

ARCHITECTURE



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LIO**

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My designs are my expression of beauty through curvilinearity, explorations of sustainability and biomimicry, and pragmatic functionality. Nature evokes my senses in design. Nature doesn't conform but grow away from conformity, it avoids corners. It reaches out for light and air. It fixes itself in some way somehow. If architecture can perform harmoniously like nature then we are truly designing the best architecture as we possibly can with the best of our abilities and potential as human race.

I have chosen to embark this career to strive for a better future for the public. I believe that my existing skills and experience, together with my commitment to become an architect, and my aspiration for new experiences and knowledge makes me an ideal candidate for this career.

CONTRIBUTIONS

- 2015 Hosted **IMBIBE Zonal NASA Convention 2015** as **Unit Designee** at Srinivas School of Architecture, Mangalore
- 2015 Attended **Annual NASA Convention 2015** at Surat, Gujarat as Unit Designee of Srinivas School of Architecture, Mangalore
Headed ANDC (Annual Nasa Design Competition) Design panel

EXPERIENCE

- 2018-19 **ARCHITECTURAL EXPERIENCE:**
Internship Training under Ar. Tony Joseph (Founder- Stapati Architects)
For two semesters in Calicut, Kerala
- 2015-16 **ORGANIZATIONAL EXPERIENCE:**
Unit Secretary(U-Sec) of Srinivas School of Architecture
Student Representative of NASA (National Association for Students of Architecture)

EXPERTISE - SOFTWARE SKILLS

DRAFTING



RENDERING



GRAPHICS AND EDITING



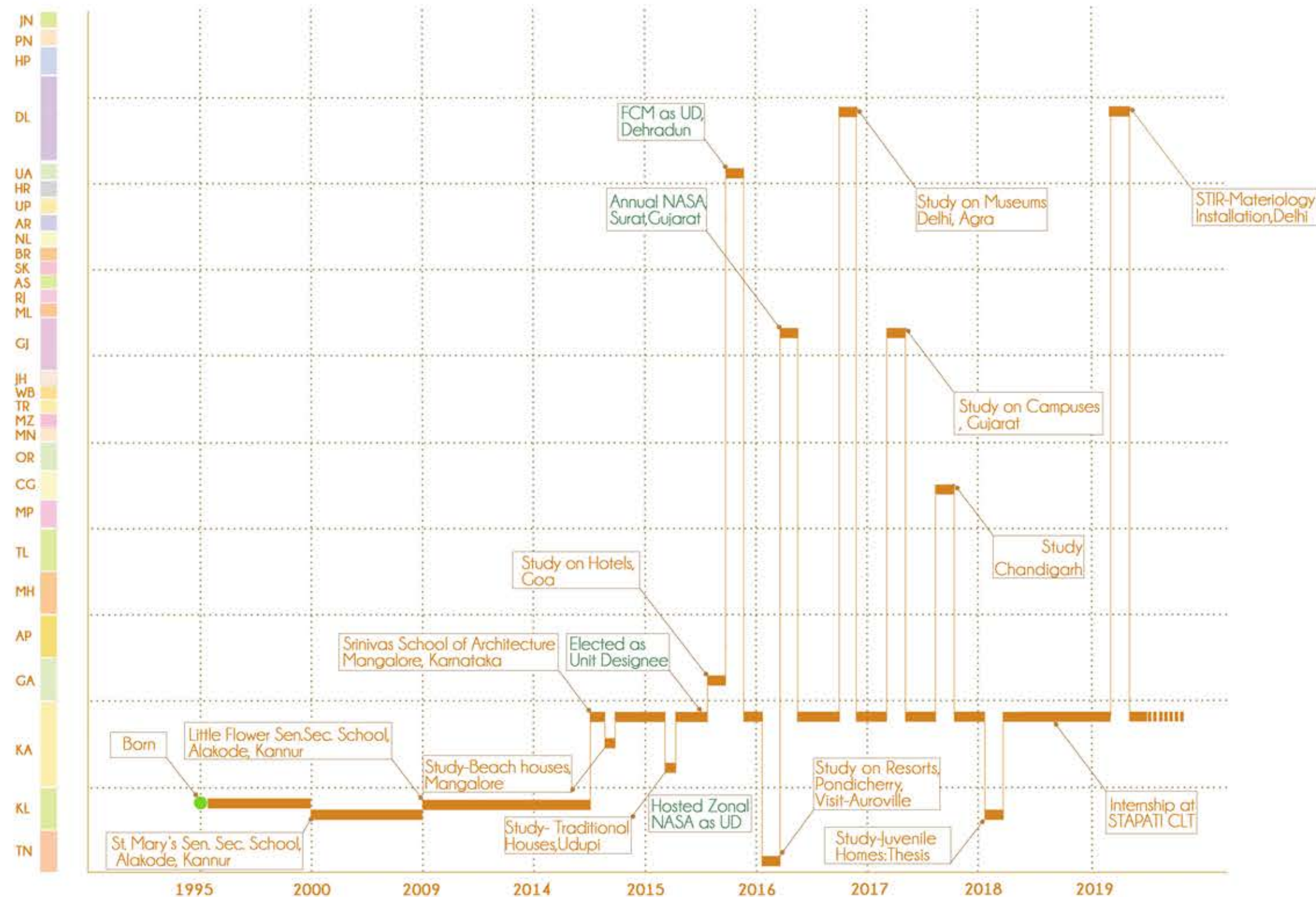
EXPERTISE-HANDS ON



LANGUAGES

ENGLISH HINDI MALAYALAM TAMIL

INTERESTS



CONTENT

THIS PORTFOLIO CONTAINS SELECTED WORKS FROM DESIGN PROJECTS DEVELOPED DURING MY TIME AT SSA (SRINIVAS SCHOOL OF ARCHITECTURE) AND THE PROJECTS I WORKED ON DURING MY INTERNSHIP AT STAPATI ARCHITECTS CALICUT. THE PROJECTS WERE CHOSEN TO HIGHLIGHT THE DIVERSE SCALE AND APPROACHES ADOPTED IN MY DESIGN EDUCATION CAREER. EXPLORATIONS OF SPACES, TECTONICS, TIME, AWARENESS, SOCIAL INTERACTION, AND RELATING TO THE CONTEXT HAVE ALL BEEN PRESENTED.

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1 THESIS:

REHABILITATION AND REFORMATION
THROUGH ARCHITECTURE

CENTER FOR JUVENILE REHABILITATION & REFORMATION



CENTRE FOR JUVENILE REHABILITATION AND REFORMATION, IDUKKI

The project briefs to create A facility for the juveniles who are homeless and also who undergo law jurisdictions. Lack of adequate attention by the parents of such children towards them results in inability Of such children to differentiate between the right and the wrong. Researchers and studies also show that the great number of adult criminals have had a record Of being juvenile offenders in their teenage. They implicated that the delinquency of a juvenile, if not addressed at the earliest and with Utmost care, might pose some serious threat to the society. The state of Kerala has only one special home to accommodate juveniles guilty of ch- Arges. Hence there is an urgent need for a well-coordinated facility to incorporate the individual. This facility in Idukki aims to provide al those care and protection in order to reform and rehabilitate the individual through spaces.



INTRODUCTORY CONCEPT NOTE

Children of today become adults of tomorrow, and thus the future of the world. To ensure that the world is a better place to live in the times to come, it is necessary to focus our attention towards the children of our nation. The upbringing of an individual plays a vital role in shaping a person he is/ becomes.

Researchers reveal that most of the criminals or the people, who commit crimes, resort to such practices as a result of wrong upbringings. In the initial stages of their lives, they are deprived of the basic love, care, and guidance that are required by every child. Lack of adequate attention by the parents of such children towards them results in inability of such children to differentiate between the right and the wrong. Researchers and studies also show that the great number of adult criminals have had a record of being juvenile offenders in their teenage. They implicated that the delinquency of a juvenile, if not addressed at the earliest and with utmost care, might pose some serious threat to the society.

NEED FOR THE PROJECT-FEASIBILITY

In India, juvenile crimes occur chiefly because of parental negligence, Narcotic addiction, boredom, unemployment, love-revenge, poverty and abundance of alcohol. In 2015 most of these cases pertained to petty charges as well as a serious criminal offense. The state of Kerala has only one special home to accommodate juveniles guilty of charges. Hence there is an urgent need for a well-coordinated facility to incorporate the individual. This is the same in the case of a child in need of care and protection. India is witnessing a hike in child labor these days. Most cases reporting north-east children under child labor, beggary, etc. It should be an immediate step to resort such children under a roof to provide much-needed care and protection and also to find their homes and send them back. This is what juvenile homes do.

Objectives:

Utilizing the existing site features and contours in the rehabilitative atmosphere of high range valleys. Designing a schematic plan coordinating the children's home, observation home and special home-spatially. Defining security ratings for each institution.

Provide additional spaces for juveniles as listed in area analysis. Include more green spaces and waterbodies. Provide for an effective juvenile system coordinating holistic therapy, security, spaces and individual development. Including an administrative hierarchy in spaces. Incorporate functional segregation.

SITE LOCATION

SITE: KUTTAKUZZHI COFFEE ESTATE, VAZHATHOPE PANCHAYAT, IDUKKI DISTRICT

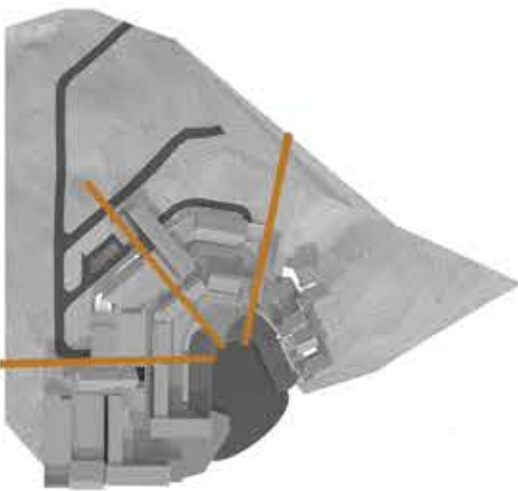
SITE DATA

THE SITE IS SOMEWHAT QUADRILATERAL IN SHAPE

SITE AREA

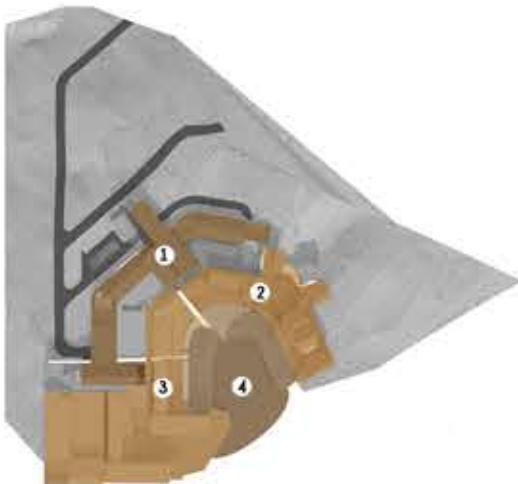
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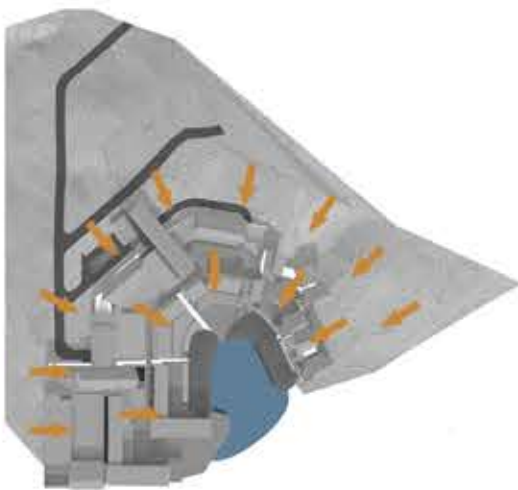
THE THREE AXIS APPROACH IN DESIGN

The design is constructed around an idea of three water channels converging at a point in the meditation pond. So that the user at any point of time is indirectly interacting with these channels and the view directs to that holistic viewpoint. This water channel climatologically reduces the temperature in the design. Also, this channels acts like space segregation elements- A zero wall idea were inmates are visually connected but are separated



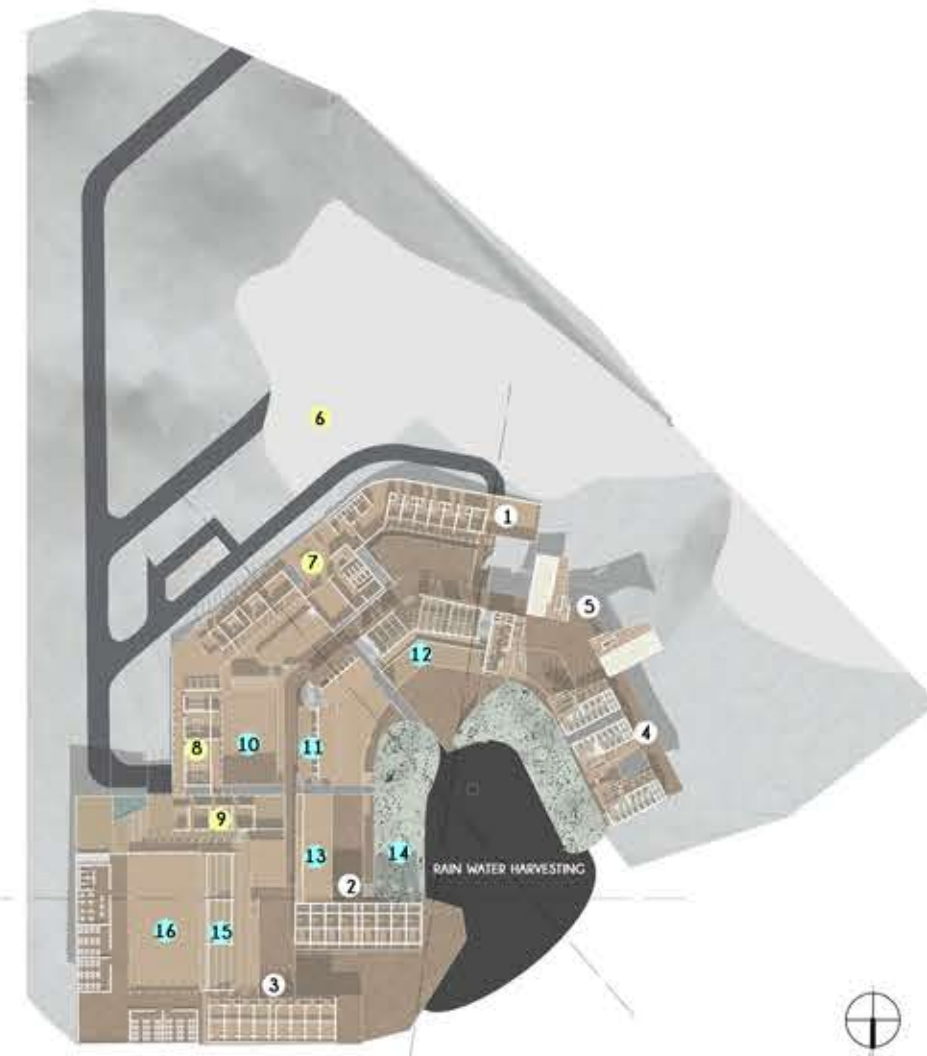
IDEA WITHIN LEVELS

A reformatory center like this needs a lot of segregation within spaces. Segregating not just the class of inmates. But also the spaces within. This design intends to create ZERO WALL idea. The ADMINISTRATIVE AREA(1) on the topmost level for better surveillance and control. ACCOMMODATIONS(2) in the intermediate level for easy access. TRAINING AND EDUCATION(3) in the lower intermediate level, and THE MEDITATION(4) spaces way down in the site, for rainwater catchment and silent spaces



THE CATCHMENT AND DRAINAGE SLOPE

Designed concerning the slope analysis so that the rainwater is drained to a point where it is collected for treatment at the same time using it for meditation purposes with no energy consumption but through a free flow.



- | | | |
|------------------------------|--|-------------------------------|
| 1 SPECIAL HOME FOR JUVENILES | 6 CHILD WELFARE COMMITTEE OFFICE (ABOVE) | 10 PLAYGROUND |
| 2 OBSERVATION HOME FOR BOYS | 7 SPECIAL HOME OFFICE | 11 WORKSHOPS |
| 3 CHILDREN'S HOME FOR BOYS | 8 CHILDRENS HOME OFFICE | 12 DINING AREA |
| 4 OBSERVATION HOME FOR GIRLS | 9 COUNSELLING OFFICE | 13 VOCATIONAL TRAINING CENTRE |
| 5 CHILDREN'S HOME FOR GIRLS | | 14 MEDITATION SPACES |
| | | 15 WORKSHOPS |
| | | 16 TUITION CENTRES |

WHAT IS A JUVENILE CORRECTION HOME/ DETENTION FACILITY?

A juvenile detention centre, also known as a juvenile correction facility, is A secure residential facility for young people, often termed as juvenile delinquents, awaiting court hearing and/or placement in long term care facilities and programs. Juveniles are held in detention centres to ensure appearance in court and to protect public safety if less restrictive alternatives are not available or appropriate. Juvenile detention is not intended to be punitive.

Rather, juveniles held in secure custody usually receive care consistent With doctrine of parent's patria i.e.; the state as parent. The state or local jurisdiction is usually responsible for providing education, Recreation, health, assessment, counselling and other intervention services With the intent of maintaining a youth's well-being during his or her stay in Custody. More intensive treatment and remedial activities are usually made available in dispositional facilities for sentenced youth, eg training schools, Rehabilitation centres, and correctional facilities.



2 5TH SEMESTER
PUBLIC INSTITUTION
DESIGN

**MUSEUM &
CONVENTION
CENTER AT
NANTOOR, MANGALORE**



MUSEUM AND CONVENTION CENTER, MANGALORE

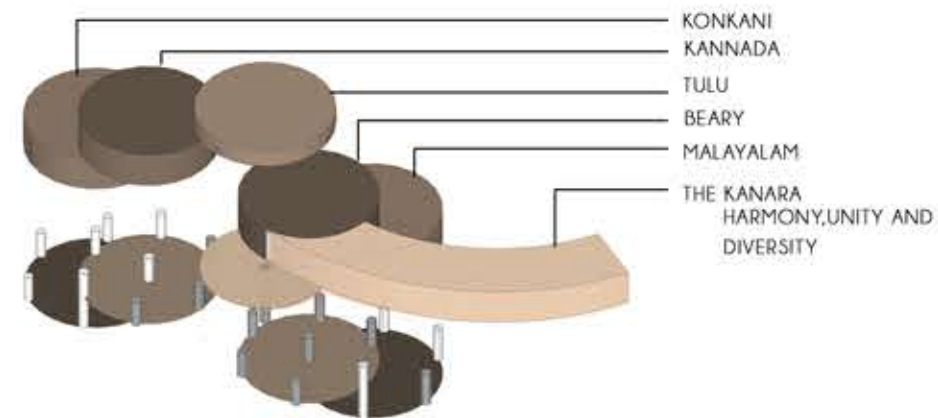
The project ponders to design a facility in Mangalore showcasing the heritage and cultural varieties of the place. Mangalore, to the south of Karnataka state witnessed an incredible amount of cultural exchange and practices a variety of languages, religions, and taste. This was a result of the efficient services it provided including the port, railways, geography and trade. The brief for this project asks to design a facility to exhibit the past, present and the future of this beautiful city. This museum and convention center concentrates on providing a user experience through architecture. Built with the idea of "sangama" or convergence, this design elevates the user experience from space to space. The ideas structured to design this facility justifies the brief for a museum and convention facility for the city and a place for the people to spend weekends and evenings.



"THE PANCH PRAYAG"

Mangalore is a diverse and incredible city in the southern most part of Karnataka. Being a coastal city and laying right next to the adjacent state, Kerala, Mangalore is rich in its heritage, culture and economy. This heritage and culture is influenced by the traditions and diverse factors the city has undergone since its growth.

PANCH PRAYAG or the Five rivers was the conceptual idea I incorporated right from the beginning. Here panch prayag refers to the main five cultures mangalore has witnessed so far. In the initial stages of growth mangalore welcomed Konkansies from goa. They settled in Mangalore followed by Bearies, and Malayalies- for trade and exchange. Kannadigas existed in mangalore since its beginning. This unity in harmony and diversity is what is showcased through the design as PANCH PRAYAG, The richness nurtured by five rivers.



THE HEXAGONAL STRENGTH

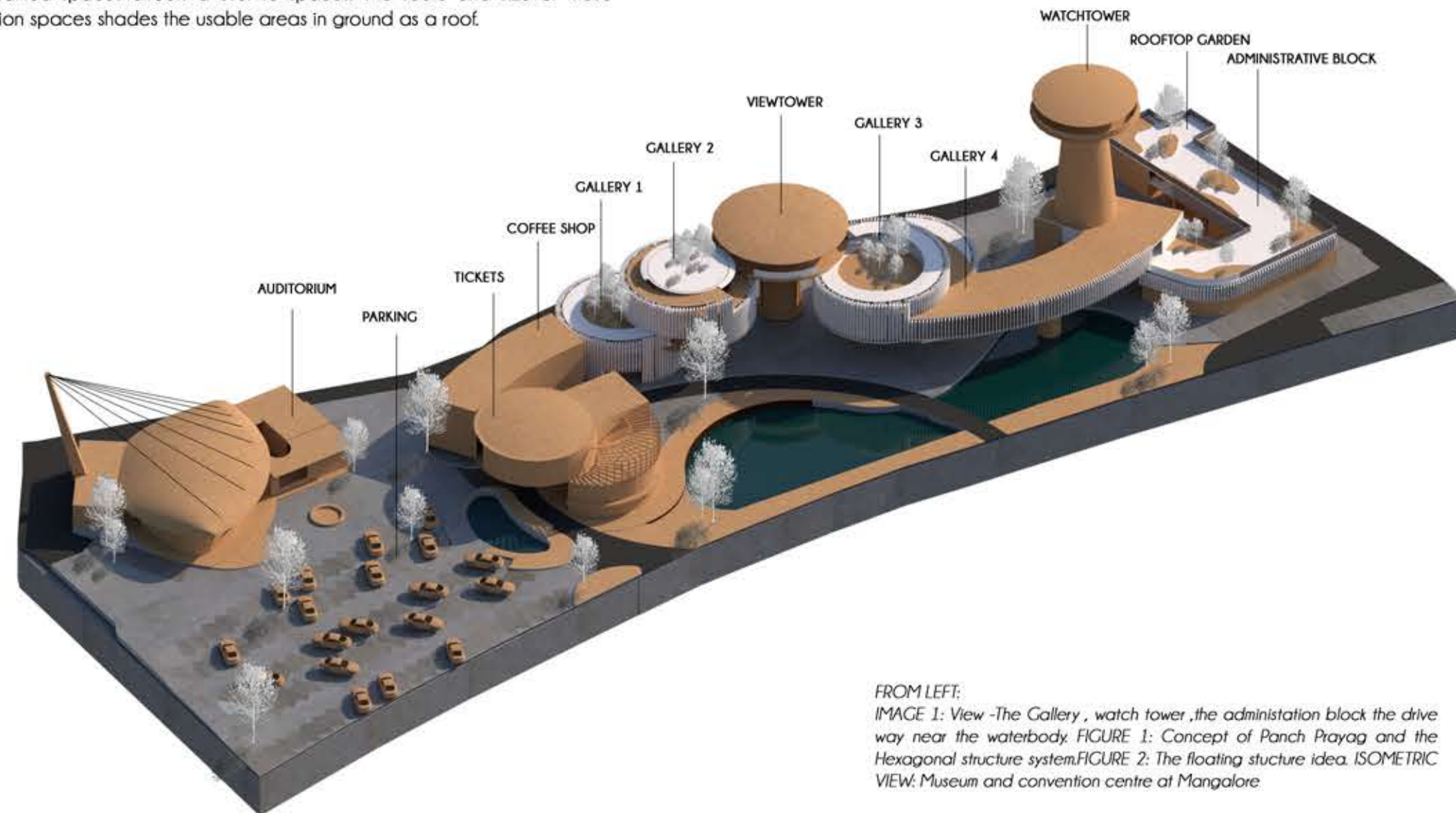
The column placement followed up in the design allows a self balancing and stable design. A hexagonal grid is used to minimise exposing the columns as well as used to make the whole structure stable in its own.



These exhibition spaces, circular in plan and structurally hexagonal are stacked one above the other in a stable and balancing way such that it creates a frame in the form. This is designed so as to frame the magnificent view of mangalore skyline and the valley.

Such framed spaces directs a user to spaces. The scale and size of these exhibition spaces shades the usable areas in ground as a roof.

In order to have a good view of the valley and the facility, a watchtower is designed with an integrated lift inside. The administrative areas are designed away from user areas. Coffe shops, galleries, auditoriums and an ample parking area is included



FROM LEFT:
IMAGE 1: View -The Gallery , watch tower ,the administration block the drive way near the waterbody. FIGURE 1: Concept of Panch Prayag and the Hexagonal structure system. FIGURE 2: The floating structure idea. ISOMETRIC VIEW: Museum and convention centre at Mangalore.



IMAGE 1: The concept of a structure with a zero step approach.

THE ZERO STEP CONCEPT

A zero step concept as the name suggests is an idea of accessing spaces and levels without any steps in between, rather ramps, lifts etc are used. Here in this design a complex network of ramps are used all through out the exhibition spaces to make it zero stair. A ratio of 1:12 is used here within the ramps that connect all the different levels and exhibition galleries. With such a ratio and width used in ramps, the user will experience the whole exhibition space to be in a same level. One will not be aware of climbing levels unless and until they have a look of the inner courtyards. This idea of stairless design is not only focused for the handicapped but also in order to emphasize the architectural experience in users.

These ramps are structurally made onto the beams casting from the hexagonal grid of columns. The ratio is maintained all through out. Once the user reaches two storey height the ramp leads to another gallery, meanwhile the ramp merges with the roof of the gallery. Here the rooftop is designed as a roof garden, used as a gathering point and gives out a good view of the valley. The walls of these exhibition galleries are designed so as to keep the exhibits within. Over these compartments a range of fins coverup throughout. They can be adjusted depending on the need of light inside the galleries.



IMAGE 2: The concept of designing the service core to that of a stem of a plant

THE STEM

The transition from a gallery to another gallery is seamless. In order to make this more interesting a gathering space from which the view point can be watched upon is designed. This space allows the user to pause for sometime and then walk down the gallery. This watch tower is not just made for the users, but architecturally this acts like the service core. In order to run so much services through the structure there has to be enough room for someone to work on services. This is where the idea of a stem comes into picture. This structure is supported by six columns. The mass is then transferred to six of the beams. Inside this column arrangement is the space for services or the core with ample room for a person to work. These columns balance the weights of galleries and create a harmony in structure.

FIGURE 1:
GROUND FLOOR PLAN

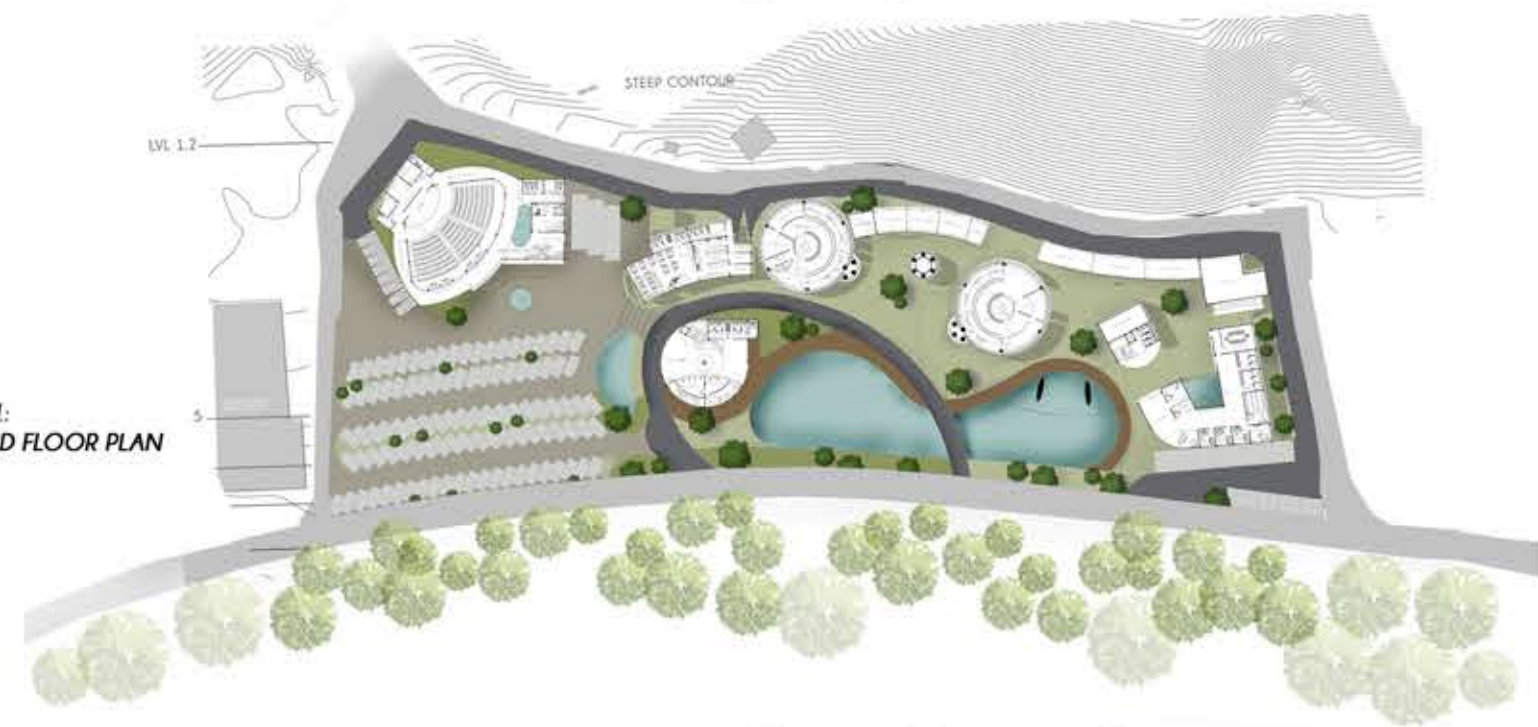
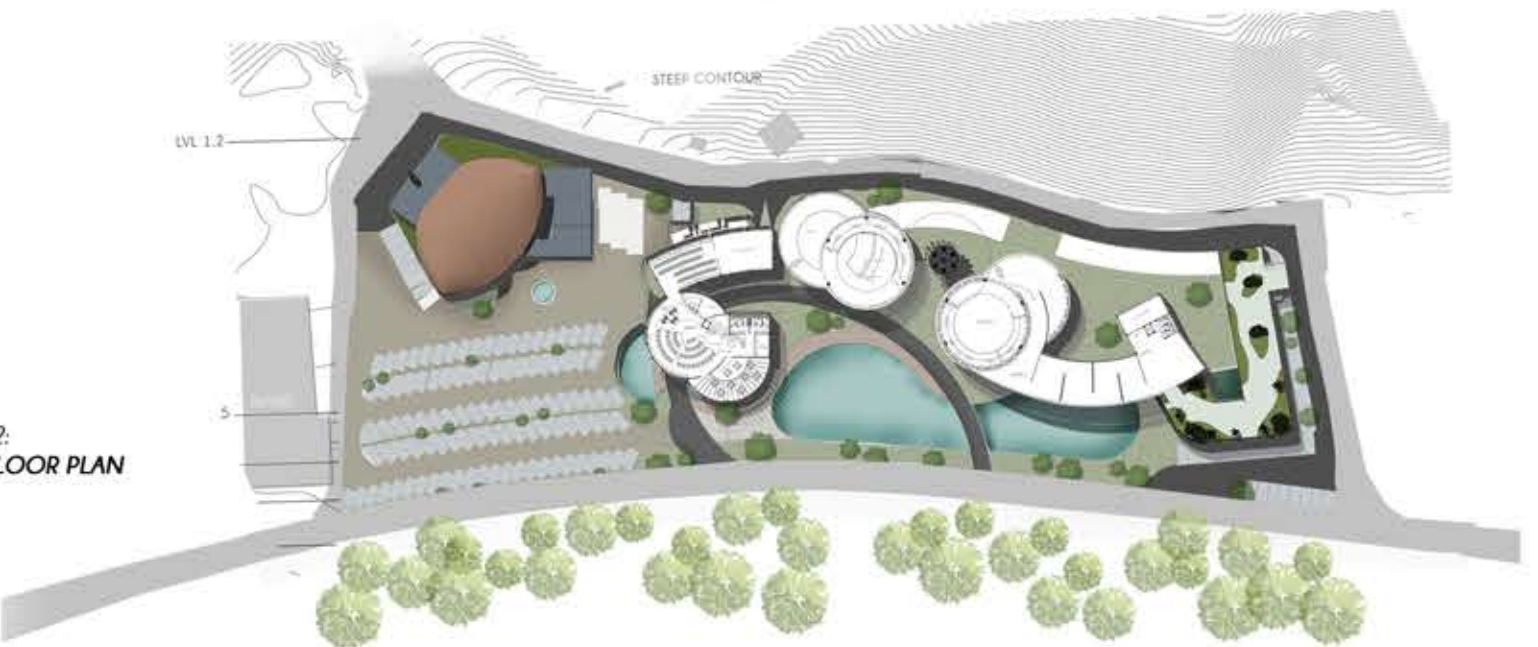


FIGURE 2:
FIRST FLOOR PLAN





Roof Top view of the museum and convention center

THE DESIGN PROCESS: PANCH PRAYAG

The site that was allotted for this facility was interestingly challenging. It stood on top of cliff, overlooking the mangalore skyline. Approaching from the road in front to the site and to the end treats with the mangalore skyline. But it lacked a frame to capture the view. This is why the galleries were kept over each other creating a frame on its own.

The site was linear and so had the road running all in front of the plot, this triggered an idea to give a good experience not just for the user entering the facility but also someone driving by. This influenced the design of the waterbody, the orientation of the galleries, the green top and lot more.

THE GALLERY DESIGN

The design approach for the galleries was not just the user experience and ramps inside but also the way exhibits and the space itself acted towards the typology. This challenges were solved with the help of studies on lighting, security and way articles are exhibited in museums. Special racks and shelves are designed along the walls of the gallery in order to exhibit the articles. The ramp which is 3 mtr in width has enough room to walk and seatings along the way. The facade of these galleries are made up of fins that acts like blinds, they can be rotated all together and thereby controlling the natural light and ventilation inside the space.



North -side Elevation



South -side Elevation



East-side Elevation



West-side Elevation



Sectional elevation through the site

3 6TH SEMESTER
CRITICAL SPACIAL
DESIGN PROJECT

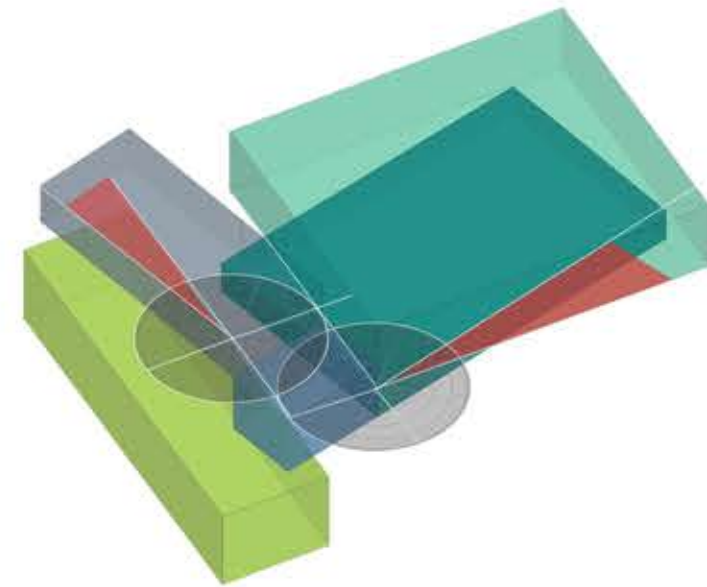
ATELIER D'
ARCHITECTE
AT COCHIN



ARCHITECTURE STUDIO, COCHIN, KERALA

Architects are designers by themselves they design spaces which makes prime important for them to design their own architecture office in there own unique philosophy and style which reflects their language of working and their personal liking. This results in designing good workspace studio, which becomes an example for the clients that how the architects design or what is there ideology. Architect's office becomes first inspiration to the clients who visit their office.

This office designed in Cochin had a limited plot area but the requirements considering the future expansion and ever increasing need for workspaces was challenging. This led to the idea of splitting the whole design into levels based on the space typology, user activity and the frequency of usage of space. A few extra steps in the beginning can make so much of a difference in the whole design. A combination of geometric spaces, its negative and positive spaces created by a play on angles is how this office is designed in order to reduce the usage space but also to give a good form.



View: Concept behind the form of the design

A form can be evolved from the basic fundamentals of space. This project of designing an architectural office was not just about thinking about maximum space utilization but also about experimentation. The given plot to design the project was of 20m x 15 m in dimensions. In order to meet the requirements as well as architecturally interesting was the key challenge.

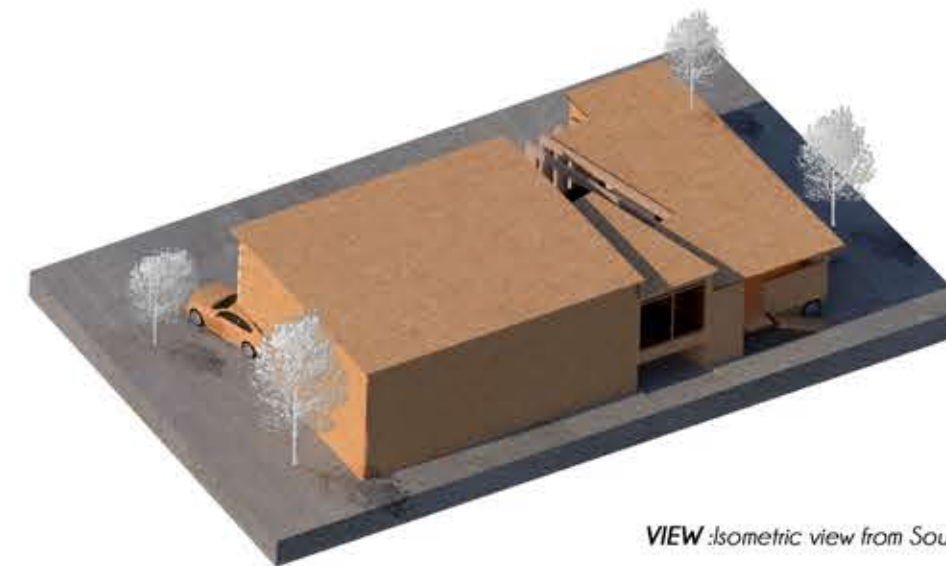
This led to the evolution of a form from basic geometries. The plan follows a rectangular grid pattern. The form is designed and developed by tilting cuboidal forms into and away from a main cuboidal space. The inclination angle used here are concluded with respect to the spatial requirements of respective spaces. The negative spaces created because of this form are utilised by developing the plan. Therefore though the form looks like it gives lot of negative spaces, the plan defends that argument.

The form of this design along with the plan distinguishes spaces and proper space segregation is followed up all through out the design process.

Workspaces, meeting spaces, informal spaces, and storage spaces are segregated not just with walls, but by levels.

The form developed gives ample parking facility for staff and clients.

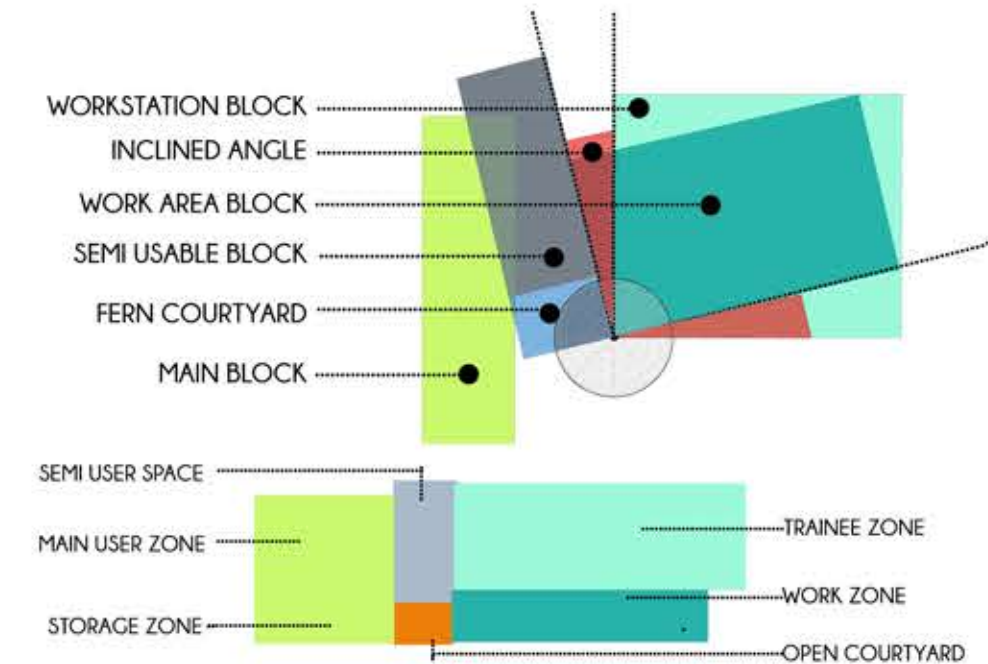
VIEW: The jaali facade and the skewed form creating a roof for parking



VIEW: Isometric view from South west



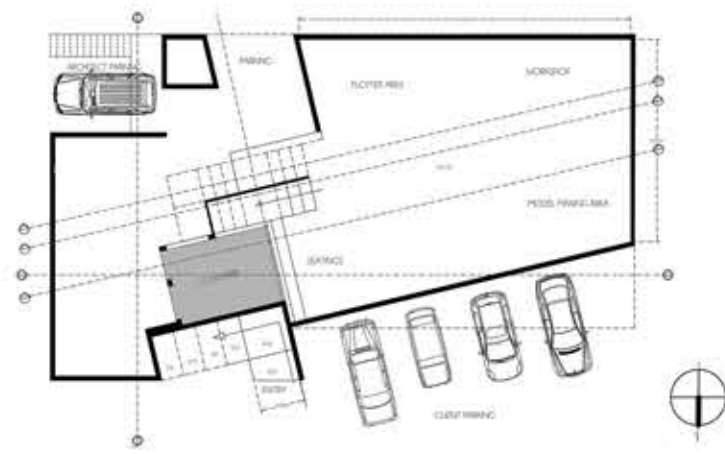
VIEW: Isometric view from North east



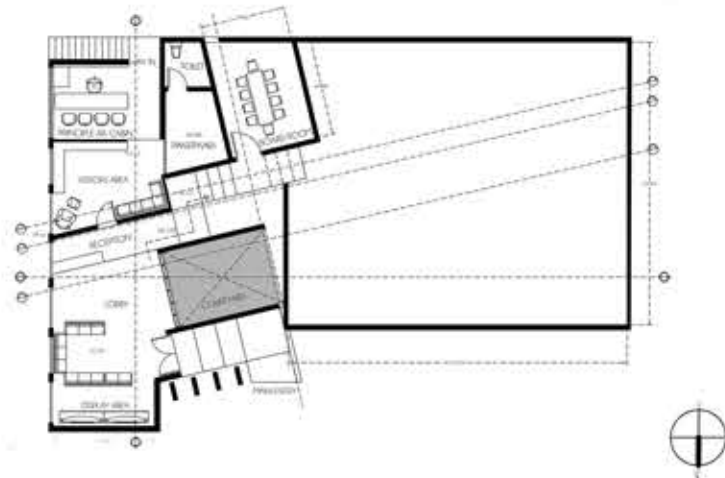
As mentioned earlier, the spaces in this design are not only segregated by walls but moreover with levels. The whole space is zoned out into five type of zones namely, Main user zone, Trainee zone, Work zone, Semi user zone and storage zone.

A form which had a trainee zone and a client zone is separated into two with an intermediate zone for semi formal activities. Work zone which requires same amount of 'space compared to trainee zone is placed below the trainee zone. Since the storage requirements are low and asked to be kept away from all zones ended up beneath the Main block. An adjacent parking is also provided in this basement zone for the architect, so that he can use a separate path than the other users.

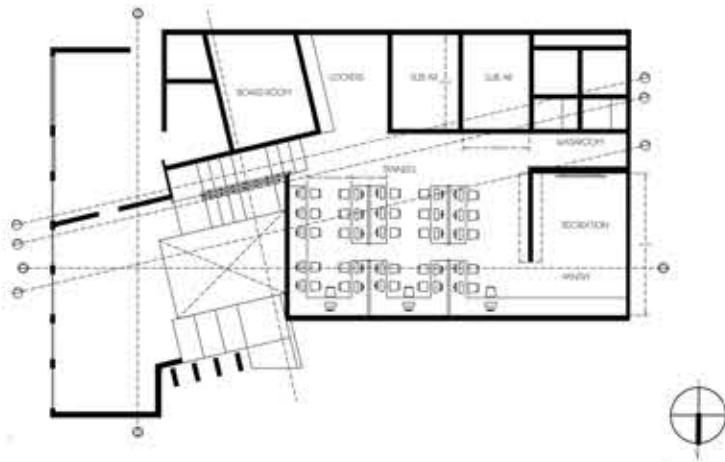
Recreational spaces are provided in both basement and trainee zone. Apart from these the most overlapped zone and accessible zone is designed to an open courtyard for air circulation, light and view. A user enters this design through the range of ramped steps with low riser height but leads to a two meter height. This height is so crucial in the whole process as it affects the room height of all the other spaces. From this two meter high level, A range of steps leads the user either to the trainee area or workshop area. By splitting the whole form into two main levels and an intermediate level, The amount of stairs used unnecessarily can be lowered.



THE BASEMENT LEVEL



THE MAIN FLOOR LEVEL

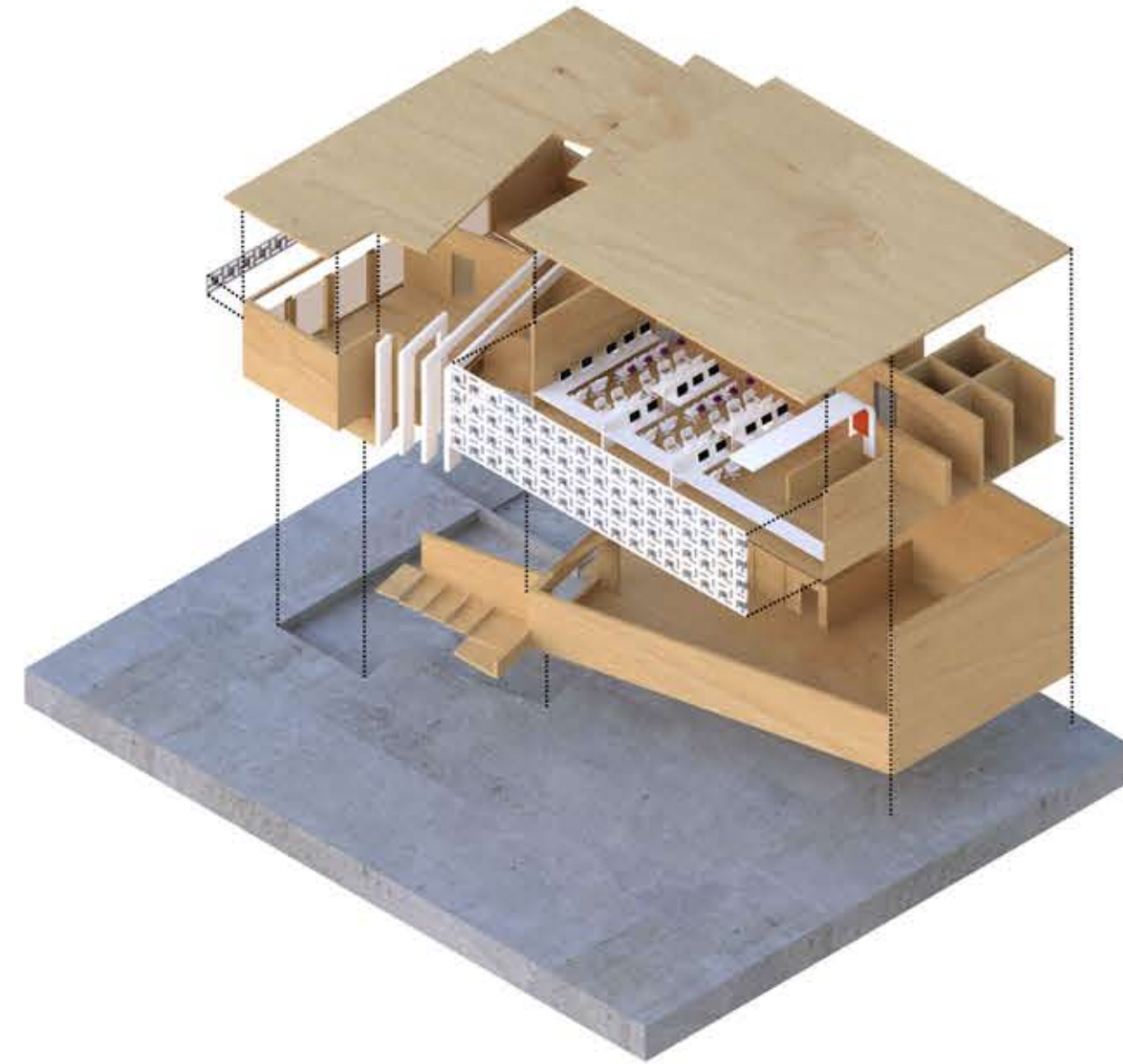


THE UPPER LEVEL-TRAINEES

The idea behind this basement level was to ease out the Movement in upcoming levels of the design. With the goal of reducing number of stairs, such a basement Was designed. It has access to the open courtyard and The main source of light is the this courtyard. It has a parking space for accessing service vehicles with ease. This will help in loading and unloading of models and materials. The basement level also includes a recreational space for the staffs as well as workspaces for modelmaking as well as plotter.

The main floor or the floor accessed from the ground is a multi user space were both clients and the staffs use. This level is what defines the other spaces with the height it is designed at . Along with the reception, a seating space for the clients is provided in this floor. The architects cabin is separated from the waiting area with a wall .A separate living area is designed inside this cabin. The board room can be directly accessed from the architects cabin. When a flight of steps lead to the upper floor or the trainees desks, another flight of steps lead to the basement. This level is an intermediate level between two floors.

The top-most level is for staffs. They are segregated so as to keep the floor and space away from outside disturbances, and therefore is accessed by only the staffs. Computer desktops are placed on each desk with a built in cupboard. A recreational area is designed in this huge workspace. Cabins for junior architects and common toilets for gents and ladies are provided in this floor. The jaali work in the facade filters the harsh sunlight and lits the workspace naturally. This area is centralised airconditioned.



This office design aims in achieving maximum utilization of space with better accessibility in spaces combined with well segregated areas. The form and idea of levels play a great influence in the final output.

Satisfying all the requirements and moreover staying architecturally minimal in the context makes this office complete. The use of jaalies in the facade filters the harsh sunlight as well as makes the facade interesting. The cantilevered floor partially shelters the parking and adds on as a good form in the elevation

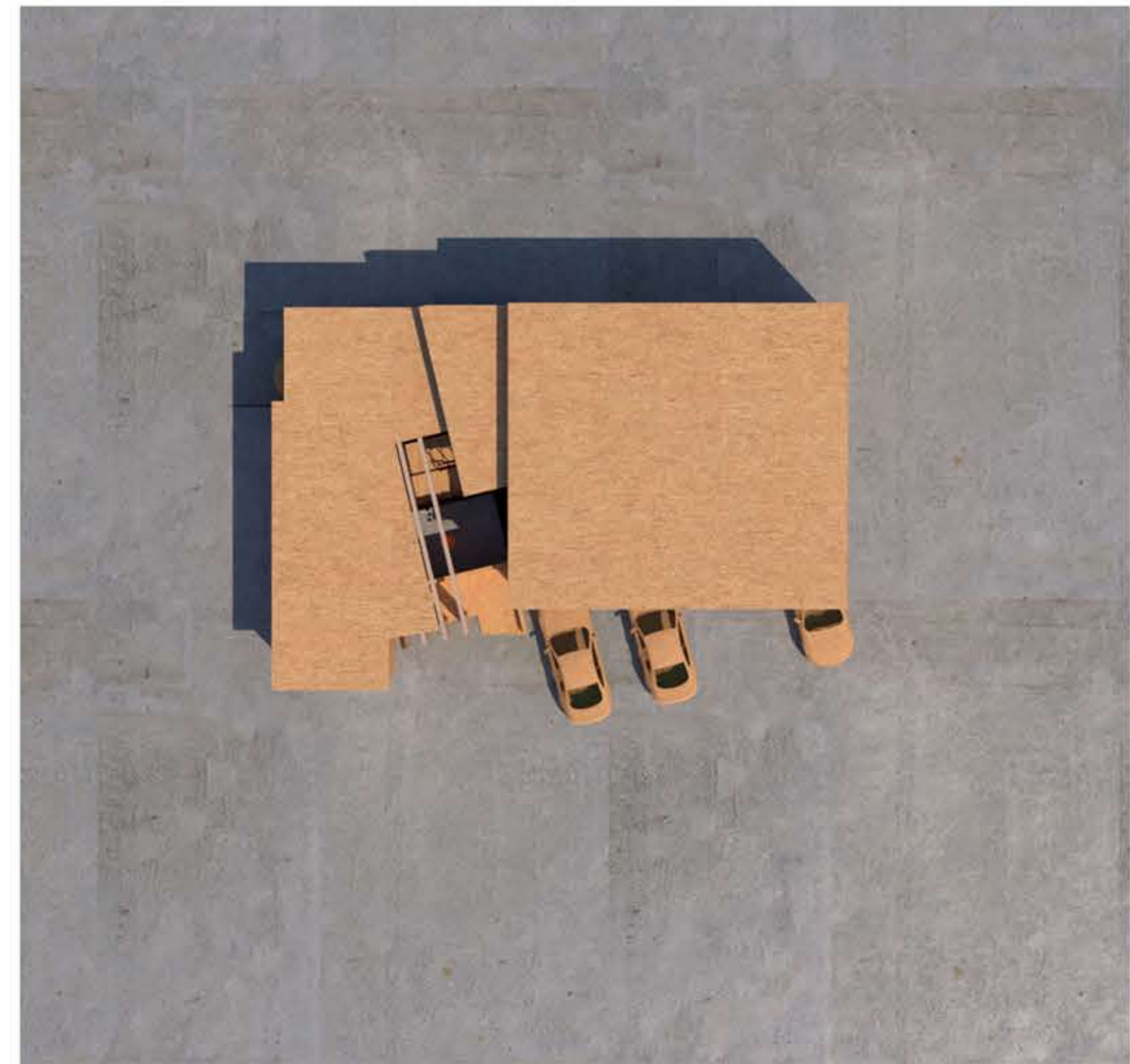
The sleek and broad pergolas used in the entrance is also used to block the harsh direct glare and giveout a good lighting inside. The flight of ramped steps from the ground floor from what the office is accessed add up into the elevation.

Split Isometric view of the architecture office displaying the levels and spaces inside the design.



Sectional elevation through Lobby, Reception and Chief Architects Cabin
 Sectional elevation through Lobby, staircase and the Workarea
 Sectional elevation through Chief Architects Cabin, Visitor's area and the Display space
 Sectional elevation through Lobby, staircase and the Workarea

The top-most level is for staffs. They are segregated so as to keep the floor and space away from outside disturbances, and therefore is accessed by only the staffs. Computer desktops are placed on each desk with a built in cupboard. A recreational area is designed in this huge workspace. Cabins for junior architects and common toilets for gents and ladies are provided in this floor. The jaali work in the facade filters the harsh sunlight and lits the workspace naturally. This area is centralised airconditioned.



Rooftop View of the architecture office.
 The form derived for this design is by simply with the help of basic geometric shapes skewed in perfect angles in order to develop useful negative and positive spaces inside. This roof view explains that. Using these cuboidal shapes to develop the form helped to utilise the space as well as to meet the requirements of the design. Since the site faces the northern side, glare free light is utilised to the maximum by using the jaali screen in the facade.

4 PERSONAL PROJECT

THE VERNONIA RESIDENCE FOR MR. AJMAL



THE VERNONIA HOUSE, PONDICHERRY

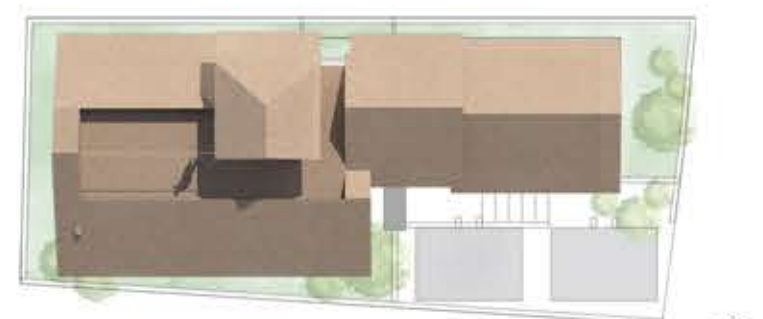
The Vernonia house designed for Mr. Ajmal at Pondicherry is inspired by the site context and the client's interest in plants and green spaces. This design follows a tropical modernism style. The requirement put forward by the client was a residence with four spacious bedrooms, a welcoming living room, ample space to park two cars and a kitchen with a courtyard. All these requirements are solved into this linear site of 25x10m with adequate space around. The context of the design is surrounded by vegetation and the soil is more of marshy. The residence therefore was designed with a level higher to that of the mean ground as a precaution from the water logging. A combination of brick, concrete and wood is used in the residence respecting the context. Brick jaalis are used in the northern side for maximum glare-less northern light and ventilation. As the name suggests the residence integrates the vernonia creepers into the design on request of the client. These creepers add-on to the green context of the design and the rustic finish of concrete emphasizes it.



GROUND FLOOR
 Parking for two
 Entry passage leading to doorway
 Double storeyed courtyard
 Dining Courtyard
 Level-down informal living area
 Kitchen with an island and courtyard



FIRST FLOOR
 Utility Spaces
 Double bedrooms (two)
 Jaali passage
 Master bedroom
 Seating Areas



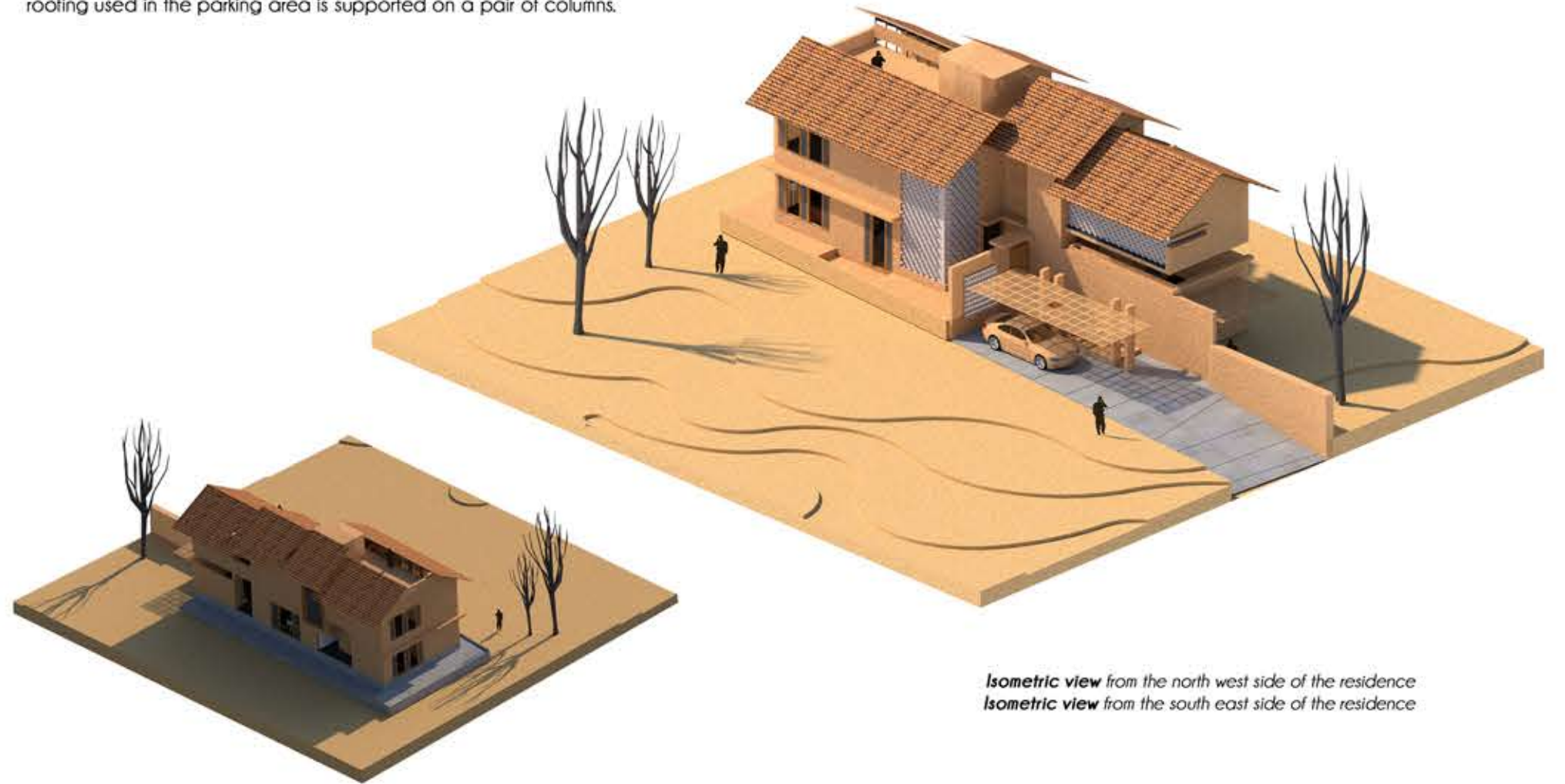
GROUND FLOOR
 Small party area
 Seating Areas
 Solar roofing
 Water tank and services



The entry to this residence is aside the parking. A range of steps aside the vermonia wall leads the user to a doorway opening up to an entrance lobby, which further leads to the living areas.
 IN VIEW: entrance gateway, Parking area, Ramped steps at entry

The requirements forwarded by the client was challenging when considering the shape and space in the plot. The marshy and flood prone site added up into this. For this the ground is raised to level of 1mtr from mean level and accessed with the help of ramped steps. The design invites and leads the user from space to space. At each point another space opens up. The entry steps leads one to the entrance gateway and from there to an informal living space. The parking area in the design acts like a buffer from the public road. The temporary roofing used in the parking area is supported on a pair of columns.

The main entry doorway opens up into the living area through the stepped down area for informal talks. In order to add a green in the space a courtyard is provide with a double storey opening with a long jaali wall behind. A common wash is provided next to the living. The dining area is designed long the path to kitchen. The kitchen well segregated and sorted from other spaces is done on purpose to improve privacy in the kitchen.



Isometric view from the north west side of the residence
 Isometric view from the south east side of the residence



Section through the entry stairs



Elevation from the North side



Section through the stairs

Elevation from the East side



Section through the stairs

Elevation from the West side



Section through Dining and Master Bedroom



Elevation from the South side

The design style used in this residence is from tropical modern ideas. The interiors welcomes with warm and cozy colours and resembles more of a rustic finish. The flooring used is a combination of oxide flooring, kota stones and a bit of kadappa. The brick finish is continued inside the interiors as well.

Every bedroom is designed with an attached bathroom and the wash area is designed into the bedroom space as per the client requirement. A guest bedroom is provided in the ground level considering the age of users that will usually use the room. The rest three bedrooms are designed in the first floor.

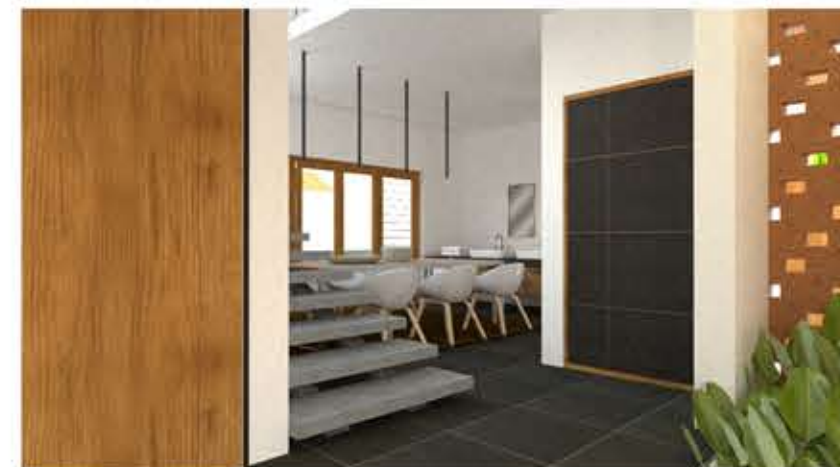


IMAGE 1: View of the dining area from the informal seating space
IMAGE 2: View of the living area, seating spaces and the courtyard with a jaali screen in the background



IMAGE 3: View of the formal living space and the informal seating area from the courtyard
IMAGE 4: View of the entrance gateway, brick jaali and the seating

5 6TH SEMESTER CAMPUS DESIGN

SCHOOL OF ARCHITECTURE AT TANNIRBHAVI



SCHOOL OF ARCHITECTURE, TANNIRBHAVI, MANGALORE

The project concentrates to create one of its kind design school in Mangalore allowing students to excel and practice in their talents while nurturing their creative side. Design school is very different from most other educational experience. Design students will occasionally listen to lectures, read books and essays, take exams or write papers like other college students, but almost all their learning and evaluation happens through making and critique. The purpose of design education is to develop and practice habits of learning that designer will use and hone for the rest of the years. Design education isn't limited to the classroom. Learning outside of the school is an essential part of any design education. Most making and learning takes place outside the classroom, either working alone on projects, with others in group, or in professional context such as design studios and in-house departments.

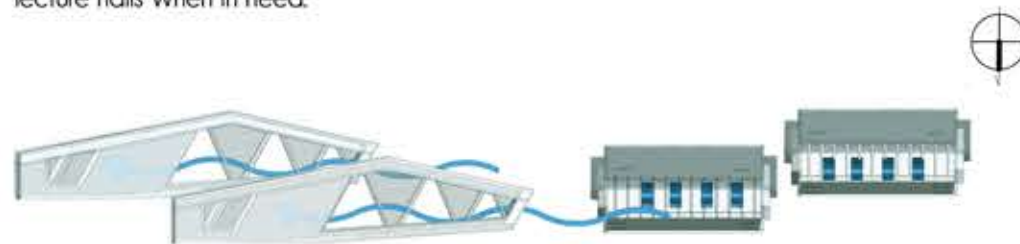


The whole structures stands over two plinths of heights 0.6m and 1.2m The idea is placing the blocks over these plinths which are accessible by Ramped steps with riser of 10cm and tread of 1m.ramps are provided for Every steps.these ramped steps can also be used for seating as well . Ramped steps eases movement. Level difference between these plinths as well as other spaces also acts As a segregation to spaces. For example is the staff cabins which are 0.5m Below ground level These levels are amalgamated with a clear use of courtyards covered by Pergolas. Verandahs and walkways resulted by the courtyards makes spaces With visual interest and perspectives



AIR CURRENTS>>

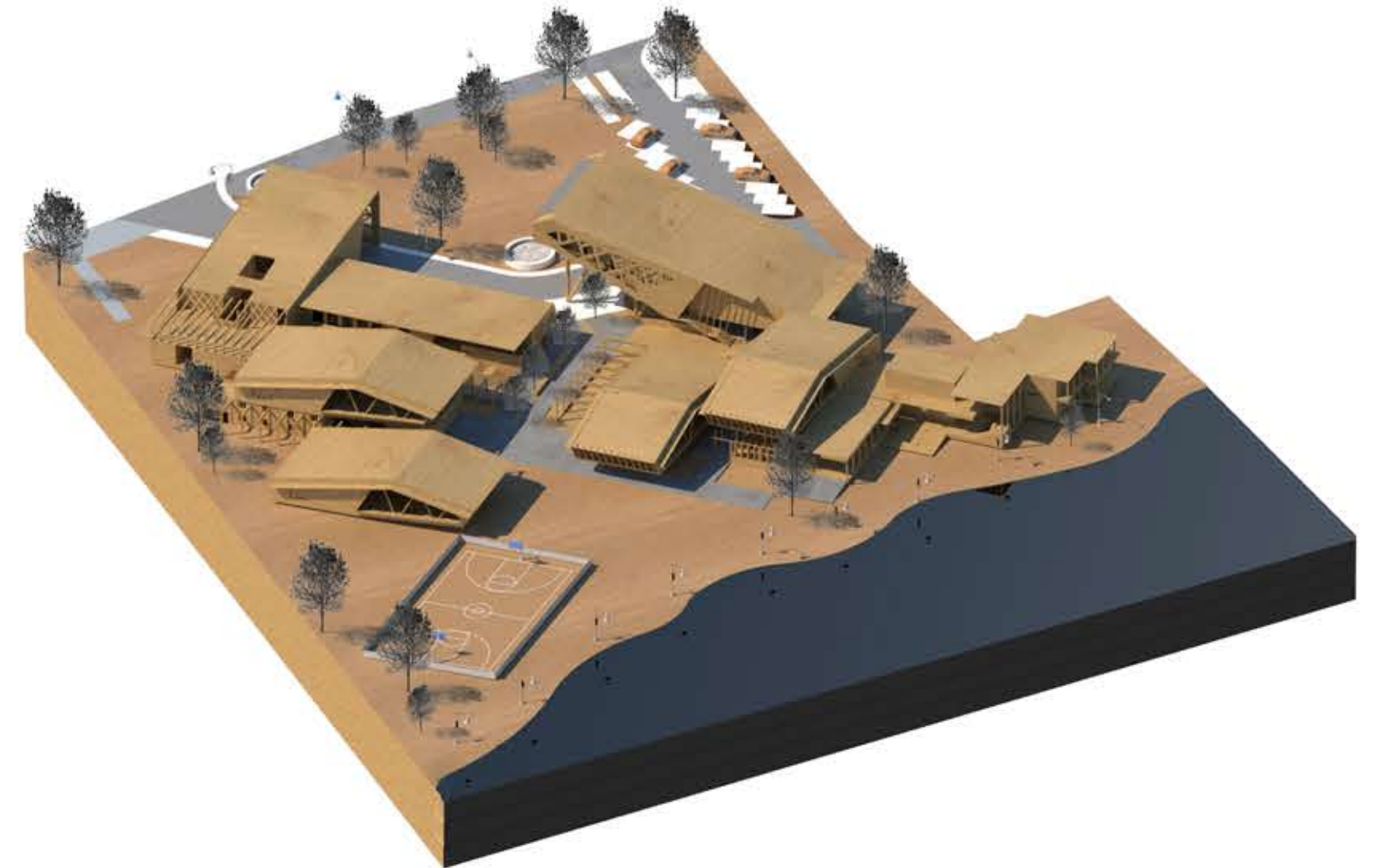
The studio block is one of the key thought behind the design These are designed in such a way that the ocean currents are Deflected into the studios with an ample intensity by the louvres that are made in the ends. These louvred area not only acts like A deflector but also acts like a balcony for four of the studios. The design of these studio blocks enhance the audibility of space Inside. Sound waves reflects back to the users in such a design. These also reduces the temperature inside the studio due to constant inflow of air currents. The air current once entered will escape through the outlets That allow north light inside the space. Lecture halls are also placed inside these blocks so that students can access lecture halls without going around the campus These lecture halls are separated from the studio space with Collapsible shutters so that they can use up the lecture halls When in need.



Placement of studios in levels and how air currents passes amongst. These studios are placed in such a way that none of them obstructs each other's balcony view nor the air path

The design process involved all the major contextual datas including the tidal behavior and the current path. This is another reason why a four meter set back was provided in the rear side of the site even though there was ample height from the water level. The design is alinged along a grid pattern at an angle favourable for the wind currents to pass through. The planning involved an effort to balance the open and closed spaces in harmony.

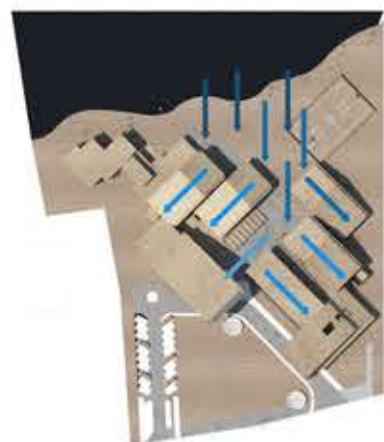
The future expansion for this design is also taken into consideration, for this a spacious frontage is left. This space for now acts as a landscape and a buffer from the main road. The parking plots for students and faculty is provided next to this area. Another aspect that was taken into process was the circulation pattern for students and administrative staff. Separate entries are provided for this for segregating the areas as well as to access easily.





THE AXIAL ORIENTATION

This facility is designed with respect to the axial orientation along the wind current direction. Not only that it is oriented in plan but also they are stacked on top of the other. The design therefore follows a particular grid. This particular formation creates a lot of vacant spaces and acts like an open area.



THE CURRENT FRIENDLY DESIGN

Since the design is followed up by a grid format, that respects the wind current direction. The currents tend to deflect into the spaces in an optimal angle reducing the speed of the current. These currents have a vital role to play in the ventilation, and for sure the micro climate inside. They are deflected inside at the same time controlled to rise up. As they do so, the hot currents inside the studio spaces always escape out.



THE ANGLE TO HORIZON

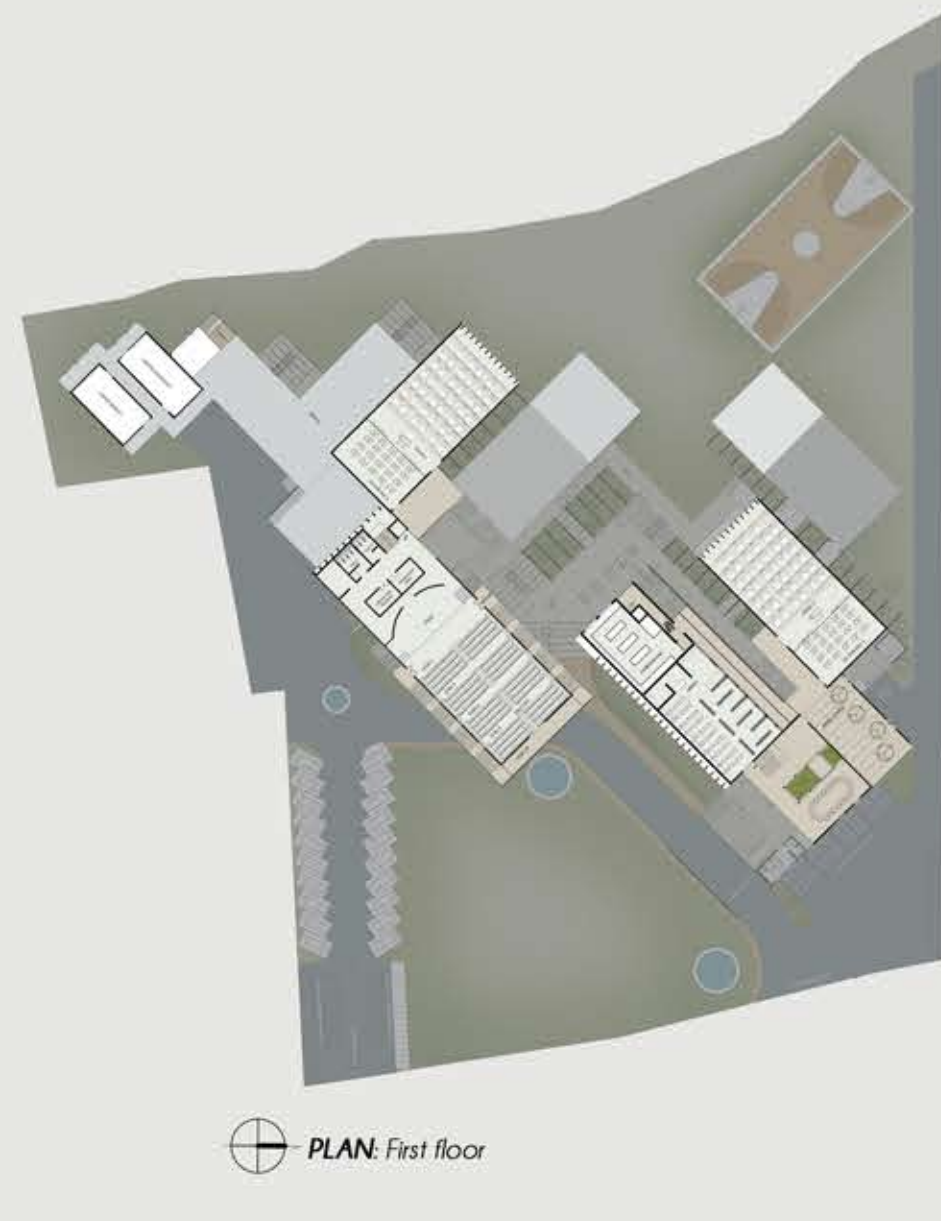
The angular grid format used to develop the plan allows the spaces to open up to maximum view of the river, in the distant-the horizon. Maximum view of the backyard open area and the river is framed in each space. Every space is designed so as to direct the user to the central courtyard and thereby directing the view of the river.

THE 50-50 SPACES

RATIO OF BUILT SPACES TO OPEN SPACES followed up in the design remain in 50/50. These open spaces elevate the presence of nature into the design. This ratio will have a great impact in the way spaces are perceived and used.



PLAN: Ground floor



PLAN: First floor

- 1. Common transition space
- 1A. Lift
- 1B. Poen
- 2. Xerox and Printing
- 3. Baggage Space

- 4. CAD lab
- 5. Administration Block
- 6. Security Cabin
- 7. HOD Cabin
- 8. Dean Cabin

- 9. Ground Floor studio 1
- 9A. Lecture Hall 1
- 10. Ground Floor Studio 2
- 10A. Lecture Hall 2

- 11. Open Jury Hall
- 12. Toilets (Men and Women)
- 13. Canteen
- 13A. Food Court
- 13B. Kitchen
- 13C. Service truck parking and storage

- 14. Workshops
- 14A. Workshop staff cabin
- 14B. Workshop Storage
- 14C. Wood Workshop
- 14D. Steel and Concrete Workshop

This Architecture campus designed in balance with open and closed spaces follows the principle of spaces leading to spaces. The pergolic structures in the open areas acts as shadders. They are designed and aligned with respect to the sun path and therefore is efficient in shading the spaces. The open spaces in this campus acts like a gathering point and has ramped steps and shading pergolas. The auditorium design is done in such a way to assure maximum visibility of the stage from the audience seating. The angle of vision is manipulated and designed to achieve this purpose. This complete structure is supported on steel poles and structured into the earth. The workshops and canteen is segregated from the studio complex. This favours the services and also doesnt disturb activities of other spaces



View: Elevation from North



View: Elevation from East



View: Elevation from North West



View: Section through the Auditorium



View: Section through the staff cabins and the studio above

6 7TH SEMESTER
URBAN DESIGN

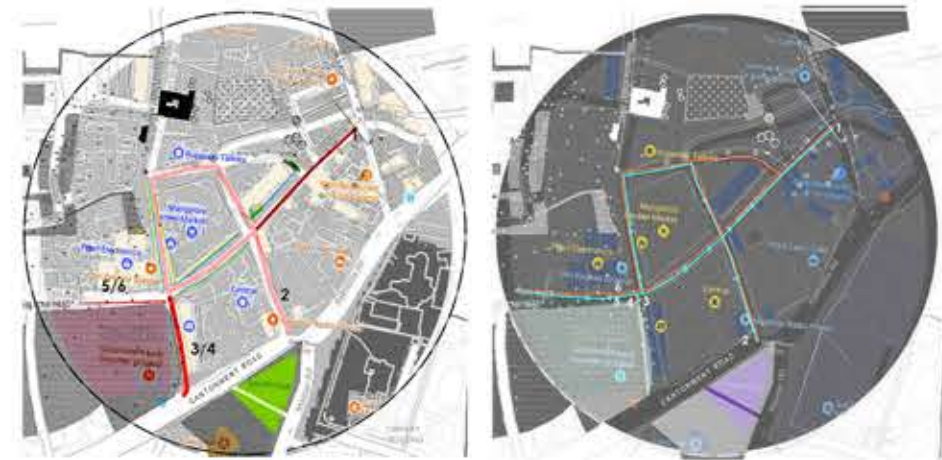
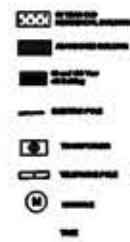
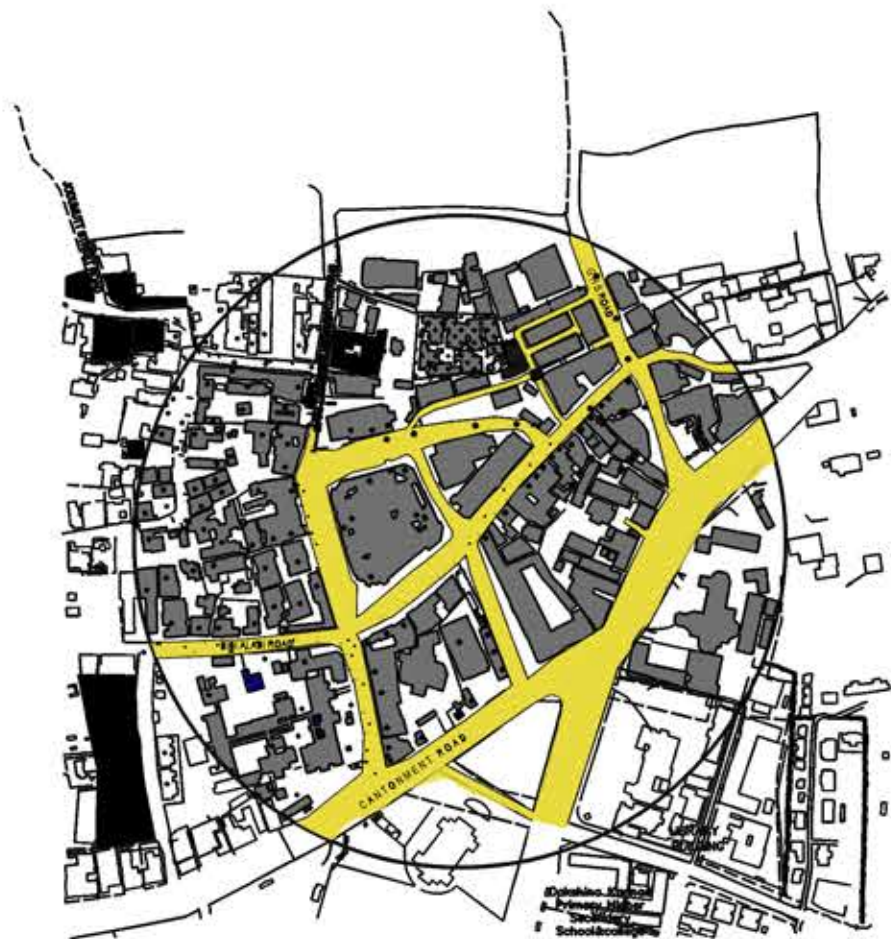
MANGALORE
CENTRAL MARKET
REDEVELOPMENT
PLANNING &



MANGALORE MARKET REDEVELOPMENT, MANGALORE

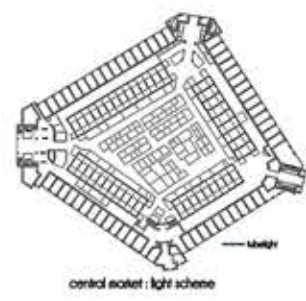
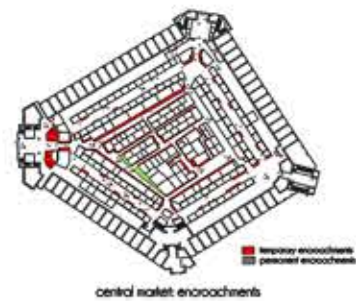
Nowadays with all our consumer needs just a click away, the notion of 'real time' shopping in physical shops is under threat, a threat made even more impending considering the homogenisation of the high street. Certain retail typologies however appear to be bucking the trend. The local market, whether accommodated within an architectural set piece or informally organised within the existing urban context, is not only surviving but thriving.

Mangalore market redevelopment was initiated as part of the urban planning studio in order to understand how architecture works in the urban structure. Several levels of studies including traffic analysis, building analysis, context, circulation, etc were used in order to derive the redevelopment design. This was not just about a design but was about solving the issues. The urban fabric in this market was way too old compared to the other part of city. New circulation paths and design derivations are used for the final solution.



- low
- Moderate
- Average
- High
- Parking
- Street and Cart vendors

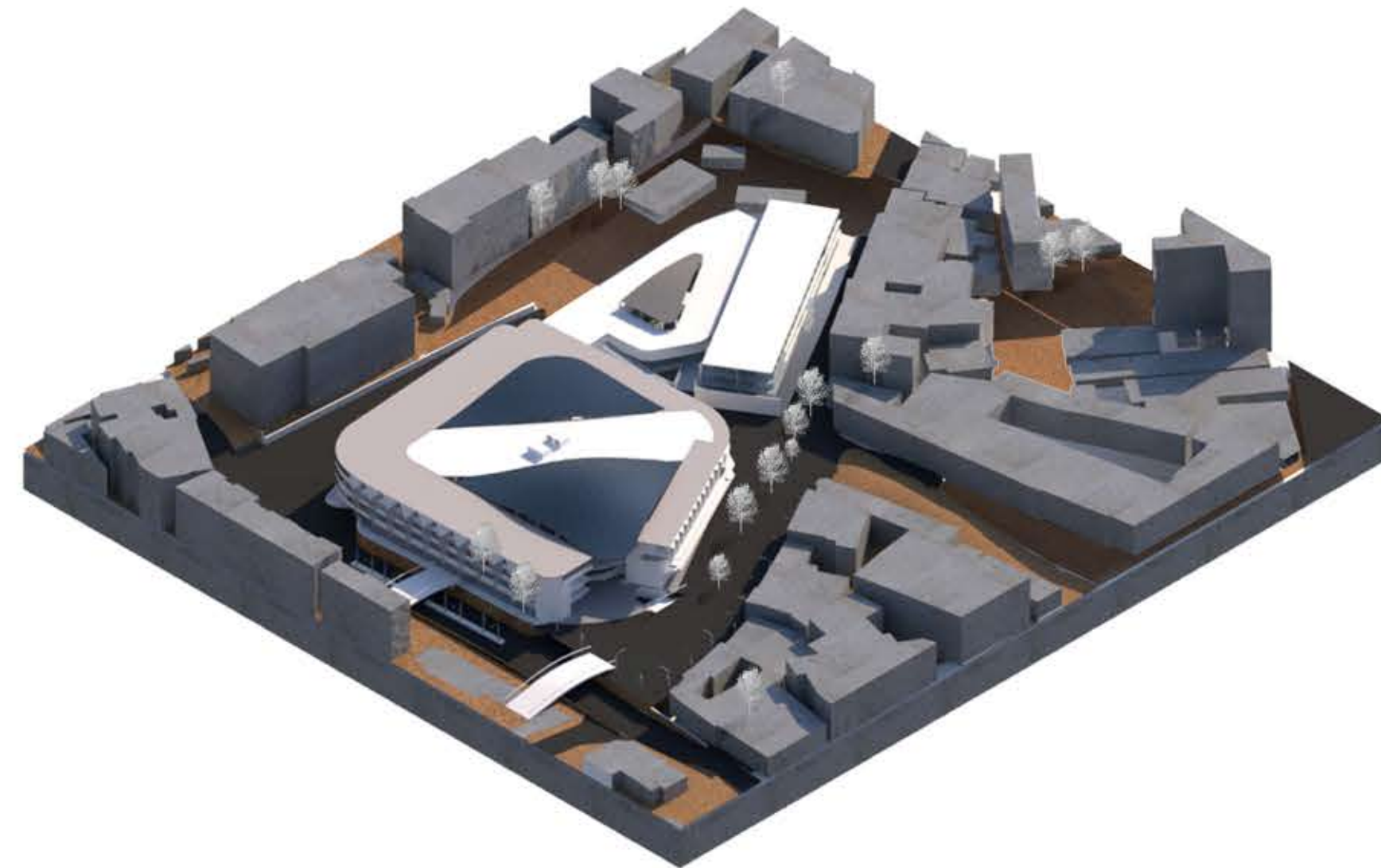
- ROUTE 1 Towards tokyo market
- ROUTE 2 One way exit
- ROUTE 3/4 Entrance and exit of market
- ROUTE 5/6 Entrance and exit to Bunder

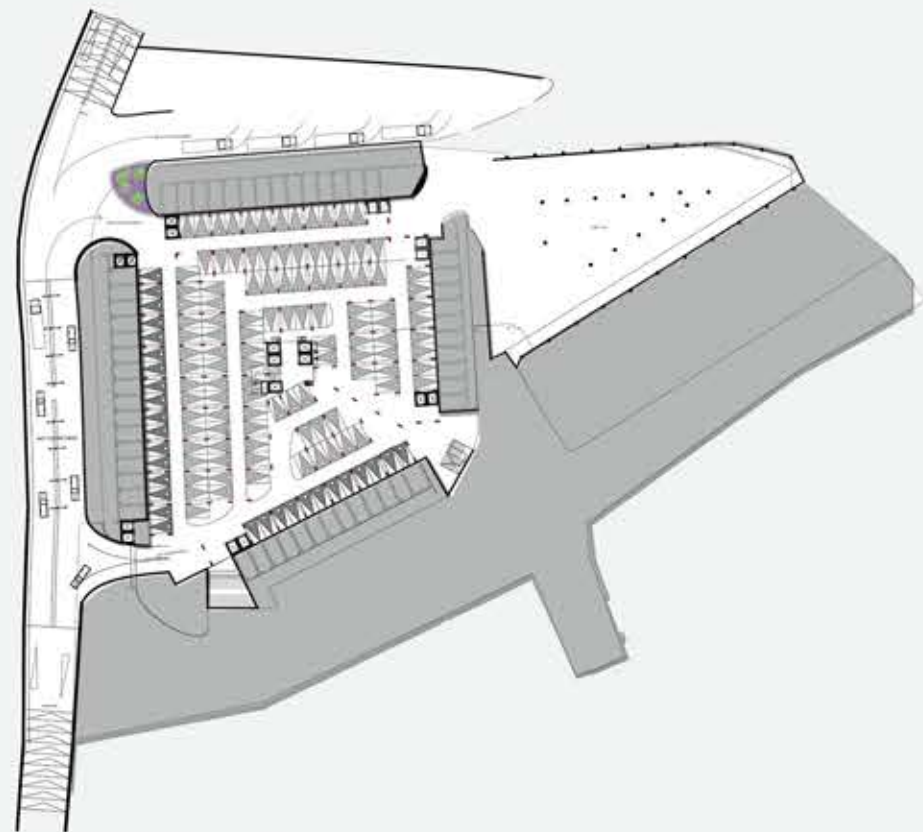


The market is located at 13 km from Mangalore international airport 0.9 km from the Mangalore central railway station. 4.2 km from the k.s.r.t.c bus stand. Important buildings in and around the market Mangalore university, city center mall, forum fiza mall, state bank bus stop, government lady Goschen hospital. the central market is a very important part of the Mangalore city as trading of goods to the nearby towns and villages are carried out here. Since the market is very close to the state bank bus stand it acts as a very important place for trade of good. The market also consist of shops, street hawkers, food joints and others. The slope in the area is inclined towards the market area hence water logging in the are is very common. Since it is a market area, there is a lot of bio de-gradable waste produced in the area. the municipal truck collects the waste from the area once in every 24 hours.

The central market is a very important part of the Mangalore city as trading of goods to the nearby towns and villages are carried out here. Since the market is very close to the main bus stand it acts as a very important place for trade of good. The market also consist of shops, street hawkers, food joints and others. The slope in the area is inclined towards the market area hence water logging is very common.

Since it is a market area, there is a lot of bio degradable waste produced in the area. The municipal truck collects the waste from the area once in every 24 hours. The waste from this market area keeps accumulated in the premises even though there are municiple trucks collecting waste every 24 hours. There were no distinct parking slots for cars or two wheelers or even distinct truck dock.

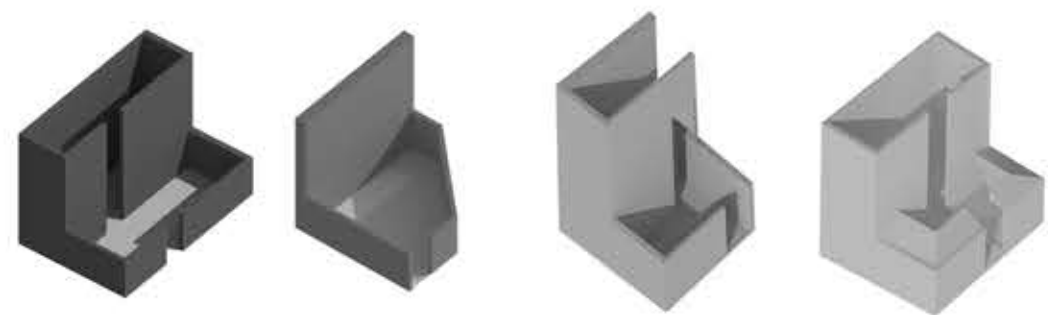




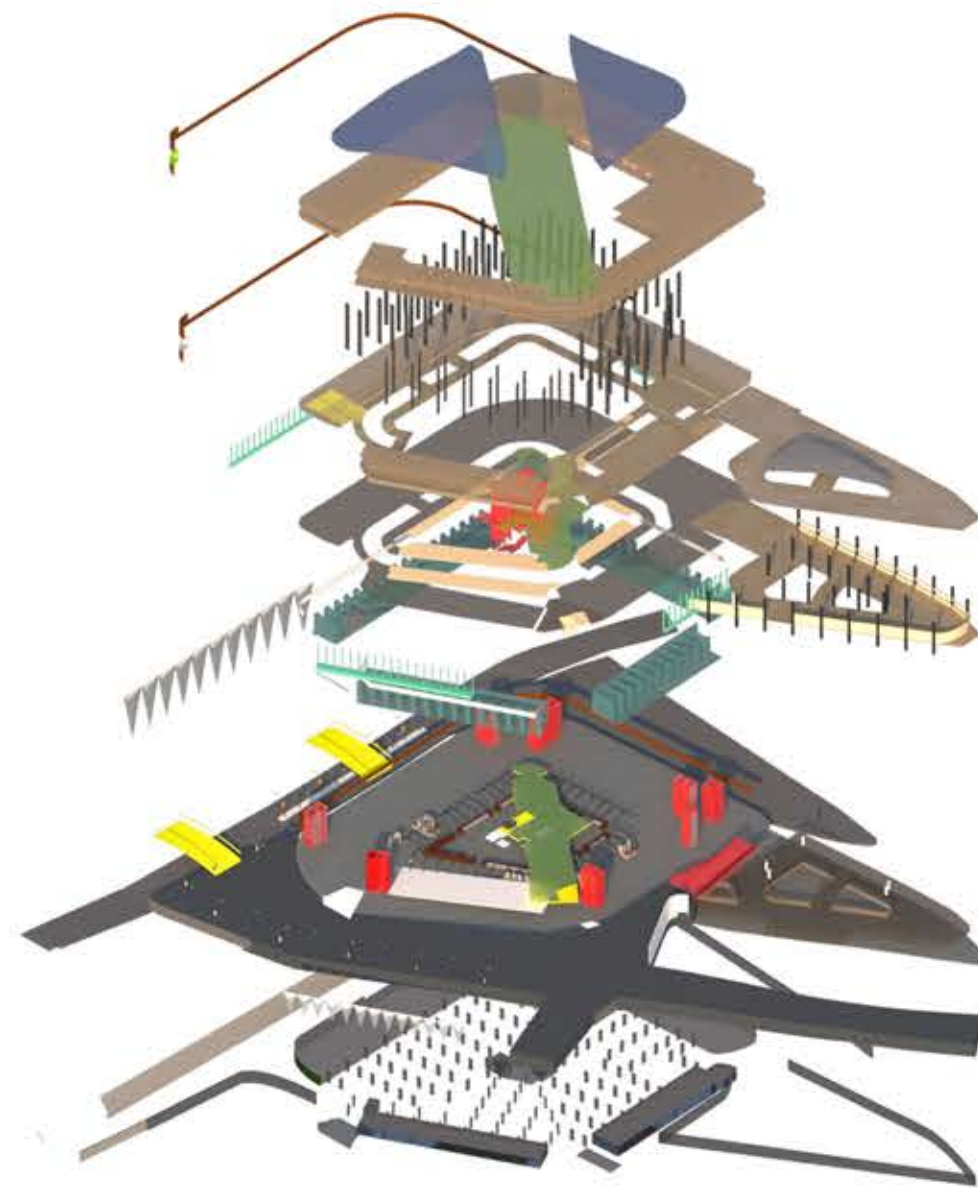
PLAN: Basement Parking and underpass



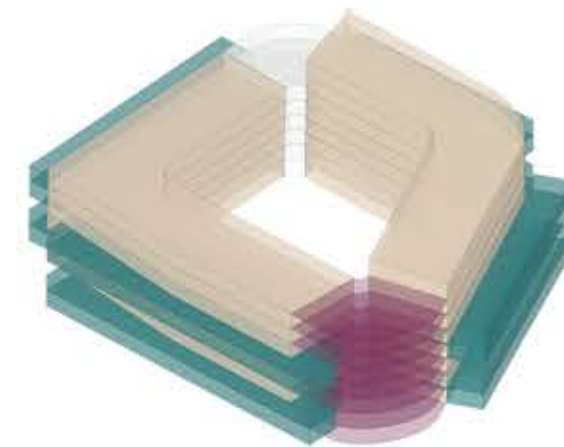
PLAN: Ground Floor



This redevelopment design for Mangalore Central market is designed in such a way that a particular standard is followed up all through out design, even in case of individual shops. This standardised format helps in maximum utilization of space, for storage as well as for pathways.
 FOUR main type of shops are designed for this market.
 These shops are designed with a storage room included. These individual units are different in sizes and shapes, made for particular type of use.



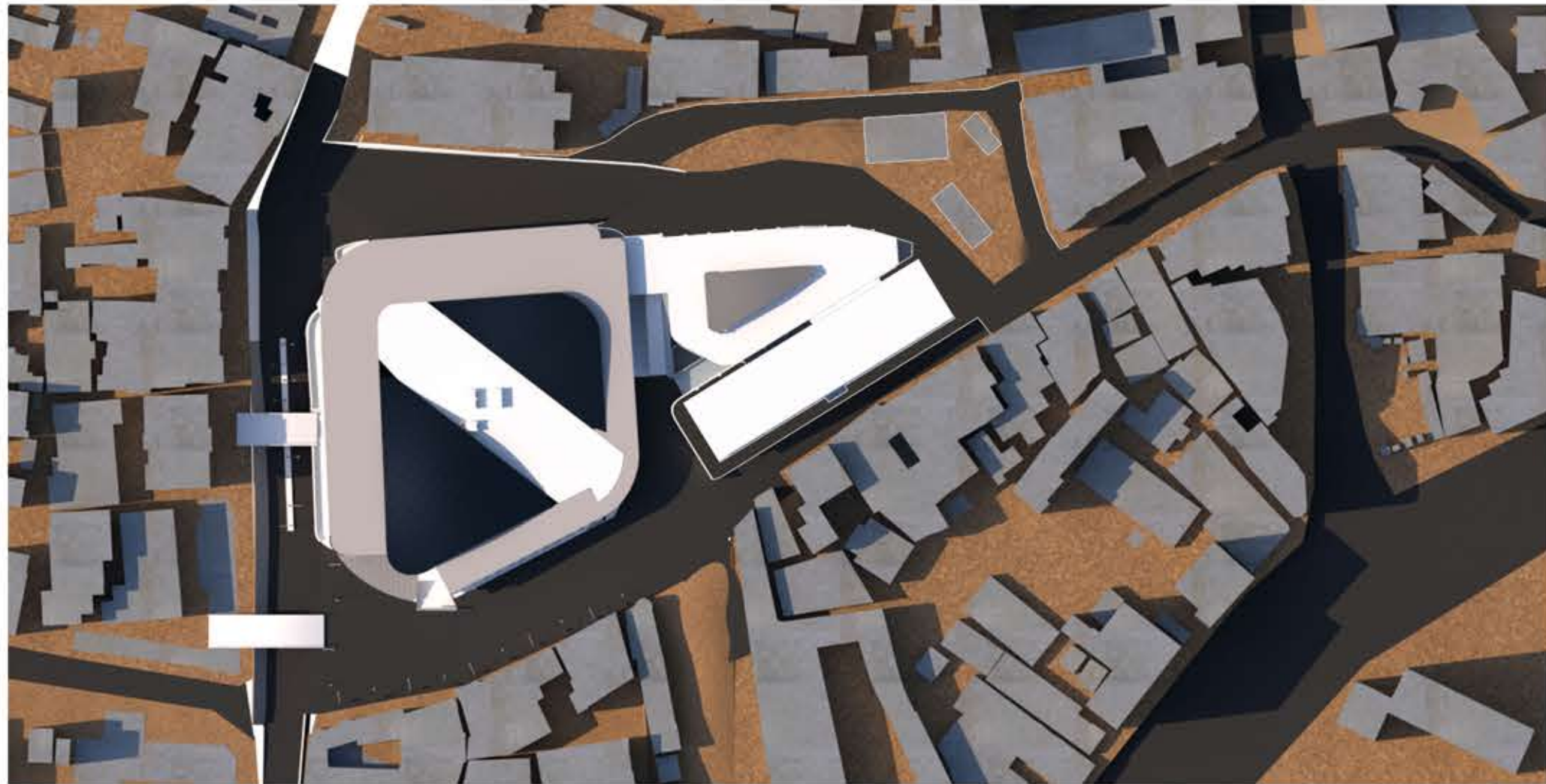
VIEW: Blowup view of the Market complex



Block model explaining the segregation of spaces in the market. Here blue denotes the shops that face outside the market. Magenta denoting the meeting spaces and the light shade denoting the floors of market.

Since the market complex lacked a parking facility and a truckyard for loading and unloading, the redevelopment plan contained parking facility as a priority. Parking for 150 cars and a truck yard for loading and unloading 20 trucks at a time is provided in this redevelopment plan.





VIEW: Rooftop view of the Proposed redevelopment Design for Central Market

The redevelopment plan for central market mangalore proposes to design detachable convertible shelters for hawkers. This was proposed because of the traffic and circulation congestion in the premises. Due to the common road and pathway this market had for traffic and pedestrian, traffic blocks were common. Moreover this same access was used by the hawkers to keep the carts. This reduced the usable room for traffic. This congestion was solved by diverting the traffic in such a way that it doesn't enter the complex. An underpass is also designed to separate the traffic from the market.



Elevational view: East side



Elevational view: North side



Sectional elevation through the south side



Sectional Elevation through the north side ramp

INTERNSHIP-STAPATI, CALICUT

Stapati is an architecture practice established by Tony Joseph in 1989. It's architecture emerges from a sensitive understanding of the context; one where the evolution of design is firmly rooted in the region's traditional narratives, while interpreting the elements in a modern context. There is an underlying acuity in the design approach, which responds to the site uniquely, rendering it relevant and timeless. Stapati's hospitality projects have been recognized for their innovative and regionalistic architectural interpretations and are the most successful in their respective areas of operation. These include the Kumarakom Lake resort, Kerala, which has been rated as one of the top five resorts in India, the Alila Diwa, Goa and the Enchanted Island Resort in Seychelles, to name a few, all of which have garnered international acclaim. The practice has evolved continuously since its inception, constantly exploring new directions in architecture.



DETAIL-05
 Gyp ceiling at 210.0cm Ht
 Mirror light
 Exhaust fan
 Ventilator
 Towel bar at 150cm Ht
 Towel ring at 140cm Ht
 Space for mirror
 wall (Granite top)
 Grohe BauCurve Single lever basin mixer 1/2"
 WASH BASIN Acacia New Vessel 600mm/400mm hole type
 Angular Wap Deck 45mm/40mm hole type
 Floor finish
 EWC Acacia E vortex WH 2.6/4L WT
 Scale: 1:2

DETAIL-04
 Gyp ceiling at 210.0cm Ht
 Shower at 215.0cm Ht
 Grohe Esphorite cube 150 Head shower 1 spray
 Exhaust fan
 Ventilator
 Ledge (Granite top)
 Soap holder at 100cm Ht
 Health faucet at 45cm Ht
 Grohe Tempesta F Trigger spray 20 Wall holder set 1 spray
 EWC Acacia E vortex WH 2.6/4L WT
 Floor finish
 Scale: 1:2

DETAIL-03
 Shower at 215.0cm Ht
 Esphorite cube
 150 Head shower 1 spray
 Gyp ceiling at 210.0cm Ht
 Exhaust fan
 Mirror light
 Ventilator
 Single lever basin mixer 1/2"
 Grohe BauCurve
 Grohe Esphorite cube 150 Head shower 1 spray
 Grohe Tempesta F Trigger spray 20 Wall holder set 1 spray
 Divisor at 140cm Ht
 Grohe BauCurve single lever bath mixer
 Soap holder at 100cm Ht
 Flush knob
 Spout at 75cm Ht
 Non-slip temporary bath mat
 Health faucet at 45cm Ht
 Grohe Tempesta F Trigger spray 20 Wall holder set 1 spray
 Temsa holder at 45cm Ht
 Angular Wap Deck
 EWC Acacia E vortex WH 2.6/4L WT
 Floor finish
 Scale: 1:2

DETAIL-02
 Grohe BauCurve Single lever basin mixer 1/2"
 Towel bar at 150cm Ht
 Towel ring at 140cm Ht
 Ventilator
 WASH BASIN Acacia New Vessel 600mm/400mm hole type
 Space for mirror
 Soap holder at 100cm Ht
 Space for mirror
 Health faucet at 45cm Ht
 Grohe Tempesta F Trigger spray 20 Wall holder set 1 spray
 Shower at 205.0cm Ht
 Grohe Esphorite cube 150 Head shower 1 spray
 Soap holder at 100cm Ht
 Floor top
 EWC Acacia E vortex WH 2.6/4L WT
 Scale: 1:2

DETAIL-01
 Wall tile line
 Ventilator
 Granite
 5mm groove
 Wall tile
 Plastering 10k
 In side
 Out side
 Scale: 1:2

DETAIL-04
 Wall tile
 Granite
 10mm groove
 Plastering 10k
 Wall tile
 Masonry wall
 Scale: 1:2

DETAIL-03
 Wall tile
 Granite
 10mm groove
 Plastering 10k
 Wall tile
 Masonry wall
 Scale: 1:2

DETAIL-02
 Grohe BauCurve Single lever basin mixer 1/2"
 Towel bar at 150cm Ht
 Towel ring at 140cm Ht
 Ventilator
 WASH BASIN Acacia New Vessel 600mm/400mm hole type
 Space for mirror
 Soap holder at 100cm Ht
 Space for mirror
 Health faucet at 45cm Ht
 Grohe Tempesta F Trigger spray 20 Wall holder set 1 spray
 Shower at 205.0cm Ht
 Grohe Esphorite cube 150 Head shower 1 spray
 Soap holder at 100cm Ht
 Floor top
 EWC Acacia E vortex WH 2.6/4L WT
 Scale: 1:2

DETAIL-01
 Wall tile
 Granite
 10mm groove
 Plastering 10k
 Wall tile
 Masonry wall
 Scale: 1:2

DETAIL-05
 Gyp ceiling at 210.0cm Ht
 Ventilator
 Plastering 10k
 Water cutting
 Out side
 In side
 Scale: 1:2

DETAIL-04
 Gyp ceiling at 210.0cm Ht
 Ventilator
 Plastering 10k
 Water cutting
 Out side
 In side
 Scale: 1:2

DETAIL-03
 Wall tile
 Granite
 10mm groove
 Plastering 10k
 Wall tile
 Masonry wall
 Scale: 1:2

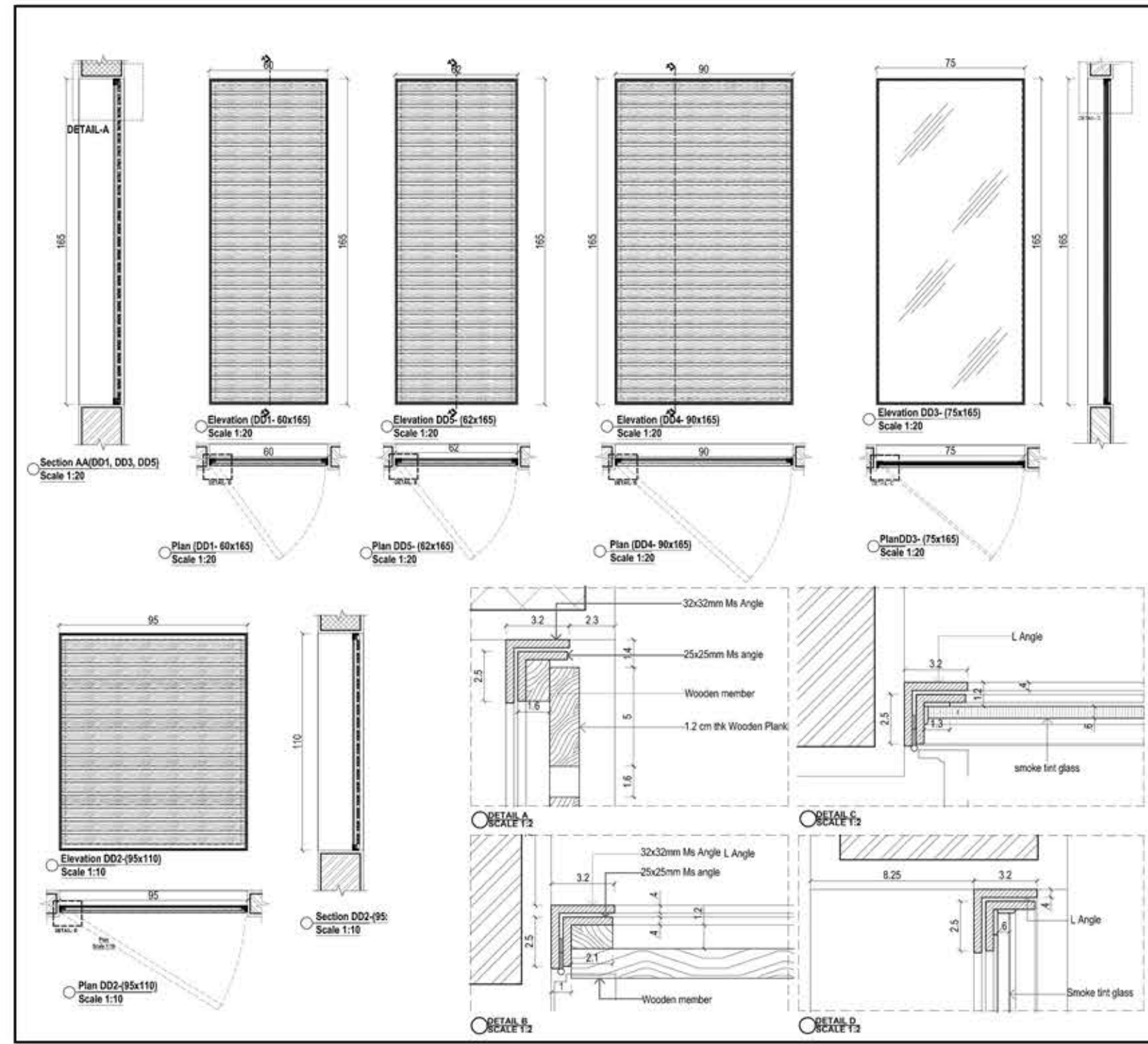
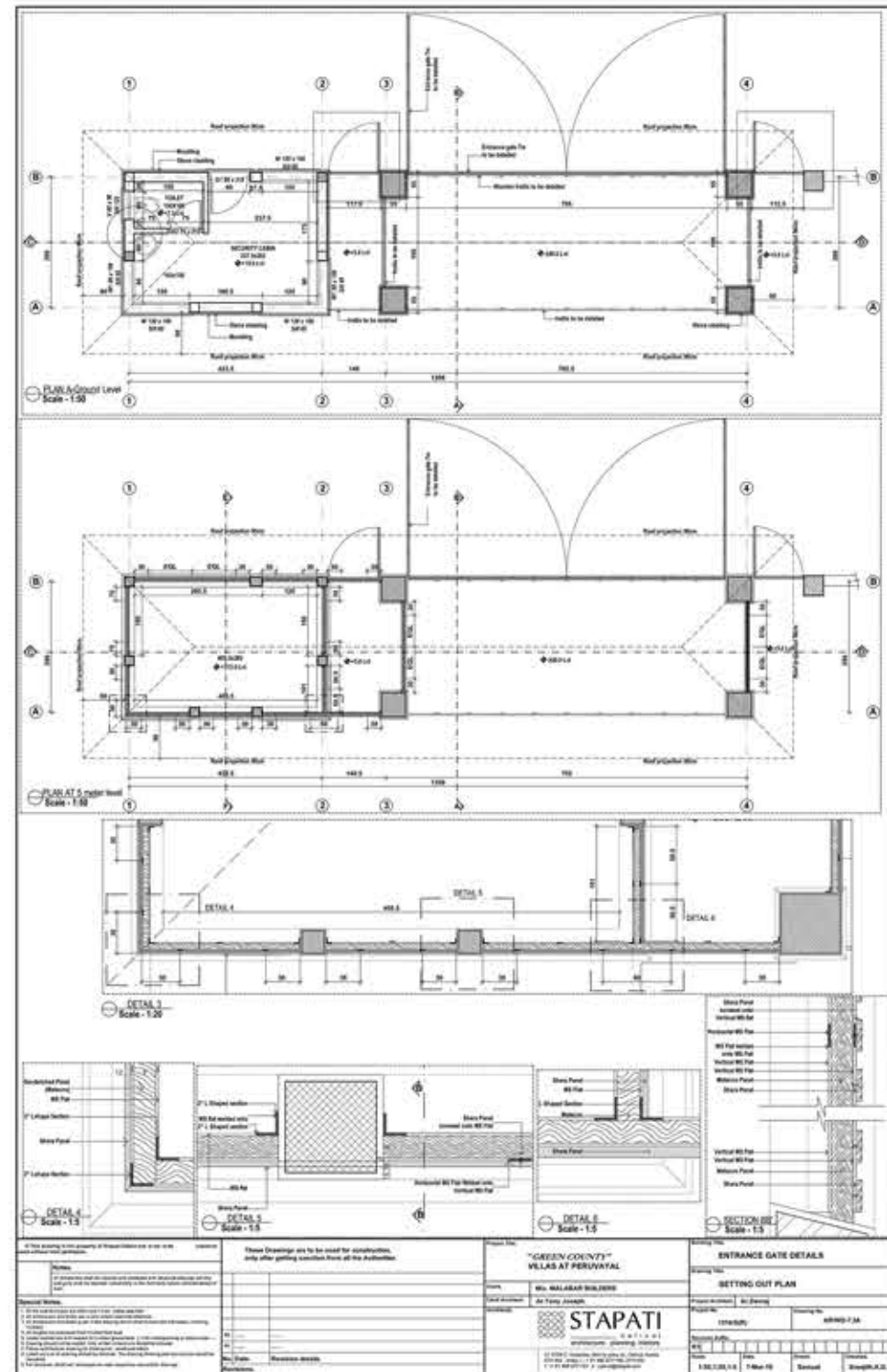
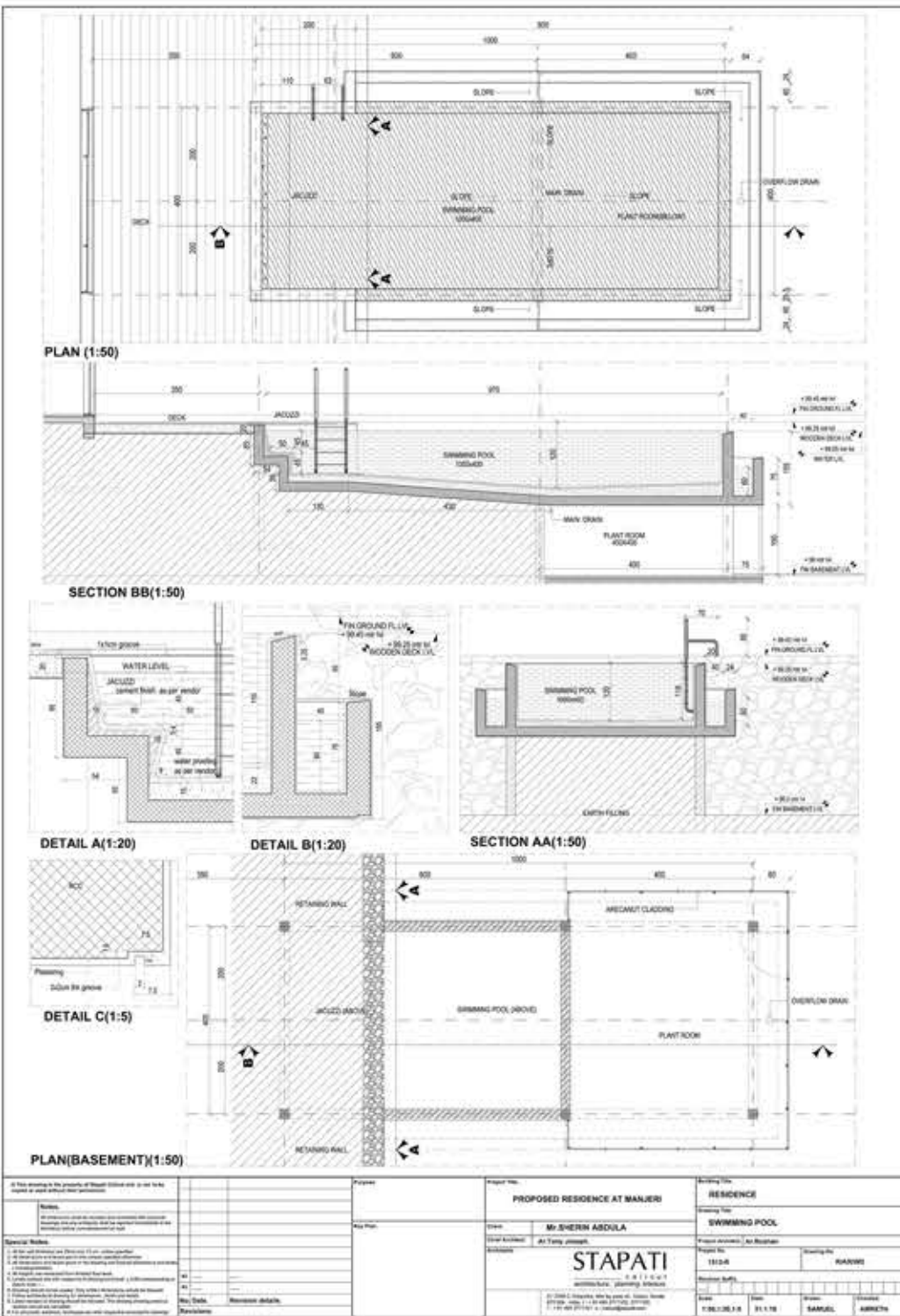
DETAIL-02
 Wall tile
 Granite
 10mm groove
 Plastering 10k
 Wall tile
 Masonry wall
 Scale: 1:2

DETAIL-01
 Wall tile
 Granite
 10mm groove
 Plastering 10k
 Wall tile
 Masonry wall
 Scale: 1:2

Notes:
 1. All dimensions are in mm and 1/8" unless specified.
 2. All dimensions and levels are to the lowest specified surface.
 3. All dimensions and levels given in the drawings are finished dimensions and levels (including 10mm plaster).
 4. All heights are measured from finished floor level.
 5. Levels marked are with respect to finished ground level. ± 0.00 corresponding to sea level.
 6. Drawing should not be used. Only written dimensions should be followed.
 7. All dimensions are to be checked. Only written dimensions should be followed.
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 10. All dimensions are to be checked. Only written dimensions should be followed.

Proposed Residence at Manlari
 Client: Mr. SHERN ABOLA
 Architect: An. Tony Joseph
 Project Address: Ar. Rothen
 Project No.: 1001-070
 Drawing No.: WD-INT-1.3.A.TI
 Scale: 1:2, 1:20
 Date: 02-08-2018
 Designer: SAMUEL
 Checker: AMRITH



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Notes.
All dimensions shall be checked and correlated with structural drawings and any ambiguity shall be reported immediately to the Architects before commencement of work.

Special Notes.
1. All the wall thickness are 20cm and 13 cm, unless specified.
2. All dimensions and levels are in cm unless specified otherwise.
3. All dimensions and levels given in the drawing are finished dimensions and levels (including finishes).
4. All heights are measured from finished floor level.
5. Levels marked are with respect to finished ground level ± 0.00 corresponding to datum level.
6. Drawing should not be scaled. Only written dimensions should be followed.
7. Follow architectural drawing for dimensions, levels and details.
8. Latest revision of drawing should be followed. The drawing showing previous revision should be cancelled.
9. For structural, electrical, landscape etc refer respective consultants drawings.

Revisions.

No.	Date	Revision details.

Key Plan.

Chief Architect. Ar. Tony Joseph.

Architects. STAPATI calicut architecture - planning - interiors

S / 2759 C, Kalipolka, Mini by pass rd., Calicut, Kerala
673 004, India. T : + 91 485 2771102, 2771103
F : + 91 485 2771101 e : calicut@stapati.com

Client. Mr. Basheer

Project Title. RESIDENCE FOR Mr. BASHEER

Building Title. RESIDENCE

Drawing Title. DUCT DOOR DETAIL

Project Architect. Ar. Roshan

Project No. 1510/R

Drawing No. R/AR/WD-INT 35

Revision Suffix.

Scale.	Date.	Drawn.	Checked.
1:20, 1:2	2.12.18	Samuel Jose	Suresh

MATERIOLOGY EXHIBITION

Material being a tool, designer being forecaster and expressions centred around any of the above.

Presenting designers as 'forecasters', using their creativity and material know-how to send out a thought-provoking stimulus

•Enabling closer connect between designers and brands/manufacturers to explore newer ways of application, technique, usage, recycling

•Target audience is a mix of creative fraternity and community clients to provide relevant exposure to the designer and the sponsoring brands alike

PHEONIX

Materiology where Materials and their Casting Directors (i.e. a designer, an architect or an artist) tell stories; they connect the dots of what has been the nuances of its applied nature and what it can predict in coming times. Using the material with its fibre, texture, grains, coarseness, malleability, tactility etc, its casting director will weave, narrate and foretell an expression that will predict what the stars foretell

WHAT ARE THE INSTALLATIONS ABOUT?

Material manufacturers of Steel, Concrete, Wood, Glass, Fabric, Paper, Plastic will team with a designer to create an expression of what lies ahead connecting dots with what went past. These expressions which would convey a narrative can be influenced by

- Changing ecological environment
- Changing human behaviour
- Phycological physiological adaption of built environment
- Socio/Political environment
- Intervention of technology like AI, Human de-coding, AR etc and its affects on tomorrows built environment, highlighting either the process or the potential end result.
- Senses

STIR

See. Think. Inspire. Reflect.



Testing module 1 Testing module 2 Testing module 3

PHEONIX

Today the world is grappling with the menace of plastic, which has grown to unimaginable proportions. Yet, when it was discovered, it was a material with endless possibilities, a material which found almost unlimited applications in a wide range of areas. One could almost argue that the story of plastic is a story of technological advances, of increased social mobility and consumerism, which defines the human race presently. However, today, we find ourselves at crossroads. Uninhibited use of plastic has caused it to be one of the most important causes of environmental pollution—right from our landmasses to our rivers, oceans and waterbodies. Plastic waste is clogging up the earth at an unprecedented scale. The possibility of a sustainable solution is inevitable. It is only a matter of time before human ingenuity comes up with ways in which plastic can be effectively accumulated through efficient collection mechanisms, legal frameworks and protocols, to open up endless possibilities of reusing in a positive manner



Preparing strips



Making dunes out of strips



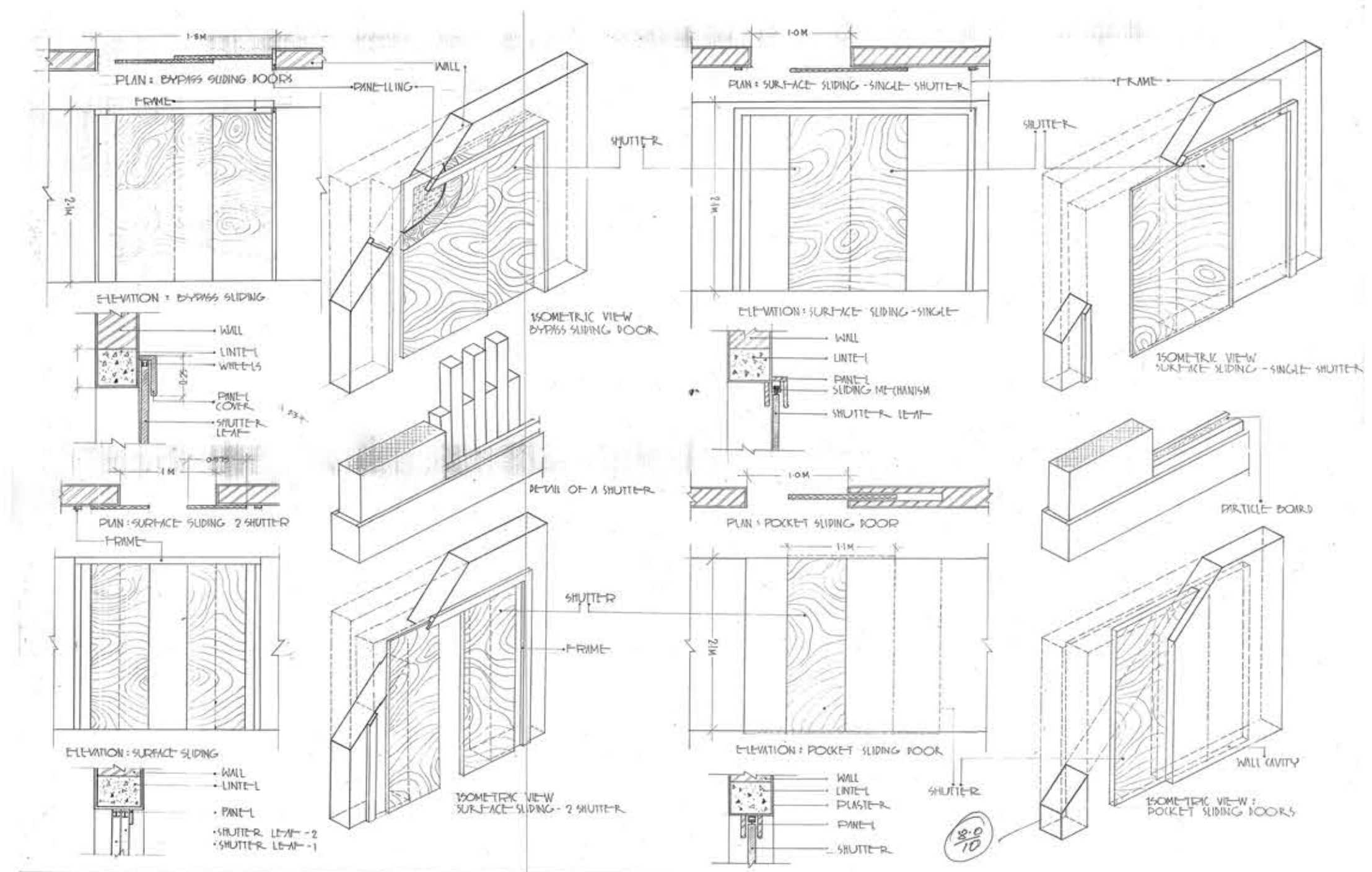
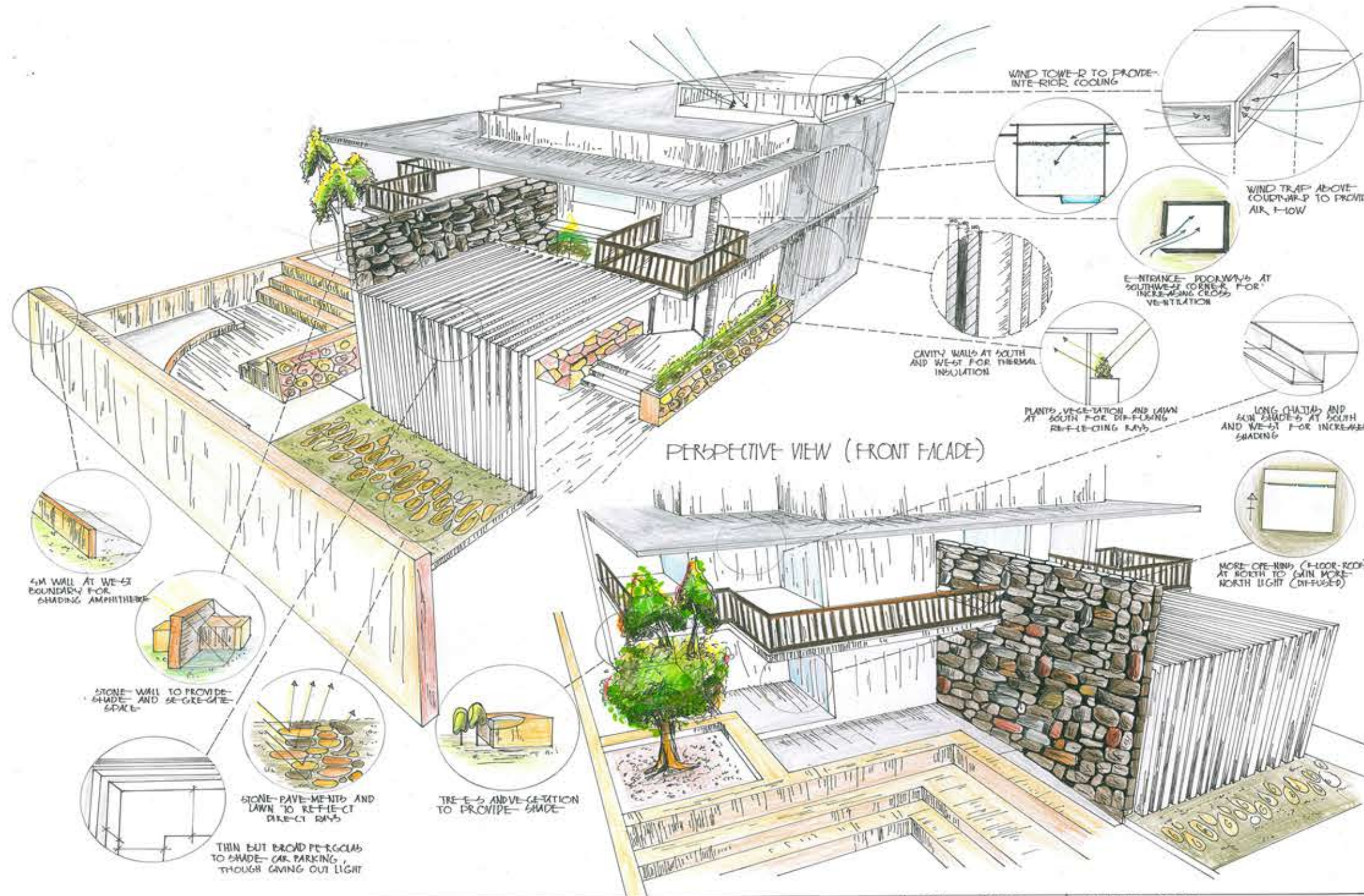
Completed dunes



Preparing main base



Combining base and dunes



CLIMATOLOGY

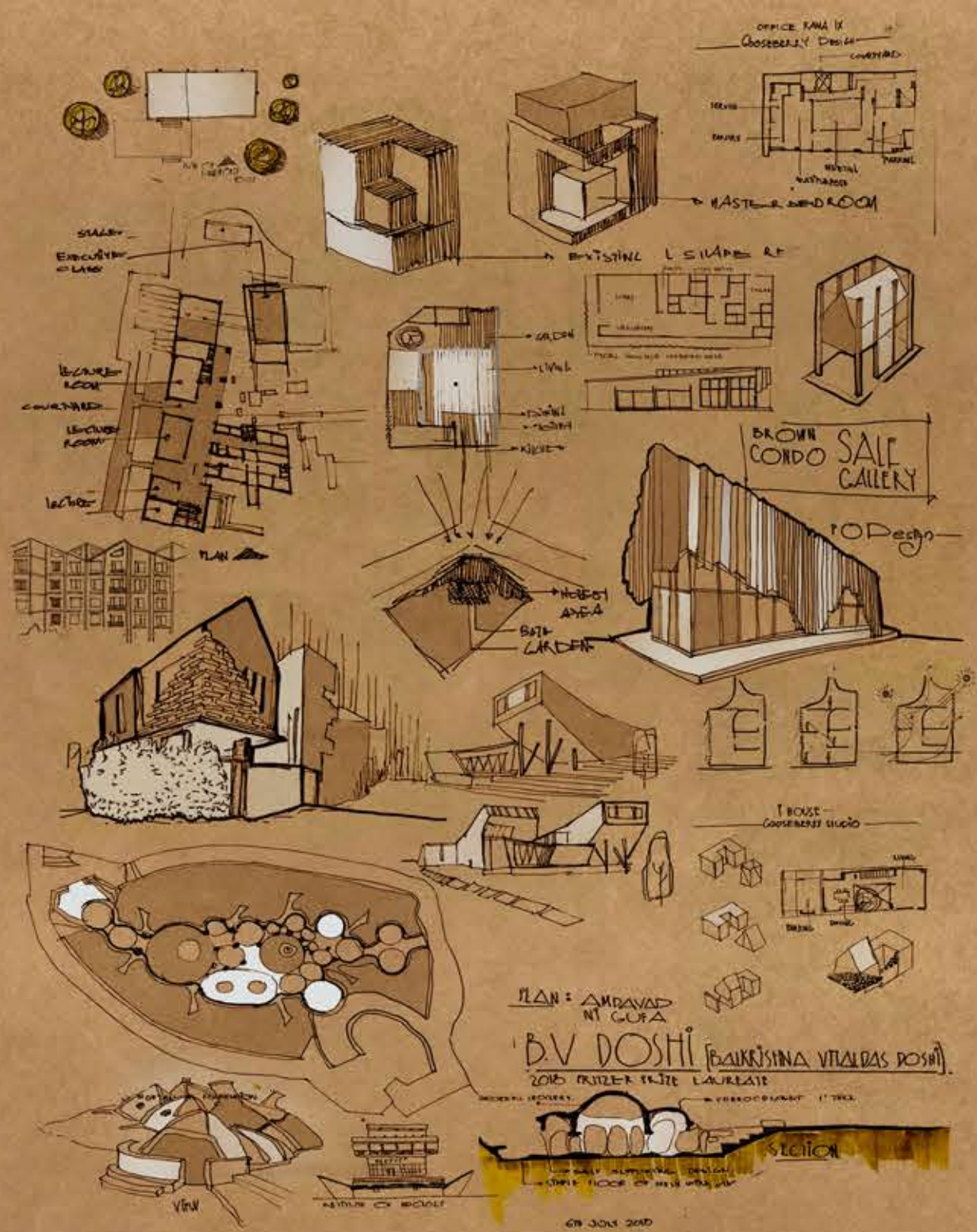
VIEWS AND DETAILINGS

SIGN	DATE	SAMUEL JOSE
	SHEET	45N14T057
		SEC B SEM IV
		SSA

BUILDING CONSTRUCTION AND MATERIALS

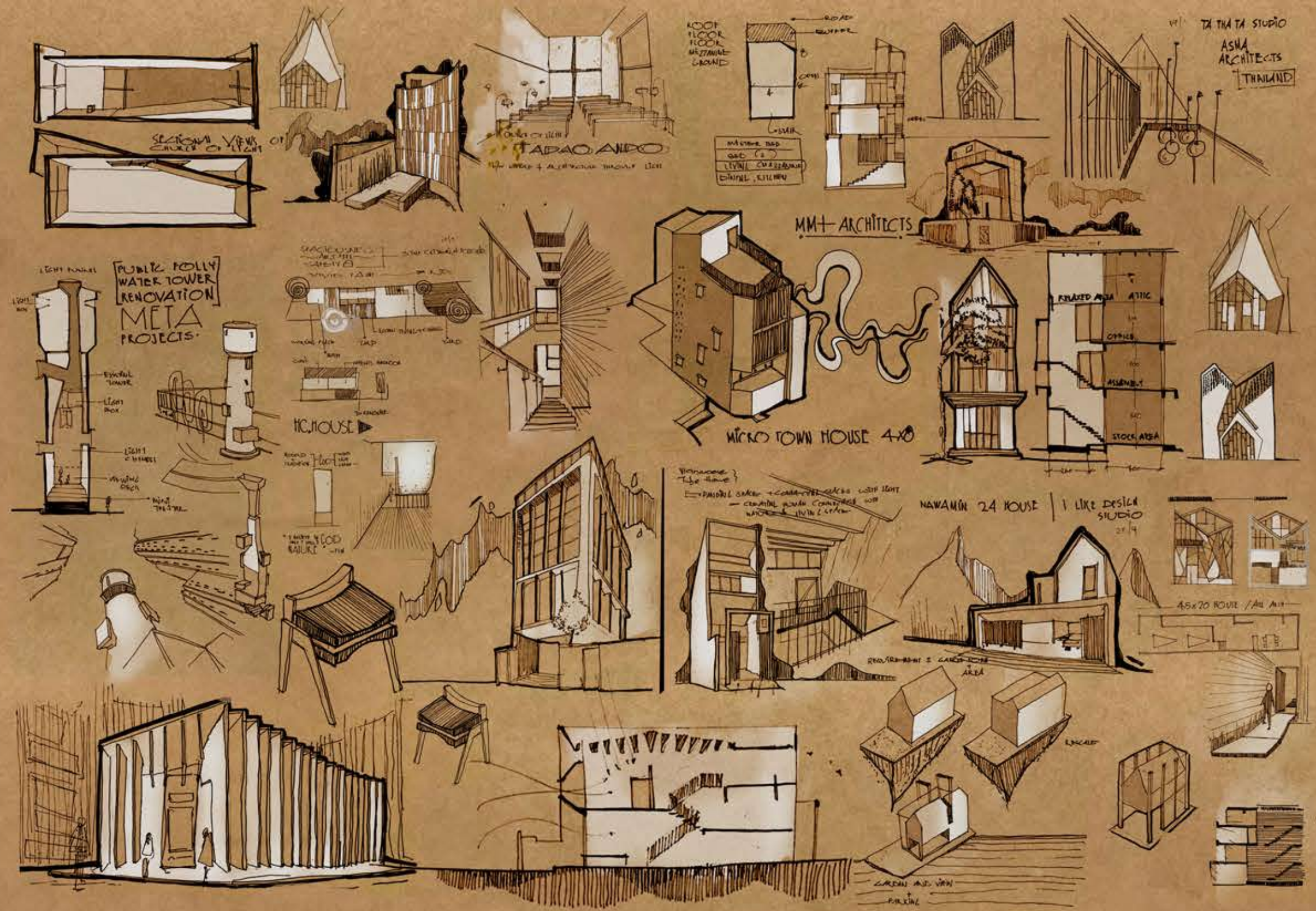
TYPES OF DOORS - SHEET 1

SHEET NO	DATE: 31-0	SAMUEL JOSE
	SIGN:	SEC B SEMESTER 3
		USN: 45N14T057
		SRINIVAS SCHOOL OF ARCHITECTURE



SKETCHES

The studio block is one of the key thought behind the design. These are designed in such a way that the ocean currents are Deflected into the studios with an ample intensity by the louvres that are made in the ends. These louvred area not only acts like A deflector but also acts like a balcony for four of the studios. The design of these studio blocks enhance the audibility of space Inside. Sound waves reflects backs to the users in such a design.

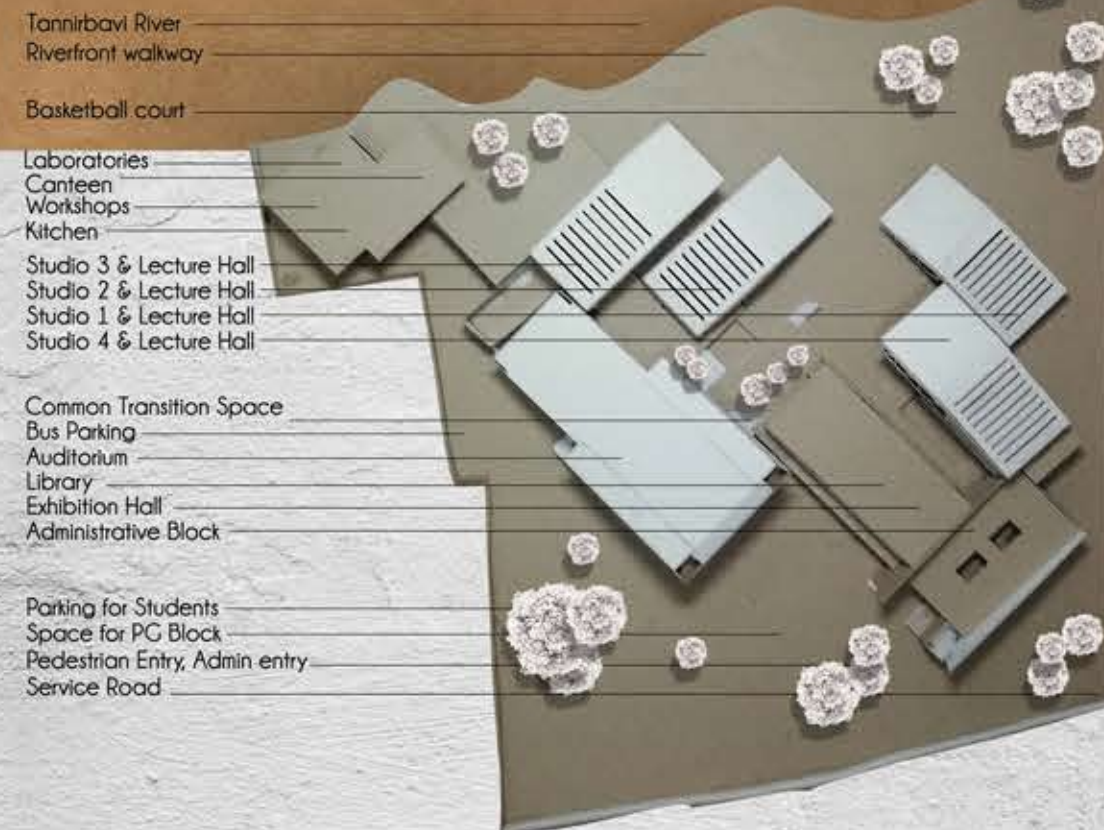




This separable model of Architects office can also be used as an interior model. Materials used are form boards and texture printed sheets

MODEL MAKING

The role of architectural model making in the architectural design process is irreplaceable. At present, architectural model is not only a presentation tool in the architect's toolbox, but also a creative product for everyone. Architects' knowledge, talent, and skills are the keys to the success of a project. However, the design is not a lone genius process. The communication during the design process is equally important to the construction project as well. In order to represent architectural ideas that originate in the mind of architects, the physical architectural models have served as great communication tools in today's architectural design activity. Moreover, the architectural model plays an indispensable role in the planning, fundraising, construction, marketing and sales process of construction projects. Similar to the function of sketches, the architectural models are three-dimensional objects which are served as important tools for the architect to present ideas to colleagues, clients, and the public.



This monochrome model of the architecture school at Tannirbavi is made of white board and mill board. The distinct white blocks are the studios and the auditorium.



The entrance gateway, approach road and the waterbody of the VKC residence. Made of mill board, contoured with form board and detailed with trees made from coir.



This monochrome model of the VKC residence showing the pitched roof and the entrance porch along the separate guest hall is made with a combination of mill board and form board.

MY TRAVEL AND PHOTOGRAPHY



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