



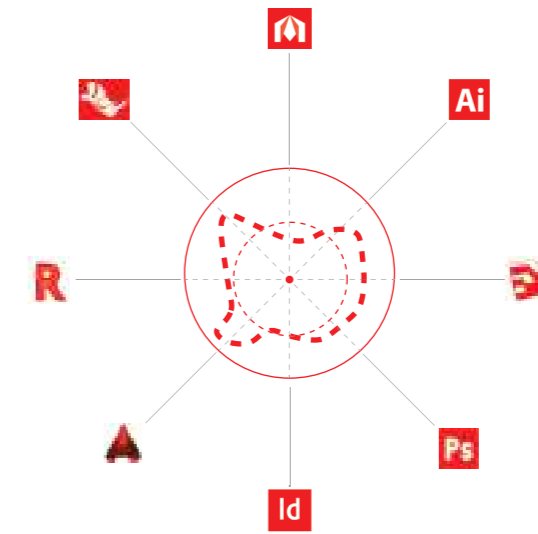
PORTFOLIO
Sajid I Awal




Sajid I Awal


Architect & Designer
Associate Member (AA-530)
Institutes of Architects Bangladesh

'What is Architecture?' is the question that motivates me to pursue a career through exploration and experimentation. My current research interests include privacy, public spaces, parametric design, and housing.



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EDUCATION

- **Master of Architecture** - (i+MArch - International Program)
Chulalongkorn University (Bangkok, Thailand)
2019 - 2021; cgpa: 3.56/4.00
- **Bachelor of Architecture** (BArch)
BRAC University (Dhaka, Bangladesh)
2011 - 2017 ; cgpa: 3.18/4.00

EXPERIENCES

- **Staff Candidate - 2 Months**
Sou Fujimoto Architects (Tokyo, Japan)
December 03, 2018 - February 02, 2019
- **Architectural Intern - 6 Months**
LineSync Architecture (Vermont, USA)
May 07, 2018 - October 31, 2018
- **Architectural Assistant - 1 Year 2 Months**
Falguni Mallick Associates (Dhaka, Bangladesh)
February 01, 2017 - April 05, 2018
- **Internship - 3 Months**
Marina Tabassum Architects (Dhaka, Bangladesh)
September 07, 2014 - December 15, 2014

PUBLICATIONS

- I Awal, S. (2021). Definitions for Public, Private and In-between Spaces in Student Housing. *Sarasatr*, 4, 210-223.
- I Awal, S. (2022). Finding a Balance Between Public and Private Spaces in Student Housing Design in Thailand . *Nakhara : Journal of Environmental Design and Planning*, 21(1), Article 201. <https://doi.org/10.54028/NJ202221201>
- I Awal, S. Proportion in the Ruins of a Renaissance Chapel. *JARS*. Forthcoming 2022.

SCHOLARSHIP

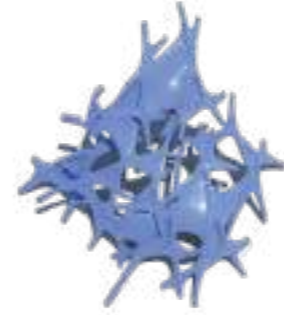
- Non-ASEAN Scholarship - Chulalongkorn University, Thailand
Period: 2019-2021

LANGUAGES

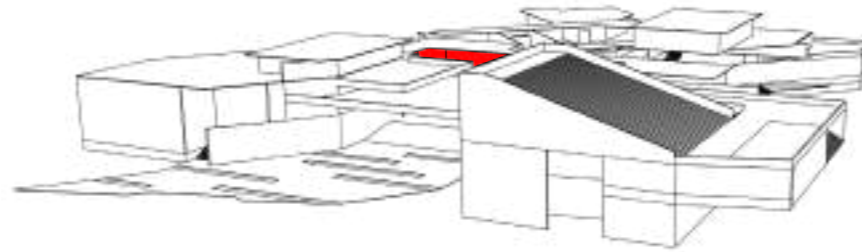


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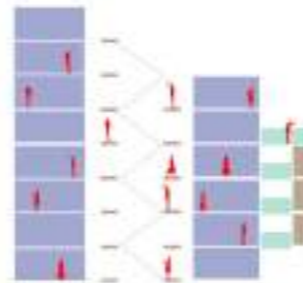
The projects shown here are mostly academic and entirely done by me.



4 PRITILATA WADEDDAR MEMORIAL COMPLEX



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10 PUBLIC, PRIVATE & IN-BETWEEN SPACES IN STUDENT HOUSING



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PRITILATA WADEDDAR MEMORIAL COMPLEX

Third Year Project
Duration: 6 Weeks - 2013
Tools: AutoCAD, Photoshop, Illustrator, Maya

Pritilata Wadeddar was an revolutionary historical figure, who was the disciple of Masterda Surya Sen during the british colonial period in the indian sub-continent. The project was about designing a memorial complex on an imaginary site. The Concept was derived from a famous song of the famous poet who wrote the national song of Bangladesh, which can be translated as 'I will overcome the storm and won't fear it'. These concept is translated into design as overpowering ocean wave with overhead cantilever to show the mightiness and give the essence of revolution.





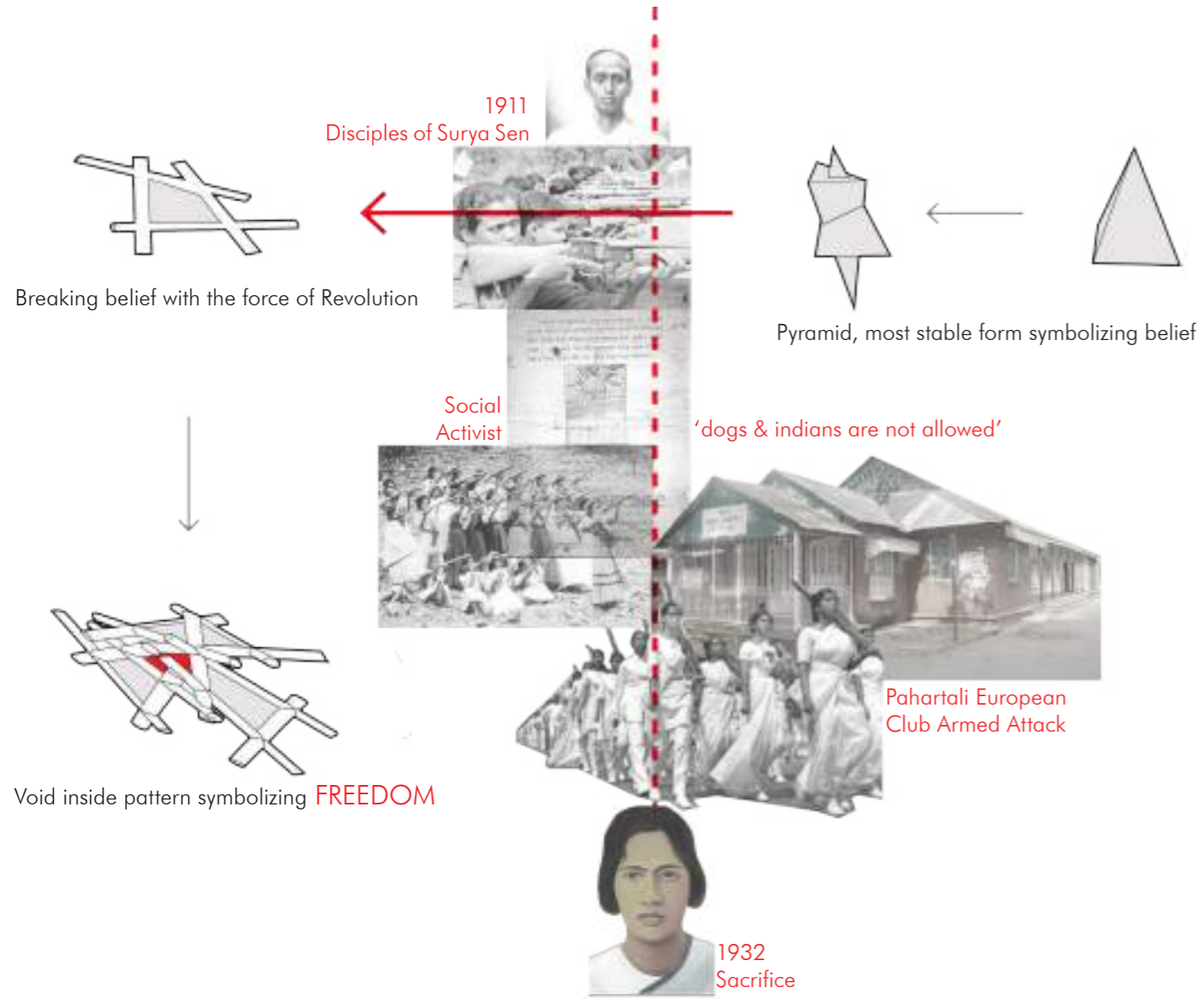
“ঝড় কে আমি করব মিতে, ডড়ব না তার কুকুটিতে।”

তোমার খোলা হাওয়া
- রবীন্দ্রনাথ ঠাকুর

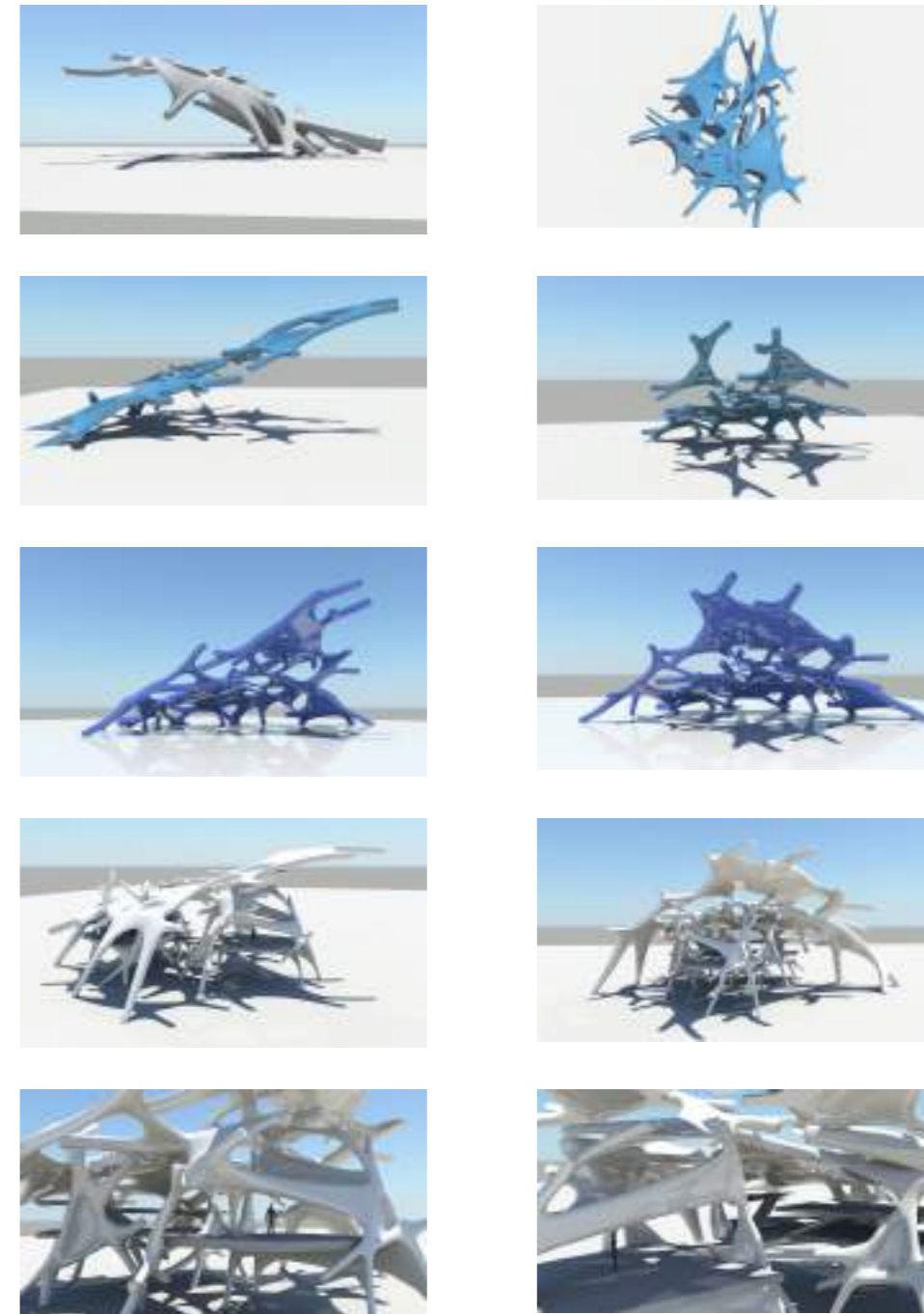
Ocean wave as Revolution



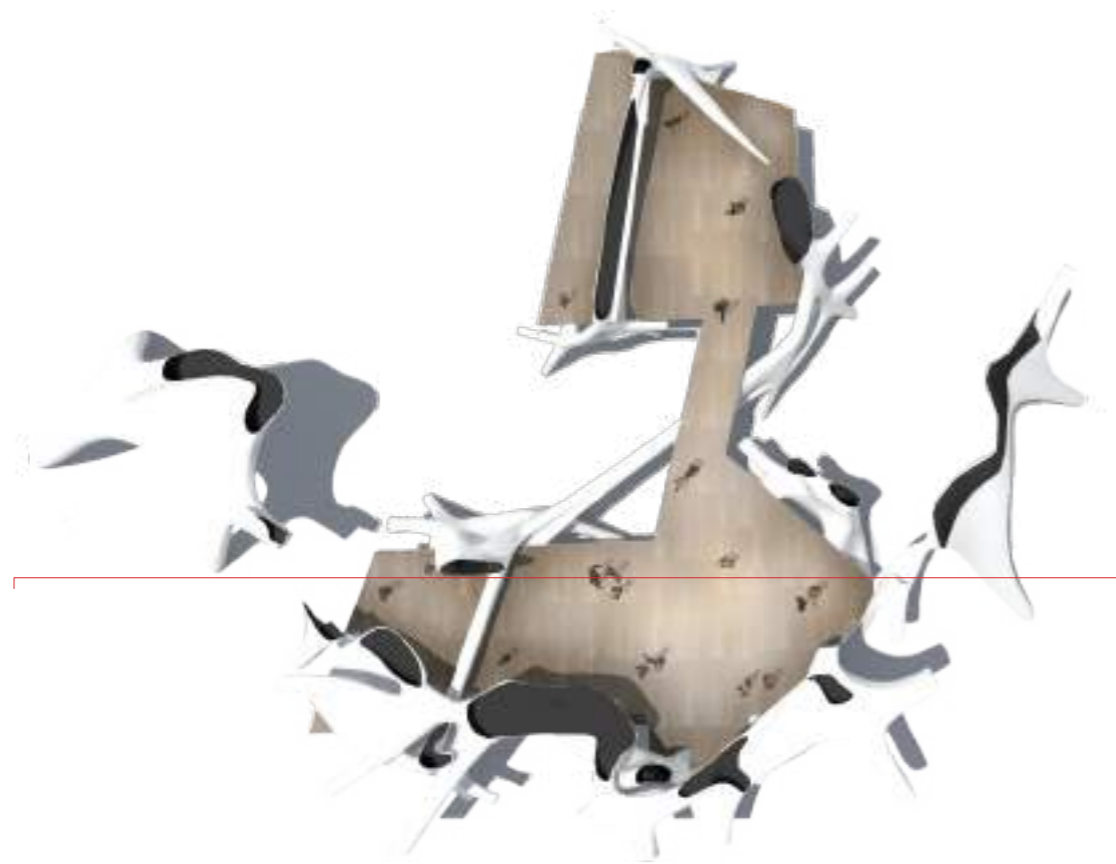
Physical Model



Pattern Formation



Form Development



Plan at 15'



The material suggested for this project would be the Chitosin, which is a biodegradable materials that can be molded from animal bones to form any shape.



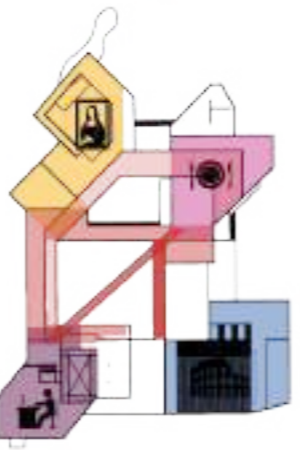
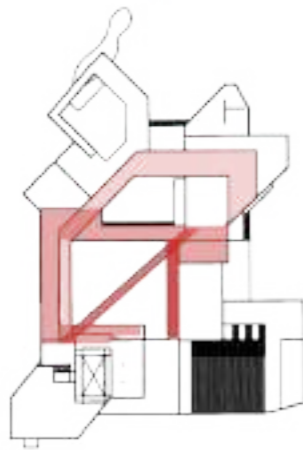
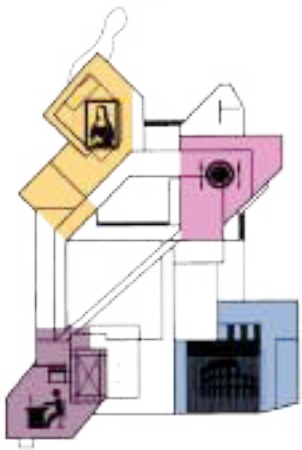
Sectional Perspective

CULTURAL CENTRE FOR TRADITIONAL CRAFT

Fifth Year Project
Pre-Thesis
Duration: 12 Weeks - 2015
Tools: AutoCAD, Photoshop, Illustrator, Rhino

The project was about designing a cultural centre on the existing site of Aarong near Hatirjheel, Dhaka, Bangladesh. The main concept of the project was such that, the individual story of the craftsmen behind each crafts are represented as the void at the centre, where other patterns of the crafts representing by different program are weaved surrounding the void. The central void is also the traditional court considering the axial plaza on four sides maintaining the vista towards Hatirjheel lake on all the four sides of the project. The whole complex is designed with concrete shear walls and waffle slab structures and the plaza were designed with brick to maintain the contrast.



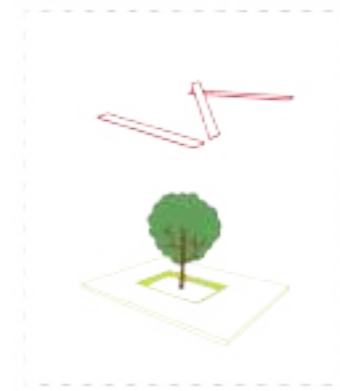


Everyday elements as separate functions

Circulation as Weaving

Proposed Cultural Center with Void as the Untold Story

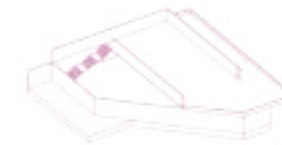
Concept



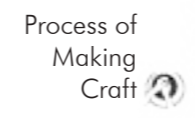
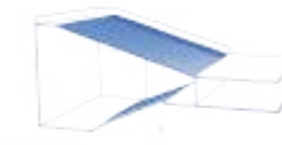
Circulation represents Weaving

Void represents stories behind Craft

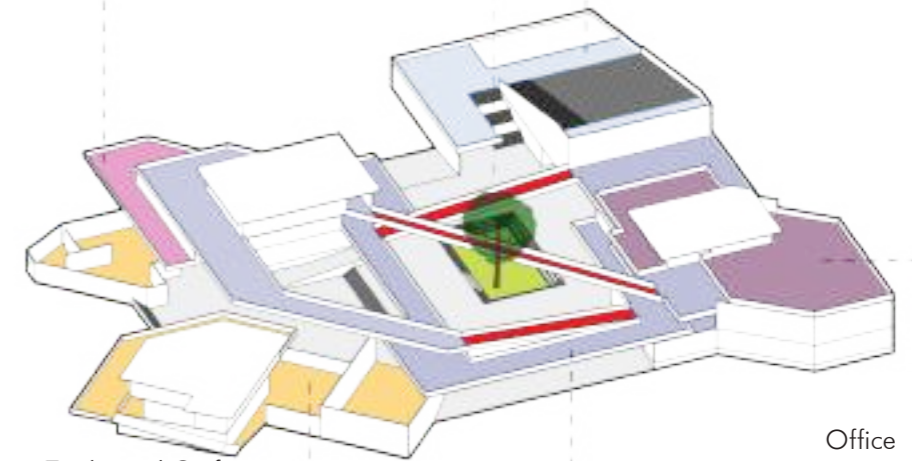
Amphitheatre & Open Air Theatre



Restaurant



'Living Museum'



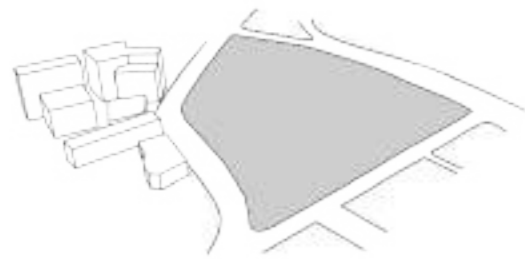
Traditional Crafting Machines

Office

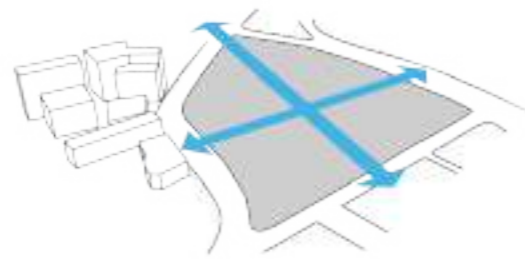


Exhibition & Gallery

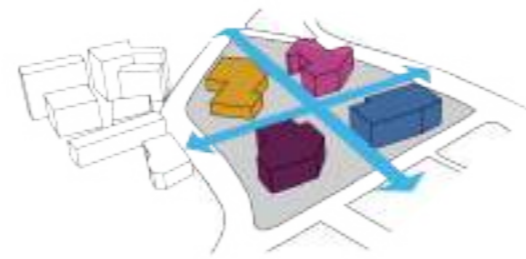
System of the Project



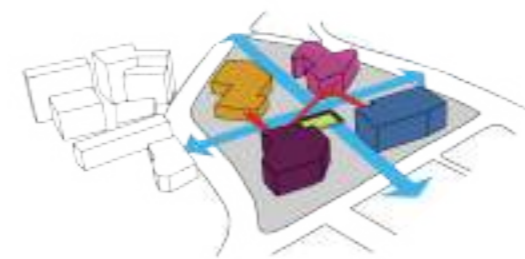
Site



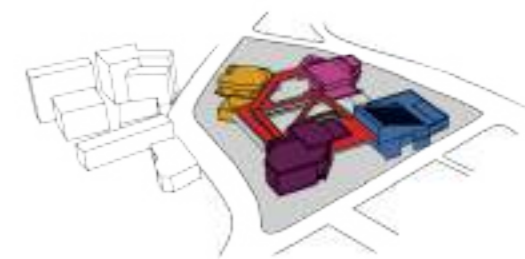
Existing Circulation



Mass divided by Circulation



Mass connected by Weaving

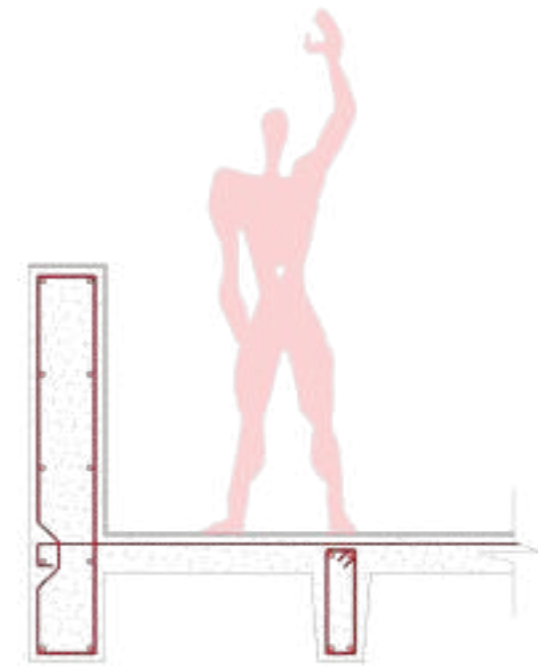


Derived Form

Massing Development

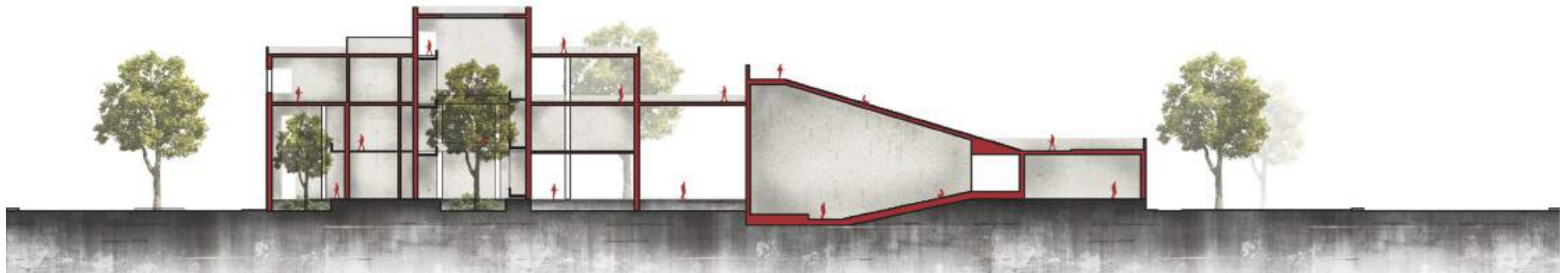


Level 1 Plan



Detail - Waffle Slab as Floating Ramp

Vertical Wall reinforcement - 10mm bars; Transverse reinforcement - 8mm bars; Slab reinforcement mesh - 8mm dia; Plaster 10mm



Section

PUBLIC, PRIVATE & IN-BETWEEN SPACES IN STUDENT HOUSING

i+MARCH Thesis Project

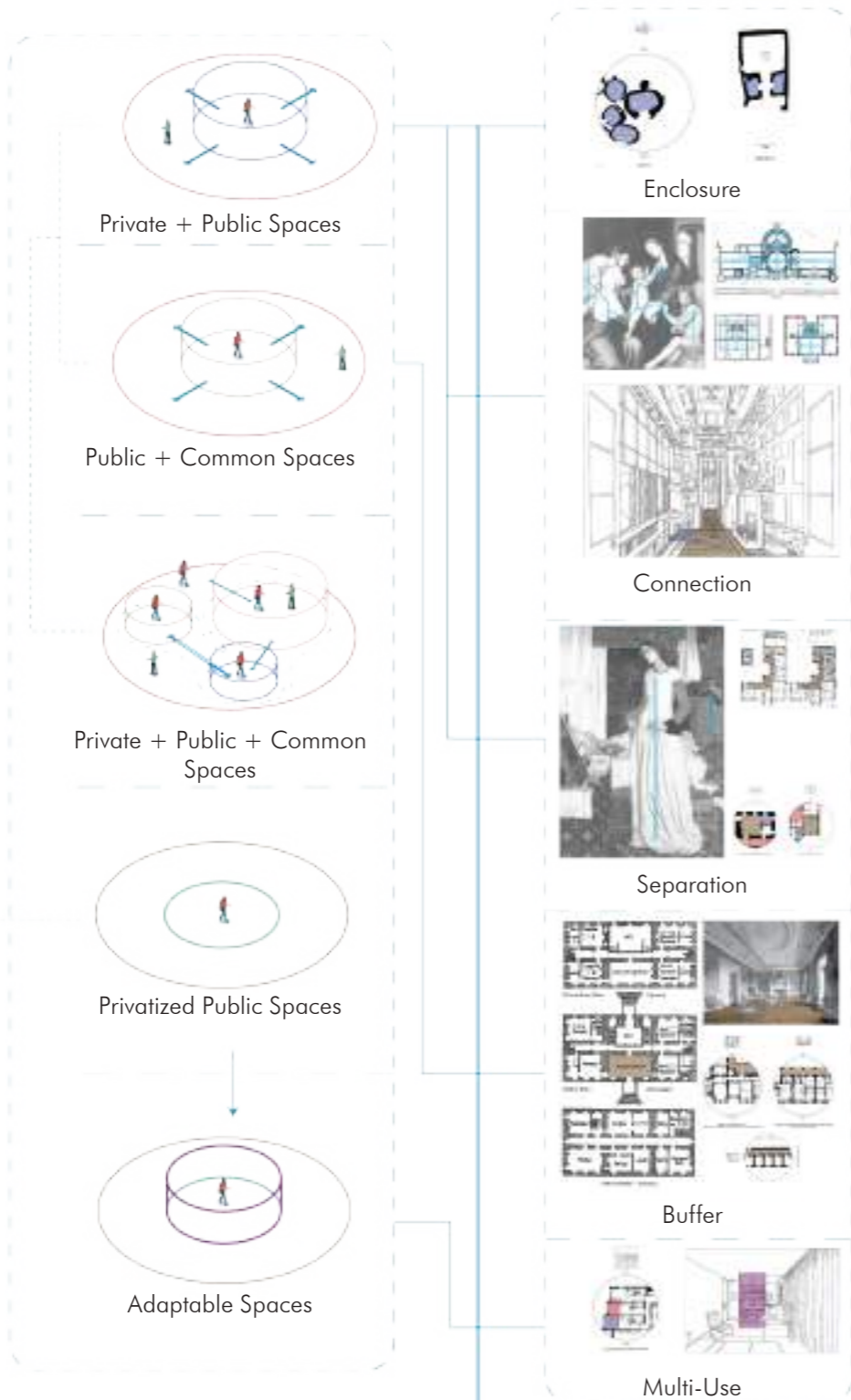
Duration: 1 Year - (2020-2021)

Tools - AutoCAD, Rhino, DepthmapX, Photoshop, Illustrator

The right balance between public and private spaces is one of the most difficult issues in any housing design. Scholars argue that in student housing public and private spaces are equally important for promoting interaction as well as ensuring opportunities for self-development among the students. This research aims to establish definitions for public, private, and in-between spaces along with their relationships to achieve the right balance in the design of it which would eventually contribute not only to the students, but also the university and surrounding areas. Both qualitative and quantitative methods are used for this research and then the student housing is designed following the findings. This research reveals that public and private spaces coincide together in student housing. Whether a space is public or private can be identified based on four factors, which are accessibility, inclusiveness, visibility, and use of the space. Several in-between spaces like common, privatized public and adaptable spaces are also found following these derived factors which create the balance between publicness and privacy in space at certain periods of time. Accordingly, no such space can be termed as entirely private or public space and thus the balance cannot be determined in a quantitative way. Furthermore, the scale of the space or the way space is studied is also crucial in identifying the publicness or privacy of that space.



Study of SamYan Back Alley, Bangkok



- Public Space
- Private Space
- Common Space
- Privatized Public Space
- Adaptable Space
- Access



Derivation of Definition of Public, Private & In-between Spaces

	Local Case CU iHouse	Campus Hall	International Case Lady Bird Johnson Hall	iHouse Dormitory
Site Analysis				
Qualitative Public Space Analysis				
Qualitative & Quantitative-Public Space Analysis				
Public Space Characteristics				
Qualitative Common Space Analysis				
Qualitative & Quantitative Common Space Analysis				
Common Space Characteristics				
Qualitative & Quantitative Private Space Analysis				
Private Space Characteristics				

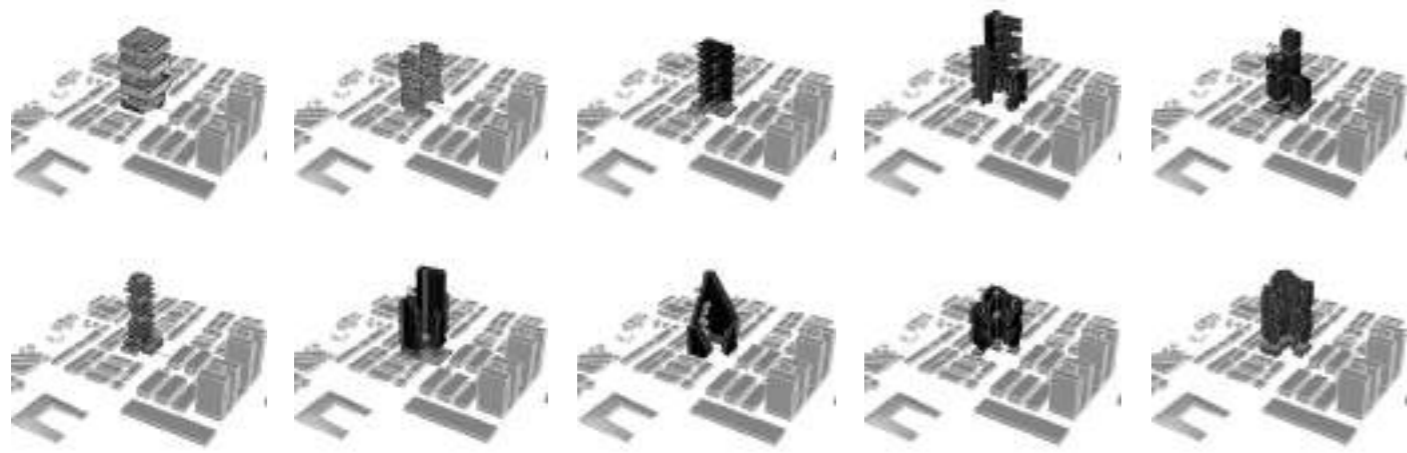
Case Analysis Followed by the Derived Definitions



Site Plan Study



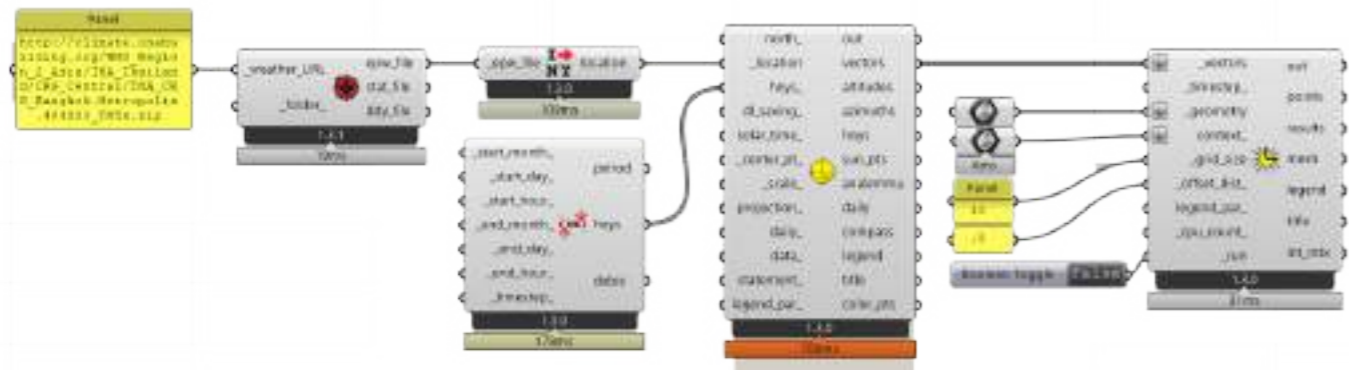
Site Activity Study



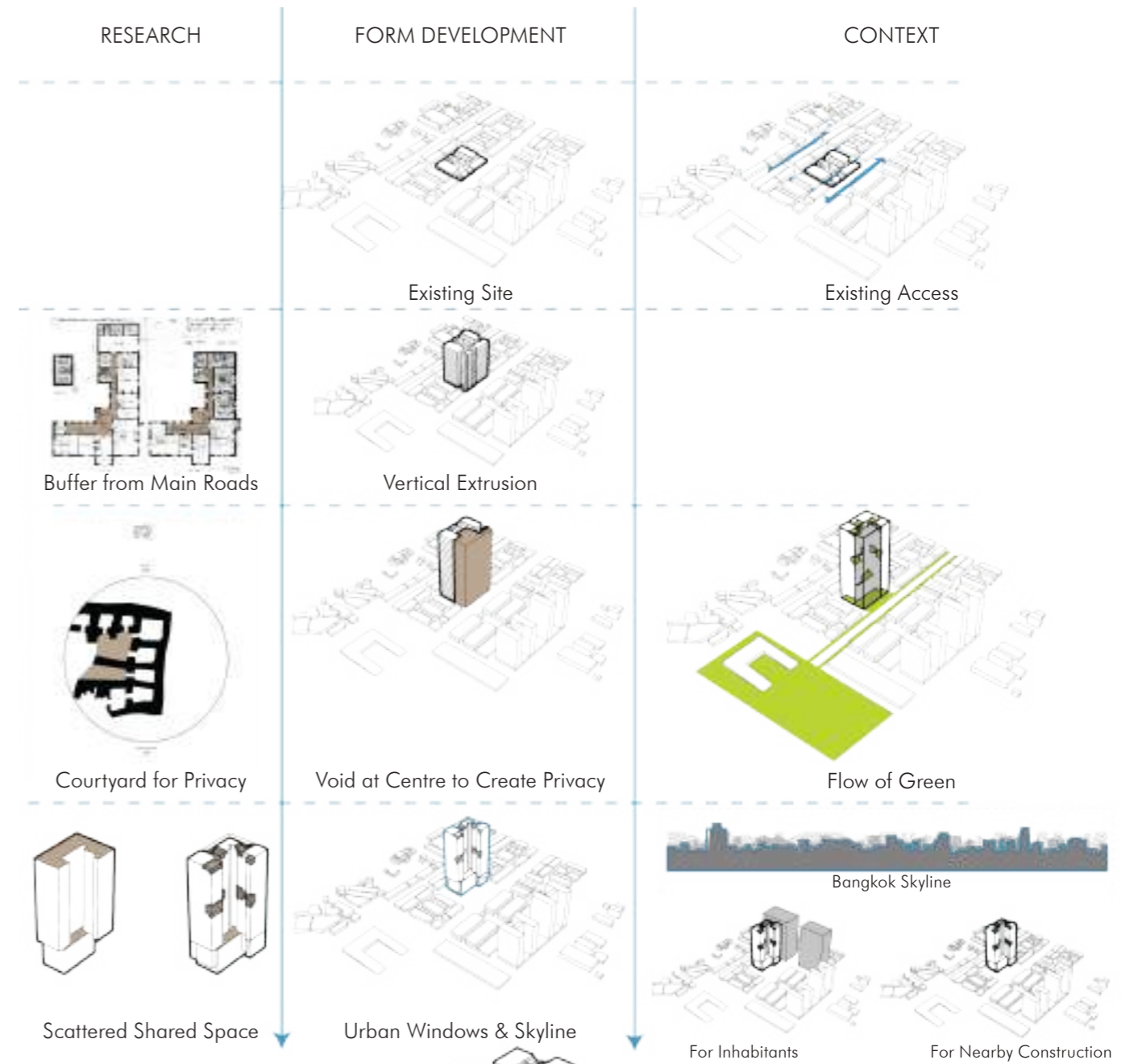
Massing Development with Initial Options



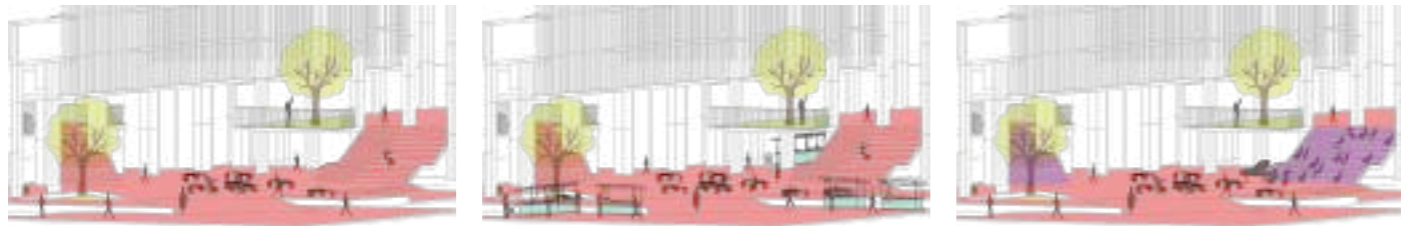
Daylight Analysis showing the need of Urban Windows to Maximize Daylight



Daylight Analysis with Ladybug



Form Development

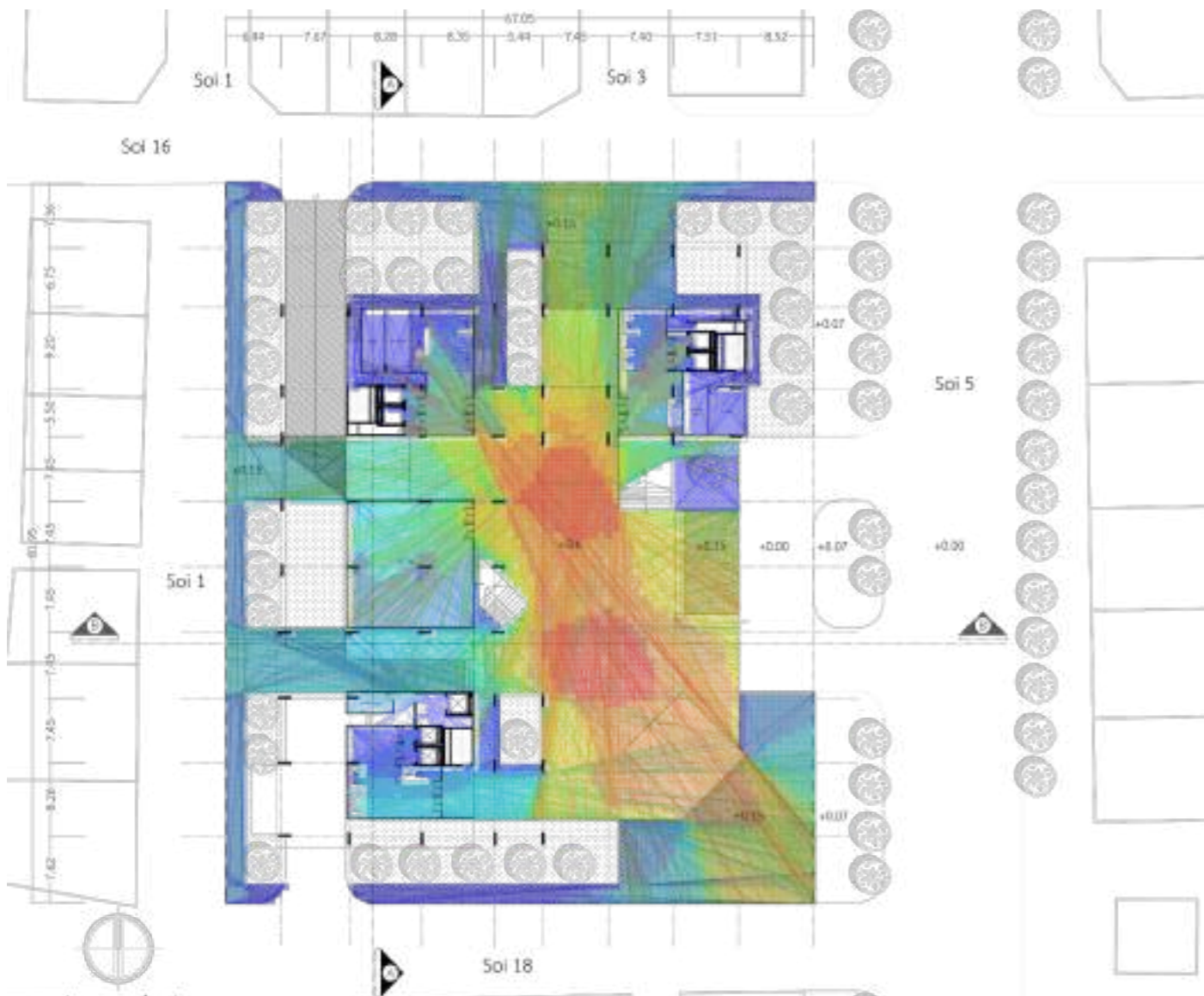


Without Vendors as Adaptable Space

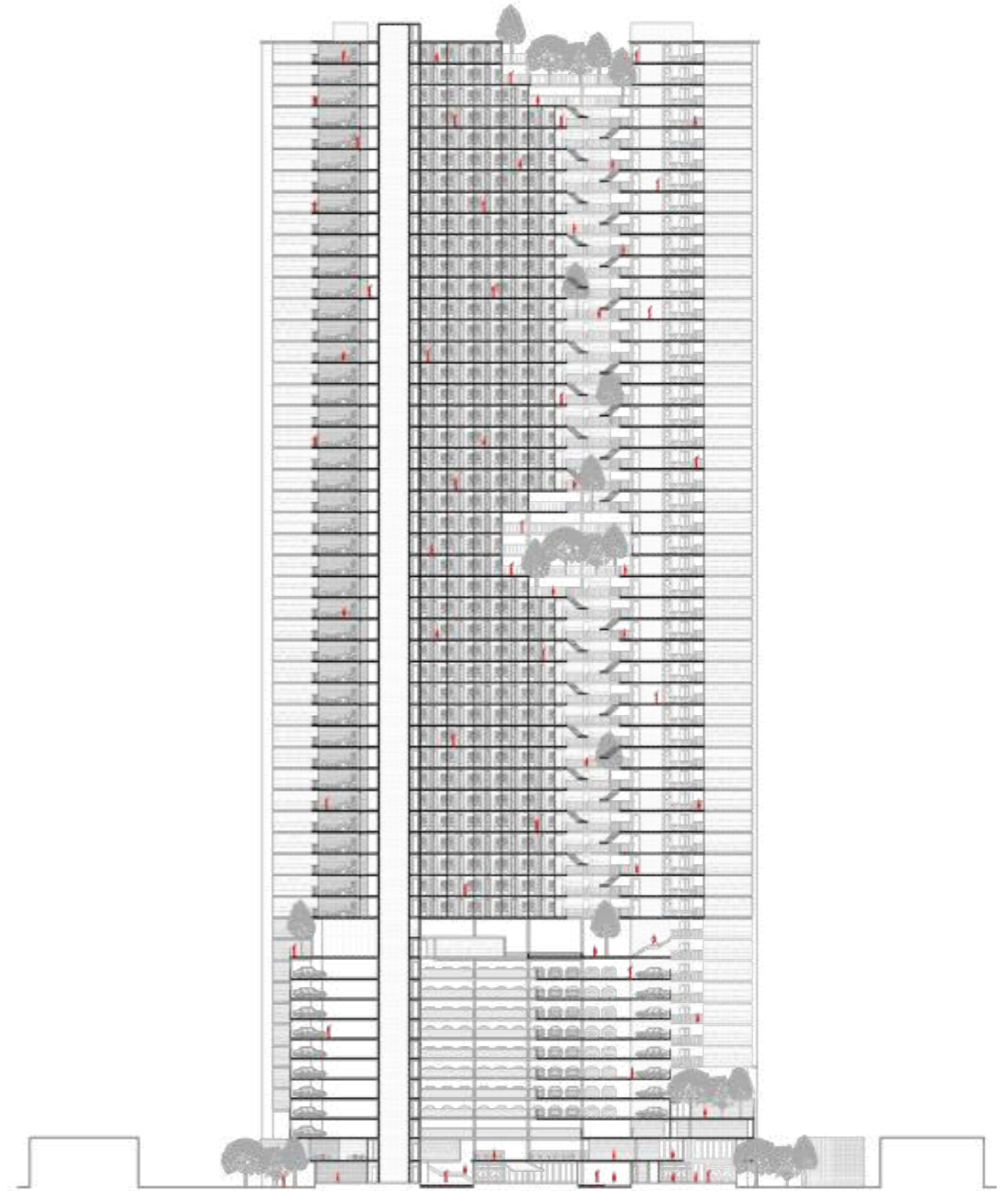
With Vendors as Adaptable Space

Amphitheatres as Adaptable Space

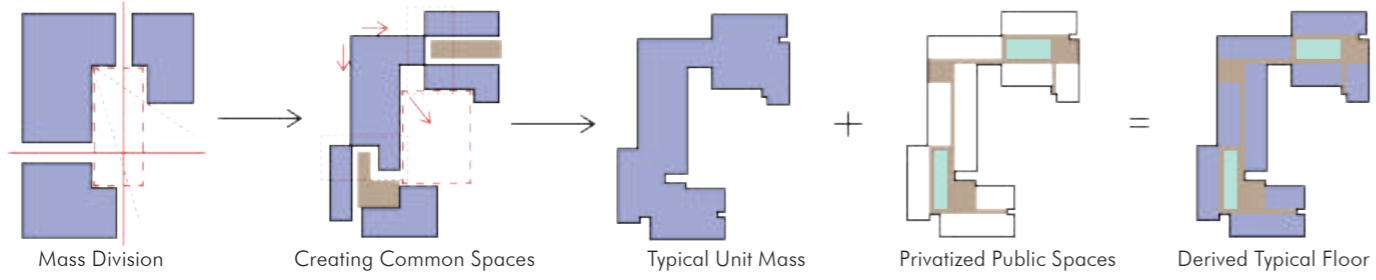
Expected Activities in Plaza



Ground Floor Plan with Analysis

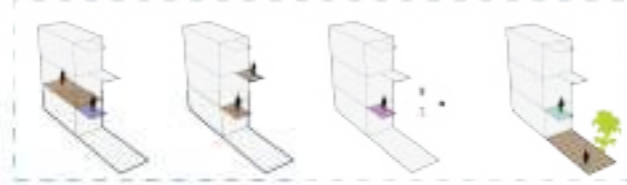


Section AA'



Development of Typical Floor

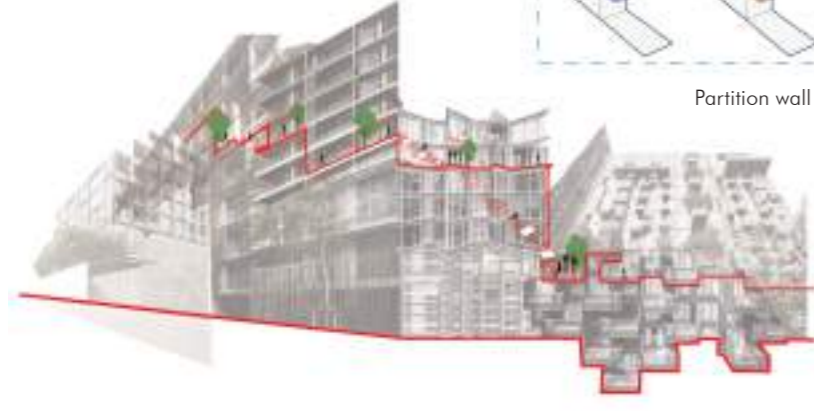
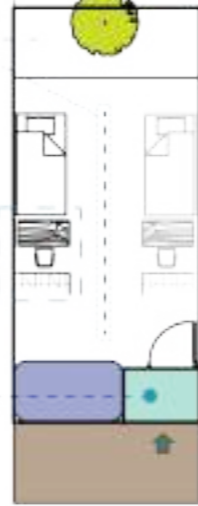
Balconies as most Private space, Common and hence Adaptable space
Connected Balconies for Increased Interaction



Partition wall as Adaptable Element



Narrow Units, after La-Tourette

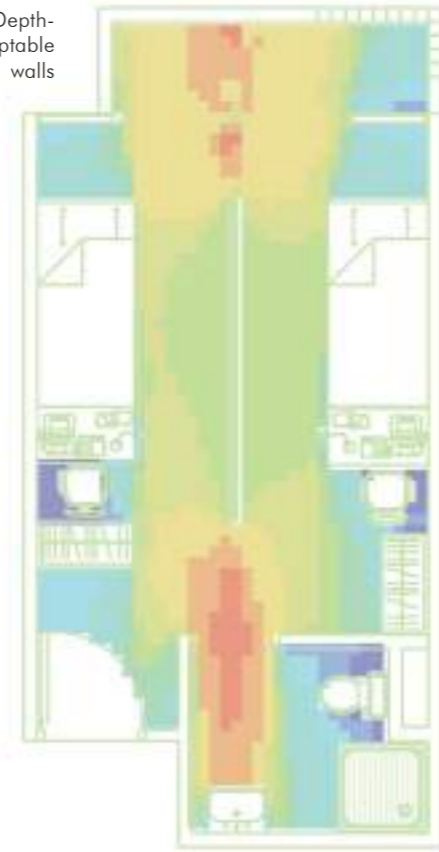
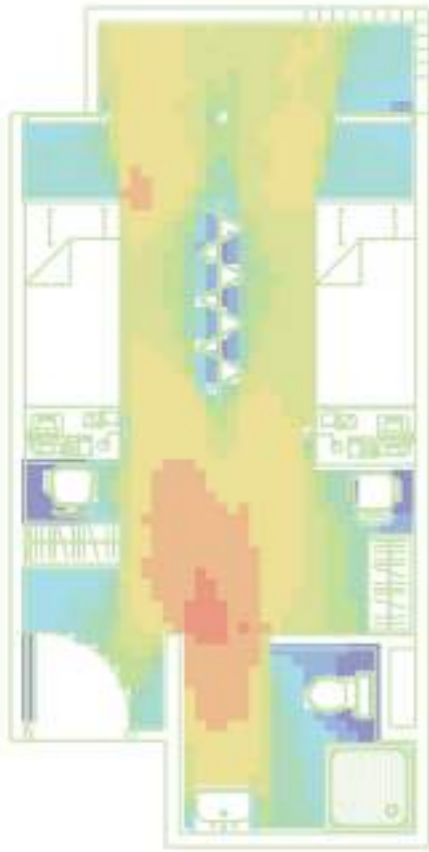


Pocket Space as Privatized Public Spaces in Corridors



Development of Typical Unit

Changes in Privacy is evident from Depth-mapX analysis through the use of Adaptable walls



Analysis of Typical Unit



Analysis of Typical Floor

REVIVING THE LAKE CHAPEL WITH *DIAPENTE*

Competition Entry
Duration: 3 Months - (2022)
Tools - AutoCAD, Rhino, Photoshop, Illustrator

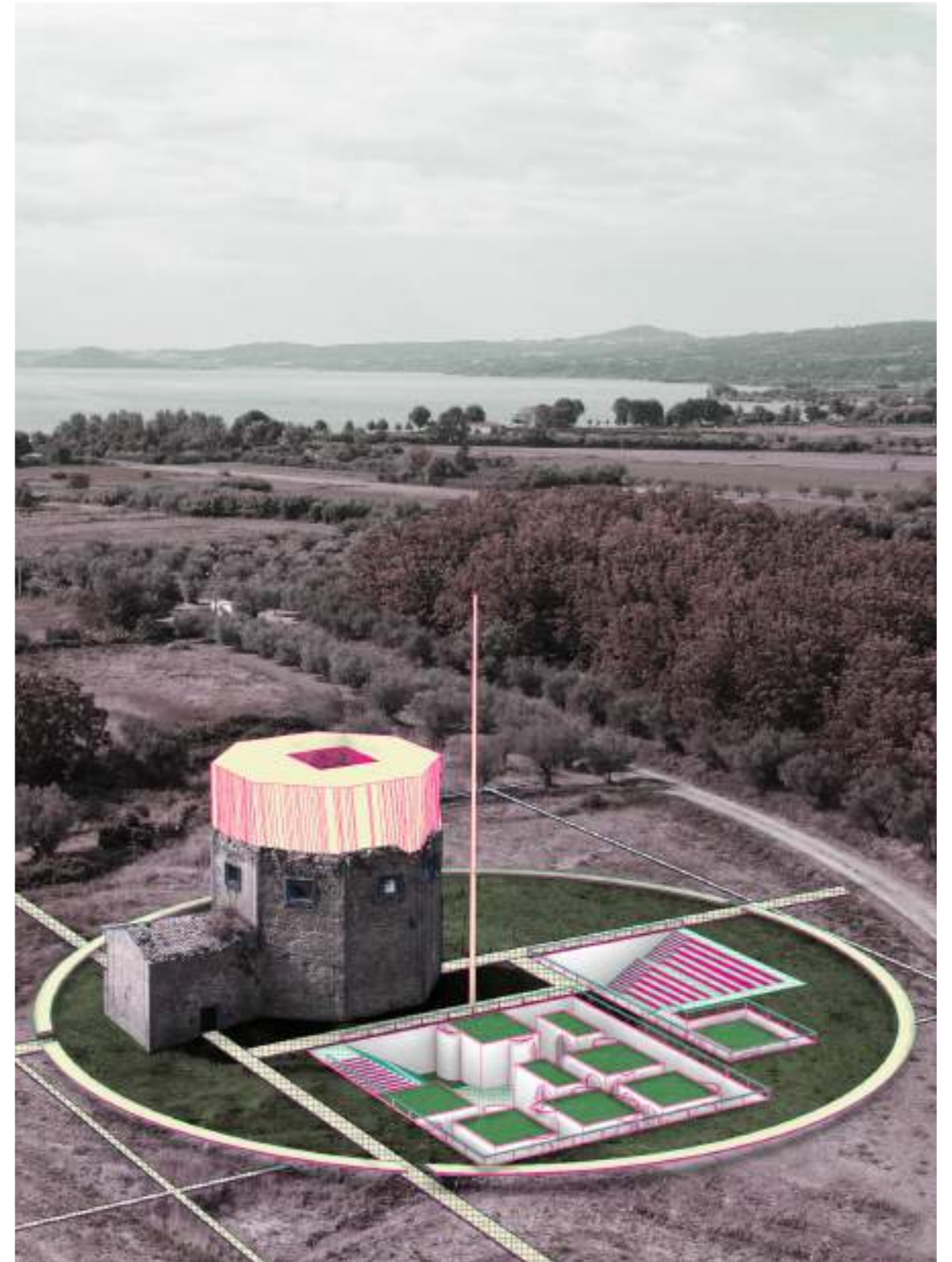
The proposal is formulated from the existing 2:3 proportion, also known as diapente in the musical realm, prevalent in the ruins of the Lake Chapel. It is found using the framework used by Vitruvius(1960) and Balmer(2019) by analyzing the plan and section of existing ruins in the way the rectangular form is added with the octagonal Chapel to the height. Henceforth, following this diapente, the size of the octagonal Chapel is estimated to be 15m, considering the average approximate width as 10m. Besides, the width of the existing wall, i.e., 1.5m of the current octagonal form, can be considered following the argument of Vitruvius(1960), which claims the width of the wall should be 1-10th of its height. However, to achieve the desired top, a solid form with contrast material, preferably concrete, is proposed to be placed – maintaining the integrity of the octagonal structure.

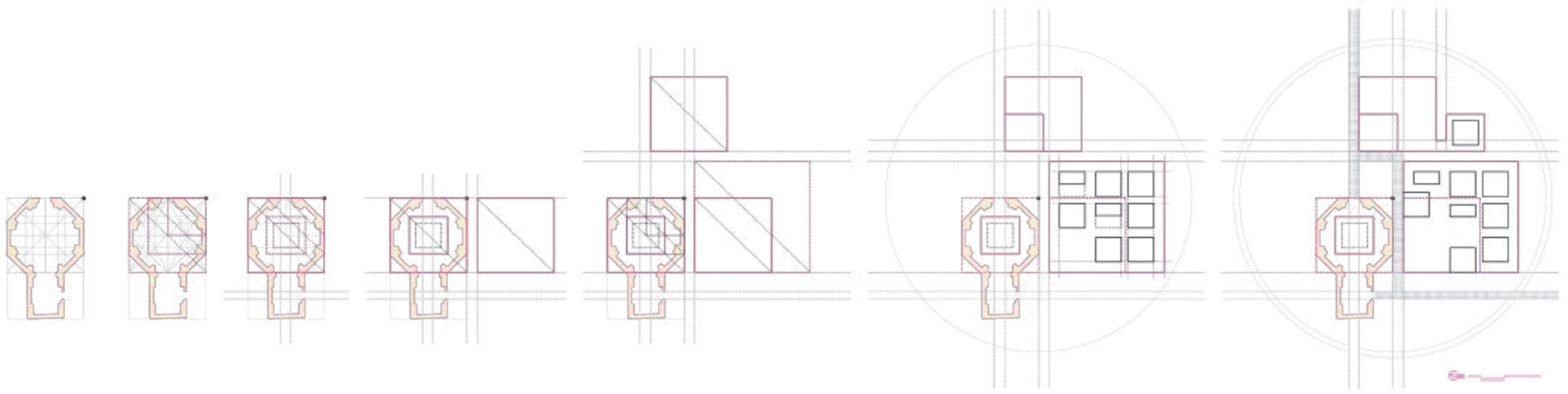
Nothing is designed above ground as it is located in-between nature. In the master plan, circular form is prioritized, which is seen in the window of the West. Circular bench is designed surrounding the proposed masses with a pillar as center to identify the site from a distance, also acting protection from the thunder on rainy days. Grids as circulation are generated, followed by the proportion to connect two opposite sides of the roads. Vegetation and cultivation land are proposed between these pathways, expected to be expanded later to nearby lands. Two masses, including the open-air theatre with the public toilet and storage room, and a form for the accommodation is proposed following the diapente. Each module is derived after repetition of an initial unit generated with diapente and the arch prevalent inside the octagonal form. Green roofs are provided to match the ground level for the bathrooms and accommodation masses. The dining table is proposed to be linear with chairs facing the Chapel for 10 persons, depicting the Last Supper painting of the Vinci, which is allowed to come out of the form, breaking the rigidity of the strict proportionate cubic form.

Similarly, each accommodation room is also proposed inside a curvilinear wall that resides inside the proportionate modular cube derived following the diapente. Philosophically, it is expected to represent the free will of the human life in-between the strict life and death journey, which is given great importance in Christianity. Moreover, the design is expected to uphold various cultural functions in indoor and outdoor spaces, often inside the circular territory created by the bench. This should revive the area to attract more people, including the Pilgrims.

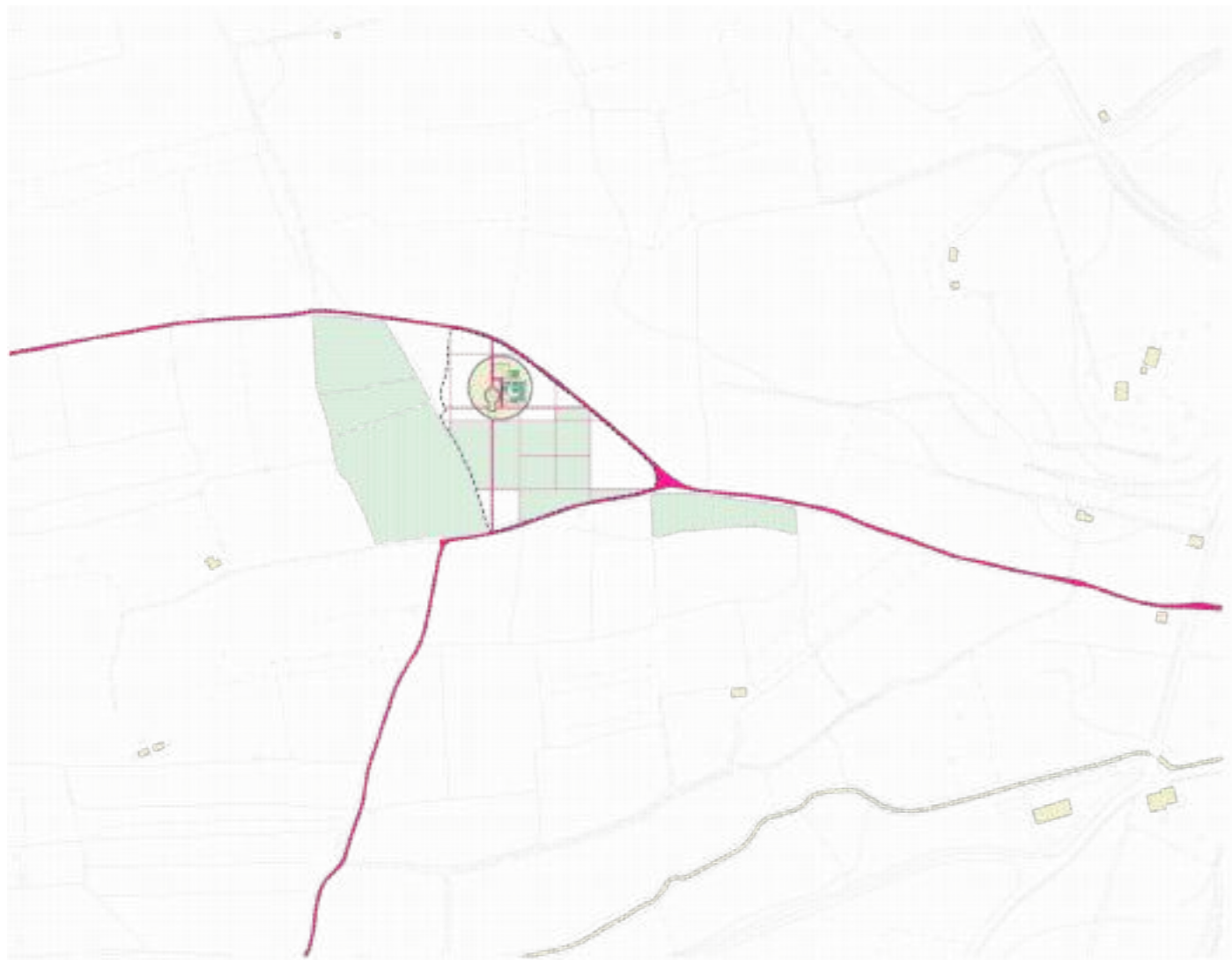
Jeffrey Balmer, M. T. S. (2019). *Diagramming the Big Idea: Methods for Architectural Composition* (Second ed.). New York: Routledge.

Vitruvius. (1960). *The Ten Books on Architecture* (M. H. Morgan, Trans.). New York: Dover Publications, Inc.





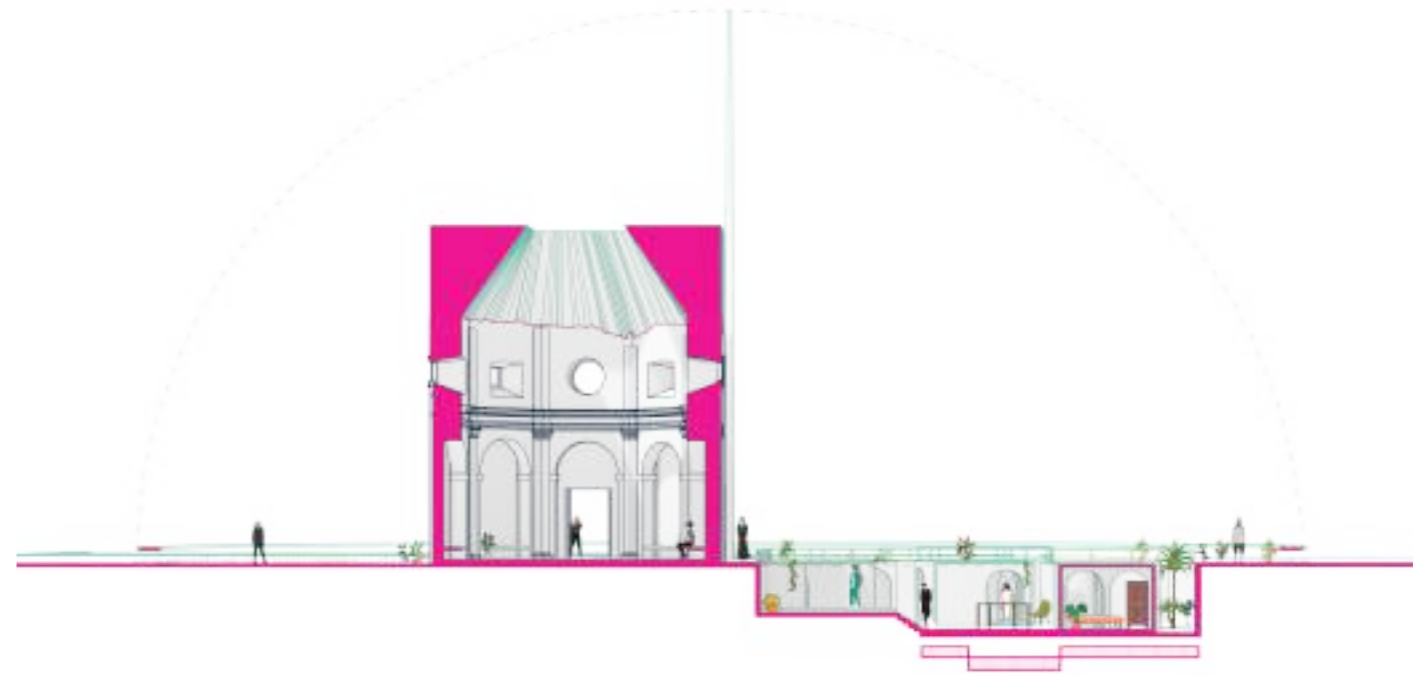
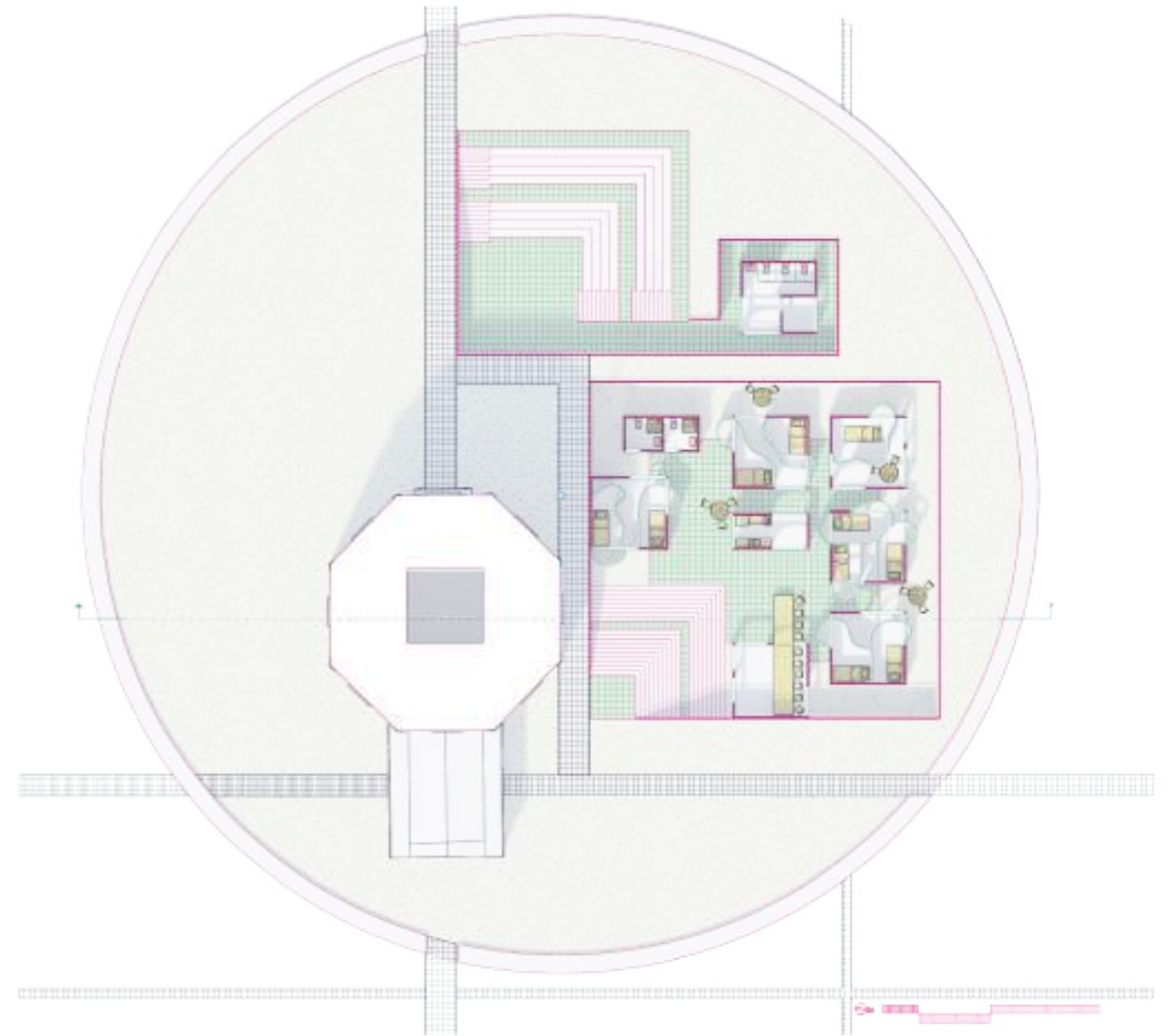
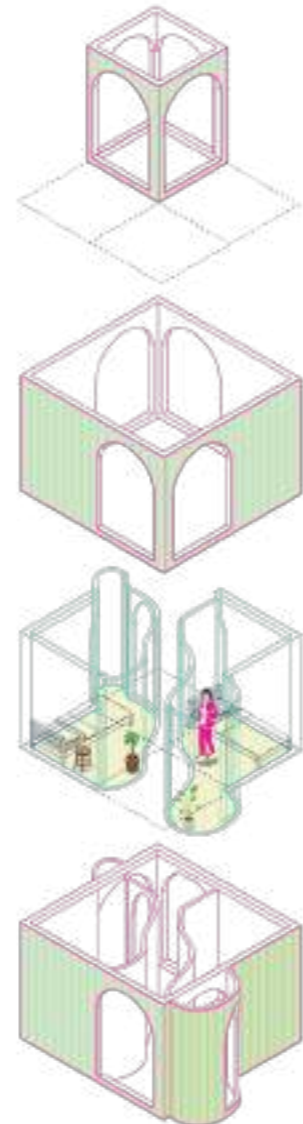
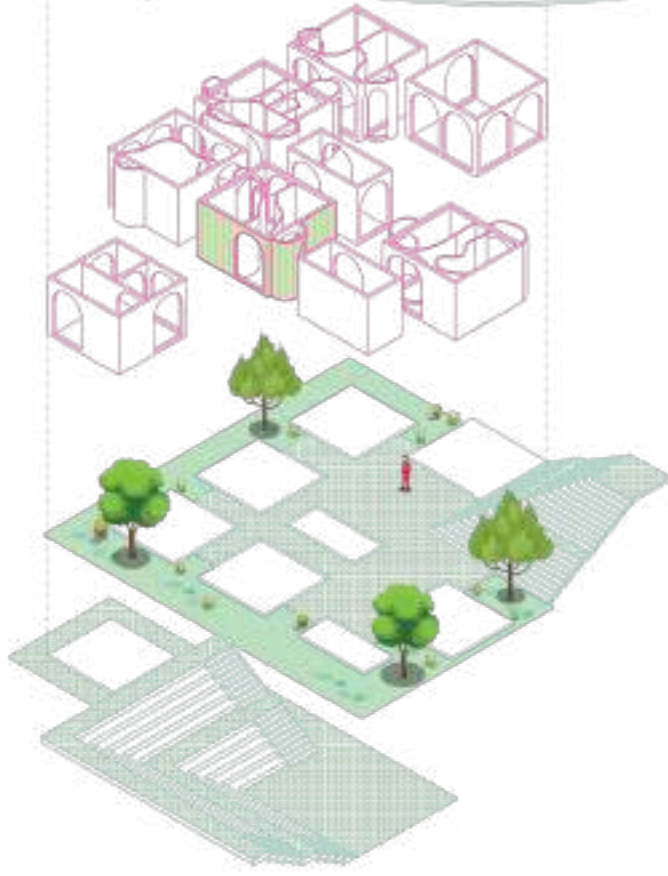
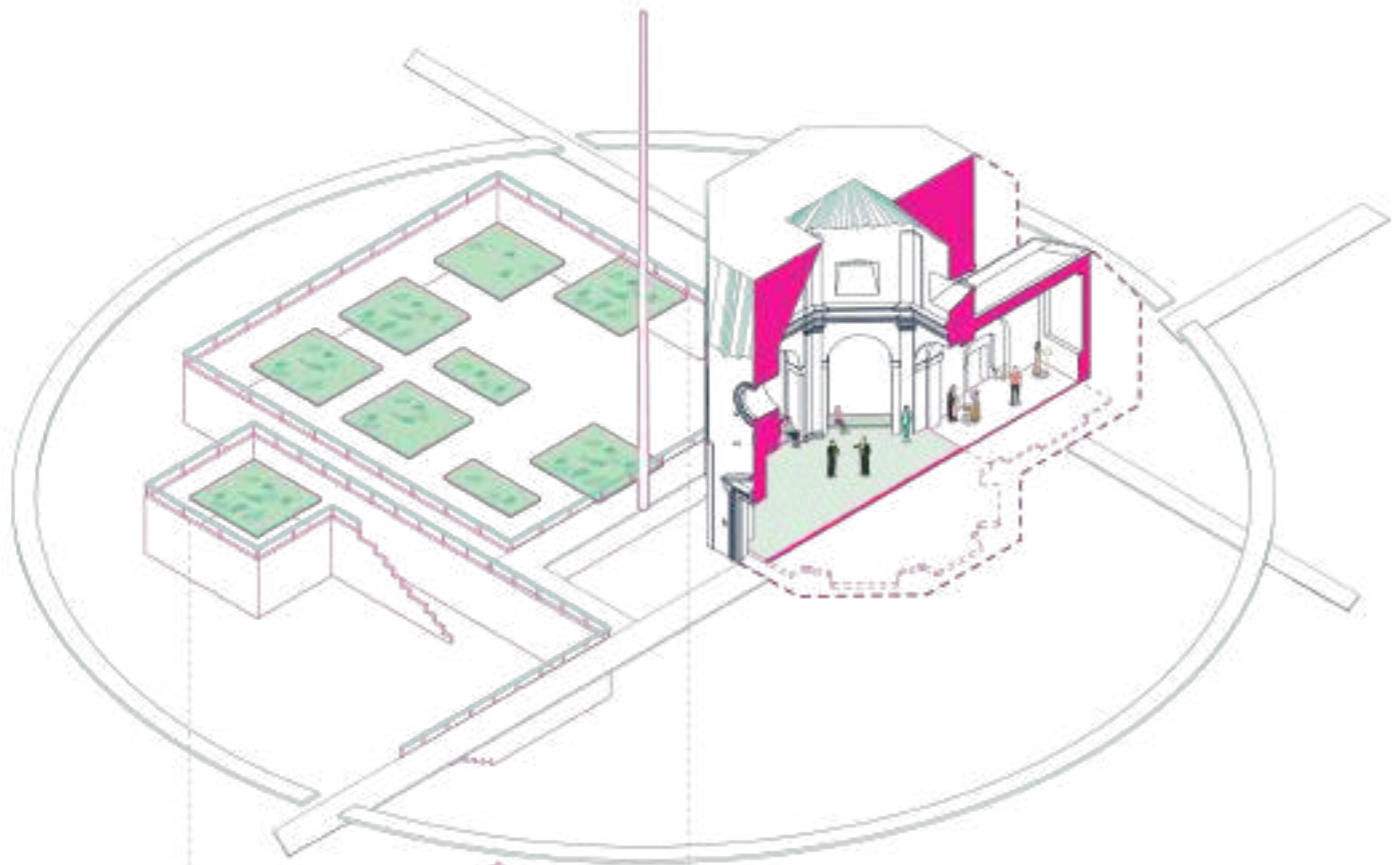
Analysis of Existing Chapel



Site Plan with Proposed Cultivation Land



Analysis of Existing Sections



Exploded Isometric View of the Proposal

Proposed Plan with Section

