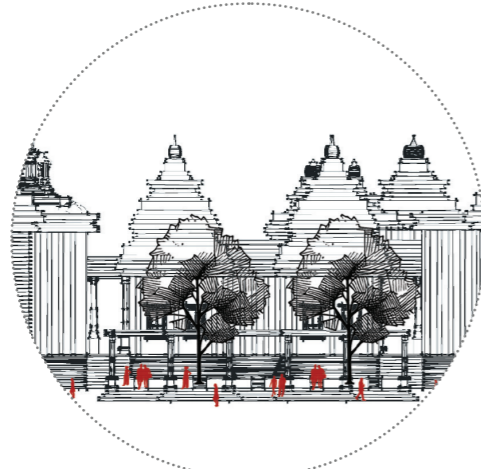
Connection of entry gopura and pathway



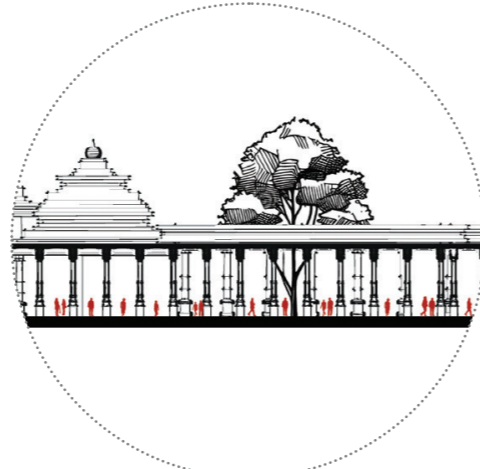
Level diffrence of cellar floor and path



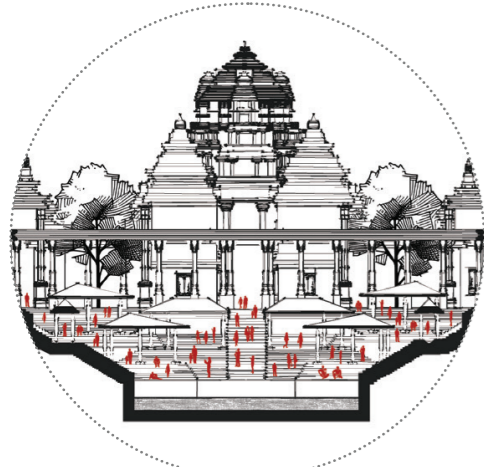
Stepwell connection to the surroundings



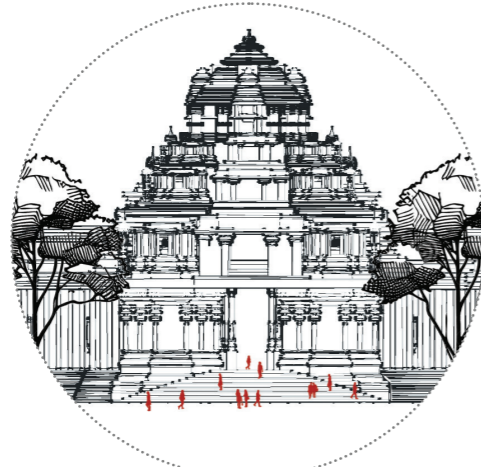
Outdoor cafeteria space in front of beach



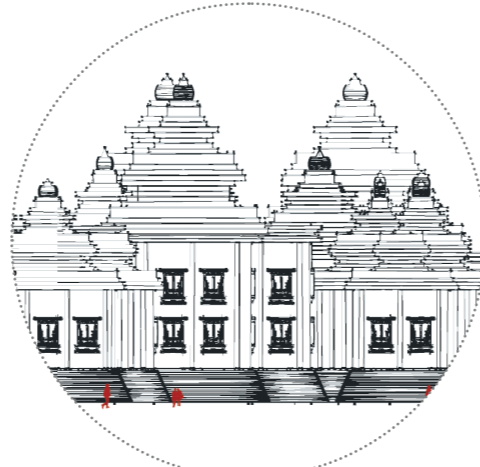
Fully opened working space for craftmans



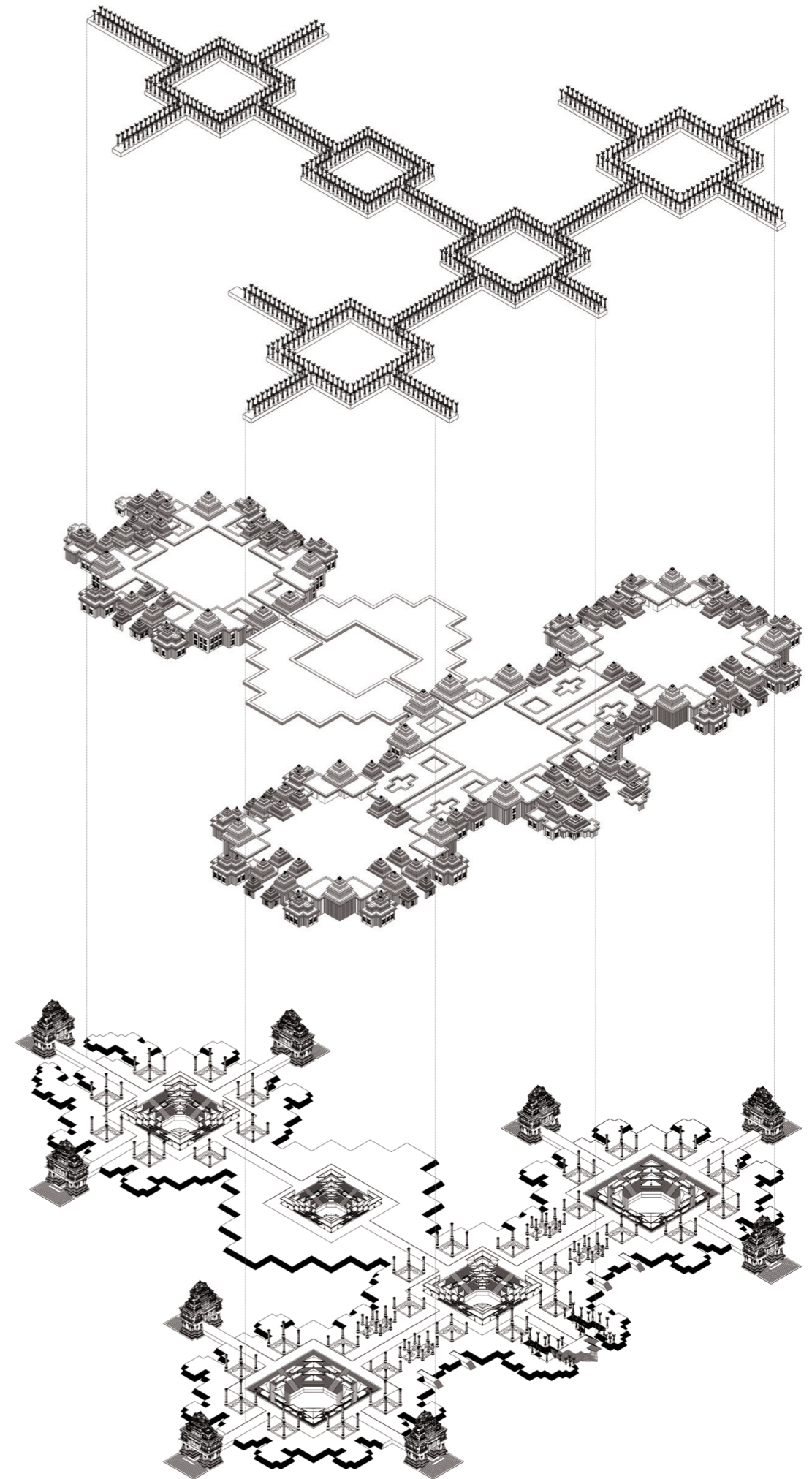
Stepwell connection to the surroundings



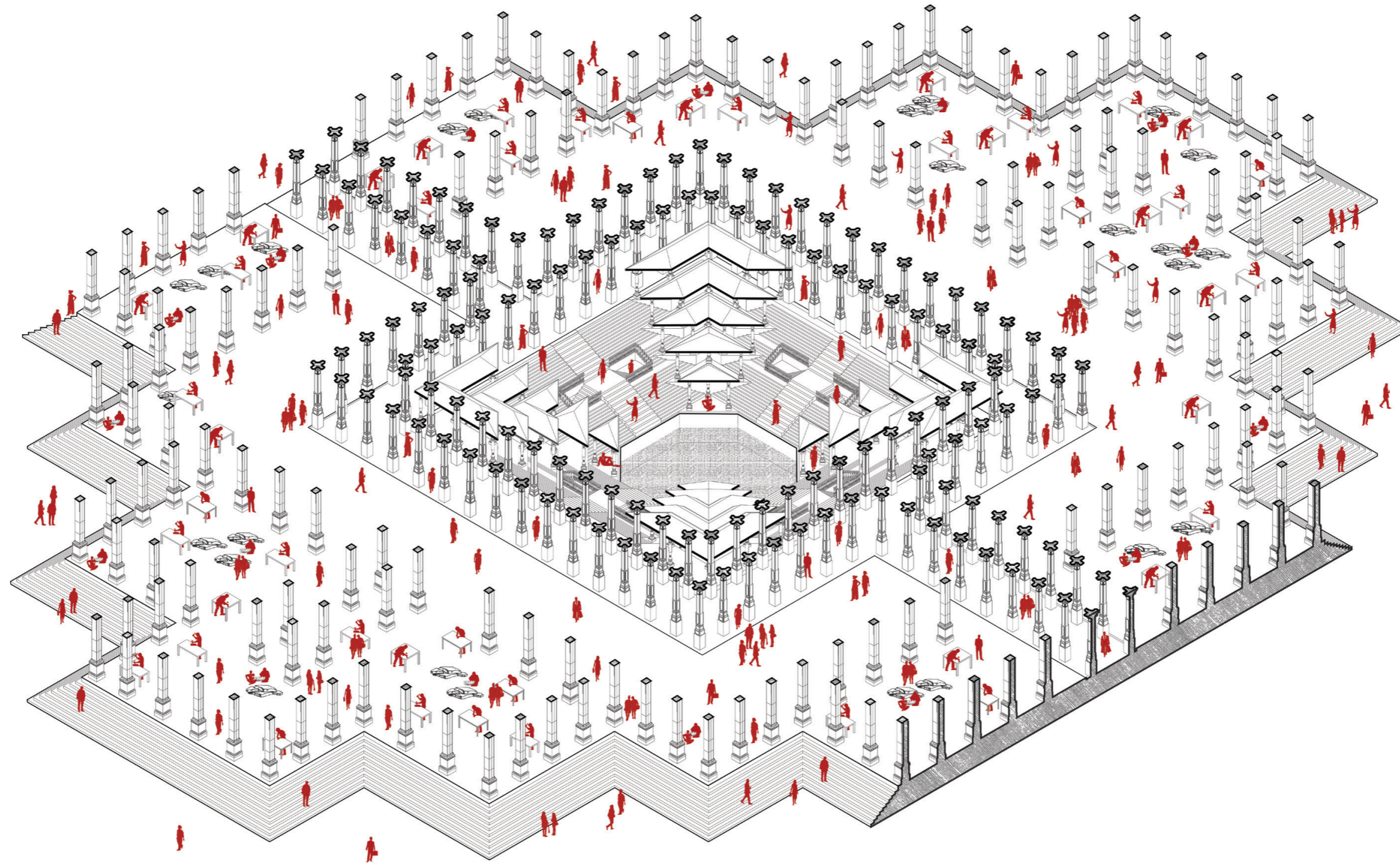
Entry gopuras and proportions



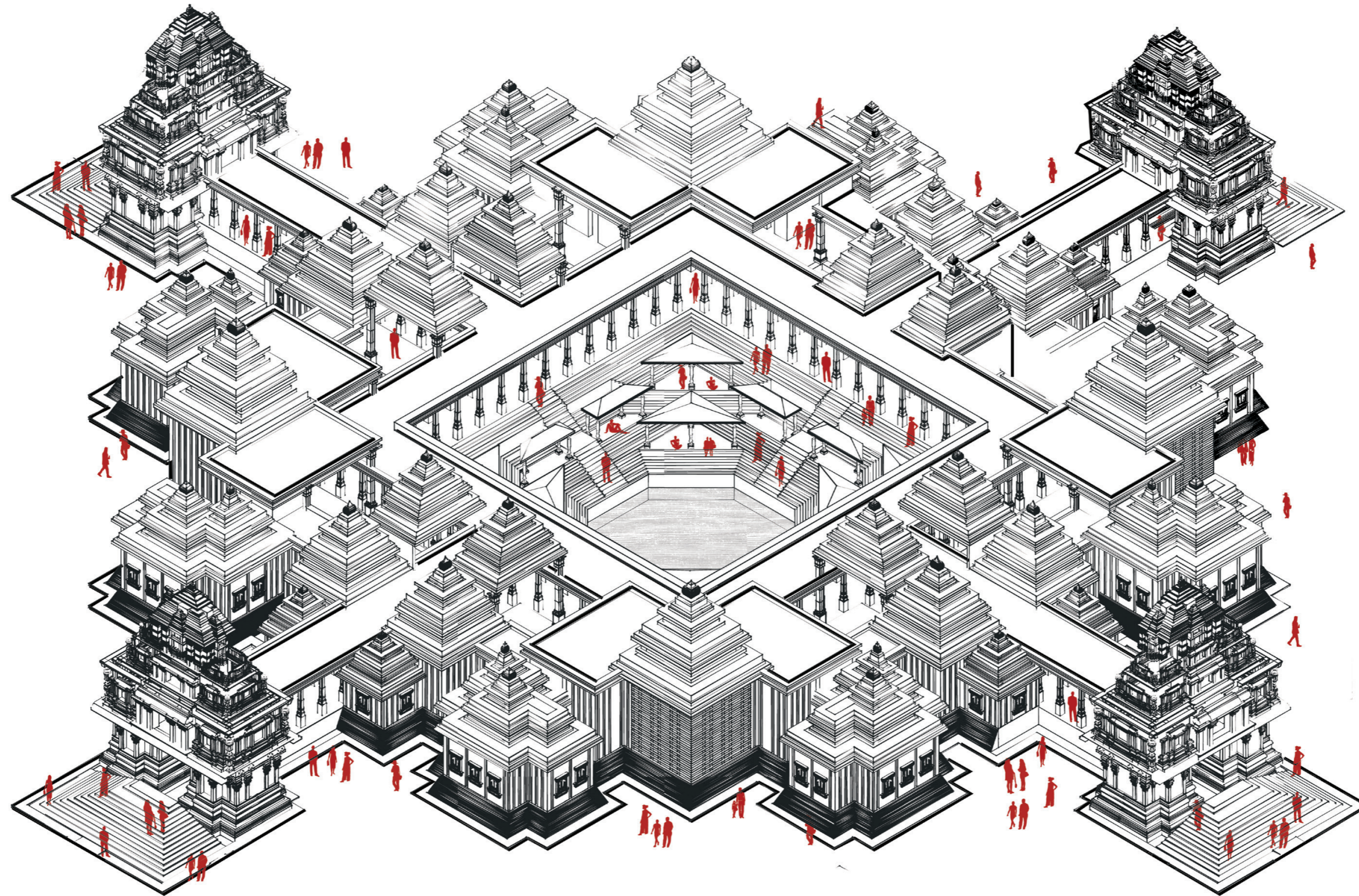
Designing of roof according to febnacci Series



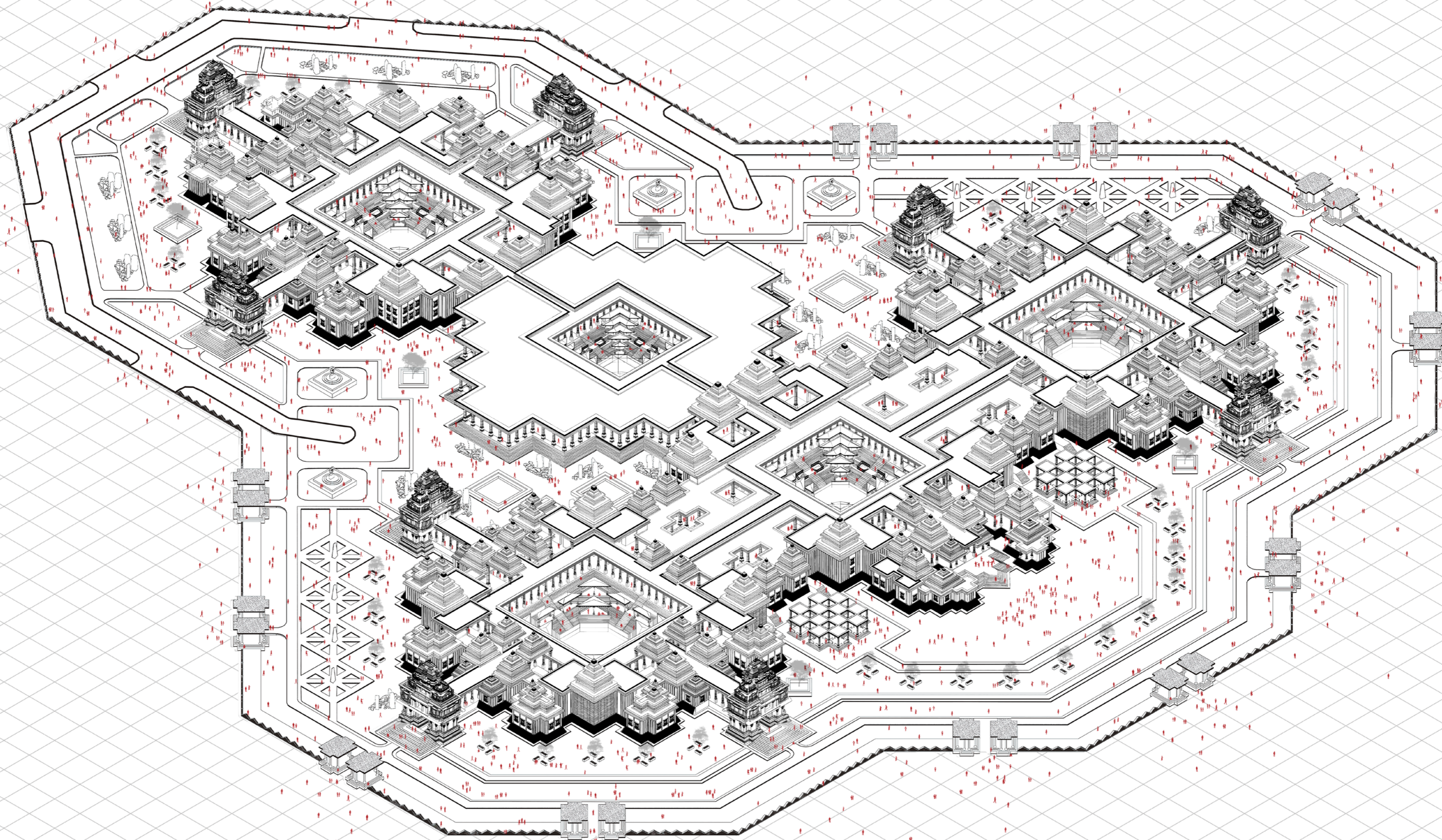
ISOMETRIC VIEW OF DIFFERENT LAYERS

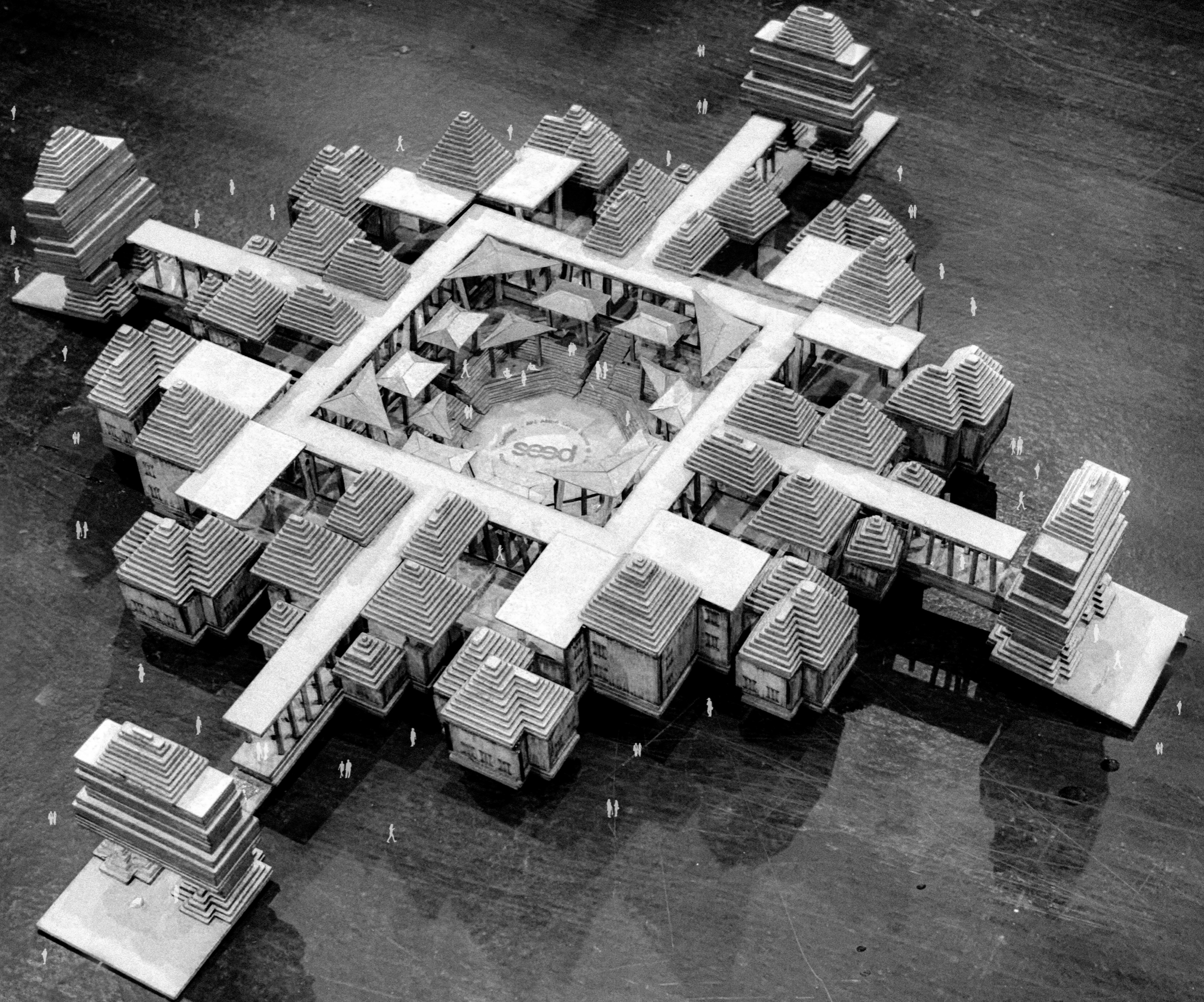


An open, column-supported workspace for craftsmen, featuring effective ventilation to manage stone dust, with well-defined functional zones specifically designed for diverse carving tasks, ensuring an organized, efficient, and comfortable environment for precision and creativity.



The cluster design integrates symmetry, proportion, pathways leading to the stepwell, structured roofs, and colonnades, creating a harmonious spatial connection. This arrangement emphasizes balance, continuity, and aesthetic flow, blending architectural elements seamlessly within the environment.





PHYSICAL MODEL ( Single Cluster Details )

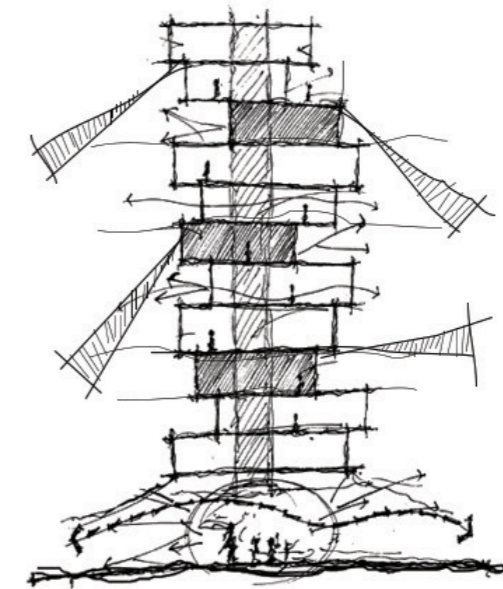
Semester 09

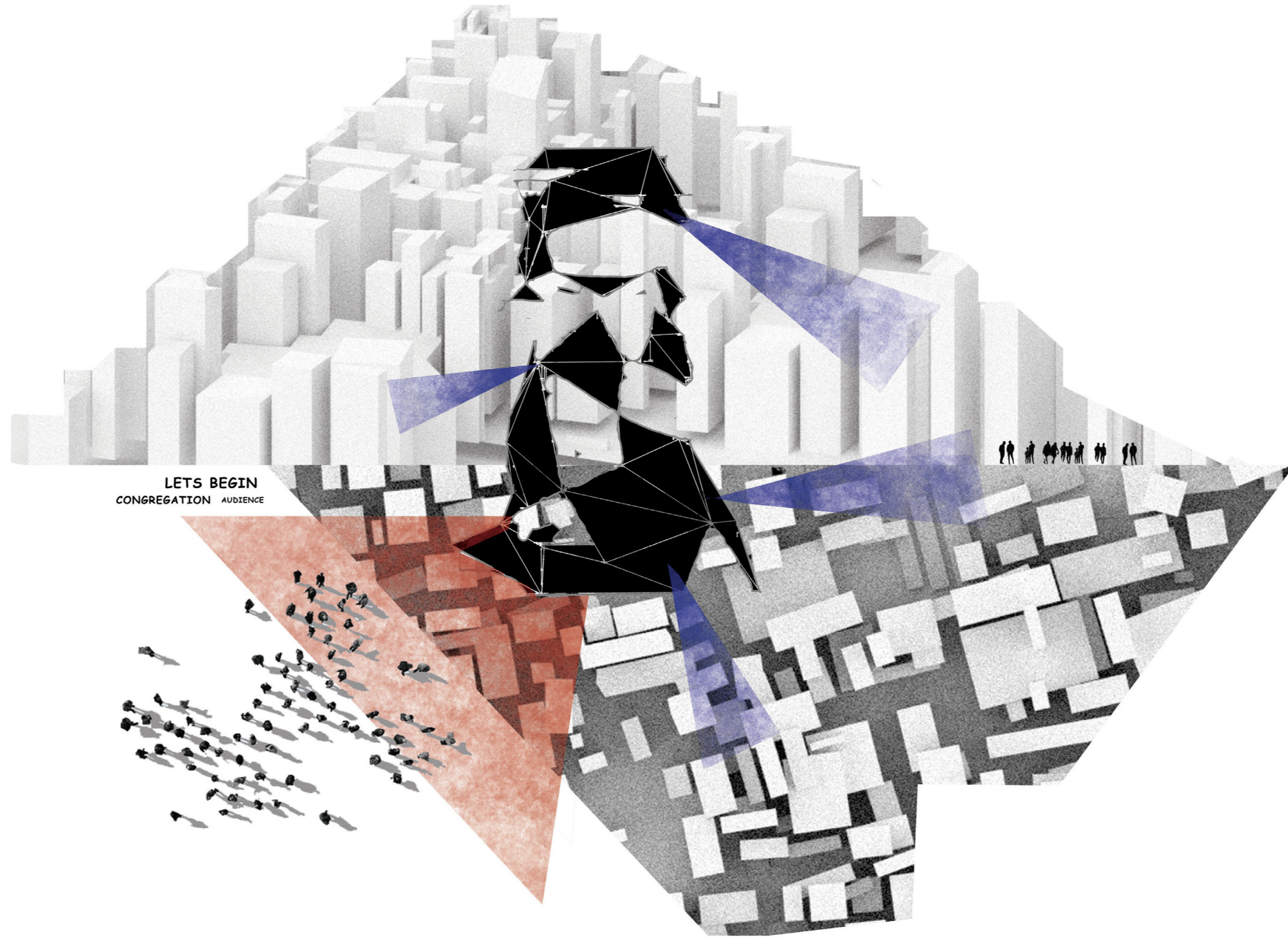
## URBAN DESIGN

### Mixed-use Building

Site : Ernakulam, Kerala

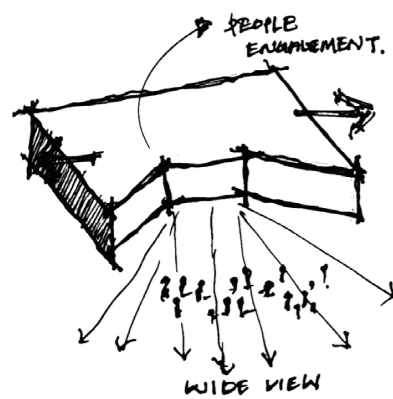
The project seeks to revitalize urban spaces and promote community life by creating a dynamic, versatile stage for cultural events. It combines hardscape features, sculptures, and landscaping to enhance urban development, increase foot traffic, and encourage social interaction. The design integrates accessible hardscape elements, sculptures, and lush greenery to strengthen the area's identity and foster a sustainable, vibrant environment. Community involvement is central, engaging local residents, businesses, and stakeholders in decision-making and exploring partnerships for maintenance and programming. The aim is to cultivate a culturally rich, socially connected space that enhances residents' quality of life and fosters community pride.



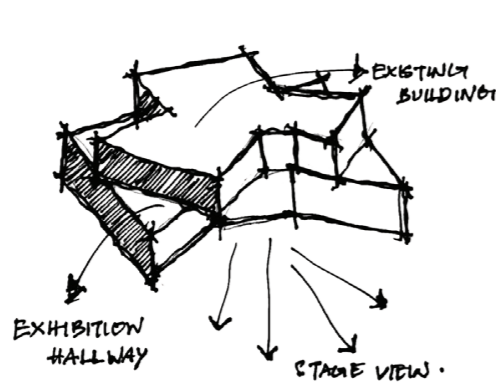


LETS BEGIN  
CONGREGATION AUDIENCE

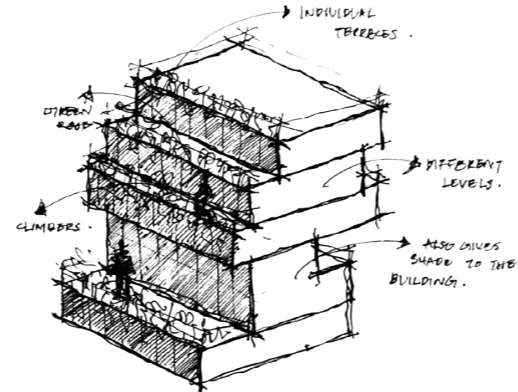
The theme of cinema culture around marine drive area, were the studio was set. The building was both a stage and a facade of LED video screens; set at one end of marine Dr groun. Beaming out films and visuals to people gathered in its vicinity at various scales - The large ground ,from boats in the lake,etc.



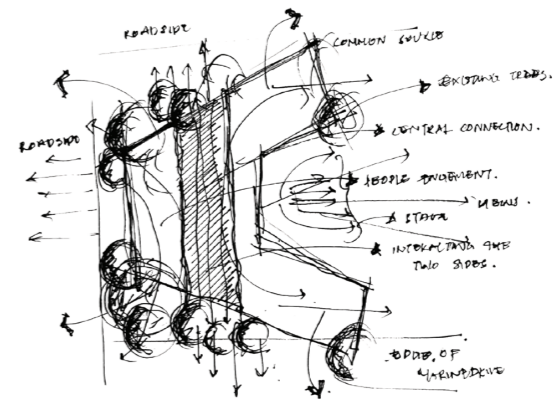
Blocks are arranged according to the function of the building and the surroundings.



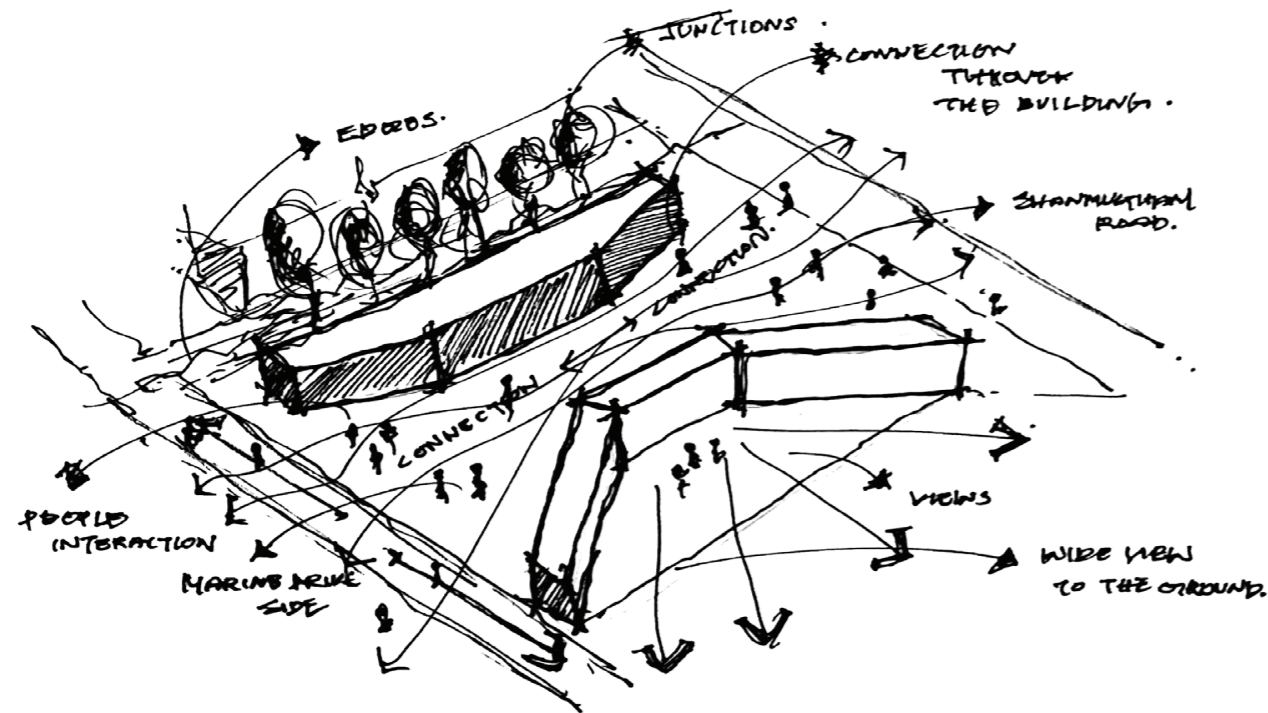
Adding the demolished KSEB building to the proposed building according to design.



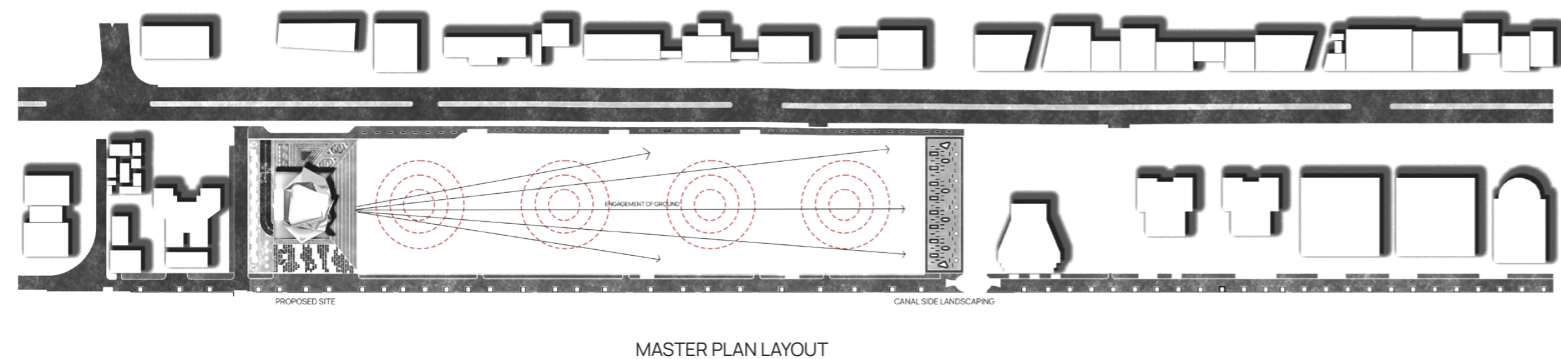
Open terraces, which gives massing effect and also work as a shading strategy.



Creating a central connection according to the event space, service core and the lobby space.

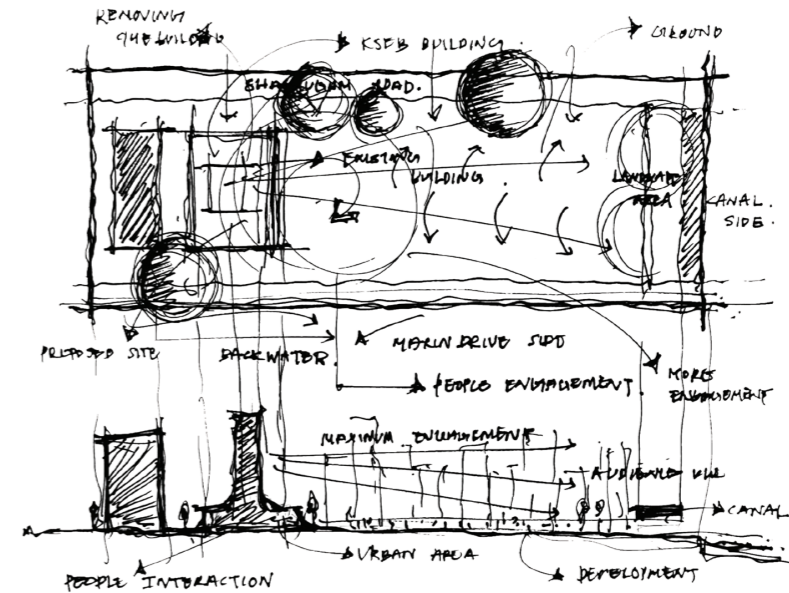


Creating connection, also welcoming people to the building.

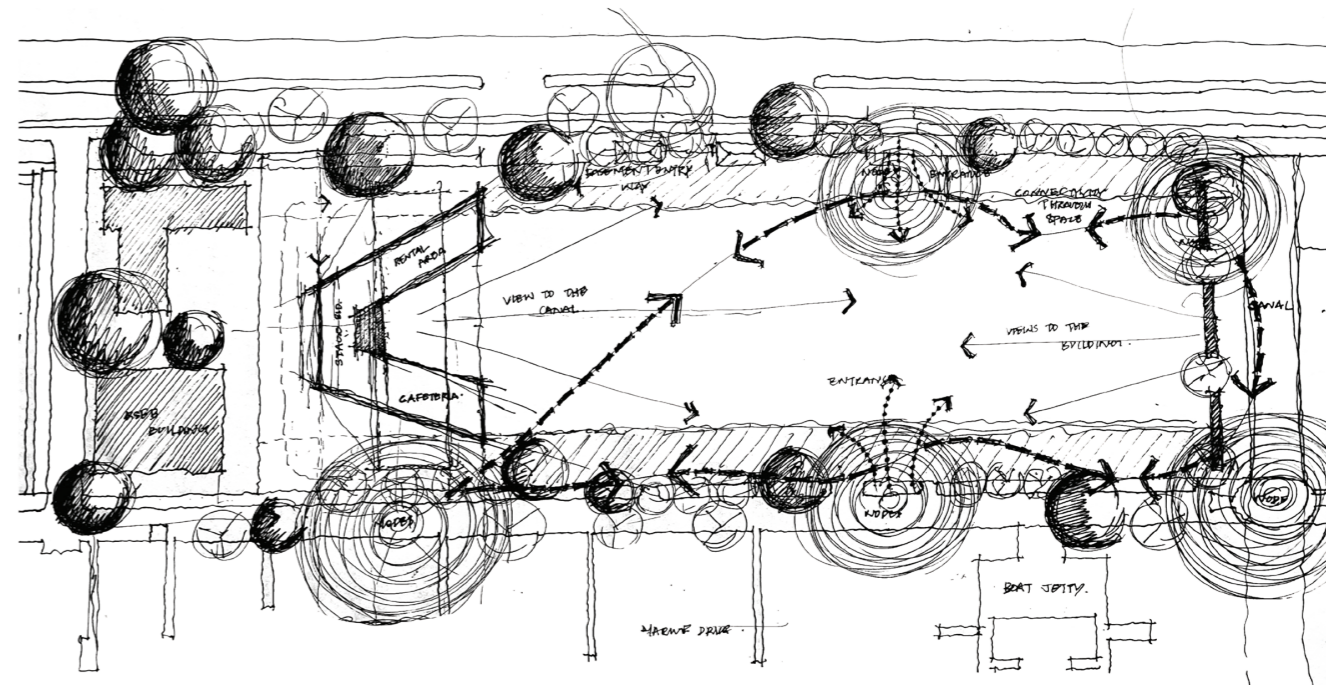


MASTER PLAN LAYOUT

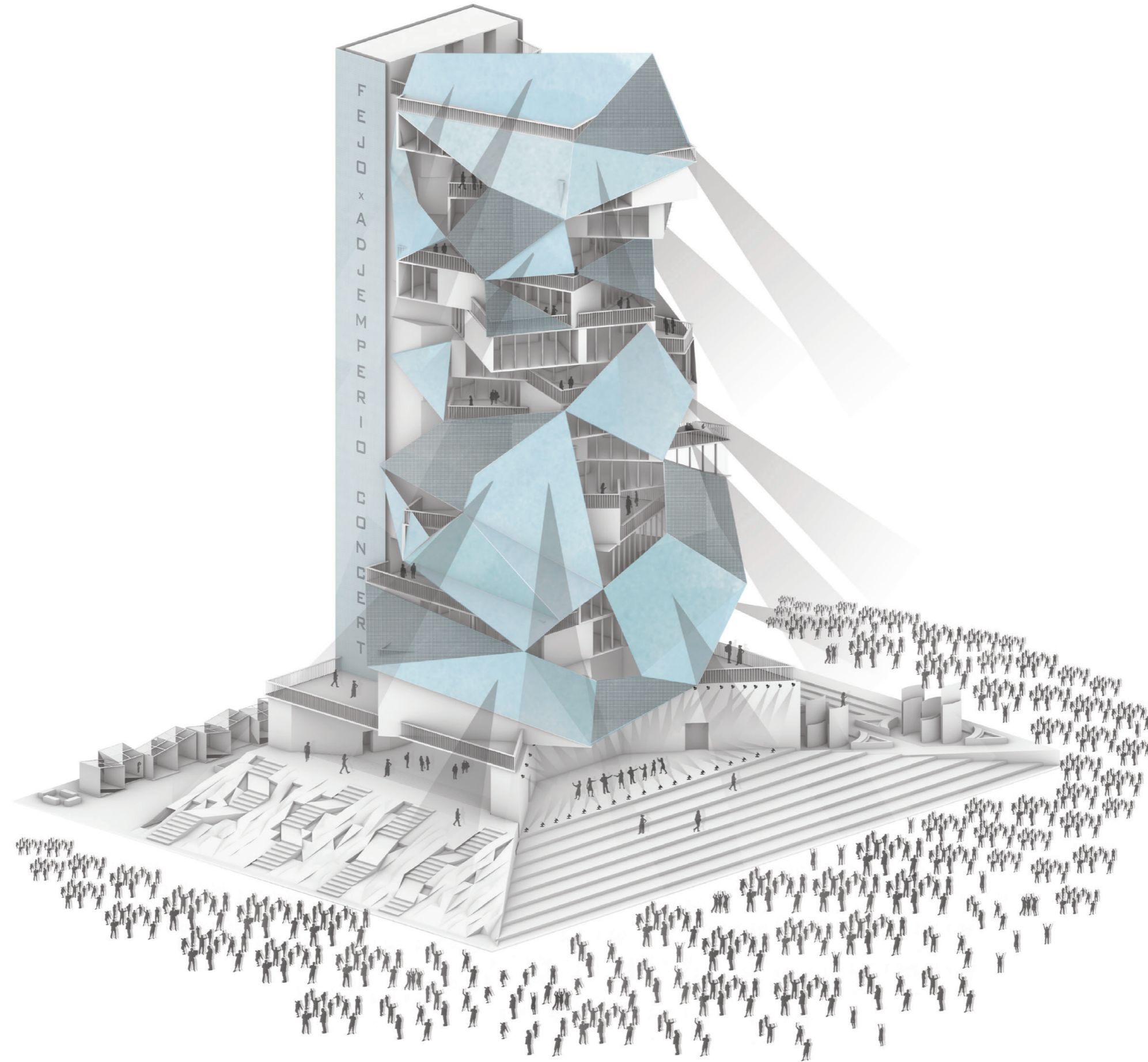
The design of Marine Drive and Shanmukham Road aims to create a vibrant, pedestrian-friendly public space with landscaped walkways, scenic waterbodies, and bunk shops. Public areas like event spaces and exhibition halls foster social interaction and cultural activities. Residential terraces overlook the activity, and key gathering spots encourage spontaneous interaction. The event stage faces the canal, providing panoramic views.



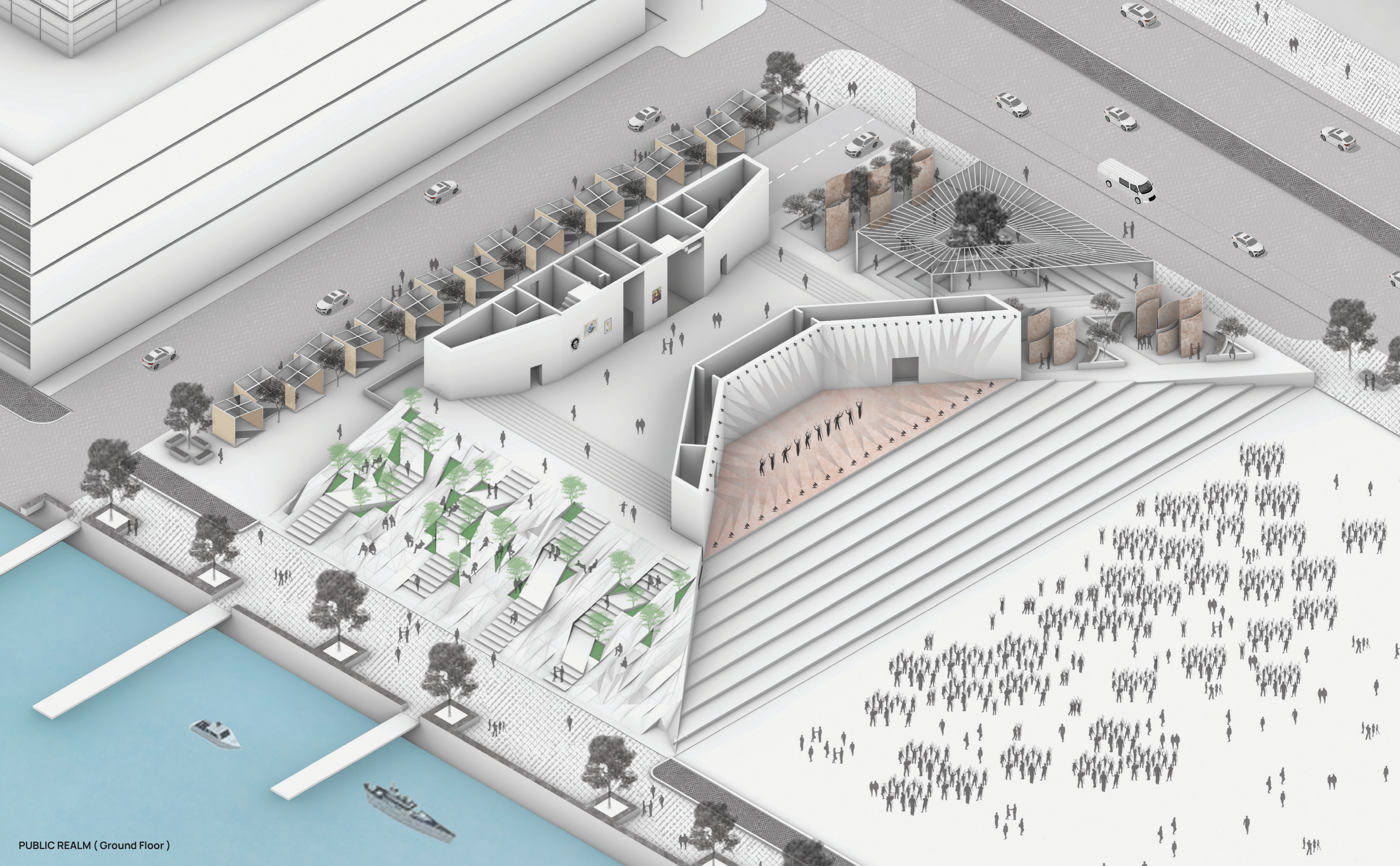
Design spaces that align with the site's context and functions, while maximizing views from the building to emphasize the surrounding landscape and environment.



Creating nodes throughout the entire site, so that people can easily interact with the building and the site, which also gives the connection. The event stage should have a large view to the entire site, which is facing to the canal side, so that people can easily engage to the canal also.

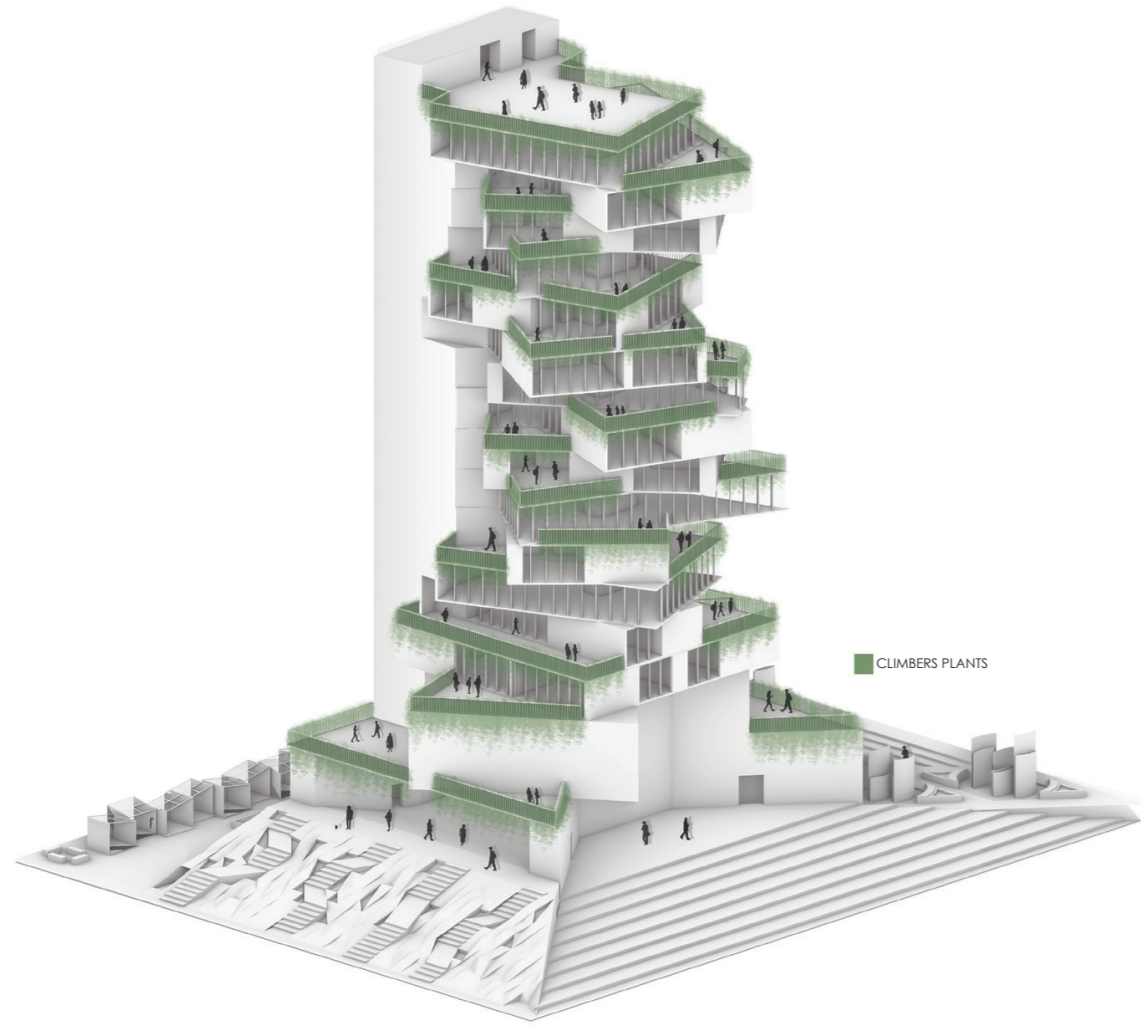


Second skin of the building, which also act like a public entertainer and also use some other advertaisements and etc. Which has a huge visual connection to the entire ground. One of the social interactive space is a central pavion which is on the shanmugam road. The skin of the building has LED screens, which shows advertaisements, songs etc. There is a event space in front of the building and exhibition hall adjecent to the event stage.Which is also gives, strong connection to the entire ground.

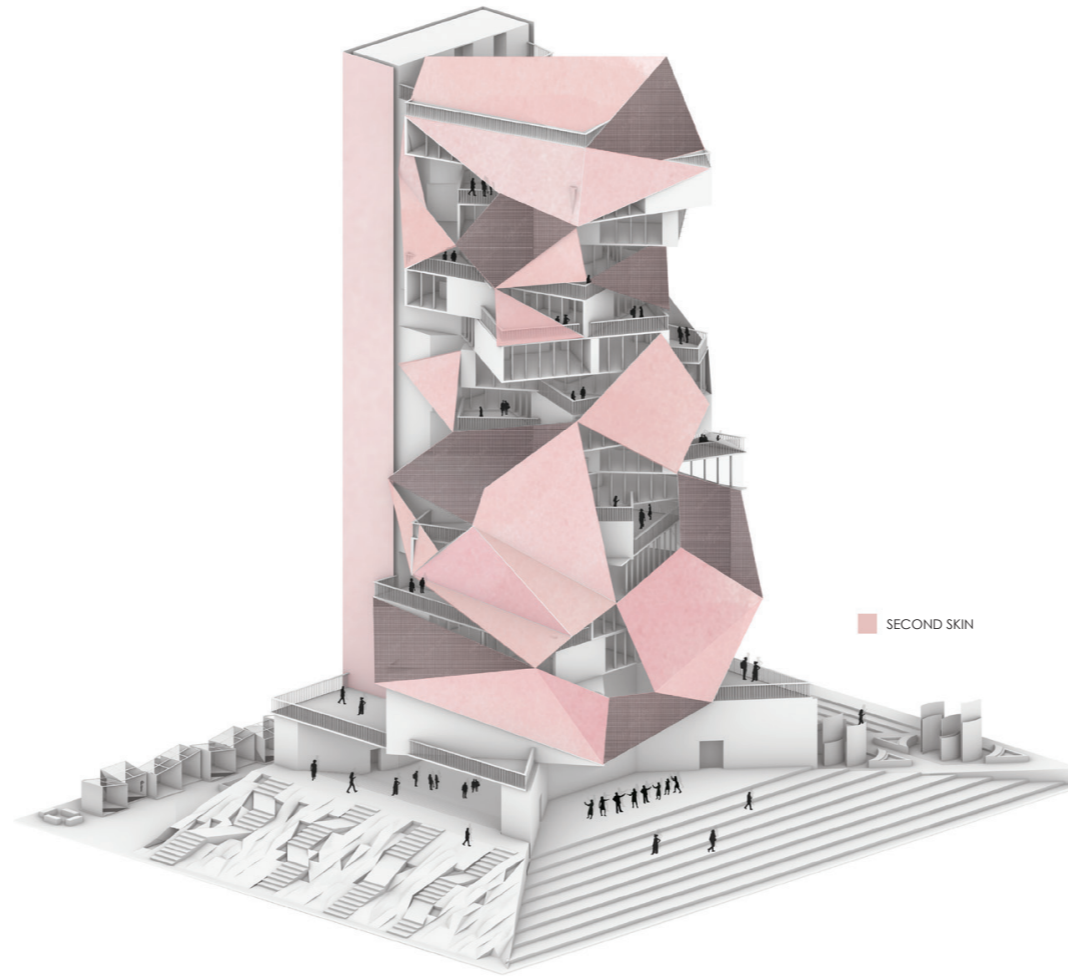


PUBLIC REALM ( Ground Floor )

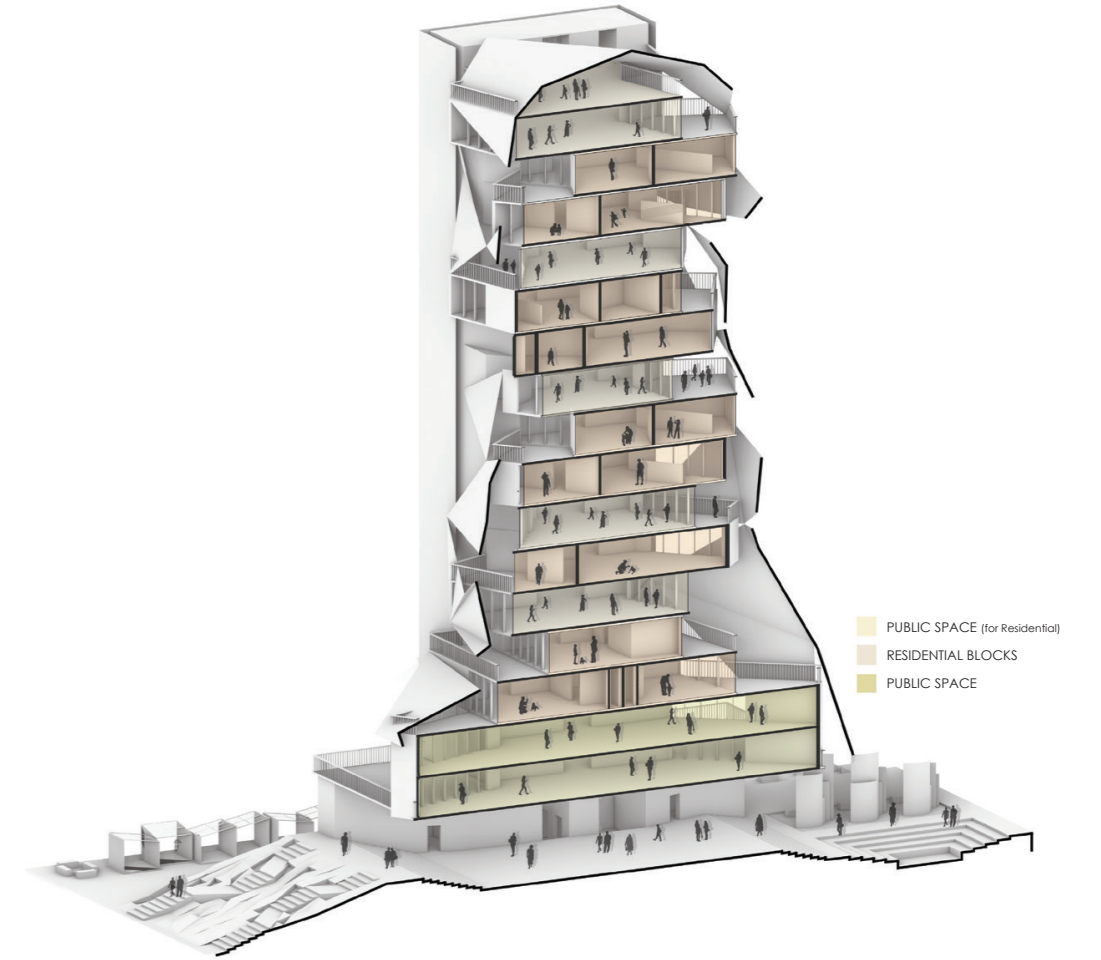
ZONING AND ISOMETRY OF PLANS



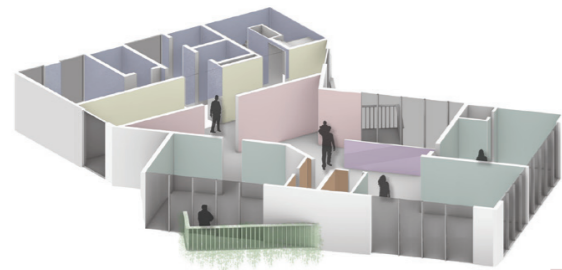
Residential blocks features and individual open terraces are covered by climbers providing a pleasant atmosphere and a wide view of the back water via marinedrive.



Building has a second skin which is mesh in some areas and LED screen on other areas. LED screens are used to display advertisement, short films, etc and is also used as shading device.

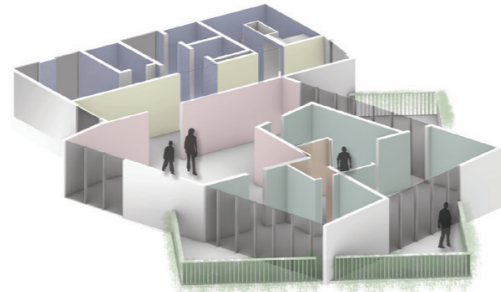


The building is divided into three parts which are public, common space residential blocks and Residential blocks. The existing KSEB building was taken inside the building.



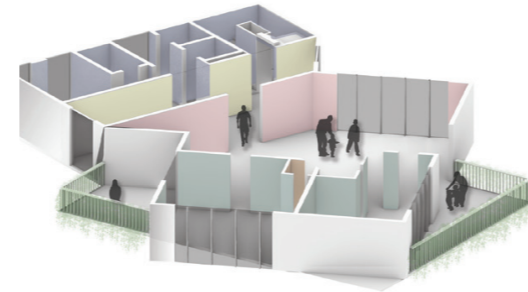
14 th FLOOR PLAN

- LIVING AND DINING
- SERVICE CORE
- BEDROOM
- LOBBY
- KITCHEN
- TOILET



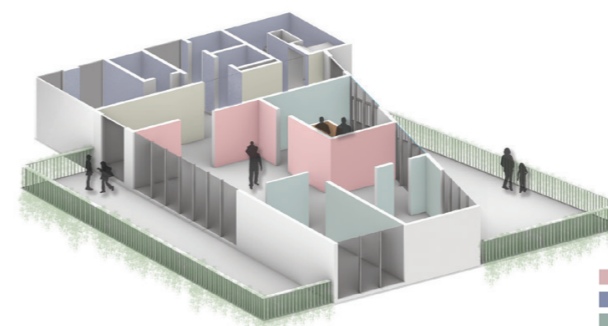
12 th FLOOR PLAN

- LIVING AND DINING
- SERVICE CORE
- BEDROOM
- LOBBY
- KITCHEN
- TOILET



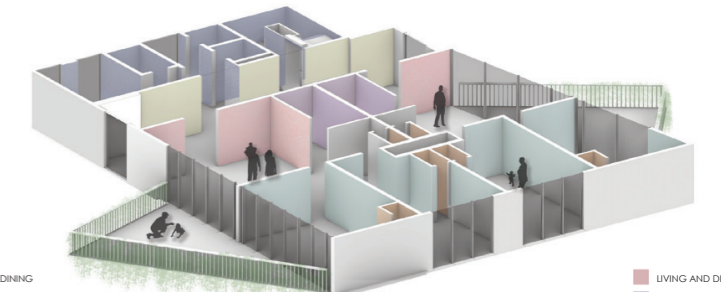
6 th FLOOR PLAN

- LIVING AND DINING
- SERVICE CORE
- BEDROOM
- LOBBY
- KITCHEN
- TOILET



4 th FLOOR PLAN

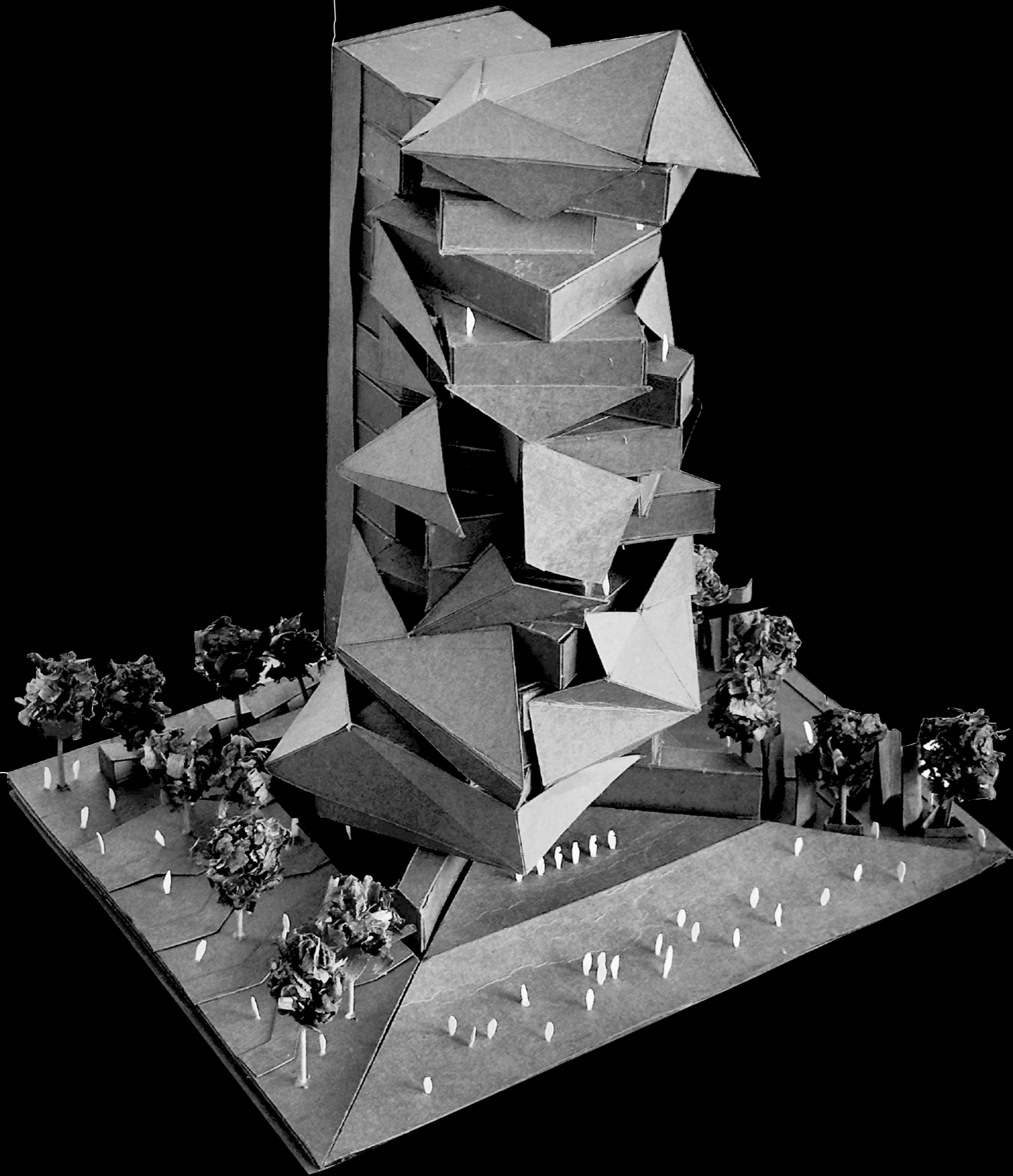
- LIVING AND DINING
- SERVICE CORE
- BEDROOM
- LOBBY
- KITCHEN
- TOILET



3 th FLOOR PLAN

- LIVING AND DINING
- SERVICE CORE
- BEDROOM
- LOBBY
- KITCHEN
- TOILET





Physical Model

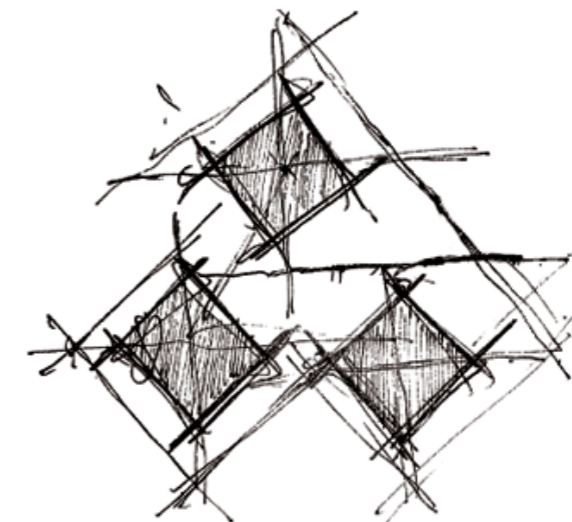
Semester 07

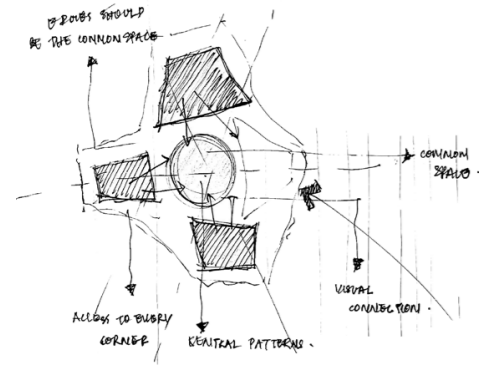
## **HOUSING STUDIO**

### **Housing- Residential Complex**

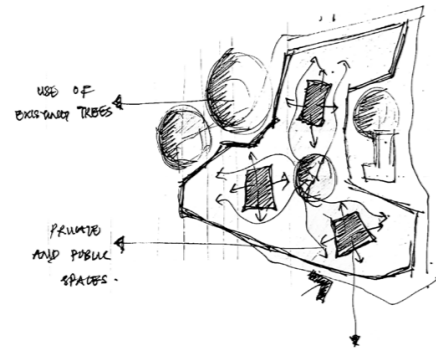
Site : Ernakulam, Kerala

The proposed housing project is envisioned as part of a planned urban development initiative in Muvattupuzha. It is designed to align with the area's growth trajectory, integrating modern amenities with thoughtful urban planning to foster a cohesive and sustainable community. The project aims to serve diverse societal needs by offering a balanced mix of market and affordable housing options. This inclusive approach ensures accessibility and quality living standards for people across different income groups, promoting social equity within the development.

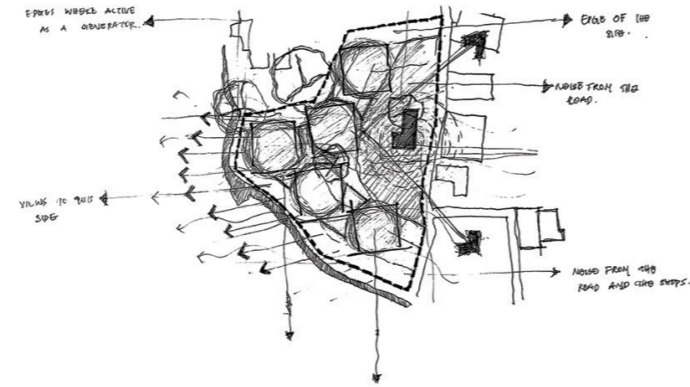




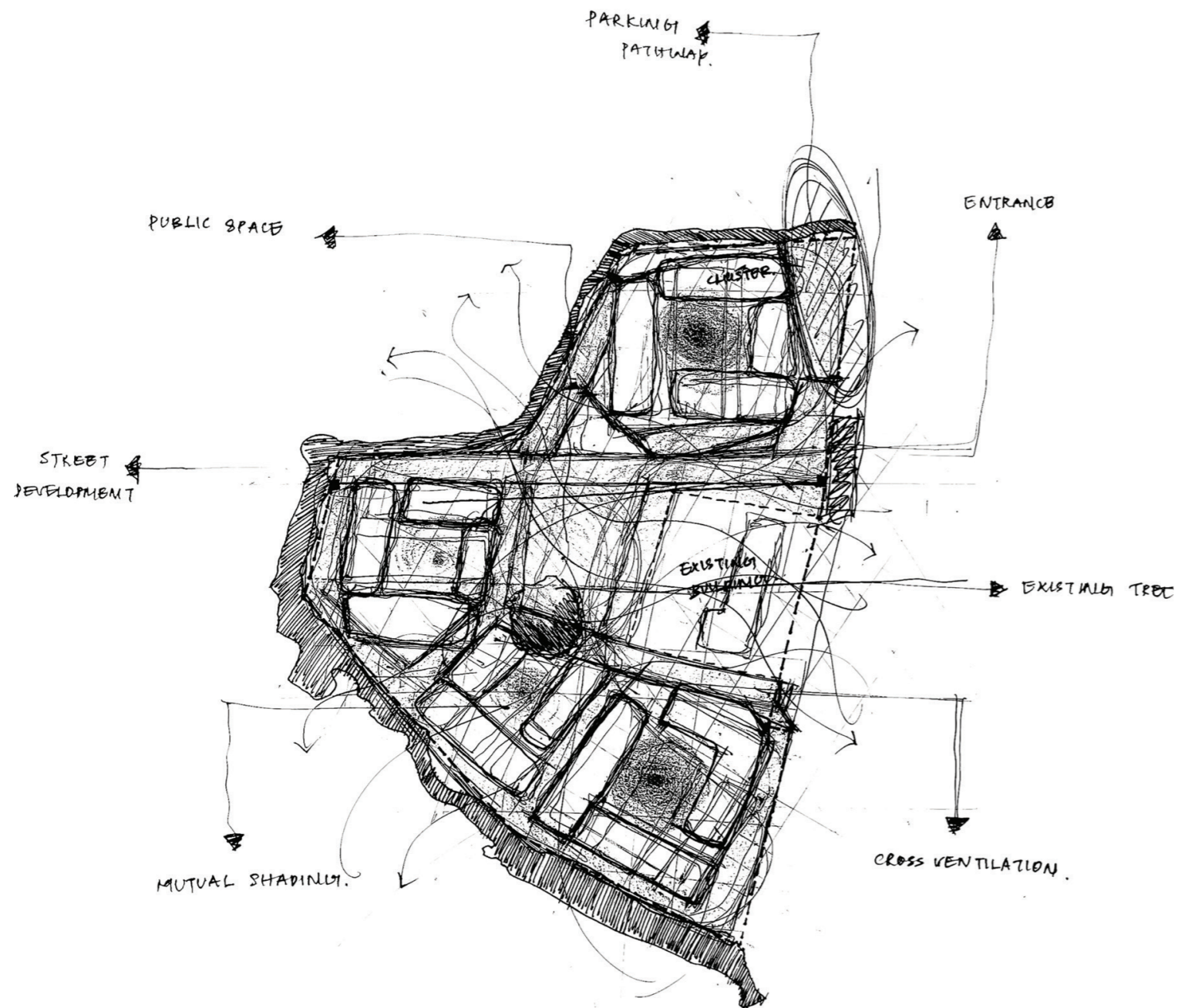
cluster development with spatial quality, integrating surrounding ground levels effectively.



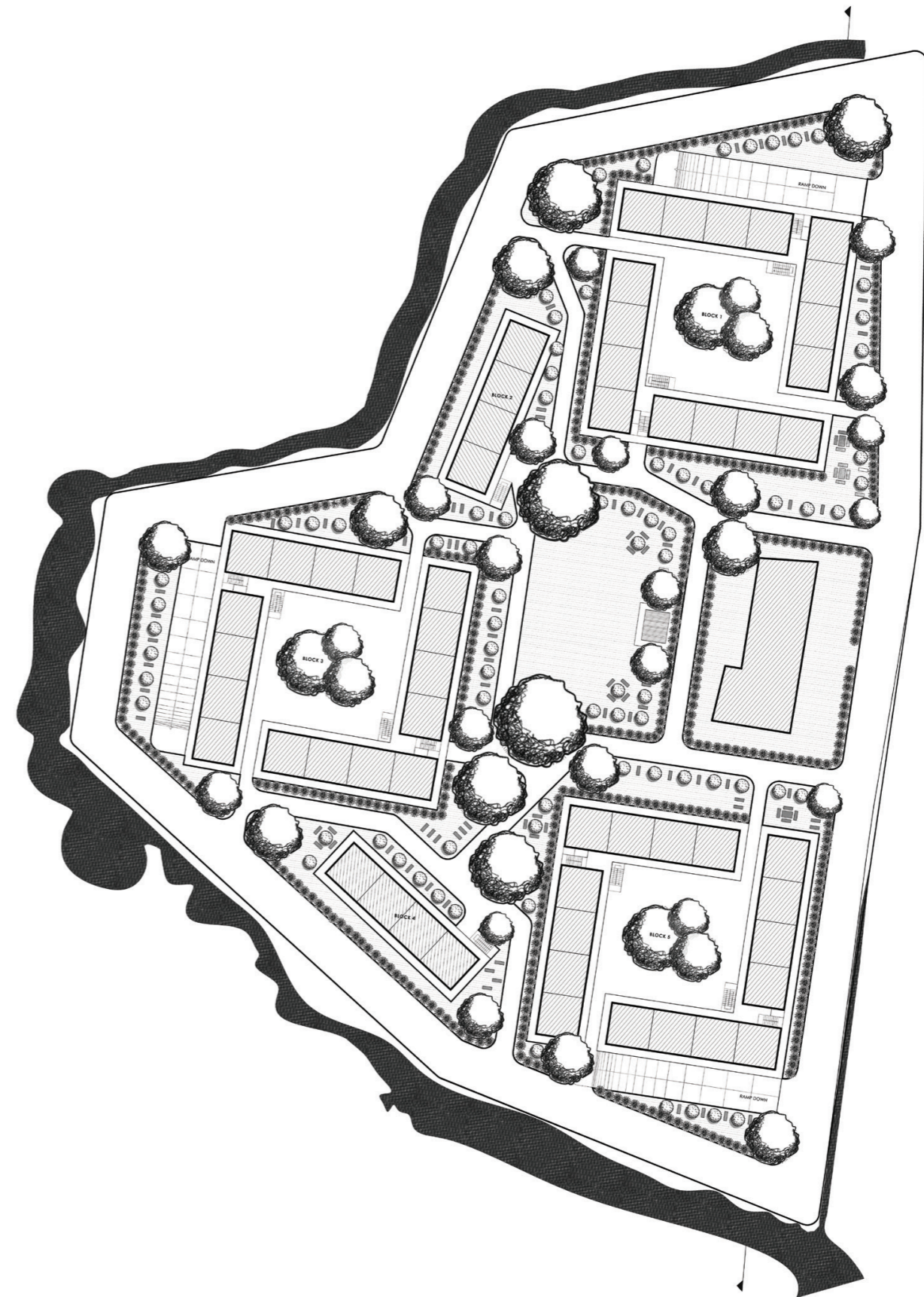
interaction between the clusters connects them to the edges of the site, enhancing flow.



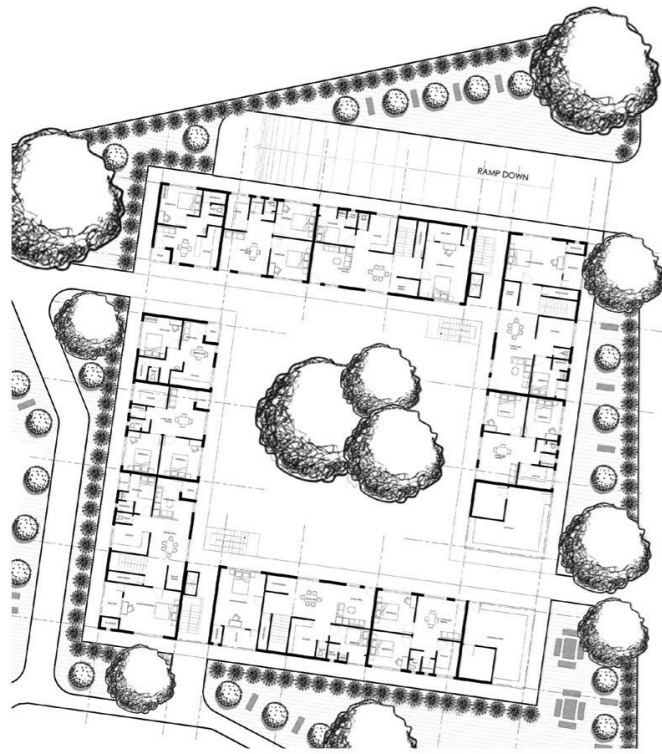
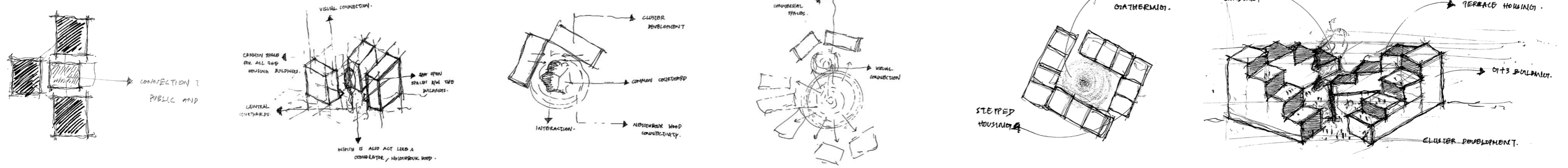
interaction between the clusters connects them to the edges of the site, enhancing flow.



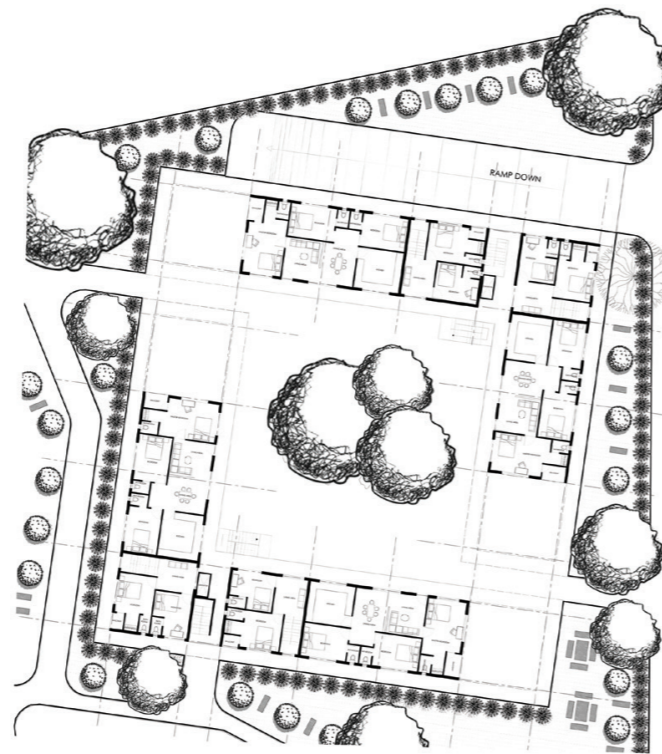
the street is continuously developed through the site edges, in each cluster there is a mutual shading and cross ventilation between the blocks. there are four main entrances in the continuation of the main road. each space is zoned by public and private spaces with courtyards. mainly, there are three clusters on the site, also there is a connection through the buildings.



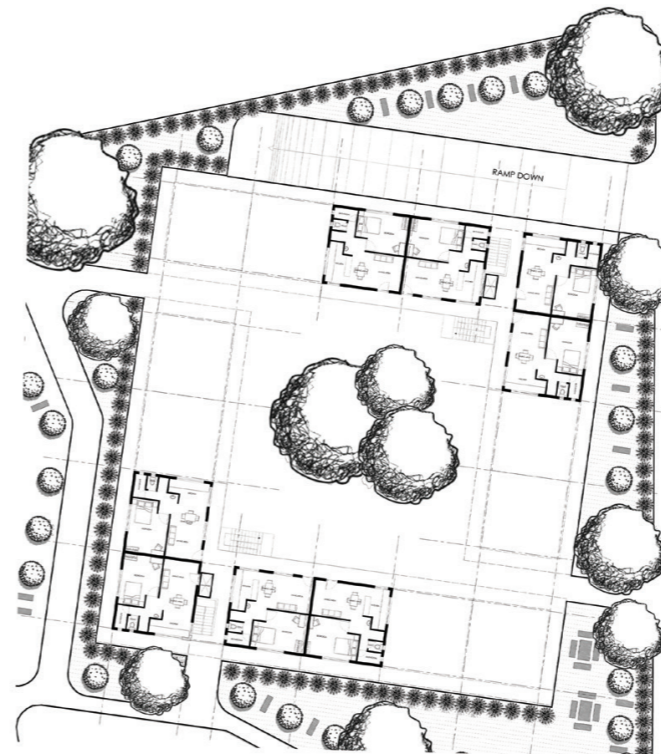
Site Section



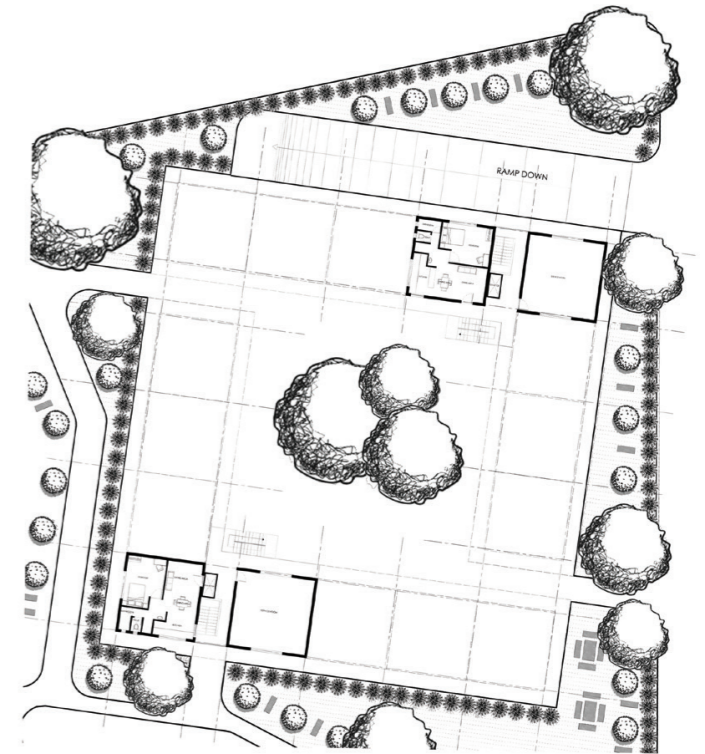
Ground Floor Plan



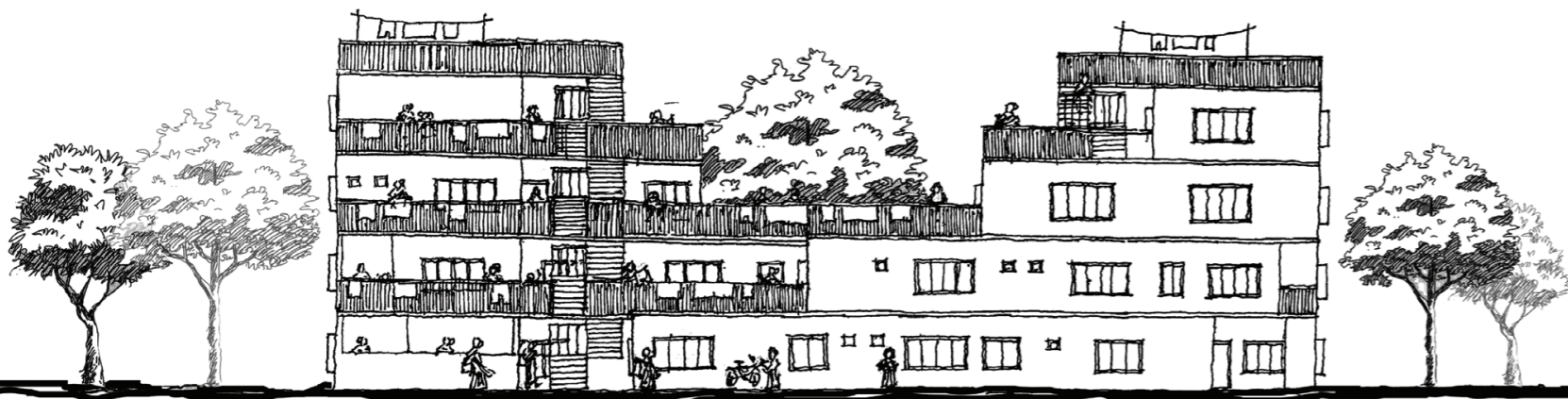
First Floor Plan



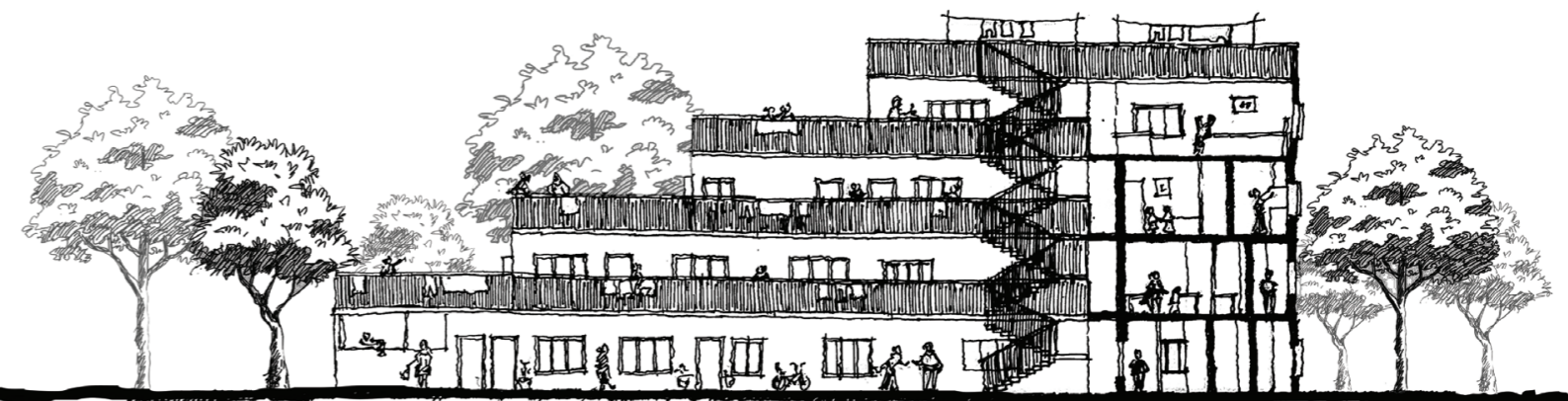
Second Floor Plan



Third Floor Plan



Cluster Elevation



Cluster Section



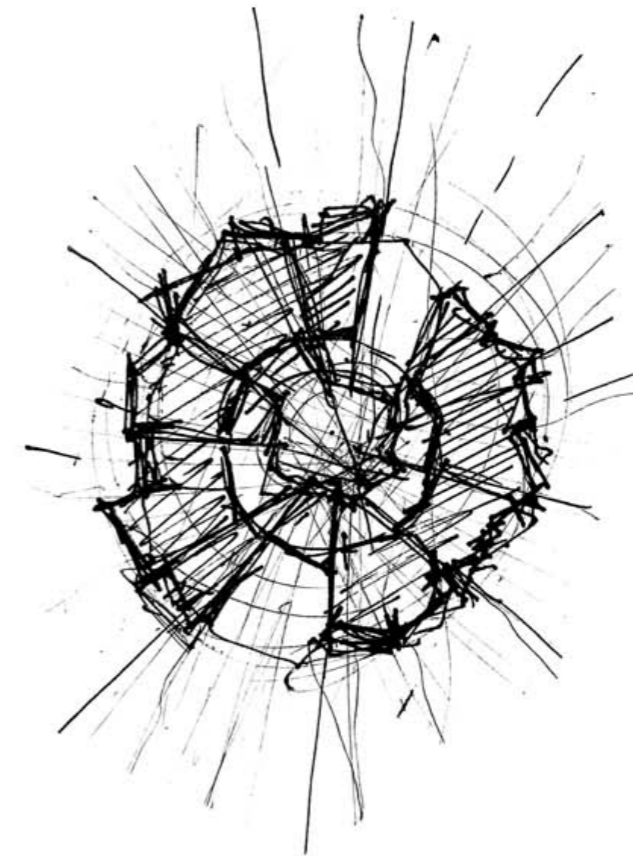
Semester 06

## **MATERIAL AND DETAILING STUDIO**

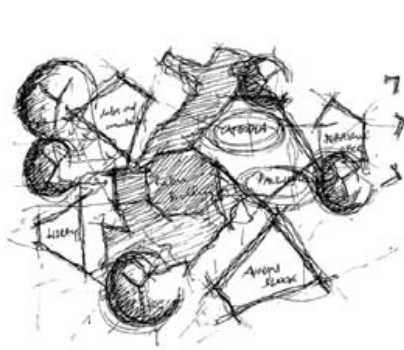
### **Campus Design**

Site : Thrissur, Kerala

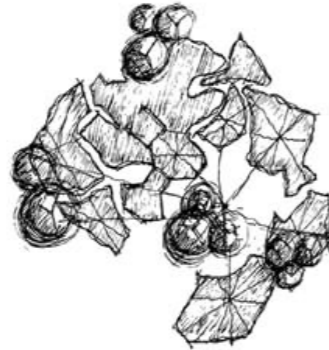
In semester 6 the focus was on material, construction and detailing. The design problem was to design campus at Thrissur- School of Drama and Fine Arts campus. The campus has a speciality that it had an existing studio theater designed by architect Laurie Baker. The campus also had auditorium, light-room, scenography lab, admimistartion office, workshop and music, etc. We are allowed to redesign the Drama school by either demolishing the surrounding buildings or reconstructing the buildings. The Bakers studio theater could be altered but we are not allowed to fully demolish the essence of Bakers studio theater.



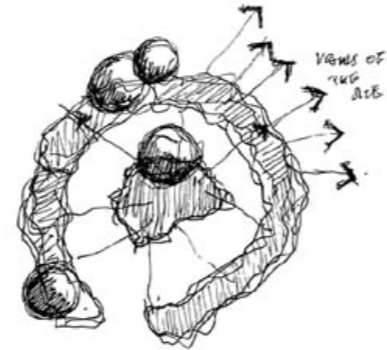
DESIGN DEVELOPMENT



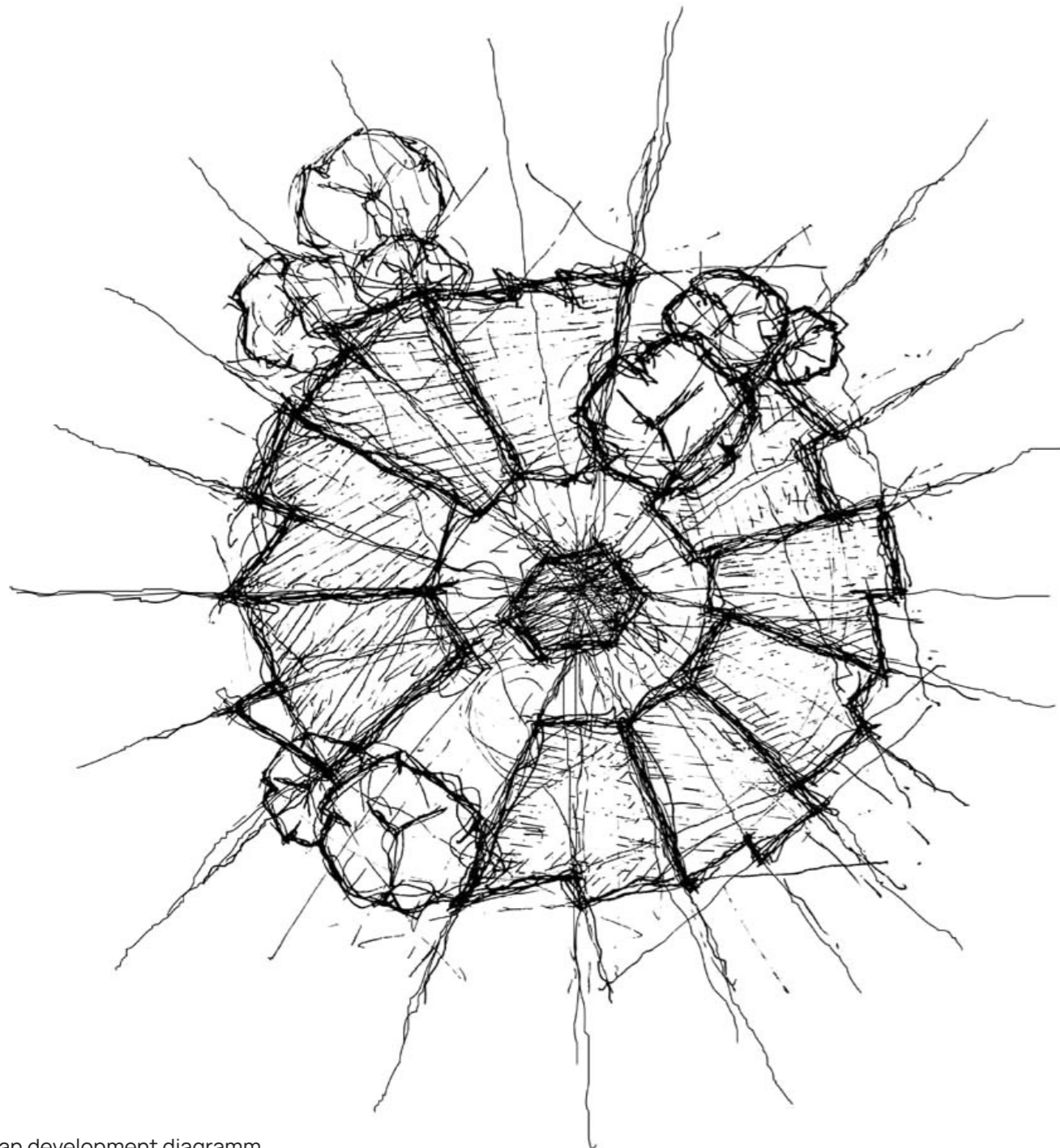
Zoning of the blocks according to their functions and spacing.



Functions are arranged according to a radial axis connection.

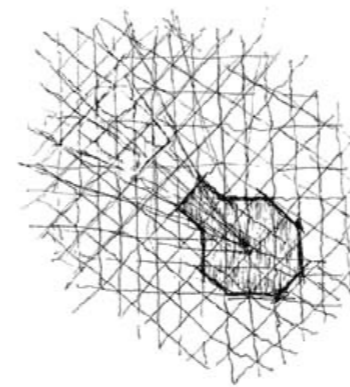


Specifying the function with respect to the site and context.

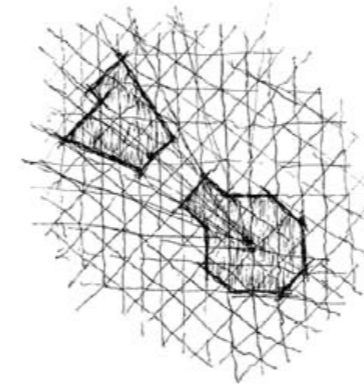


Site plan development diagramm

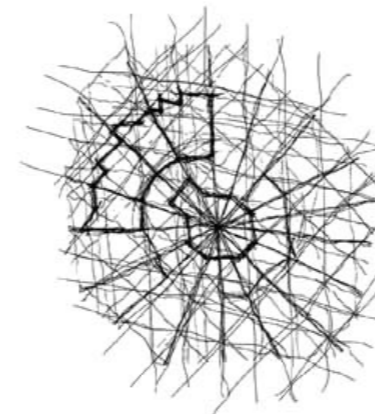
FORM DEVELOPMENT



Specifying the function with respect to the site surroundings and others.



Specifying the blocks according to the axis, context of the existing building.



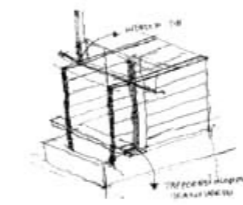
Arranging the blocks according to the radial connections and the context.

MATERIAL SPECIFICATION

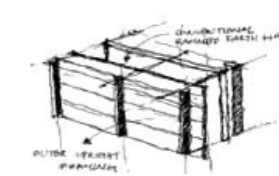
The materials were used for the design is, for wall rammed earth and roof belongs to steel. Rammed earth walls are constructed by ramming a mixture of gravel, sand, silt and a small amount of clay into place between flat panels called formwork and do the procedure accordingly with time.

The process of rammed earth wall - Stabilised rammed earth is made by compacting a mixture of gravel, sand, silt, clay (and often cement) between formwork in a series of layers approximately 100mm thick. The modern process of making stabilised rammed earth is both labour intensive and highly mechanical, requiring the use of powered rams. Conventional concrete slab or strip footings are generally used, subject to soil conditions. Complex, more elaborately engineered structures may require reinforcement or frames that work in concert with the loadbearing capacity of rammed earth. Simple and commonly built rammed earth buildings do not require reinforcement.

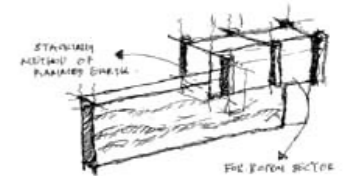
Marine-grade plywood and steel sheets are both used in making formwork, which is superficially similar to the formwork used for in situ concrete, but with its own specific requirements. Propping and temporary stays are required in the construction process and these may impact on other site work if the structure includes elements other than just rammed earth. Walls are built in sections and the rise of each level of formwork is often visible in the final finish. As the wall rises, it is possible to take out the lower portions of formwork provided the wall has set strongly enough.



Creating frame to make rammed earth wall with dimensions.



Conventional rammed earth wall and outer upright framing.



Bottom sector has dried and now another layer is been added.

The materials were used for the design is, for wall rammed earth and roof belongs to steel. Rammed earth walls are constructed by ramming a mixture of gravel, sand, silt and a small amount of clay into place between flat panels called formwork. Walls are built in panels of approximately 3.5m in length with flexible joints to comply with building requirements for masonry structures. When a wall consists of more than one panel, a recess is built into the end of the first wall. The second wall then moulds into this to lock the walls together for lateral stability. Most conventional masonry fixings work with rammed earth walls; they usually need to be set in at about twice the depth normally used for concrete.



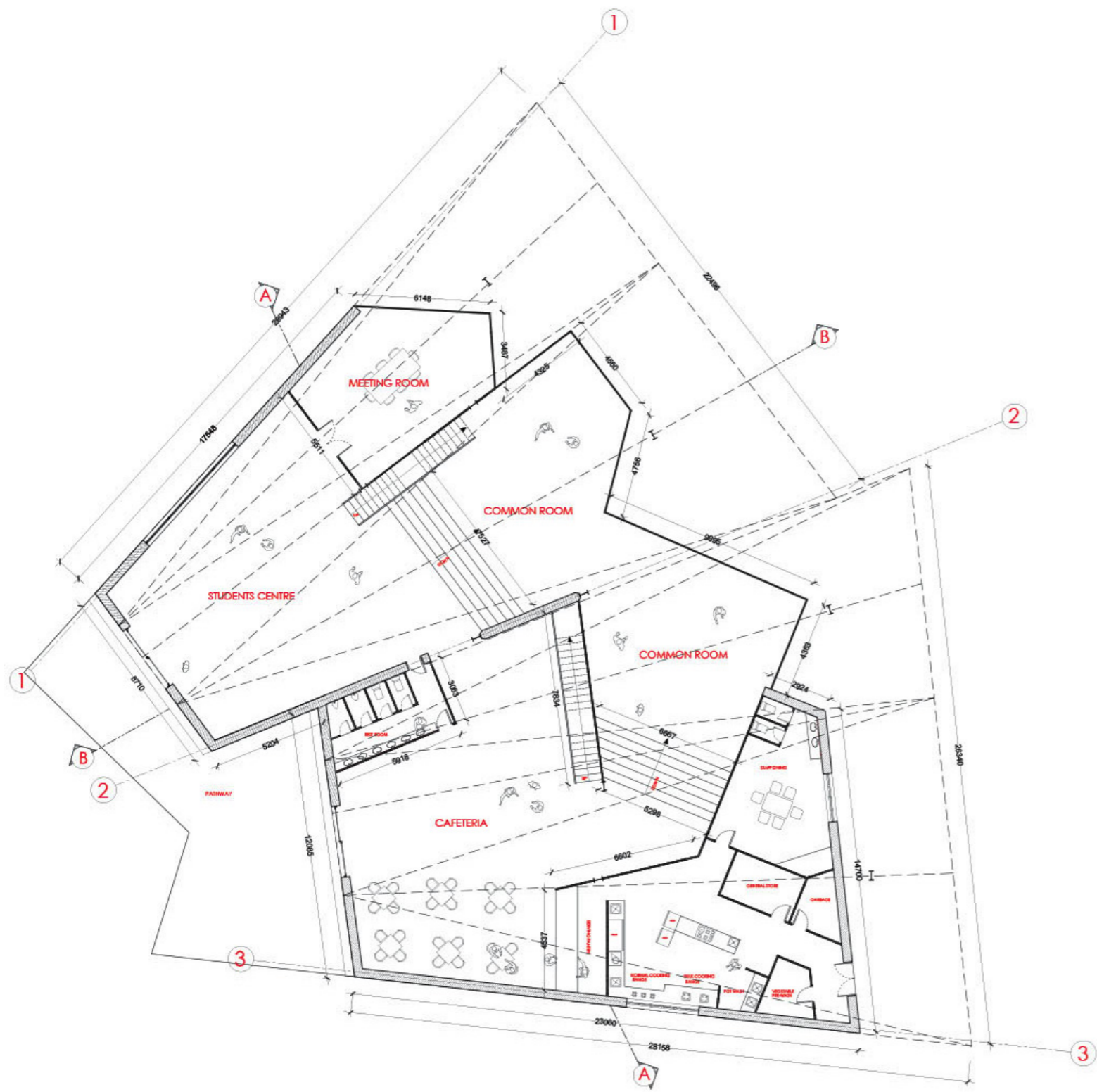
Finished rammed earth wall with specified width and height.



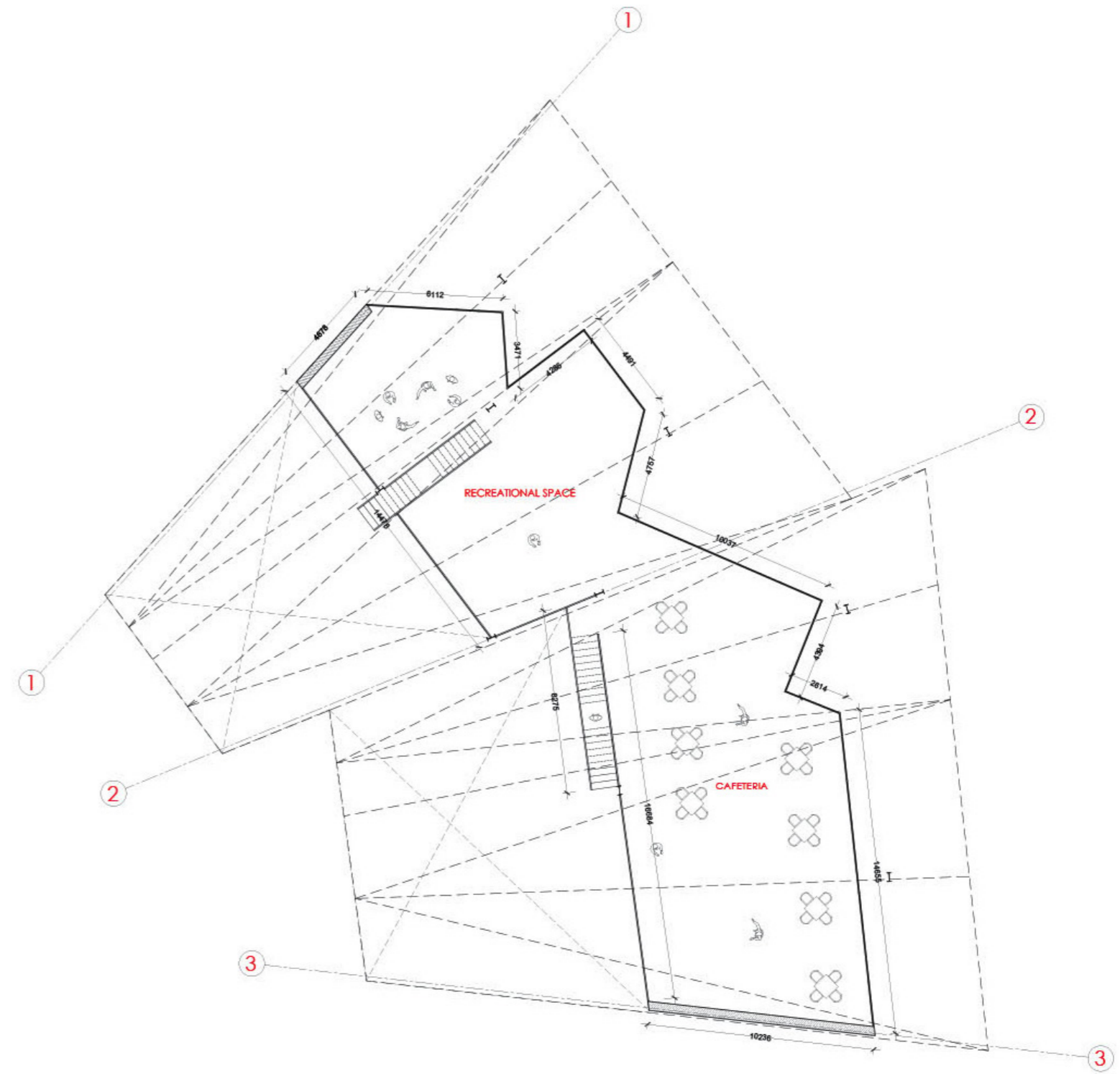
walls are arranged according to design and adding the slope.



Folded plates are used for roofing type according to design and radial concept.

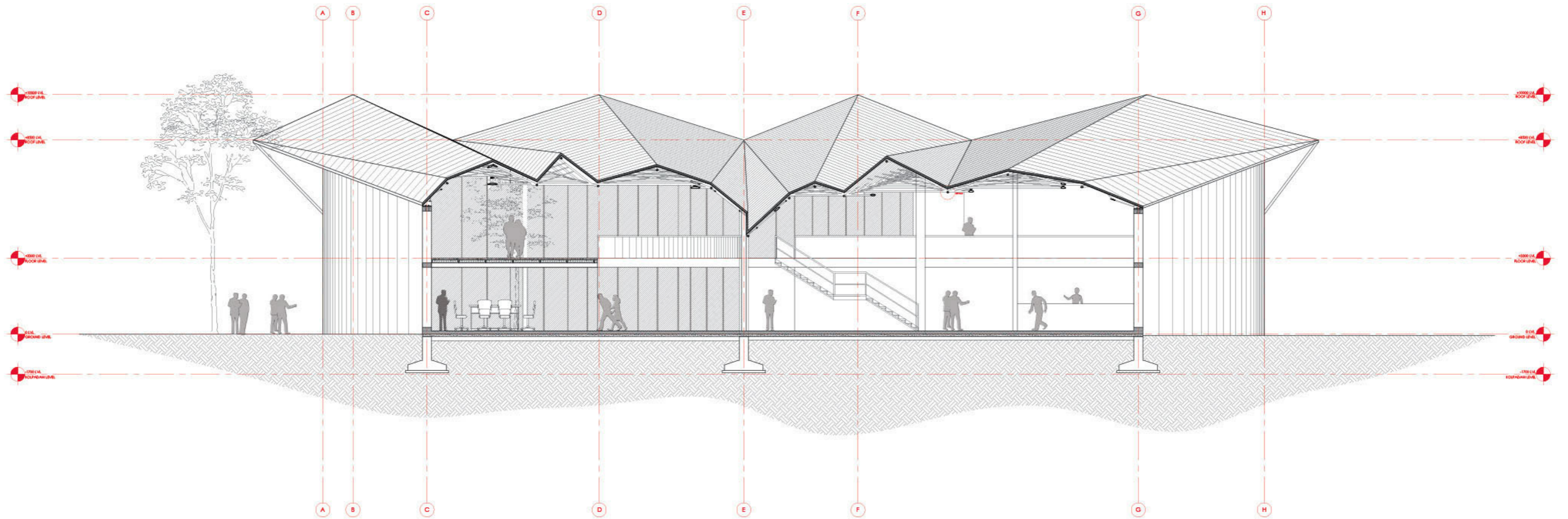


Ground Floor plan



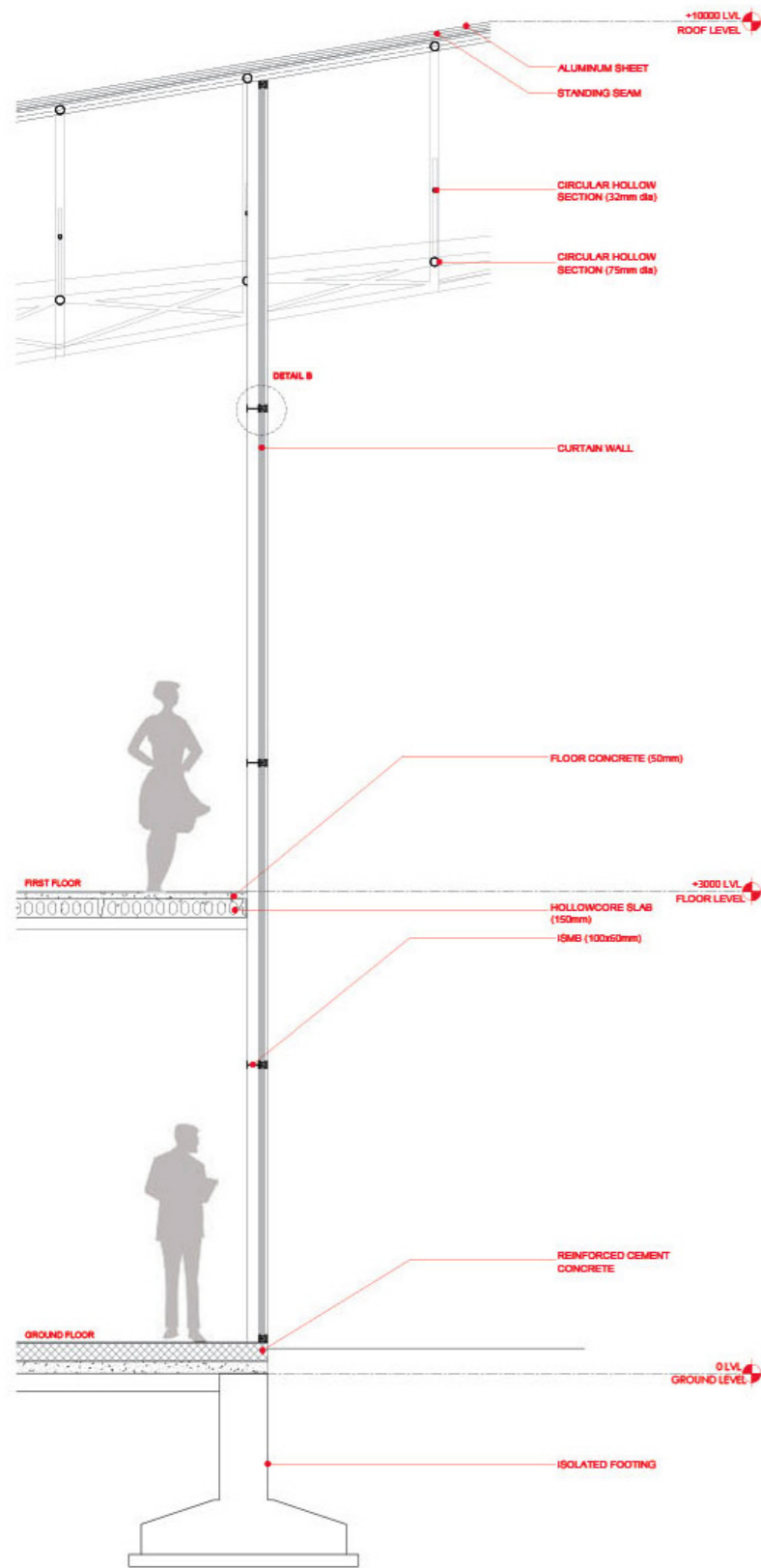
First Floor plan



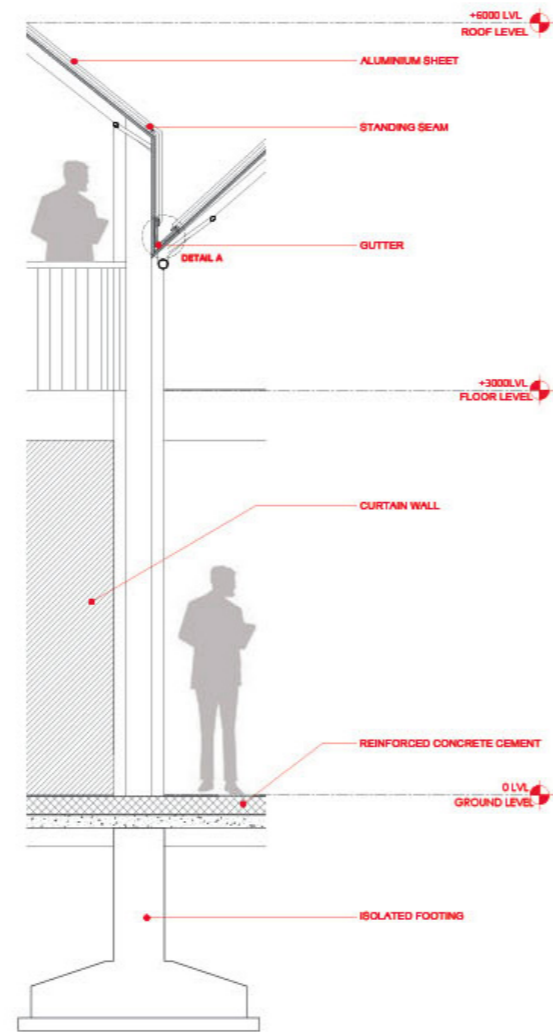


Section AA

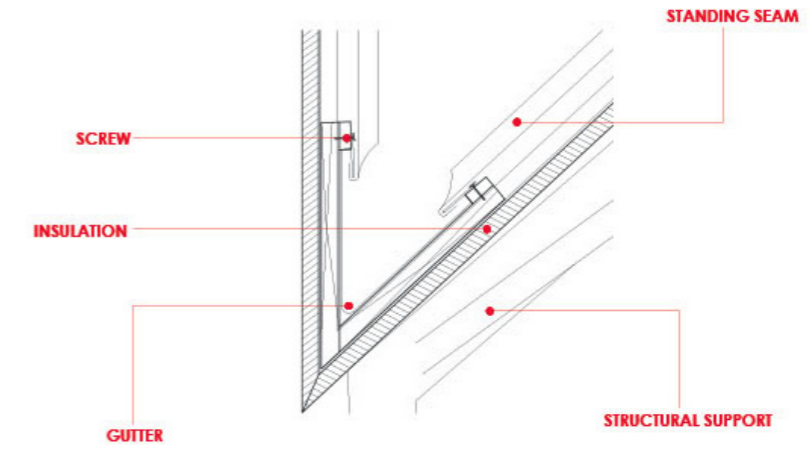




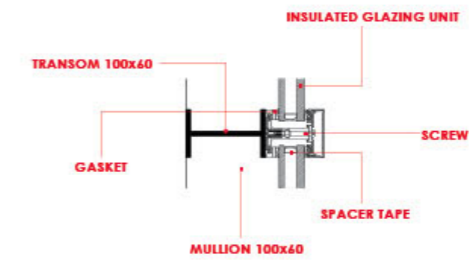
PART SECTION I (1:20)



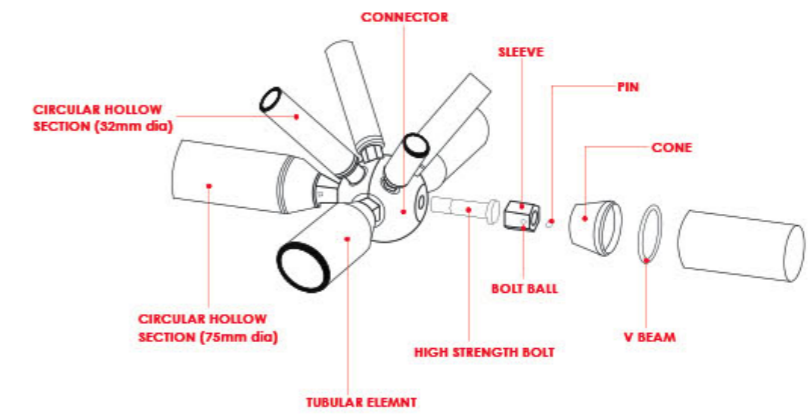
PART SECTION II (1:20)



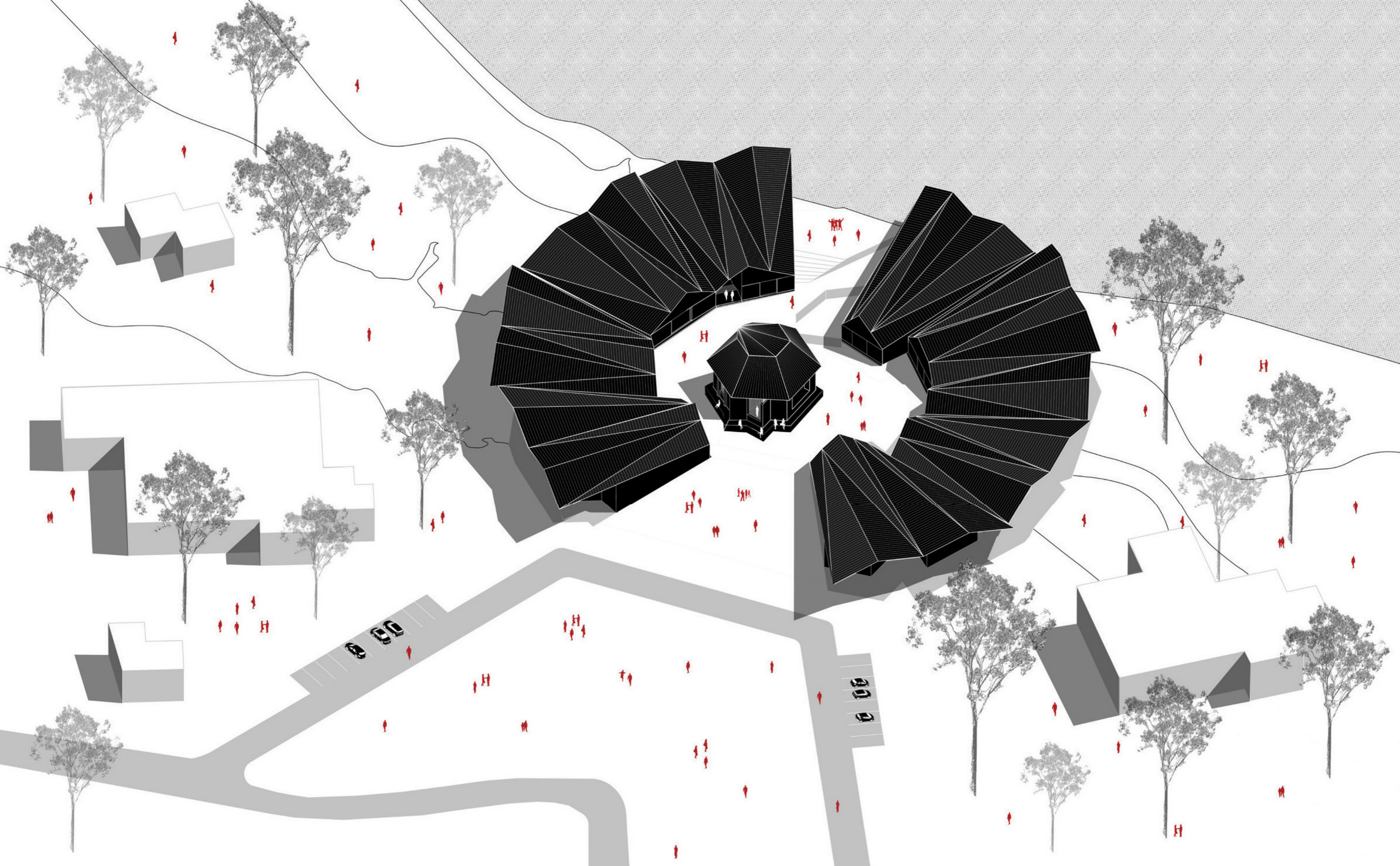
DETAIL A (1:5)



DETAIL B (1:5)



DETAIL C (1:5)



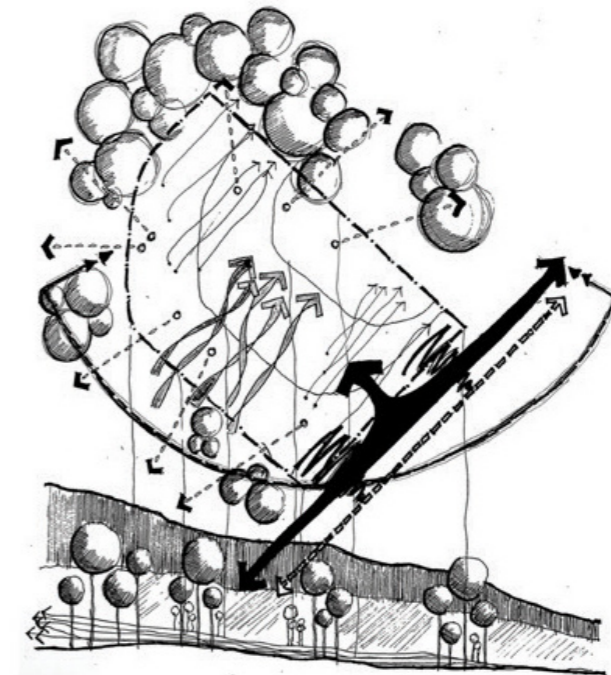
Semester 05

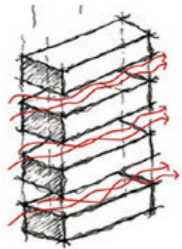
## CLIMATE RESPONSIVE STUDIO

### Environmental Awareness Centre

Site : Palakkad, Kerala

The studio urges the resolution of the building keeping strong climate response in the forefront. The primary focus of the studio would be to achieve thermal comfort in a harsh climatic context. The design problem given would be a Center for Environmental Awareness, whose design acts as a statement of its purpose. The institution is intended to exhibit the core principles of climate responsive architecture at various scales of the building and others.

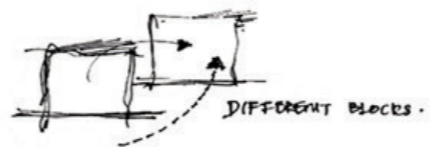




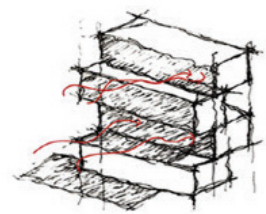
Creating massing of each blocks with their functions.



Studying about the sun path and its shading through blocks.



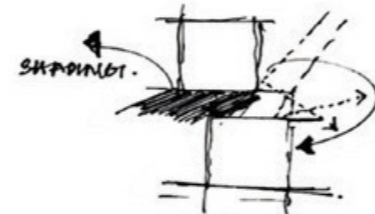
Using different blocks with different functional aspects



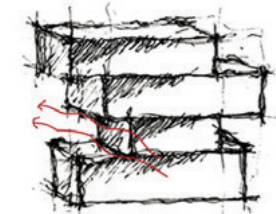
Wide and tall design permits abundant natural light entry.



Arrangement of different sized blocks with respect to the climate.



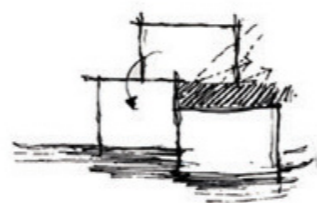
Shading between blocks adapts to the local climate.



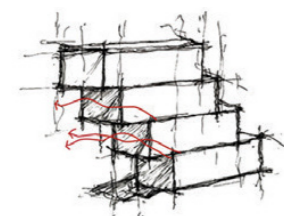
Solar envelop allows maximum sunlight to the building.



Cross ventilation enhances airflow with effective buffer zone solutions.



Creating common spaces for both blocks and spaces.



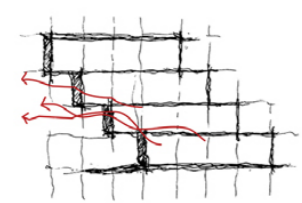
Blocks arranged to provide mutual shading efficiently.



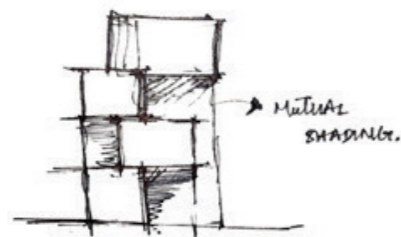
Program-specific blocks are arranged at varying height levels.



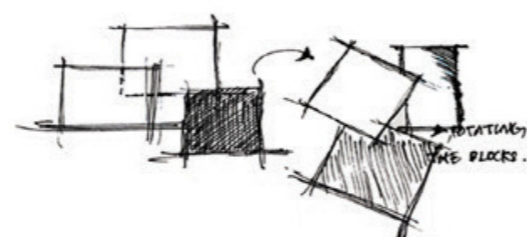
Merging all the blocks according to their functions.



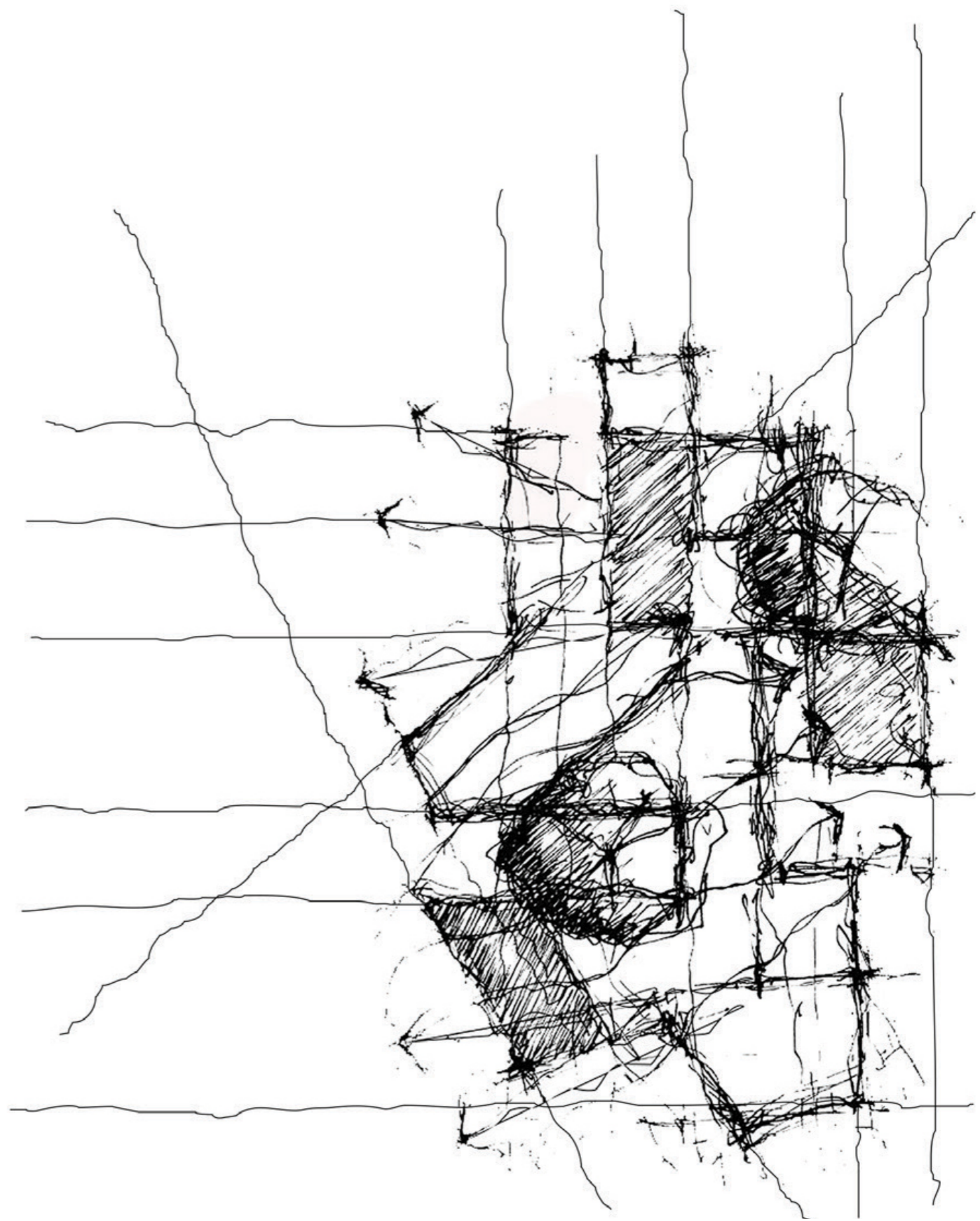
Projected blocks enhance and provide effective shading.



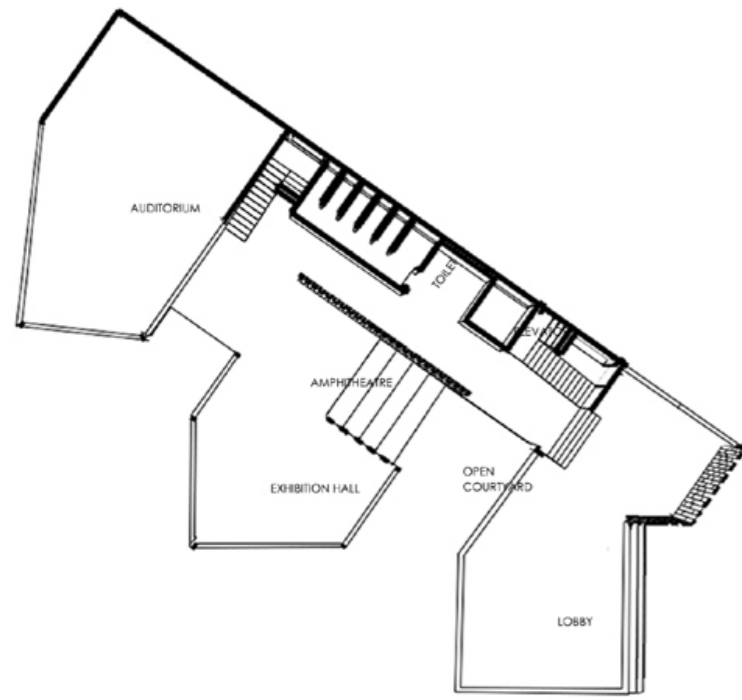
Blocks are aligned with different levels with their functions.



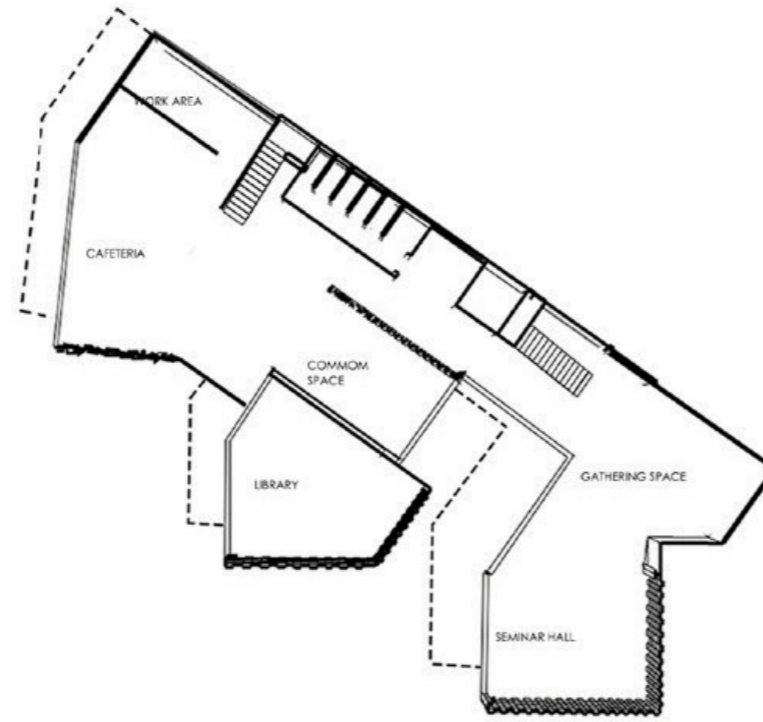
Blocks are arranged thoughtfully in response to the climate



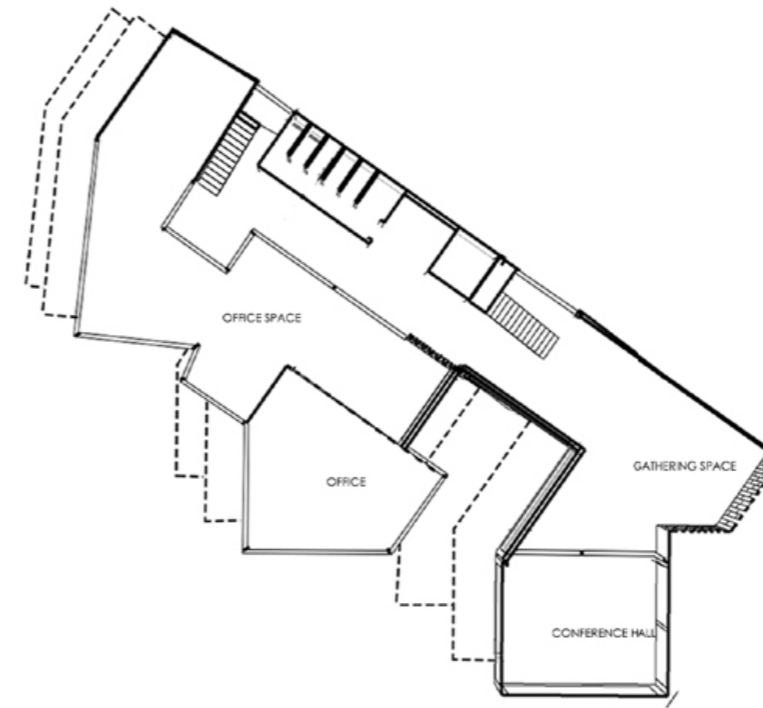
The building functions where, zoned by the climatic aspects. Determine the functional spaces and other spaces with zoning. Refining shadow of the building. Form is completely arranged by the climatic aspects and functioning of the building. Due to the open courtyard and projection of each blocks have shading and cross ventilation. Tall shading trees reduce heat, the south-west wind takes the humid air above the river towards the land, hence giving a warm wind towards the site.



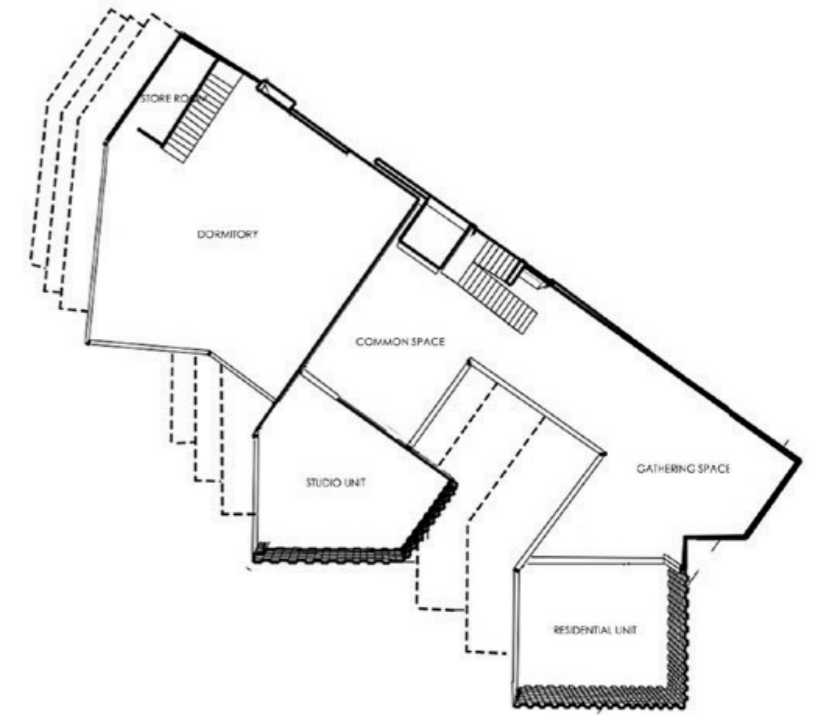
GROUND FLOOR PLAN



FIRST FLOOR PLAN



SECOND FLOOR PLAN



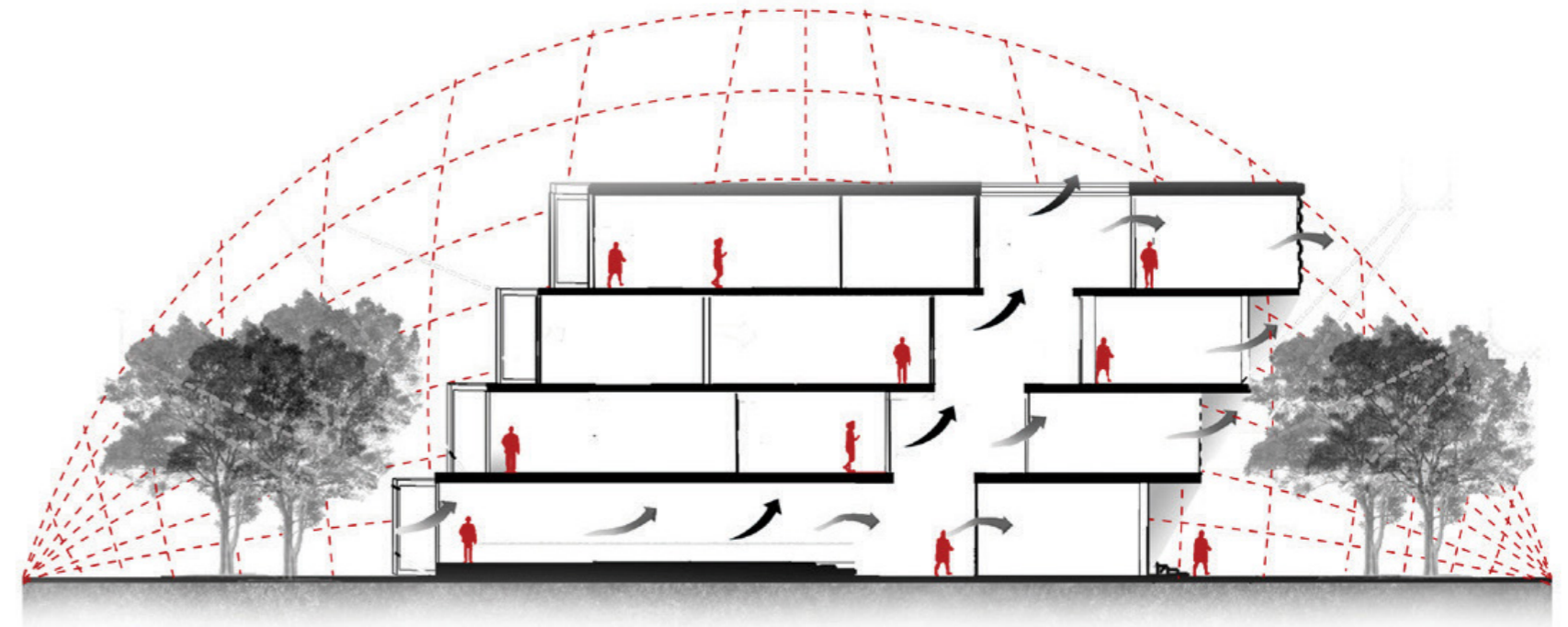
THIRD FLOOR PLAN

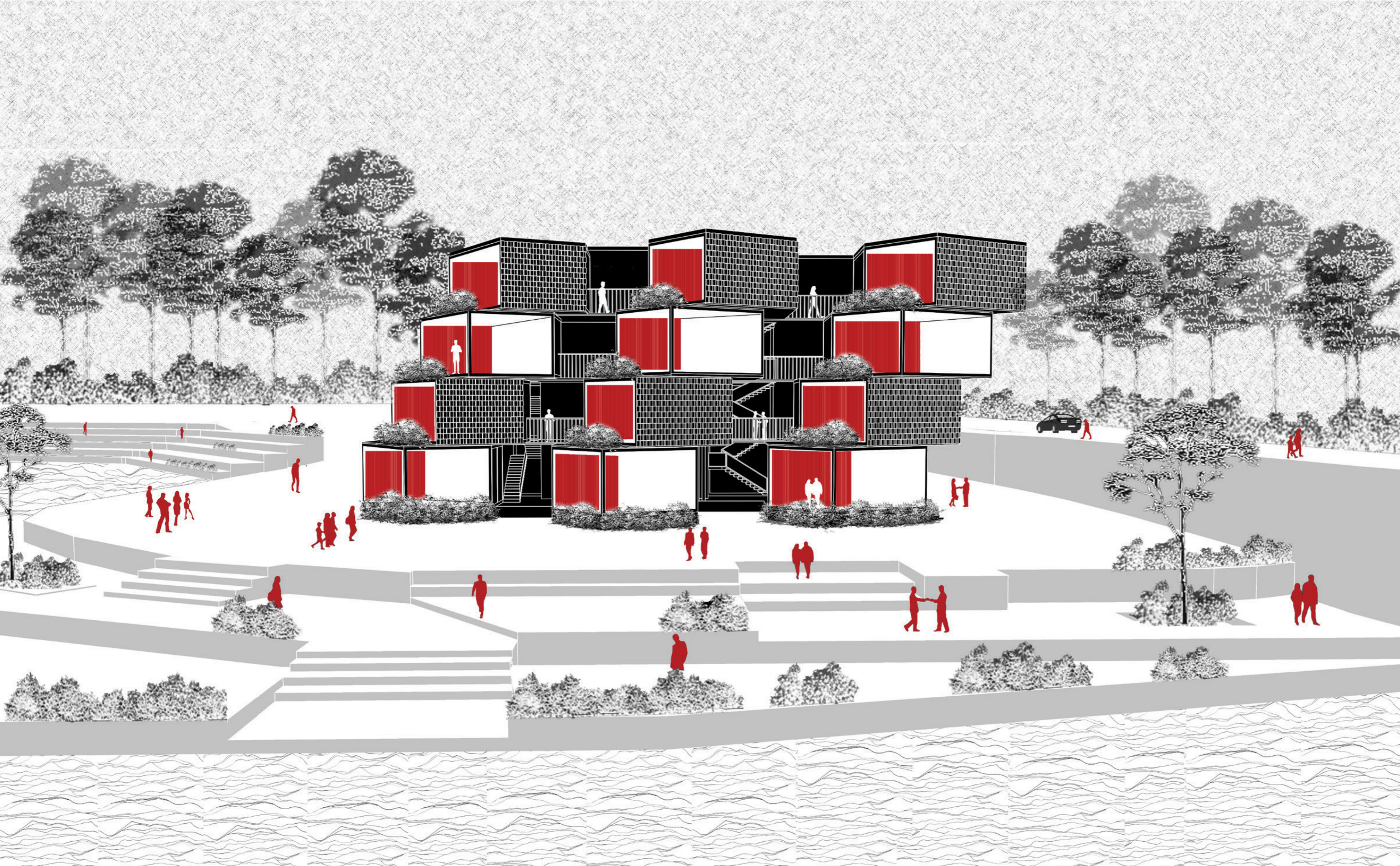
Ventilation helps the building to moisture, smoke and indoor pollutants. Passive solar cooling can reduce or even eliminate the need for air conditioning in homes. Design can be done based on the possible views which are towards the north-western ghats and to the adjoining river. Vertical garden to protect from direct sun and its vertical facing highway. The opening are oriented specifically to attain continuous ventilation, it allows full movement of air through out with no internal resistance.

Design can be done based on the possible views which are towards the north-western ghats and to the adjoining river. Vertical garden to protect from direct sun and its vertical facing highway. The opening are oriented specifically to attain continuous ventilation, it allows full movement of air through out with no internal resistance.

Plant trees in northern side as a buffer to sunlight through there is no enough there is northern side. Cool air from winter moves towards the land to maintain pressure difference. The horizontal shades, to let in reflecting rays without compromising ventilation and view. Sunlighting into a building provides natural light, it can also create glare, proper ventilation keeps the air fresh and healthy indoor.

Exploding different heights, the wind scattered into surroundings blocks. The south-west wind takes the humid air above the river towards the land, hence giving a warm wind towards the site. The building is zoned according to the function as, private area, common area, public area, maximum views and decrease the heat transfer from inside to outside. Large openings towards north to get views or western ghats and helps in cross ventilation of air from south-west to north-east.





Semester 04

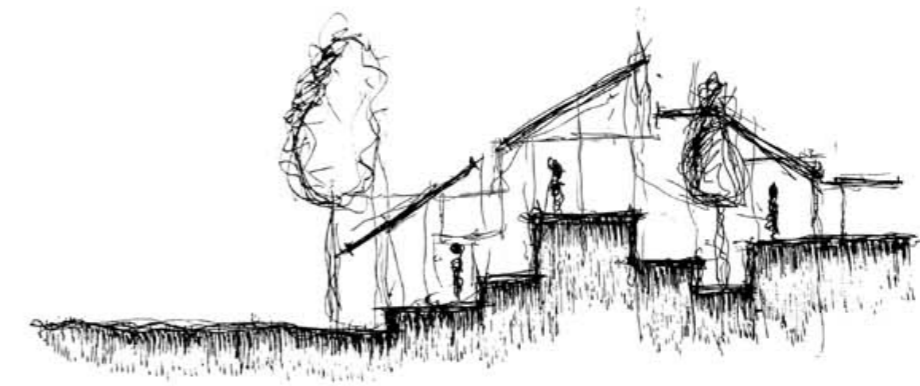
## LAND-BUILDING RELATIONSHIP

### Community Centre

Site : Ernakulam, Kerala

Explore how buildings relate to the land, and how landscape shapes architecture, ensuring designs are rooted in context and responsive to the site's unique characteristics and environmental conditions.

Awareness of rural landscape. Study of spaces with ground plane modulation and land relations. To understand how Architectural & Non -Architectural projects are placed on different landscape. The design multi-functional /multilevel spaces of moderately complex nature emphasising the design process through developing concepts, project briefs, site analysis, circulation diagram, function, form, structural system.

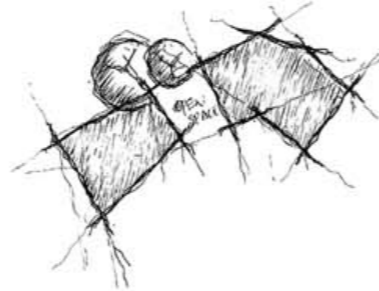


A relationship with the land is vital. However, because without it we are going to consume and above the environmental systems that support us and we may kill ourselves off completely. In semester four, I explored how buildings form a relationship with the land and vice-versa, how landscape informs to create architecture in its context, and sensitive to the site. We also learned to refine architecture and its interaction with the landscape by considering spatial organization, environmental context and a structure necessity. In Semester Four, we will explore how buildings form a relationship with the land and vice-versa, how landscape informs to create architecture rooted in its context, and sensitive to the site. We will learn to refine architecture and its interaction with the landscape by considering spatial organisation, environmental context and a structural necessity. We have to understand the site context and reciprocate in a sustainable and environmentally friendly approach. Genius Loci describes the Spirit of the Land as echoed by its Culture Heritage, Folklore, Climate and Landscape. For an architect, this is a powerful tool to understand the site's larger context.

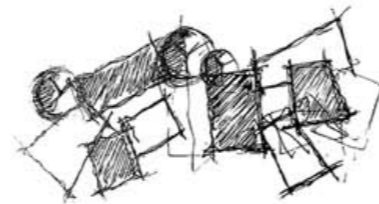
The site is located at a village in Adimali, situated in Devikulam thaluk in idukki district near to plamala. It is one among the village in Adimali. The population is 140 families. The nearest and most accessible hospital is the adimali thaluk hospital which is 15 minutes away. Their community is, The major tribe found in the area Mannan and Muthuvan and their occupation are Plantation, Agriculture, Government jobs etc. A temple and a government dispensary are among the major landmark of this site. The temple is located on a steeper slope. The chosen plot in the site has dense vegetation and has natural slightly steep contour. We are allowed to create spaces such as Health centre, Educational, Hostel facilities for the people at mannankandam.



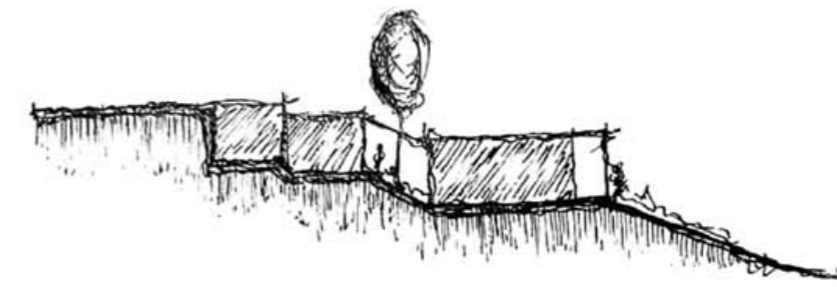
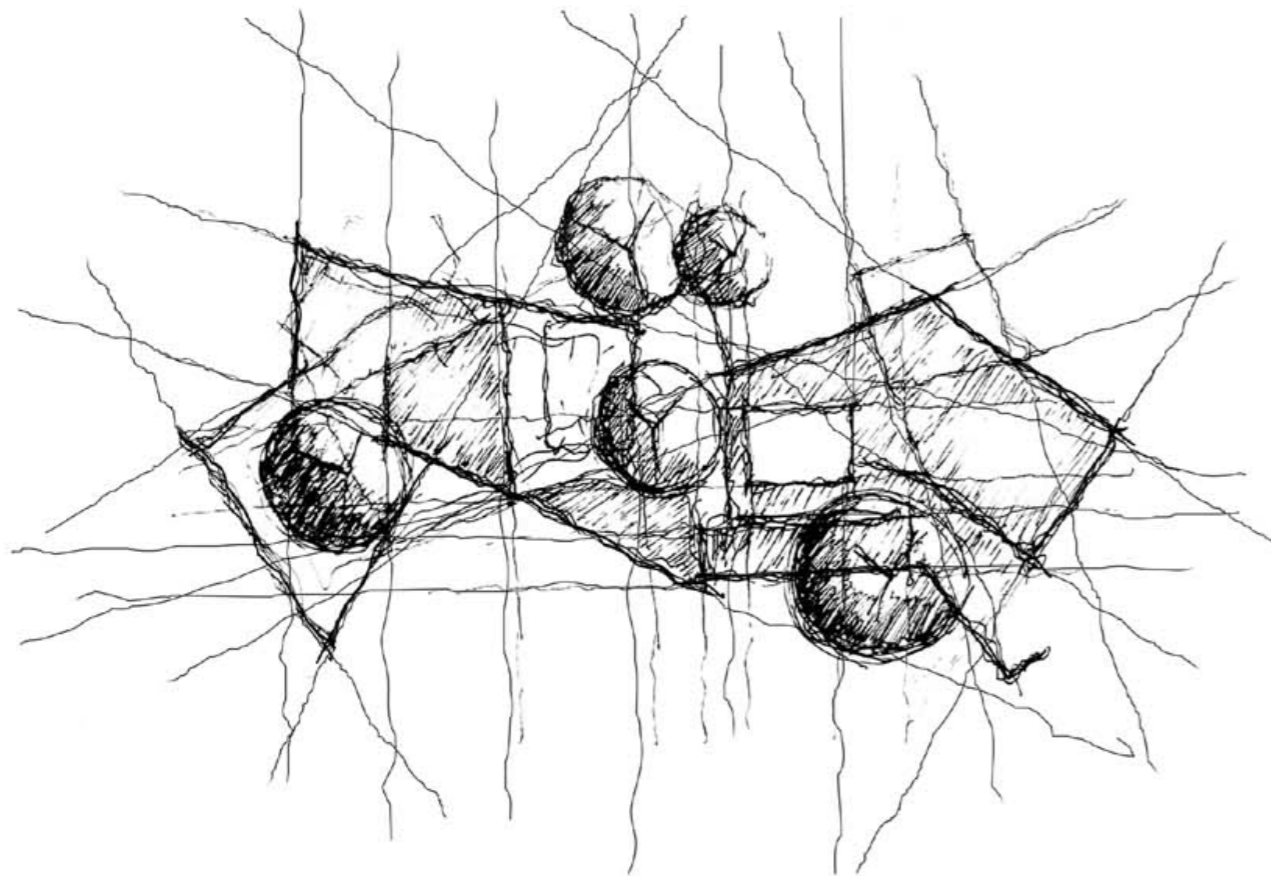
The items are categorized based on their functions.



The space is a common open area for two blocks.



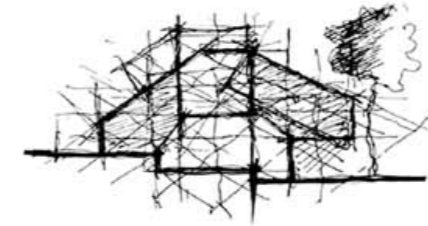
Fixing the blocks according to the site context.



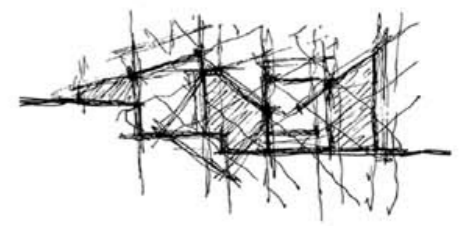
The design development is mainly focused on land building relationship, the design is iterated into two blocks with respect to the site context. Blocks are arranged according to their functional aspects and also which helps to the climatic strategy to the buildings. The site contains two existing trees, that were considered as their cultural and old one. The design is conducted with their existing values of the sites and etc. The building is oriented to get good views. Mainly focused on the contour of site and also do not disturb the existing vegetation and natural essence of the site. The site is also located near to the temple which act as a landmark to the site.



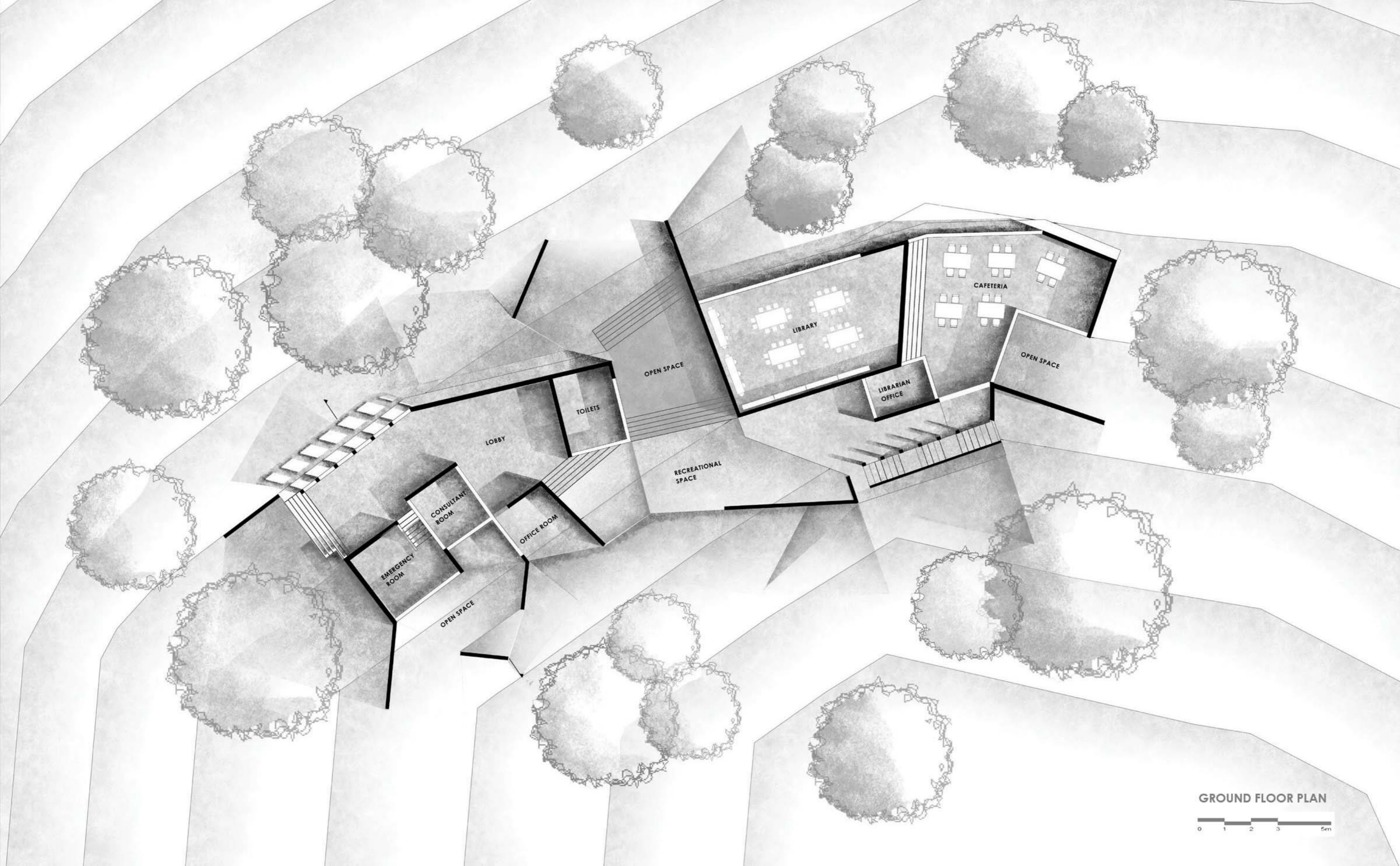
Exploring the different shapes, according to their functions.



Exploring various plan levels and their distinct functions within design.

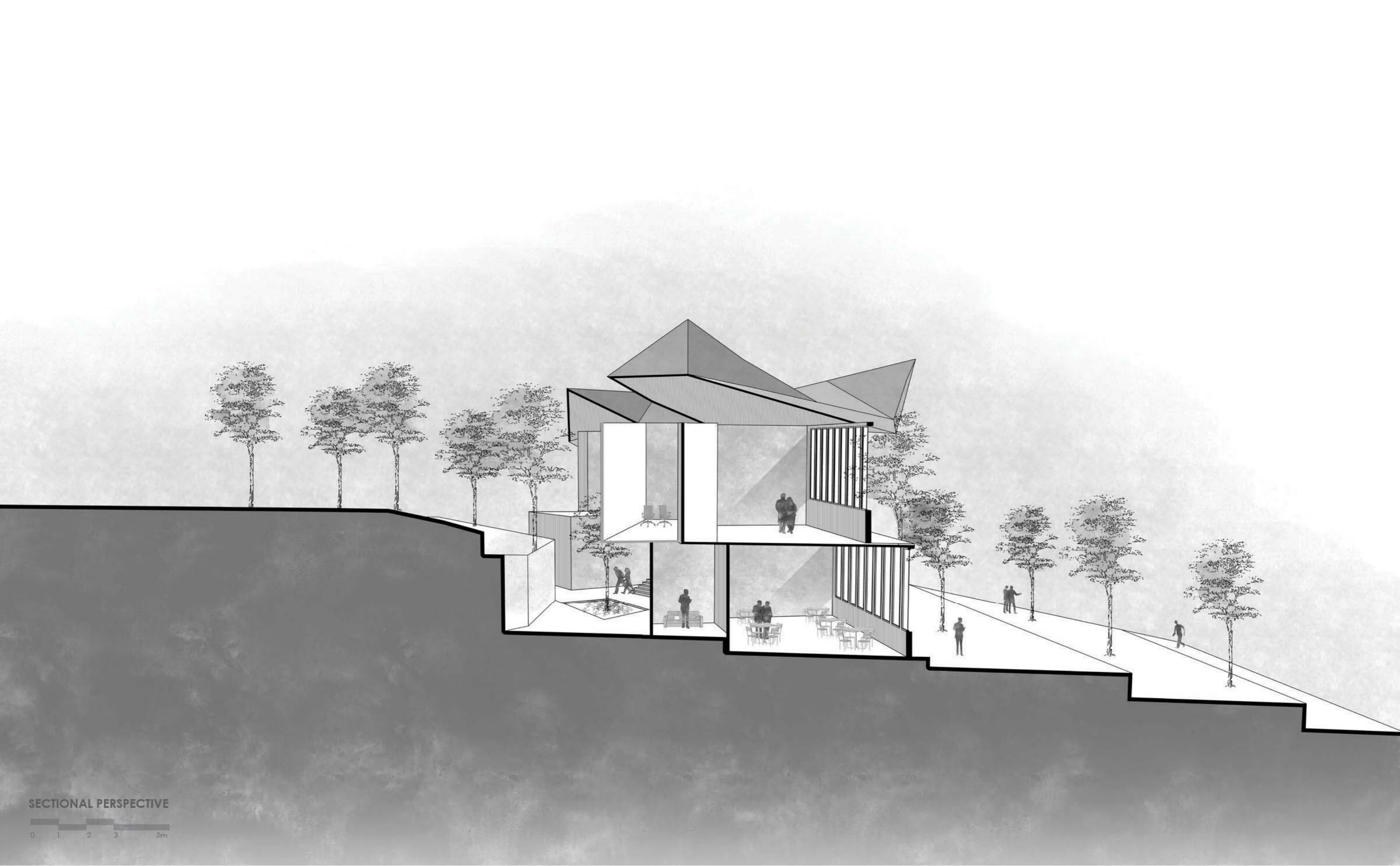


Exploring ground levels in relation to the building's structure.



GROUND FLOOR PLAN





SECTIONAL PERSPECTIVE

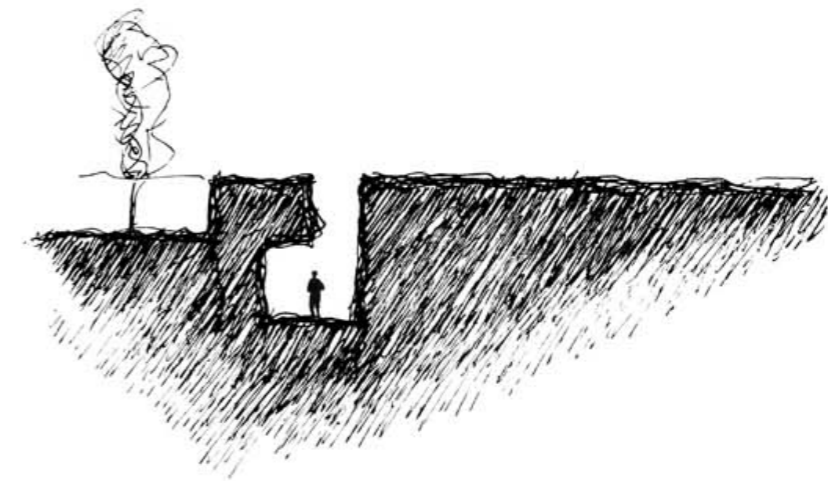


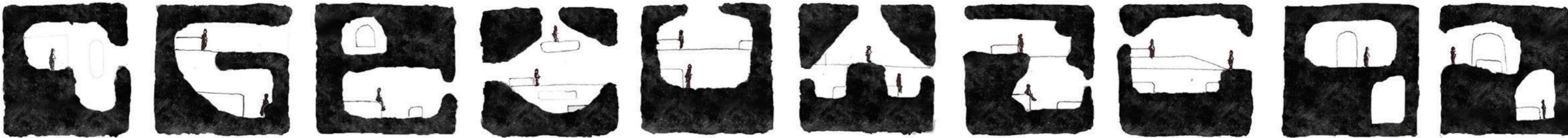
Semester 03

## SPACE MAKING

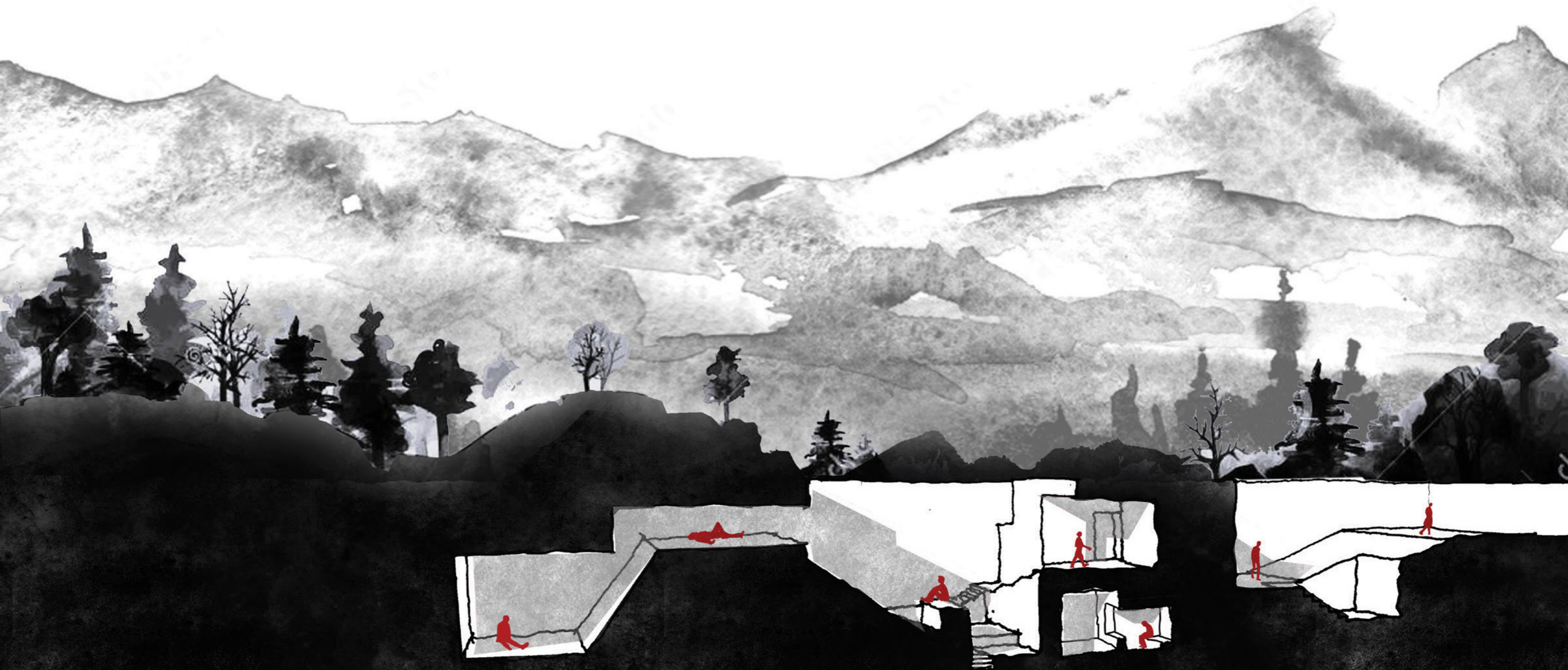
### Notion of Shelter

In our Semester 3 studio, we consider ourselves as the first human born inside the soil and get out of there by carving the space. In this studio I learned about the solid-void space by exploring more spaces while carving. We goes through various stages, the need for shelter, food, and companion and also the need grows to make spaces for another person. We also tries to connect the space with surrounding neighbourhood and context by introducing balcony, verandah, and providing landscape.





There is an small open space, that both are carved spaces. A small open space allows light rays to enter, illuminate carvings. The large, linear space creates a calming and relaxing atmosphere. Four openings on both sides provide natural lighting throughout the space. A solid-void connection links and balances the two distinct spaces. Various levels unique shapes and defined edges throughout the design. A variety of seating and bed spaces have been thoughtfully provided. There is a connection between inner spaces and outer spaces. Different levels create varied aesthetics and enhance the character of spaces. Wide openings gives a connection between spaces throughout the design.

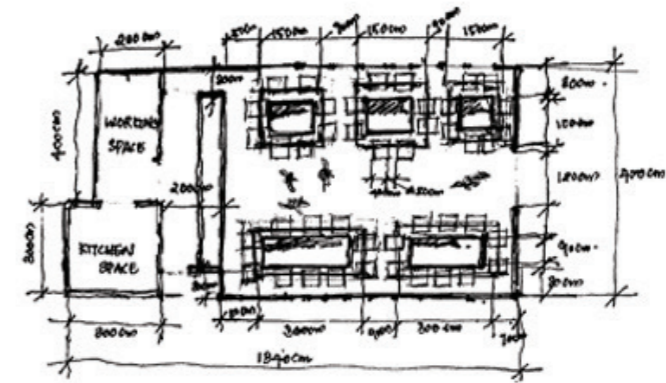


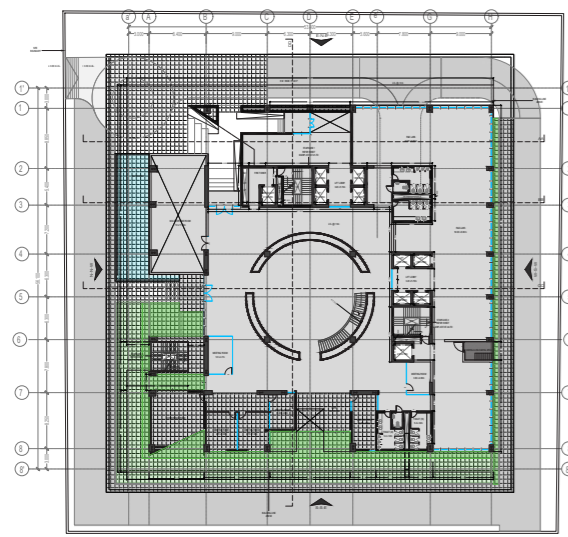
Semester 08

## WORKING DRAWINGS

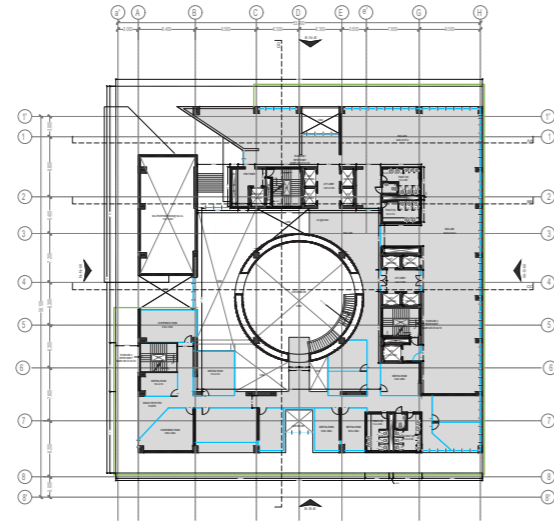
### Malik Architecture (Professional Practise)

As part of my Semester 8 internship, I gained hands-on experience in preparing detailed working drawings at the office. The projects ranged from residential and commercial to institutional designs, focusing on functional layouts, structural details, and aesthetic elements. This opportunity enhanced my technical skills and understanding of design execution in real-world architectural projects.

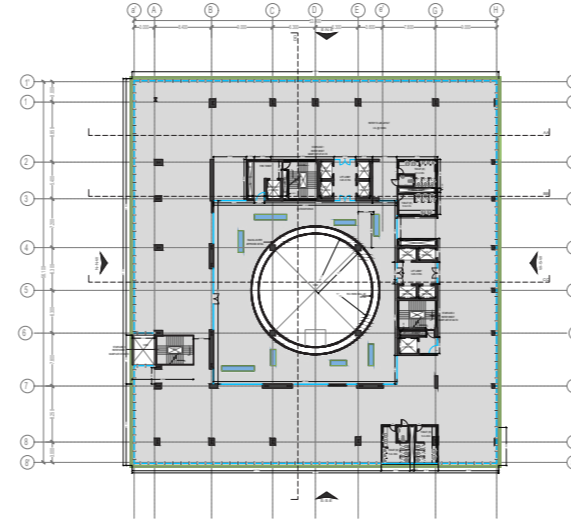




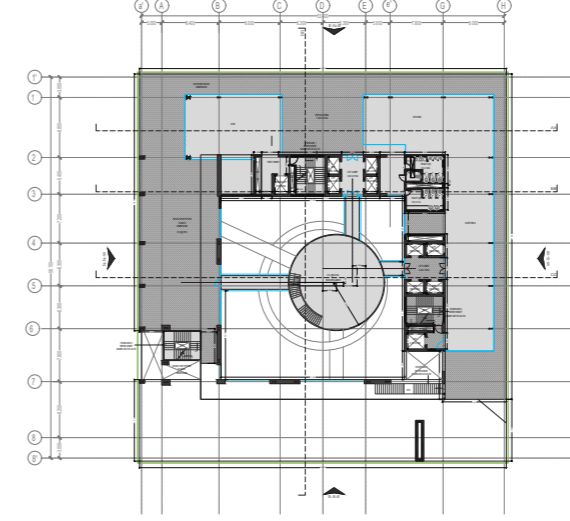
GROUND FLOOR PLAN



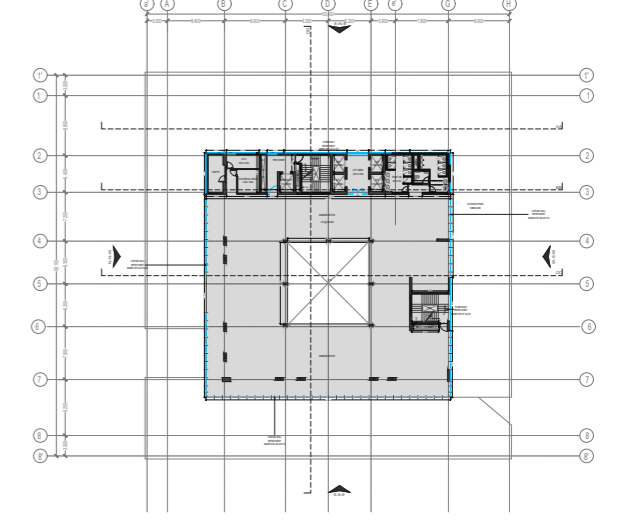
FIRST FLOOR PLAN



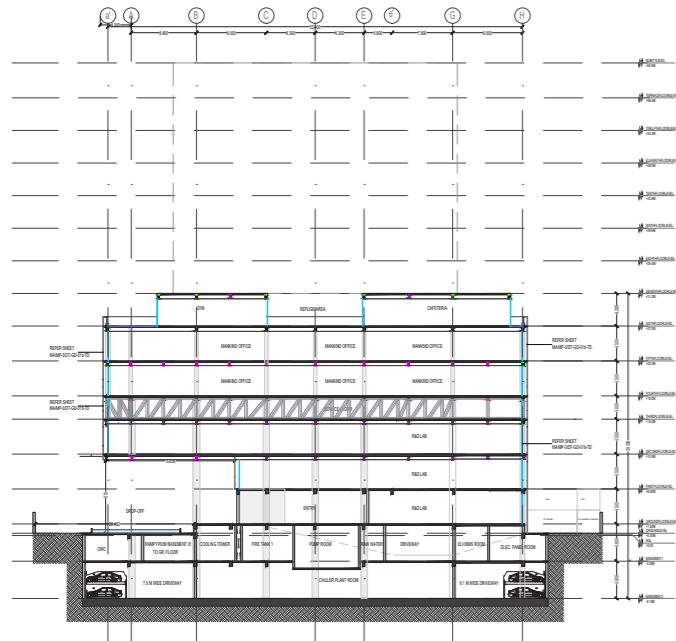
SECOND FLOOR PLAN



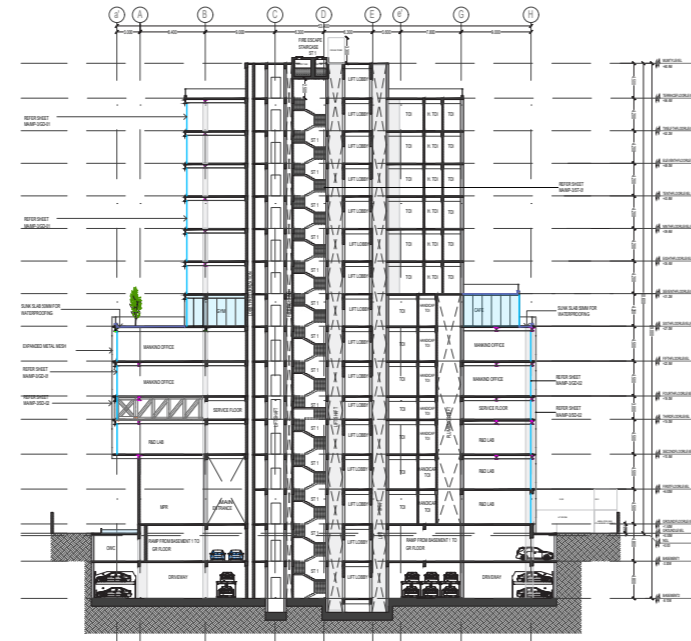
SIXTH FLOOR PLAN



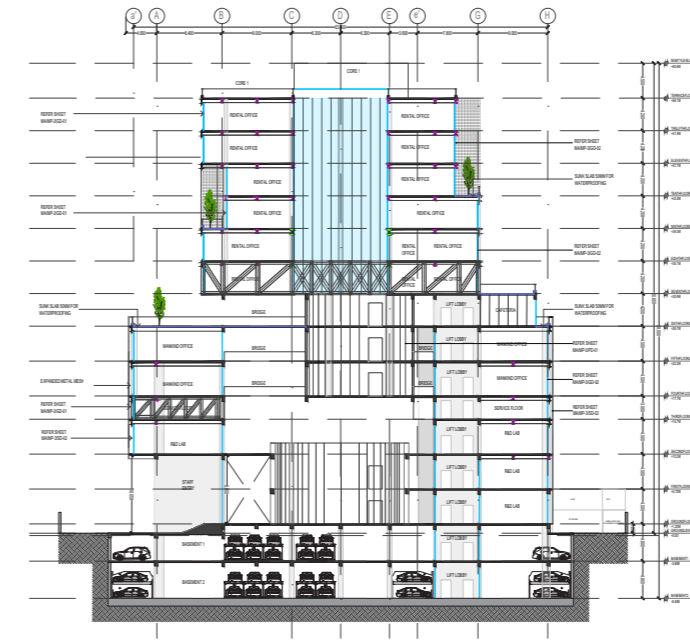
EIGHTH FLOOR PLAN



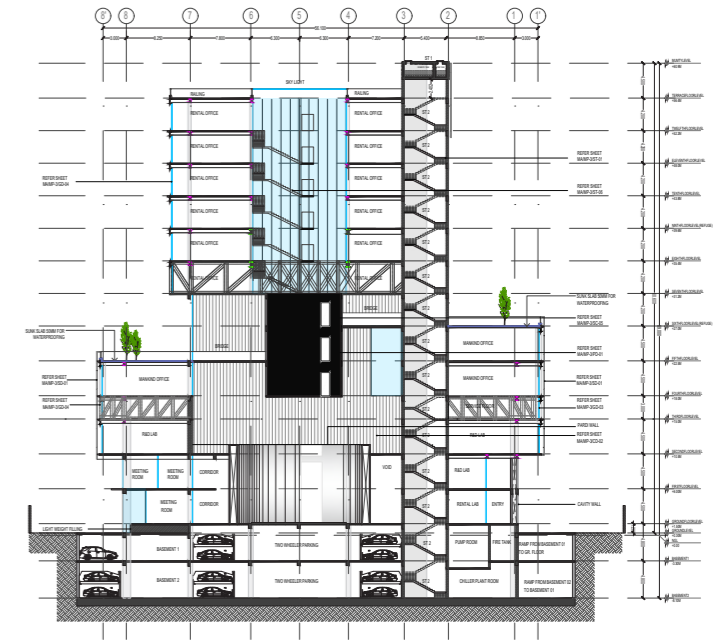
SECTION AA'



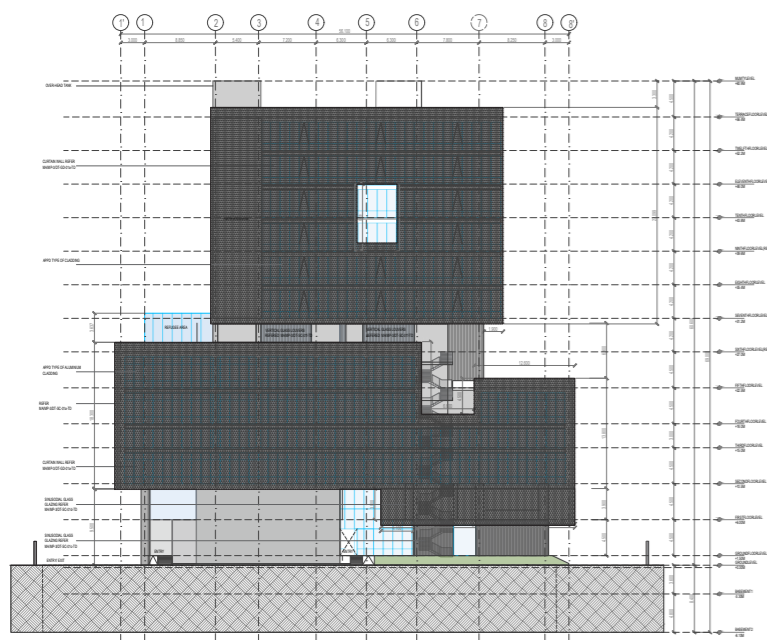
SECTION BB'



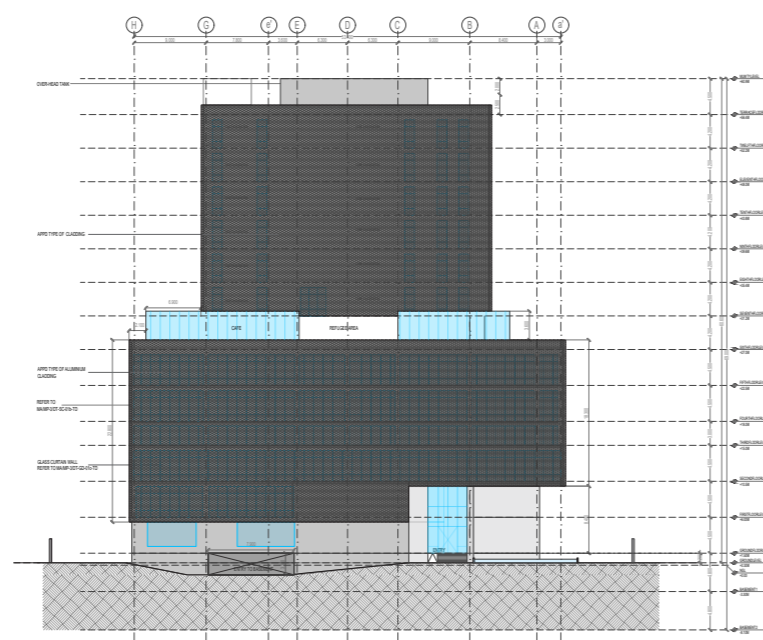
SECTION CC'



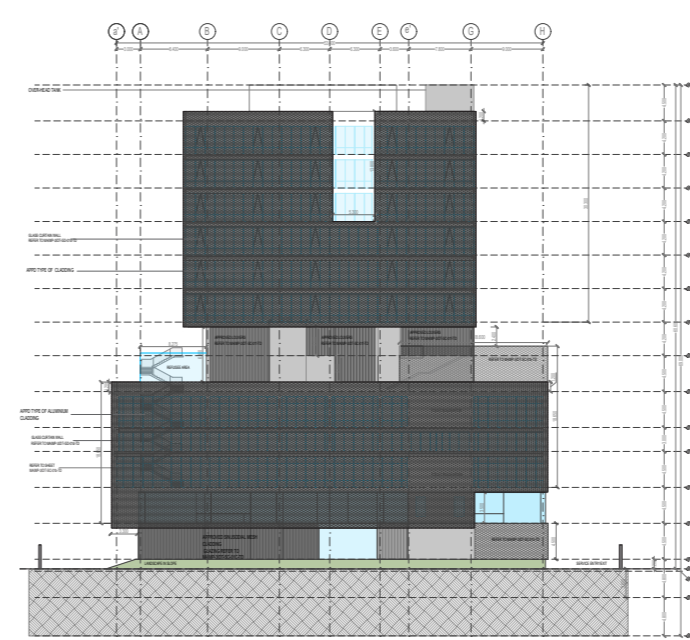
SECTION DD'



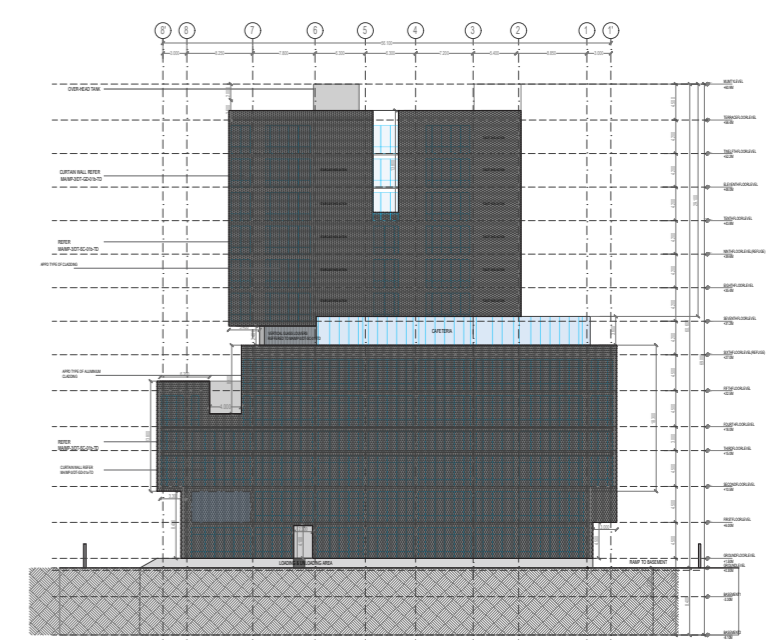
NORTH ELEVATION



E-N-E ELEVATION



W-S-W ELEVATION



S-S-E ELEVATION

GENERAL NOTES

1. FOR STAIRCASE AND TOILETS FOLLOW RESPECTIVE DETAILED DRAWINGS
2. FOR DOOR WINDOW SIZES AND DETAILS AND OPENING SIZES REFER TO DOOR WINDOW SCHEDULE PROVIDED
3. DO NOT SCALE THE DRAWING ONLY WRITTEN DIMENSIONS TO BE FOLLOWED
4. ALL DIMENSIONS ARE IN MM - UNLESS OTHERWISE SPECIFIED
5. THE DRAWING SHALL BE READ IN CONJUNCTION WITH THE MECHANICAL, ELECTRICAL AND SANITARY SERVICES DRAWINGS
6. FOLLOW STRUCTURAL MEMBERS DIMENSIONS FROM RELEVANT STRUCTURAL DRAWINGS
7. DIMENSIONS IN PLANS ARE FOR UNFINISHED SURFACES (±) & EXCLUSIVE OF PLASTER THICKNESS

LEGEND


REVISIONS

NO	DATE	REVISION

TITLE

PLAN , SECTION , ELEVATION  
PROJECT  
MANKIND WP-3 OFFICE BUILDING  
NAVI MUMBAI

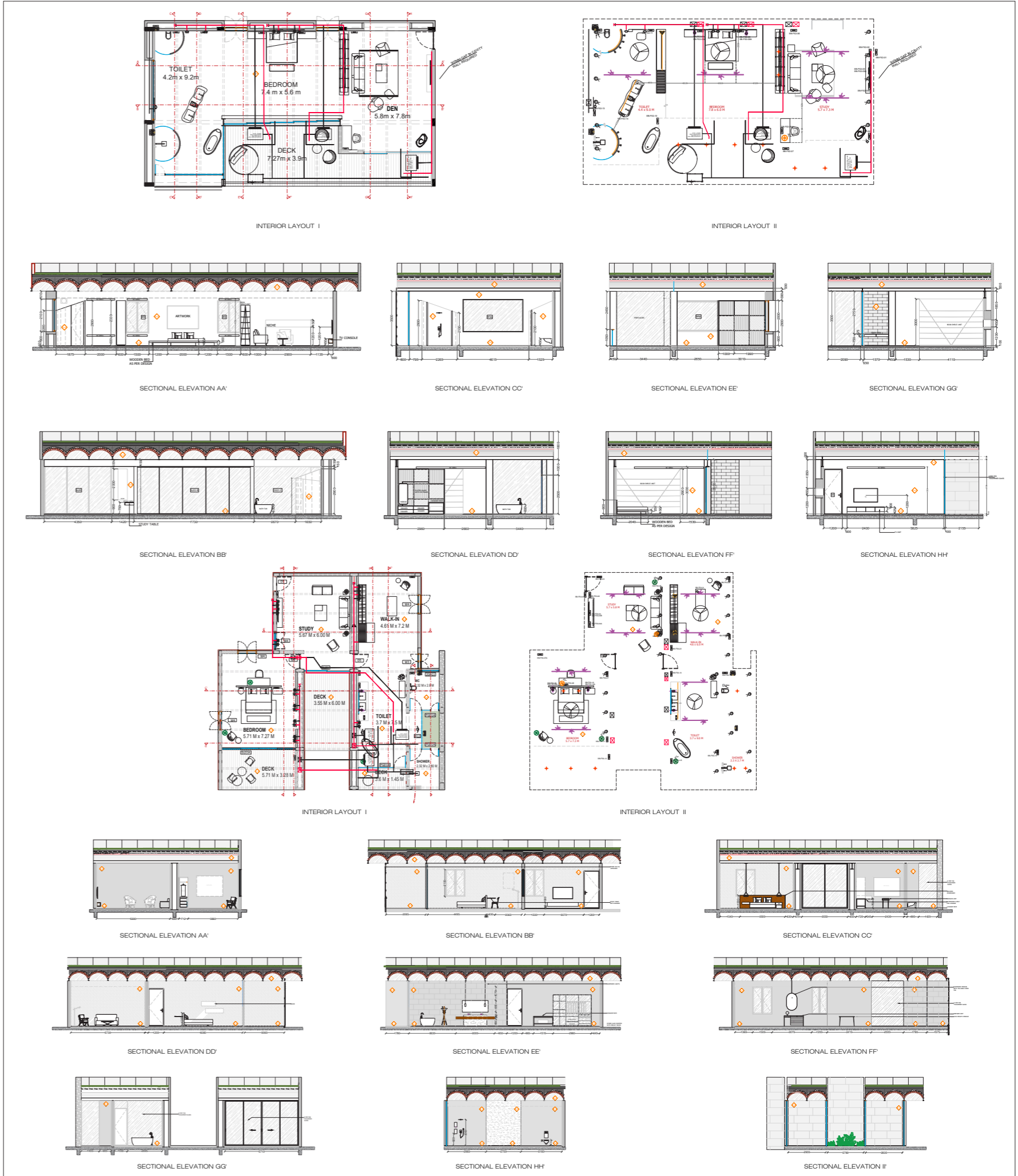
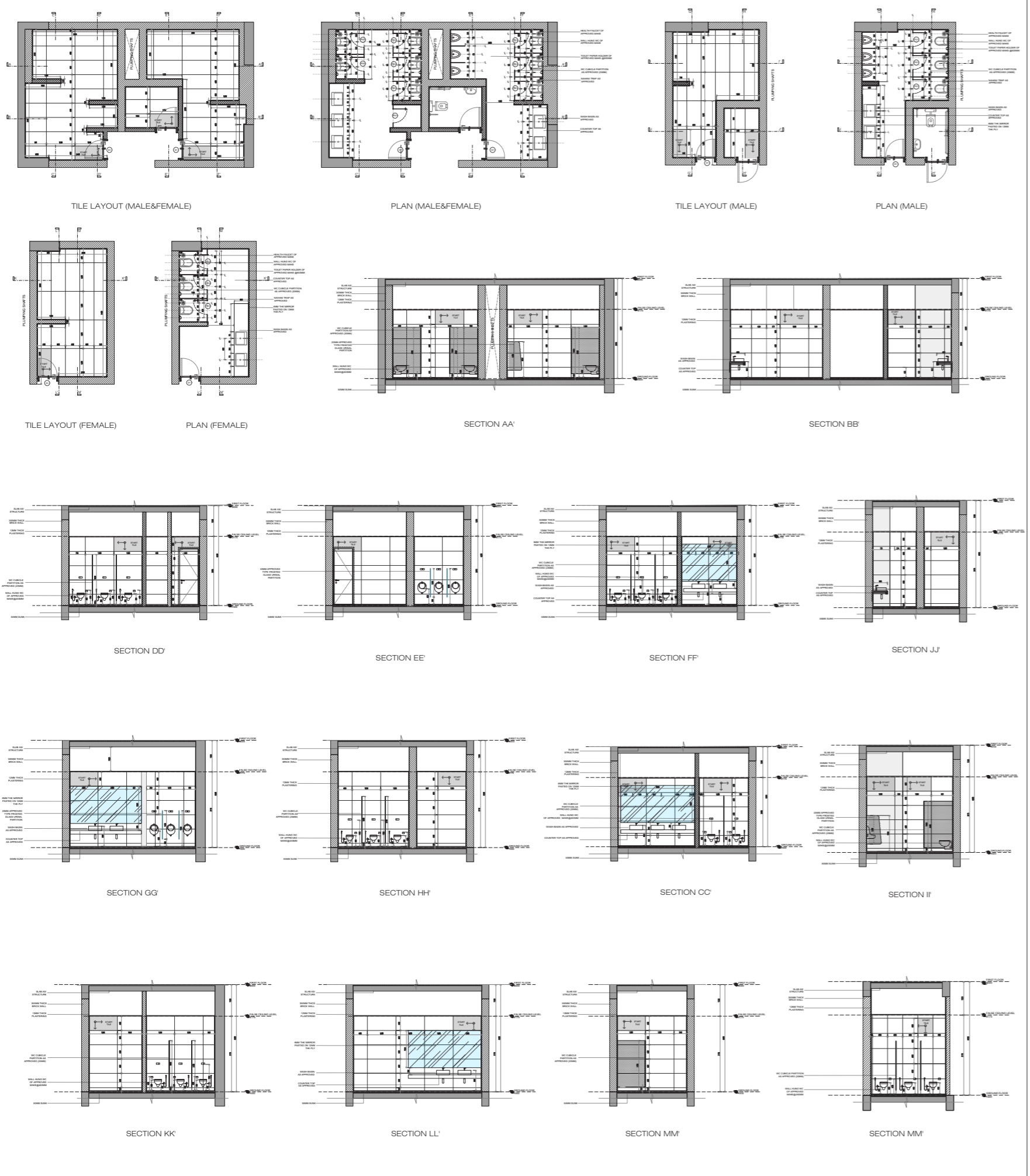
DWG NO

MA/MP/SD/ SCALE	DATE
DRAWN:	CHECKED:

ARCHITECT

KAISER-I-HIND, 2ND FLR, 1/6  
CURRIMBOY ROAD, BALLARD  
ESTATE MUMBAI 400001  
TEL (91-22) 22642170  
FAX (91-22) 22620345





<b>GENERAL NOTES</b>	<b>LEGEND</b>	<b>TITLE</b>	<b>DWG NO</b>	<b>ARCHITECT</b>
1. FOR STAIRCASE AND TOILETS FOLLOW RESPECTIVE DETAILED DRAWINGS 2. FOR DOOR WINDOW SIZES AND DETAILS AND OPENING SIZES REFER TO DOOR WINDOW SCHEDULE PROVIDED 3. DO NOT SCALE THE DRAWING. ONLY WRITTEN DIMENSIONS TO BE FOLLOWED 4. ALL DIMENSIONS ARE IN MM - UNLESS OTHERWISE SPECIFIED 5. THIS DRAWING SHALL BE READ IN CONJUNCTION WITH RELEVANT STRUCTURAL/PLUMBING/SANITARY/ELECTRICAL/HVAC/SERVICES DRAWINGS 6. FOLLOW STRUCTURAL MEMBERS DIMENSION FROM RELEVANT STRUCTURAL DRAWINGS 7. ALL DIMENSIONS IN PLANS ARE FOR UNFINISHED SURFACES (± EXCLUSIVE OF PLASTER THICKNESS)		<b>RAMP DETAILS</b> PROJECT MANKIND MP-3 OFFICE BUILDING NAVI MUMBAI, OKHLA		
			<b>MA/MP/SD/</b> SCALE DATE	<b>KAISER- I-HIND, 2ND FLR, 1/6</b> CURRIMBHROY ROAD, BALLARD ESTATE MUMBAI 400001 TEL (91-22) 22642170 FAX (91-22) 22620345
			<b>DRAWN:</b> <b>CHECKED:</b>	<b>MA/MP/SD/</b> SCALE DATE

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			<b>MA/MP/SD/</b> SCALE DATE	<b>KAISER- I-HIND, 2ND FLR, 1/6</b> CURRIMBHROY ROAD, BALLARD ESTATE MUMBAI 400001 TEL (91-22) 22642170 FAX (91-22) 22620345
			<b>DRAWN:</b> <b>CHECKED:</b>	<b>MA/MP/SD/</b> SCALE DATE



