

**PORTFOLIO**  
Architecture  
Selected Works  
2016-2021

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**SHRESHTHA GOYAL**

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Image represents the act of improvement and work in progress

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# CURRICULUM VITAE



## SHRESHTHA GOYAL

### CONTACT

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DELHI, INDIA

I AM SKILLED IN ARCHITECTURAL DRAWING, MODELING, CONCEPT DEVELOPMENT AND CREATIVE DESIGN. THROUGH MY PREVIOUS WORKS I HAVE HAD THE CHANCE TO HONE MY SKILLS NOT JUST IN ARCHITECTURE BUT ALSO CONDUCTIVE CREATIVE DIRECTION THAT HELPS ME DRIVE THE STAKEHOLDERS THROUGH A PROCESS-BASED APPROACH.

HAVING LIVED AND WORKED IN THREE DIFFERENT CITIES HAS GREATLY ADDED TO MY ADAPTIBILITY TO NEW PLACES AND PEOPLE. THE SENSE OF TEAM SPIRIT AND LEADERSHIP QUALITIES THAT I HAVE DEVELOPED AFTER HEADING DIFFERENT COMPETITIONS AND TEAMS IN COLLEGE HAVE HELPED ME WORK IN VARIED ENVIRONMENTS WITH DIVERSE TEAMS.

### SOFTWARE SKILLS

AUTODESK	ADOBE	
AUTOCAD	PHOTOSHOP	VRAY
SKETCHUP	INDESIGN	LUMION
REVIT	PROCREATE	ECOTECT
RHINO	FRESCO	MS OFFICE
	AERO	

### FIND ME:

INSTAGRAM: @Shreshtha\_Goyal  
BEHANCE: [https://www.behance.net/Shreshtha\\_Goyal](https://www.behance.net/Shreshtha_Goyal)  
LINKEDIN: <https://www.linkedin.com/in/shreshtha-goyal>  
WEBSITE: <https://contactshreshthag.wixsite.com/portfolio>

### EDUCATION

BACHELOR OF ARCHITECTURE (2016-2021)  
GATEWAY COLLEGE OF ARCHITECTURE AND DESIGN, SONEPAT, INDIA

HIGH SCHOOL (2016)  
AMITY INTERNATIONAL SCHOOL, NOIDA, INDIA

### COMPETITIONS

2017-BLACK TAJ  
2017-ANNUAL NASA DANCE COMPETITION  
2018-HOUSE IN A FOREST  
2017|2018|2019-LAURIE BAKER TROPHY  
AT NATIONAL ASSOCIATION OF STUDENTS OF  
ARCHITECTURE-RUNNER UP-2017  
2019- TOP-36 AT ANNUAL NASA DESIGN  
COMPETITION  
2019- 120 HOURS  
2020-URBAN ADAPTATION BY METSA WOOD

### LEADERSHIP EXPERIENCE

2017-CULTURAL HEAD : ARCHVENTURE  
(ANNUAL INTERCOLLEGE FEST)  
2019- LAURIE BAKER TROPHY (NASA)  
2019- TOP-36 : ANNUAL NASA DESIGN  
COMPETITION  
2020- HEAD COLLEGE COORDINATOR; ROAD  
AWARENESS SAFETY SOCIETY (RSAS)

### WORK EXPERIENCE

06/2019-12/2019: ARCHITECTURAL INTERNSHIP AT  
DUSTUDIO, AUROVILLE, INDIA

(CONSTRUCTION AND PRESENTATION DRAWINGS, FACADE DESIGN AND DEVELOPMENT, 3D DEVELOPMENT, HANDS ON WORK, ASSEMBLY AND DESIGN OF CONSTRUCTION MANUAL, FURNITURE CONSTRUCTION MANUAL, UPCYCLE FURNITURE BUILT AND DESIGN, MODEL, LASER CUT DRAWINGS)

08/2020-11/2020: COLLABORATION WITH URBAN PRECIS  
(AUGUMENTED REALITY, PRINT DESIGN AND EDITOR)

06/2021-ONGOING: CREATIVE DESIGN PRODUCER AT  
SEAD DESIGN AND RESEARCH LAB, GURUGRAM, INDIA  
(STRATEGISING AND VISUAL DESIGN FOR WEBSITE AND THE BRAND)

### WORKSHOPS

03/2017: ORITECTURE WORKSHOP WITH ANKON MITRA  
08-10/2019: UPCYCLING FURNITURE AT DUSTUDIO  
08-09/2020: ALTER EGO INTERNATIONAL DESIGN STUDIO  
BY STUDIO POCHE

### ACADEMIC RESEARCH

2020: TOWARDS NET ZERO ENERGY BUILDING DESIGNS  
2021: HOMEOSTASIS IN ARCHITECTURE AND THE  
ENVIRONEMENT

### HOBBIES

READING, DANCING, MUSIC, PAINTING, SKETCHING,  
EXPLORING GALLERIES, DIGITAL ART AND ABSTRACT.

**PORTFOLIO 2**  
SELECTED WORKS

- 01 BUSINESS HOTEL**  
PRESERVING THE URBAN FABRIC
- 02 URBAN ADAPTATION**  
MULTI-USE BUILDINGS \\ ADAPT TO AN URBAN COMMUNITY
- 03 IIHS**  
A NET-POSITIVE CAMPUS
- 04 HABITAT CENTRE**  
HOMEOSTASIS IN ARCHITECTURE AND ENVIRONMENT
- 05 FOODLINK**  
LOW COST SOLUTION FOR ACCESSIBLE FOOD REQUIREMENTS
- 06 INTERIOR DESIGN**  
ARCHITECT'S OFFICE
- 07 MULTIFARIOUS EXPOLRATIONS**
- 1. UPCYCLING**  
THE AFTER LIFE OF A TRUMPET AS A MODULAR STOOL
  - 2. URBAN PRECIS**  
EXPLORING AUGEMENTED REALITY AND PRINT DESIGN
  - 3. ORITECTURE**  
EXPLORING ORIGAMI AND LAMP DESIGN
  - 4. ATHANGUDI TILES**  
MAKING AND DOCUMENTING HOME GROWN TILES IN CHETTINAD, TAMIL NADU.
  - 5. ZEBRA STORIES**  
TRAVERSING IN LIMINAL SPACES: CROSSING
  - 6. LOOKING THROUGH MY LENS**  
ANECDOTES IN THE MODE OF PHOTOGRAPHS
  - 7. FINISHES**  
TRIAL AND ERROR WITH DIFFERENT MATERIAL FINISHES

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1

# Business Hotel

Preserving the urban Fabric

**Location:** Aerocity, Delhi, India  
**Typology:** Commercial  
**Site Area:** 7.7 Acres  
**Role:** Academic Project

Aerocity—a 45-acre complex near Delhi's international airport that was set up as a transit hub—is fast becoming the next big leisure destination in the national capital. Aerocity Project is a commercial development consisting of commercial buildings with a common plaza in New Delhi. the project forms part of the Delhi International Airport Limited (DIAL) masterplan which consists of further commercial, retail, and hospitality developments. The concept of preserving the urban fabric of aerocity is brought about using design ideas to create varied user experience as one moves along the site. the hierarchy of height, voids, and volumes created by the placement of built block, proposal of communal spaces, squares and skywalks enhances the experience of the user.

- 1. HOTEL
- 2. CONVENTION
- 3. RETAIL
- 4. GREEN OAT
- 5. PERFORMANCE AREA
- 6. SKYWALK
- 7. BANQUET
- 8. METRO STATION
- 9. ROSEATE HOUSE
- 10. WORLDMARK
- 11. HOLIDAY INN

NORTHERN ACCESS ROAD

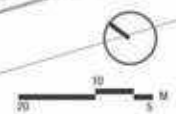
AEROCITY ACCESS ROAD

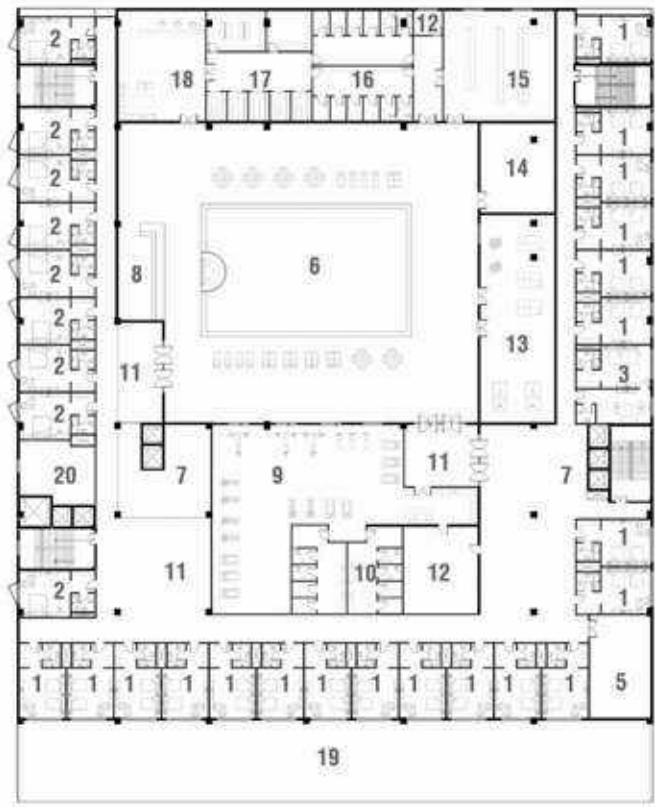
TERRACOTTA BLOCKS  
USED ON THE FRONT  
FACADE, THAT CREATES AN INTERESTING  
SHADOW PATTERN  
INSIDE, ALLOWING  
VENTILLATION, HENCE  
REDUCING THE OVER  
ALL COOLING LOAD

ACTIVE GREEN  
FACADE PANELS  
FOR KEEPING  
THE INDOOR  
ENVIRONMENT  
COOL

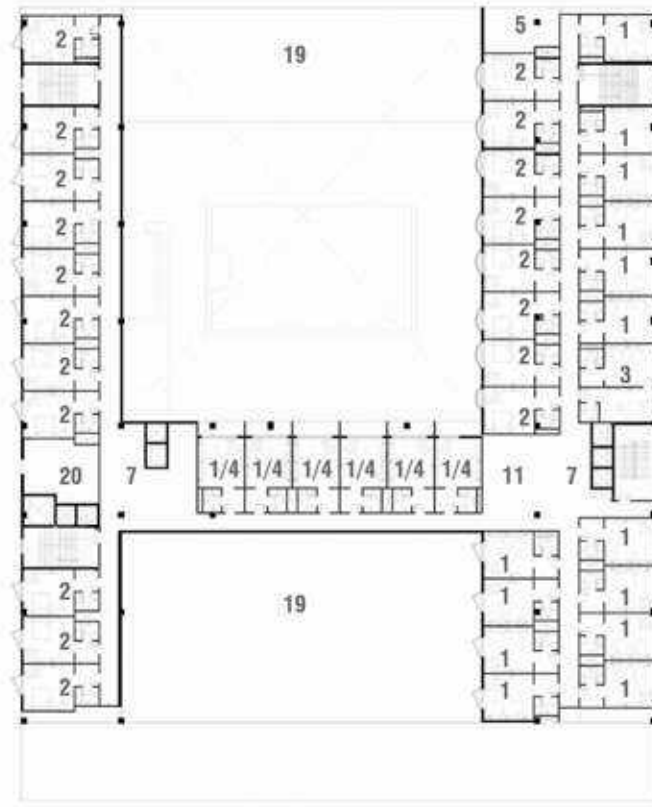
WOOD FINISH  
PANELS  
FOR SHADING  
THE GLASS  
FACADE

TO MAHIPALPUR CROSSING





THIRD FLOOR PLAN



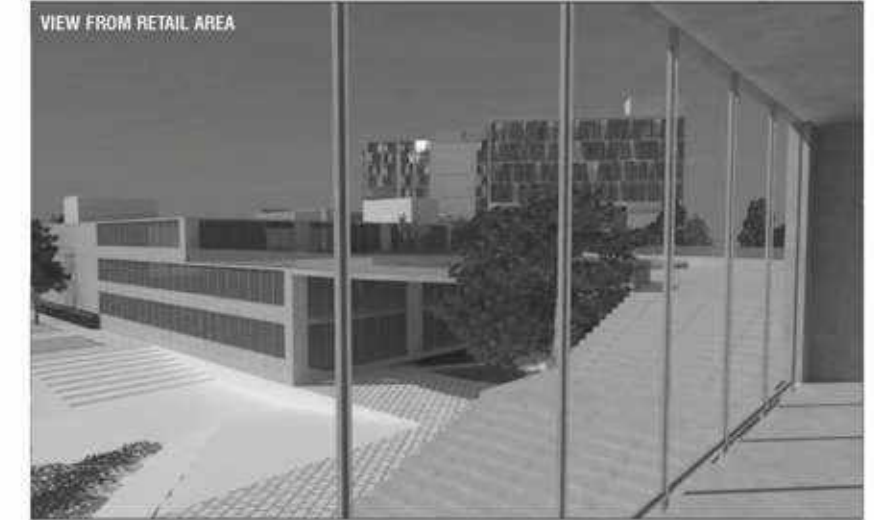
FIFTH FLOOR PLAN



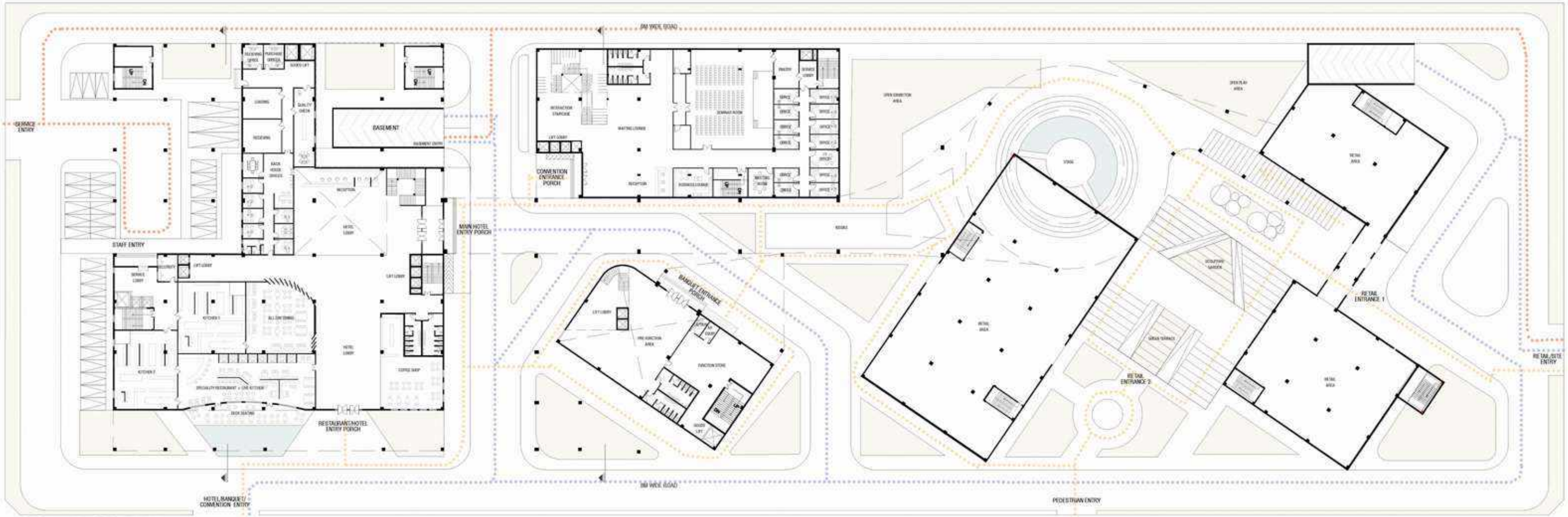
- SERVICE CIRCULATION
  - PUBLIC VEHICULAR CIRCULATION
  - PEDESTRIAN CIRCULATION
  - GREEN AREA/LANDSCAPE
  - WATER BODY
- |                       |                        |                                       |                                   |
|-----------------------|------------------------|---------------------------------------|-----------------------------------|
| 1. TWIN ROOM          | 8. POOL BAR            | 14. POOL PUMP/FILTER                  | 20. SERVICE LOBBY + HOUSE KEEPING |
| 2. KING ROOM          | 9. GYM                 | 15. LOCKER ROOM                       | A. ROOM                           |
| 3. SUITE ROOM         | 10. CHANGING+WASH ROOM | 16. CHANGING/SHOWER ROOM FOR THE POOL | B. BATHROOM                       |
| 4. PRESIDENTIAL SUITE | 11. COMMON LOBBY       | 17. SAUNA AND SPA                     | C. CLOSET                         |
| 5. COMMON TERRACE     | 12. STORE              | 18. SPA RECEPTION                     | D. LIVING AREA                    |
| 6. SWIMMING POOL      | 13. GAME ROOM          | 19. GREEN TERRACE                     | E. BALCONY                        |
| 7. LIFT LOBBY         |                        |                                       | F. POWDER ROOM                    |



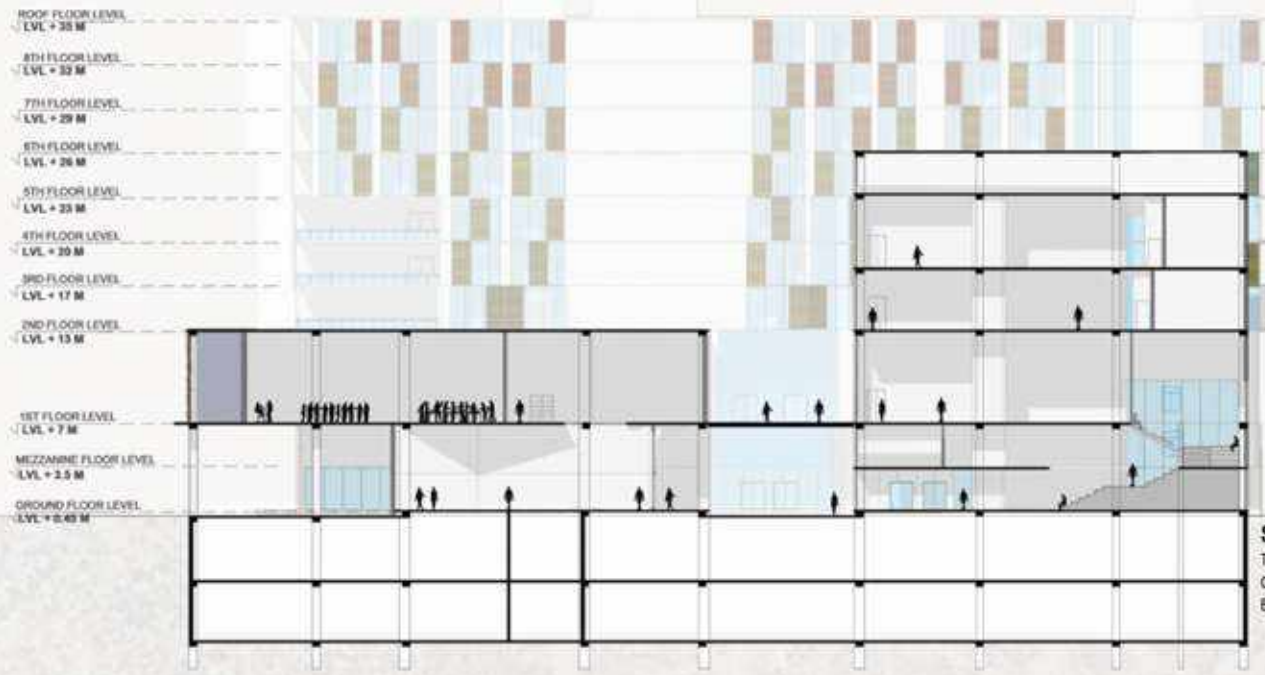
HOTEL MAIN ENTRANCE PORCH



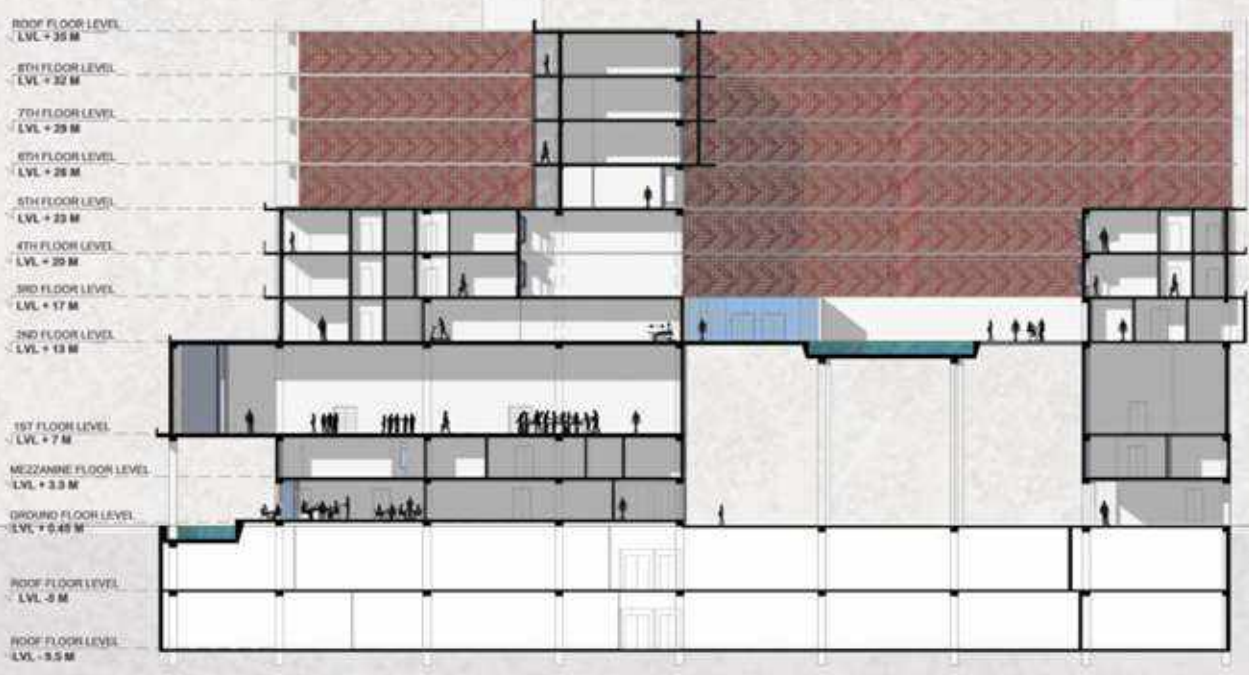
VIEW FROM RETAIL AREA



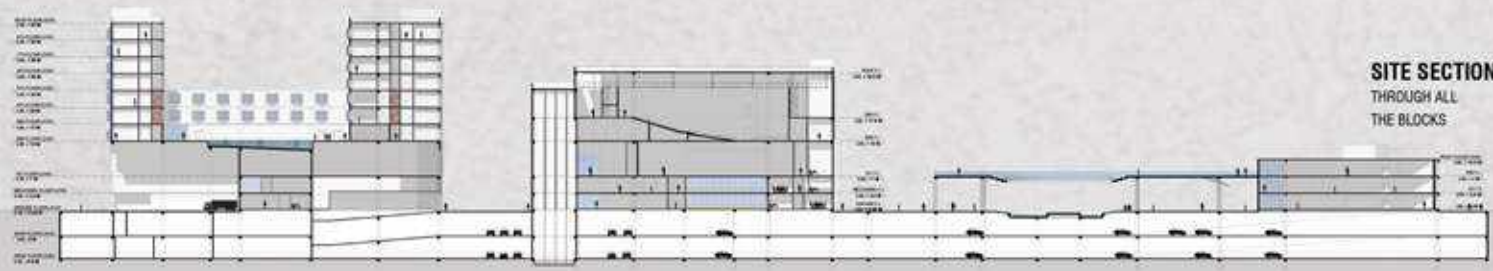
GROUND FLOOR PLAN



SECTION  
THROUGH THE  
CONVENTION AND  
BANQUET BLOCK



SECTION  
THROUGH THE  
HOTEL BLOCK



SITE SECTION  
THROUGH ALL  
THE BLOCKS



HOTEL ELEVATION

# 2

# Urban Adaptation

**Multi-use buildings \\ adapt to an urban communitiy**

**Location:** Sikkim, India

**Typology:** Mixed use/Communitiy

**Role:** Architectural Competition

**Host:** Metsa Wood + Ministry of the Environment Finland

The design should be a multi-purpose building or a building system for an urban environment. The designs are required to have public services, but can also have other functions. In addition to visual and functional criteria, the designs need to show

(1.) adaptability

(2.) modularity

(3.) sustainability

The concept should be based on using flexible wooden structures that adapt to the changing needs and uses of the community. Entrants should use the existing context of the city to reinforce the character of the proposal.





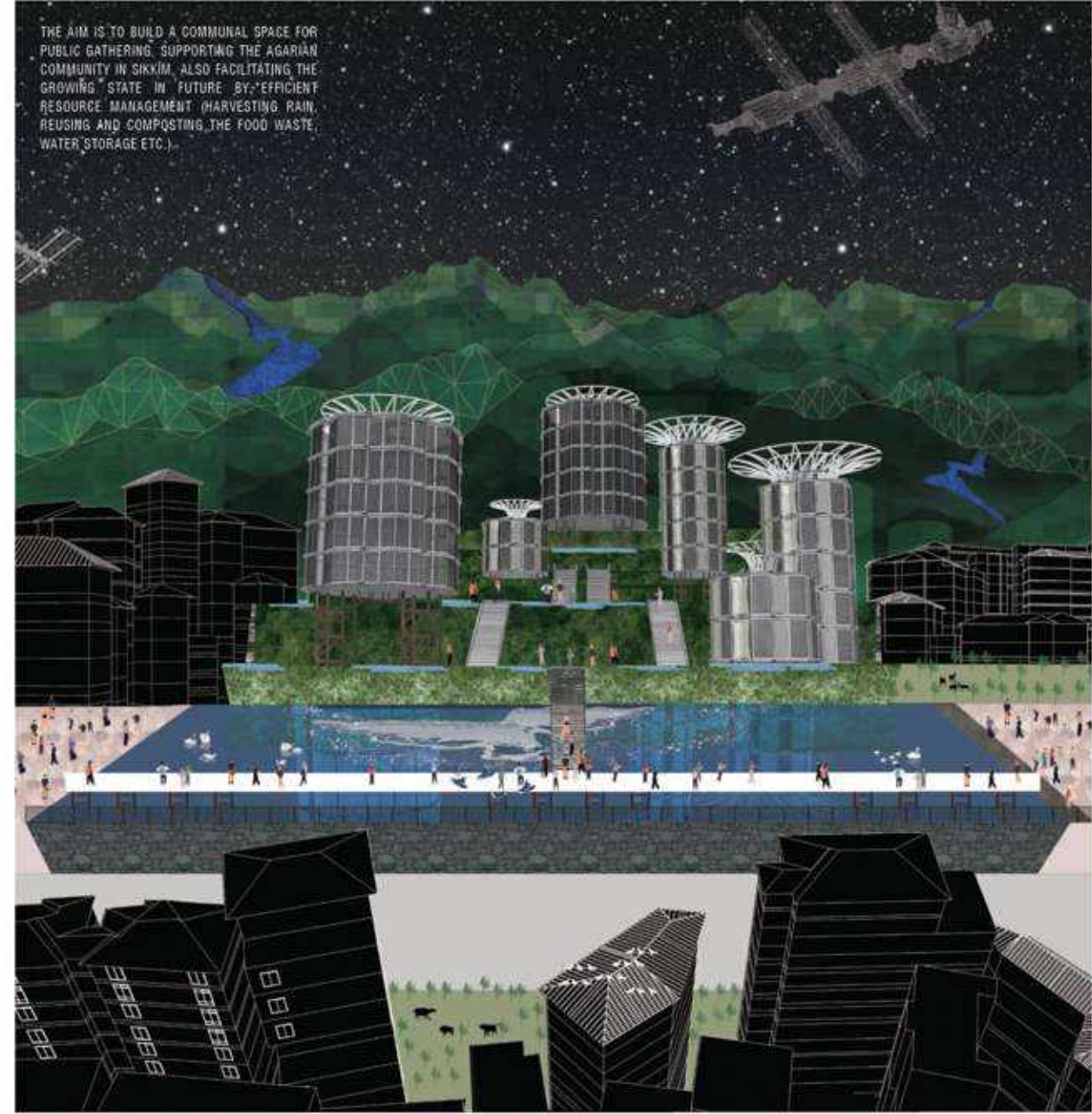
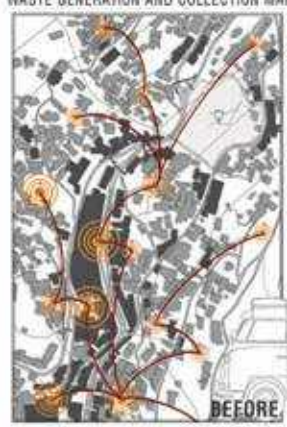
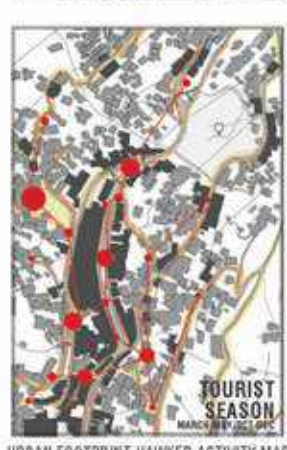
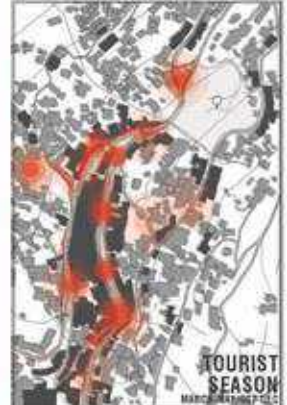
**COMMUNITY WASTE PICKUP**

SIKKIM IS A STATE IN NORTHEASTERN INDIA. THE STATE'S ECONOMY IS LARGELY AGRARIAN BASED ON THE TERRACED FARMING OF RICE AND THE CULTIVATION OF CROPS SUCH AS MAIZE, MILLET, WHEAT, BARLEY, ORANGES, TEA, AND CARDAMOM. SIKKIM ACCOUNTS FOR THE LARGEST SHARE OF CARDAMOM PRODUCTION IN INDIA, AND IS THE WORLD'S SECOND LARGEST PRODUCER OF THE SPICE. SIKKIM HAS ALSO WITNESSED RAPID URBANIZATION PROCESS IN THE POST-MERGER YEARS AND THE TREND IS RATHER INCREASING. OVER 24% OF THE TOTAL POPULATION IS INHERENT IN URBAN AREAS OF SIKKIM (CENSUS OF INDIA, 2011).

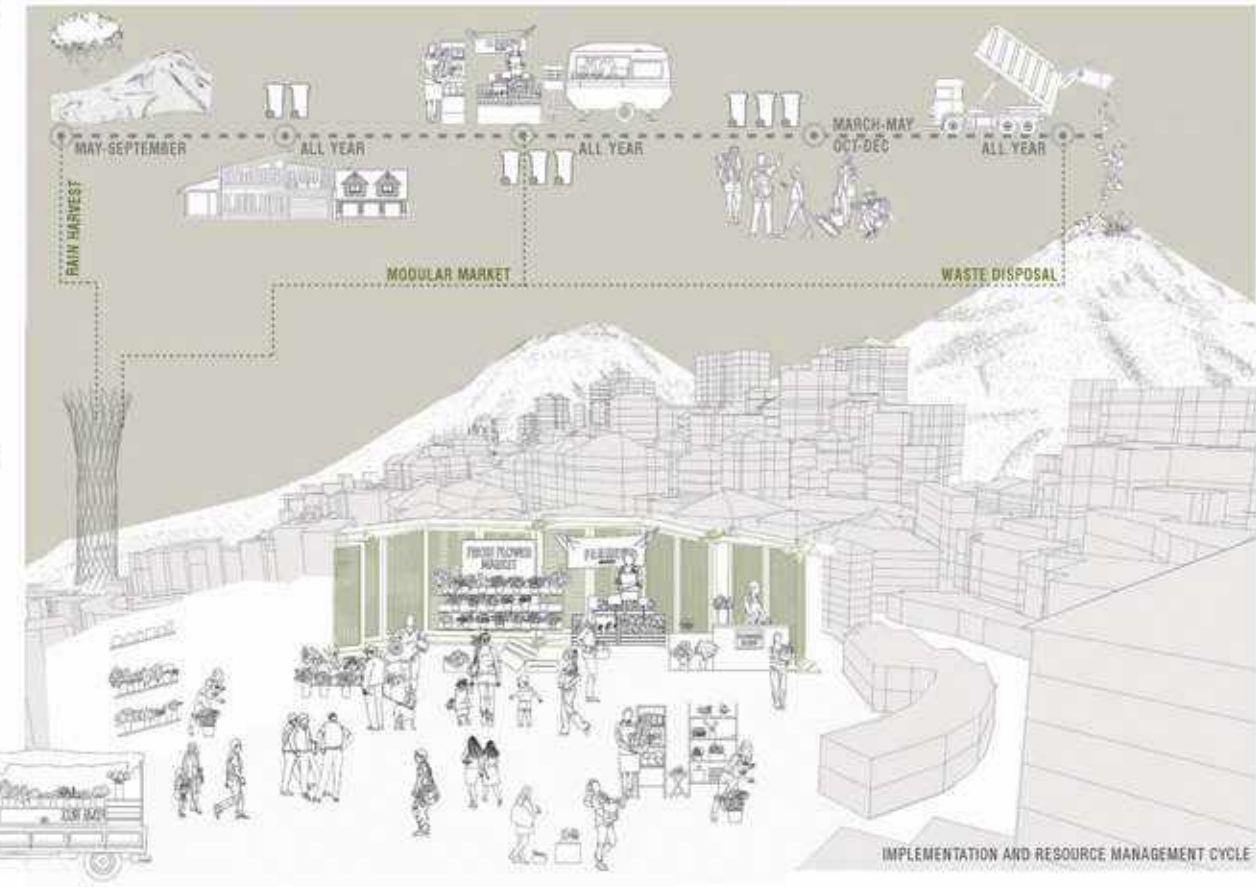


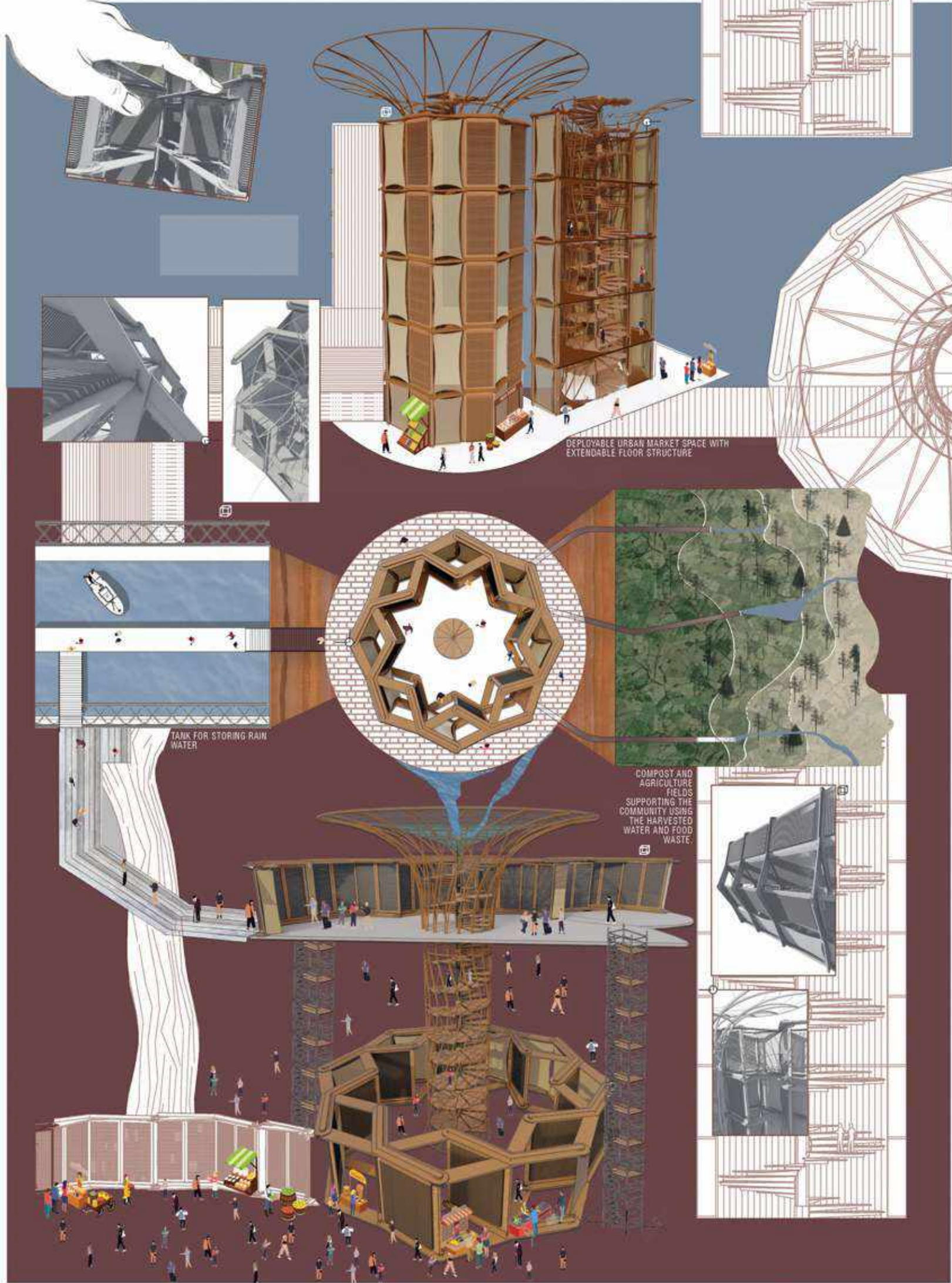
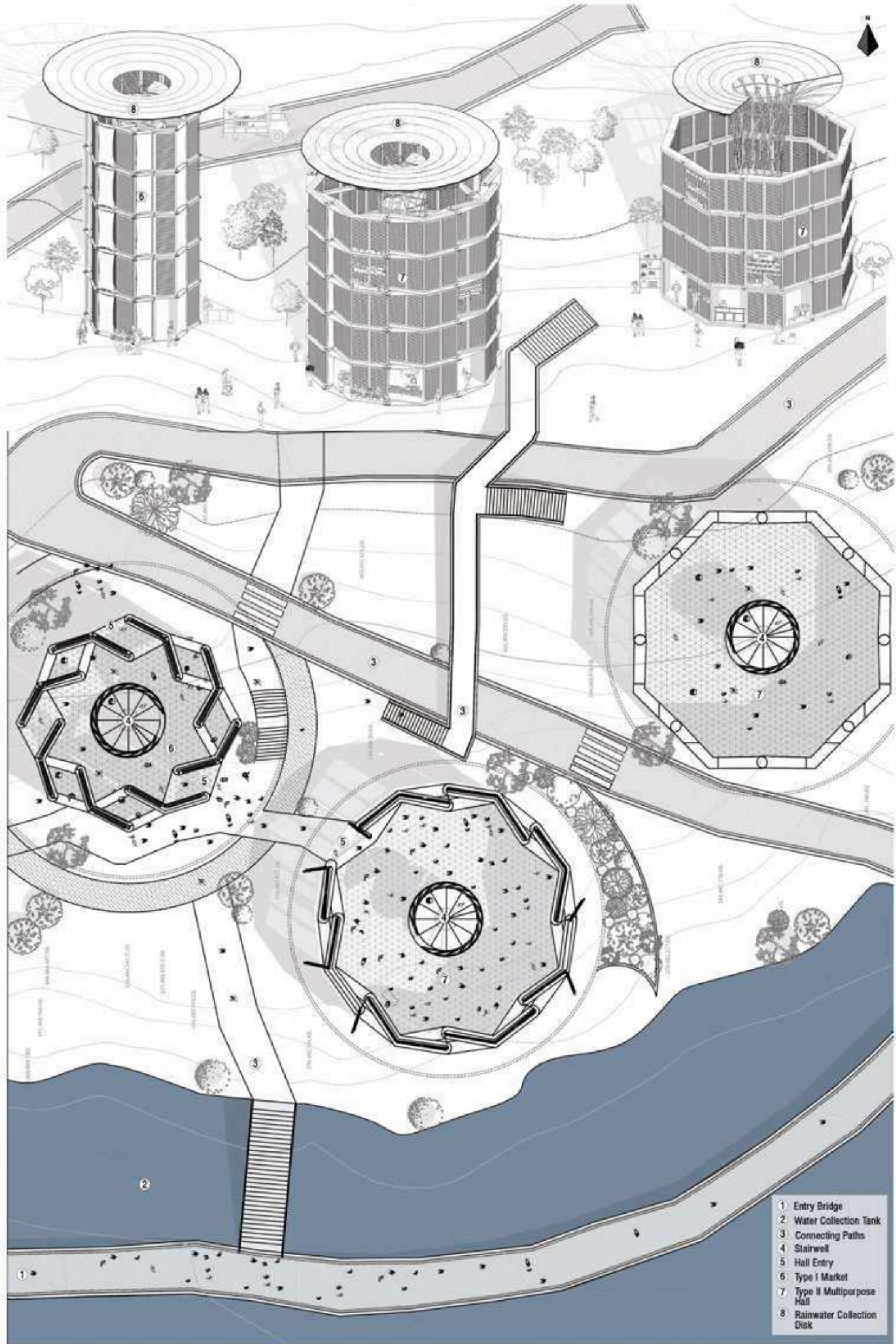
GANGTOK IS THE TOWN CENTRE OF THE HILL TOWN AND MG ROAD IS ONE OF THE MAJOR URBAN STREETS. THE ENTIRE ROAD IS LINED UP WITH NUMEROUS SHOPS, RESTAURANTS, CAFES AND BARS ON BOTH SIDES. IN THE MONTH OF DECEMBER, GANGTOK'S ANNUAL FOOD AND CULTURE FESTIVAL TAKES PLACE HERE. SIKKIM BEING AN AGRARIAN STATE MOST OF THE PRODUCE IS SOLD TO COMMONERS AT MG ROAD. IT IS THE MARKET HUB USED EXTENSIVELY BY BOTH THE LOCALS AND THE TOURISTS. DURING THE MONTHS OF MARCH-MAY OR OCTOBER TO DECEMBER THE AREA FACES VARIOUS ISSUES REGARDING HYGIENE, OVER CROWDING ON THE STREETS, EXTENSION OF THE LOCAL SHOPS AND HAWKERS ONTO THE ROADS. DURING MAY TO OCTOBER SIKKIM FACES HEAVY RAINFALL.

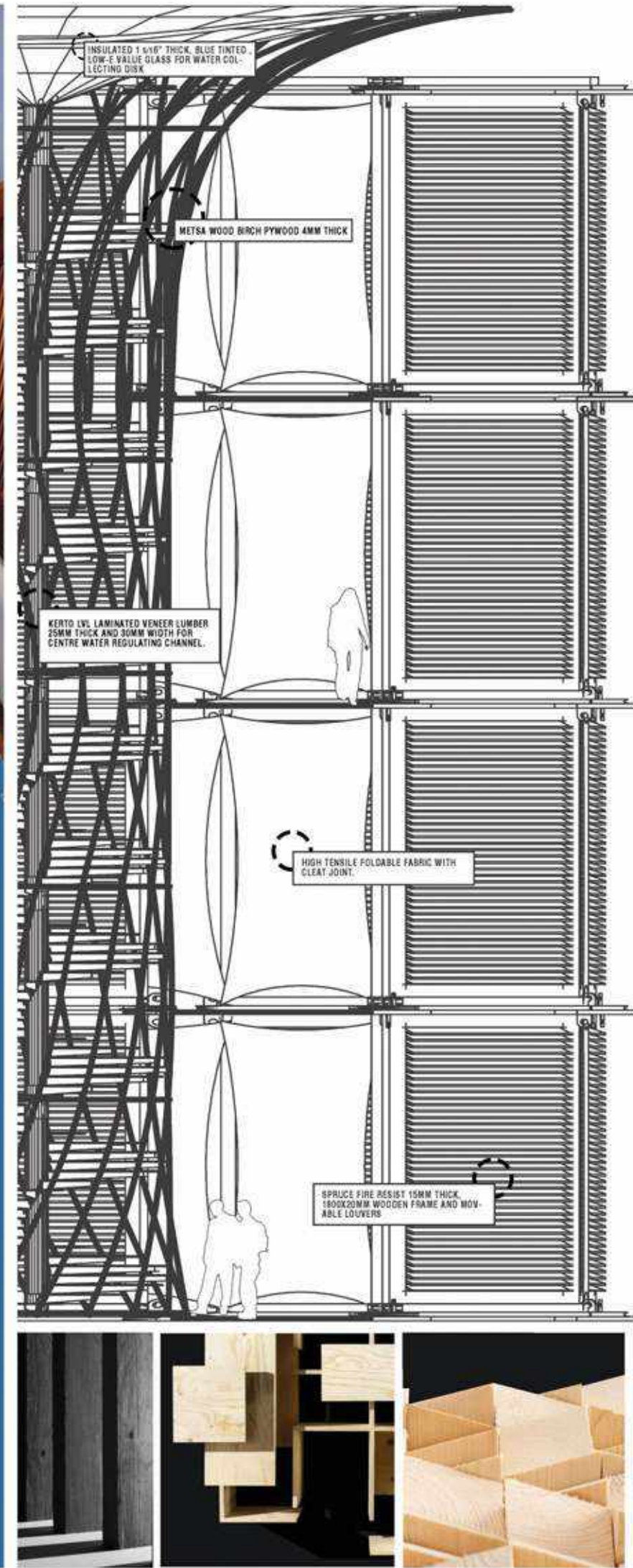
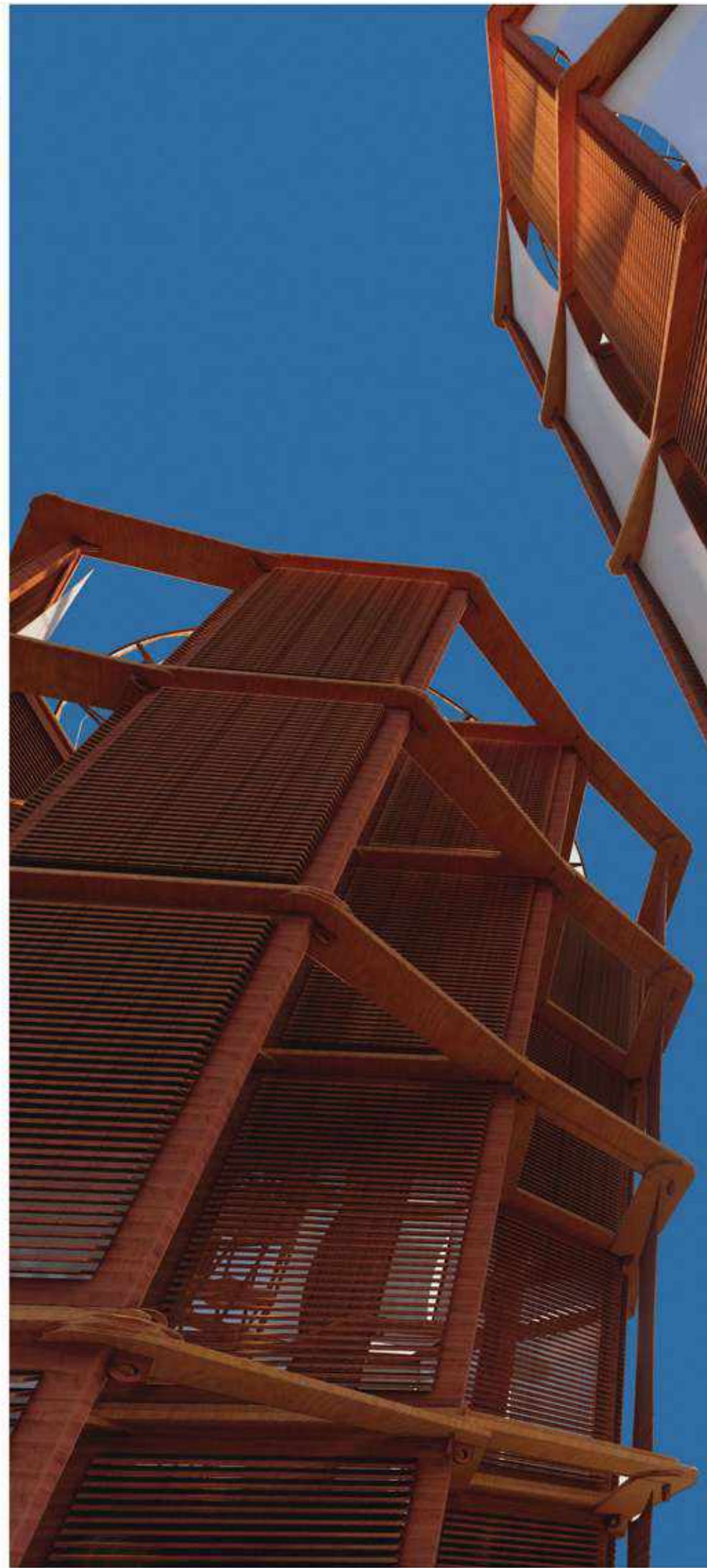
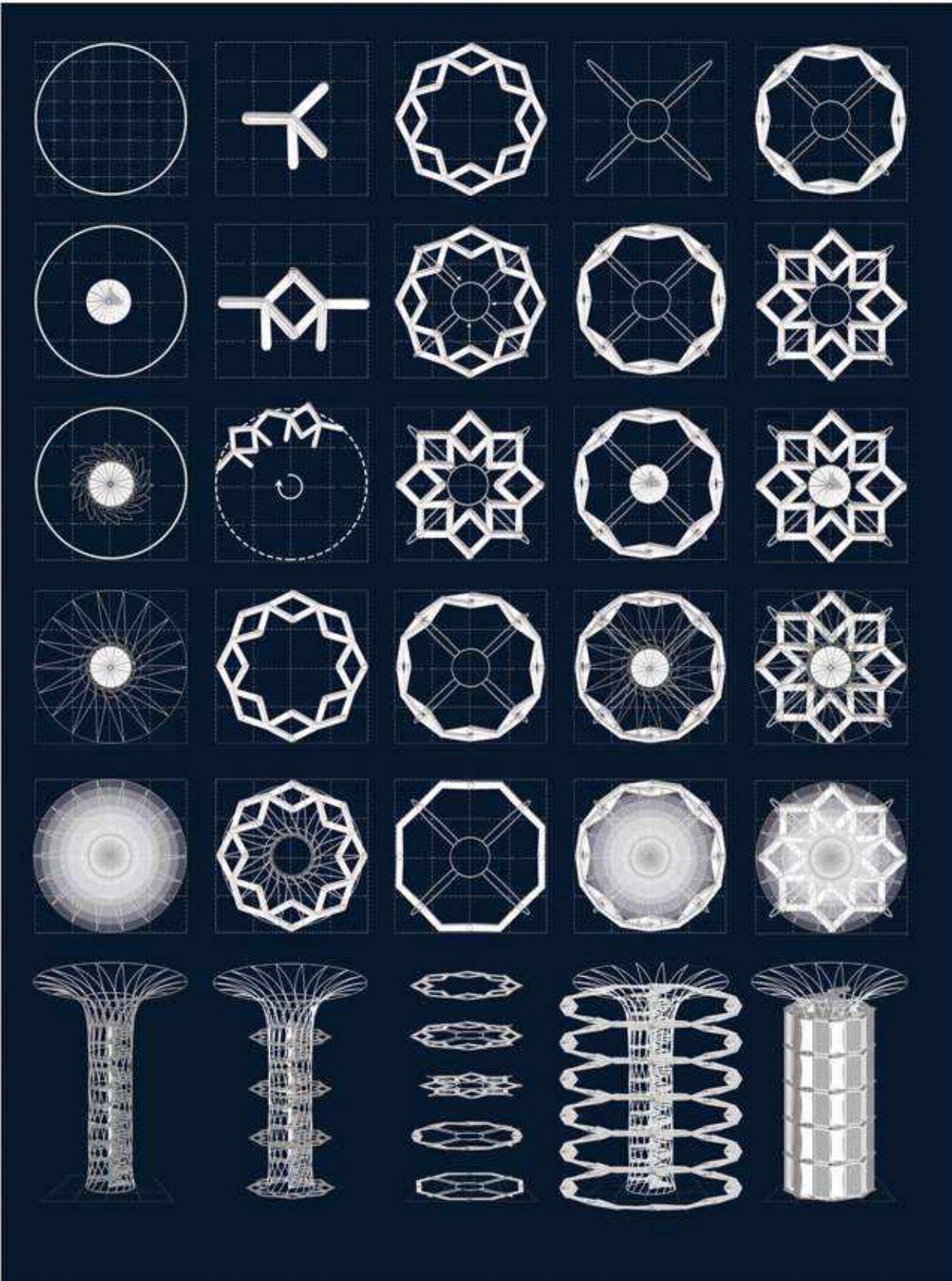
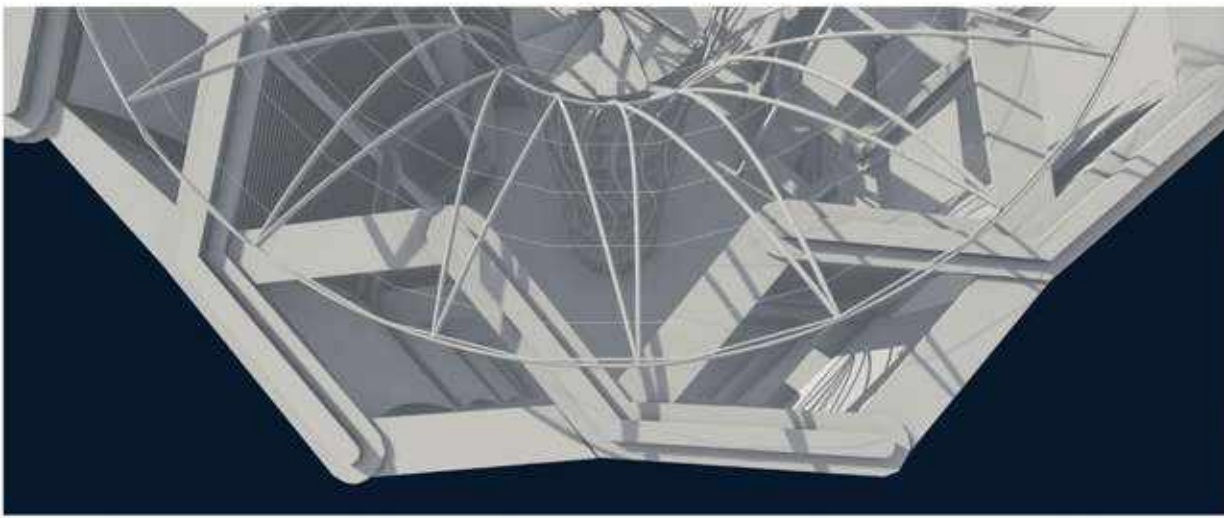
MAHATMA GANDHI ROAD  
GANGTOK



THE AIM IS TO BUILD A COMMUNAL SPACE FOR PUBLIC GATHERING, SUPPORTING THE AGRARIAN COMMUNITY IN SIKKIM, ALSO FACILITATING THE GROWING STATE IN FUTURE BY EFFICIENT RESOURCE MANAGEMENT (HARVESTING RAIN, REUSING AND COMPOSTING THE FOOD WASTE, WATER STORAGE ETC.).







3

IIHS

## Indian Institute of Human Settlements

**Location:** Bengaluru, India

**Typology:** Institutional

**Site Area:** 54 Acre Campus

**Architectural Firm:** Dustudio, Auroville

**Role:** Architectural Intern

(Construction Drawings, Presentation drawings, Facade Design and Development, 3D development, Model, Laser cut drawings)

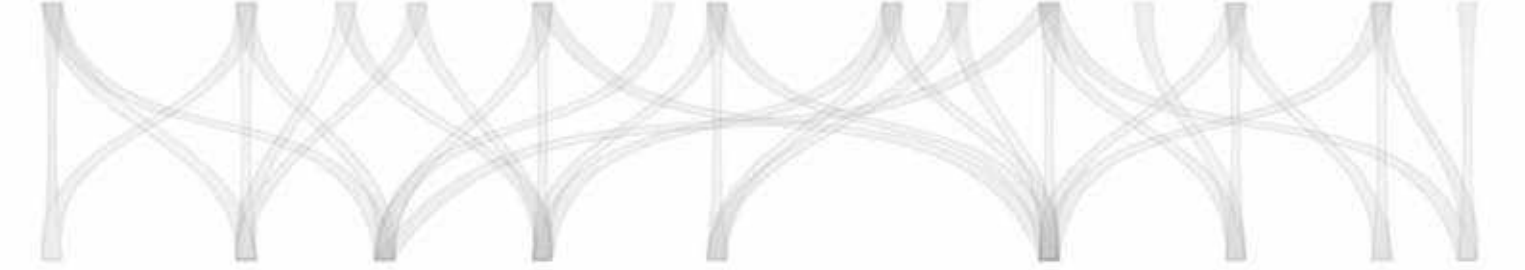
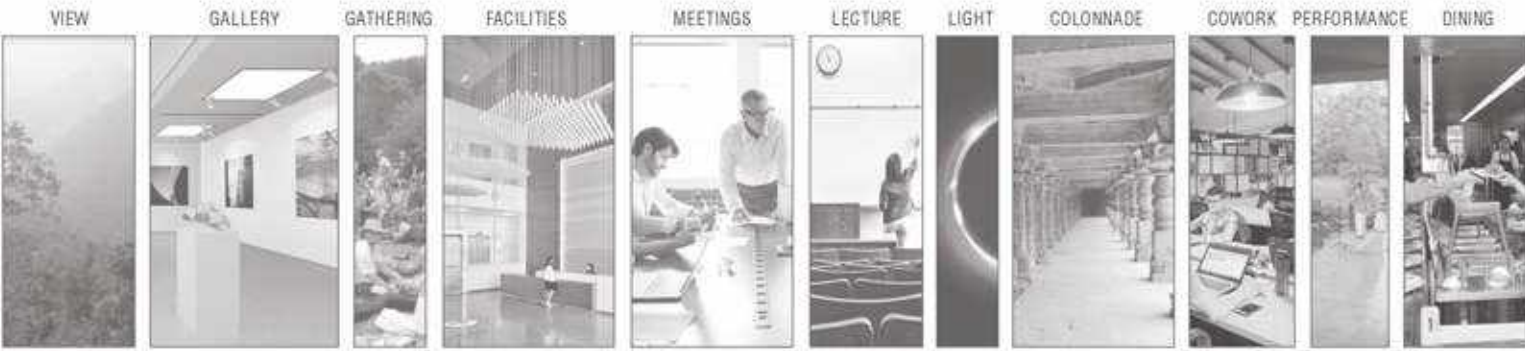
The proposed IIHS main campus is located on a 54-acre freehold site at Kengeri, Bengaluru. The digitally-augmented buildings and facilities slated to be built over three phases, are expected to enable interdisciplinary teaching-learning, research and practice, and demonstrate the best examples of Indian design and traditional crafts.

The institutional areas of over 54,500 sq.m, are planned to be differently abled-friendly, aim to accommodate in a phased manner. The campus aims to ensure the mitigation of land, water and air pollution, provide energy-efficient and environment friendly movement of people and goods; optimise productive and ecologically diverse usage of open spaces; augment the use of both local and reusable or recyclable materials; and safeguard the wellbeing, convenience and efficiency of its inhabitants.

**PROJECT TYPOLOGY:** INSTITUTE  
**AREA:** 54 ACRE (CAMPUS)  
**LOCATION:** BENGALURU, INDIA

THE PROPOSED MAIN CAMPUS IS LOCATED ON A 54-ACRE FREEHOLD SITE AT KENGERI, BENGALURU. THE DIGITALLY-AUGMENTED BUILDINGS AND FACILITIES ARE SLATED TO BE BUILT OVER THREE PHASES. THEY ARE EXPECTED TO ENABLE INTERDISCIPLINARY TEACHING-LEARNING, RESEARCH PRACTICE, AND DEMONSTRATE THE BEST EXAMPLES OF INDIAN DESIGN AND TRADITIONAL CRAFTS.

THE APPROACH TO THIS INCLUDED WORKING BY A MASTER PLAN WHICH INCLUDES VARIOUS CLUSTERS TO BE CREATED ACROSS 3 PHASES. THE CAMPUS HEART WILL BE THE CENTER OF CONFLUENCE OF ALL THE USERS- A COMMUNAL AREA WHICH WOULD INCLUDE THE DINING, MUSEUM, AUDITORIUM ETC. DESIGN APPROACH RESPECTS THE CONTEXT OF THE CAMPUS THAT IS BEING DESIGNED AS AN OPEN, INTEGRAL SPACE THAT RESPECTS NATURE, CULTURE & ECOLOGY. ITS SOCIAL INTEGRATION AT ALL LEVELS OF ITS MANIFESTATION IS REFLECTED IN SPACE DESIGN BY MAKING ROOM FOR THE MULTI-CULTURAL & NATIONAL & INTERNATIONAL CONTEXT OF THIS PROJECT.



SITE	ENTRANCE	CORRIDOR	TERRACES	COURTYARDS	COLONNADE	AMPHITHEATRE
THE PROPOSED MAIN CAMPUS IS LOCATED ON A 54-ACRE FREEHOLD SITE AT KENGERI, BENGALURU. KEY IDEA OF THE PLAZA IS TO MAKE IT A MAIN HUB THAT CONNECTS HOUSING, INSTITUTION AND DINING.	MAIN DROP-OFF IS ANGLED IN SUCH THAT THE FIRST IMPRESSION OF KEY INSTITUTIONAL BUILDINGS THROUGH LANDSCAPING OF BIO DIVERSITY CORRIDOR & PLAZA COLONNADE ALLOWS TO FRAME THIS.	CONNECTION BETWEEN THE BUILT MASS AND IMMEDIATE CAMPUS ZONES.	TERRACES IN THE BUILDING ARE ACCESSIBLE AND AT VARIOUS LEVELS TO CAPTURE VIEWS OF LAKE AND FOREST.	MULTIPLE GATHERING AND CONGREGATIONAL SPACES ARE THERE FOR SMALL AND LARGE PRANGANS. THERE IS A PRESENCE OF SIMULTANEOUS INTROVERT & EXTROVERT SPACES FOR PARALLEL ACTIVITY.	PERIPHERAL COLONNADE IS RESPONDING TO CONTOURS AND CIRCULATION PATTERN. MAIN ENTRANCE GALLERY IS EXPRESSING EVOLUTION AND ORGANIC NATURE OF HUMAN SETTLEMENTS.	THE AMPHITHEATRE IS BASED ON A PARABOLIC FORM. IT OVERLOOKS AND OPENS OUT TO THE FOREST AND WATER BODY. IT IS LOCATED CENTRALLY ALLOWING FOR PARTICIPATION BY ALL.

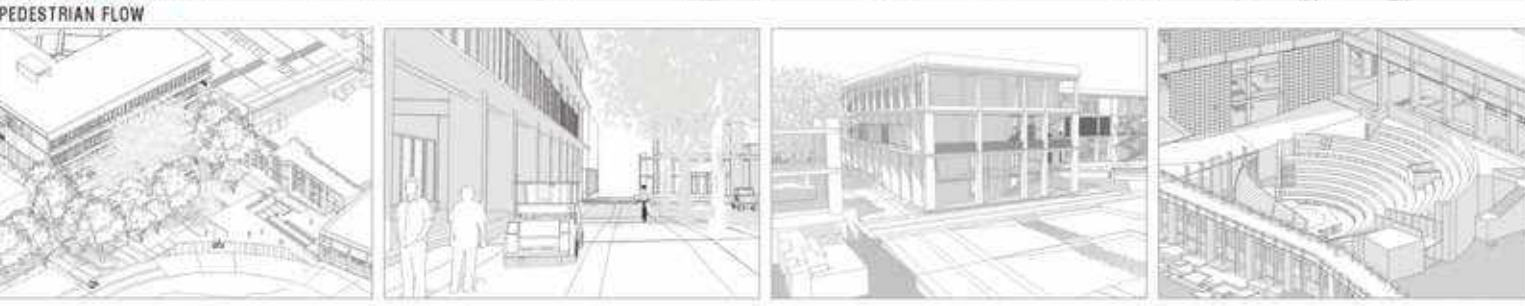
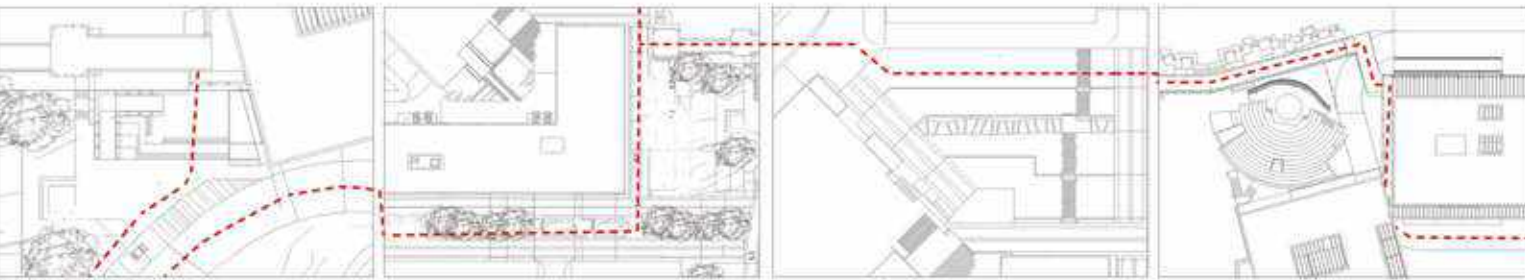
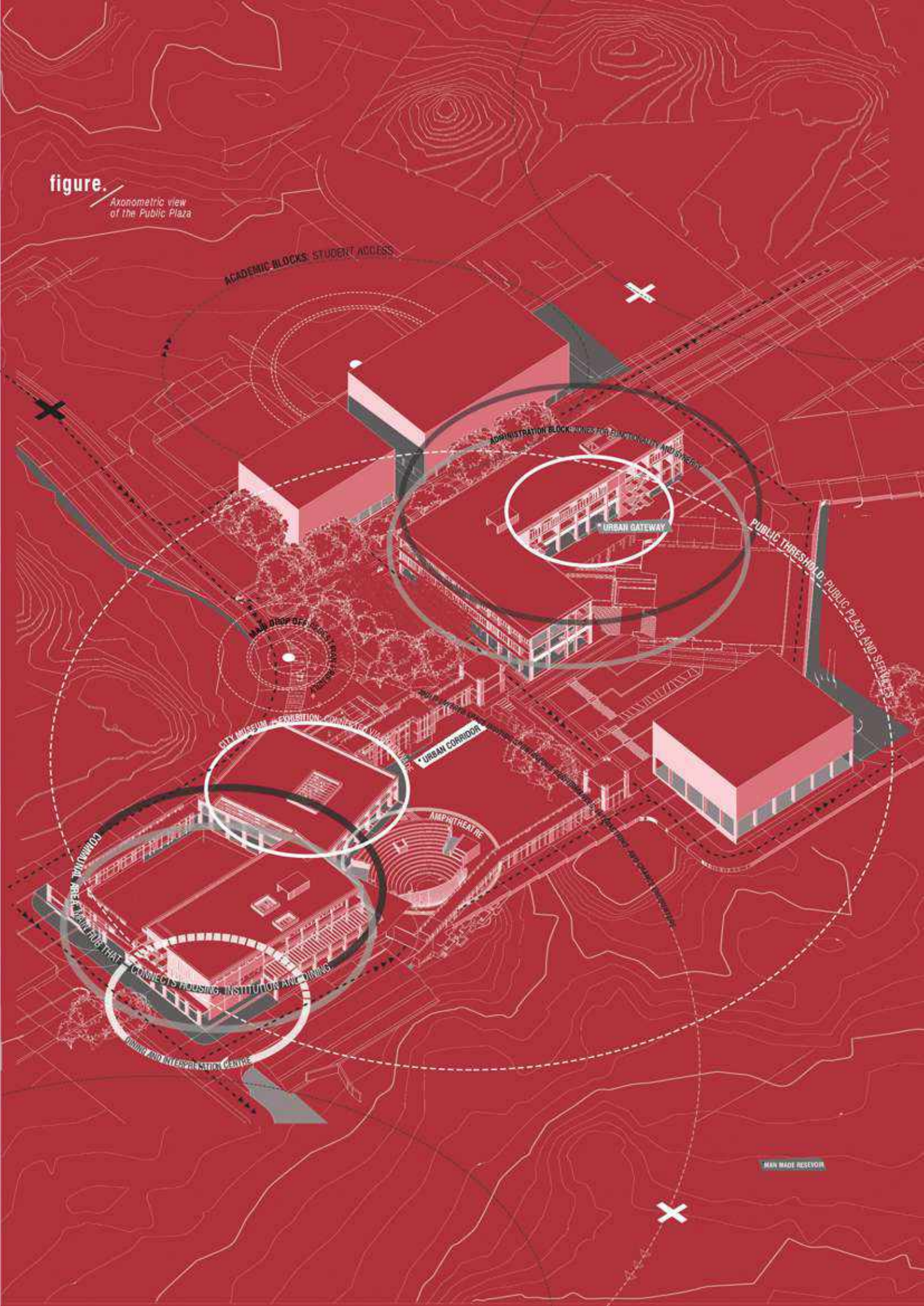
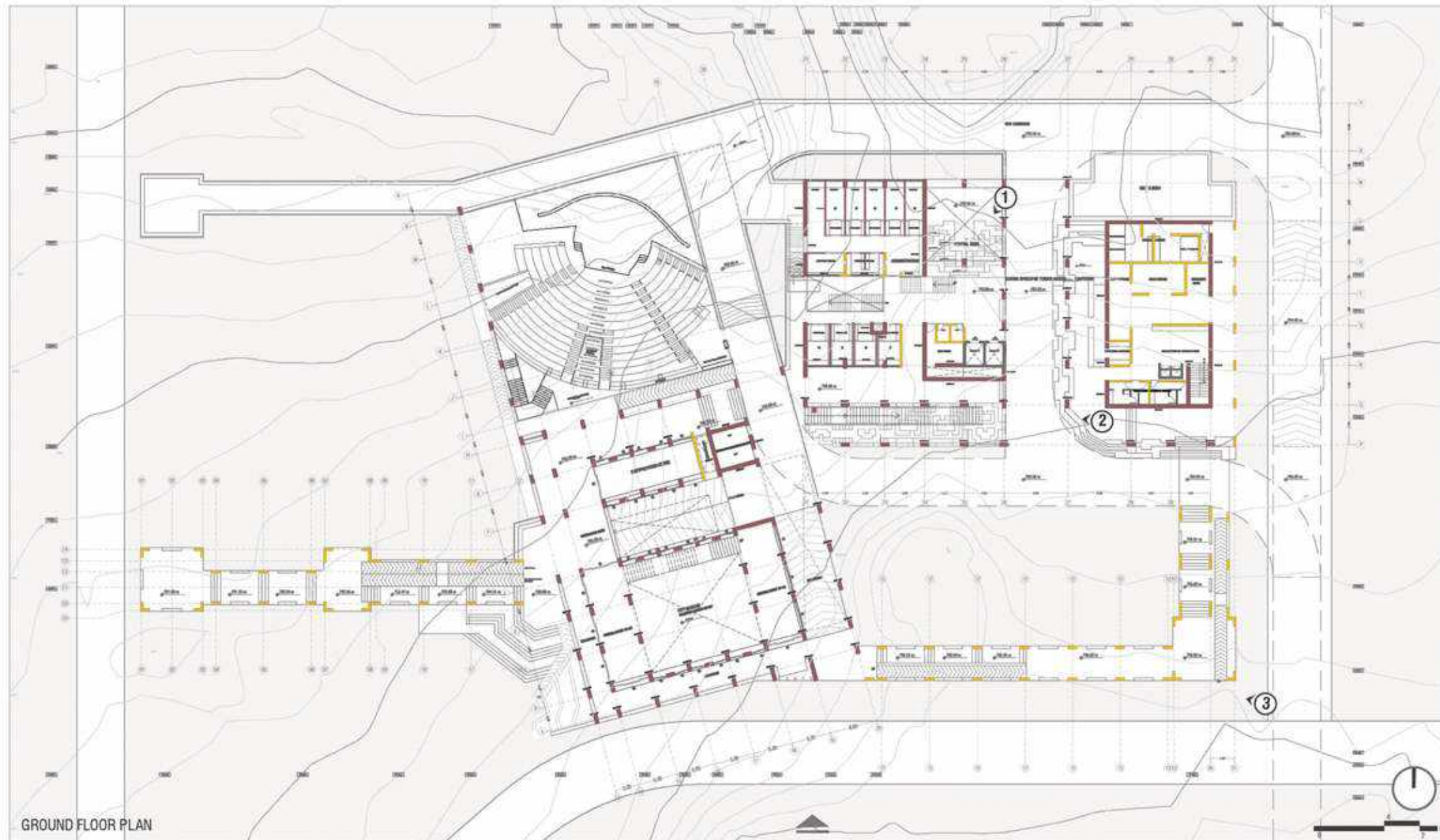


figure. Axonometric view of the Public Plaza

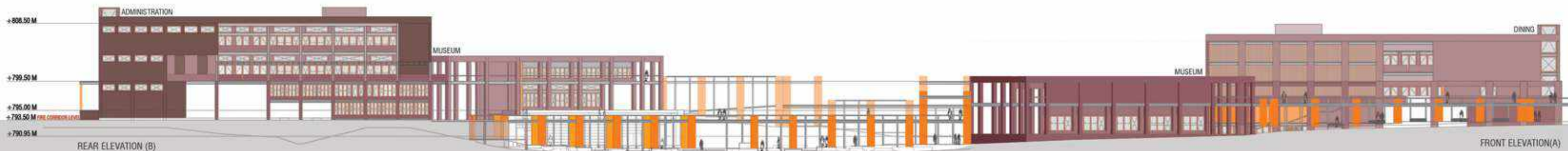




GROUND FLOOR PLAN



THE PLAZA IS THE HEART OF THE CAMPUS. VARIOUS ZONES OF PLAZA ARE DESIGNED FOR PUBLIC PARTICIPATION AND ACCESS, TO HOUSE ACTIVITIES OF THE CAMPUS SUCH AS EXHIBITIONS, PERFORMANCES, ETC. WHILE ENHANCING THE CONNECTIVITY TO VARIOUS BUILDINGS SUCH AS LIBRARY AND THE ACADEMIC BLOCK THROUGH ITS LONG COLONNADES THAT ALSO CONNECT VARIOUS LEVELS AND NEGOTIATE THE TERRAIN OF THE CAMPUS, PLAZA DESIGN DIRECTLY RESPONDS TO THE CONTOURS AND INTEGRATES THE TOPOGRAPHY TO CREATE SPACES OF VARYING EXPERIENCES WITHIN AND AROUND THE BUILDING WHILE CONNECTING THE USER TO THE LANDSCAPE OF THE COURTYARDS.



REAR ELEVATION (B)

FRONT ELEVATION (A)



THE PLAZA



SITE IMAGE

THE PUBLIC AREAS HOUSES THE CITY MUSEUM, THE SEED BANK, THE INTERPRETATION CENTRE. THE WALKWAY AROUND MODULATES WITH THE CONTOURS ALLOWING FOR VARIED SPATIAL CHARACTERS WITH MINIMUM INTERVENTION. ITS INTER CONNECTED SPACES WITH VARYING EXPERIENCES OF HEIGHTS, VOLUMES, VIEWS AND MULTI FUNCTIONALITY, ENRICHES THIS SIMPLE BUILDING AND CONNECTS IT WITH THE RICH CONTEXT OF THE SITE.

THERE ARE SMALLER HUBS CREATED UNDER THE DINING, AN EXISTING TREE IS RESPECTED AND INTEGRATED IN THE DESIGN WITH A LONG NORTH SOUTH COURTYARD OPENING, WHILE THE LAYERED STEPS-- A GHAT LIKE FORMATION OF STEPS CONNECT THE WHOLE BUILDING TO ITS TOPOGRAPHY INTEGRATING FULLY.

MOST FUNCTIONS INCORPORATED IN THE NORTHERN CORRIDOR CONNECTS WITH THE NATURAL FEATURES OF THE SITE. THE AMPHITHEATRE HARMONIOUSLY EMBRACES THE CONTOURS, ALLOWING FOR FREE ACCESS AT VARIOUS LEVELS. THIS AREA HOSTS NATIONAL AND INTERNATIONAL EVENTS WHILE BEING FLEXIBLE AND UNIVERSAL IN NATURE.

THE AMPHITHEATRE IS BASED ON A PARABOLIC FORM. IT OVERLOOKS AND OPENS OUT TO THE FOREST AND WATER BODY. IT IS LOCATED CENTRALLY ALLOWING FOR PARTICIPATION BY ALL. THE LANDSCAPE MERGES INTO THE AMPHI THEATRE IN AN ORGANIC MANNER ENCOURAGING ONE TO FREELY TRAVERSE IT. FROM THE ARRIVAL ZONE ONE HAS AN UNINTERRUPTED VIEW, THROUGH THE AMPHITHEATRE, OF THE FOREST.



AMPHITHEATRE



DINING



MUSEUM

# 4

# Habitat Centre

## Homeostasis in Architecture and the Environment

**Location:** Noida, Uttar Pradesh, India

**Typology:** Commercial

**Site Area:** 23.9 Acres

**Role:** Academic Project

The experience of a city for an individual comes through its architecture and culture primarily. With the rising rate of urbanization and climate change the cultural identities, ecological harmony and social balance are deteriorating. Most of the population is spending more than 12 hours in declining work environment in urban centers. These spaces lack a cultural-recreational-ecological coexistence making the environment uninspiring and monotonous.

Habitat Centre focuses on creating a balance between the spaces and the natural environment, enhancing the relationship between the user and the institute, serving as an urban infrastructure, a space for all. Noida Habitat and convention centre focuses both on institutional and commercial developments, being a city-level provision.







# TRANSITION-SCAPE

**User Group**  
**OFFICE AND HABITAT MEMBERS**

Age: 20-60 yr  
 Activity Timing: Most Active: 8am-6pm

Spaces Used: Convention Office, Hotel, Recreation, Dining, Commercial  
 Description: Organizations and Institutes working towards the betterment of the Habitat such as COA/CIT etc. Members of these societies. Employed Staff are the majority of the aimed user group.

**User Group**  
**MICE INDUSTRY**  
 (Delegates, High rank officials/politicians, industrialists, Social workers, retailers, Organizations, Management)

Age: 20-60 yr  
 Activity Timing: Most Active: 6-10am/ 6-8pm

Spaces Used: Convention Office, Hotel, Recreation, Dining, Commercial  
 Description: Meetings, incentives, conferencing, exhibitions, industry encompasses transportation, sales, finance, and travel. It involves planning, booking, and facilitating conferences, seminars, and other events.

**User Group**  
**ARTIST PERFORMER**  
 (organizer, manager vendors)

Age: 20-40 yr  
 Activity Timing: Most Active: Events on the event 9am-12pm/ 6-8pm

Spaces Used: Exhibition Auditorium, Banquet, Dining, Hospitality, Recreation  
 Description: Visual and performing artists, who performs for, or entertains, an audience.

**User Group**  
**VISITORS**  
 (Health, Education groups, Family, Visitors with Additional needs, tourists)

Age: 20-60 yr (Health 18-25 Year), Education groups (10-25 year), Sports (20-60 years)  
 Activity Timing: Varies Depending on the activity

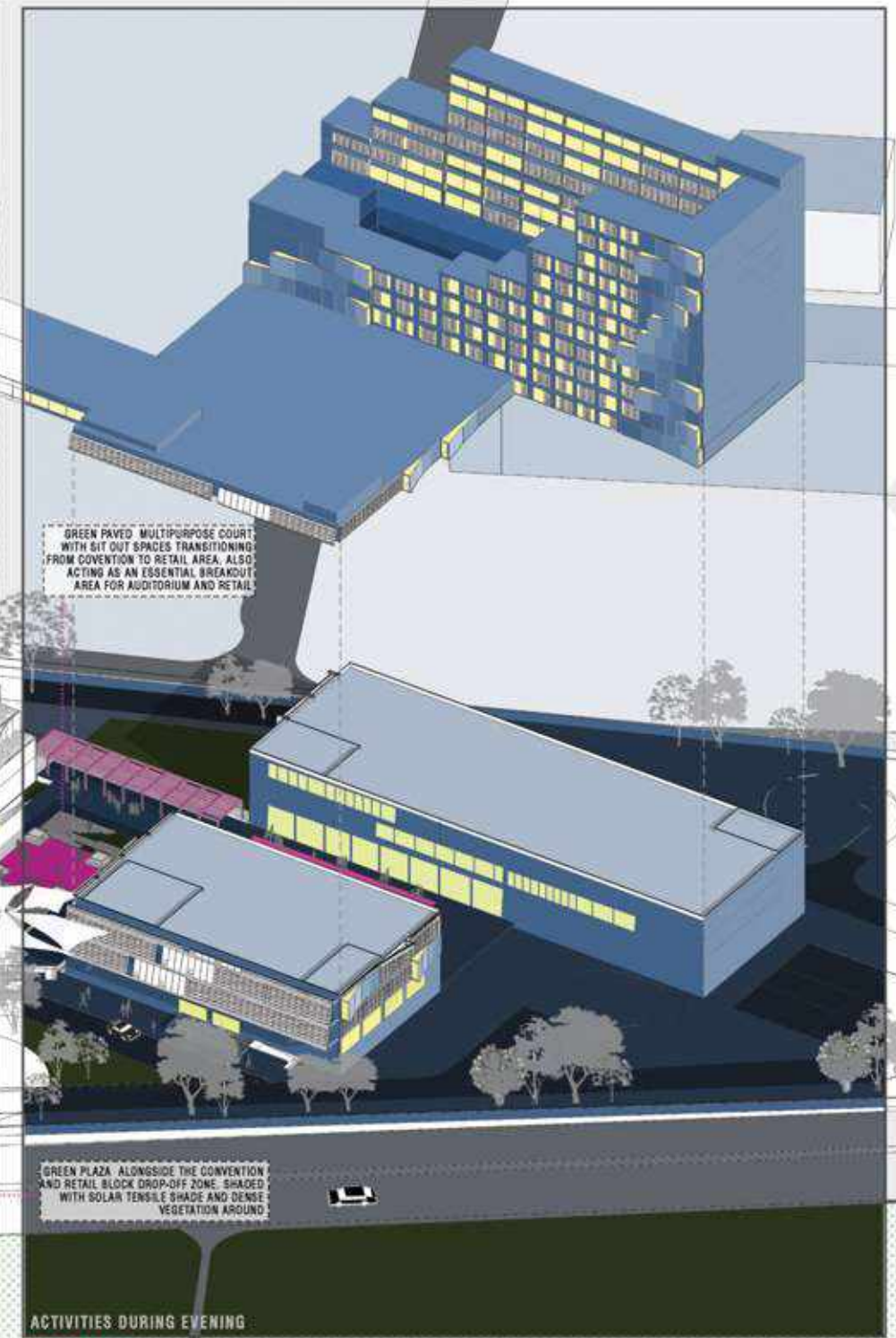
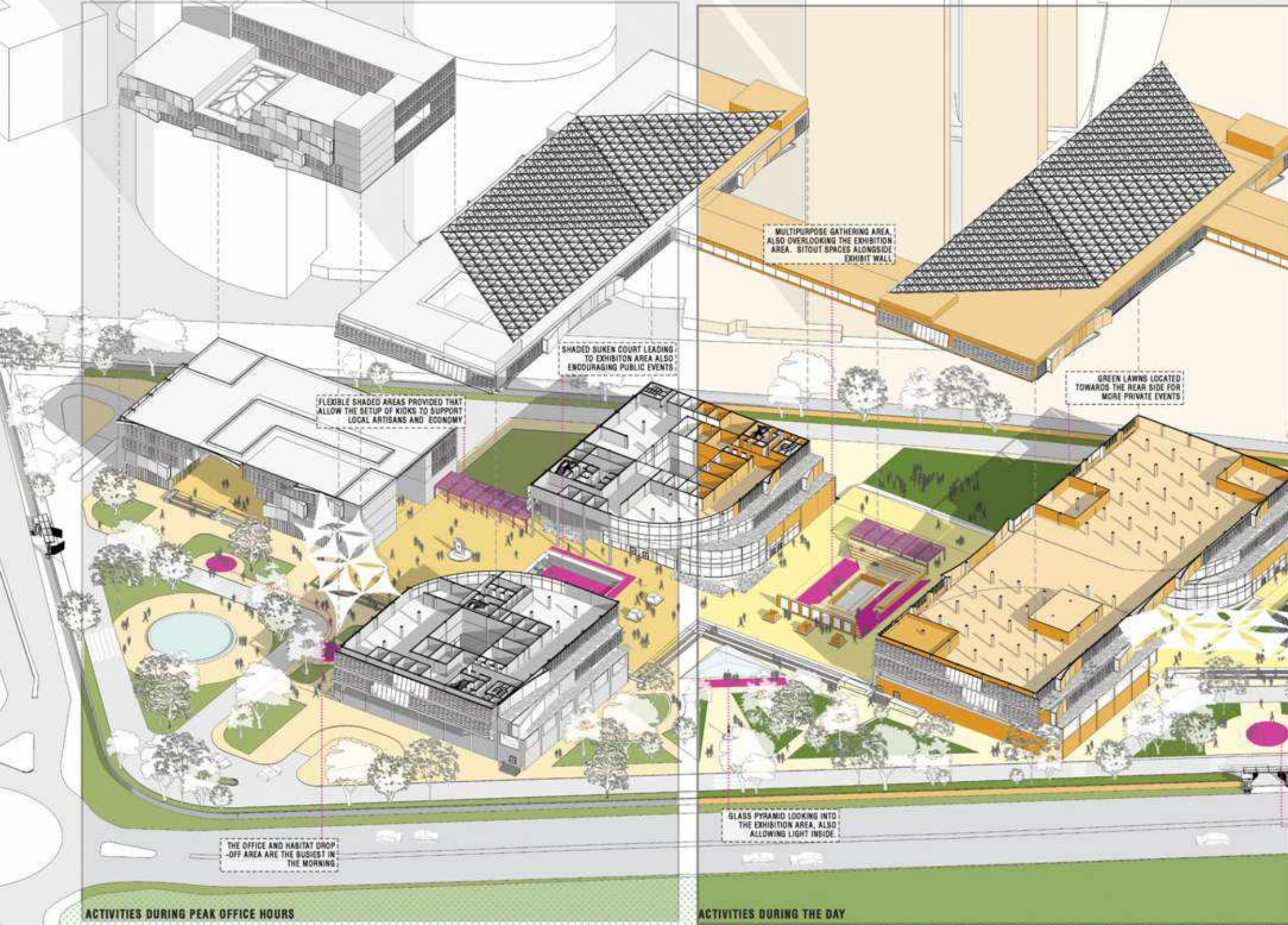
Spaces Used: Exhibition Auditorium, Banquet, Hospitality, Recreation, Commerce  
 Description: Personal pleasure, Social purposes, Shopping, Dining, Visit the public galleries or other Specific interests.

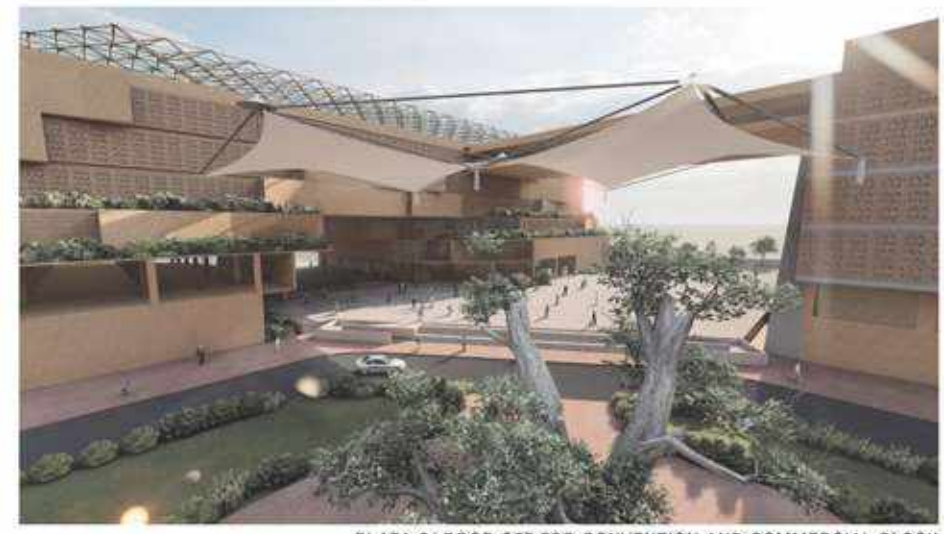
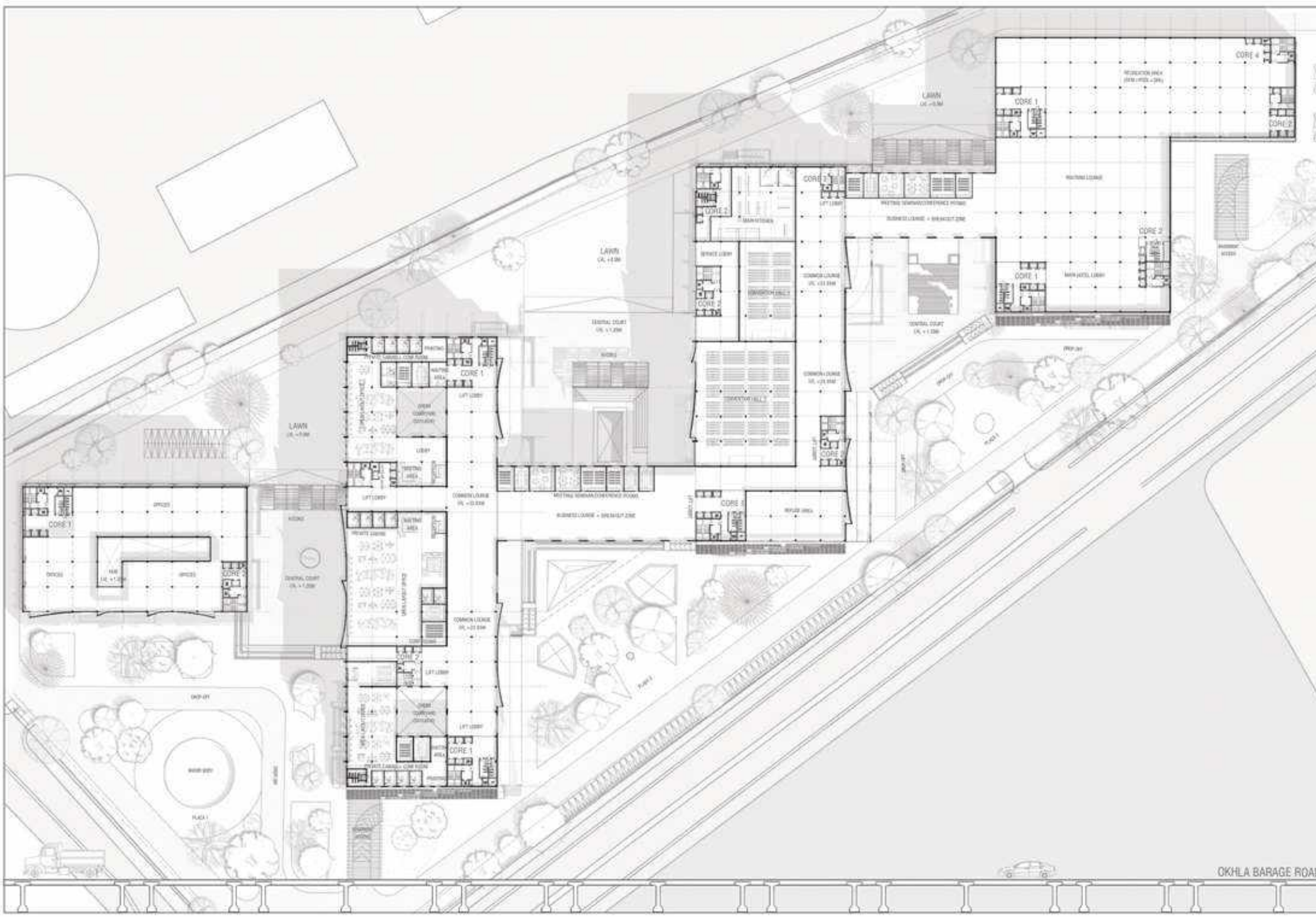
**User Group**  
**STAFF**  
 (Service, cleaning, cookings, security admin, Guest management)

Age: 25-45 yr  
 Activity Timing: Throughout the day

Spaces Used: Exhibition Auditorium, Dining, Hospitality, Recreation, Commerce  
 Description: User group facilitating all the activities through organization, maintenance, hospitality etc.

Note: ● > ● Usage Frequency





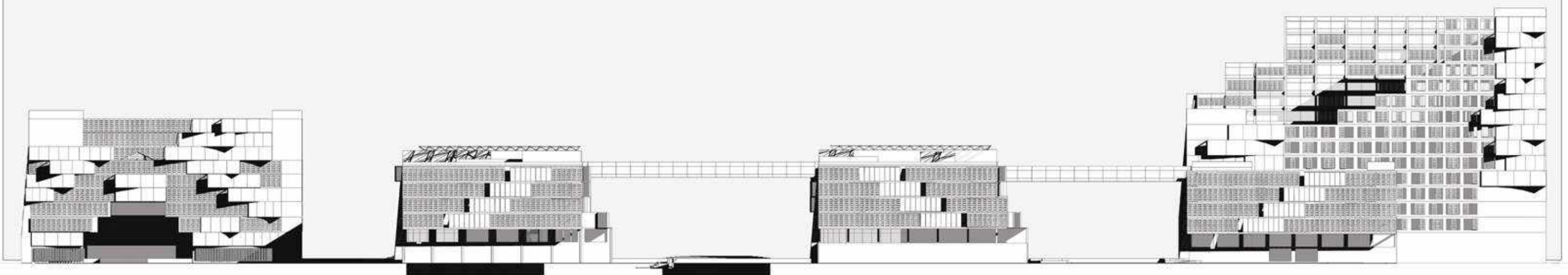
PLAZA 3/ DROP-OFF FOR CONVENTION AND COMMERCIAL BLOCK



SUNKEN COURT UNDER THE HABITAT BLOCK

A HOMEOSTATIC URBAN HUB CONSISTING OF SPACES SUCH AS EXHIBITION HALLS, CONVENTION HALL, OFFICES, AUDITORIUM, GALLERY, HOTEL, RESTAURANTS, FOOD COURTS ETC. NOT ONLY THE ACCOMMODATING PERMANENT GUESTS AND OFFICE WORKERS, BUT STUDENTS, STAKEHOLDERS AND RESIDENTS IN THE VICINITY ARE ALSO AFFECTED BY THE DEVELOPMENT OF A HABITAT CENTRE AS A COMMERCIAL BUSINESS NEAR TO THEIR SPACES. THIS COMPLEX WOULD CONTRIBUTE TO THE NATURE OF PUBLIC REALM OF THE LOCATION, ENHANCING SOCIAL INTERACTION IN AND AROUND THE SITE.

^ FOURTH FLOOR PLAN  
 v WEST FACADE (VIEW WHEN ARRIVING FROM DELHI)



5

# Foodlink

**Low cost solution for  
accessible food requirements**

**Location:** Auroville, Pondicherry, India

**Typology:** Commercial

**Site Area:** 2 Acres

**Firm:** Dustudio, Auroville

**Role:** Architectural Intern

(Drawings, 3D development, Site visit, Hands on work,  
Assembly and design of construction manual)

The aim is to design and build a low cost, sustainable and easy to build module to be used by the Farm group for their respective day to day activities. FoodLink is Auroville's central collection and distribution point for Auroville's farm produce, and thus a vital link between farms and community. The project is a resource harvesting built space designed using the local materials promoting the local artisans and skills. Materials are used efficiently and are mostly upcycled.

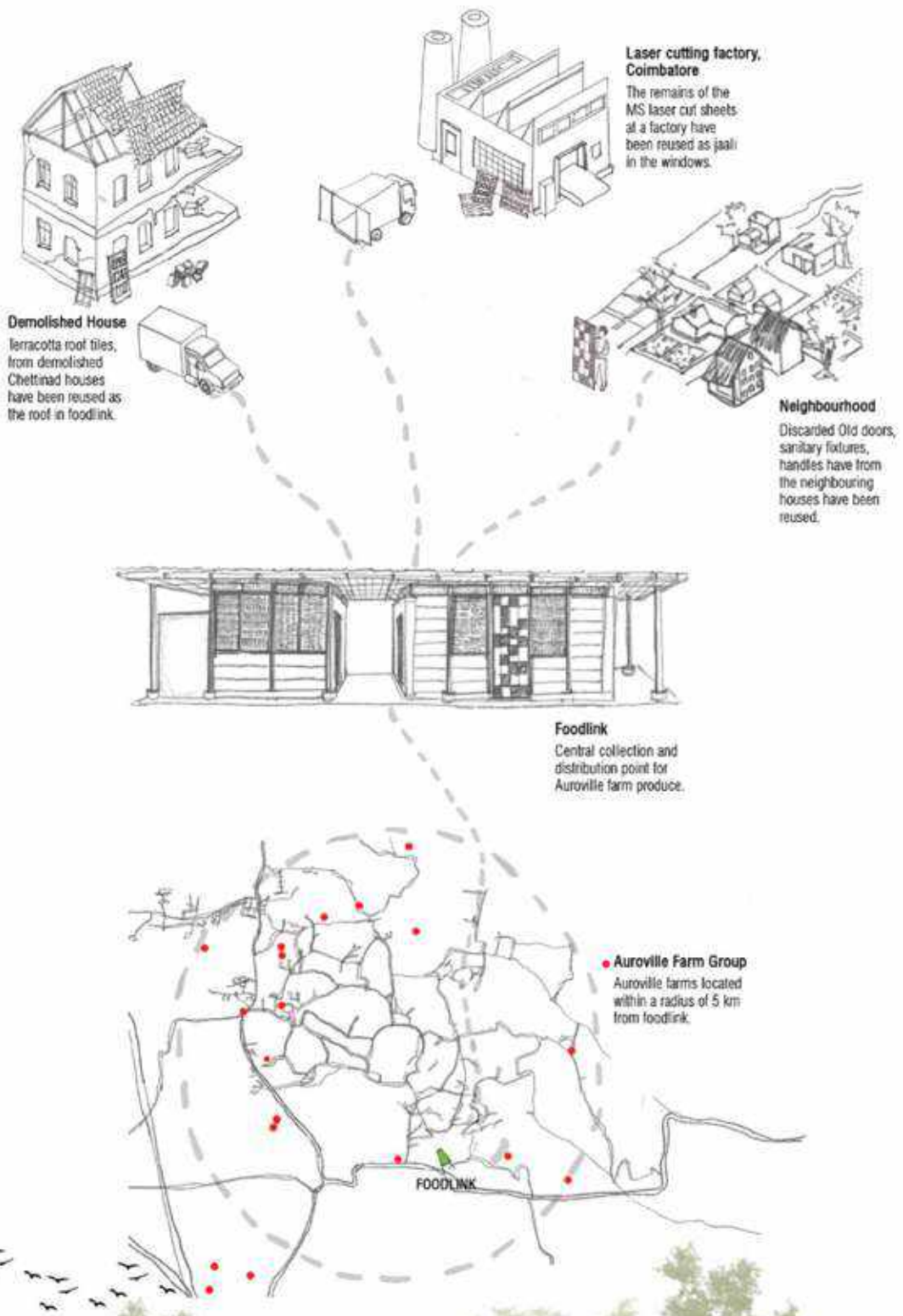
# FOODLINK

A response to Auroville's food needs...

FOODLINK IS AUROVILLE'S CENTRAL COLLECTION AND DISTRIBUTION POINT FOR AUROVILLE'S FARM PRODUCE, AND THUS A VITAL LINK BETWEEN FARMS AND COMMUNITY. FROM HERE, THE FRESH ORGANIC FOOD IS SUPPLIED TO AUROVILLE'S COLLECTIVE KITCHENS, RESTAURANTS, SCHOOLS, FOOD PROCESSORS, AND THE POURTOUS OUTLETS, PTPS & PTDC. OCCASIONAL SURPLUS IS SOLD TO CUSTOMERS OUTSIDE AUROVILLE. SINCE AUROVILLE IS NOT SELF-SUFFICIENT IN MOST FOOD CATEGORIES, FOODLINK INVITES ORGANIC FARMERS IN THE BIOREGION TO SUPPLY TO AUROVILLE, IN THE VISION OF CREATING A MUTUALLY SUPPORTIVE NETWORK IN THE SERVICE OF HEALTHY FOOD AND A HEALTHY ENVIRONMENT.

A CURRENT PROJECT IS THE DEVELOPMENT OF AN EFFICIENT CROP-PLANNING SYSTEM FOR AUROVILLE'S FARMS, IN TUNE WITH THE FOOD REQUIREMENTS OF THE COMMUNITY. FOODLINK, BEING THE LINK BETWEEN THE FARMERS AND CONSUMERS ALSO SEEKS TO CREATE AWARENESS IN THE COMMUNITY ABOUT THE NEED FOR CONSUMING LOCAL, ORGANIC FOOD. TO THIS END FOODLINK PERIODICALLY GIVES INFORMATION ABOUT SEASONAL PRODUCE BEING CULTIVATED IN AUROVILLE AND IMPLEMENTS EXPERIENTIAL EDUCATIONAL PROJECTS IN AUROVILLE SCHOOLS.

THERE IS A NEED FOR TRAINING AND EDUCATION IN ORGANIC FARMING, BOTH IN AUROVILLE AND IN THE BIOREGION, AND FOR MORE PEOPLE TO GET ENGAGED IN ALL ASPECTS OF SUSTAINABLE AGRICULTURE. AT PRESENT A GROUP OF YOUNG AUROVILLE FARMERS IS UNDERGOING A YEAR-LONG TRAINING, AND IT IS HOPED THAT A NEW UNDERSTANDING AND ENTHUSIASM WILL MOTIVATE MORE AUROVILIANS AND NEWCOMERS TO TAKE UP WORKING WITH THE EARTH.



**Demolished House**  
Terracotta roof tiles, from demolished Chettinad houses have been reused as the roof in foodlink.

**Laser cutting factory, Coimbatore**  
The remains of the MS laser cut sheets at a factory have been reused as jaali in the windows.

**Neighbourhood**  
Discarded Old doors, sanitary fixtures, handles have from the neighbouring houses have been reused.

**Foodlink**  
Central collection and distribution point for Auroville farm produce.

**Auroville Farm Group**  
Auroville farms located within a radius of 5 km from foodlink.

**TERRACOTTA**  
"BAKED EARTH", A TYPE OF EARTHENWARE, IS A CLAY-BASED UNGLAZED OR GLAZED CERAMIC WHERE THE FIRED BODY IS POROUS. BEING A LABOUR INTENSIVE TECHNIQUE, IT PROVIDES EMPLOYMENT TO THE CRAFTS MEN OF INDIA.

**RAMMED EARTH**  
A WALL MADE FROM RAW EARTH SERVES AS A NATURAL AIR CONDITIONER, BEING WARM IN WINTER AND COOL IN SUMMER. WHEN THE BUILDING IS DEMOLISHED, THE EARTH RETURNS TO THE SOIL AND CAN BE RECYCLED INDEFINITELY.

**CUDDAPAH STONE**  
USED FOR CONSTRUCTION BECAUSE THEY ARE STRONG, DURABLE AND RESISTANT TO WEATHER CONDITIONS. THIS STONE SLAB CAN BE USED FOR WALLING AND FLOORING. IT HELPS IN FAST AND EASY CONSTRUCTION.

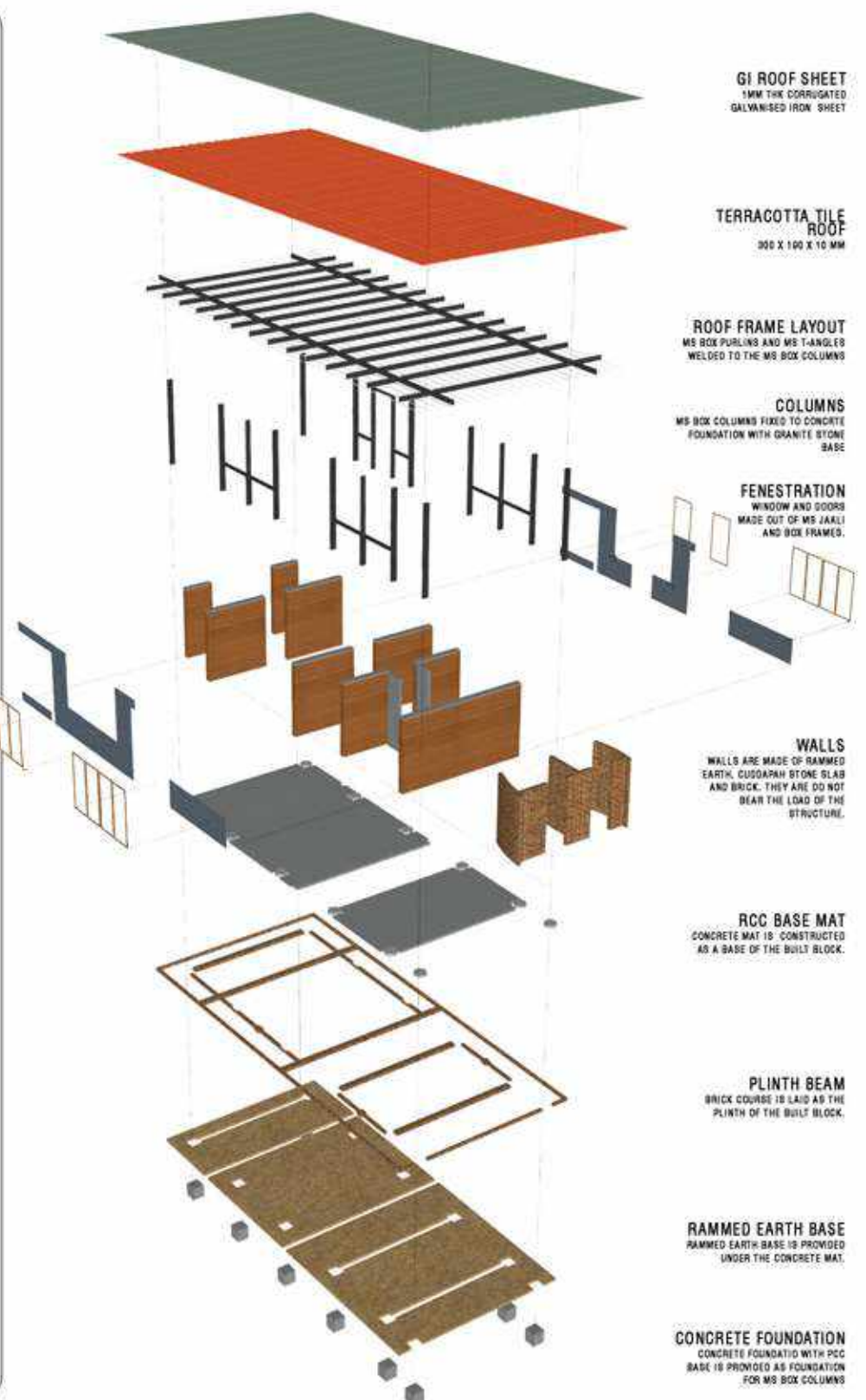
**ROUGH PLASTER**  
THE TEXTURE OF THE PLASTER HELPS IN KEEPING THE INSIDE COOLER, ALSO ADDING TO THE EXPERIENCE.

**GRANITE (SMOOTH)**  
SMOOTH FINISHED GRANITE SLABS ARE USED IN THE COUNTER TOPS INSIDE, AS THEY ARE EASY TO MAINTAIN AND DURABLE.

**GRANITE (ROUGH)**  
ROUGH FINISHED GRANITE SLABS, ARE USED TO HOLD DOWN THE COLUMN, DUE TO THEIR WEIGHT AND THE TEXTURE THAT GOES ALONG WITH THE ENTIRE PALETTE.

**MILD STEEL**  
MILD STEEL LASER CUTOUT LEFTOVER PLATES HAVE BEEN USED AS WINDOWS, COATED WITH BLACK POWDER, DUE TO THEIR STRENGTH AND FLEXIBILITY.

**MOSAIC TILE**  
WHITE MOSAIC TILES ARE USED DUE TO THEIR POROUS QUALITY, THAT ALSO KEEPS THE FLOOR, COOL.



6

# INTERIOR DESIGN

**Architect's Office**

**Location:** Sonipat, Haryana, India

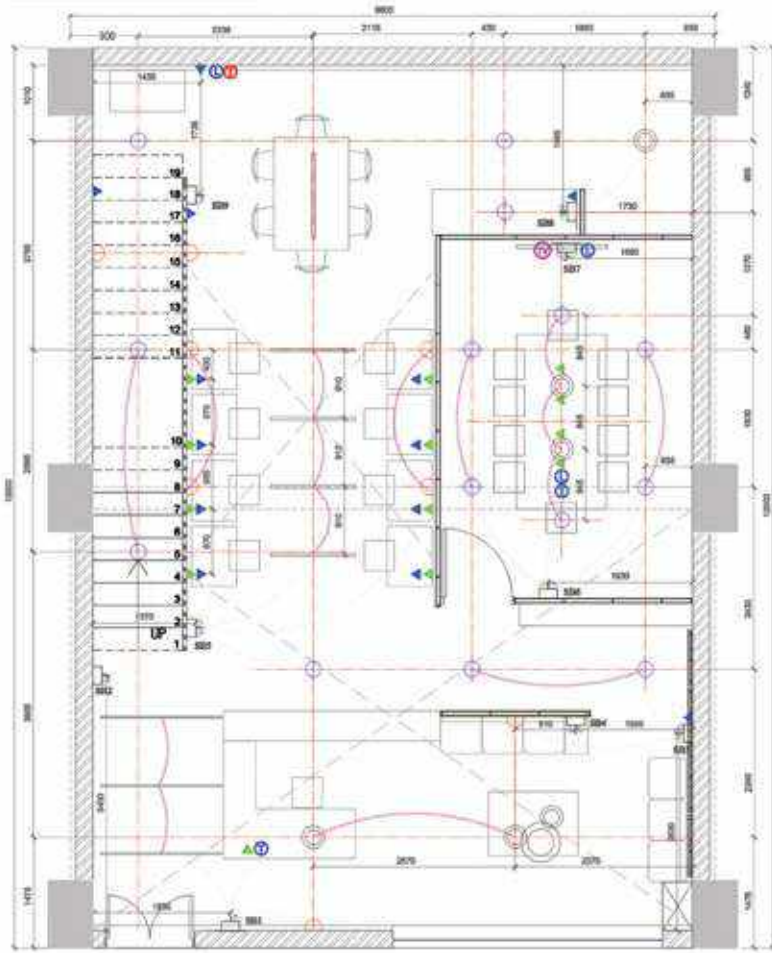
**Typology:** Commercial Office

**Area:** 45 m sq.

**Role:** Academic Project

The aim was to design an Architect's office making the most of the space at the same time designing a functional and aesthetic layout. The idea was to detail out and understand various implications of Interior Design. Use of diverse material palette for the false ceiling, floor and wall panels has been done, hence developing a creative space for work and discussions.

# ELECTRICAL PLAN



GROUND FLOOR PLAN

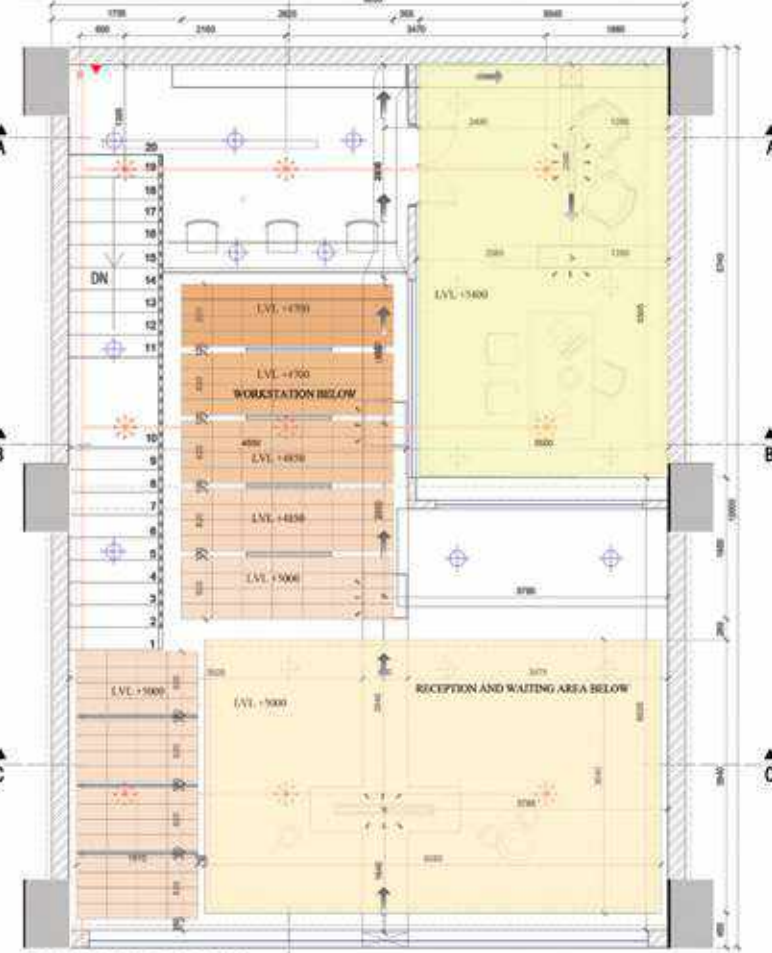
KEY:



SYMBOL	ITEM DESCRIPTION	LOCATION	BOTTOM LEVEL HEIGHT FROM O.L. (IN MM)
881	Wall Light, Hanging light(s), Strip light(s), SA socket with switch, AC	On wall	1200
882	Concealed light(s), SA socket with switch	On wall	1200
883	Wall light(s), Concealed light(s), SA and USA socket with switch	On wall	1200
884	SA and USA socket with switch	On wall	1200
885	Wall light(s), concealed light(s), Strip light(s), SA and USA socket with switch, AC	On wall	1200
886	Concealed light(s), Hanging light(s), SA and USA socket with switch	On wall	1200
887	TV(s), Light(s), SA and USA socket with switch, AC	On wall	750
888	Concealed light(s), Hanging light (1), SA and USA socket with switch	On wall	1200
889	Concealed light(s), wall light(s), Strip light(s), SA and USA socket with switch, AC	On wall	1200

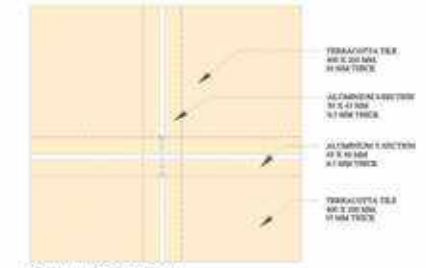
SYMBOL	ITEM DESCRIPTION	LOCATION	BOTTOM LEVEL HEIGHT FROM O.L. (IN MM)
TV Panel - 1	Address panel/switch 2 x 5 Amp socket 1 x 15 Amp socket	On wall behind TV Switches on main Switch board	-1200 or as TV size
Switch box		On wall	1200
Socket (for refrigerator, microwave, heater, subunit, etc)		On wall	1200
Telephone point / DP/MS		On wall	1200
5 Amp socket with switch		On wall	1200
15 Amp socket with switch		On wall	1200
15 Amp socket with switch		At Meeting level	300
Lan and other required connections		On Table or Wall	300
Telephone point		On Table	750
1/ 15 Amp socket		On floor	On floor

# FALSE CEILING PLAN

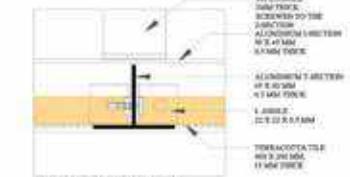


MEZZANINE FLOOR PLAN

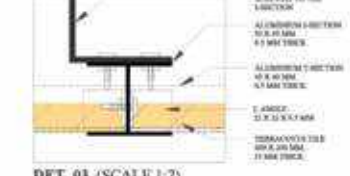
# FALSE CEILING DETAILS



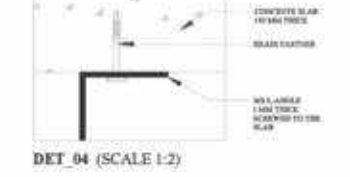
DET\_01 (SCALE 1:4)



DET\_02 (SCALE 1:2)



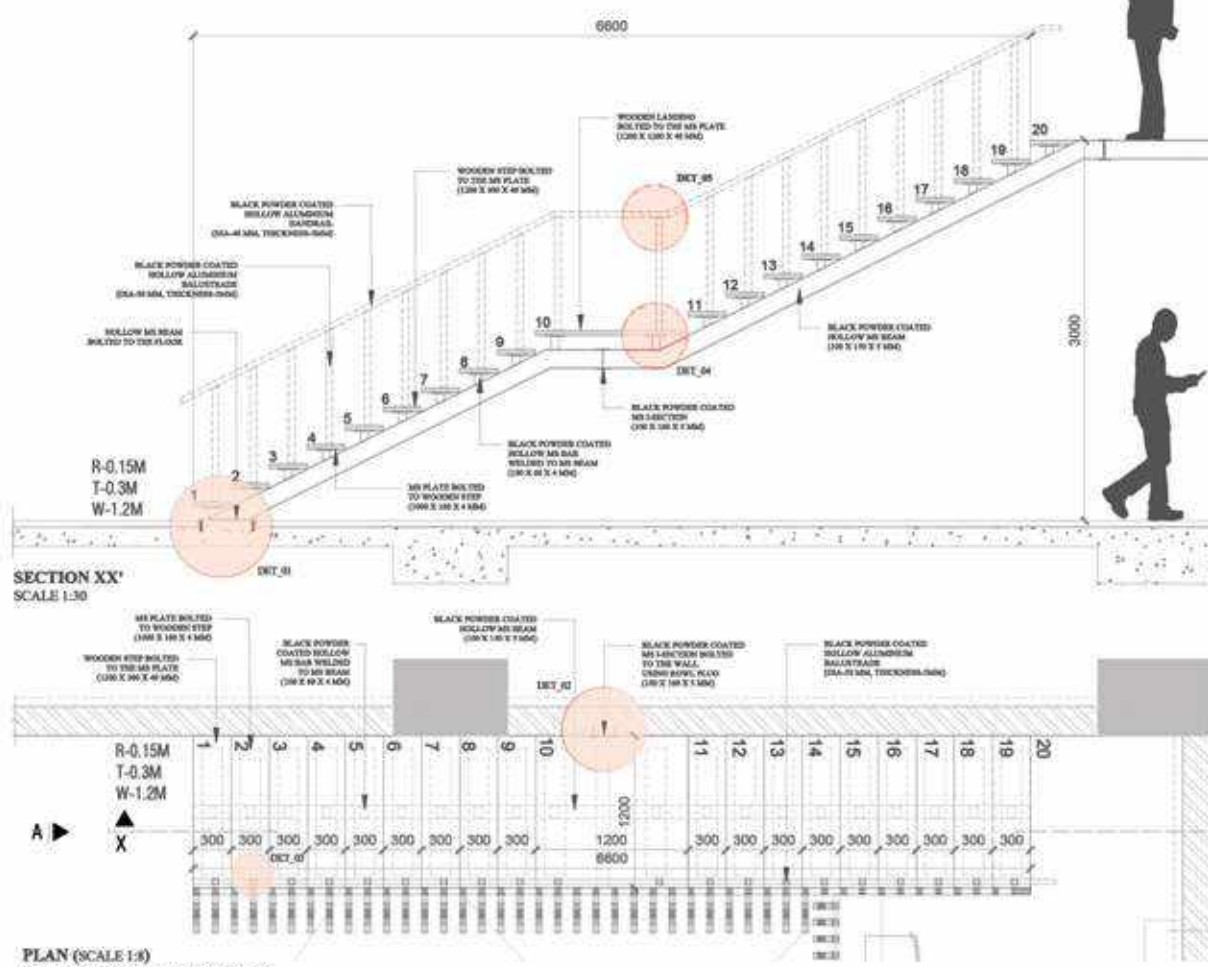
DET\_03 (SCALE 1:2)



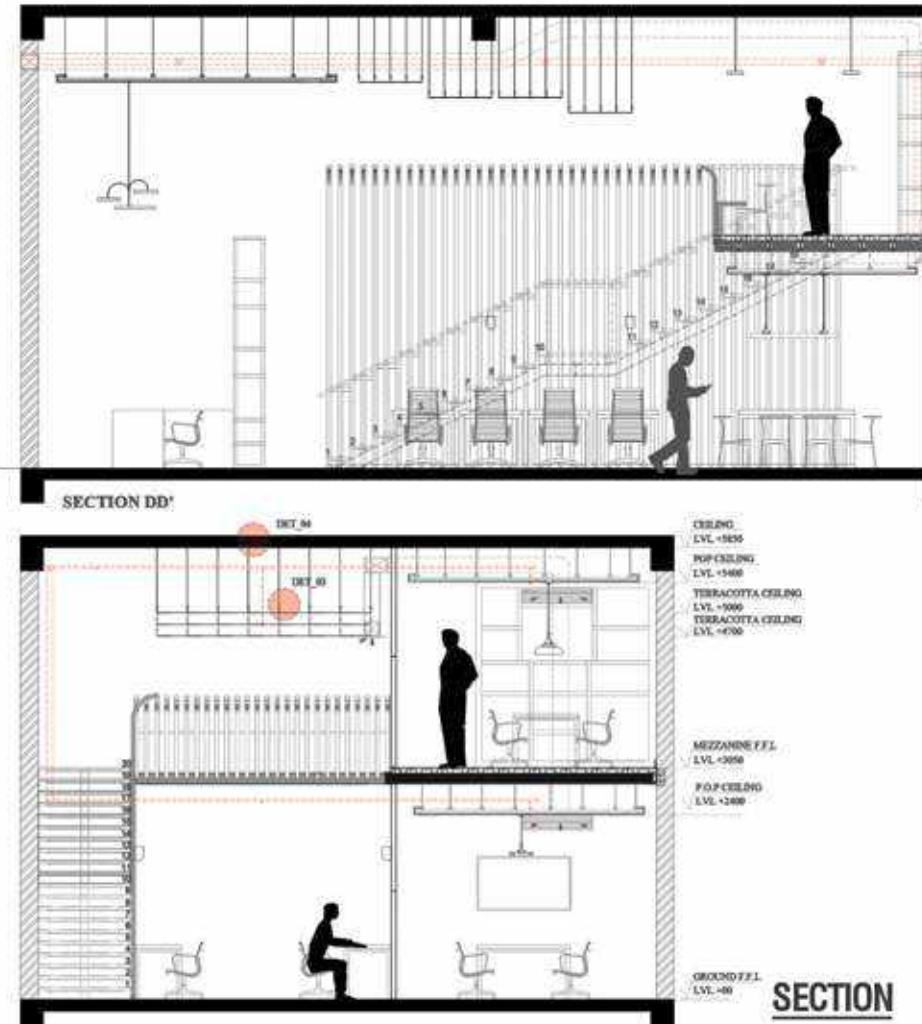
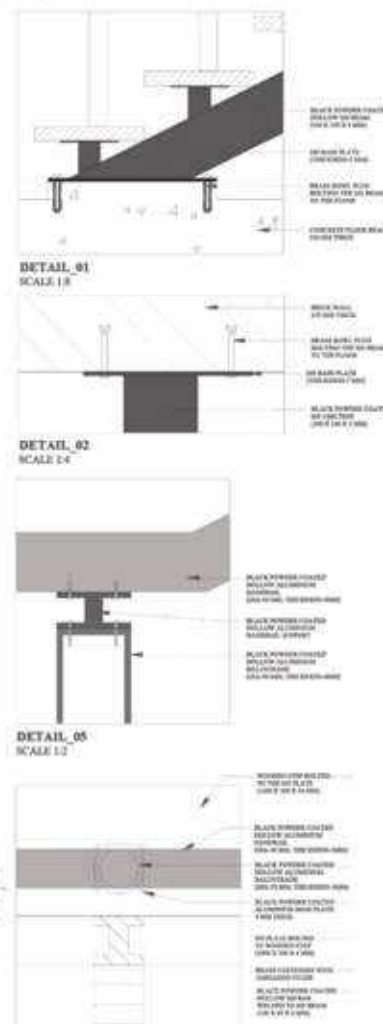
DET\_04 (SCALE 1:2)



# STAIRCASE DETAILS



PLAN (SCALE 1:8)  
MS STAIRCASE WITH WOODEN STEPS



SECTION BB' (SCALE 1:50)

**COMMERCIAL OFFICE LAYOUT**  
(5000 X 9000 MM)  
**INTERIOR DESIGN DETAILS**





7

# Multifarious Exporations

## **1. Upcycling (Product)**

The after life of a trumpet as a modular stool

## **2. Urban Precis (Magazine)**

Exploring Augmented Reality, Print Designer and editor for the first magazine for Urban Precis.

## **3. Oritecture (Product)**

Exploring origami and Lamp design

## **4. Athangudi Tiles (Material)**

Making and documenting Home grown tiles in Chettinad, Tamil Nadu.

## **5. Zebra Stories (Competition)**

Traversing in Liminal Spaces: Crossing

## **6. Looking through my Lens**

Anecdotes in the mode of Photographs

## **7. Finishes (Material)**

Trial and error with different material finishes

**UPCYCLING**  
AFTER LIFE OF A TRUMPET



- 5. **THREADED SCREWS**  
REPURPOSED SCREWS USED TO AT THE JOINERY, THIS MAKES THE STOOL MODULAR AND FLEXIBLE IN NATURE.
- 4. **SURPLUS WOODEN LOG PIECE**  
USED AS THE SEAT, FOR THE STOOL, ITS DURABLE AND REQUIRES LESS MAINTENANCE.
- 7. **MILD STEEL PLATES**  
CUTOUT FROM THE LEFTOVER LASER CUT SCRAP, WITH A THREADED.
- 2. **TRUMPET (PART 1)**  
THE STREAMLINE SHAPE OF THE TRUMPET ADDS TO THE STRUCTURE OF THE STOOL, WITH MS STRIPS WELDED AT ONE END, IT HOLDS THE SS ROD (AXIS) IN PLACE.
- 3. **SS THREADED ROD**  
CONNECTS ALL THE PARTS ALONG A LINEAR CENTRAL AXIS, THE THREADS HELP IN EASY REMOVAL/ASSEMBLY.
- 6. **MS SPEAKER NECK**  
IT IS USED TO JOIN THE TOP AND BOTTOM SUPPORT ALONG THE SS ROD.



- 1. **TRUMPET (PART 2)**  
THE STREAMLINE SHAPE OF THE TRUMPET ADDS TO THE STRUCTURE OF THE STOOL, WITH MS STRIPS WELDED AT ONE END, IT HOLDS THE SS ROD (AXIS) IN PLACE.
- 2. **TRUMPET (PART 1)**  
THE STREAMLINE SHAPE OF THE TRUMPET ADDS TO THE STRUCTURE OF THE STOOL, WITH MS STRIPS WELDED AT ONE END, IT HOLDS THE SS ROD (AXIS) IN PLACE.
- 3. **SS THREADED ROD**  
CONNECTS ALL THE PARTS ALONG A LINEAR CENTRAL AXIS, THE THREADS HELP IN EASY REMOVAL/ASSEMBLY.
- 4. **MS SPEAKER NECK**  
IT IS USED TO JOIN THE TOP AND BOTTOM SUPPORT ALONG THE SS ROD.
- 5. **THREADED SCREWS**  
REPURPOSED SCREWS USED TO AT THE JOINERY, THIS MAKES THE STOOL MODULAR AND FLEXIBLE IN NATURE.
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- 7. **MILD STEEL PLATES**  
CUTOUT FROM THE LEFTOVER LASER CUT SCRAP, WITH A THREADED.



**REVOLVE**

**MODULAR**

**ADJUST**

**REVERSE**

# URBAN PRECIS

HTTPS://WWW.URBANPRECIS.COM/  
@URBANPRECIS

MASSIVE URBANIZATION IS GROUND REALITY NOW. WORLD IS MORE THAN 50% URBAN. AND A LARGE PART OF THIS WAVE OF URBANISM OCCURS IN DEVELOPING WORLD, WHICH IS PROPHESIED TO BE A GROWING TREND IN COMING YEARS. IT WILL LEAD TO INCREASED CONSUMPTION OF RESOURCES. THE PROCESS SHALL LEAD TO A MULTITUDE OF ISSUES – TRANSPORT, POLLUTION, ENVIRONMENT, INFRASTRUCTURE, SOCIAL STRIFE, GOVERNANCE... – IN THIS URBAN CENTURY.

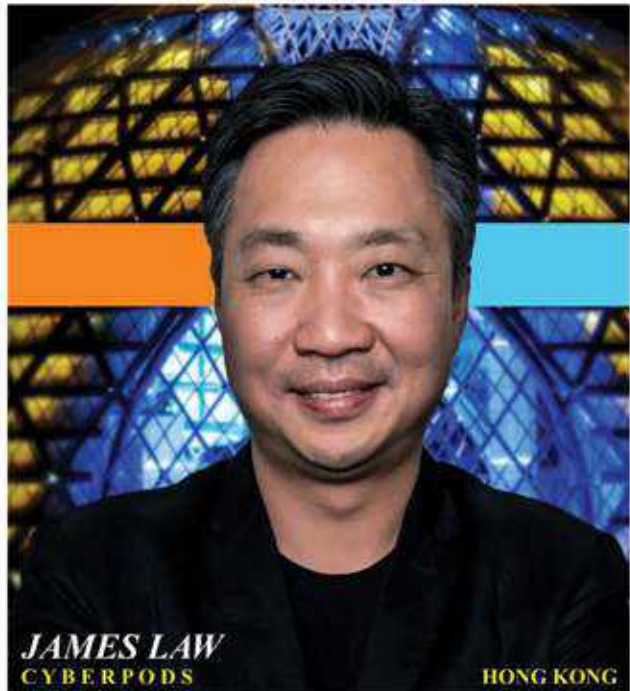
URBAN PRECIS IS A PLATFORM TO DISCUSS AND SHARE SOLUTIONS TO SUCH ISSUES. THE WEBSITE AIMS TO COLLECT ARTICLES AND ABSTRACTS TO ARTICLES AIMED AT IDENTIFYING URBAN ISSUES. IT ALSO SEEKS SOLUTIONS, HYPOTHESES, PHOTO ESSAYS REGARDING CITIES.

ROLE:  
EXPLORING AUGMENTED REALITY, PRINT DESIGNER AND EDITOR FOR THE ARTICLES ON THE WEBSITE IN THE FORM OF A MAGAZINE.

SCAN THE BAR CODE TO EXPERIENCE AUGUMENTED REALITY!

## Urban Précis

Urban Issues and Abstracts



November 2020



up

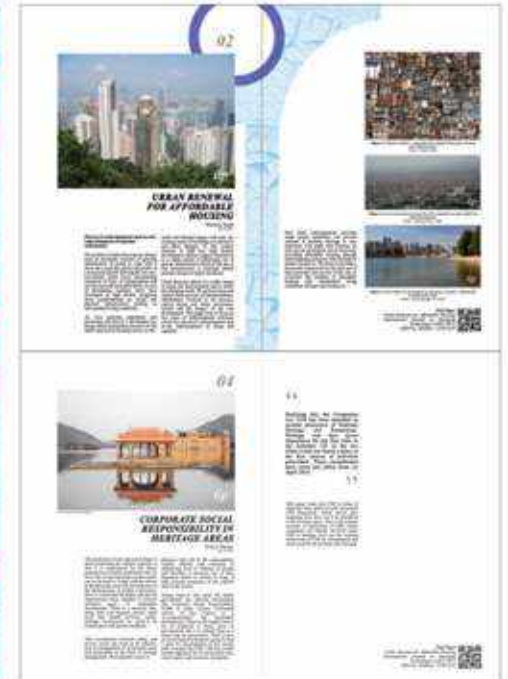
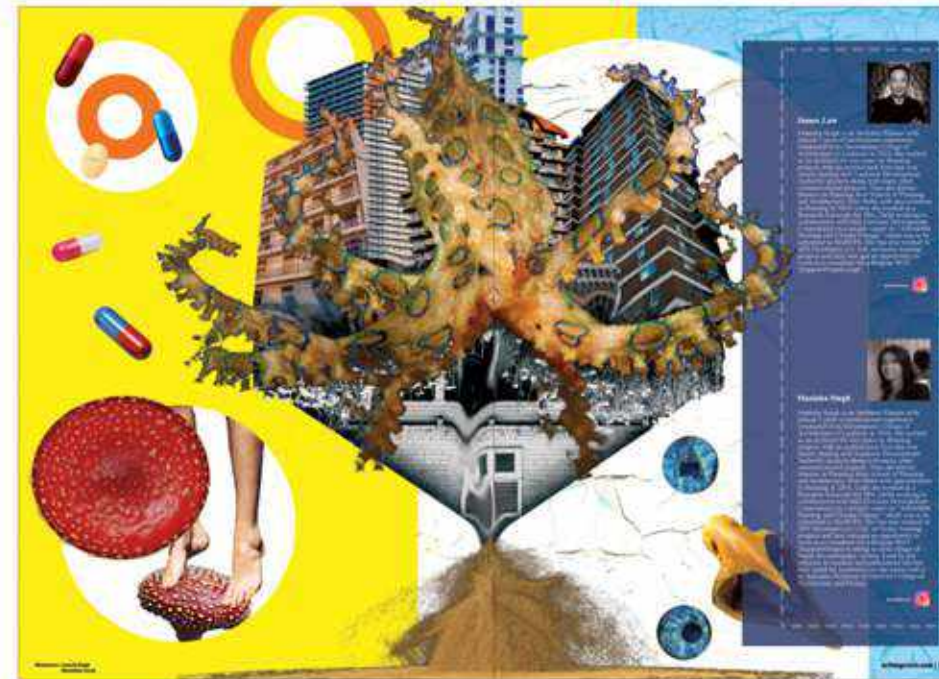
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01 Edition

- PANDEMIC AND A DIP IN AIR POLLUTION  
Manish Dhotra
- URBAN RENEWAL FOR AFFORDABLE HOUSING  
Manisha Singh
- CAPTURING THE COLONIAL CALCUTTA REMINISCENCES OF AN ERA  
Soham Mukherjee
- CORPORATE SOCIAL RESPONSIBILITY IN HERITAGE AREAS  
Anushka Bhatnagar



PANDEMIC



URBAN RENEWAL



HERITAGE

# ORIGAMI EXPLORATIONS

LAMP DESIGN

ROLE: EXPLORING PAPER FORMS AND FOLDS IN AN ORITECTURE WORKHOP  
HOST: ANKON MITRA



# ATHANGUDI TILES

CHETTINAD, TAMIL NADU, INDIA

ATHANGUDI TILES ARE ECO-FRIENDLY AND ECONOMICAL, AS THEY ARE CONSTITUTED OF LOCALLY-AVAILABLE SAND, CEMENT AND NATURALLY OCCURRING OXIDES. THESE TILES ARE CAST BY HAND AND DRIED OVER TIME; NO FUEL IS BURNT DURING DRYING OR DURING ANY OTHER OF ITS PROCESSES.

MOREOVER, ATHANGUDI TILES CAN BE CUSTOM MADE INTO ANY GEOMETRIC PATTERN, FLORAL MOTIF OR FREESTYLE DESIGNS AS PER YOUR STYLE NEED. ATHANGUDI TILES GIVE A SMOOTH FINISH AS THEY ARE PREPARED ON A GLASS PLATE. EVEN SO, THEY OFFER A NON-SLIPPERY SURFACE, IDEAL FOR INSTALLING IN ALL PARTS OF THE HOME. SINCE THESE ARE WELL-CURED TILES MADE OF CEMENT, THEY ADD TO THE EXPERIENCE, TO ANY FLOOR, WITHOUT REGULAR UPKEEP NEEDS.

**ROLE:**  
LEARNING AND DOCUMENTATION OF THE HOME GROWN ATHANGUDI TILES IN A SMALL TOWN, CHETTINAD, TAMIL NADU, INDIA

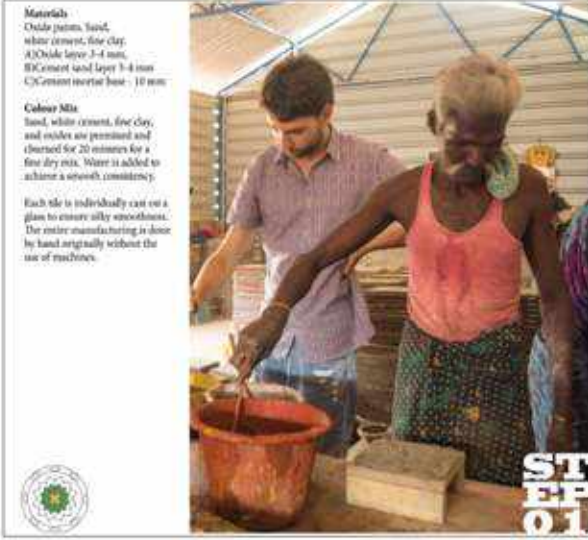


Chettinad is a region located mainly in the Srirangapatnam district historically ruled by the Kingdom of Pandyas. It has a small portion extending into the Pudukottai District of Tamil Nadu, India. Home of the Narsimha Chettiyars, Chettinad is a cultural and culinary hub of south India. With its delectable cuisine, magnificent temples and intricately built mansions, Chettinad has much to offer those interested in art, architecture, and food.

Earlier, when affluent Chettiyars imported tiles from the European nations, it was found that they were difficult to repair after wear and tear from aging. Repairs were expensive due to non-availability of spare tiles. It was then that the people of Athangudi set up this cottage industry to make replicas of imported tiles in more vibrant colours and designs. This was long before the village began to thrive and because use of the more recovered tubs of the production, in fact.

Athangudi tiles are mostly a play of colours with geometric patterns and line drawings; sometimes just plain colours, or conventional floral patterns. The designs and the colours are what set them apart from regular ceramic market tiles. Though they need not be machine polished, to preserve its original sheen it is best to rub them down with lank and later follow with a mop soaked with a few drops of coconut oil.

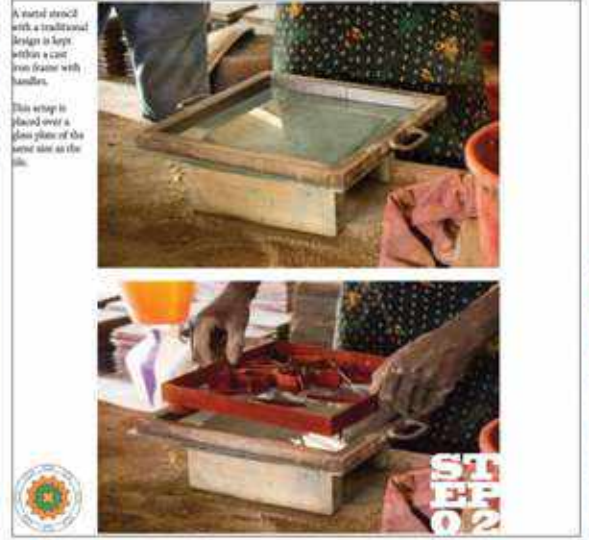
The process of making these tiles is simple, though painstakingly done, tile by tile. They are made of locally sourced clay and sand and mixed with various oxides, berry juice and dyes. Metal moulds with a glass base are used; the pigment or dye is first laid upon the glass and smoothed to create the required design. A mix of sand, clay and coloured oxide in slurry form is then poured into the mould in three-fourth inch thickness and allowed to set dry.



**Materials:**  
Oxide pigments, sand, white cement, fine clay, 40oxide layer 2-4 mm, 80Cement sand layer 3-4 mm, 10Cement mortar base - 10 mm

**Colour Mix:**  
Sand, white cement, fine clay, and oxides are pre-mixed and churned for 20 minutes for a fine dry mix. Water is added to achieve a smooth consistency.

Each tile is individually cut on a glass to ensure silky smoothness. The entire manufacturing is done by hand originally without the use of machines.



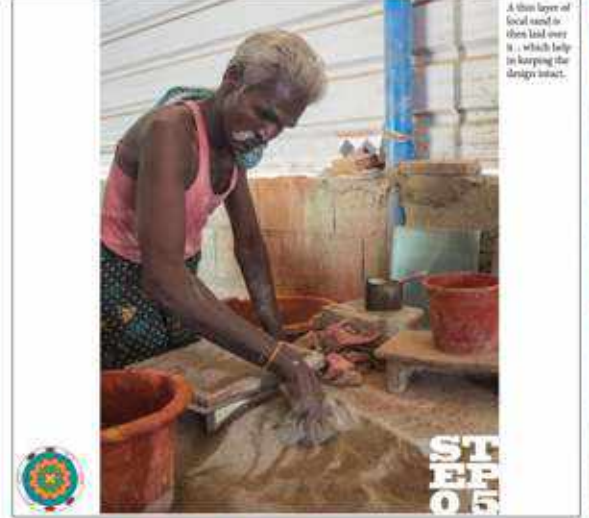
A metal stand with a traditional design is kept within a cast iron frame with handles.

This step is done over a glass plate of the same size as the tile.

A mixture of cement and coloured oxide is poured in and thickened to even it out. Keeping in mind the thickness not more than 3mm.



The mix mould is held on, along with the glass and tilted with the mould, for the even spread of the oxide mixture. The result is then removed carefully.



A thin layer of local sand is then laid over it, which helps in keeping the design intact.

The tile is then filled with 3/4th inch thickness of cement, sand and small stone aggregates, spread evenly across the mould using a trowel.



Over this layer, which will eventually be the tile top, a dry mix of sand and cement is applied and kept aside. The metal rod is used to even out the tile.



The result is then pressed with an iron plate. After a few minutes of setting, the frame is whisked out, leaving the colourful pattern on the glass.

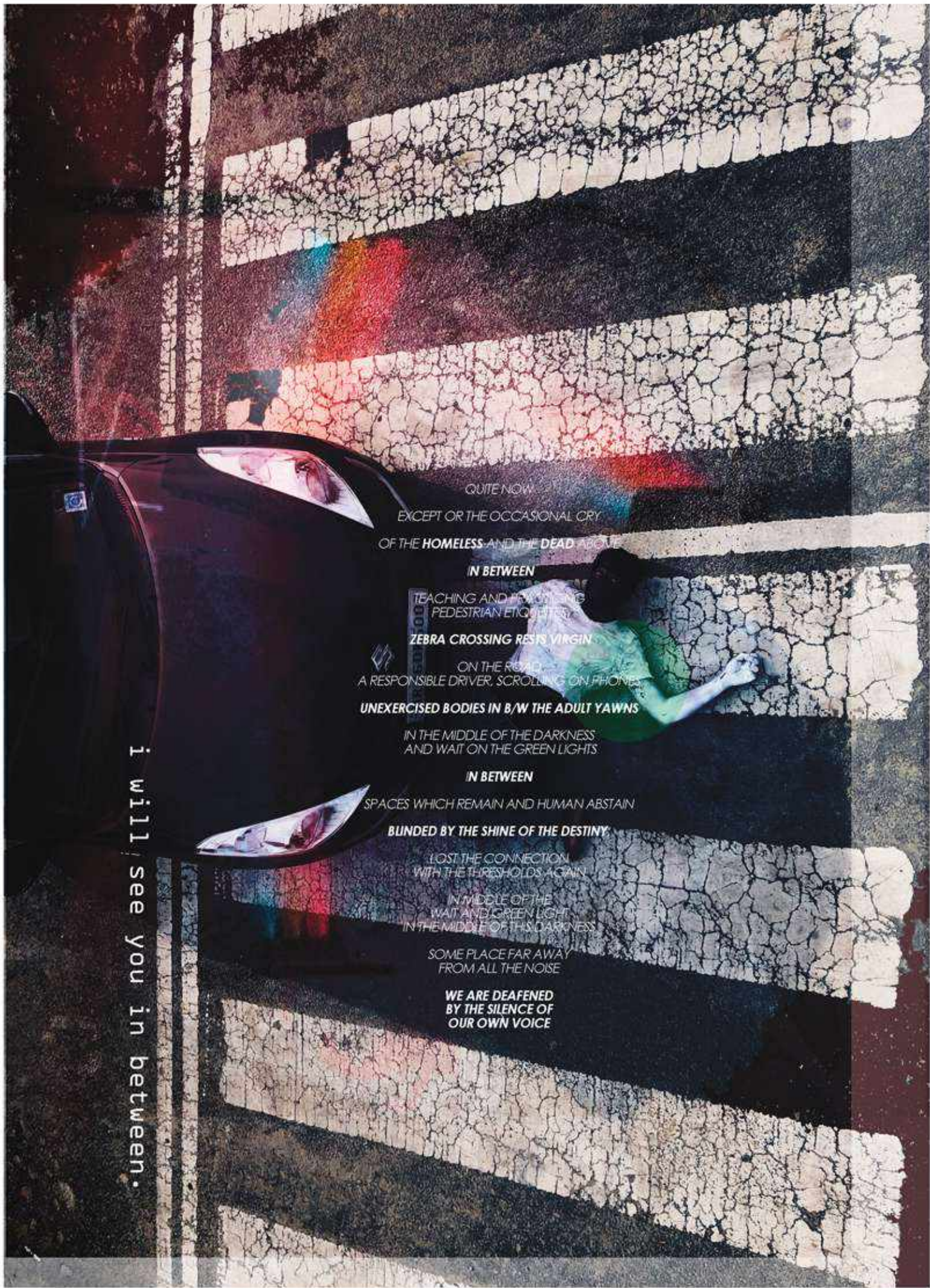
These tiles are stacked and kept in a bath of water for 8 to 12 days. They are then removed from water baths and allowed to dry for 24 hours so that the tiles become compact.

After this the tile slips away from the glass naturally. Finished tiles are dried out by laying lank over them to soak the excess moisture. The lank oil from the lank imparts a lovely sheen.



# ZEBRA STORIES

TRAVERSING IN BETWEEN  
ANDC (TOP 36)



I will see you in between.

QUITE NOW  
EXCEPT OR THE OCCASIONAL CRY  
OF THE HOMELESS AND THE DEAD ABOVE

**IN BETWEEN**

TEACHING AND RELEASING  
PEDESTRIAN ETIQUETTES

**ZEBRA CROSSING RESISTS VIRGIN**

ON THE ROAD  
A RESPONSIBLE DRIVER, SCROLLING ON PHONES

**UNEXERCISED BODIES IN B/W THE ADULT YAWNS**

IN THE MIDDLE OF THE DARKNESS  
AND WAIT ON THE GREEN LIGHTS

**IN BETWEEN**

SPACES WHICH REMAIN AND HUMAN ABSTAIN

**BUNDED BY THE SHINE OF THE DESTINY**

LOST THE CONNECTION  
WITH THE THRESHOLDS AGAIN

IN MIDDLE OF THE  
WAIT AND GREEN LIGHT  
IN THE MIDDLE OF THIS DARKNESS

SOME PLACE FAR AWAY  
FROM ALL THE NOISE

**WE ARE DEAFENED  
BY THE SILENCE OF  
OUR OWN VOICE**

*"the veil we wear  
everyday  
just to ignore the  
threshold  
that we cross*

*and  
when we start to sink in the jive  
the veins start to run red  
we dread  
and  
zenith their importance"*



*"Unleash ourselves  
from the rat race  
to take a pause on these  
thresholds"*

*Evoke  
ignore  
the tenor*

ARCHITECTURE GENERATES ITS PRESENCE WHEN ITS CREATOR DOES NOT REALLY MAKE A DELIBERATE EFFORT TO DO THE SAME BUT MODESTLY UNDERLINES THE ALREADY PRESENT THROUGH IT. SUCH IS THE POWER OF ARCHITECTURE THAT WE DO NOT RECOGNIZE THEIR EXISTENCE WHILE USING THEM. LIMINAL SPACES ARE THANKLESS TRANSITIONAL, IN BETWEEN SPACES WHICH REMAIN IN BACKDROP TO HIGHLIGHT OR CONNECT WITH THE PRIMARY FUNCTIONAL BOUNDARIES ZEBRA CROSSING IS ONE OF THE LIMINAL SPACES BEING MAJORLY NEGLECTED. THE IDEA IS THAT LASER PROJECTION SYSTEMS WILL BE INSTALLED ON BOTH SIDES OF THE CROSSING. AFTER THE SIGNAL ON THE TRAFFIC LIGHT ILLUMINATES, THE LASER SYSTEM WILL ACT AS A VISUAL BARRIER WHICH WILL ATTRACT THE ATTENTION OF BOTH THE PEDESTRIANS AND THE DRIVER MAKING THEM MORE CAUTIOUS, PREVENTING ROAD ACCIDENTS

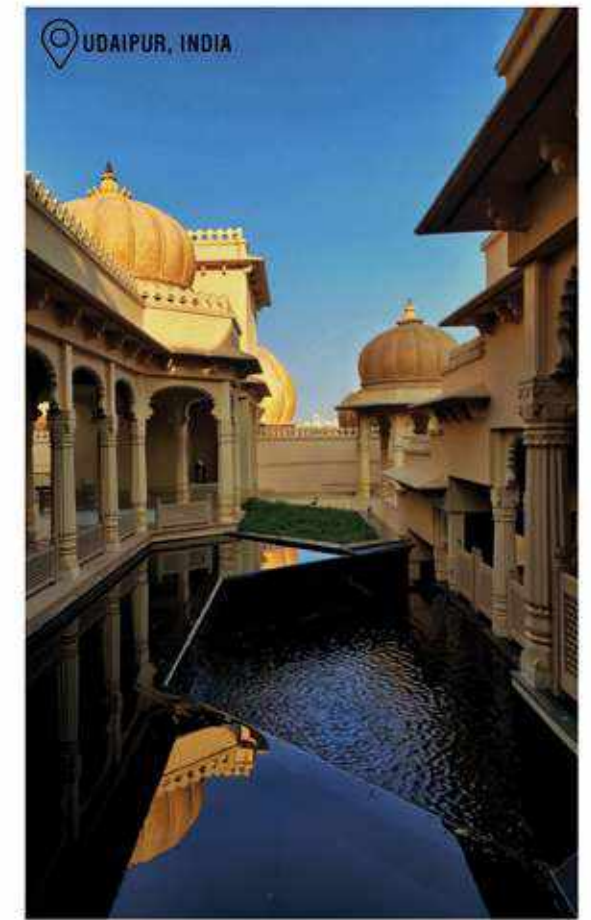
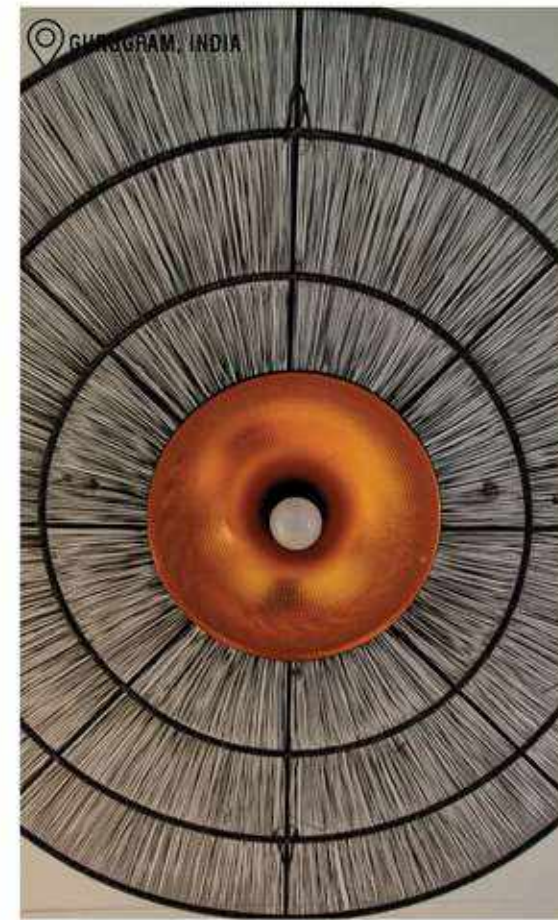
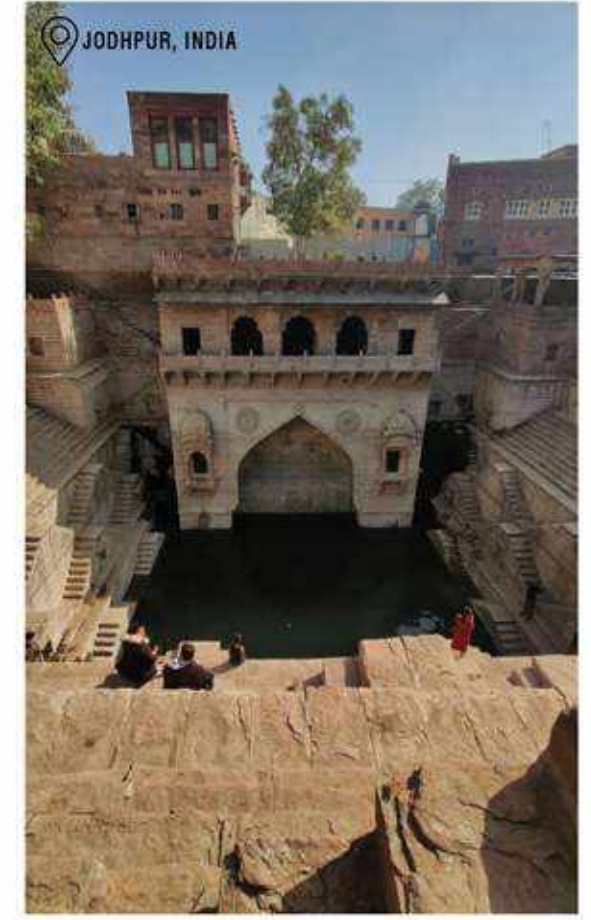


SCAN THE BAR CODE TO VIEW THE VIDEO ENTRY



# LOOKING THROUGH MY LENS

VISUAL ANECDOTES





OXIDE FINISH ON CEMENT



RESIN FINISH ON METAL

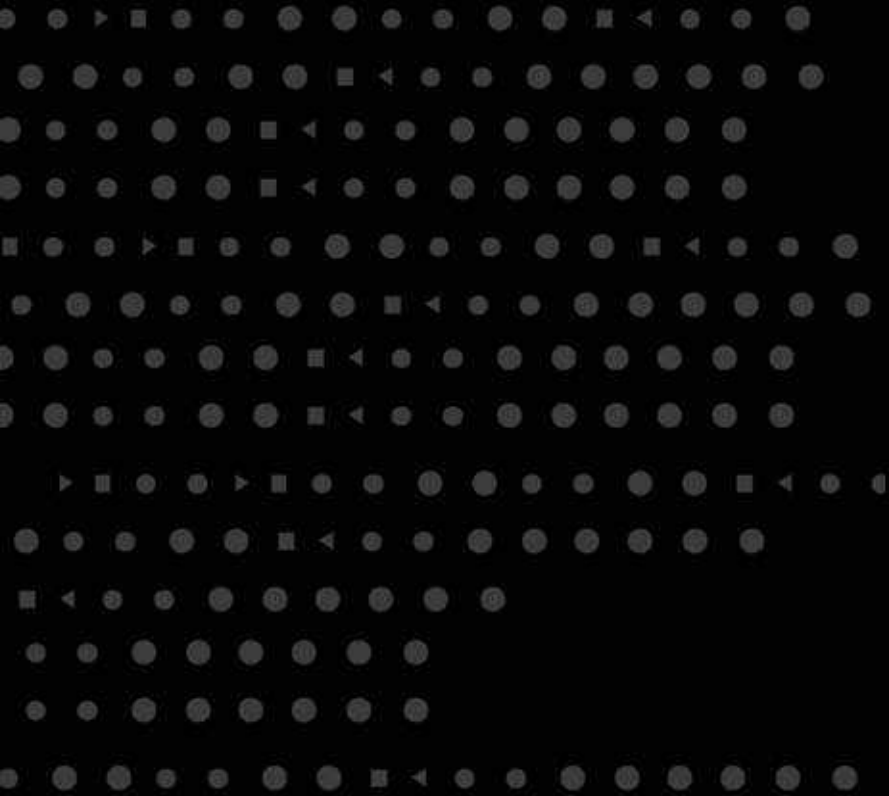


FIRED CLAY



ATHANGUDI TILE





THANKYOU FOR YOUR TIME!

