

LOCATION- GUWAHATI, ASSAM

SITE AREA- 3.87 ACRES

CAPACITY- 200 PATIENTS

The proposed centre uses architecture to create places that brings their occupants closer to the cycles and patterns of human existence; that acts as filters to provide safety inside and acts as a lenses that reveals the world in new, sober and wonderful ways.

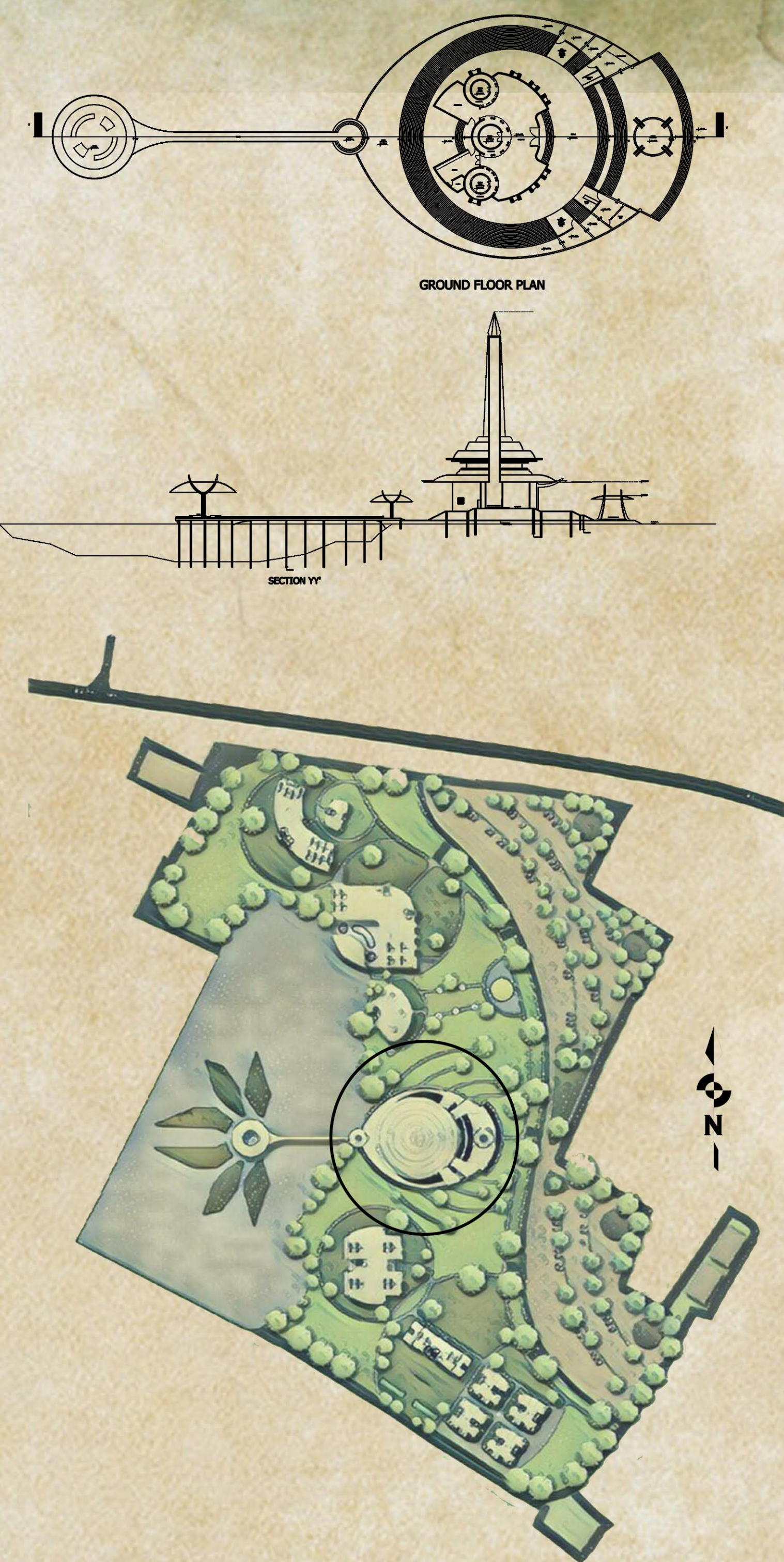


DRUG DE-ADDICTION & REHABILITATION CENTRE

ANANYA CHANDA
B.ARCH 5TH YEAR
OM DAYAL COLLEGE OF
ARCHITECTURE



VIEW



SITE PLAN DERIVATION-

1. Establishment of 8x8 grid.
Taking the extrem edge of the site horizontally.
2. Establishment of 4 pada grid where the position of the god.
big dipper drawn and rotate pointing the centre of the main grid
3. According to the position of the stars rest 6 zones are placed according to public -semi private and private.
4. Seven zones are established now, and name of the seven zones according to the name of the stars.
Bhri-gu- Admin building
Vashishta- Bhojanalay
Angiras- Oat
Atri- Tempel
Pulastya- shikshalay
Pulaha- Monk's quarter
kratu- Bangalow
- 5.

FORM DERIVATION-
EVOLUTION OF SHIKHARA

- STAGE 1
- STAGE 2
- STAGE 3
- STAGE 4
- STAGE 5
- STAGE 6

EVOLUTION OF DEUL
DEUL HAD BEEN
TAKEN TO EXPRESS
THE FEELING OF
HINDU GOD.
STRUCTURE OF
HINDU GOD.
RESIDE IN PEAK OF
MOUNTAIN. THUS
HINDU GOD AS A
SHIKHARA ELEMENT.

LARGER ONE IS
SHYAM AND SMALLER ONE IS RAY

AVERAGE HINDU
WOMAN HAS
SHYAM AND SMALLER
HINDU AS A
SHIKHARA ELEMENT.

TRANSITION STAGE
AND THE FEELING OF
EVOLUTION.

DARKER ONE IS
SHYAM AND LIGHTER
ONE IS RAY
ACCORDING TO
THEIR SEX
COMPLETION.

FROM DEUL TO
EVOLVED SHIKHARA.

THE CONCEPT - THE FORM OF THE STRUCTURE HAS TO BE A UNIQUE ONE AND I DERIVE THE CONCEPT OF PLAN FROM 8X8 MANDALA AND THE BIG DIPPER THE BRIGHTEST SEVEN START FROM THE CONSTELLATION URSA MAJOR. THERE IS 88 MORDERN CONSTELLATION. AND URSA MAJOR IS THE FAMOUS ONE. BIG DIPPER IS ALSO CALLED SAPTARSHI MANDAL., THOSE ARE SEVEN RISHIS FROM THE HINDU MYTHOLOGY . AND THE FROM OF THE TEMPLE DERIVED FROM THE DECONSTRUCTAVISM OF DEUL AND THE STORY OF RADHA KRISHNA. AND THE FINIAL IS BASED ON THE HAND WHICH PRAYS AND WHICH IS COME FROM THE HORN OF COW AS COW IS THE IMPORTANT ANIMAL WHILE TALKING ABOUT KRISHNA.

EVOLUTION OF FINIAL



HORN OF COW

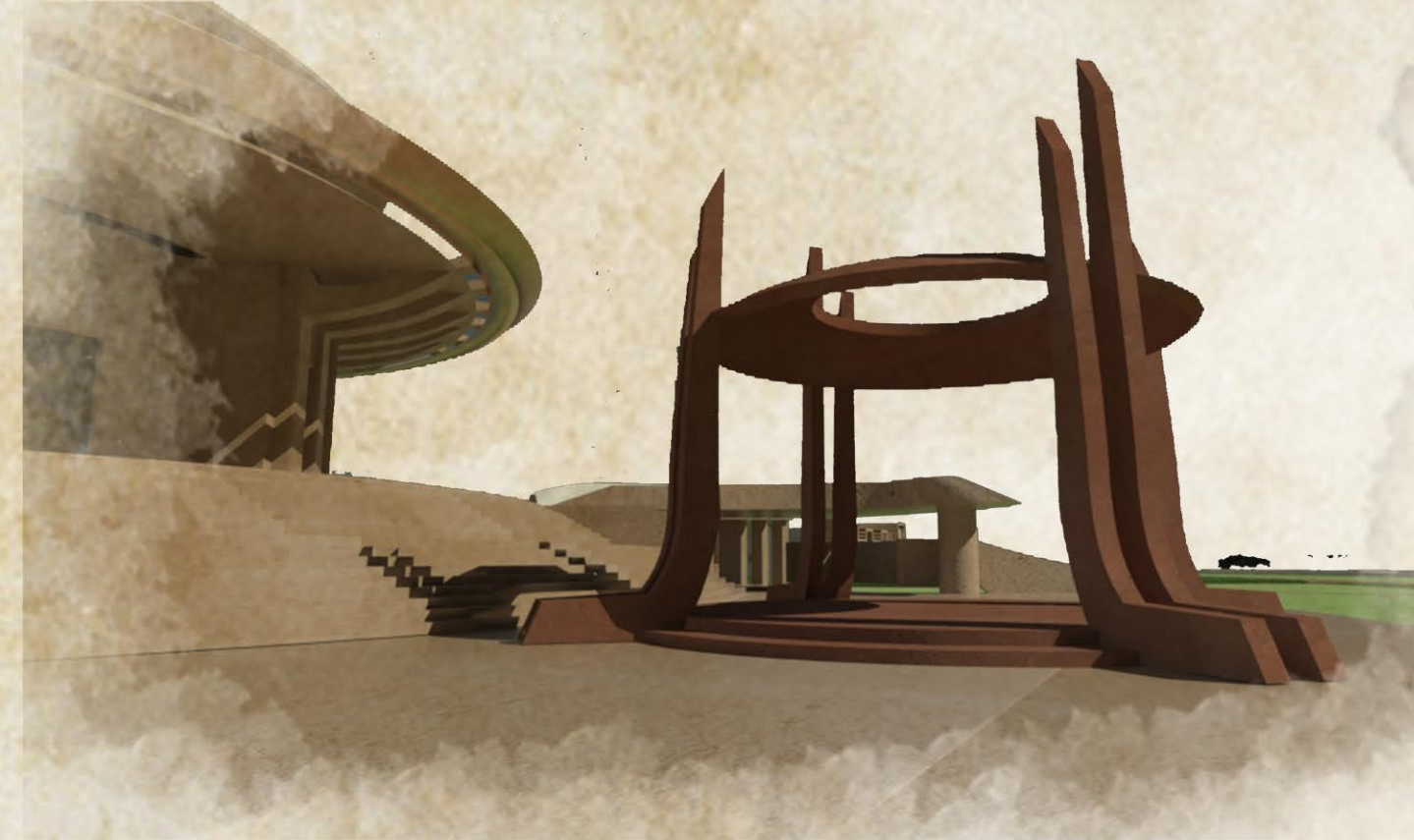


GESTURE OF NAMASKAR= PRAY



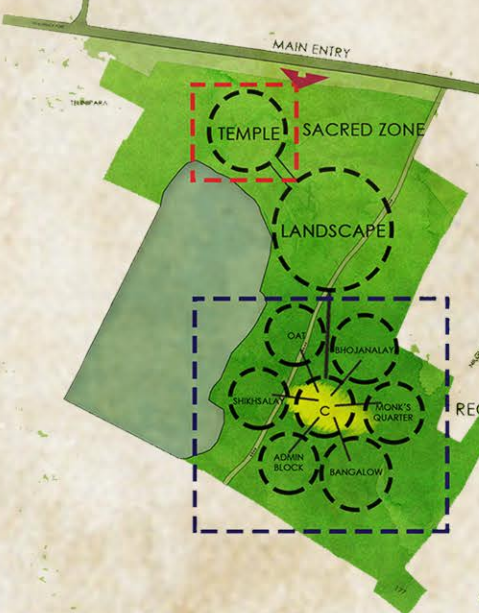
BY INTIGRATING CREATS THE FINIAL AND NECESSARILY THE BINDU

CONCEPT OF MARRIAGE PLACE



THE SHAPE OF MARRIAGR PLACE OR KALYAN MANDAPAM EVOLVED FROM AGNI OR FIRE . ACCORDING HINDUISM WE BELIVE AGNI VERY SACRED FOR THE PERPOSE OF MARRIAGE.

ZONING



ZONING STAGE 1

BASIC ACTIVITY ZONES AND FUNCTIONS WERE IDENTIFIED AND PLACED CRUDELY ON THE BASIS OF THEIR SUITABLE LOCATION AND ACCESSIBILITY. LANDSCAPE ARE THE CONNECTING ZONE OF THOSE TWO SACRED AND RECREATIONAL ZONE. TEMPLE IS PLACE AT CLOSE TO THE BUSY ROAD FOR BETTER ACCESSIBILITY.



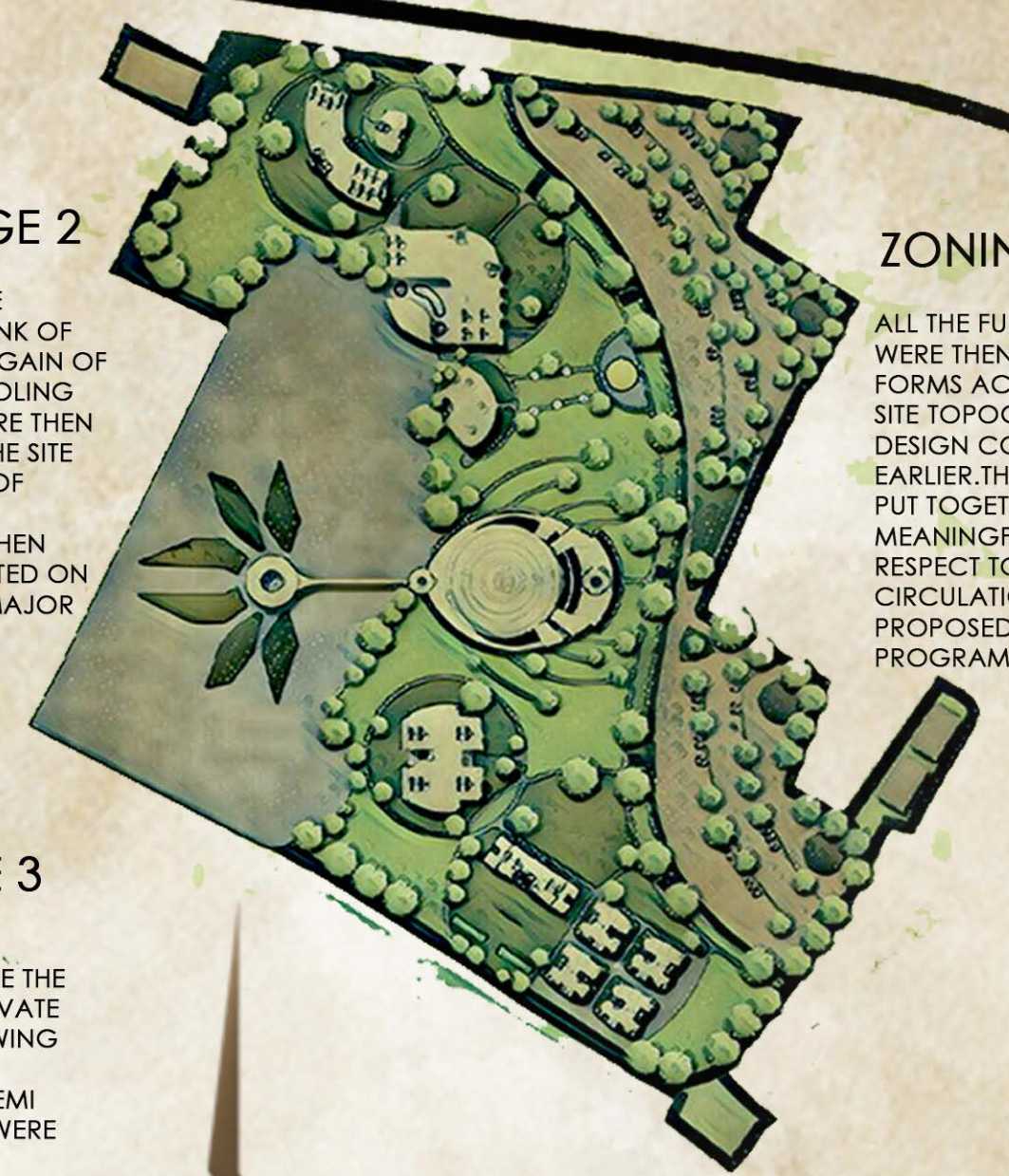
ZONING STAGE 2

CREATING LINEAR AXIS THE FUNCTIONS ARE PLACE BANK OF THE WATER BODY FOR THE GAIN OF MAXIMUM EVAPORITIVE COOLING AND THE GREEN AREAS WERE THEN PLANNED CONSIDERING THE SITE SLOPE AND THE POSITION OF EXISTING TREES. THE MAIN CIRCULATION SPINE WAS THEN IDENTIFIED AND IMPLEMENTED ON THE SITE FOLLOWING THE MAJOR AXIS, NODES AND FOCUS.



ZONING STAGE 3

IN ACCORDANCE WITH THE IDENTIFIED CIRCULATION SPINE THE PUBLIC, SEMI-PUBLIC, AND PRIVATE SPACES WERE PLACED ALLOWING MINIMUM CONFLICT. THE RELATIONS BETWEEN OPEN, SEMI-OPEN AND CLOSED SPACES WERE THEN ESTABLISHED.



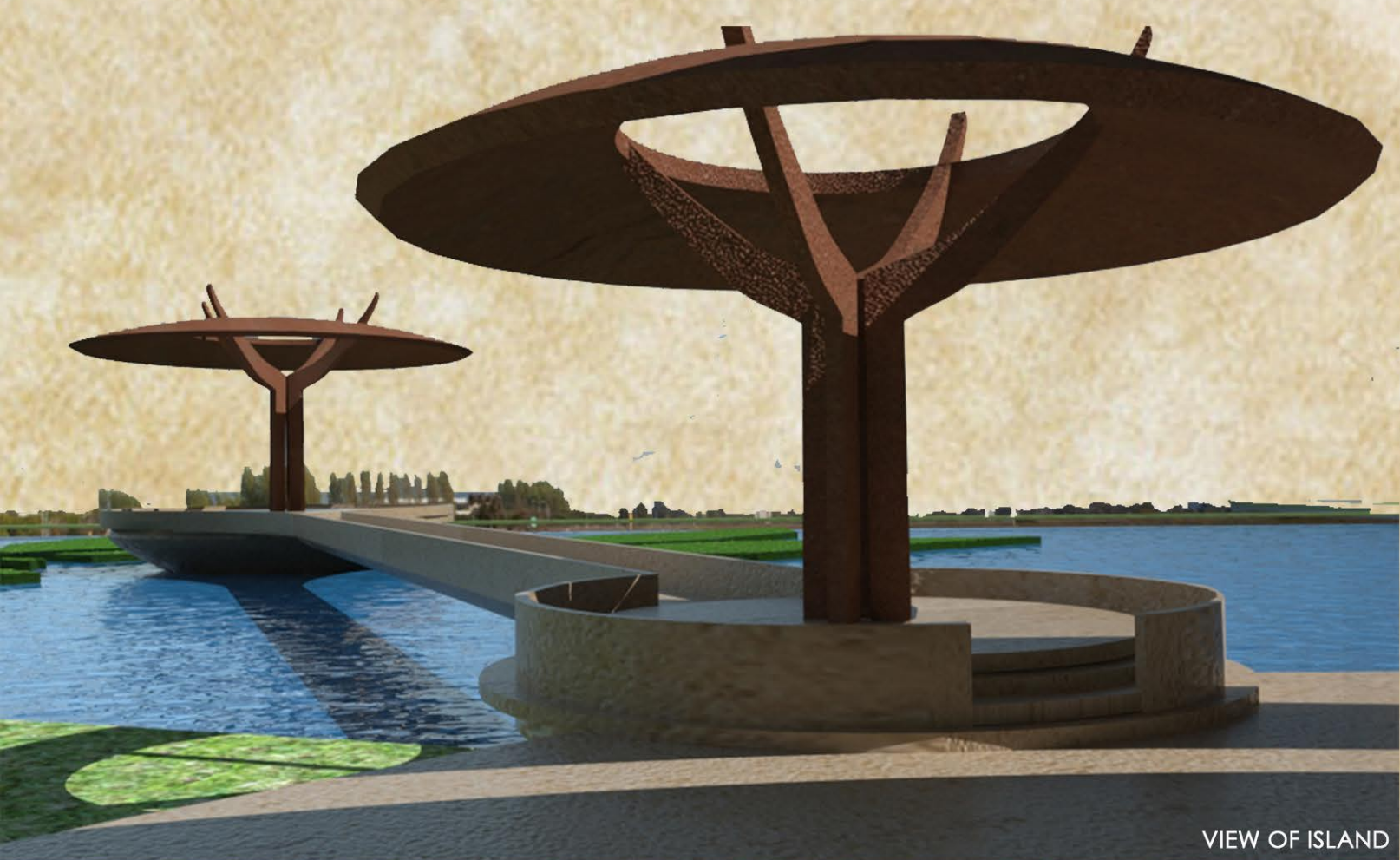
ZONING STAGE 4

ALL THE FUNCTIONAL ZONES WERE THEN GIVEN FORMS ACCORDING TO THE SITE TOPOGRAPHY AND THE DESIGN CONCEPT DEVELOPED EARLIER. THE FUNCTION WERE PUT TOGETHER IN A MEANINGFUL WAY WITH RESPECT TO THE CIRCULATION SPINE AND PROPOSED AREA PROGRAM IN A SCALED FORM.



TEMPLE VIEW

TEMPLE VIEW



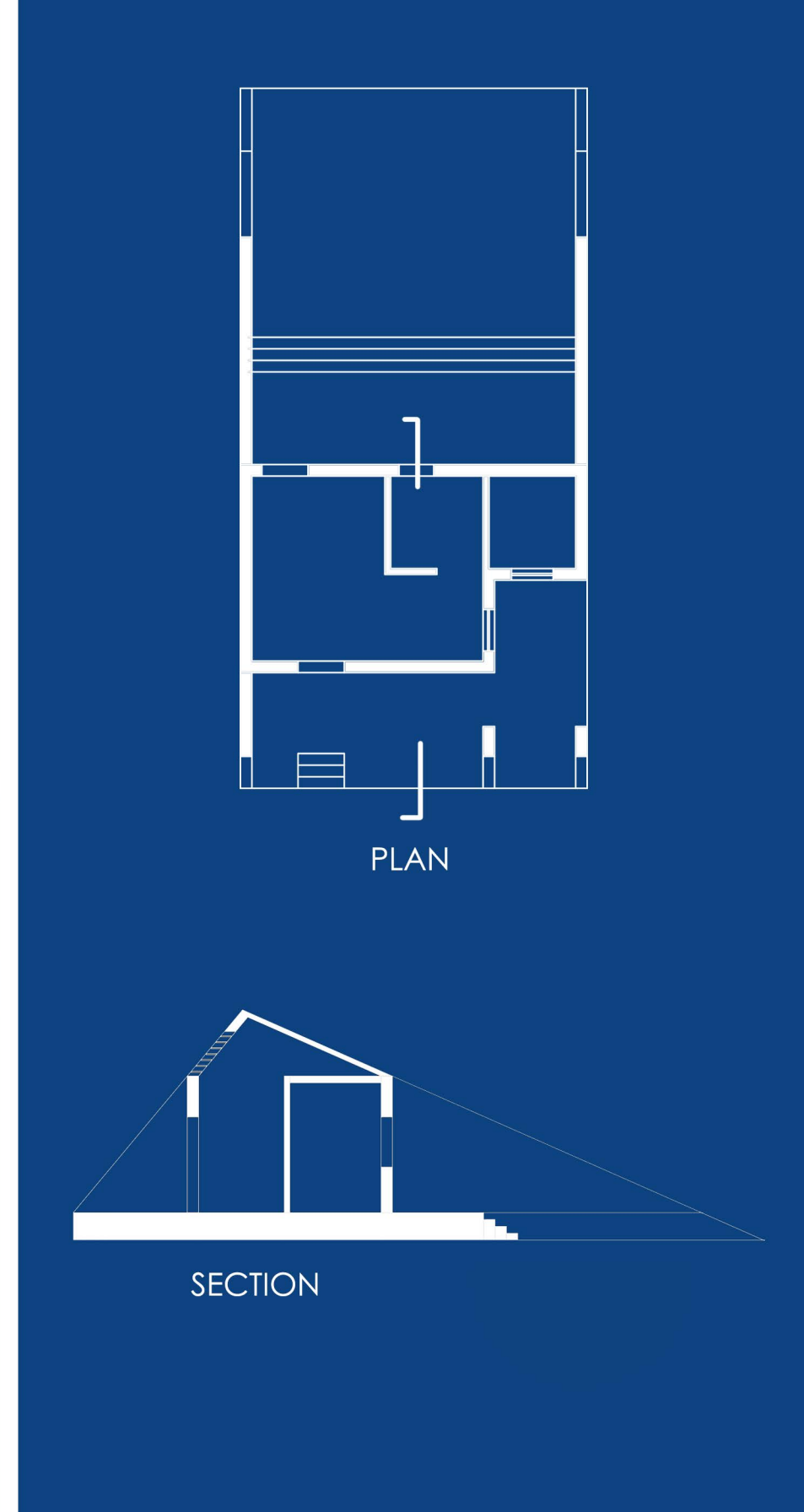
VIEW OF ISLAND



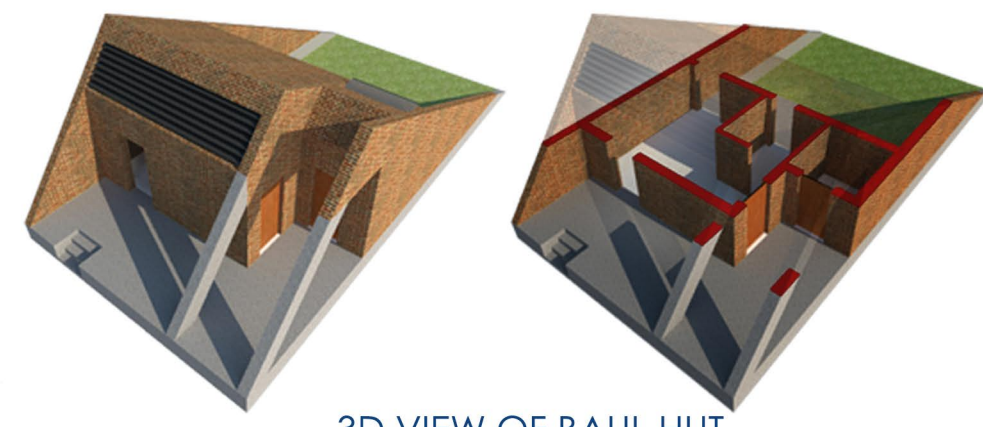
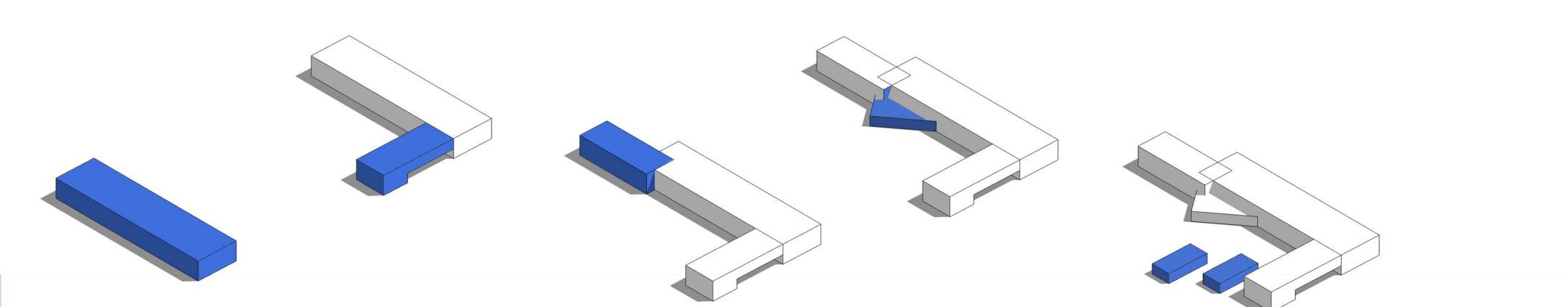
LEFT SIDE ELEVATION



FRONT ELEVATION



EVOLUTION OF MASSING



3D VIEW OF BAUL HUT
 DERIVED FROM THE SIMPLICITY OF THE
 BAUL LIFESTYLE, ROOTED IN VERNACULAR
 ARCHITECTURE-STYLIZED TO A MODERN
 LOOK

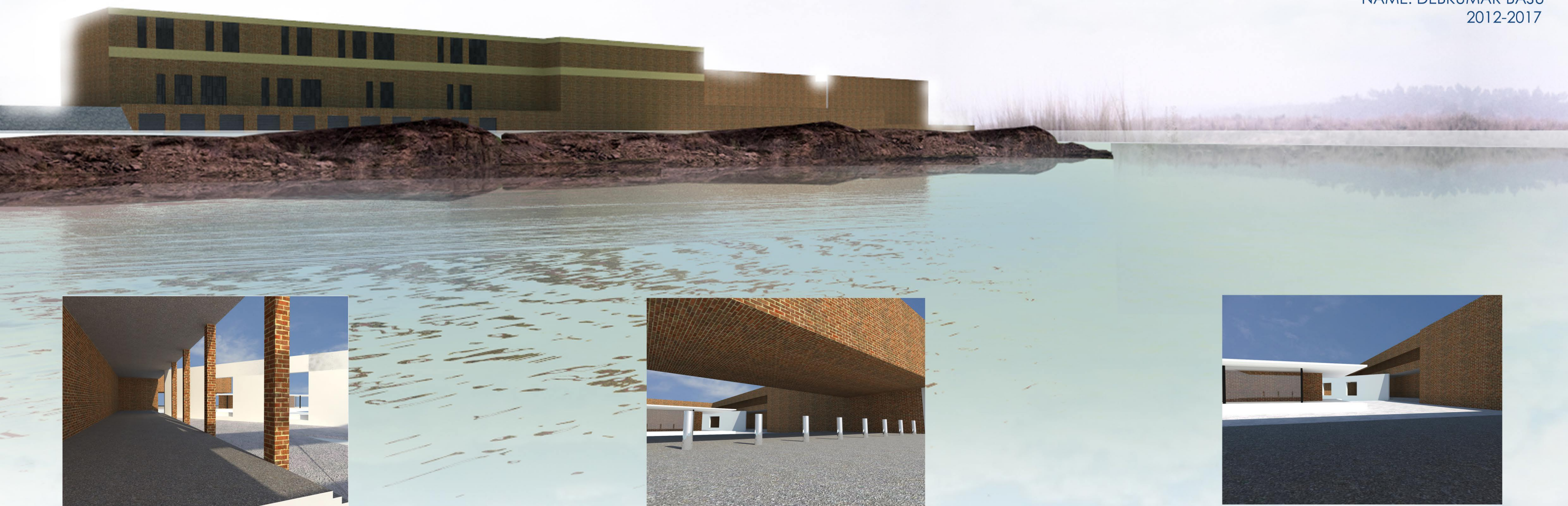


ARCHITECTURAL THESIS: MUSIC MUSEUM

COLLEGE: OM DAYAL SCHOOL OF ARCHITECTURE

NAME: DEBKUMAR BASU

2012-2017

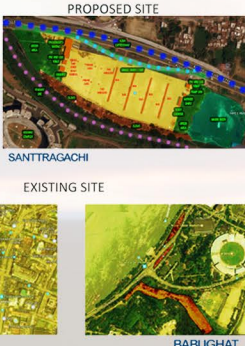
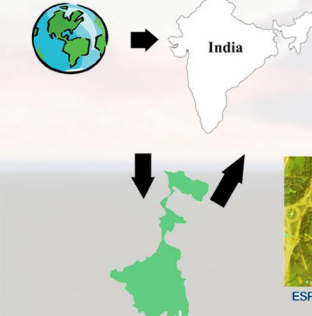


A TRANSIT HUB AT SANTRAGACHI, HOWRAH

WHY?

TRANSPORTATION IN KOLKATA
POPULATION DENSITY
HIGH DEMAND FOR MOBILITY
NARROW ROADS
CONGESTION
MODES OF TRANSPORTATION IN KOLKATA
ROADWAYS -----> BUS TERMINUS AND STATIONS
RAILWAYS -----> RAILWAYS STATIONS
AIRWAYS -----> AIRPORTS
WATERWAYS -----> FERRY GHATS

WHERE?



PROPOSED SITE AT SANTRAGACHI, HOWRAH

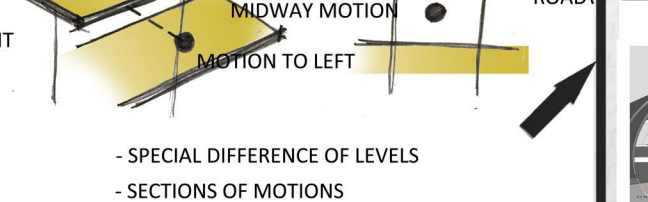
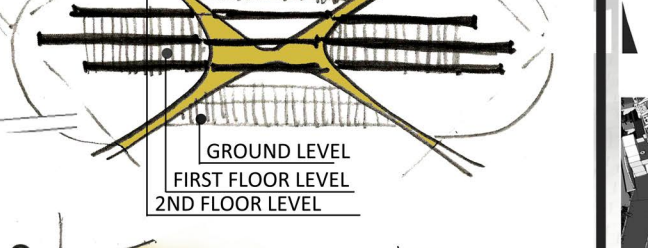
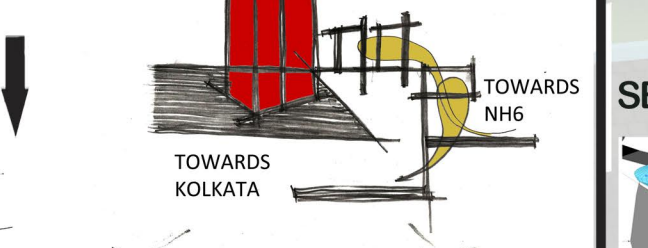
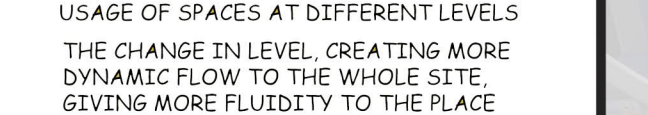
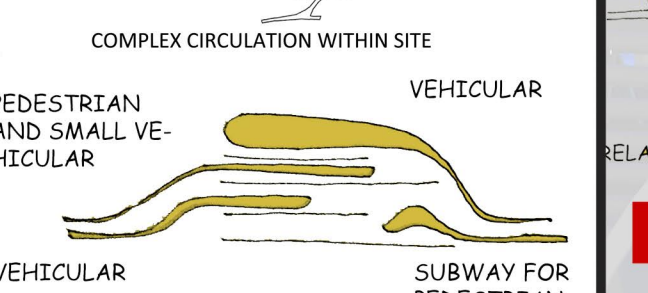
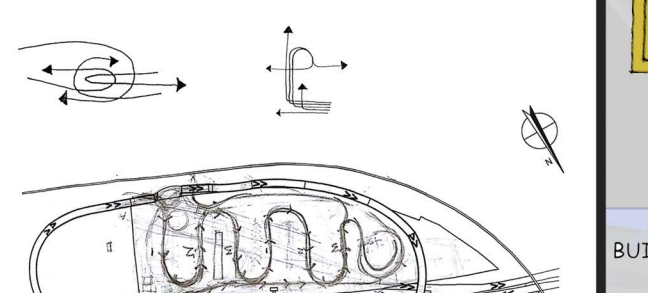
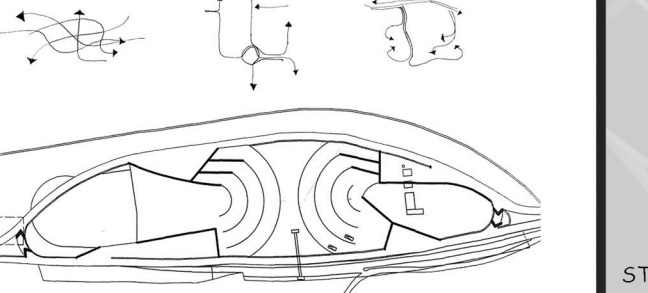
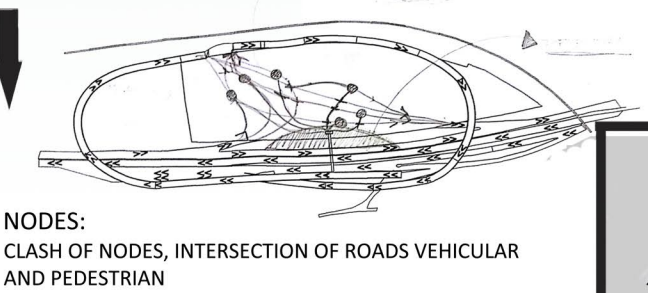
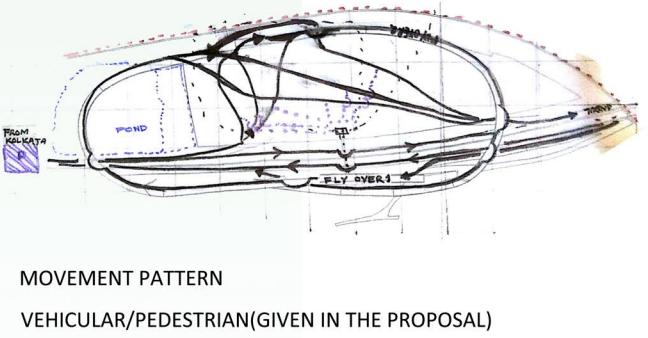
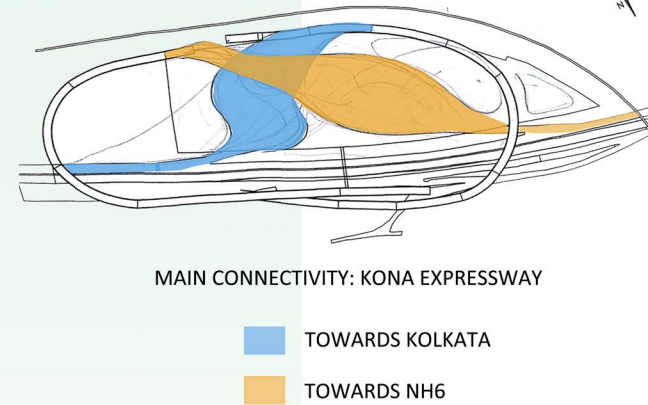
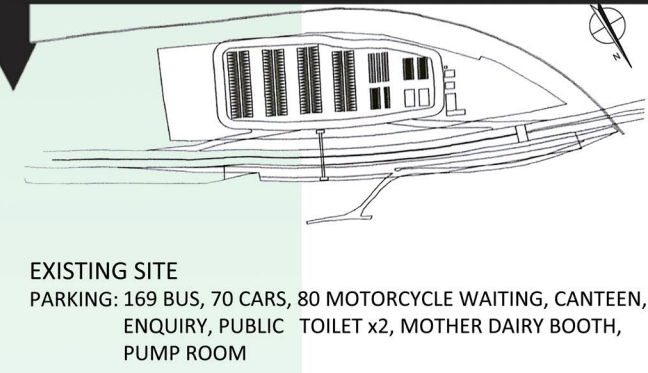


INDRADEEP DEY
5TH YEAR
ARCHITECTURAL THESIS 2016 - 2017
PROJECT : PROPOSAL FOR
SANTRAGACHI BUS TERMINUS
COLLEGE: OM DAYAL SCHOOL OF
ARCHITECTURE, ULUBERIA

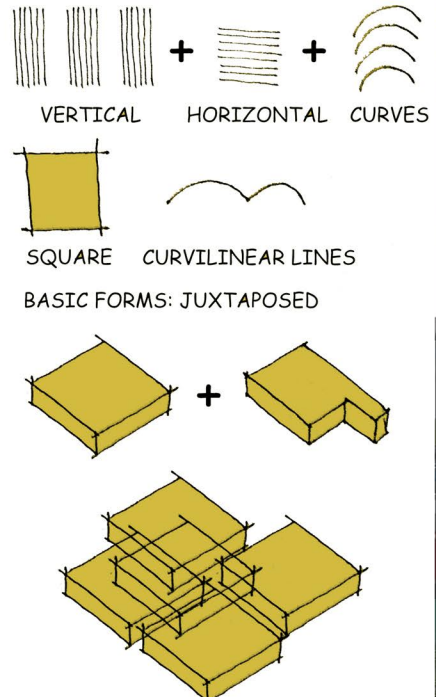
WHAT?

A BUS TERMINUS WITH MULTIFUNCTIONAL
TRANSIT HUB WITH A TRANSIT HOTEL, PUBLIC
MARKET AND BASIC AMENITY.

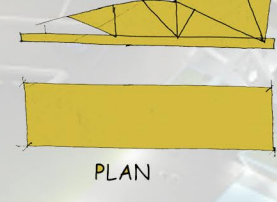
UPCOMING VALUABLE RAILWAY STATION IN OUR ZONE



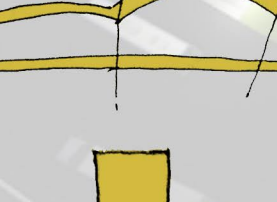
BASIC ELEMENTS USED



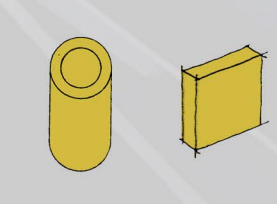
SCHEMATIC SECTION ELEMENTS



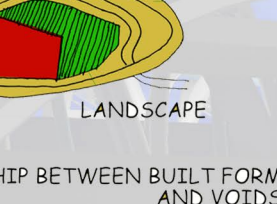
AXONOMETRIC OF THE ROOF



ROADWAYS DISSECTING THE BUILDING MASS



STRUCTURAL ELEMENTS USED



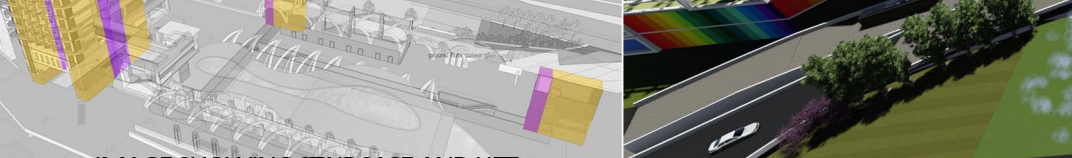
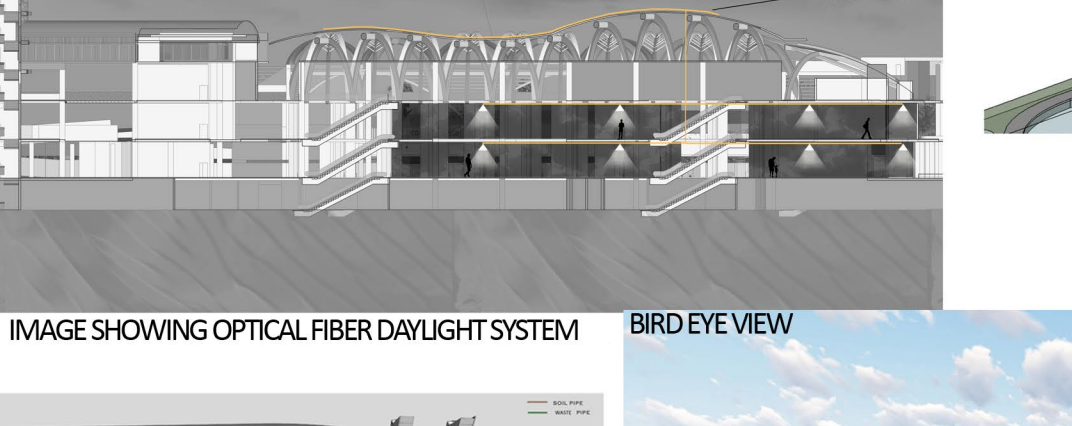
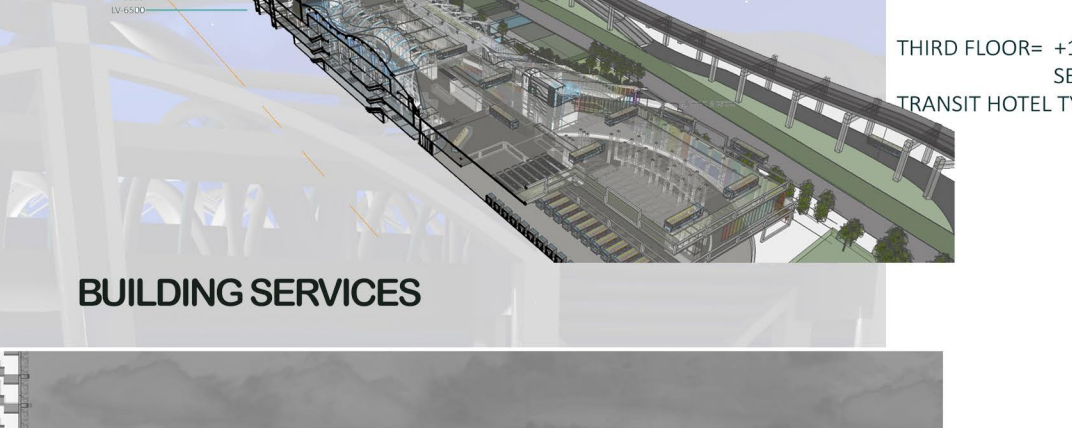
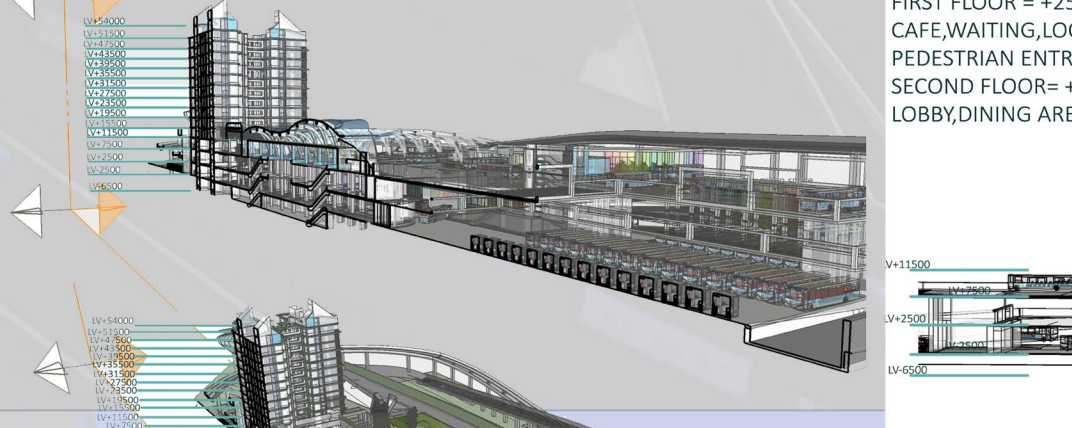
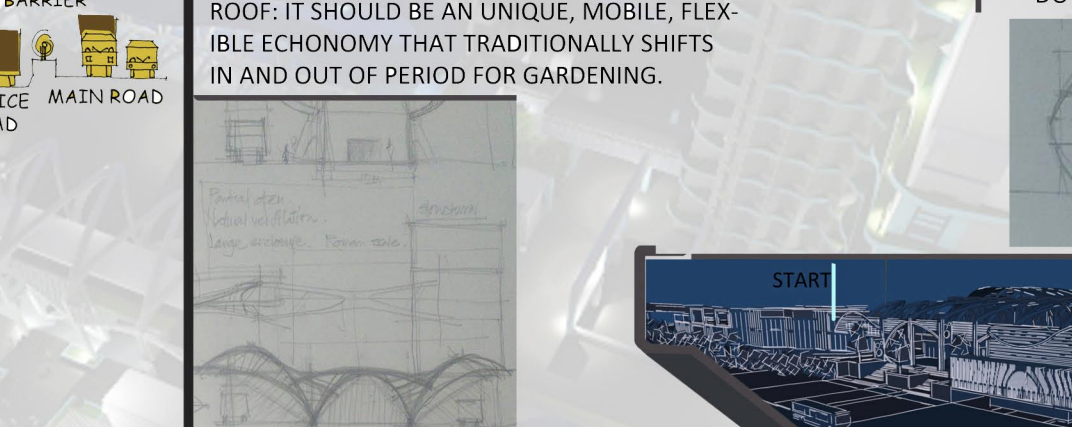
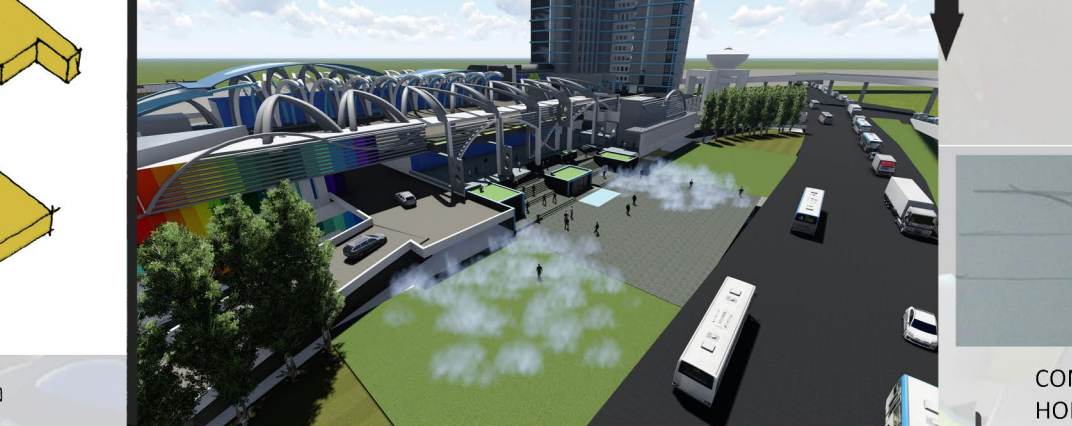
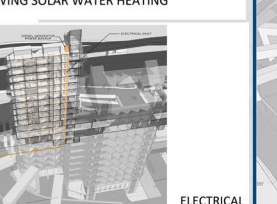
BUILT FORM



RELATIONSHIP BETWEEN BUILT FORM AND VOIDS

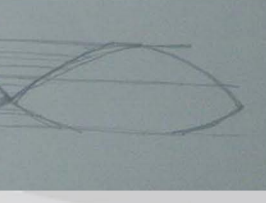


BUILT FORM

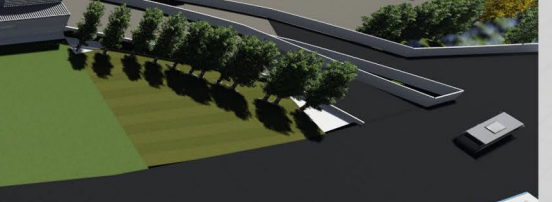
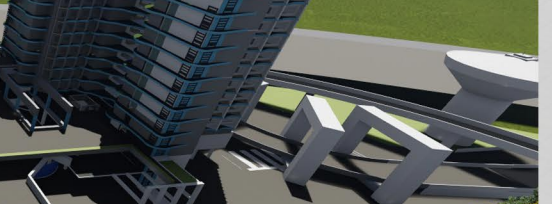
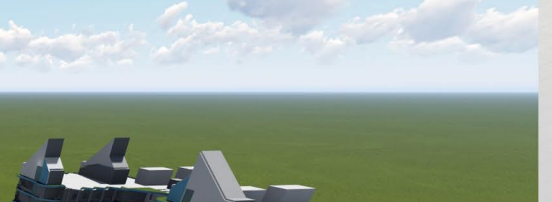
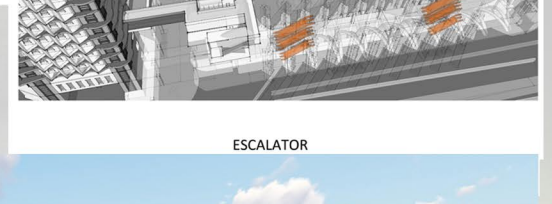
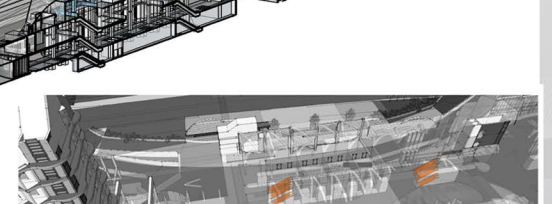
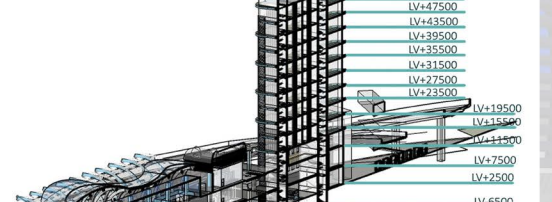
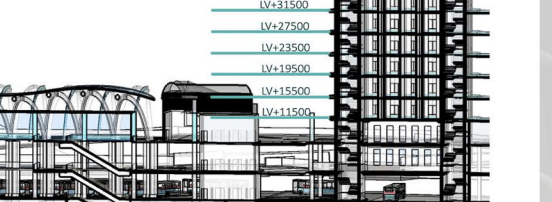
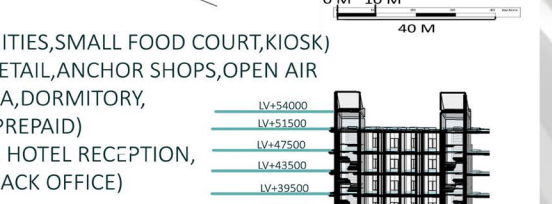
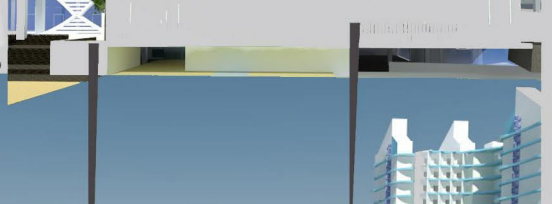
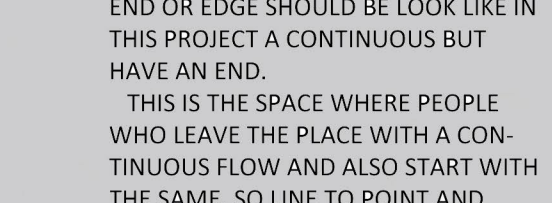
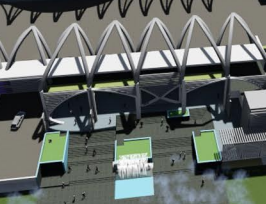
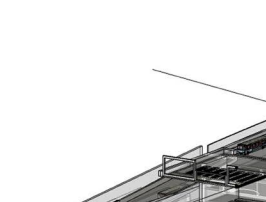
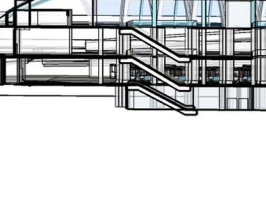
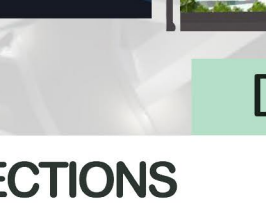
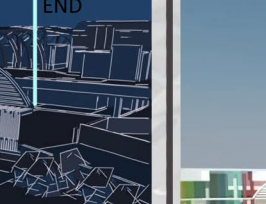
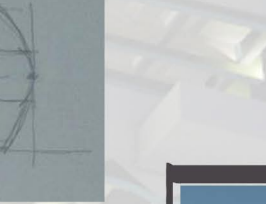


CONCEPT

SECTIONS OF MOTIONS:
SECOND FLOOR
FIRST FLOOR
GROUND FLOOR



CONCLUSIONS :
HORIZONTAL LINE UP SIDE AND
DOWN SIDE AND MID A POINT



DESIGN CONCEPT

Calligraphy

Islamic calligraphy is the artistic practice of handwriting and calligraphy, based upon the alphabet in the lands sharing a common Islamic cultural heritage. It includes Arabic, Ottoman, and Persian calligraphy. It is known in Arabic as khatt Islami meaning Islamic line, design, or construction.

With reference to all important projects, works, chores and missions, the shari'ah has urged its adherents to begin them with:

BISMILLAHIR-RAHMANIR-RAHIM

(In the Name of Allah, the Most Gracious, the Most Merciful.)

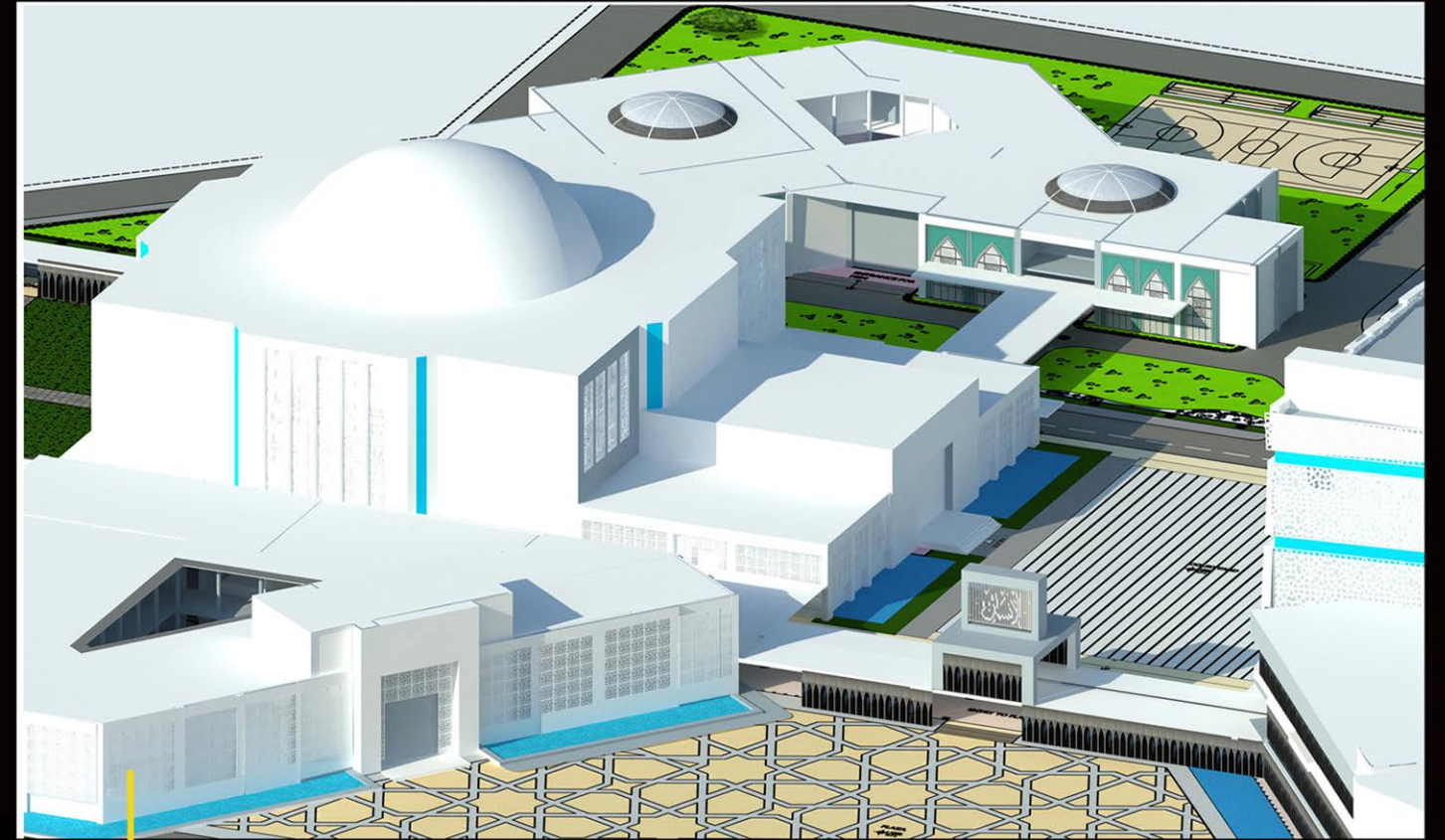
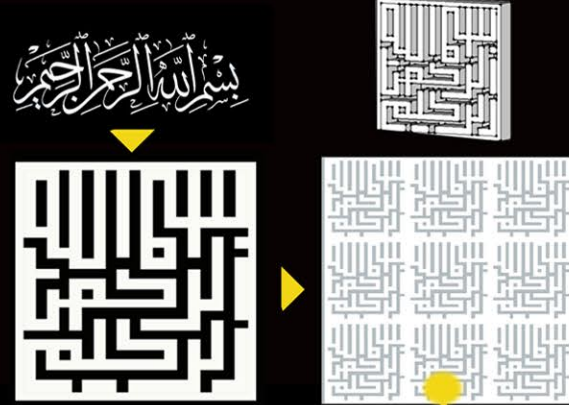
The Hadith states:
KULLU AMRIN DHI BALIN LAM YUBDA' BI BISMIL-LAHI FAHUWA AQDA

"Any important work that does not begin with Bismillah is imperfect."

Therefore,
BISMILLAHIR-RAHMANIR-RAHIM

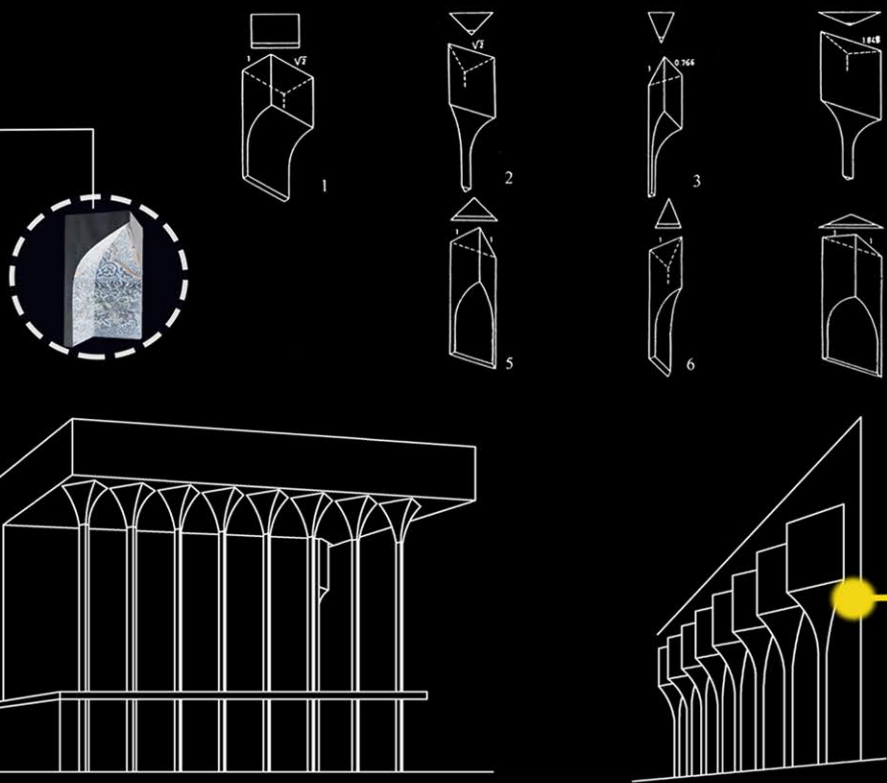
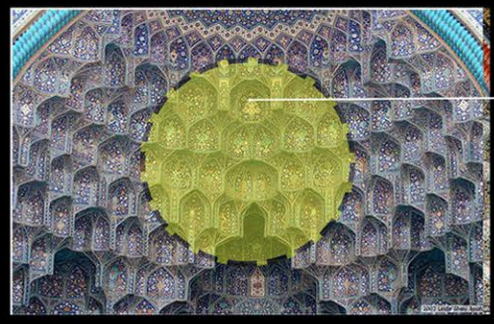
In the Name of Allah, the Most Gracious, the Most Merciful.
Should be read before beginning any project or work.

Facade tile detail



Muqarnas(stalactities)

Is the Arabic term that evolved from the greek word for scale utilized in roofing tile in classical islamic architecture the term is applied to honeycomb vaulting that looks like stalactite deposits of the cave its effect is both to elaborately decorate asurface while at the same time to extend space into eternity.



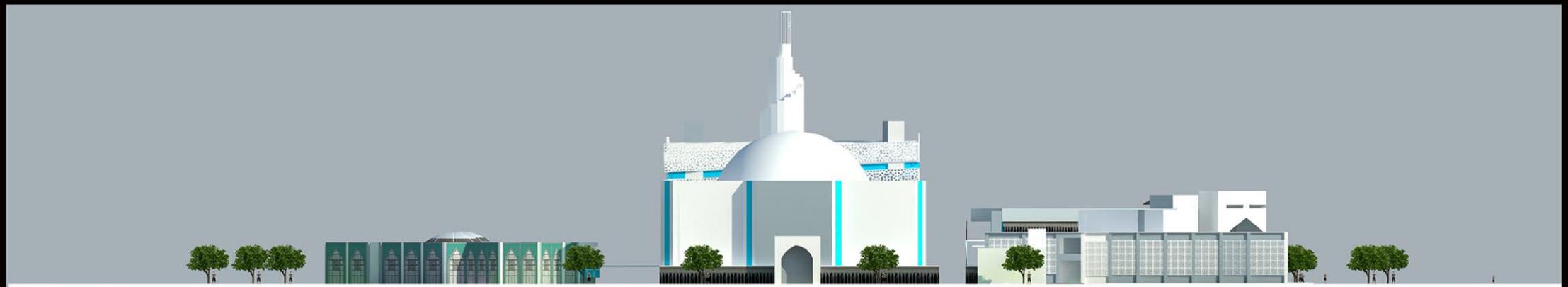
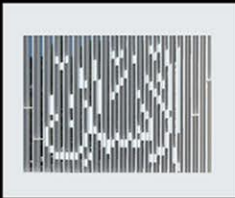
Redesign the
stalactities
unit

ORNAMENTATION
atop the minaret

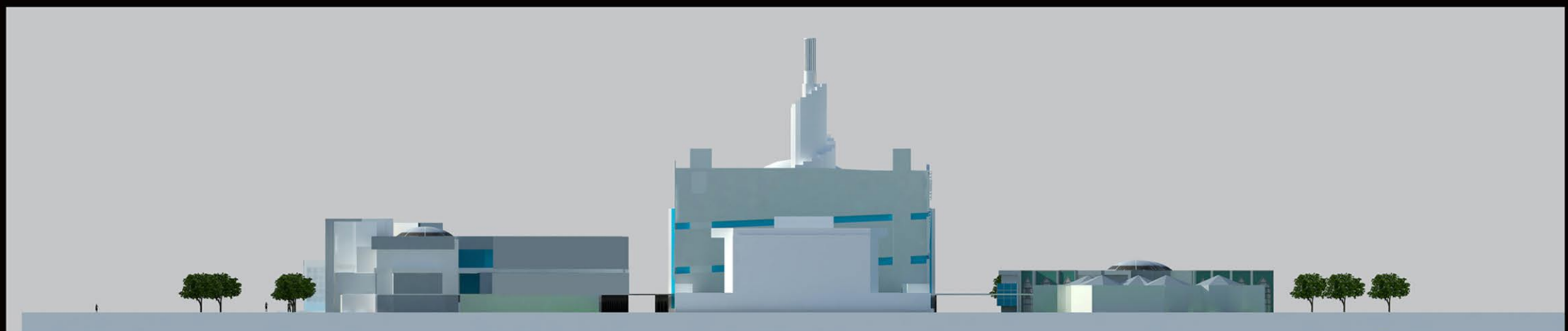
Atop the minaret, the word Allah (God) is folded bi-axially from the minaret's elements, becoming an integral structural element that is reinforcing the fragile steel armature, rather than being just an ornamental applique. The minaret becomes a frail element that without this calligraphy would fail structurally and break apart. Seen from one side, Allah is read in an affirmative solid form, a modern interpretation of calligraphy. Seen from the other side, Allah is read as a void, a doubtful absence, but also emanating the immaterial and ineffable idea of God, in reference to the lack of representation in Islam.

ORNAMENTATION
at the plaza

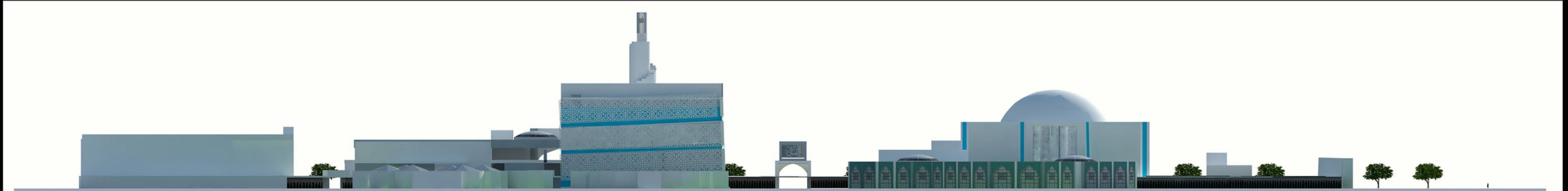
Below, at the entrance of plaza and mosque, the pixelated and equally structural word Insan (Human) is added to the steel plates atop the bridge, to create a Hegelian dialectic of God/Man. The juxtaposition of both renders the idea of humanity as an integral part of the equation with God.



FRONT ELEVATION



BACK SIDE ELEVATION



LEFT SIDE ELEVATION



RIGHT SIDE ELEVATION

INTRODUCTION

India has a rich military heritage. The gallantry of Indian soldiers is recognised world over. Since independence, the Indian Armed Forces have fought four major wars to defend national borders and uphold our national interests. The Armed Forces have also won laurels and glory while operating in UN mandated peace missions, combating terror and insurgency and during conduct of Humanitarian Assistance and Disaster Relief operations.

AIM

The National War Museum will showcase famous battles, eulogise military martyrs, heroes and leaders and chronicle the course of Indian military history. The Museum is envisaged to be world class, state of the art building which will be a 'must visit' landmark for those visiting New Delhi.

OBJECTIVE

The National War Museum will serve following purpose:

- Portray military campaigns, heroic deeds and sacrifices through a multi sensory display to assist reinforce citizens' faith and pride in the Armed Forces.
- Exhibit relics and records of historical significance and military interest, chronicling ascendancy of Armed Forces from ancient times.
- Display items of military interest and historical value including development of arm, equipment and their role in the Indian history.
- Profile human experience of war and chronicle military events which shaped development of our country and national character.
- Enhance awareness of the glorious military heritage of India to instill and motivate citizens to greater devotion and duty to the country.
- Inform about the challenges under which Armed Forces operate to enhance comprehension and understanding of the Armed Forces.
- Act as Military's premier educational research and archive centre with multimedia libraries, seminar and exhibition facilities.
- Establish itself as an outstanding landmark in the National Capital Region for Indian and foreign visitors.

LOCATION & CLIMATOLOGY

MAP OF INDIA

MAP OF DELHI

LOCATION: LUTYEN'S DELHI, NEW DELHI, INDIA

SITE WITH SUNPATH

CLIMATE DATA TABLE

PROXIMITY & SURROUNDINGS

BARODA HOUSE

HYDERABAD HOUSE

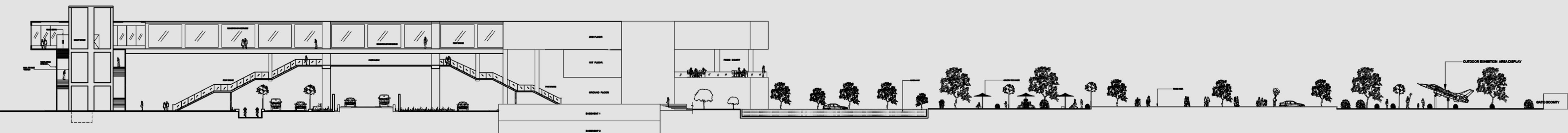
BHAKANI HOUSE

PATIALA HOUSE COURT

NATIONAL STADIUM

JAIPUR HOUSE

LUTYEN'S DELHI, INDIA



EVOLUTION OF FORMS

WAR ZONE

RECOVERY & AFTERMATH

PEACE ZONE

SITE SECTION

SITE PLAN WITH GROUND FLOOR

GROUND FLOOR

1ST FLOOR



ADMIN BLOCK

GROUND FLOOR

SECOND FLOOR

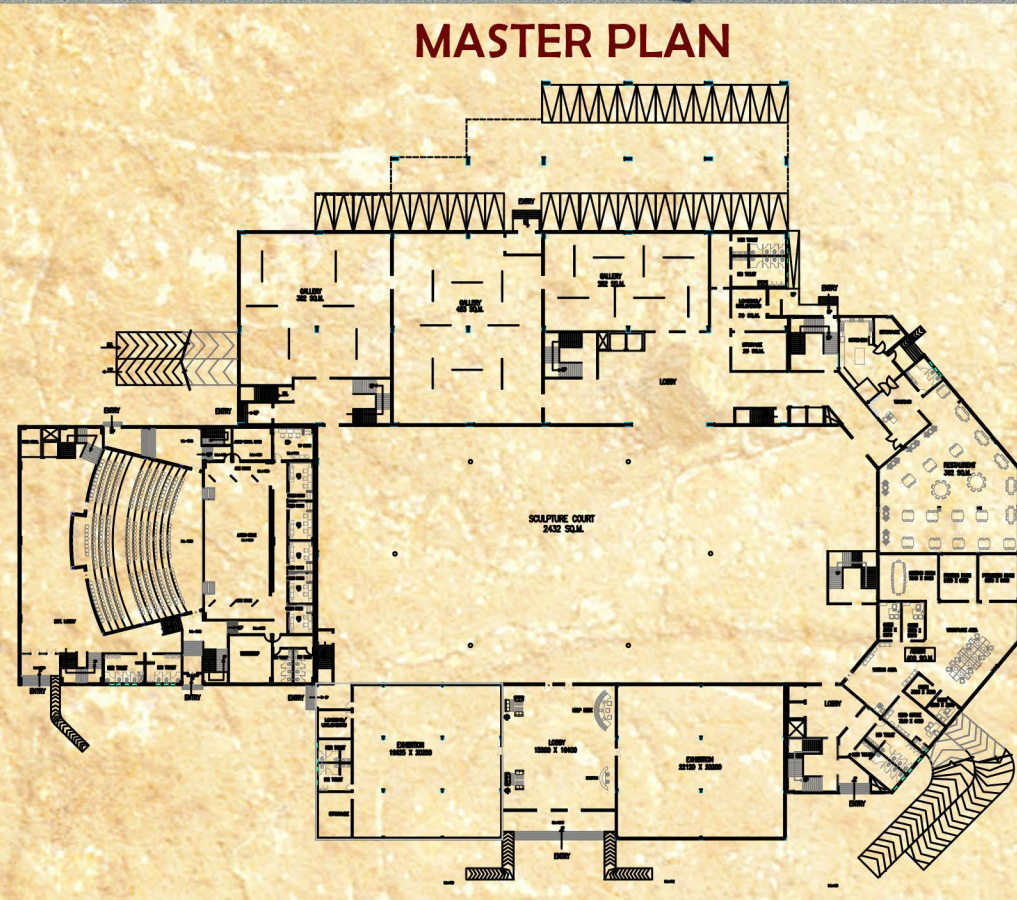
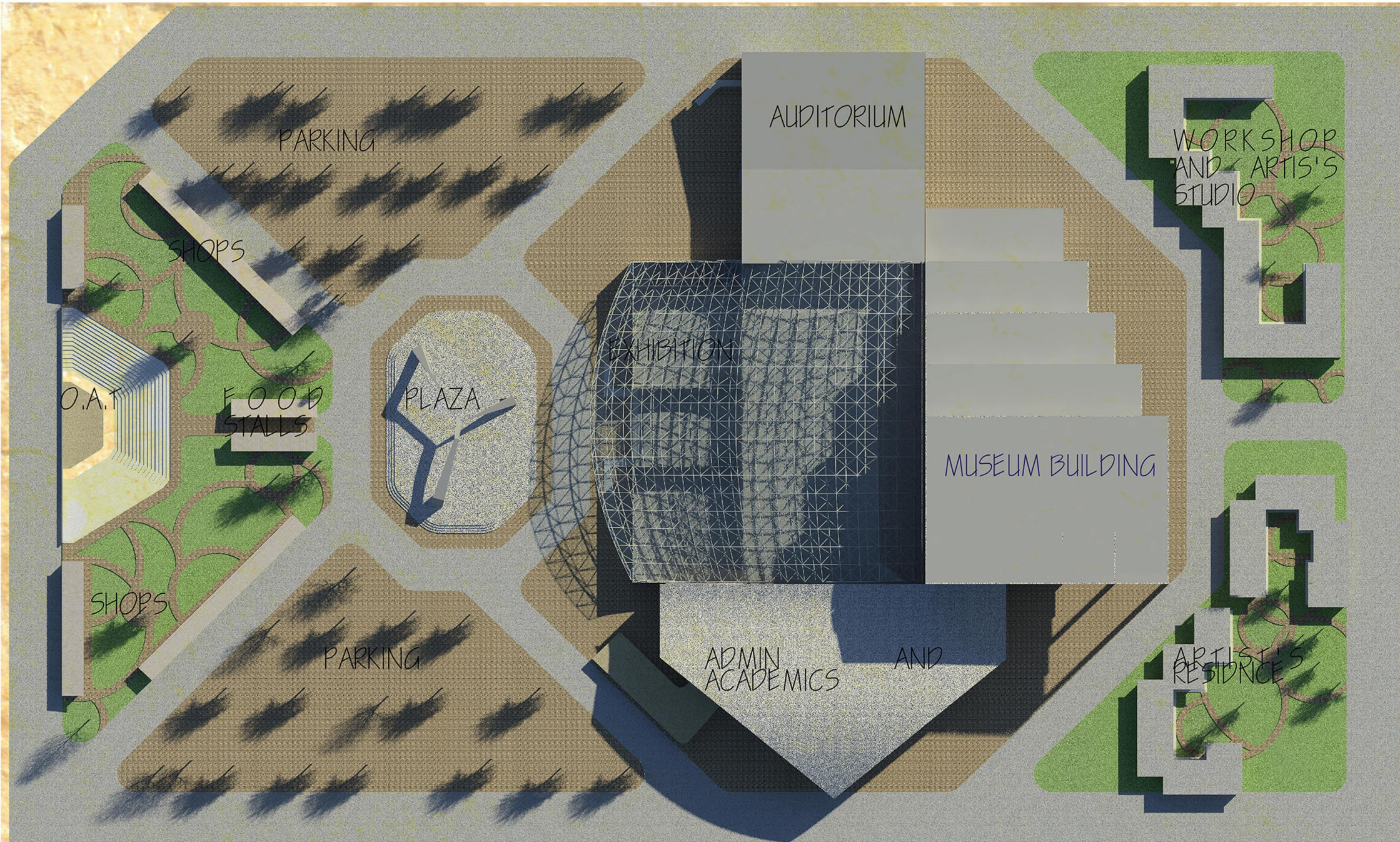
BRIDGE CONNECTION

SECTION F-F'

2ND FLOOR



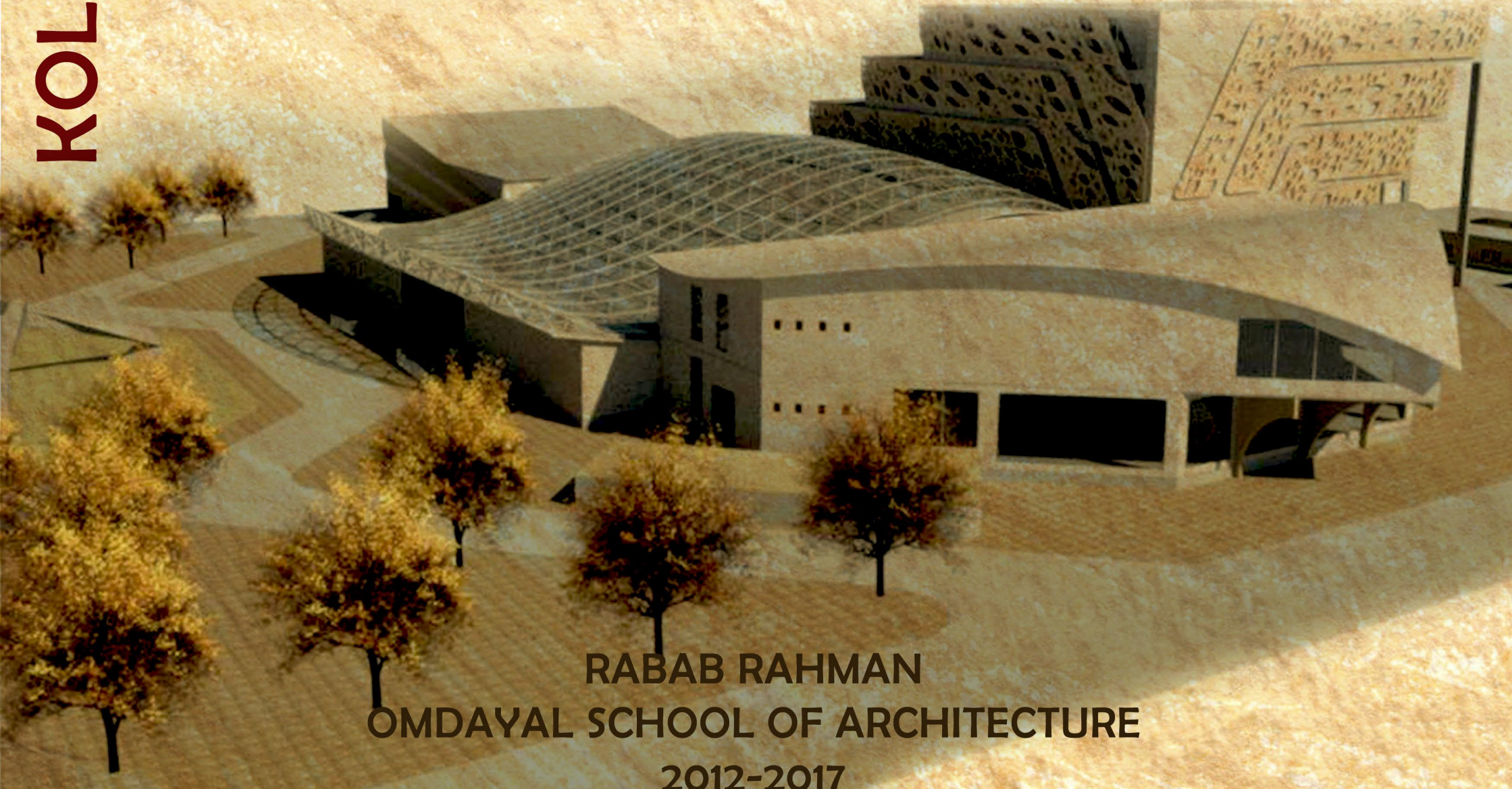
KOLKATA MUSEUM OF MODERN ART



GROUND FLOOR PLAN

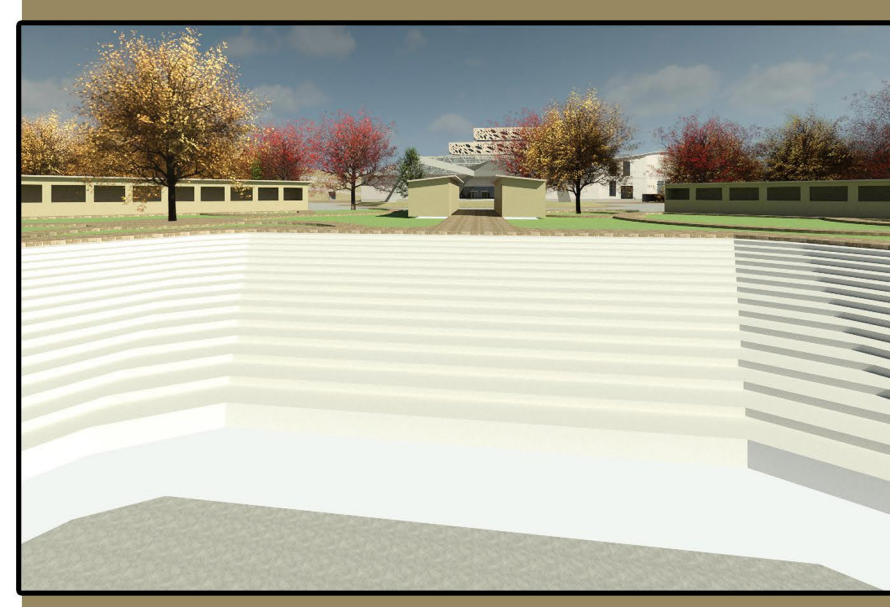
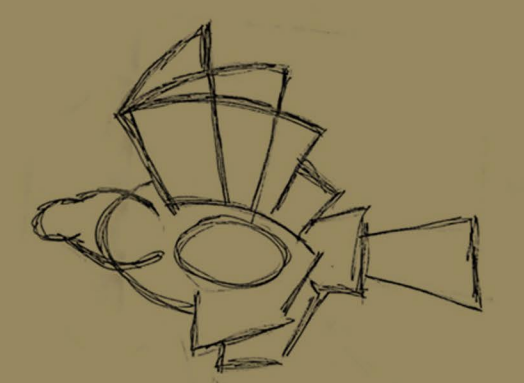


FIRST FLOOR PLAN

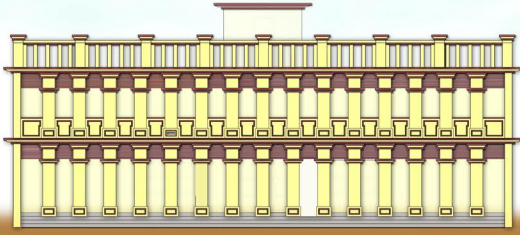


RABAB RAHMAN
OMDAYAL SCHOOL OF ARCHITECTURE
2012-2017

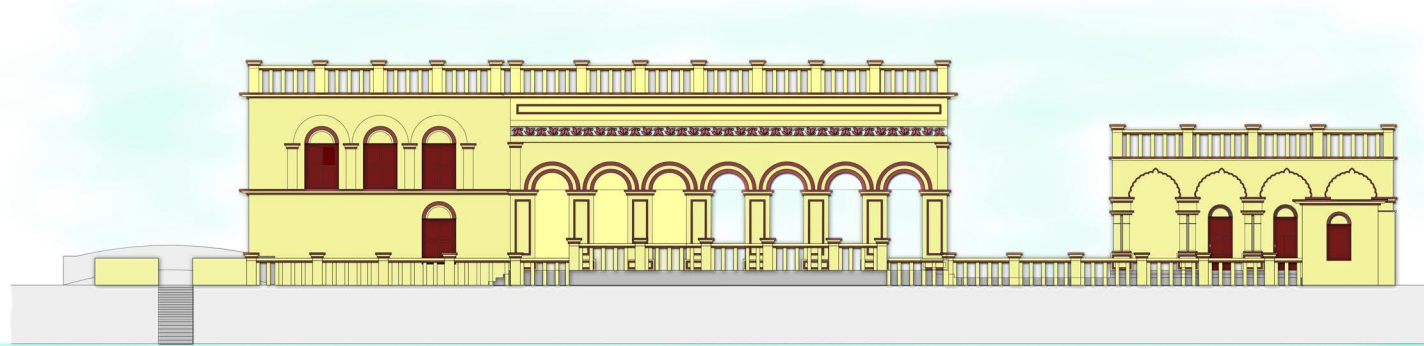
CITY OF JOY
|
V
FLYING BIRD
|
V
FREEDOM
|
V
MODERN ART



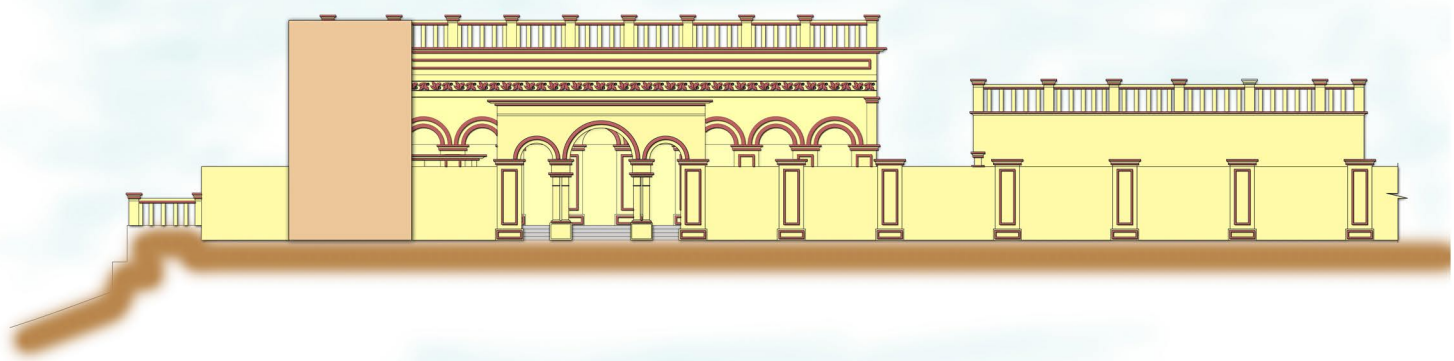
REDESIGN OF AN EXISTING CREMATORIUM, BARRACKPORE, INDIA



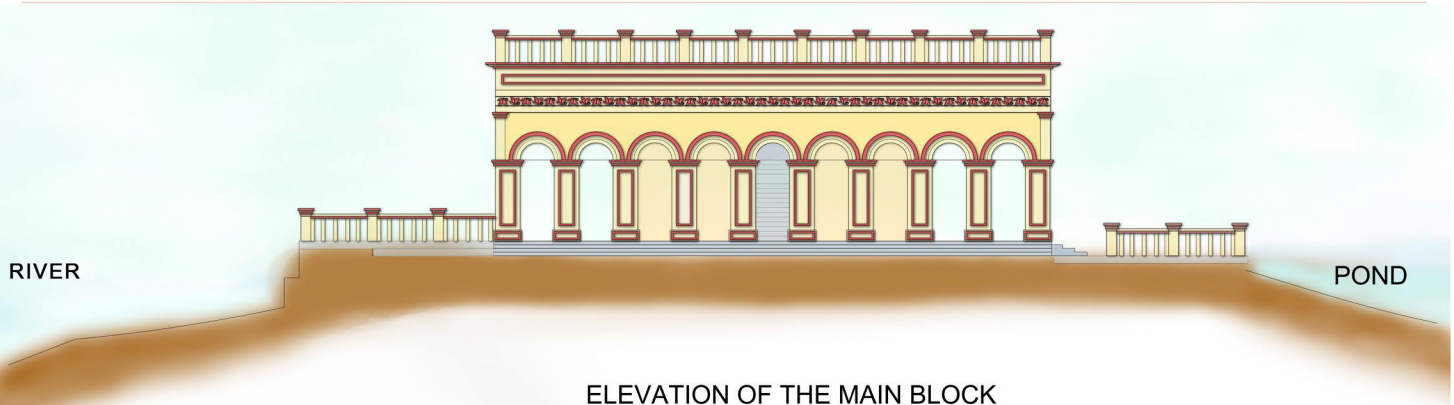
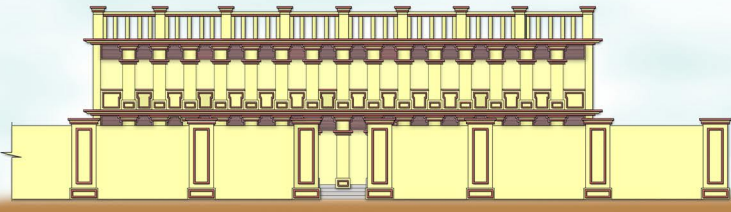
FRONT ELEVATION OF THE RESIDENTIAL BLOCK



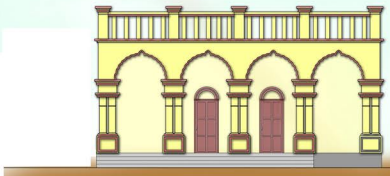
RIVER SIDE ELEVATION



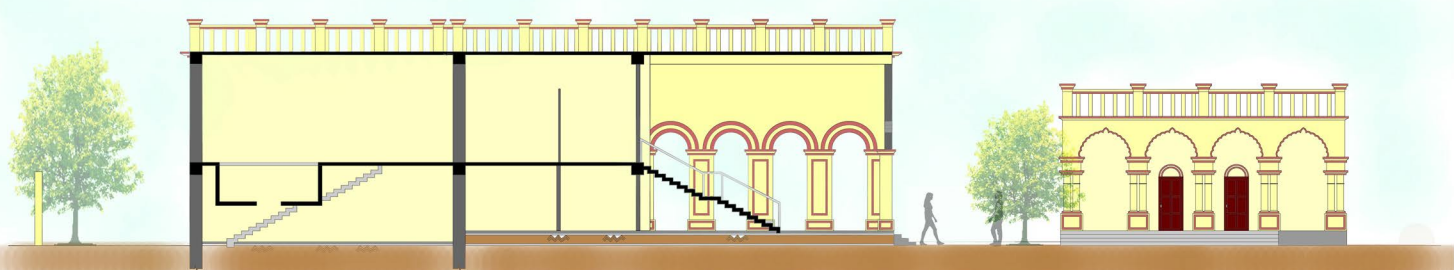
FRONT ELEVATION



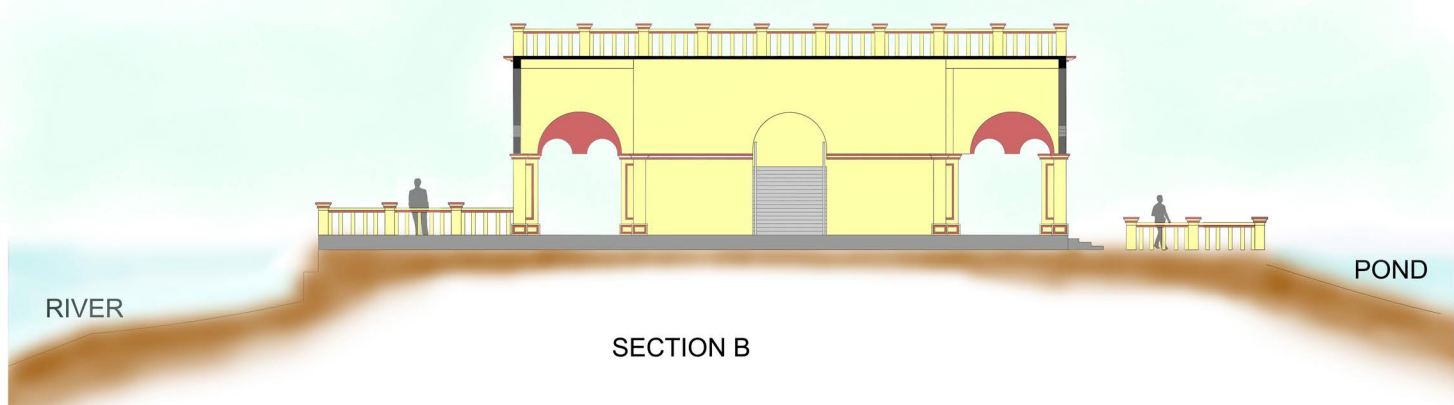
ELEVATION OF THE MAIN BLOCK



FRONT ELEVATION OF THE OFFICE BLOCK



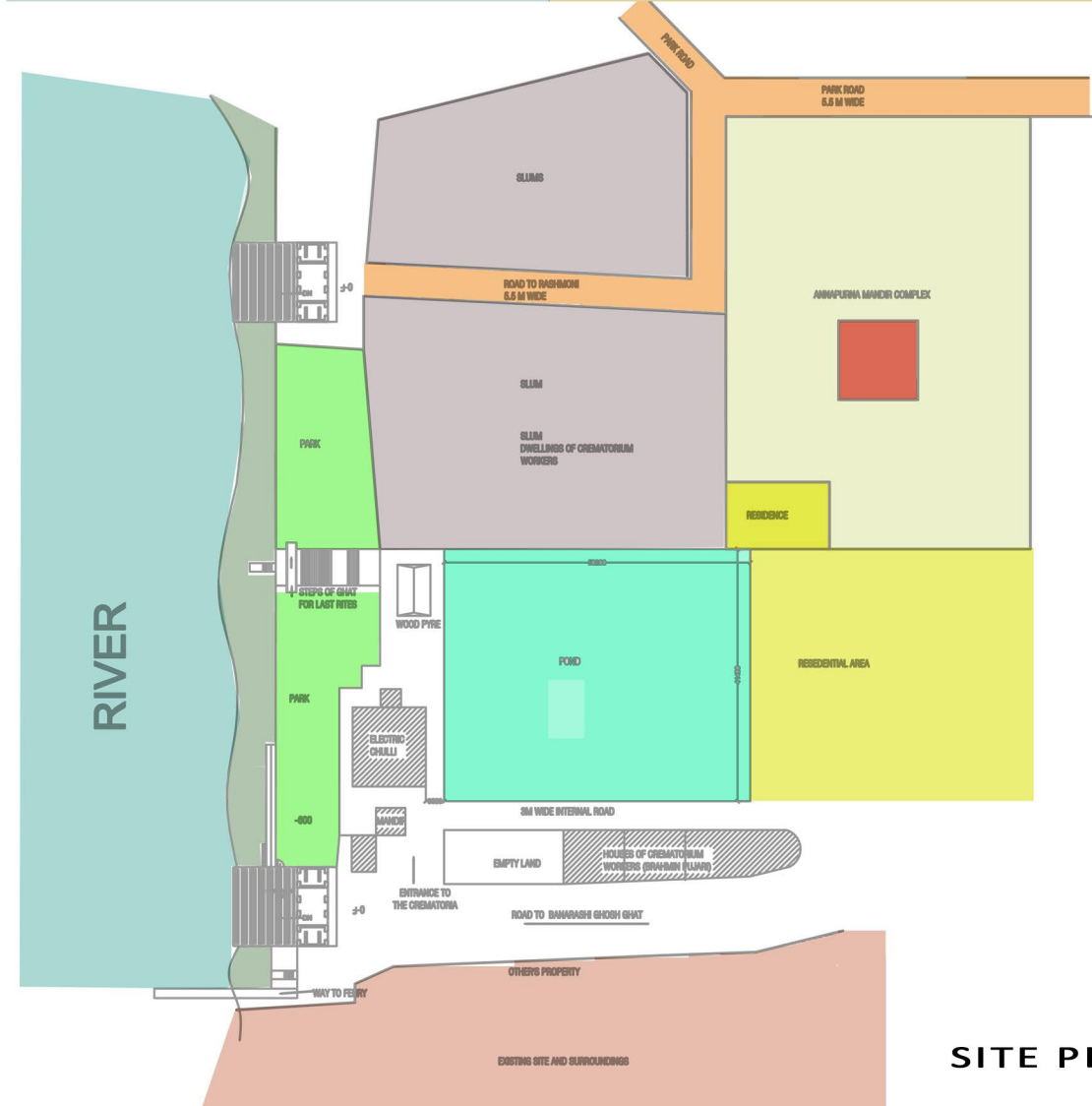
SECTION A



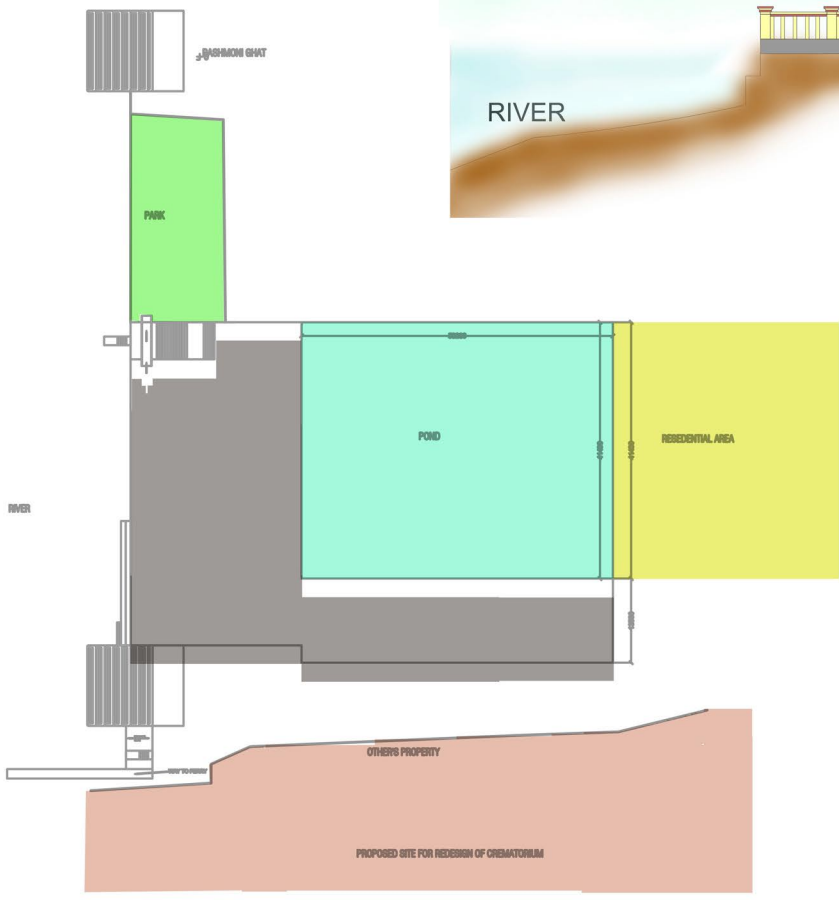
SECTION B



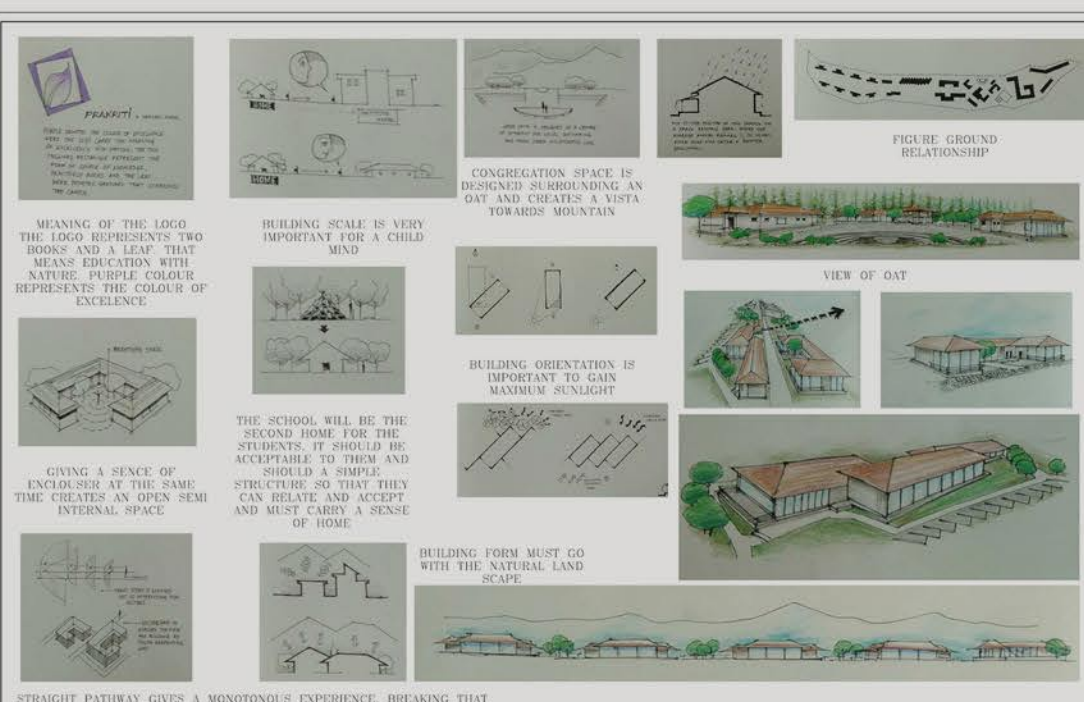
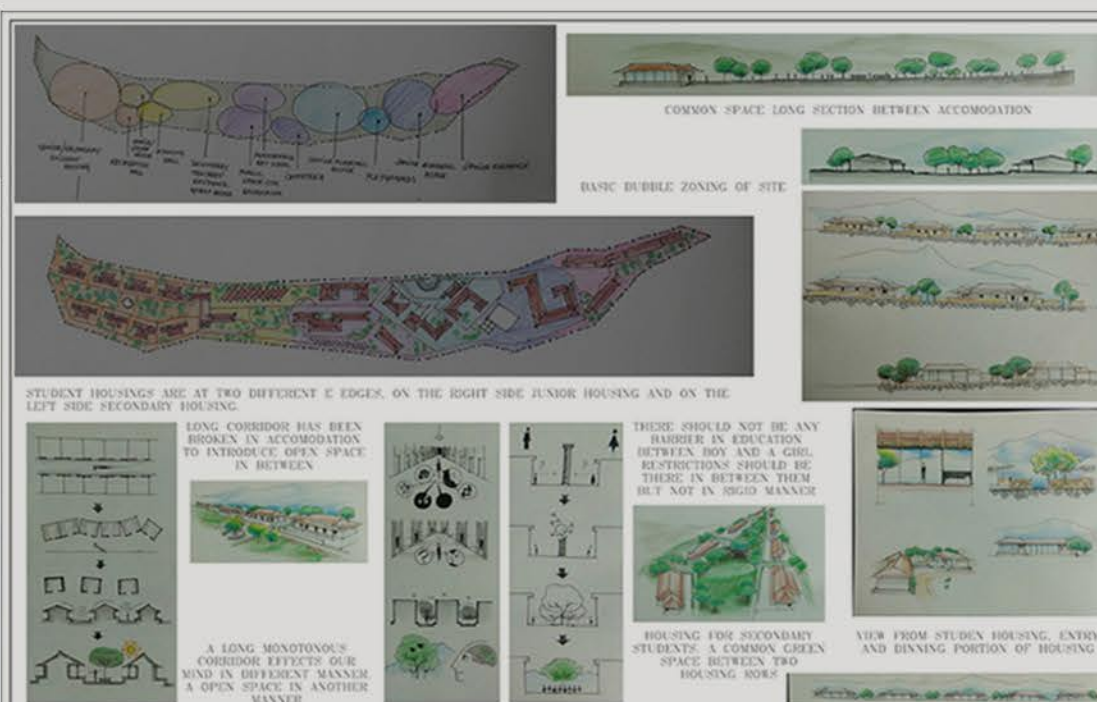
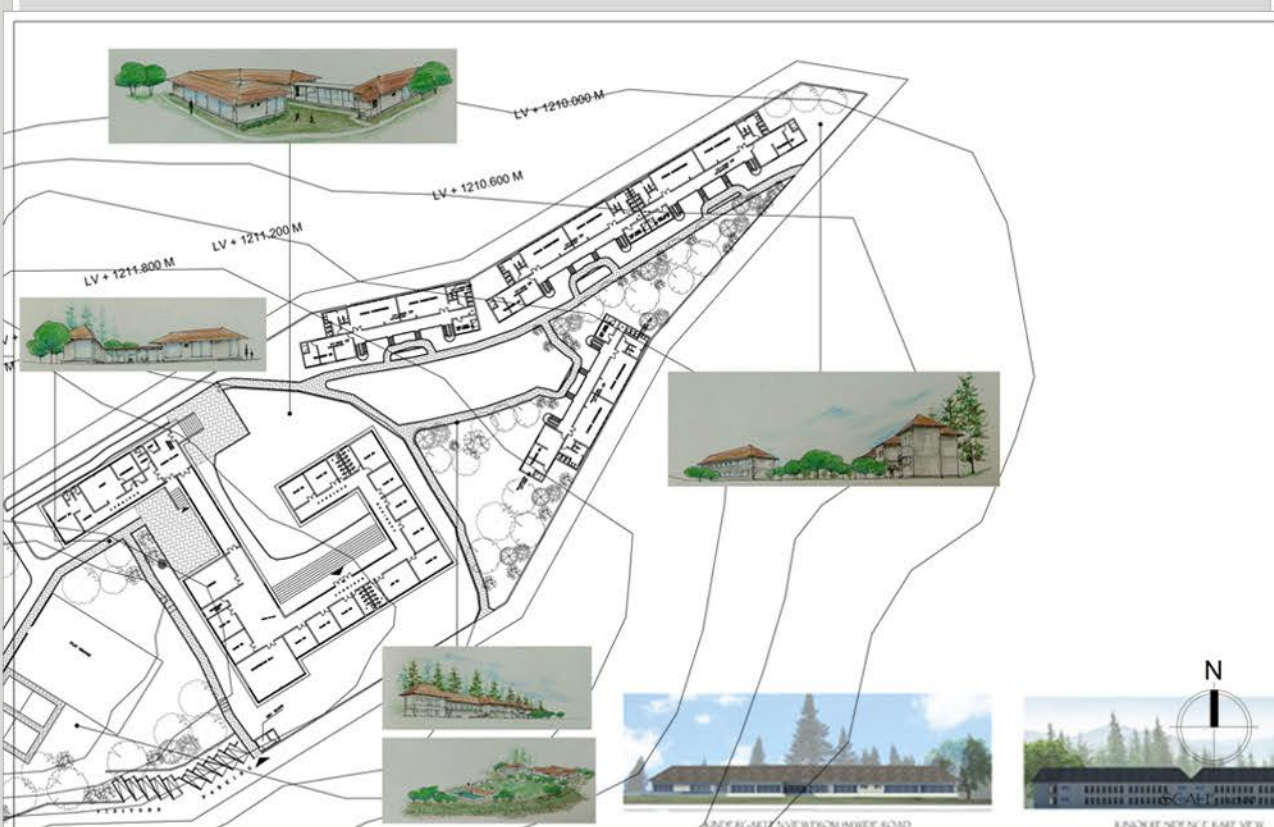
MASTER PLAN



SITE PLAN



ARCHITECTURAL THESIS
BY SOHINI ROY
OM DAYAL SCHOOL OF ARCHITECTURE
2012-2017

[illegible][illegible]

FRONT VIEW OF SECONDARY STUDENT ACCOMMODATION BLOCK

SIDE VIEW OF STUDENT DINING HALL

LIBRARY BLOCK SIDE VIEW

LIBRARY BLOCK FRONT VIEW

PUBLIC EMPLOYMENT VIEW

SECONDARY ADMIN BLOCK FRONT VIEW

SECONDARY BLOCK VIEW FROM INTERSTORY

KINDERGARTEN KIDZ ENTRY VIEW

VIEW TOWARDS LIBRARY BLOCK FROM CATERING AREA

VIEW FROM LIBRARY FIRST FLOOR TO CATERING AREA

VIEW FROM ART SCHOOL TOWARDS SECONDARY BLOCK

VIEW OF PUBLIC EMPLOYMENT

VIEW FROM CORRIDOR, KINDERGARTEN SCHOOL

VIEW TOWARDS LANDSCAPE FROM SECONDARY STUDENT BLOCK

ENTRY OF KINDERGARTEN

VIEW TOWARDS SECONDARY STUDENT HOLDING

VIEW TOWARDS ENTRY OF FACILITY HOLDING

BIRD'S EYE VIEW TOWARDS SENIOR HOLDING BLOCK

BIRD'S EYE VIEW TOWARDS JUNIOR SCHOOL + ACCOMMODATION

VIEW TOWARDS JUNIOR SCHOOL

VIEW TOWARDS PUBLIC EMPLOYMENT

BIRD'S EYE VIEW TOWARDS JUNIOR SCHOOL FROM KINDERGARTEN STUDENT BLOCK

BIRD'S EYE VIEW OF WHOLE SITE



OMDAYAL SCHOOL OF ARCHITECTURE
NAME: SOUVIK CHAKRABORTY
2012-2017

2012-2017