

SHILPA

SHILPA | an Annual Magazine by IOE, Thapthali Campus

Art | Architecture | Design | Documentation

Vernacular Architecture of
hills of Nepal

Diébédó Francis Kéré
Pritzker prize winner 2022

SOFTWARE FOR
ARCHITECTS



1st EDITION JANUARY 2023

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Pritzker prize winner 2022

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Message from the HOD

Ar. Pradeep Adhikari

Head Of Department
Architecture
Thapathali Campus



Architecture has been one of the oldest phenomena closely associated with humankind. As the agglomeration of work of craft in response to the culture, climate, need of human and knowledge in art, it has been the ever-existing as a noble form of education for a long time. And with the changing needs and challenges, architecture education has been more critical in the present day (, if not the most). On the one hand the architecture education has to synergize itself with the immediate local constraints and issues, on the other, it has to make response to the global challenges and complexities. Access to the mass media, access to the technological advancement, even the access to international publications and library archives have been the primary opportunities of today's architectural education.

Meanwhile, the mass media (in terms of trendy-looking building outlooks that are digitally illustrated and that lack sensitivity to building materials and crafts), limited researches and experimentations on the local crafts and local architectural knowledge, lack of comprehensive plans for the development of our cities, limited investment in the buildings (construction of new and revitalization of the old ones) in the annual budgets of different tiers of government, climate change and the resilience of the settlements (cities), etc. have been the major challenges in the architectural educations. As such, the inspirations of the architectural education in the today's context should be the intersection set of these opportunities and challenges. Department of Architecture in IOE Thapathali Campus has clear prospects in departing such education in its premise and ASIS has been the promising association on behalf of the students to disseminate these intentions in the larger group, 'Shilpa' being one of the latest and the most valuable endeavours.



Ar. Pradeep Adhikari inaugurating the annual welcome and farewell programme

I take this section as a huge opportunity to congratulate ASIS for this first publication. Inspirational Design studio projects outputs along with the research works of the ASIS members are the contents of this magazine which not only will inspire young students of architecture but also will set benchmark in quality publication of the design works produced in architectural school. The final products/designs in the magazines have been the product of rigorous exercises and hard works the scholars have put forward, being under the framework of demanding methodological processes as specified by the Institute.

Almost all the Design Studio works in the institute usually start with the extensive study of the contemporary archetypes and normative theories, place-making ideals, methodologies along with the directed studies of the site and contexts. Afterwards the studies of the comparative architectural cases are studied followed by the analysis of technical as well as the contextual settings of the site. Architectural programs based upon all the findings from prior exercises are then approached with various designing models like problem-solving model, conjectural model and abductive model to produce an architectural solution. Sports Complex in Bhaktapur is an example of architectural response under conjectural model and the Post-Disaster Housing in Fashmi Reconstruction Housing is the example of the same under abductive model. However, the articulated works in this edition have truly presented the competitiveness of the individual students or groups.

This is definitely a proud moment for department of architecture to be a part of this publication. I wish all the scholars and contributors the best in their efforts to come. I further wish ASIS the best for further accomplishment. Lastly, I wish 'Shilpa' to have everlasting annual editions inspiring scholars and architectural community out there.

Thank you.

Message from the President

Umang Kayastha

President of ASIS
Founder/Creative director of Shilpa
Thapathali Campus



Architecture, for me, is about experience, expression and emotion. It is the vivid expression of an idea to reality that makes us experience the form, emotion and culture of a space. If there's any magic in this world, it should be in the process of creating something out of nothing, that we as architects and designers do.

It is the process that counts more than the product and I am honored to present the product of our one-year long process; our own architectural magazine 'Shilpa'. I feel this immense ecstasy to have worked as the founder and creative director of this magazine. I am proud to be the president of ASIS and to have reformed it as a strong institution.

I would like to thank and congratulate the editorial team for their effort and dedication to make our dream a reality. I am also thankful to all the ASIS members and volunteers who have contributed to make this magazine a success. I am also grateful to all the passionate students who have proudly exhibited their works and have made this magazine possible. I am highly indebted to SPACES Magazine, where I had worked as a volunteer and learnt the writing, editing, representing and managing processes of a magazine. My sincere thanks to the architecture department for their constant support.

With the aim of featuring students' work and creating a better academic environment in the campus, I hope 'Shilpa' inspires the creative minds of our campus to achieve great heights. I wish 'Shilpa' the very best of luck in the years to come and grow to be an important publication of architecture fraternity.

Thank you.

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"Architecture, of all the arts, is the one that acts most slowly, but the most surely, on the soul" as said by Ernest Dimnet, a good architecture is something that mesmerizes anyone and everyone. But some are fascinated and absorbed in it. I too am that someone, which is why I chose architecture as my undergraduate degree. I am currently studying in Thapathali Campus, IOE and am in my third year now. Apart from architecture and art I am also curious and captivated by animations and illustrations.

This magazine is a manifestation of the hard work of all us volunteers in the ASIS magazine team which has turned out to be a sweet fruit of all the hard work that had been put into it. For the publication of the magazine we had a small group of volunteers who were assigned to different teams according to our self interest and skills where I volunteered to participate in the graphics team as well as volunteering activities. Apart from this I also had the privilege to handle the social media pages of ASIS along with my classmate Ilesha Devkota, which was a fruitful and productive experience.

Now getting to the part about how and why I chose "shilpa" for the magazine. When I got the word that there had been a sort of contest for the name of our magazine group, I began to think of describing the book that incorporates the ideas, thoughts and expression of us architecture students in a book. But then I started to think about the definition of architecture first rather than the magazine. When trying to define architecture I always remember the definitions of architecture by two of the famous architects, "Architecture is the most powerful deed that a man can imagine" by Ben Van Berkel and "Architecture is expression of values" by Norman Foster. Trying to summarize these two sentences, architecture is nothing more or less of the ideas, notions and revelation of a designer or a user that has been brought to life, which is something truly a work of art. Henceforth, the name of the magazine is 'Shilpa' meaning a work of art.



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source: <https://www.archdaily.com/>

Wooden Art Pavillion
Kéré Architecture
(Pritzker Architecture Prize 2022 Winner)



Diébédo Francis Kéré
(Pritzker Architecture Prize 2022 Winner)

"If we learn to build with
local materials
we have **future.**"

Diébédo Francis Kéré

Article by: Kushal Ghimire
Composed by: Sandeep Tandukar

"What is the role of architecture in contexts of extreme scarcity? What is the right approach to the practice when working against all odds? Should it be modest and risk succumbing to adverse circumstances? Or is modesty the only way to be pertinent and achieve results? Should it be ambitious to inspire change? Or does ambition run the risk of being out of place and of resulting in the architecture of mere wishful thinking?"

Francis Kéré has found brilliant, inspiring, and game-changing ways to answer these questions over the last decades. His cultural sensitivity not only delivers social and environmental justice but guides his entire process, in the awareness that it is the path towards the legitimacy of a building in a community. He knows, from within, that architecture is not about the object but the objective; not the product, but the process."



Childhood and Education

Diébédo Francis Kéré (10th April 1965) was born in a small village Gando in Burkina Faso. His early memories of the village were people coming together to work for the betterment of the village, and the contribution they were able to give. He still remembers hearing stories from his grandmother which played a huge role in what he is today.

Francis Kéré was the son of the village chief, which allowed him to be the first to attend school in his community. Since there were no schools in his village Gando, at the age of 7 had to move to the city with his uncle to study. Even in the city, the condition of the schools was not so great. There were small classrooms with no space for light and ventilation.



Benin National Assembly Kéré Architecture ▲



◀ National Park of Mali
Kéré Architecture

The number of students in the classroom exceeded exceptionally. At that phase in life, he had promised himself that he would better the condition of schools as much as he could. In 1985, Kéré went to Berlin to attend vocational carpentry training and after a decade in 1995, he got a scholarship to attend the university, Technical University of Berlin, where he graduated with an advanced degree in architecture in 2004.

“Architecture is an instrument we can use to create better cities, to create space to inspire people, to create classrooms which inspire the best generation.”

“I remember the room where my grandmother would sit and tell stories with a little light, while we would huddle close to each other and her voice inside the room enclosed us, summoning us to come closer and form a safe place. This was my first sense of architecture.”

Some of his works include:

- Gando Primary School
- Serpentine Pavilion
- Startup Lions Campus, Kenya
- Burkina Institute of technology
- The Benin National Assembly
 - Lycée Schorge
 - Sarbalé Ke
- National Park of Mali
- Schorge C hairs
- Colorscape



Clay/cement hybrid robust bricks with corrugated metal roof



GANDO PRIMARY SCHOOL

Coming from a village that small and getting the opportunity to be able to study what he loved, Kéré decided to contribute to his village and fulfill the promise he had promised himself.

◀ Vault roof made out of BTC bricks

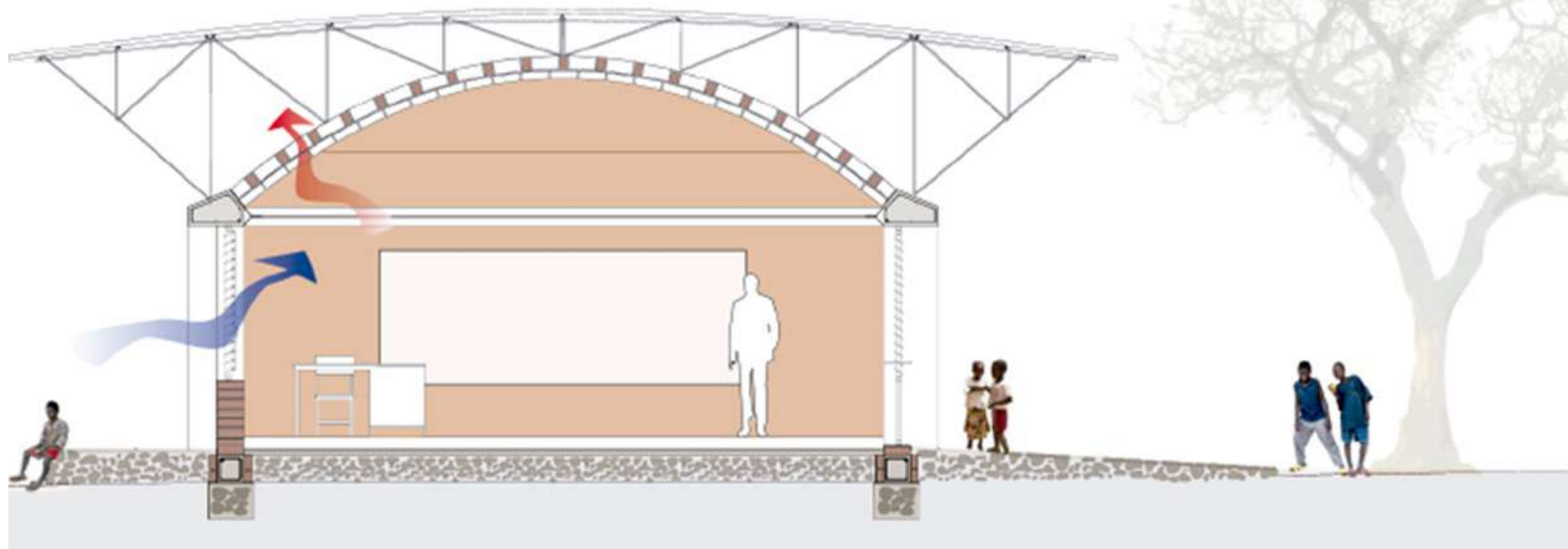


▲ Window with large sill resting on pilasters that offers students a place to rest

Gando Primary School Extension

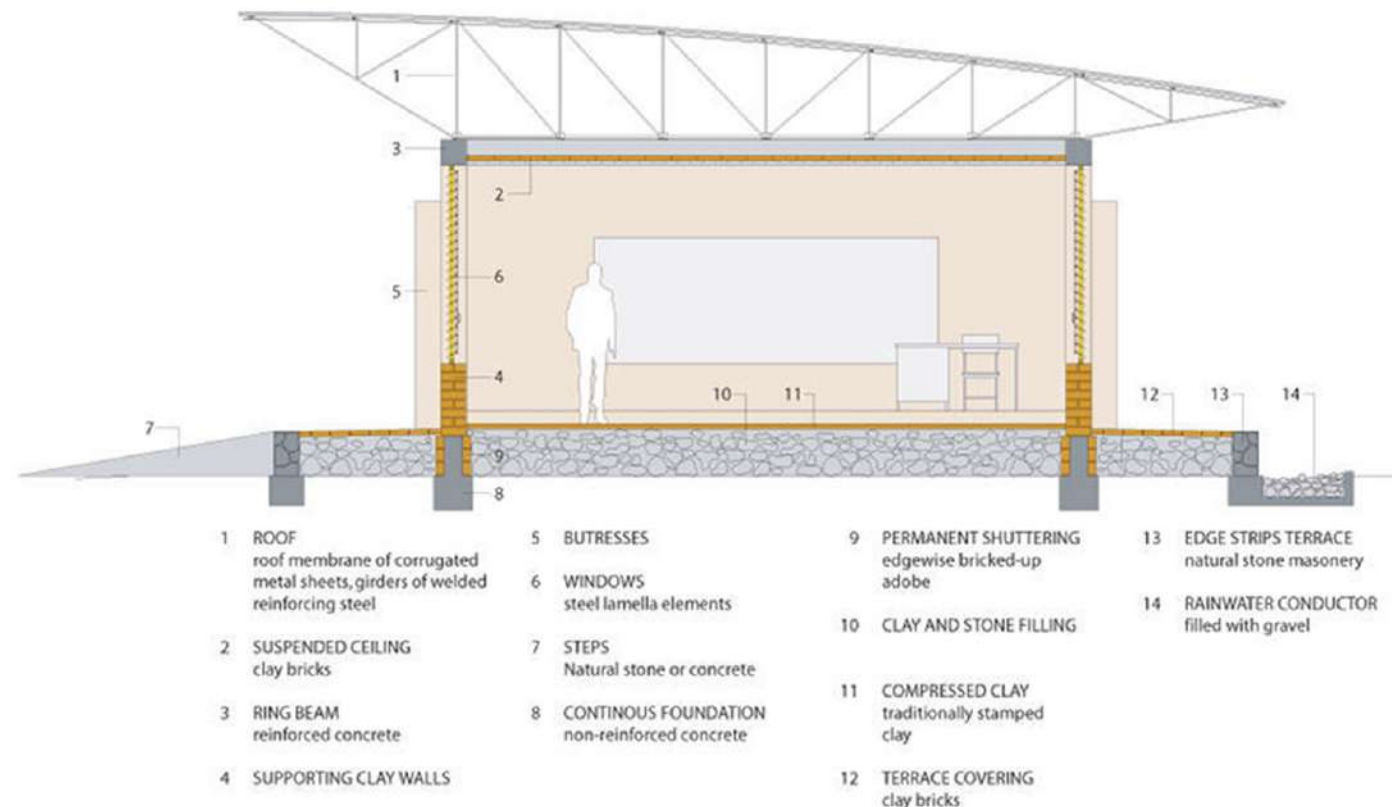
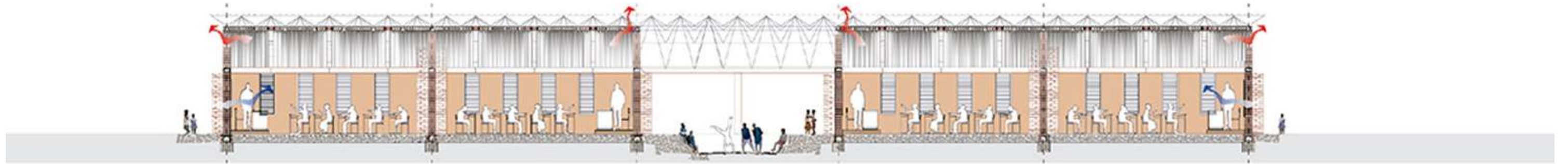
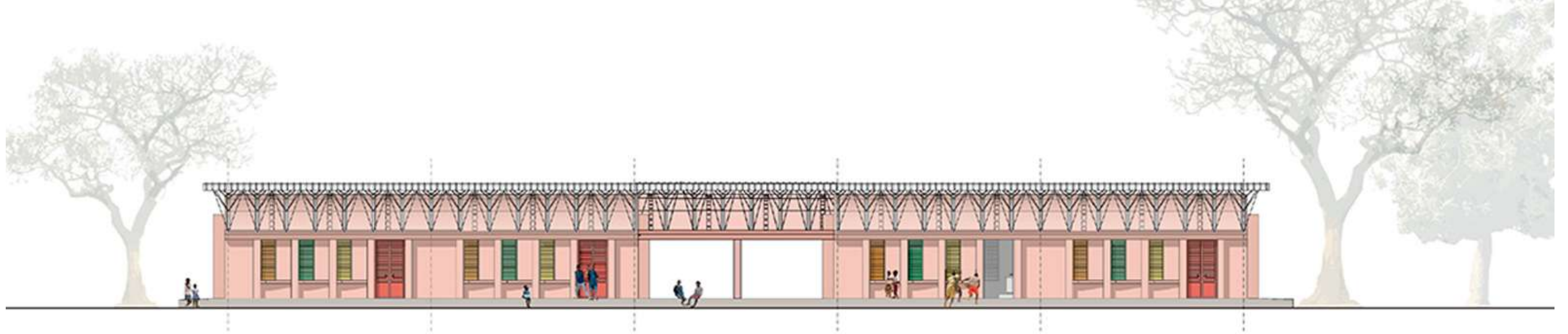
Kéré Architecture

He built a primary school in his village, Gando Primary School, for all the children who had the zeal to study. He built the school with indigenous materials and modern engineering. I believe that the work Kéré has done in this school sums up his life. The struggle he had gone through to receive basic education but he grew up stronger.



Cost, Climate and Resource

Similarly, the struggle of the school was that it was to be built in a very hot climate with the adequate provision of lighting and ventilation. He created a design that resolved these issues directly, within the parameters set by cost, climate, resource availability, and construction feasibility. Clay is abundantly available in the region and traditionally used in house building, so a clay/cement hybrid was used to create structurally robust bricks. These are not only easy to produce, but also provide thermal protection against the hot climate.



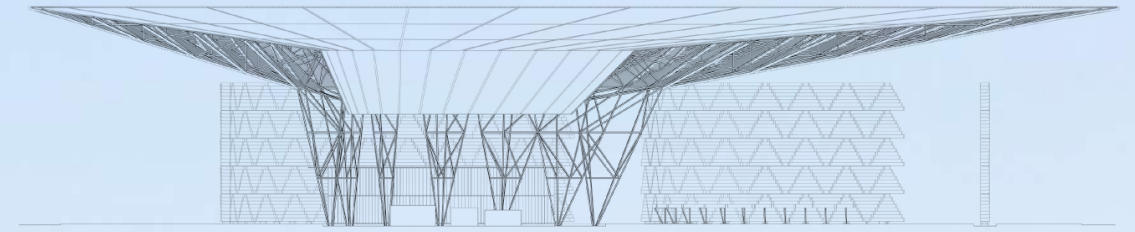
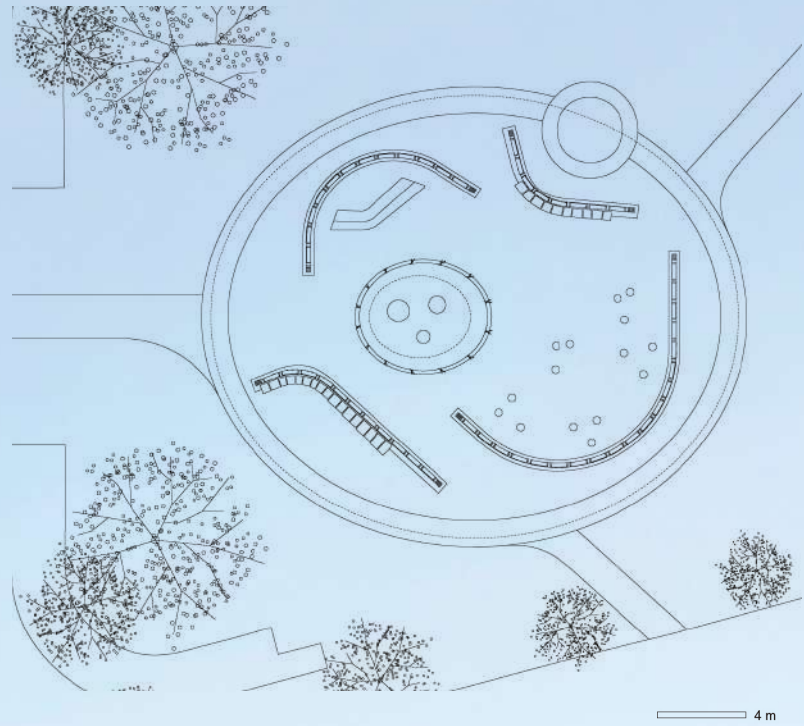
“If we learn to build with **local materials**
we have **future.**”

Despite their durability, however, the walls needed to be protected from damaging rains by an overhanging roof. In Burkina Faso, corrugated metal roofs are a popular solution, although they absorb direct sunlight and overheat the interior of the buildings. Kéré's design solved this problem by pulling the roof of the Gando Primary School away from the learning space of the interior. A dry-stacked brick ceiling is introduced in between, allowing for maximum ventilation: cool air is pulled in from the interior windows, while hot air is released out through perforations in the clay roof. This also significantly reduces the ecological footprint of the school by alleviating the need for air-conditioning.

Community Participation

One of the main values of Francis Kéré was the interaction with the community. He had always seen people come together and work as one. In this project as well, he got the opportunity to see that again. Everybody helped him build the school with whatever they could. The build of Gando Primary School also gave birth to the Kéré Foundation, which helped him raise funds for its support. Kéré Foundation is helping Gando till today.

The build of this school became so effective that in a short period, the number of students raised from 120 to 700. New structures were built around it to support it. Gando Primary School was acknowledged worldwide and he even received the Aga Khan award in 2004.



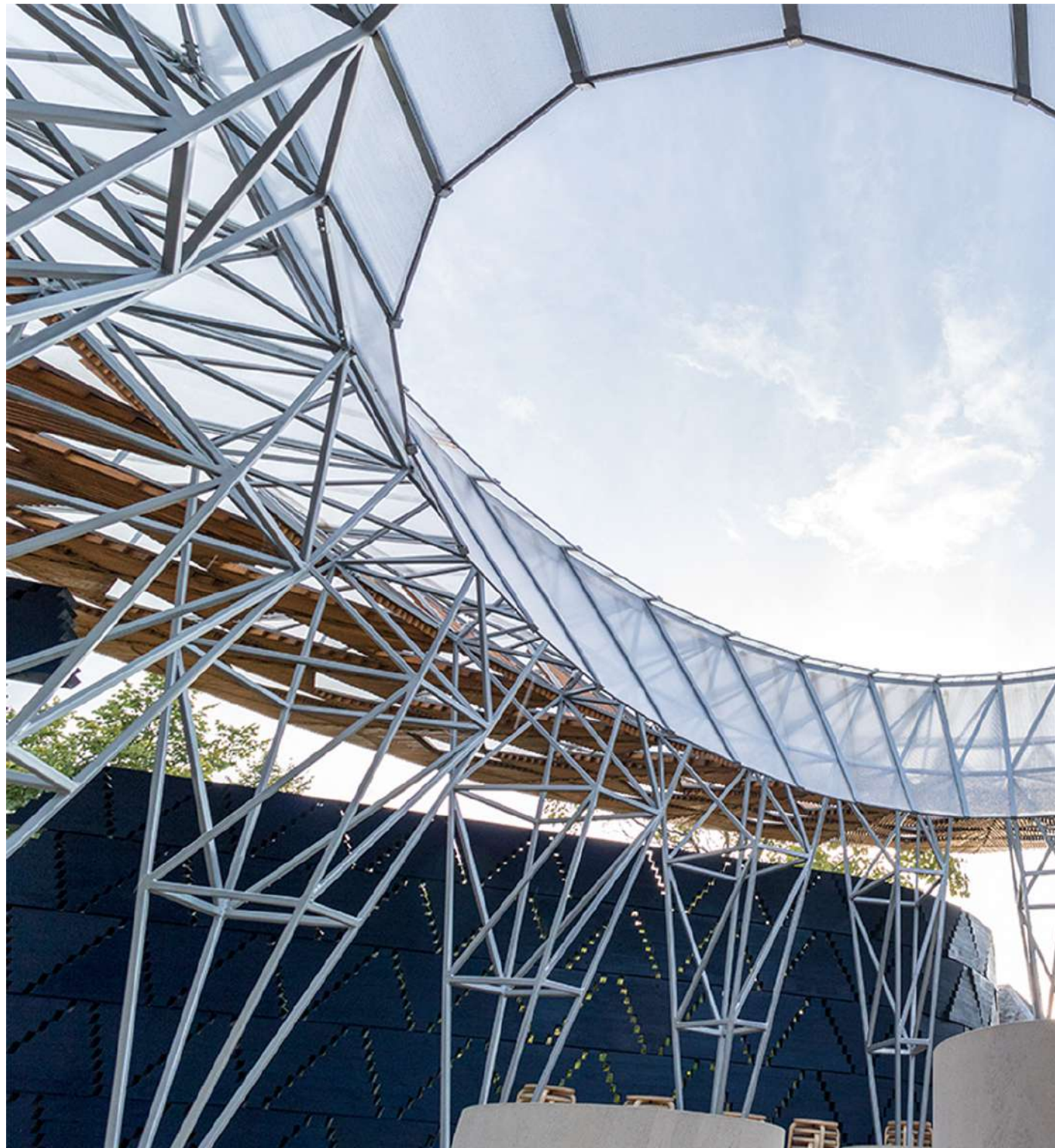
SERPENTINE PAVILION

Diébédo Francis Kéré is inclined to nature and symbolism. He portrays some part of his village everywhere he went. Serpentine Pavilion is the perfect example. In 2017, Serpentine Galleries chose Kéré to design Serpentine Pavilion in Kensington Gardens, London, UK.

Taking inspiration from the great tree in his hometown of Gando under which members of the community meet to reflect on the day, Kéré's design is based on creating this sense of community while connecting people with nature. A great overhanging roof canopy made of steel and transparent skin covers the entire footprint of Kéré's Serpentine Pavilion, allowing sunlight to enter the space while also protecting it from the rain. Wooden shading elements line the underside of the roof, creating a dynamic shadow effect that changes with the movement of the sun and clouds.



The blue wall system of the pavilion, made of triangular modules, appears like an African textile or screen



▲ The canopy roof centres on an oculus, which cascades rainwater down to a courtyard, before collecting it in a drainage system for use in the nearby parkland

The disconnected yet curved walls are formed with a triangle of indigo modules, identifying with colors representing strength in his culture and more personally a blue boubou garment worn by the architect as a child. Completely detached from the roof canopy, these elements allow both the air and visitors to freely circulate. At the center of Kéré's Serpentine Pavilion is a large opening in the canopy, creating an immediate connection to the sky. When it rains, the roof becomes a funnel channeling water into the heart of the structure. This rain collection symbolizes the importance of water and its scarcity worldwide.

In the evening, the canopy becomes a source of illumination. Wall perforations give glimpses of movement and activity outside the pavilion. In this way, Kéré's Serpentine Pavilion becomes a beacon of light, a symbol of storytelling and togetherness.

PRITZKER ARCHITECTURE PRIZE JURY CITATION

Francis Kéré's work also reminds us of the necessary struggle to change unsustainable patterns of production and consumption, as we strive to provide adequate buildings and infrastructure for billions in need. At the same time, his development of contemporary humanism emerges deep respect for history, tradition, precision, and written and unwritten rules. He has developed a sensitive, bottom-up approach its embraces community participation. At the same time, he has no problem incorporating the best possible type of top-down process in his devotion to advanced architectural solutions. His simultaneously local and global perspective goes well beyond aesthetics and good intentions, allowing him to integrate the traditional with the contemporary.

In a world full of crisis amidst changing values and generations, he reminds us of what has been, and will undoubtedly continue to be the cornerstone of architectural practice: a sense of community and narrative quality which he is so able to recount with compassion and pride. In this, he provides a narrative in which architecture can become a source of continued and lasting happiness and joy.





“When you have nothing and you want to convince your community to believe in an idea, it may happen that everybody starts working with you, but you need to keep fighting to convince them.”

“Architecture is much more than art. And it is by far more than just building buildings.”

Auditorium of the
Waldorfschule Weilheim,
Munich, Germany Kéré
Architecture



CONCLUSION

Some people just shine out. Despite the difficulties they have gone through, they make all their struggles count. Diébédo Francis Kéré is one of them. He has given to the world through his designs without forgetting his roots and core values. He has become the topic of discussion all around and has been praised by all. A lot of people in architecture look up to him as inspiration.



Aerial view of
the National
Assembly of
Burkina Faso,
Africa Kéré
Architecture



Exterior view
of the Goethe-
Institute Senegal,
Africa
Kéré Architecture

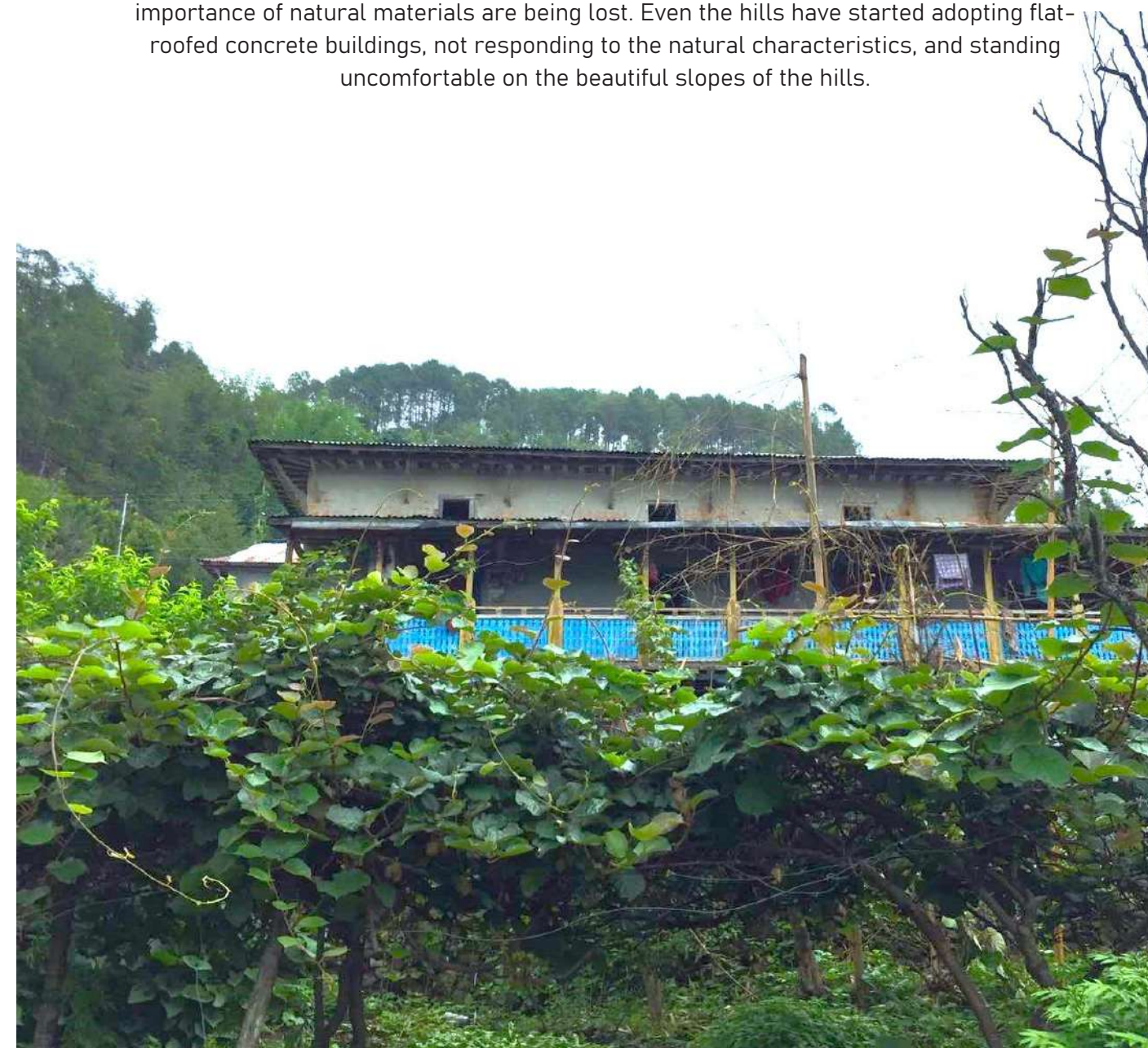


Vernacular Architecture at the Hills of Nepal

By: Sushmita Gautam

A house in the hill

Located at the hills of Bojhini, Ramechhap, believed to be built around 2045 BS (1980s AD), is the home that comes to my mind when I hear about the word, 'Vernacular'. The simplicity, the touch of the hand, the freshness, and the clayey smell are what differentiate this home from the concrete that I am living in today. Due to the rise in the use of energy-consuming materials like concrete, and steel, the essence, and importance of natural materials are being lost. Even the hills have started adopting flat-roofed concrete buildings, not responding to the natural characteristics, and standing uncomfortable on the beautiful slopes of the hills.





Shed



Beam Support



Roofing

Spatial arrangement

Sheds are typically two stories, livestock are kept in the ground floor while the first floor is used for storing hay, or other crops. Construction materials and technologies are same as the dwellings.

Ridge beam rest on a simple wooden post, above which the rafter rests. Required roofing materials could be added above the rafters. Overhangs are supported by beams and struts; beams are inserted into the walls as shown below. Struts are generally carved and are aesthetically pleasing.



Construction materials and technology

The climatic condition of the area is relatively cooler. The atmosphere is mostly dry, but humid during monsoon. The sky condition is also clear throughout the year but cloudy during the monsoon.

Locally available materials like clay, timber, red mud, lime, and stones are mostly used. Khar(thatch), locally available grass is dried and used as a roofing material. Since the material is organic, they get decayed easily, which wasn't an effective roofing material, so it was replaced by clay roofing tiles, which were aesthetically pleasing and effective as well. In recent days, most houses use metal roofing.

As a consequence of the constant movements of people from the villages to the cities, most of the houses now are not as authentic as they used to be. People have started replacing the traditional buildings with RCC buildings, mimicking the buildings of the cities, disrupting the natural surroundings, and losing their originality.

Locally available materials and local workmanship build the dwellings. Timbers are collected from the nearby forest and shaped into the desired form and size using the local construction technologies and equipment.



Construction technology

The base of the dwelling is made up of stones, above which the whole building stands. Walls are made up of stones and mud. The wooden beam transfers the load to the wooden lintel to the bracket and finally to the wooden post.

Wooden brackets are often carved, while others are kept as it is. The exterior of the wall is normally painted white with lime and red mud is applied every day for aesthetic purposes and cleanliness.

Vernacular Architecture at the Hills of Nepal



Door and windows

Verandah is made up of wooden planks whose load is supported by a wooden beam. A corner wooden beam is added to the corner of the Verandah.

Doors are very small in their size; they do not normally exceed 5' in height, one has to bow down to get inside, which also symbolizes respect for the dwelling. One has to step over a 6"-1'-0" wooden ledge, also known as Dailo ko thela which is covered in red mud. Doors are usually just two wooden planks. Wooden Aaglo is used to secure the doors in place. Front doors are generally painted in different colors, or carved doors are also found.

Windows are very small and made out of timber; it varies in its size but normally are of the same design.

Earlier staircases were made out of wooden logs, recently the locals have switched to a open well wooden staircases. Horizontal doors are provided for safety purposes.



Corner beams



Verandah beams



traditional wooden stairs



Horizontal door



Jaato



Aagan

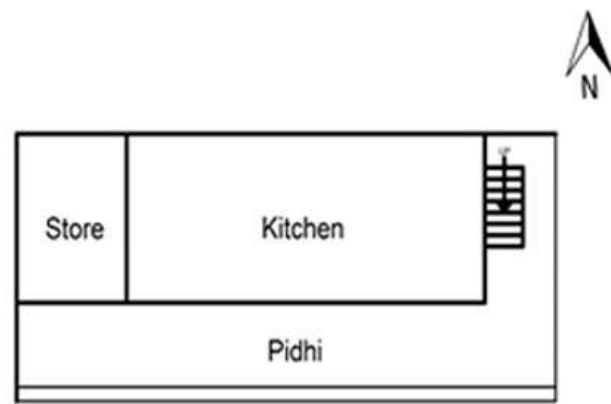


Stove



Every house has a huge aagan in front of the dwelling where different activities like dancing, singing, or just sunbathing, drying crops, etc. takes place. Pati made out of stone, works as a boundary for the site as well as a place to hang out or spend time talking, or sunbathing.

Houses did not have toilets in the past days, and people defecated openly, which spread diseases and resulted in poor living standards for the people. This house was the first to add a toilet in this village. Toilets are simple pit latrines; some houses have started adopting better toilets with proper plumbing systems as well. Toilets are kept at a distance from the dwelling since they are considered unclean and might spread germs.



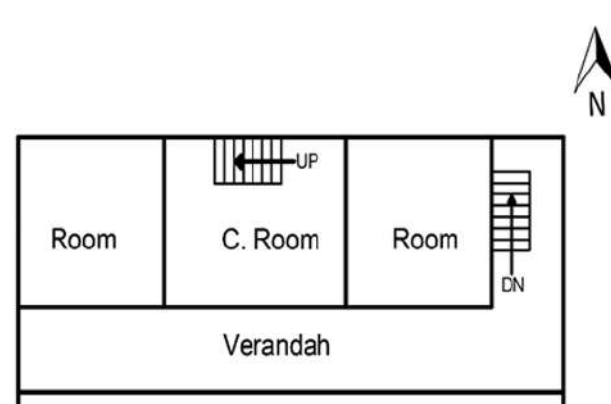
GROUND FLOOR PLAN
(NOT TO SCALE)

Ground Floor Plan

The ground floor consists of only a kitchen and a store. Guests do not normally enter the house, so most houses have Pidhi where guests or family members spend most of their time. Different household activities like grinding beans in Jaato, and rice beating in Dhiki mostly take place in Pidhi.

Light and Ventilation

Rooms are mostly used for sleeping purposes only, other households and social activities take place in aagan, pidhi, or verandah, so rooms have very small windows, and are almost dark in the daylight. However, small holes on the walls are punctured for the smoke to get out.



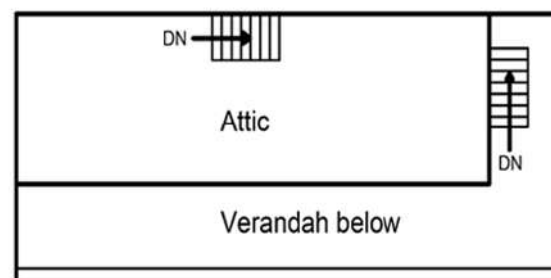
FIRST FLOOR PLAN
(NOT TO SCALE)

First Floor Plan

The first floor mostly consists of bedrooms and Verandah that is used for spending time or sleeping purposes too.

Top Floor Plan

The top floor is an attic that has an open floor plan, where crops like wheat, rice, potatoes, etc. are stored.



TOP FLOOR PLAN



Typical Post-earthquake dwelling, horinzontal support on the wall

Light and Ventilation

Due to the influence of the architecture of the cities, RCC buildings have substituted simple traditional dwellings on the hills, contrasting the dwellings with the natural surroundings, losing their beauty and essence. This has not only resulted in the loss of beauty but has created an awful living environment for the people living there. These buildings have lost their social characteristics, impacting residents in an isolated living lifestyle.



Wall Punctures for Ventilation

Post Earthquake Dwellings

Unfortunately, the earthquake (25th April 2015) fully or partially destroyed most of the dwellings. New dwellings that were safer and earthquake resilient were built. These are just one and a half stories tall; the ground floor consists of rooms and the upper floor has an attic which is often used for sleeping purposes.

Dwelling is built over a DPC foundation, walls are made out of stone and mud construction where horizontal timber bands are provided. The overall look of the houses remains unchanged.





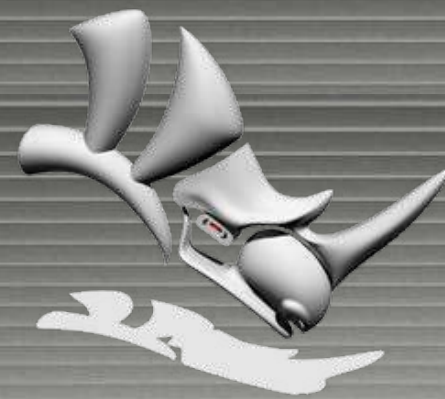
SOFTWARES FOR ARCHITECTURE

Sabin Maharjan

As an architecture student and an architect, one requires to communicate their ideas to clients, craftsmen, or within the design team. The primary means for them to communicate their ideas are drawings.

Two mediums are used to draw the objects. Hand drawing/sketch are a fast and easy way while the digital tools aid to represent the design more visually and perceptively. One can completely visualize design, its interiors and lighting effects before building it physically in the real world.

From very convenient softwares to tough softwares, architecture students as well as practicing architects use according to their need and preferences. Here we introduce some important architectural softwares besides the basic autocad, sketchup and photoshop that helps to build a stronger workflow.



+



Rhinoceros®
NURBS modeling for Windows

grasshopper



technology used in this software aids to obtain high resolution realistic results and also make animations and illustrations.

the design possibilities. Also the simple and clear interface with the users made the software more popular. The software is easy to learn and doesn't take much time to get familiar with.

Grasshopper was first released in September 2007 while it was stabilized in 2014. It is basically a visual programming language that runs within Rhino. The software is just deficient without Rhino.

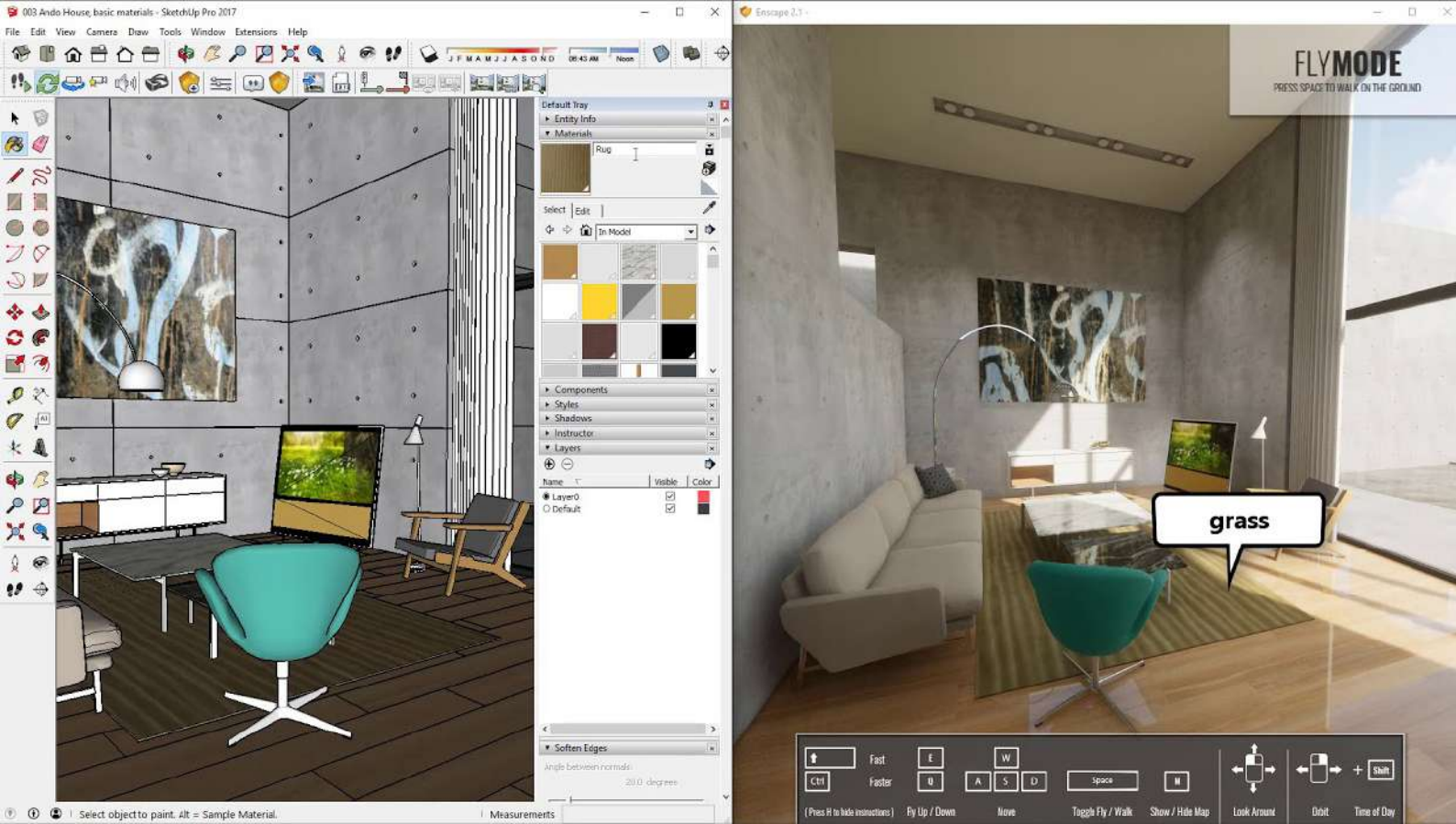
It is one of the best tools to explore and develop a wide range of solutions for each stage of the process. For installation, the software needs 600MB free space and the RAM should be a minimum of 8GB with a Graphic Card of 4GB as minimum.

It is a tool for algorithmic modeling that assists in design and editing of complex shapes. Free modeling with NURBS is its speciality. The software is used by the architects and landscape designers for better experience in design while interior

designers use it for visualization of the spaces with different elements and quick validation of ideas due to its fast rendering. The software can enhance the realism in the atmosphere with cloud settings, day, time and time.

Cinematic view and 360° Panorama function even enhances the whole experience. The software has a rich library of elements and the export function is also very powerful.

Users can easily plug in with other softwares which makes the design even more efficient. For installation, RAM should be minimum of 8GB and Graphics should be minimum of 4 GB while 6GB is recommended.



Twinmotion

Twinmotion is an architecture visualization tool developed by Unreal engine which is a game engine developed by epic games. This software renders the design and produces high quality images, panoramas and 360° panorama from design data very quickly and easily. The render time is very fast in this software that leads to efficient design.

Rather than architecture, it is also used by landscaping professionals and in the field of construction and urban planning. Timelapsing the vegetation's growth and setting the lifespan of the trees have to be its distinguishing feature from other software. It also simulates the passage of seasons affecting trees, rain, snow, etc.

The software has a great scattering tool that allows to paint assets in the terrain surfaces. The software allows to animate things, cars and people too. In comparison to enscape, twinmotion is a bit hard to learn.

For installation, the system should have a minimum of 4GB Ram while recommended is 8GB and more. The minimum Graphics card required is 1GB while recommended is 4GB.

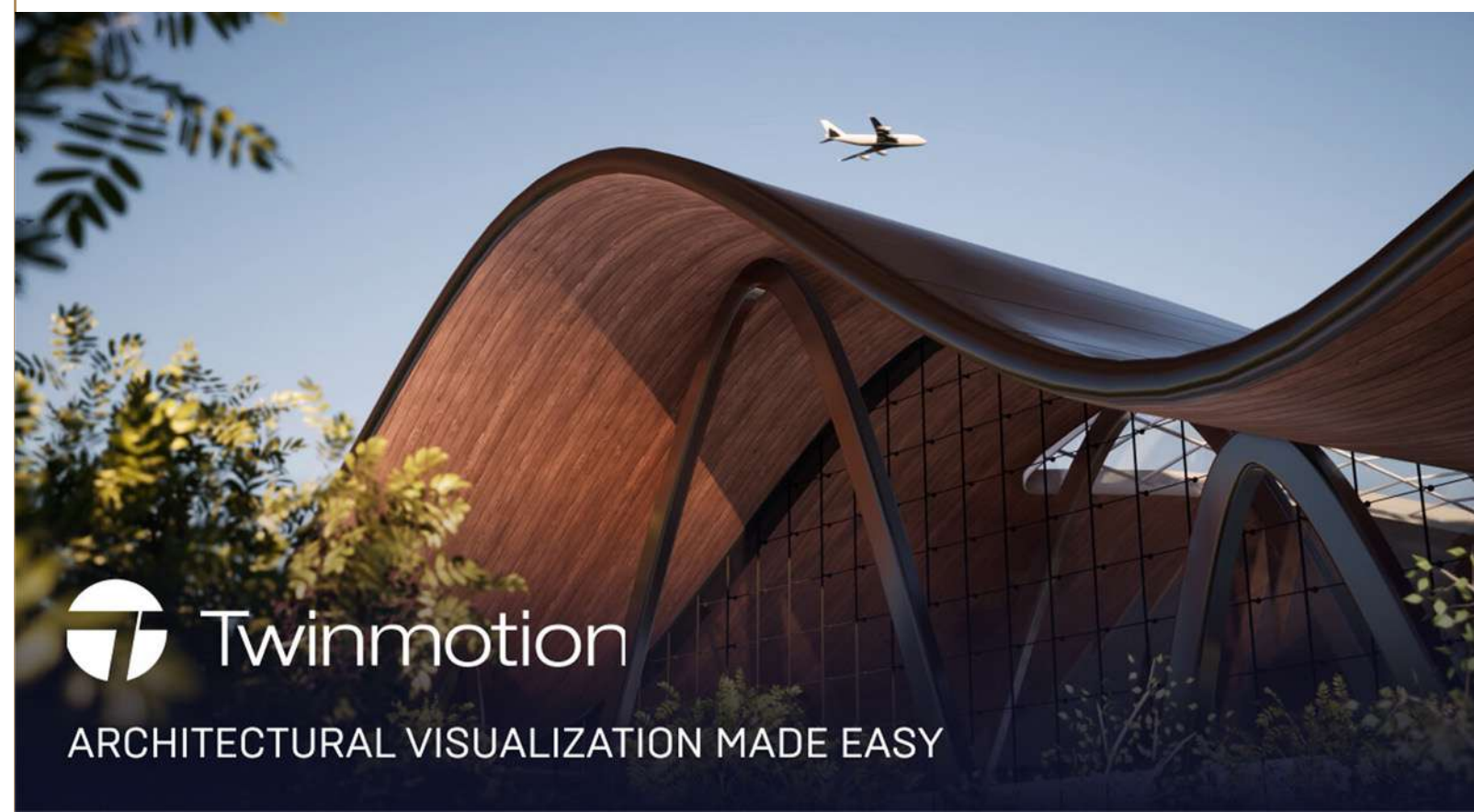
ENSCAPE¹

The software is used by the architects and landscape designers for better experience in design while interior designers use it for visualization of the spaces with different elements and quick validation of ideas due to its fast rendering.

The software can enhance the realism in the atmosphere with cloud settings, day, time and time.

Cinematic view and 360° Panorama function even enhances the whole experience. The software has a rich library of elements and the export function is also very powerful.

Users can easily plug in with other softwares which makes the design even more efficient. For installation, RAM should be minimum of 8GB and Graphics should be minimum of 4 GB while 6GB is recommended.



Archicad

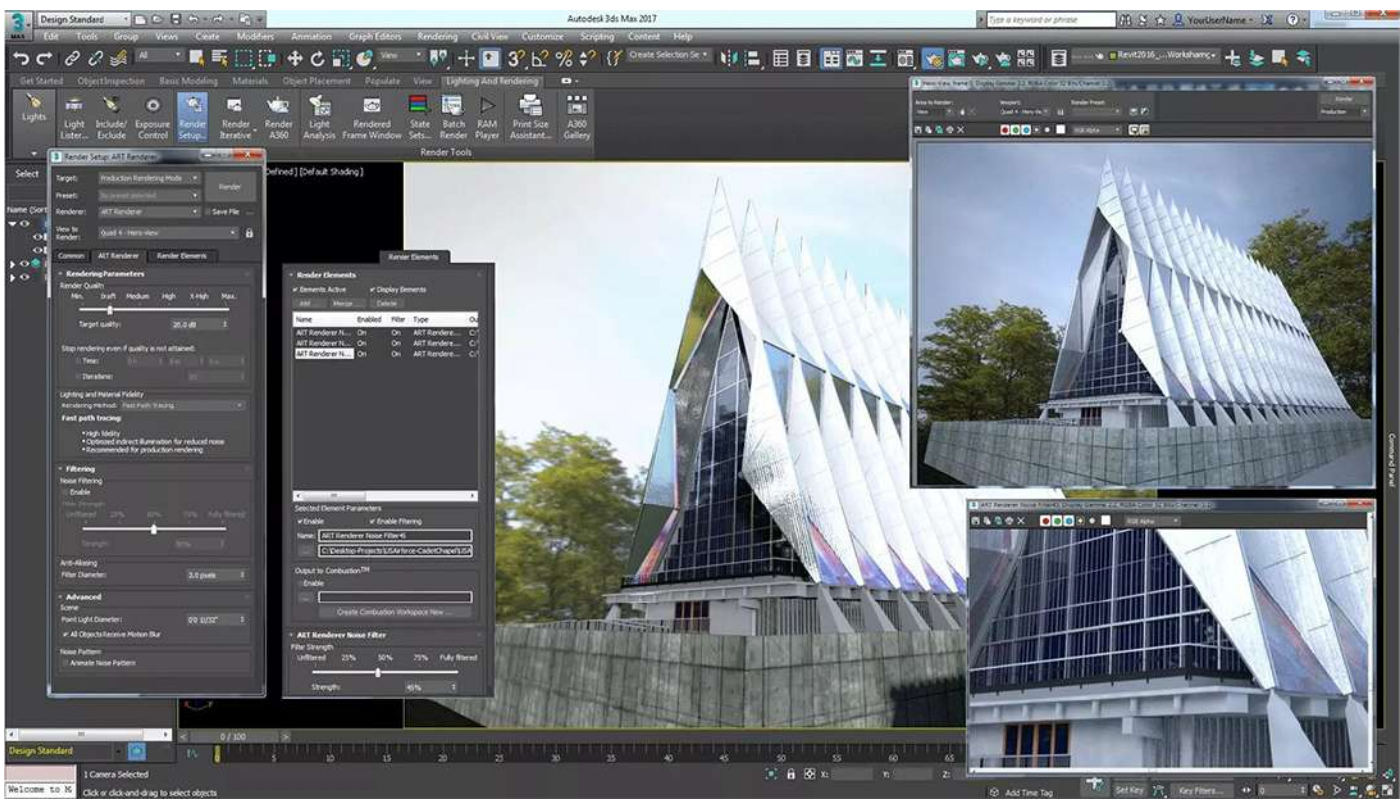
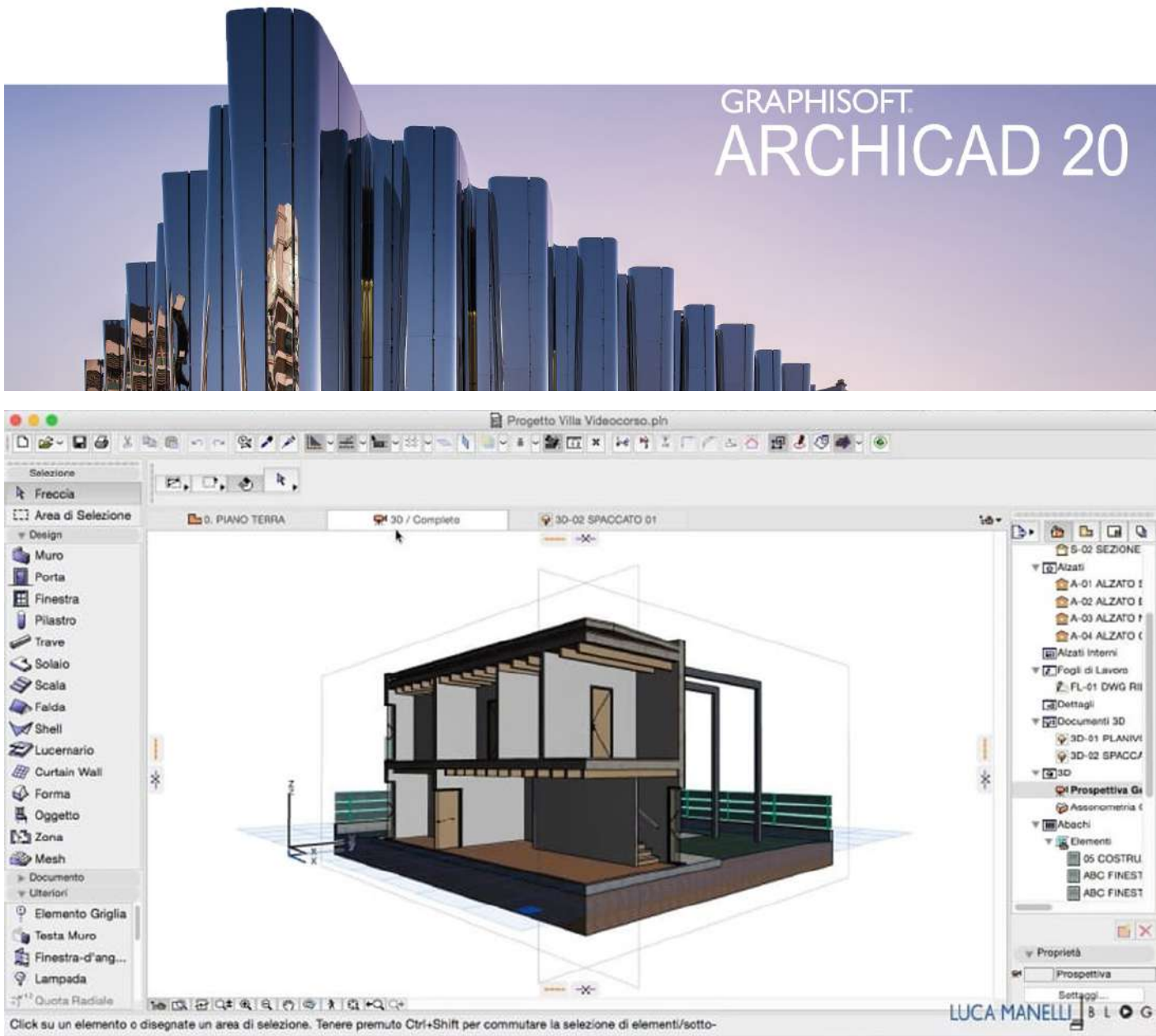
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The software is capable of digital representation of physical and functional characteristics of a building. The comprehensive library aids to create complex designs along with freeform organic shapes too. The software allows to realize architectural visions.

Most of the architects use this software from the beginning phase till construction phase. It assists to turn the conceptual design into compelling imagery of future building. For installation, RAM should be minimum of 8GB and Graphics should be minimum of 2GB

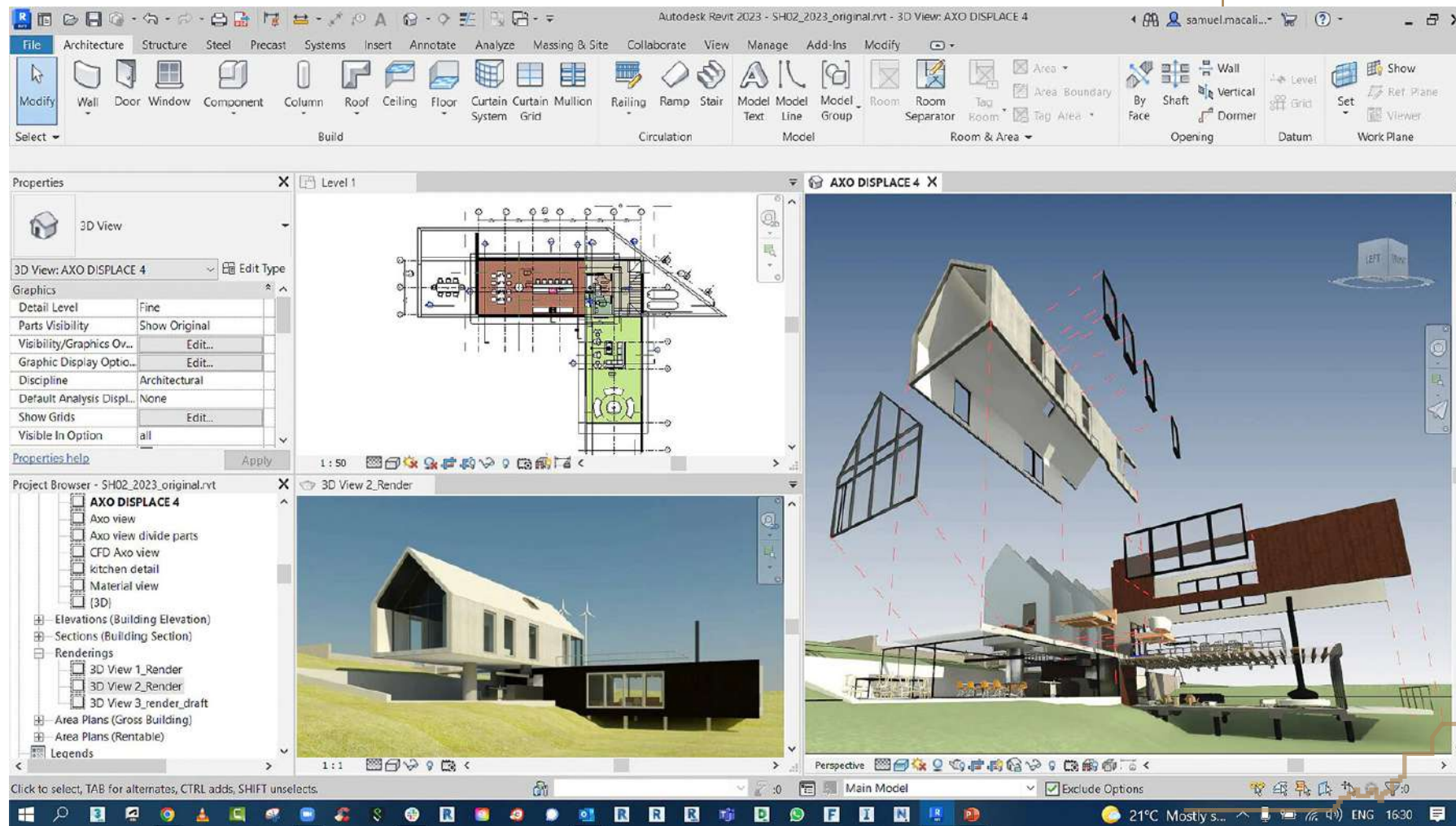


Autodesk 3ds Max developed by Autodesk, also known as "Max" by engineers and architects is a professional 3D modeling, texturing and rendering software. The software uses the polygon modeling method which gives users specific control over individual meshes through X, Y and Z coordinates, which appear as a group of vertices, edges, and faces.

It has a configurable user interface and allows users to activate most program functions from multiple interface elements, resulting in a highly efficient workflow.

It has interesting features of compositing integration and Adobe Ae (After effects) interoperability. The software provides every feature that is required for advanced rigging and animation.

Rather than architecture and engineering, it offers 3D modeling, rendering and animating to industries like motion graphics, game design and film editing too. It is a premium software and for the installation, minimum 4GB RAM is required while the recommended memory is 8GB or more.



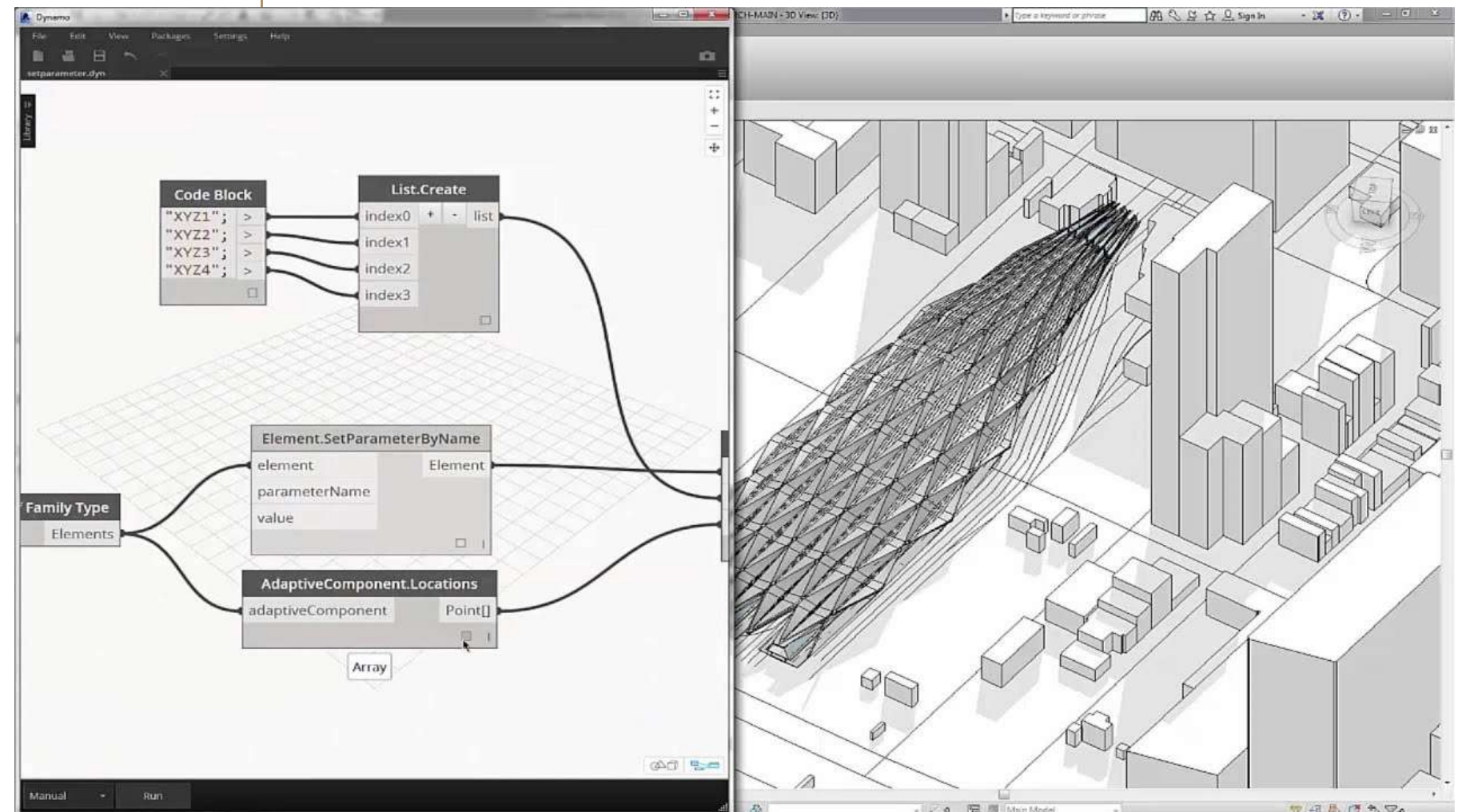
Revit is a BIM software developed in 1997 which is one of the powerful tools for the overall lifecycle of the project i.e. from beginning to completion. The software is capable of the creation of floor plans, sections, elevations, 3D models and rendering too. The photorealistic rendering through it has helped for proper visualization. Quick and accurate workflow and working environment delivered through the software has helped in time and cost management too.

The software has aided architects and engineers to develop and interact with models by introducing automation, useful functionalities and new approaches in the field of architecture and construction. For installation, the system should have a minimum of 8GB Ram while recommended is 16GB



Dynamo is an open source visual programming language developed for Revit that allows to type lines of codes and the output of the lines is displayed on Revit. It creates an algorithm consisting of nodes which later creates the product. The whole software works on a series of nodes. The software is used to model and analyze complex geometries, automate repetitive processes and human error. The software is easy to learn due to its interface, efficient visually oriented workflows and simple language which leads to efficient workflows with Revit software.

In the modern age of science and technology, the development of new and powerful softwares for architecture is a continuous process. With the new softwares, comes new features and powerful tools to make the workflow more efficient and less time consuming. The new and powerful softwares aided the people to visualize the design well. However the students and professional architects should choose the best software to learn according to the need and interest rather than spending time on all the softwares.



HIDDEN WORLD BEHIND PATAN DURBAR SQUARE

COURTYARD SETTLEMENT OF TICHHU GALLI

BY:

Rojin Maharjan
Sabin Shrestha
Sandeep Tandukar
Santosh Neupane
Sujan Manandhar
Umang Kayastha



Woodcarving in Nepal is purely a Newar art and is the traditional occupation of a Newa community called Shilpakars

STORY OF SILPAKAR (LHO:KARMI)

DESCENDENT OF THE CRAFTERS OF KRISHNA MANDIR

The surname Silpakar was adopted by them later, initially they were the lho karmi which means the stone carver. lho karmi's were summoned by the kings of patan for the construction of the stone temples in patan surbar square. the settlement we see now was previously the temporary place for the stone carvers of krishna mandir, That justifies the promixity of the location. later when they started to carve wood they changed their surname to silpakar: wood carvers. At present, majority of the household around the site still has a main occupation as a wood carver. They still have the tools lying in the ground floor which connected with the courtyard is the workshop for them. *(source : interview from locality)*



Every day thousand of visitors roam around Patan Durbar Square and all we focus are the busy streets of Patan durbar area. But there is a whole different world behind those busy streets. unmapped in any guide maps and unknown to many (unless you have your friends of that area), is the courtyard settlement that even dates back to 2000 years old.

HIDDEN WORLD BEHIND PATAN DURBAR SQUARE

COURTYARD SETTLEMENT OF TICHHU GALLI

This is the story of the settlement of the people who worked for the construction of temples in durbar square(particularly KRISHNA MANDIR). Shadowed door, unmarked entry, low heights at first glance seems like just random entry to old house, but upon further advancement you are greeted with the mysterious connection of courtyard, each courtyard or bahal with their own identity and history. A series of courtyard connected to each other has mysterious aura reflecting the peaceful environment in the middle of the busy streets of the Patan.

STUDENT WORKS

- | 1st year RESIDENCE DESIGN
- | 2nd year INSTITUTIONAL BUILDING (COLLEGE)
- | 3rd year SPORTS COMPLEX
- | 4th year POST DISASTER HOUSING
- | THESIS PROJECT

DESIGN COMPETITIONS

ASIAN PAINT KALIEDOSCOPE COMPETITION



RESIDENCE DESIGN

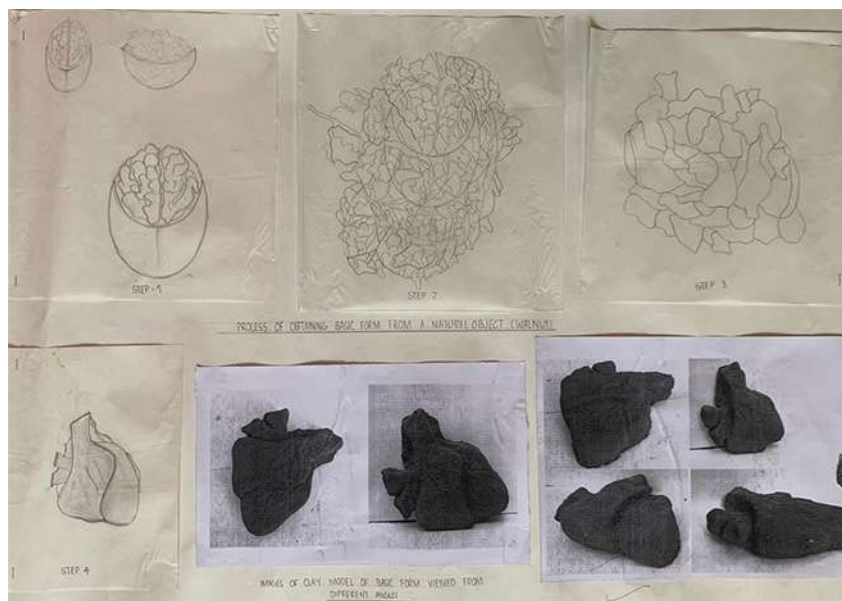
1st YEAR PROJECT

Pratibha Dhakal

Composed By: Garima Neupane



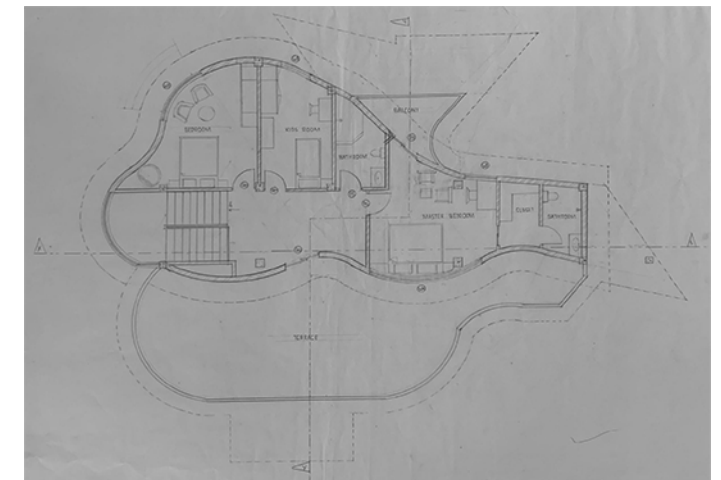
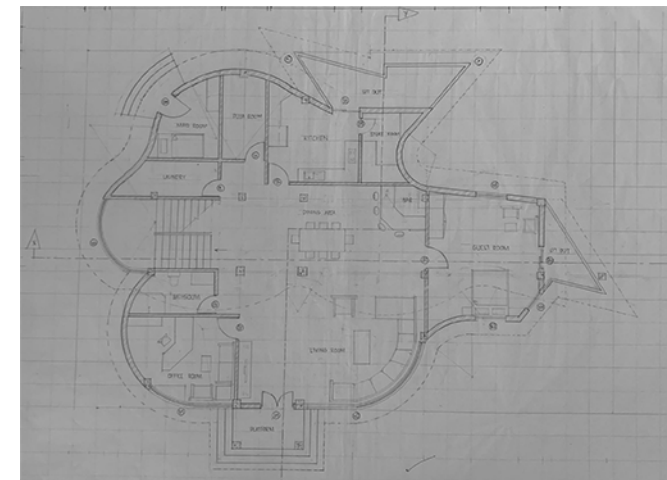
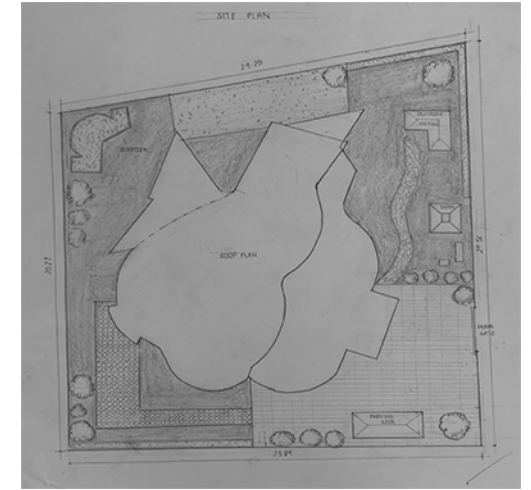
CONCEPT AND FORM DEVELOPMENT



Form is developed through perception and transformation process. Everyone was assigned to take any natural object and sketch it. The reference for this project was a walnut. It was sketched out and then random lines were traced out from the main sketch until I finally got a form or shape that could possibly be used as the form or plan for residential design. And the shape that I obtained was in close resemblance to the biological shape of heart. The form was further transformed and final form was used in plan and later elevations and 3Ds were developed.

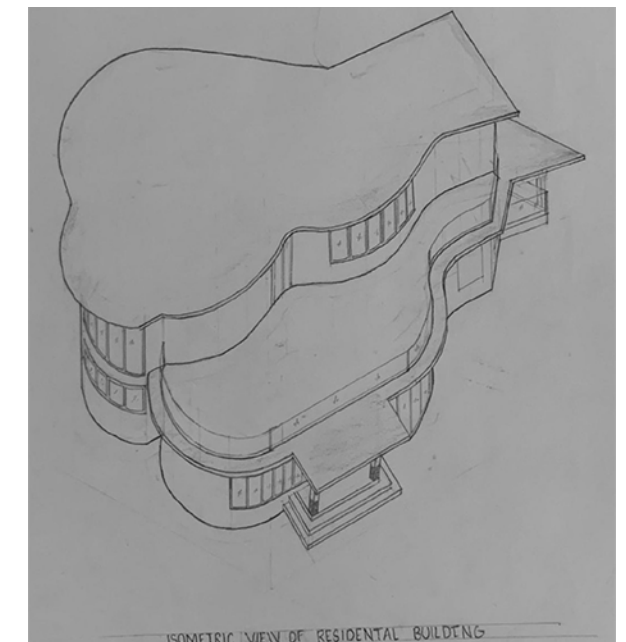
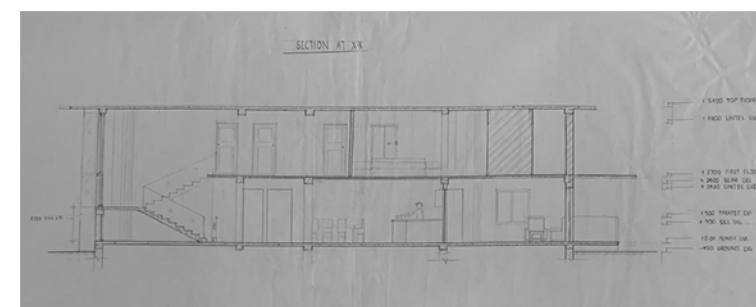
MASTER PLAN

The site of the given dimensions was assigned and requirements of the residence was provided. The plan is translated from the form derived. The form and the planning is developed as such that the wider side of the building faces southern side such that the solar energy is utilized in the design. The main entrance of the building is on the northern side. Secondary entrance to the building is for the maid's room.



PLANNING

The 2 storied residence is accessed through the entrance on the eastern side which leads to the living room. On the ground floor, are living room, dining, kitchen, guest room, e.t.c, which are semi private and semi public areas. The bedrooms are located in the 1st floor defining them as more private areas.



2nd Year Project: Civic College of IT and BBA

Richa Adhikari

Composed By: Aditi Chhetri



Program:

IT and BBA with an intake of visually impaired students and normal students

Concept:

Socialization and Sustainability

Socialization:

By designing the environment in such a way that encourages a desired range of social behavior of students towards some goal or set and just to increase vitality in every space.

And socialization of the environment concerning students in the terms of color, texture, smell, pathway, and symbols.

Texture:

Identify the orientation

Smell:

Clues about the space

Sound:

Orienting the space



MASTER PLAN

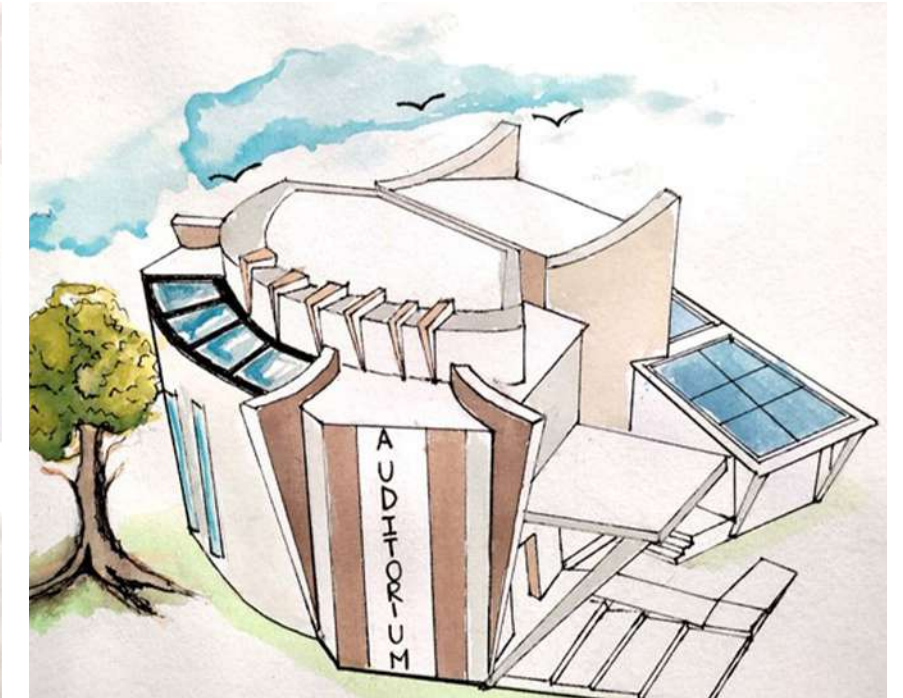
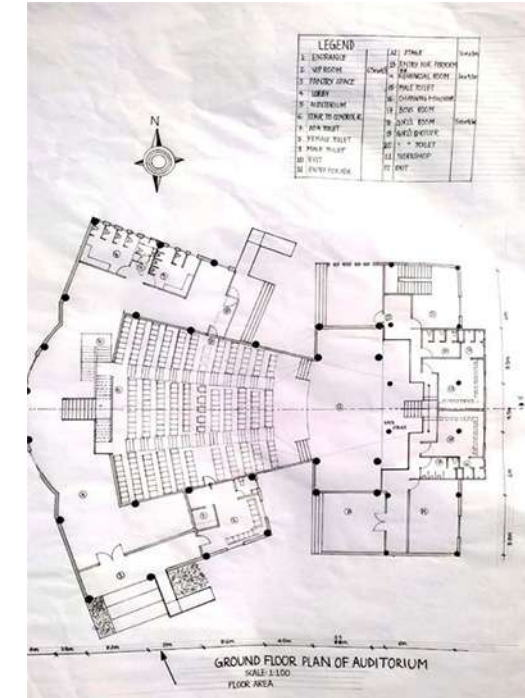
As the purpose was to design a college, at first the purpose and main motive of the college must be reflected. Considering every functional space, emotions of every student, and public-private areas I designed my college thoroughly. So, at first, I gave an entrance from two points, where one point is for normal students and staff whereas the other entry point was for auditorium people to maintain their privacy.

So, while designing the spaces properly, interrelating the interior with the exterior, and translating the emotions of students to the environment, I placed a pond, a rose garden to orient the visually impaired students through sound and smell, and normal transition points for normal students.

I separated the pedestrian way and vehicular way so that students could walk and enjoy their every moment freely. I even designed a Pati system 'waiting space' for the students to increase their vitality among them. I designed the café in such a way that I could distinguish itself as a public use café and semi-private use café by playing in the contour. I placed the café and academic block nearer so that students could feel the travel distance was too short and easy to use. I even placed the library block and hostel block nearer to maintain privacy and as well as to make it easier for hostel students too. I placed the playground at the lower level so that students from the higher level could watch properly from many contour levels which reflects the vitality.

Special features of all the blocks

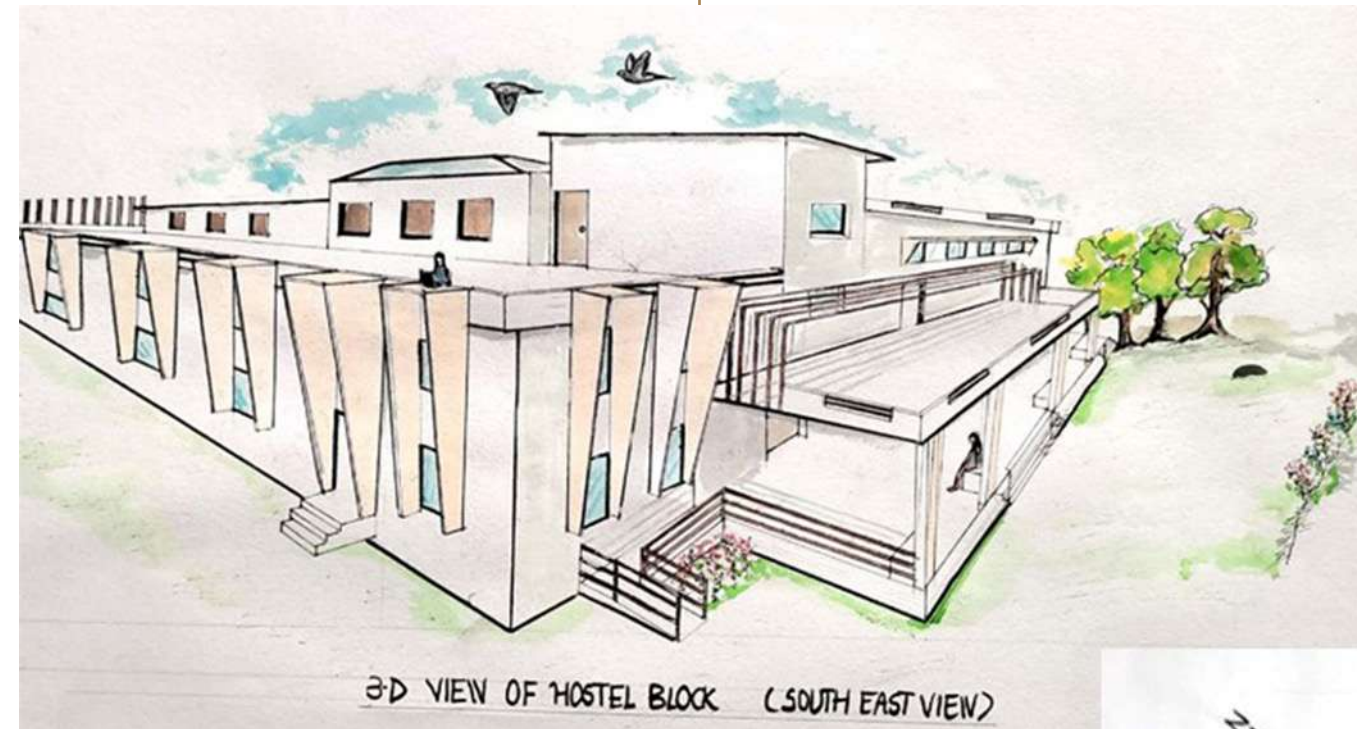
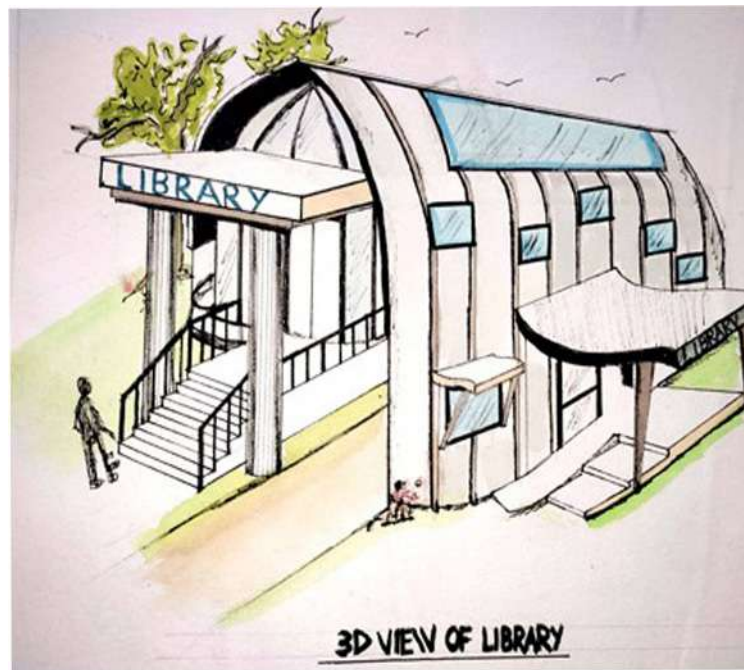
Auditorium: I haven't provided a ramp for differently-abled students in the auditorium rather I have given direct access to the differently-abled student by maintaining its contouring level. This idea could increase the engagement of visitors.



Cafeteria: I have divided a café into three portions; one for auditorium visitors' use, one for students, and the other portion for students which will maintain its privacy along with the crowdedness.

Academic block: I have provided the same block for BBA students and IT student separating their programs through the staircase. I did so because I want to increase the socialization among the students and maintain their vitalization throughout the college period.

Administration block: I have designed it on a contour level providing the main entrance only from the first-floor level.

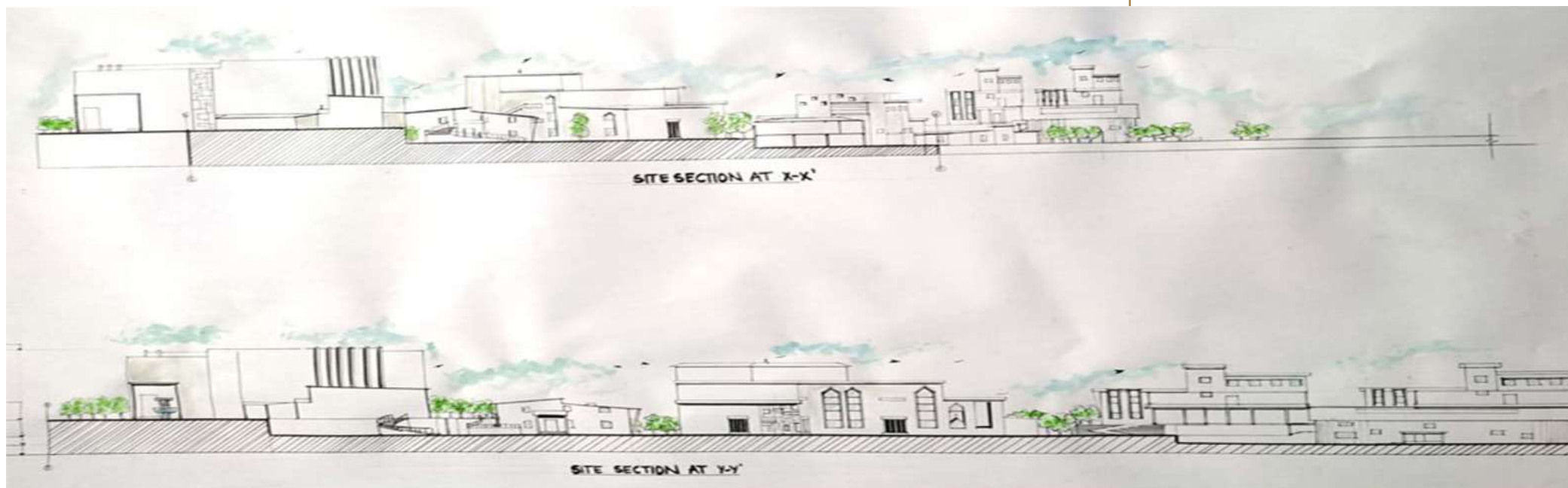
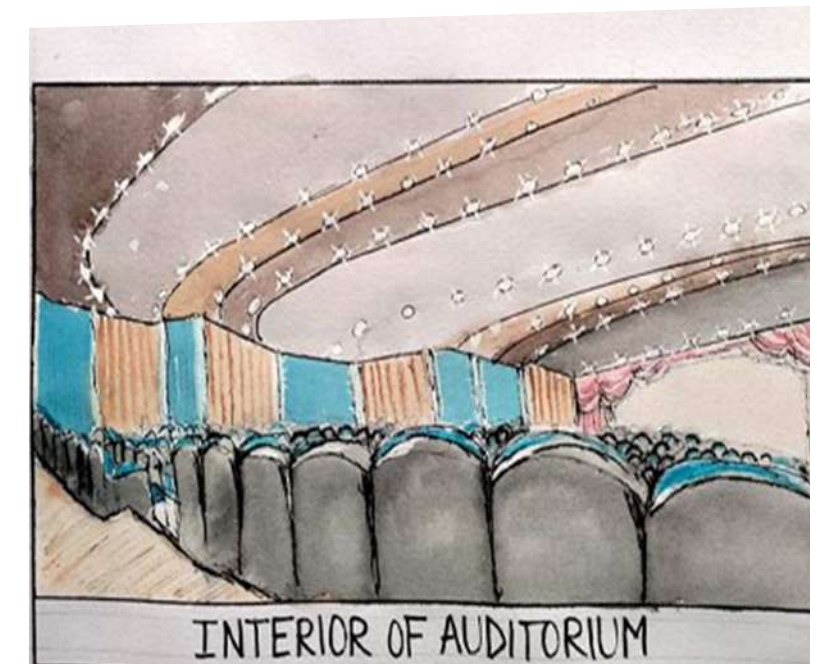


Library block: It is one of the unique buildings among all other buildings. Cause I have provided ramp space throughout the building separating small spaces a side for students which will decrease fatigue and increase the vitality among both types of students.

Pati house: Space where any kind of students can share their thoughts with each other and underground parking system for staff as well.

Startup center: To encourage student participation.

Hostel block: Designing every terrace space as readable space as we can see in its 3D form.





BHAKTAPUR SPORTS COMPLEX

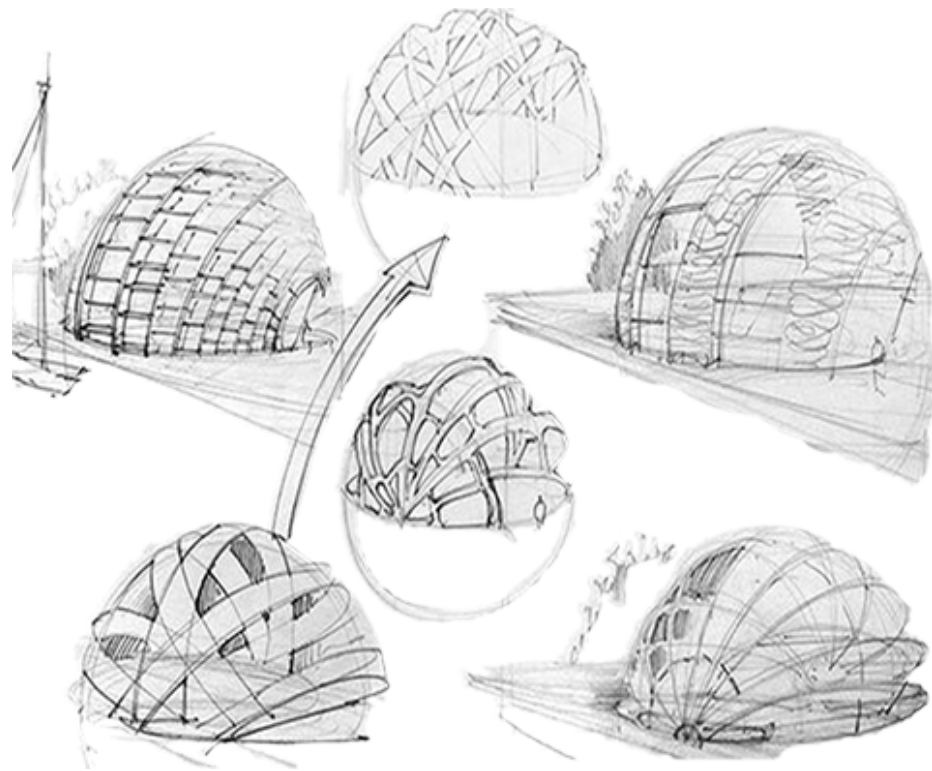
Project by: Susan Khatiwada

Composed by: Arbind Magar

Sports Complex is a hub of sports events. It is a place where series of Sports event occurs, where there is every facilities for Players, Public, etc. A Sports Complex is a large and expansive area that incorporates several fields/ courts dedicated to a particular sports/ series of sports.

Bhaktapur Sports Complex is a multi-event indoor complex buit on site of an area 54361.17 sq.m.(106-13-2.2). A place for both indoor and outdoor sports. With an aim to design an indoor complex of unique architecture and providing sufficient facilities for players and spectators. Proposed to serve architecturally and functionally of spaces and mass.

The complex consist of a multipurpose space and a swimming pool connected by central atrium space. A central atrium space opens up to huge plaza containing water bodies, hedges to the front. The curved water bodies and hedges guides the flow of energy from entrance to the central atrium and the outdoor spaces. With a seating number of 1200 in multipurpose hall and 1550 in swimming pool, A total of 2750 spectators can enjoy an indoor events at a time.



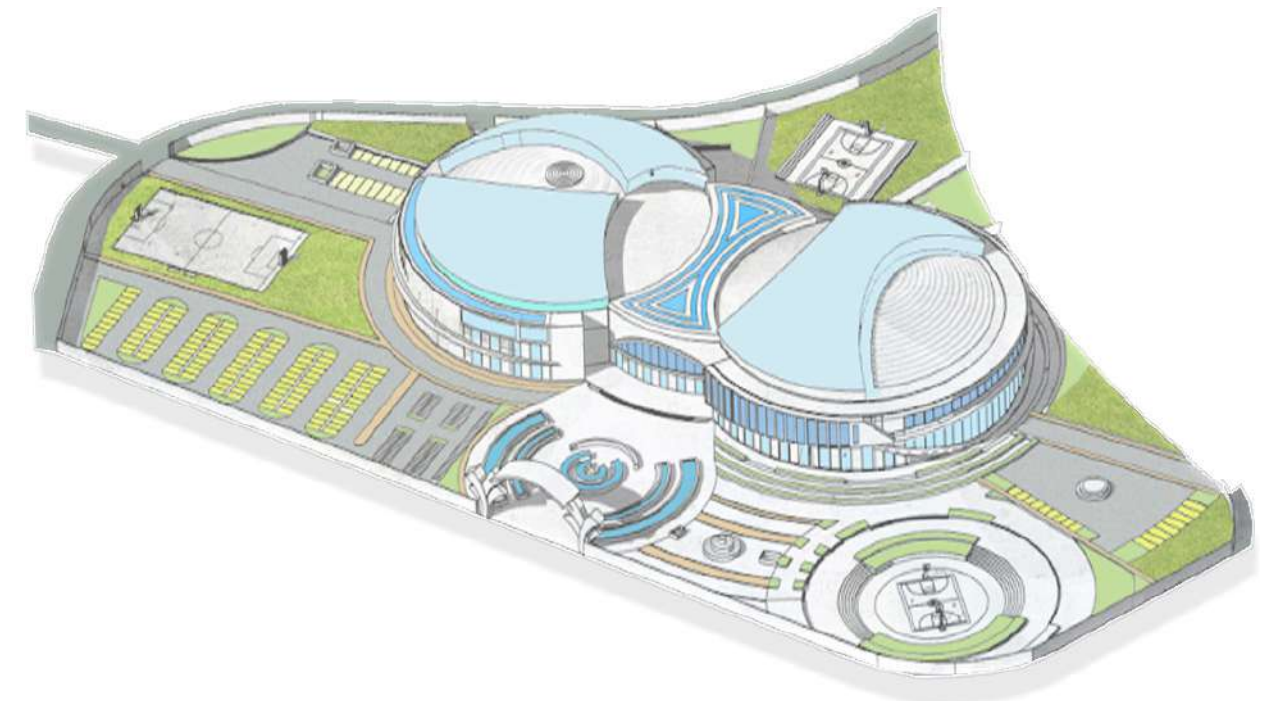
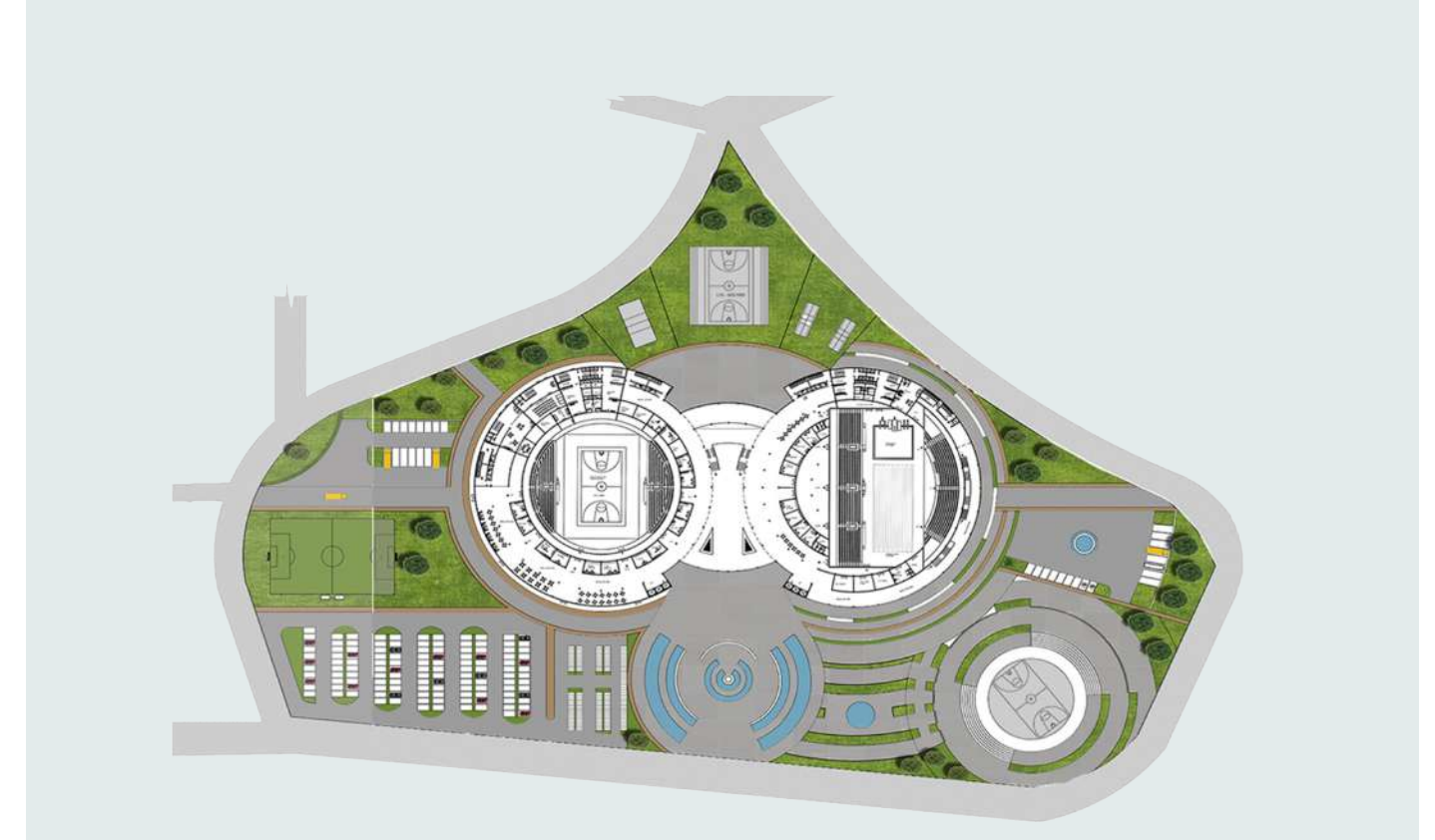
CONCEPT / FORM DEVELOPMENT

The concept is Cover and Bladder concept, To use bladder as a sport which I want to show to the audience aesthetically and architecturally and the cover which is used to cover the bladder will be the form and roof, The combination of cover and bladder will serve both in sports perspective and architecture.

Concept of planning is also of bladder and cover. Here the bladder which is inner part consists of playing area which is multipurpose and swimming pool. The cover is the spaces which are built around the central playing space. Spaces outside are provided according to relation and public flow.

For example ticket counters, foodshop sets are provided at the perimeter of playing space. After that circulation space is provided for good public flow. At the perimeter of building spaces like lifts, toilets, staircase set are provided.

This steps of spaces provided a good circulation flow to the users thus not creating any obstacle or disturbances to the complex. Central atrium is the connector between two huge core spaces. Here two staircases are provided. The central space is of triple height.



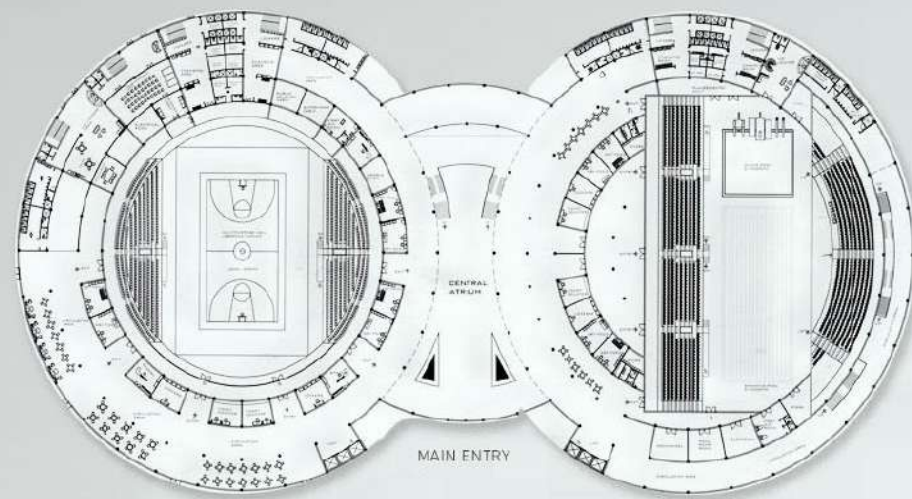
MASTER PLAN

A Sports Complex is a hub of Sports, people want to engage much facilities as they can. Thus the planning of Complex is done in that way. The Multipurpose Hall and Swimming Pool are its core space inside.

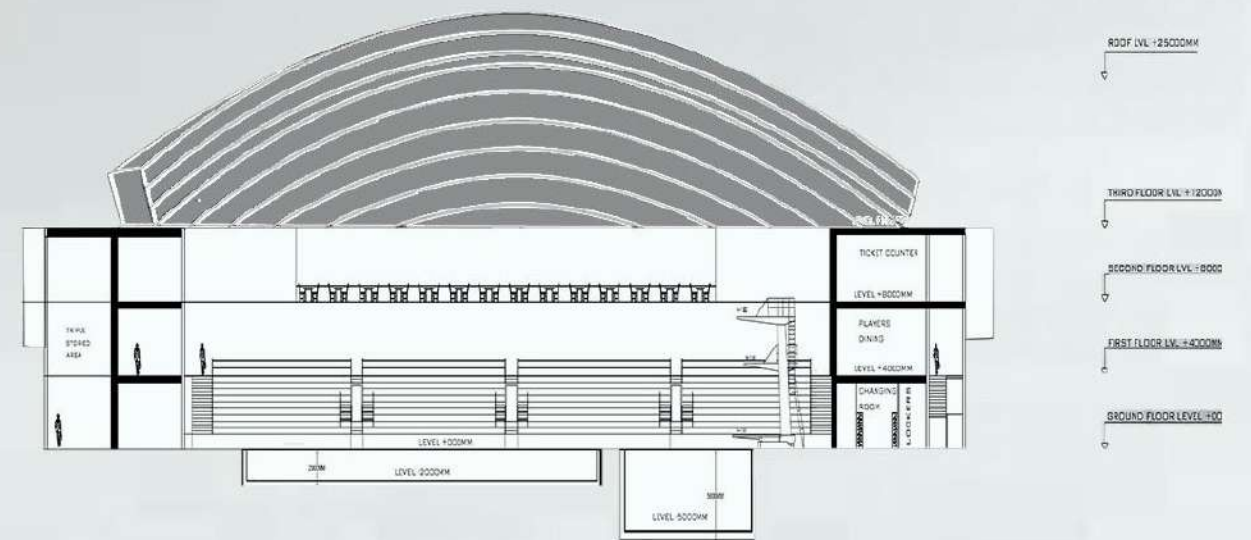
Masterplan is designed giving spaces for players, public flow, administration. Parking has been provided in three areas each to public, administration and players.

Outdoor play area is within a form of amphitheatre nearby park creates a sense of being in nature. As per needs of public, outdoor play area is sufficiently provided and designed.

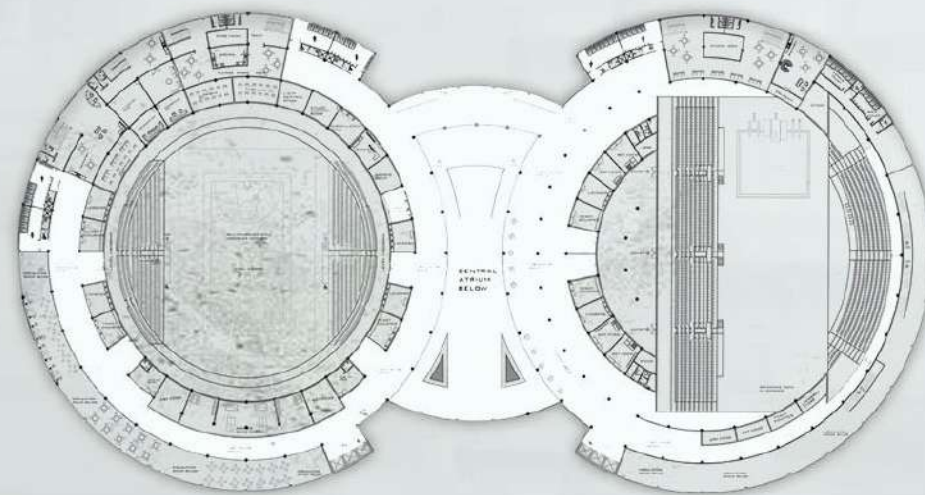
As a public space, greenery around the surrounding is very important. Thus keeping in mind open spaces /breakout spaces are provided at every interval.



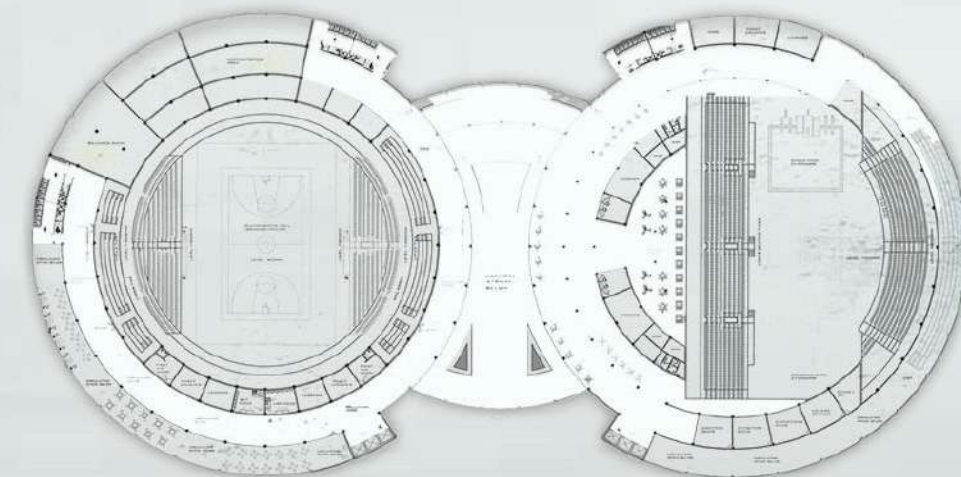
GROUND FLOOR PLAN



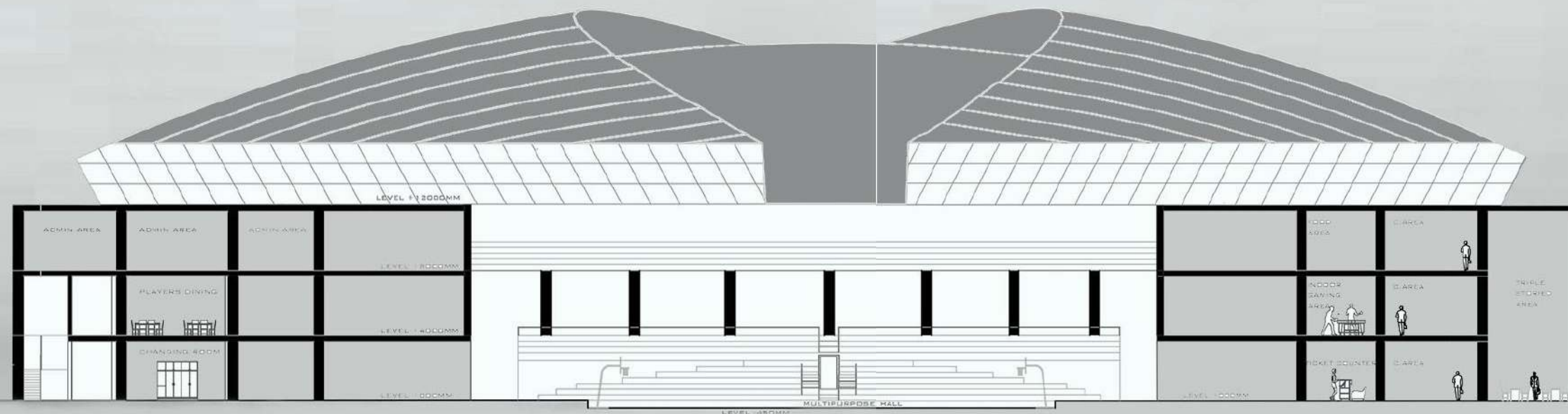
SECTION OF SWIMMING POOL



FIRST FLOOR PLAN



SECOND FLOOR PLAN



SECTION OF MULTIPUPURPOSE HALL



POST DISASTER HOUSING

FASHMI SETTLEMENT RECONSTRUCTION

CONSERVATION STUDIO

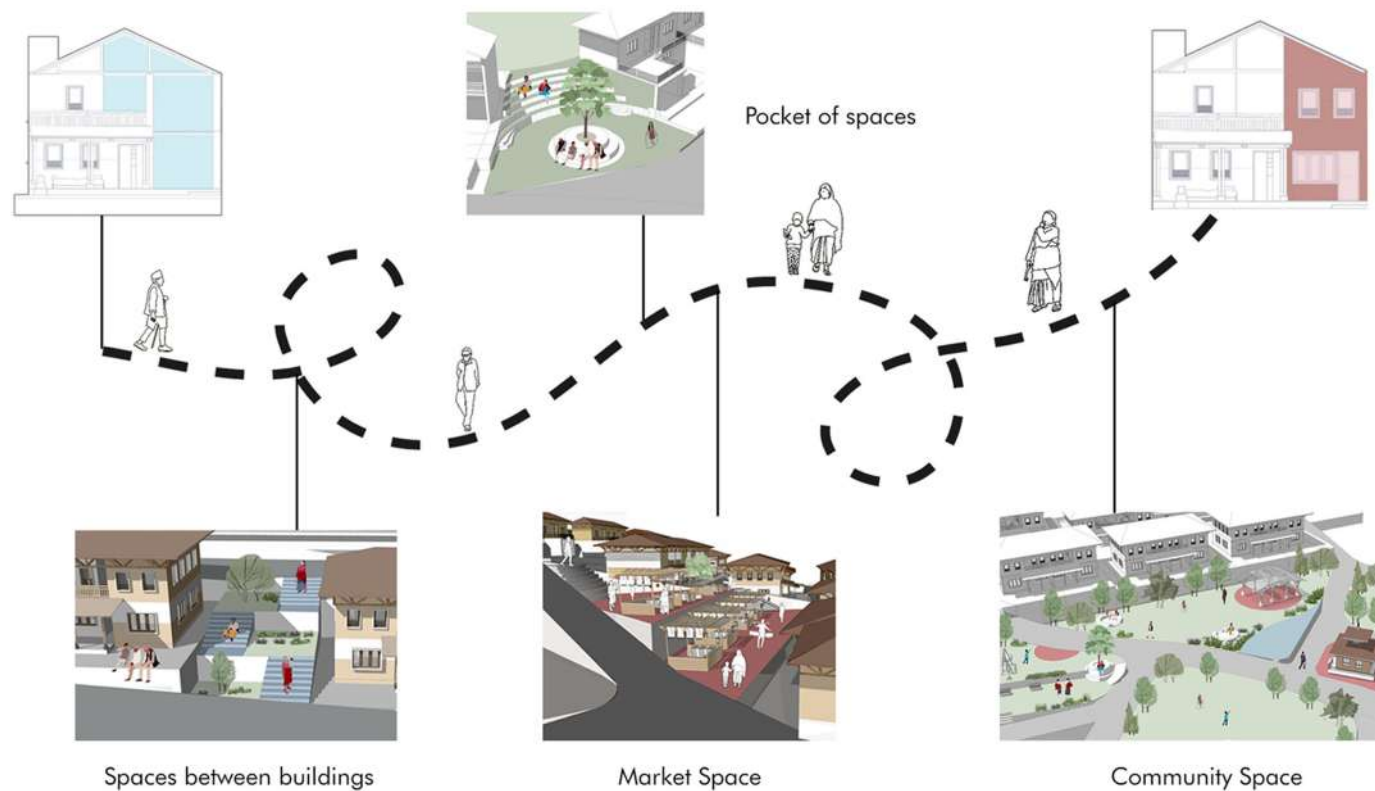
Project Authors:

Prashanta Gauli, Prashanti Pathak,
Sandeep Tandukar, Sanjay Muktan,
Seliya Thapa, Umang Kayastha

Composed by:
Umang Kayastha
Prashanti Pathak

Fashmi lies in the central hill district of Dolakha which is naturally and culturally sublime. The integrated settlement of Dihi-Fashmi is a reconstructed approach of planning in which Land adapted to pooling system to make clustered resettlement and not distant from previous household i.e. socially accepted and culturally adaptable.

The qualitative and quantitative survey of the settlement were done for this specific project, it being sensitive since the sentiment we attach to our home is always subjective and various inferences for the design were made. The amount of psychological pressure of loan hits different, and this was one of the main reasons of youth going outside the settlement for earning money, career and other facilities. Due to this, the amount of youth living in the integrated settlement was seen low as the demographic data shows most of the residents being 40 or above. After the devastation of earthquake and planning of the new settlement, in terms of environment, the amount of green spaces has been decreased from 80 % to 20 % only. The little to no presences of open as well as meaningful communal spaces was another prevalent issue seen in the new settlement.



The core identity and the essence of the "VILLAGE" was lost in the planning after earthquake. Only the physical needs like infrastructure and services are focused while completely ignoring the cultural and social aspect of design. Villagers have tried to confront the lack of social space by building the duplex model of housing with space for gathering. However, a better solution could be provided. The name of the village FASHMI comes from the agricultural product that was grown in the village, but in today's context there is no agricultural land in the village. So why not move back in terms of planning to bring back the essence of the village while also fulfilling the physical aspect of design.

The design intention was to create a settlement to evoke the experience of a journey to the village and express the village life in a contemporary world. The design development started by assigning the plot according to the size, need and requirement of the family and increasing the overall area of open spaces which could be shared and enjoyed by every user. Fasmi settlement was specifically tailored to the requirements of the local residents following

the byelaws and regulation of Bhimeshwor Municipality, the physical condition of the site and the prevailing economic situation. Following the 2015 tragedy, it also acknowledged earthquake hazards by adopting lightweight timber construction and compressed stabilized earth blocks (CSEB) as a building material.

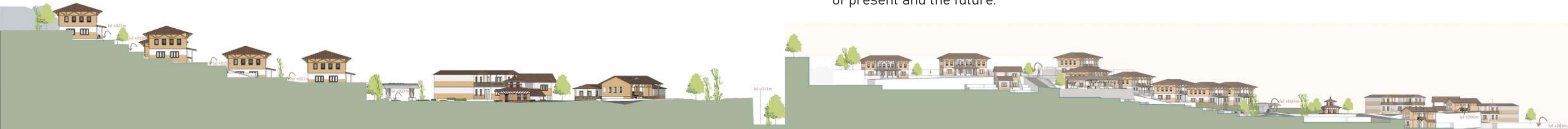
Designing the community as a low-cost housing project, incremental approach to housing was the major concept of Fashmi Settlement, hence utilizing the half-house model to encourage self-built expansions and reducing financial burden. The concept of incremental housing is to design a house that grows with the needs and affordability of the people in time. The half house concept implies that one half of the house is built in the first phase with necessary facilities, and when the economic condition and the needs of the family increases, the other half is developed in the second phase with added amenities. The design development is done in response to the physical and social surroundings. As a result, they are less exposed to threats and changes in the environment.



Placement of the agricultural land was directed by the flow of the natural water stream to take advantage of the stream to aid in irrigation and for the easy connection with the forest area for the tourism industry focused vision. Nodal points of opens space "chautara" acts as a social space bringing the essence of village creating permeability both physically and socially. Following were the major points considered in the village design:

- Economic opportunity for the villagers by providing agro based industry combining the tourism.
- Enough open spaces for social gathering,
- Allocation of agriculture land in the bank of natural stream
- Community space such as market space, open green space is more utilized when they are on flat ground,
- Connection of 6m road for future expansion
- Pocket of green open spaces as chautara for visual and physical permeability
- Agro based cottage industry economic stability
- Incremental housing typology for economic sustainability
- Open community and market space at central for community activity

The new designed Fashmi settlement has the characteristics of an evolving village taking into account the ability of the growth to a village-town without compromising the needs of the present users and preferences. The master plan is a result of a continuous design process and research that strives to solve the problem of present and the future.



Fashmi village, name of which derives from ‘farsi’ meaning pumpkin in Nepali has been designed respecting its agricultural history. Agricultural lands have been preserved and provided to be engaged in farming and other agricultural activities that also saves the soil and prevents the emerging built-up spaces in the village. Agro-based industry has been proposed where the agricultural products can be converted to their by-products and sold in the market within and outside the settlement.

The innate necessity of any sustainable settlement is its market place, so a market space has been provided in the Fashmi settlement as well to ease the people of traveling to Charikot which is the nearest market at present time.



INCREMENTAL STRATEGY

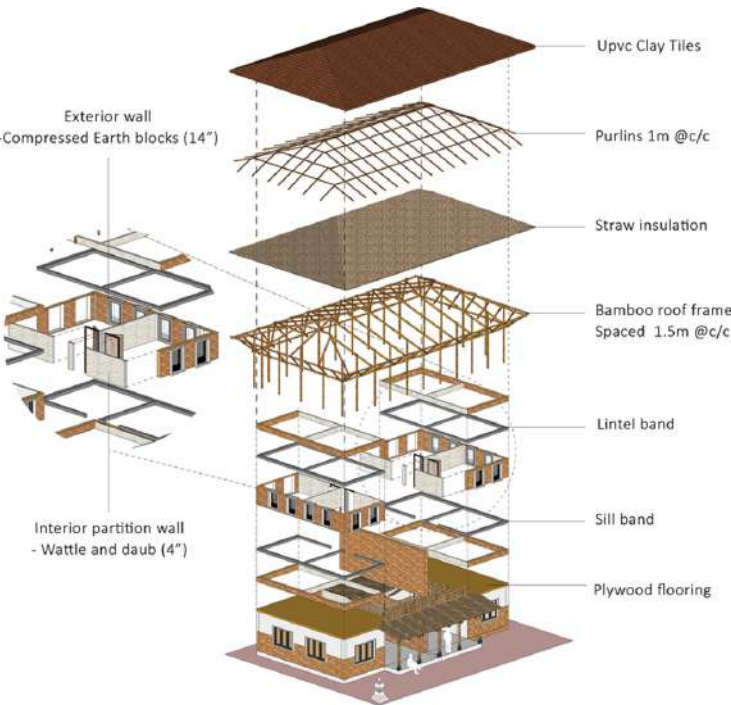
PHASE 1

PHASE 2

PHASE 3

The establishment of the market space will ensure the economic sustainability and viability of the settlement in the long run and provide employment opportunities to the people as well.

The houses have been constructed with vernacular and contemporary materials to evoke the characteristics of a contemporary settlement with emerging needs. The site has abundance of bamboo and the bamboo has been used in the design to cut off the cost and use local materials. Moreover, the construction using bamboo, CSEB blocks, mud plaster, wood, steel and straw has created a unique vernacular-contemporary form that will become the signature of the settlement. Vernacularity in architecture, behaviorology and life mapping has been respected and integrated in the design.



FASHMI SETTLEMENT RECONSTRUCTION

CONSERVATION STUDIO



SEMI DETACHED

FIRST PHASE-
Kitchen cum dining x 1 Hall x 1
Bedroom x 3 Toilet x 1

SECOND PHASE ADDED-
Bedroom x 2 Store x 1



THE ROAD HOUSE

FIRST PHASE-
Kitchen cum dining x 1 Bedroom x 2
Toilet x 1 Guest Bedroom x 1

SECOND PHASE ADDED-
shop x 1 Guest Bedroom x 1



ROW HOUSING

FIRST PHASE-
Kitchen cum dining x 1 Bedroom x 2
Toilet x 1 store x 1 Goth x 1

SECOND PHASE ADDED-
Bedroom x 2 Toilet x 1



THE COURTYARD HOUSE

FIRST PHASE-
Kitchen cum dining x 1 Bedroom x 4
Toilet x 2 Store x 1 Goth x 1

SECOND PHASE ADDED-
Living room x 1 Bedroom x 1

Total of five typologies have been developed considering the site requirements, economic stability, needs of the society and other various regions. Based in the orientation of the plot provision of either courtyard or the aagan in the sun facing direction and based on the economic condition detached or row housing. The incremental concept of housing shall ease people of their economic burden while constructing the house and live peacefully in their own terms.

Architecture is about fulfilling the needs of the people and the community, to bring happiness to them, to reform the society to a new direction and to create spaces that will be experienced in a different perspective by the users, and that is what we have strived to achieve in this project. Learning and relearning architecture,





THE WELL BEING FOREST

HOLISTIC WELLNESS AND RETREAT CENTRE

Project Author:
Sunita Ligal



The proposed wellness and retreat centre is approach of enhancing consciousness, relief, and peace for people through architecture in natural environment . The project explores dimension of architecture that will help people to uplift their wellbeing aiding in healthier and happier individual and designed for all people exploring cut fills of Nagarkot as their destination and explores the relationship of wellbeing and natural connection with architecture .The project is Biomimicry of environmental wellness aspect of forest to human wellbeing spect either through its functionl co-reltion or through the its physical form .

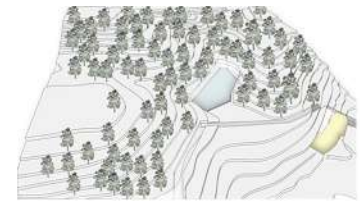
Adressing the increasing global pandemic,human increasing mental and physical tarumatic incident either through hectic life, busy schdule, pollution and global visualization etc , the wellness centre for both tourist and local individual is propoposed catering both human and natural wellbeing. This healing and wellness center have no dimension for physical health disabilities and problems solution and psychic reorientation aspect are not considered.Inspired by frank loyld Wright aspct of good building ideas and try to take cohernetly through out the project, i.e. "The good building is not one that hurts the landscape but is one that makes the landscape more beautiful than it was before that building was built"



THE WELL BEING FOREST

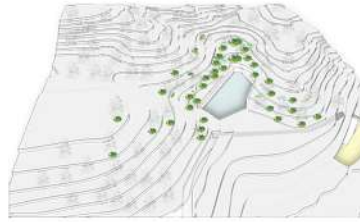
CONCEPT AND DESIGN DEVELOPMENT

Wellness, refers to balance between mind and body. Talking analogue to mind as human and body as environment, the balancing environment between human and environment is nature itself which may include vegetation, water body, and air so on. The premising balancing elements between human and environment is Forest and vegetation as my site lies in lap of forest, I gave prioritized to it beside that human civilization started from forest and changed slowly to urban monotone life, and now days people are wandering in nature for sort of wellness.



SITE INITIAL STATE

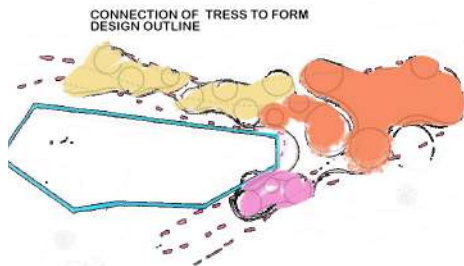
masterplan with reference to biome of site contour line rather than a straight line.



reference tree position allocation and connecting them to derived masterplan layout.



Zoning of function ensuring smooth flow of circulation space maintaining hierarchy of space.



PUBLIC SPACE
SEMI PUBLIC SPACE
PRIVATE SPACE

MEDITATION BLOCK

TREATMENT BLOCK

PROMOTION BLOCK

ADMINISTRATION

WATER BODY

PARKING

8M ROAD

STAFF QUARTER

VILLAS

STAFF QUARTER

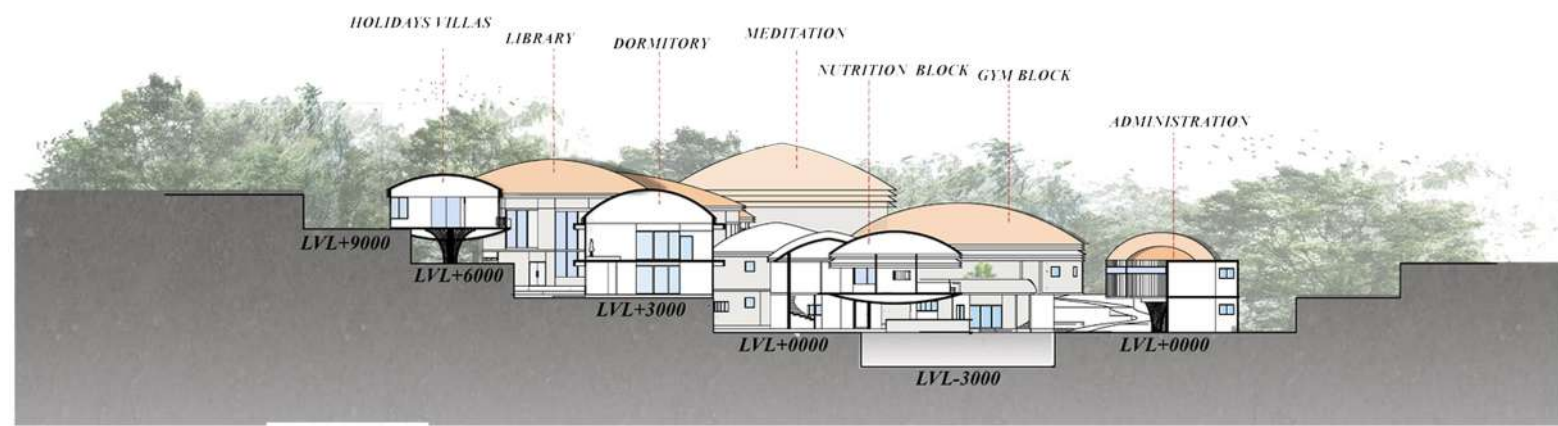
DIET BLOCK

LIBRARY

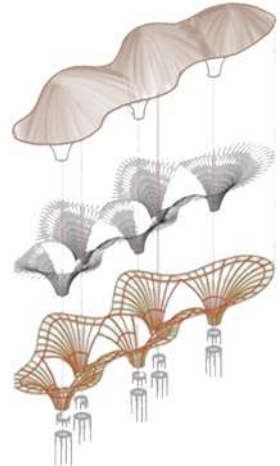
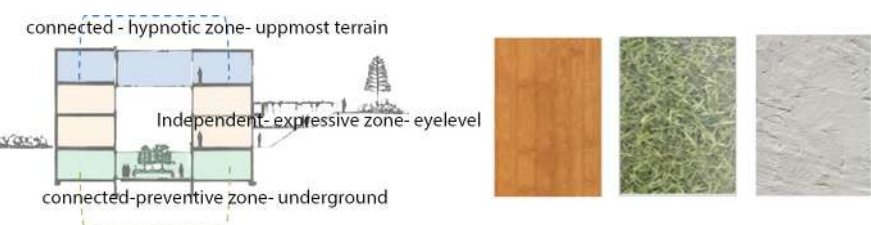
BATH POOL

TREATMENT BLOCK

MEDITATION BLOCK



SECTIONAL DETAIL AT Y-Y (1:200)



The master plan is based to cater more environmental balance, building are mostly south orientated for more natural light and cross ventilation . Solely based with zoning ideas with administration at entrance and followed by wellness promotion block, then treatment zone and finally with dormitory and staff at exit controlled by guard house at exit. The idea of zoning was developed maintaining privacy and smooth flow of functioning and based with forest analogue. The expressive function and confident developing zone are compared to trunk and proposed at entry and they as first thing we noticed and encountered is trunks and they are mostly independent. The protective functions and preventive treatment zone are proposed underground to depicts root No specific path to every building are provided as forest characterize path finding explorative ideas and no limited pathways are provided over there.

The form of building were developed with reference to character of forest with trunk of tress and crown hall space. Most of building are over hanging in trunk like structure with functional space above the trunk. Thus depicting the identity character of forest the structure and form were developed. The building are circular with dome roof and have trunk like column structure supporting the building.

The building block will be independent and will not be connected on ground floor as the trunk of tree are not connected to each other whereas the function above ground will be connected with each as the branches leaves of tress are connected to each other in forest. Thus building will be connected with each other on other level above ground. Open balcony eating space in nutrition block to enjoy nature and surrounding as well as surrounding activity of dancing, sings.

Open dance and music therapy area to develop more socializing space and develop confidence to users and accommodated open orchestra vibes to surrounding users. Niches and nooks resting space to provide cool and fun spaces. Full glazed window at treatment block are proposed for maximum connectivity and transparency to nature.

The structure of building is supported by double column system with one main hidden column structure and one exposed column structure. The bulkiness and heaviness of column is minimized and lightened by exterior decorative steel ribs of 36 number at angle of 10 degree which are fragmented as tree branches to provide vibes of tree.



Aspired by thoughts," To clean mind all one must be dirty themselves with nature, to be bitten by insects,bathed in sweat and washed by waterfall and dressed by sunlight."

The retreat center program are mainly categorized on basis of treatment approach , self catering approach and relaxation. As wellness and retreat are not short termed basis ,they should be enact in every daily lives. Thus considering those three different aspect promotive zone,protective zone and hypnotic zone are functionalized.

Wellness promotion block includes the function that promote wellness and develop confidence, easiness to users. It consist of open dance and music hall at ground level and gym at above.

Wellness treatment zone facilitates treatment approaches and consist spa, massage, massotherapies' unit and yoga hall unit along with open workshop hall at ground floor. .The meditation block and library is provided at outer fringe of site to avoid from disturbance and to provide maximum vibes of forest. The open ground floor is used for yoga and exercise with maximum air circulation where as meditation space is provided underground and exterior individual yoga space beneath tree having vibes of natural bird sounds, air hustle.

The Hypnotic zone include relaxing space such as villas,dormitory .The dormitory block have capacity of total 40 users with individual as well as group suite and 7 Holidays villa with capacity of 18 users with luxury bedroom, living, pantry and bathroom and large balcony to view natural space and lies in uppermost terrain.



“Good design is as little design as possible. Less, but better – because it concentrates on the essential aspects, and the products are not burdened with non-essentials. Back to purity. Back to simplicity.” – Dieter Rams

Using Typical Local material tone mood, that is suitable both structurally and emboss with surrounding forest context and climate. Maximum green space and environment make user more connected with natural space.

The outer wall and façade are constructed with Ferro cement with white Kamero (white mud texture) finishing as local building over area has similar finishing and to provide essence of locality the material is selected. The roof are provided with wooden finishing texture to create contrast and harmony with wooden trunk and branches over the forest and to be synchronized and blend to surrounding.

Maximum open space are provided with green soft surfaces rather than hard surfaces. Thus the whole complex and wellness center have same exterior color and material mood where as it varies on interior according to function and purpose of building. Mostly wooden texture contrast with white color is proposed in interior of building.

Design inferences from various case studies had been try to implement in fullest with dramatic staircase to make space more engaging and viable. Organic design maintaining transparent flow of private ,semi public and public space had enhanced design with ideas of cold bath and warm bath collaborating its respective coloring scheme.

Starting journey from dark shabby pathway with smell of fresh mud, plants and water visuals users encountered a great artificial human canopy tree at entry patio for resting and waiting and similar structure at exit to maintain harmony of forest .The entry and exit create a loop with dark entrance and lightened exit demonstrating journey of unwellness to wellness approaches and in the loop of function the users are introduced various function according to their preferences, and preferences are based on wellness traveler motives data.

Thus the project is design to a healthy and interesting space that cater all our three aspect i.e. mind, body and soul with both natural and human built intervention and collaborated object hood of wellness architecture which include functional, typological, along with phenomenal dimension which include body expressive, emotion, aesthetics. Being limited to cultural and social aspect of wellbeing, the wellness center also cater various design modalities, visual impression, and soundscape with

great fun and cool spaces with niches, nooks and hidden gardens. For behavior setting of human affordance space with maximum opportunities to act and react, to think response are provided thus The wellness center provide great breakout zone and relaxing space for users with great variation of sensory experience within the introverted forest site for various users and their multi-functional needs.

WORD OF THE DAY

Flaneur

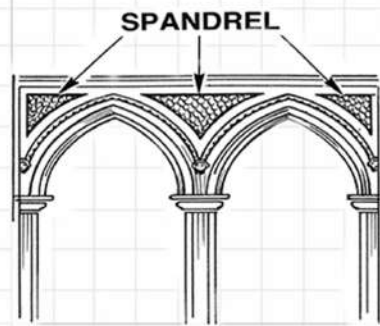
A flâneur is an architecture synonym for a person that indirectly and unintentionally feels affected by an architectural design it only passed by.



Garima Neupane

Spandrel

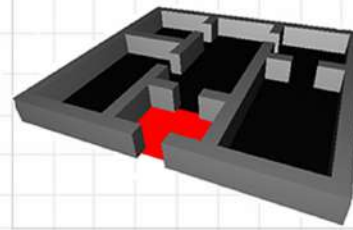
a roughly triangular space, usually found in pairs, between the top of an arch and a rectangular frame



Garima Neupane

Vestibule

A vestibule is a small entrance area that people pass through before reaching a larger space.



Garima Neupane

Brise soleil

an architectural feature of a building that reduces heat gain within that building by deflecting sunlight.



Shreeja Maharjan

surfeit

an excessive amount of something.
Eg: surfeit roofs in a house in Telemark, Norway.



Shreeja Maharjan

Parlante

architecture that explains its own function or identity.
For example, this hotdog stand, by which its shape immediately tells you the function.



Shreeja Maharjan

Carbuncle

a building that is extremely unpleasant to look at



Sushmita Gautam

Labyrinth

also called maze, system of intricate passageways and blind alleys, irregular and twisting.



Source: Design

Sushmita Gautam

Derelict

building that is derelict is empty and in a bad state of repair because it has not been used or lived in for a long time.



Sushmita Gautam

Enfilade

a suite of rooms with doorways in line with each other.



Garima Neupane

Superimpose

to place one thing over another as an addition, in such a way that all layers are still evident.



Garima Neupane

Stereotomic Architecture

the architecture of subtraction or carving away of solid form.



Garima Neupane

surfeit

an excessive amount of something.
Eg: surfeit roofs in a house in Telemark, Norway.



Shreeja Maharjan

Juncture

This is how different materials intersect with one another.
For example, if the juncture between wall and window isn't correct, it'll cause leaking.



Shreeja Maharjan

Timeless

Designs which will endure over time and will never go out of style.
Vitruvius himself stated that temples are examples of timeless architecture.



Shreeja Maharjan

Truncated

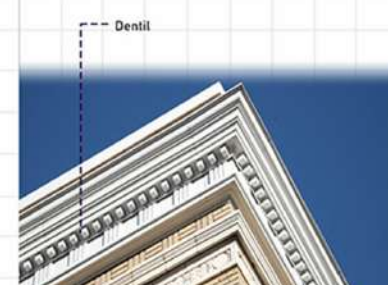
having the apex, vertex, or end cut off by a plane; or stopping short from a completed expression.



Sushmita Gautam

Dentil

Small rectangular blocks resembling teeth, used as a decoration under the moulding of a cornice.



Sushmita Gautam

Cavernous

building which is very large inside, and so it reminds you of a cave.



Sushmita Gautam

An interview with
AR. NIRAN MAHARJAN
3 DOTS ARCHITECTS

TEXT: GARIMA NEUPANE AND SHREEJA MAHARJAN

On the 9th of May, we reached the 3 dots architect's office at Jawalakhel to sit for a talk with Ar. Niran Maharjan. Just a few minutes away from the bustling traffic of Jawalakhel, we were invited into the surprisingly tranquil office by Ar. Maharjan himself. He is the co-leader of the firm, 3 dots architects, which he co-founded with two of his college mates, Suyog Kayastha and Sandip Puri, seven years ago, and which now stands as one of the fastest-growing architectural firms in Nepal. Niran dai (as he insisted us on not calling him 'sir') was cordial, vibrant, and candid while inviting us in; and as we sat for the interview, we knew it was certainly going to be an insightful and interesting talk.

Making us feel comfortable, he humbly preceded by asking us to introduce ourselves, and what design meant to us. He listened to us

and he added" Architecture is not just about theory, it's about what gets on the drawing, and eventually on the site. A good theory cannot be complete without its equal counterpart, the design."

We observed in most of the 3 Dots design, a beautiful juxtaposition of traditional Nepalese architecture and classical architecture in a contemporary scenario and we asked him if it was his signature style. "It's an interesting question for me.", he said.



He had done his internship in A not architects where they preferred modern volumes, playing in axis, with clean volumes, exposed bricks, and clean volumetric composition. He had worked there for two and a half years which formed a basis of design for him.

After his thesis, he joined Sarosh Pradhan and Associates, where they preferred buildings with a character like traditional and classical designs. There he fused traditional/classical elements with the modern design, which was appreciated because it had the character and context, and was functional as well. He added "That's where my design principle, my strength, and my architecture developed. My journey started there."

Furthermore, when asked about the architect's creative freedom and about how much of the design style is client-driven, he explained that clients specify what type of building they want, but they don't specify the design style. They often find freedom in fusion, in whichever style the client chooses, except for the case where the client wants original style." If some clients ask for modern design, we do what clients ask for." He added. It is sometimes hard to define what exactly is modern but it's more interesting, and there are more parameters to play with.

AR. NIRAN MAHARJAN

3 DOTS ARCHITECTS

TEXT: GARIMA NEUPANE AND SHREEJA MAHARJAN

He also shared with us the way the team works in 3 dots office. The senior architects, mostly, handle the conceptual part of the design as well as deal with the clients, and when a concept is visualized and clear, then the junior architects are assigned to do the detailed drawings. They believe in communication and learning from each other, therefore, a good idea from either a senior or a junior architect is always appreciated equally. Handing out works to the new hands is very essential as well since it brings new ideas to the table, making it all more interesting and also steers the design away from monotony

Magazine team: We see that in the Residential Villa in Budhanilkantha, rammed earth construction is being used. How was your experience working with this construction technology which is gaining popularity in our context?

Niran dai: We used the theme “critical regionalism” in this design and also tried to showcase local culture through traditional design elements. It is a modest building project with a low profile with just 2 stories, subtle with nature, and has elements of sustainability. The client is a 75 years old man and had an allergic reaction to AC. Consequently, we were encouraged to follow a passive design strategy and, thus, we conducted meticulous energy analysis.

In this strategy, the starting point is always building orientation, and we strategically placed the bedroom at the southwest corner, facing the courtyard, such that the morning sun would also reach the room. As per insulation, we first thought of using a cavity wall, but a large quantity of brick would be used for it and the client also suggested discarding brick, thus we decided on rammed earth. The span of the rammed earth is low, thus we designed a hybrid structure with RCC and rammed earth. When in an earthquake, rammed earth vibrates with a different frequency than concrete structure, and we needed to design the junctions between RCC and rammed earth keeping that in mind. This might be the first hybrid structure designed with rammed earth and RCC in Nepal. It is an important project for us, a residence in 4 ropani land with rammed earth as these design opportunities are very rare.



Niran dai: Looking back now, we were just kids back then as it was just after we completed our thesis. We had just won the rural housing design competition and received a 2 lakh rupees cash prize from K.P Oli himself and this motivated us to participate in the NAST building design competition. This competition also had a cash prize and it was Rs. 75k for 3rd place and that amount meant a lot back then, so Sandip and Suyog and I worked on this project together again in a hope to win the 3rd prize but surprisingly we got shortlisted for the presentation of the first prize. We had a feeling that we'd win after the presentation since it went well, and we won. But at that time, we just had 4-5 months of experience in the field, and we had mostly designed residences only and and barely constructed one. From the design of

residences to this 42-crore project was a big leap and we had almost lost the contract of the project because of our lack of experience if it wasn't for Rajesh sir. Ar. Rajesh Thapa, the present president of SONA helped to manage a team and he guided us through this project. We learned from this project that the harder part of the design process is the execution. We also understood the need for an experienced architect.

We learned a lot about official work, finances, structure, the importance of coordination, and most importantly how to deal with clients. In retrospect, I see that we learned a lot from the project. The initial design concept didn't come to life as clearly since the client changed their needs frequently but this project taught us a lot.

Talking about its design, our design philosophy was sustainable architecture and sustainable technology. We designed an L-shaped building with a central courtyard that had components of sustainability including cavity walls, the green roof above chemical rooms, double glazed windows, inclined lines with solar panels, and an energy-efficient lift system. We had researched HEPA filters which used nanotechnology and controlled indoor air quality to be 10 times cleaner than outdoor air. This project taught us many things very early in our careers.

Magazine team: We see that in the Residential Villa in Budhanilkantha, rammed earth construction is being used. **How was your experience working with this construction technology which is gaining popularity in our context?**

Niran dai: Firstly, the site was in a rural area with about four and half hours of travel in the pickup truck, and transporting modern building materials would affect the cost adversely and the environmental hazard that would create cannot be neglected. So, our first idea was to promote the local materials. We spent a week at the site exploring the soil, local stone resources, slates, water source, and community forest and found a rocky hill about 10km from the site. Since, the client was a local person from that region, the supply of stones and timber was feasible. Also, the black soil found there provides good insulation, which is good for the environment and health and is sustainable. We had a plan to make floor tiles from the same soil but due to covid, the project was put to a pause.



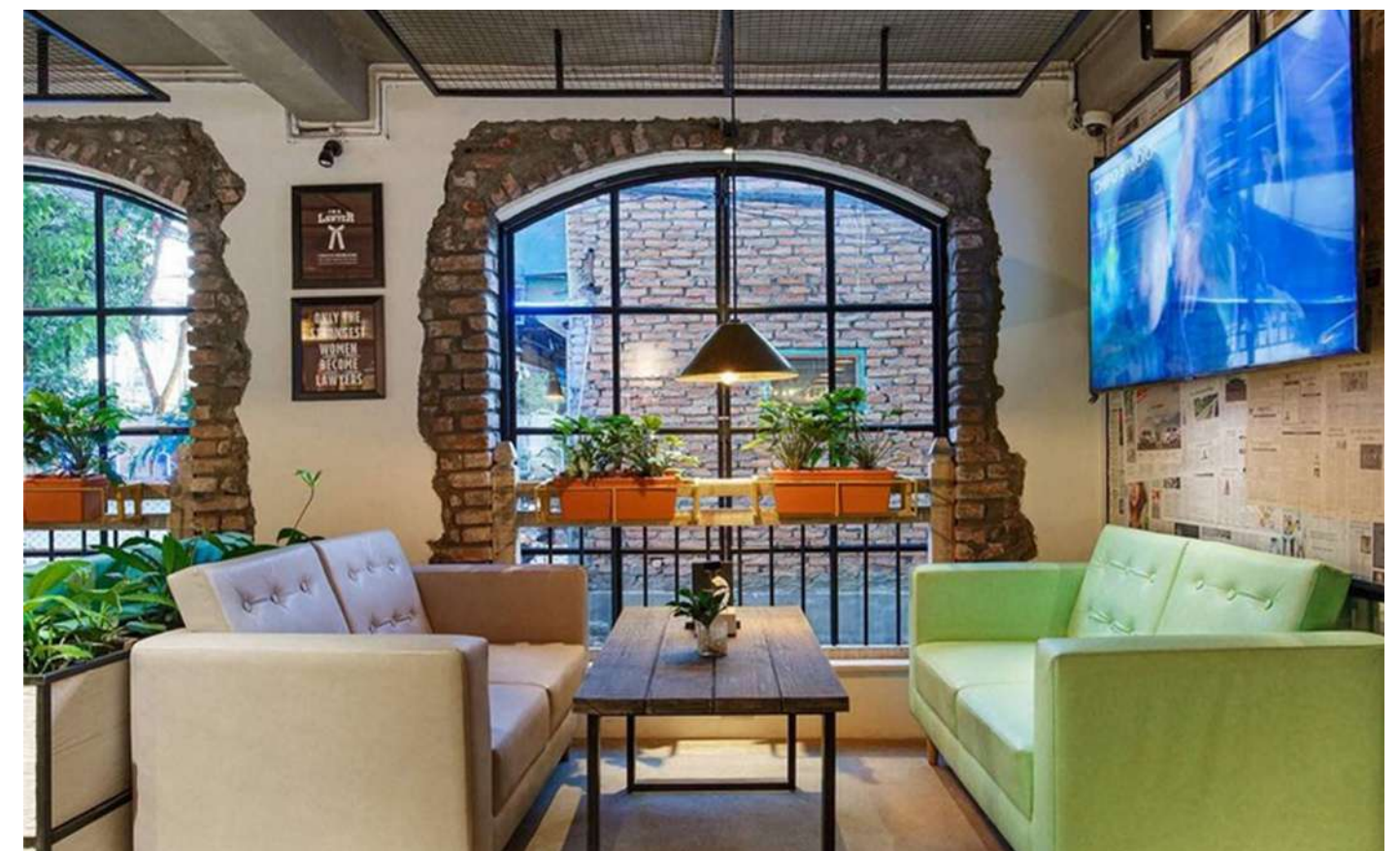
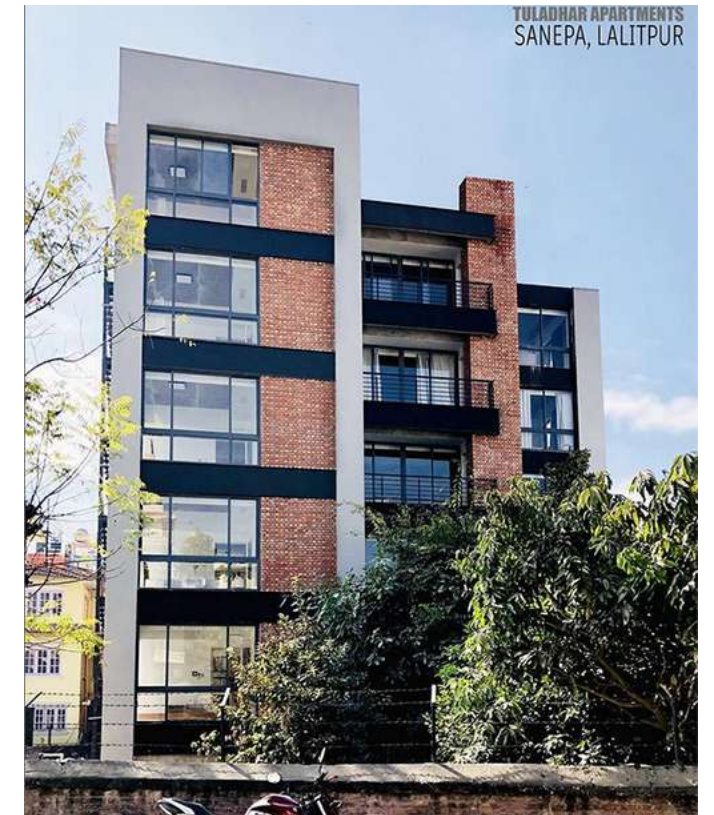
Magazine team: The form the of Hattisar commercial complex is unique and interesting, what was the design concept behind it?



Niran dai: A building in motion. Hattisar is a commercial area and there is a constant flow of people in that area and a building in such an area should be dynamic, not stagnant. Also, we added a curved feature to a wall to represent the flow which will be an iconic structure. The commons in Bangkok have a staircase that leads to the courtyard on the upper level. This is one of my favorite designs and I wanted to add this element of connecting straight to another level. Planning and function-wise, it has 3 blocks. The 9 storied apartment building at the back and the 5-storied commercial building facing the road are split by a 3-storey cutout courtyard in the middle to provide sunlight. The main concept is derived from sunlight and the fact that a building should be dynamic.

Magazine team: What is the project you're most proud of?

Niran dai: Pulchowk garden, and it got appreciation from everyone. Another one must be index furniture's apartment building in Sanepa, its interior work is very clean and satisfying. 'Somewhere in Kathmandu', 'Pasa Dehli', and 'Roadhouse café' are some other projects that I find quite satisfying.



Magazine team: Would you like to give some advice to young architects and students of architecture for excelling in their careers as well as academics?

Niran dai: My advice to final semester students is not to keep a high aim on the thesis but put effort into the design more. What I mean to say is, choose the projects that are easy to gather information on, something your supervisor can also guide you through. That way there will be more time for you to work on your design. As for students doing their internship, I advise you to learn everything needed for a complete residential design. Adding more to it, professionally it takes about 2-3 years to make it for an architect. The frustration will hit everyone, take it as a part of life but grow from it. It pans out if dedication and passion are there. Be knowledgeable, so that the research time in design shortens. If you want to apply for abroad, learn the necessary software, prepare for the subject you want to study later, choose a thesis project and put together the portfolio taking that in mind. And I highly encourage you to travel before you get caught up in work.

Magazine team: Can you share your secrets behind this successful endeavor of the firm in such a short time?

Niran dai: First of all, one needs to be a good person to be successful, have good communication skills, and also be true to his words. Then comes teamwork, research, and exposure. As they say "If you want to walk a short distance then you walk alone, but if you want to walk miles, teamwork is essential." Lastly one needs to be knowledgeable and curious since these things aid in the design and instigate creativity, and one can gather knowledge by reading texts and analyzing drawings or by living the design through all

these senses, in reality by traveling. Passion and dedication are equally important since these motivate us to do the hard work.

Niran dai was clear in his vision, precise in his words; and truly warm and genuine in his gestures. It was an afternoon where we all got something to contemplate, for a long time. After motivating us through his works and his words, Niran dai then bid us farewell. We four left the office with more love for architecture and visions of our future in the field of architecture and also the gratitude for the time and wisdom Niran dai bestowed on us. His motivating words had been stuck in our minds.

"To be a good architect, one needs to be a good person first."

COMIC

By: Shreeja Maharjhan



My Internship Experience

Edited by Sushmita Gautam



Bandana Rasali

IFID Nepal

This period of seeking an internship can be quite overwhelming and confusing, as you have no idea what to expect from the firms and consultancies out there or what they may be expecting as an intern from you. I was having a hard time too, but these firms know the fact that you are just an intern. So, you will be asked to perform the most basic tasks at first. Well talking about my journey, it was quite fulfilling. In these few months, I learned so many things, things that are not quite discussed during our design processes in classrooms. I know it might sound a little cliché that the things you learn in college don't prepare you for the real world. But it's the truth. Working in the real world was in fact a different experience. With every new problem, coming up with a new and creative solution was in fact, fun and challenging. The internship period will teach you teamwork, punctuality, and workmanship, and remember you will learn the most by discussing. You should never be afraid to ask anything. I was quite lucky to find a friendly work environment. They treated me like a family and never got tired of my most immature and curious questions of mine. With every new project, you will be learning new things. But the internship period is not always rainbows and butterflies. There will be times when you might make mistakes or feel humiliated. Maybe some firms will expect you to work beyond your working hours or maybe you will be given tasks that you are not supposed to do as an architect intern. Just be prepared to face everything with a positive attitude.



Isha Dahal

Dfinder Architects

I used to anticipate internships as easy as they could be, but it was way beyond that. When it comes to learning about practicalities and actually implementing them in our field, My experience was a bit of an emotional roller coaster. I experienced happy, sad, bored, exciting, and fun days within a desperately short amount of time. Personally, work life is harsh. That's the reality that hit me within the 1st week. Later I learned to cope with the environment and situation. As cliché as it might sound, my 1st work experience as an intern built me out to become a stronger individual. I've learned to step ahead in every possible thing that I want to try to become even better.



Pragya Upadhyay

Shah Consult International (P.) Ltd.

My internship experience was rather challenging, but still an intriguing one. As students, we're cramped to our tasks with no exposure to the proper environment, but when you enter a workspace, you'll realize things are quick-paced. My advice - interact! Just by studying how professionals approach design-linked problems, I picked up and refined unique skills and techniques, which were way beyond our coursework and theoretical judgment. My valuable takeaway would be the long-term ties and connections which I had



Priyanka Gurung

Sarosh Pradhan and Associates

My time at SPA, During my practicum, I joined Sarosh Pradhan and Associates(SPA) at Jyatha, Thamel as a trainee architect. Being an intern at SPA was a remarkable and memorable experience in my academic career that gave me a glimpse into my future working environment as an architect. SPA and the overall experience I had here gave me numerous opportunities to perform and improve myself, and have made me more mature and reasonable in my approach to tasks and ideas. The internship experience enabled me to see the professional world more clearly and exposed me to many points of view on the newest things and people I was introduced to. Project conceptualization, the entire design process, simple workarounds, interacting with clients and consultants, pitching techniques, bill of quantities and tender document preparation, and many more interesting work processes were covered.

It's impossible to comprehend the exposure I received while working here. I picked up a lot of knowledge throughout the practicum period in many different ways. For me, SPA transcended beyond architecture. I really enjoyed our casual conversations about current events with Ar Sarosh Pradhan, as well as our presentations on a variety of topics, both mildly amusing and serious; the office's creative space revitalization project; the architecture competition; our weekly Friday games; musical evenings; wandering around the streets of Thamel; and many more. Working with Team SPA was such a beautiful journey that was educational, exciting, demanding, and, of course, enjoyable as I got to know a whole new group of wonderful individuals.



Sujan Shrestha

A for Architecture

I was fortunate enough to get a chance to participate in an internship program at A for Architecture, a young architecture studio based in Nepal. The founders of A for Architecture are young emerging architects who want to alter the way architecture is perceived in the Nepalese context. My experience during this short period of 4 and a half months was beyond what words could explain. It was a home away from home. The way we were taught was completely different from what they used to teach in college. The atmosphere there was friendly, yet productive. This internship provided me with an incredible learning experience. Every task we accomplished in our internship was a milestone in our architectural development. Every blunder we made was an important lesson. Most importantly, I learned to think out of the box. Oh, and the food was good, too good. Time flies by, doesn't it? Thank you, AFA, for this wonderful learning experience.

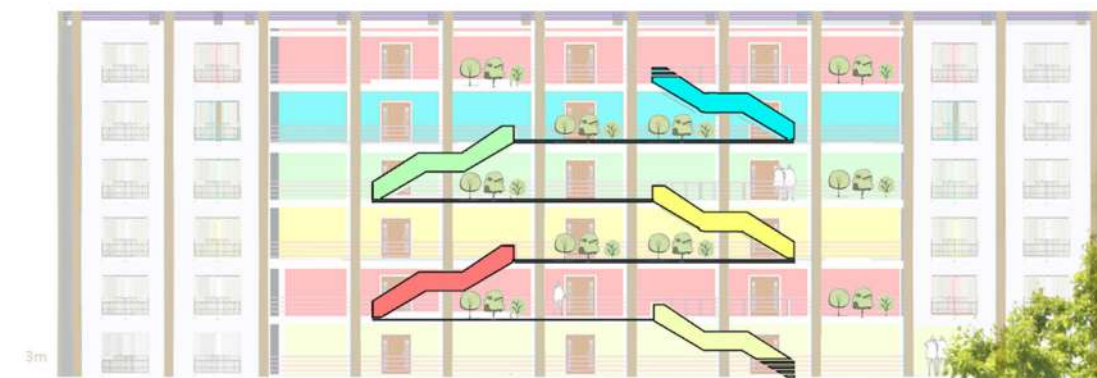


JOYFUL PLACE

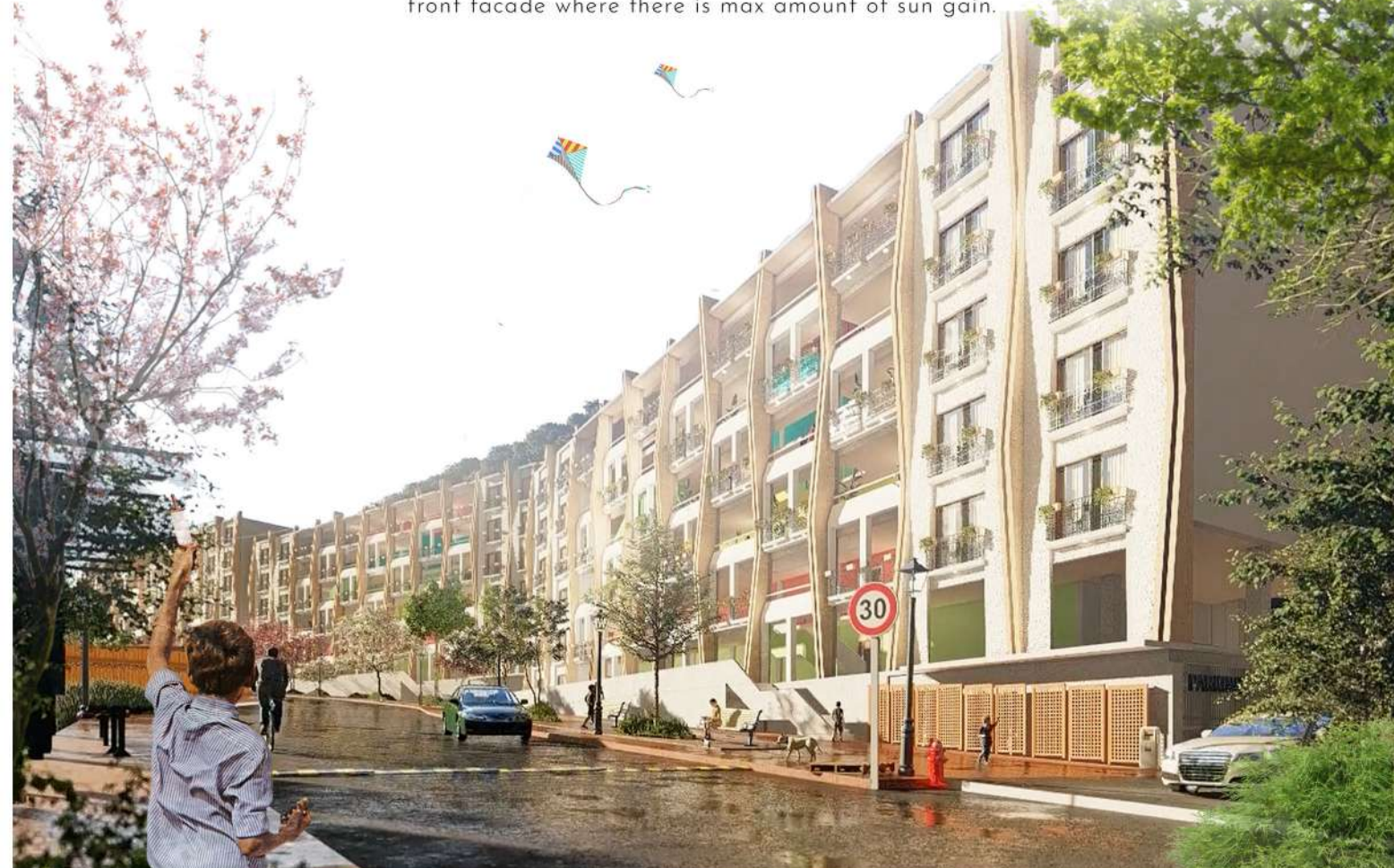
“CREATING A SOCIAL ENVIRONMENT IN VERTICAL SPACE”

JOYFUL PLACE is a joint venture Housing project in Nagarjuna Municipality

Cohousing is a new model typology for low-cost and affordable housing offering a maximum capacity for adaptation and flexibility throughout its lifetime. Social, cultural, economic and ecological aspects have been considered equally to define a contemporary sustainable approach to urban living.



By placing the gap in between the staircase that connects the adjacent floor , a social courtyard space is formed in every floor that solves the problem of lack of social space in apartment. Another issue of lack of proper ventilation and natural light is also solved when placing the courtyard space in the front facade where there is max amount of sun gain.



10th ASIAN PAINTS DESIGN COMPETITION 2021

B.Arch. 4th year (2074 batch)

Department of Architecture in collaboration with Asian Paints, the sponsor of the program organizes a Design Competition annually for 4th year students. Main objective of the competition are to provide an opportunity to the students to foster competency, design excellence and leadership quality in them; and to explore the creative design solutions to an architectural problem. This is a unique opportunity for students to explore their creative ideas, develop them and translate into physical reality.

Competition Award

The award of competition will be in the form of the certificate and cash prizes. The certificate and prize money will be awarded to top three participants

The award carries cash prize as follows:

- 1st Prize: Rs. 50,000
- 2nd Prize: Rs. 25,000
- 3rd Prize: Rs. 15,000

Project Title: Apartments in Nagarjun Land pooling projects.

Location: - Nagarjun Municipality

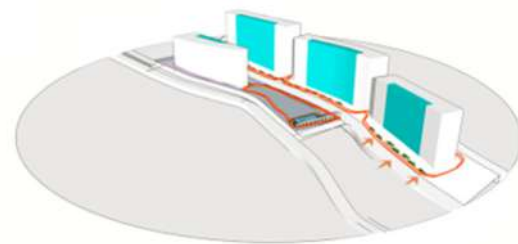
The competition is designed to challenge and seek creativity with ideas and concepts in architectural design, as well as landscape design or site planning. This competition aims to promote alternative solutions to housing, coming up with affordable and sustainable units with limited size to the urgent demands for a house of growing urban population.





Master Plan

Taking in account the major factor, i.e. the setbacks from every side of the site. BUFFER created using BERMS and used setbacks as a landscape elements for different purpose like cycling and running track.



Facade

BALAUSTRADE AND LOUVERS are the main elements defining the identity of the facade. Balaustrade acts as a holding for the planters and railings, whereas LOUVERS gives the unique identity and acts as a duct for building services.

MODULARITY: The idea of using prefab element to reduce the cost can be implemented in case of the balaustrade.



Interior Plan

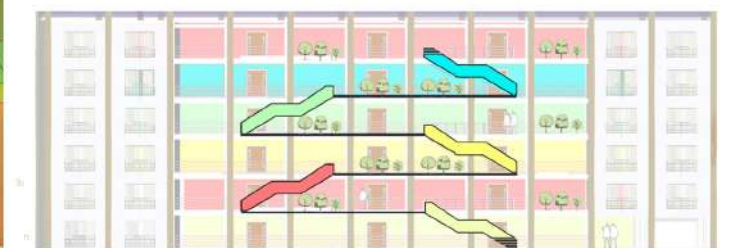
Considering the SUN PATH, focusing on the optimum natural ventilation and sun space- the interior planning has been done. Also the social aspect of PRIVACY i.e. the position of living room and bedroom and their connection with the joyful space has been carefully planned. The possibility of joyful space has been enhanced by connecting it to the living space of the Interior Planning.

MODULARITY: THE idea of prefab structure units has also been applied while planning the rooms,

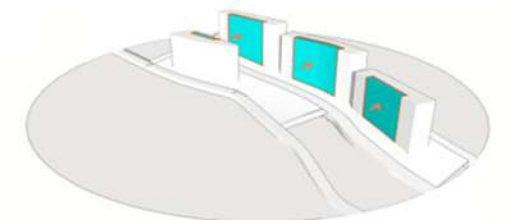
The idea of 1 bhk(1 aana) for 8m*4m and 2 bhk(2 aana) for 2*(8m*4m) and 3bhk(2.5 aana) for 2.5*(8m*4m) has been implemented for simplistic and modular concept of prefab structure.



Design Ideas



Main goal of design was to create a interactive space in vertical platform to boost the Social moral of the residents. The circulation space connected with the natural environment opens a door of opportunity for daily interaction, thus creating the SOCIAL and JOYFUL SPACE.



Joyful Spaces

The "open to nature" environment between the stairs, houses the different landscape elements that residents can enjoy like berms, small space, libraries space. This space acts as a social space distracting the residents from their busy urban life.

In today's context children cannot play outside their house and that have affected them in a lot of different ways, this vertical space in the apartment can be the solution, which allows children to play and socially interact,

THE HILL DWELLING

Project by: Umang Kayastha

The Hill Dwellings is an apartment complex in Nagarjun hills that strives to coexist with the nature, harmonizing the relation between man and the environment while also providing a beautiful living experience in the serene hill side at an affordable rate. The Hill Dwellings provides a simple solution to the housing problem in Nepal.

The most common major problems in apartments in Nepal are:

1. Apartment buildings lack natural heat and light, as a result they feel dark and cold.
2. Apartment buildings lack social spaces and people are often isolated from each other.
3. Apartments don't feel like home.

The Hill Dwellings challenges the conventional typologies of apartment buildings in Nepal to rethink housing scenario in Nepal; to save the remaining land, to give back ground to the nature, to respect the site and to coexist in a symbiotic relationship with the nature.

The site at present is an agricultural land, so it is necessary to save the culture of farming even if its through urban farming. The Hill Dwellings is a response to the Save Soil movement which gives a new way to build dwellings without compromising on the agricultural practices.

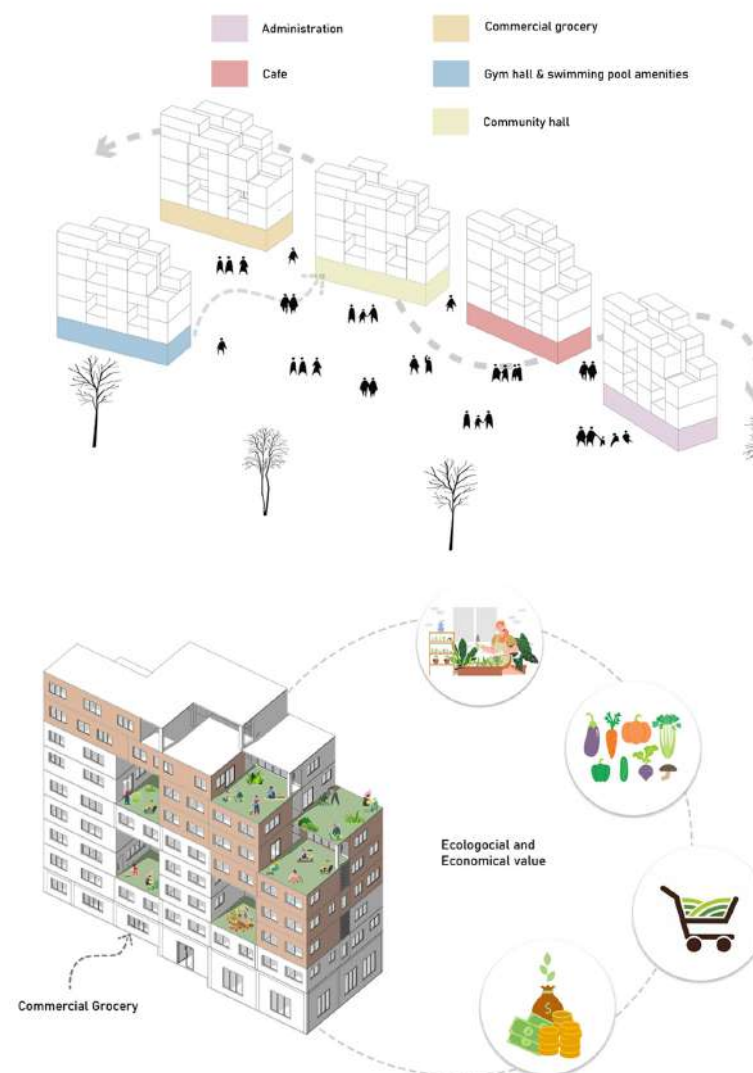
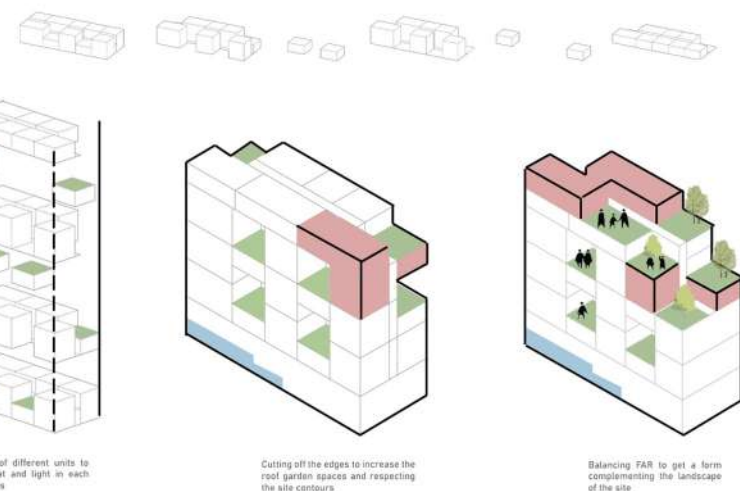
Generally, the rooms on apartments facing the north are dark and cold due to lack of sunlight and it is the prime right of everyone to get light. Here, in 'The Hill Dwellings' each apartment units, except for 1BHK are made double heightened to incorporate heat and light to the rooms lying in the northern side.

To do that double heightened volumes in the southern side is cut off that provides heat and light not only to the northern rooms but also provides a green space like roof garden to the residents. The roof garden becomes a courtyard that is enclosed by the apartment units and is also a social space besides being a sunspace.



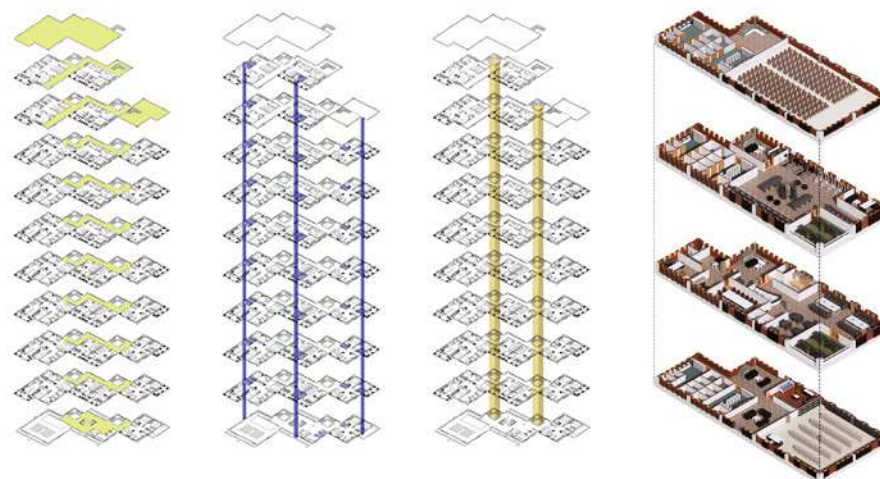
Due to this, most of the apartment units are connected to a green space that acts like a front yard of the house. Moreover, the double heightened rooms that connects to the double heightened green lawn brings a sense of home in the apartment.

Generally, the ground floor of the apartment buildings are place for parking and is dead and isolated. So, here in 'The Hill Dwellings' , places of common activities are placed in the ground floor of each tower to bring life and aWmbience to the ground floor. Also, due to the site contours, the ground floor is a double heightened space that makes the first floor the third level maximizing views and light to the first floor.





Of the five units, three have basements and two do not, but in the event the need arises, all units could also have basements. It has been ensured that the units are separated at a minimum distance of 6 m. In a similar manner, the landscape follows the zigzag pattern of the unit and is composed of both hard and soft surfaces such as greens, water bodies, and trees. To facilitate changing, the swimming pool is located near the community building that houses the public toilets.



Four floors make up the community block. Located on the ground floor are the grocery, the health room, and the public restrooms. The first floor houses the office and the restaurant. Gyms with their own restrooms are located on the third floor, while community halls are located on the top floor. Similarly, the community building has also been designed in a similar fashion to the apartment building with exposed brick facades and alternate windows with louvers arranged in alternating patterns.

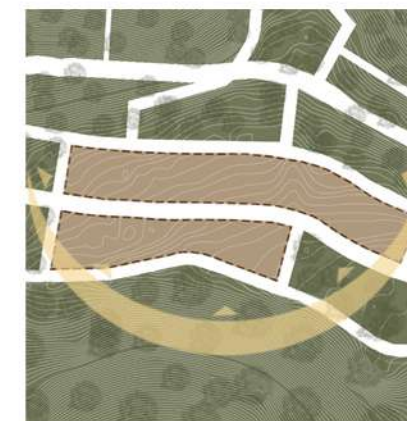
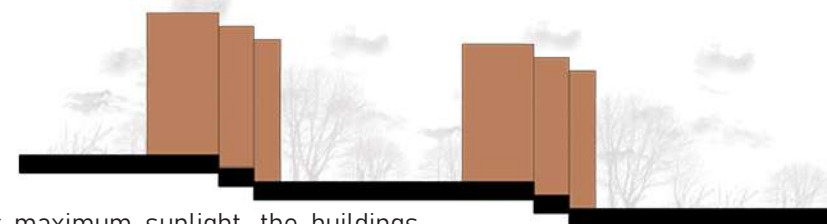


Nagarjun Apartments

Project by: Yunish B. Chhetri

"Following the contours"

Considering the high level difference of the site, the buildings were designed in a way that respects the contours, not only in the planning but also in the overall shape of the building, which was divided into three sections with one section being lower than the others.



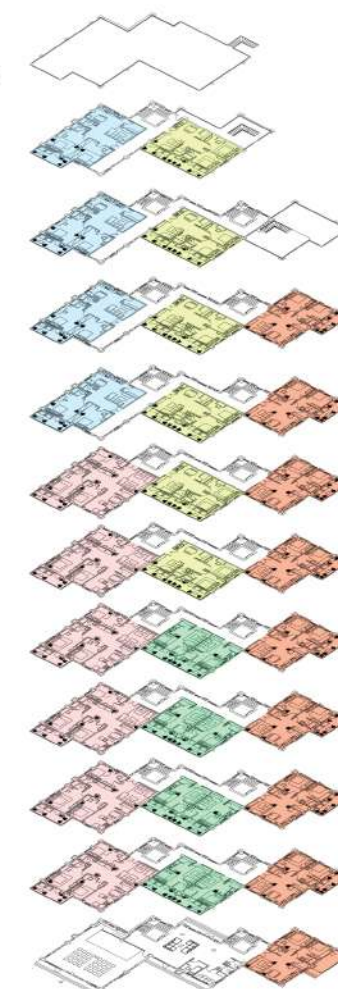
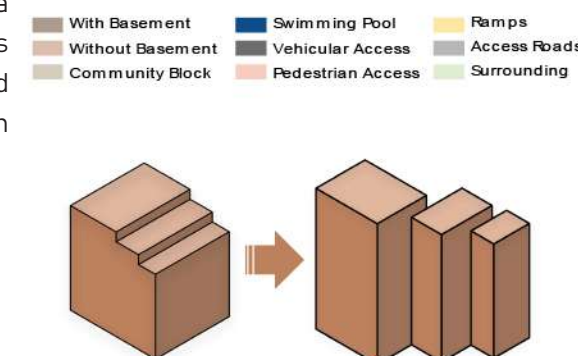
For maximum sunlight, the buildings are oriented S-E. Breaks are created to accommodate open spaces and setback requirements. Landscapes, windows, and louvers are also patterned in a zigzag pattern, which creates several open spaces and an intriguing building facade. The primary construction material is bricks, which are left exposed showing a traditional feel. Louvers have been used both horizontally and vertically depending on climatic conditions, and green roofs have also been considered.



Master plan

There are a total of 5 units with a community block. Each block has a total of 30 units which combined makes a total of 150 units in total which are arranged as:

Ground Floor: 2bhk, Hall, Laundry,
1-4th Floor: Two 1bhk, 2bhk, 3bhk,
5-6th Floor: Two 2bhk, 3bhk,
7-8th Floor: Three 2bhk,
9-10th Floor: Two 2bhk



ASIS MINI EXPO - 2022

The idea for ASIS mini expo conceived in a conversation between Ruchi, Santosh and me as we were sitting in the green corridor's chautari discussing the next step for ASIS in 2022. We were talking about starting a magazine team and holding other events to create interaction among students in the architecture department. Ruchi, one of my closest friends who is really good at organizing and managing events pointed out that the first years (077 batch) had just completed their high-rise models and suggested in displaying the models right there on the green corridor between canteen and F-block. Santosh and I loved the idea and started planning for the small event.

The small display of the high-rise model soon turned into a display of projects by first and second years which eventually turned into a mini-exhibition where students of all years could exhibit any of their works. In this process of discussions and meetings, the magazine team also got formed and evolved comprising of members from every batches. Although the event was pre-planned, we didn't have enough

time on our hands to actually work for the event. We didn't have any financial support and zero budget so we, the ASIS committee had to deposit certain amount of money ourselves to organize the event. The whole event was properly planned a day before and structured in the morning of the event day. Ruchi, Prashant and I were the main organizers and led the team.

The event was made possible through the generous helping hands of our magazine's volunteer team and the 074 batch (organizing committee) who helped in the management of the furniture placements, notice board arrangement, decoration of the venue and the display of the projects. The plain and boring pathway turned into a vibrant space during the event.

A massive crowd visited the expo which included many of our teachers and students even from other departments, Campus chief and guests. The event was a huge success as we got positive response from our department, campus chief and other students as well.



There was a positive interaction between seniors and juniors which as necessary in our case and this helped in a shared learning.

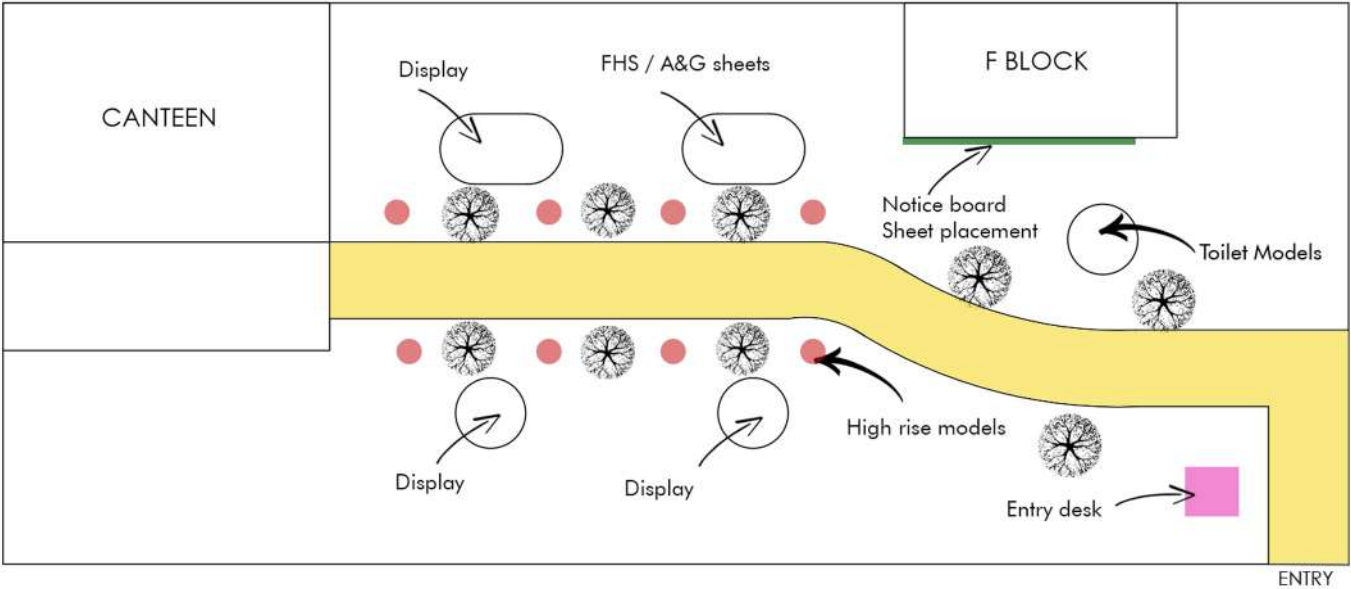
We also got to discover our talented juniors and our fellow juniors got to learn from their seniors.

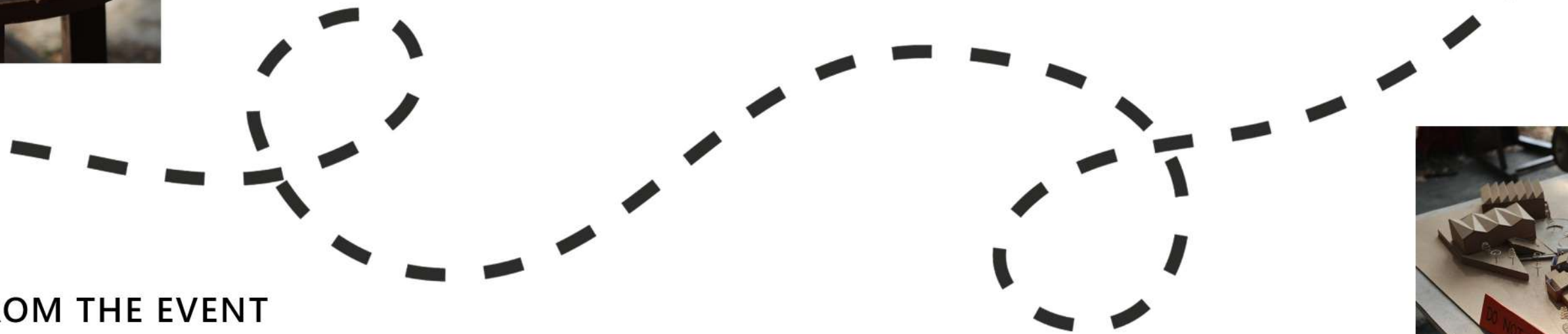
The transformation of a normal pathway to a vibrant social space dictates the necessity of event spaces and management within the campus.

With right design and management, any place can be turned into an ambient space.

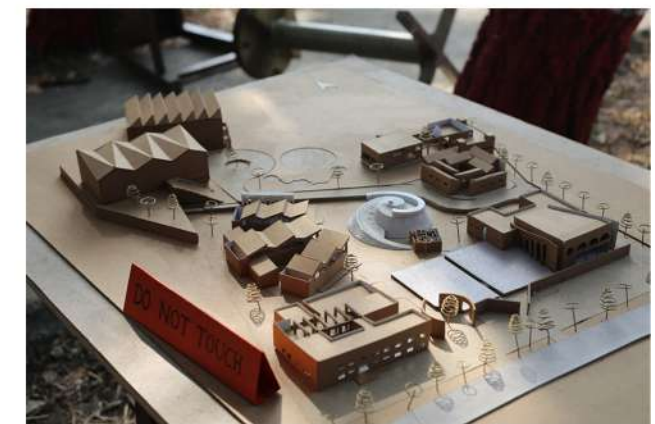
The mini expo was an experiment for us to organize a bigger exhibition in the days to come.

An experience of teamwork and event management was learnt from it.





STILLS FROM THE EVENT



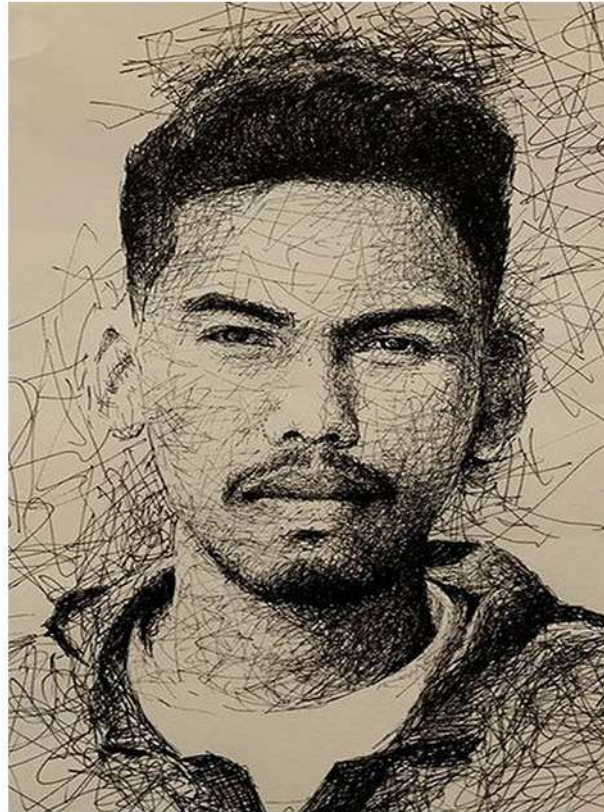
Display board



The after photo



ART WORK



Art is a means of self-expression. It serves as a communication tool. Mimesis, the expression of emotional content and form, can be used to describe art. Mimesis is defined as imitation. The definition of art is the portrayal or imitation of something lovely or significant

Expression of Emotional Content through Art.

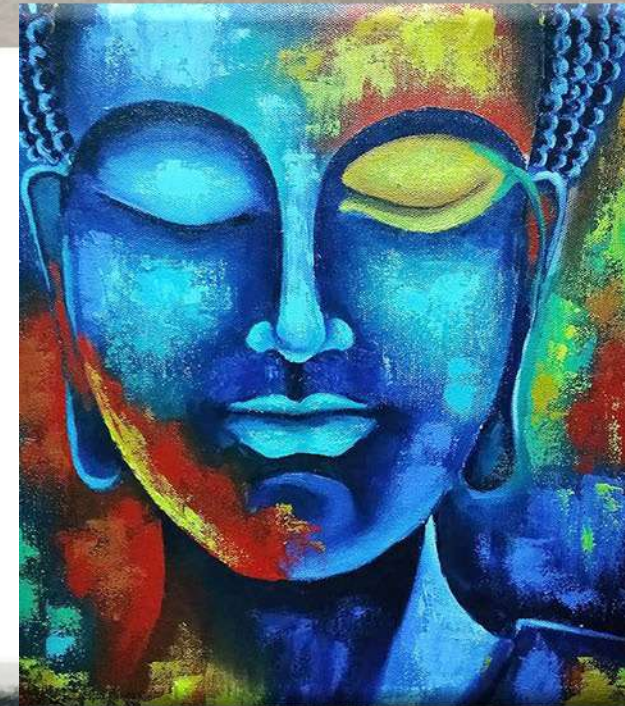
During the movement, expression became crucial since art had to convey a specific emotion, such as the sublime or dramatic.

History

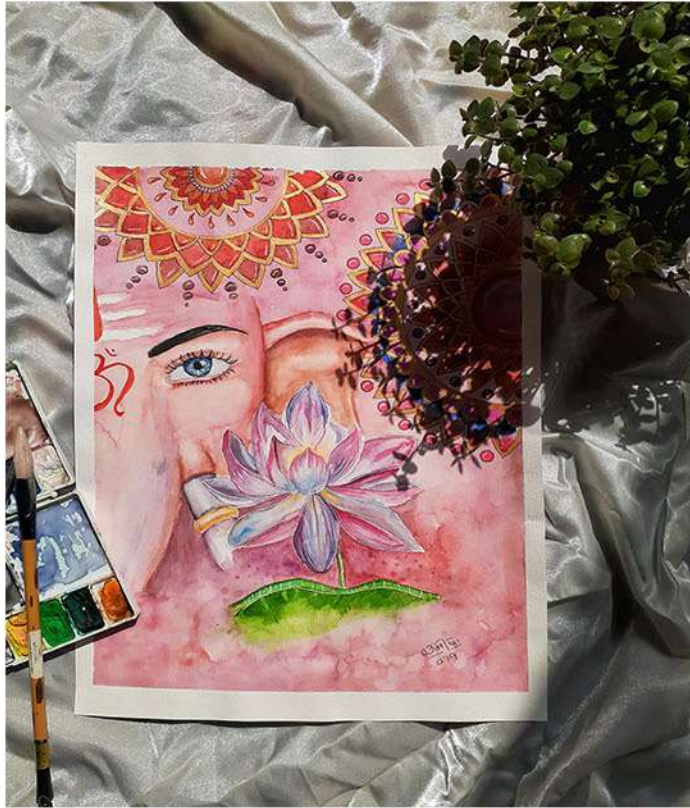
The history of art focuses on things created by people for a variety of reasons, with a primary focus on its aesthetic visual form, including spiritual, narrative, philosophical, symbolic, conceptual, documentary, ornamental, and even functional.

Art is an essential part of our culture because it allows us to have a deeper understanding of our emotions and increases our self-awareness. Art gives meaning to our lives and helps us understand our world. It can also help us be open to new ideas and experiences

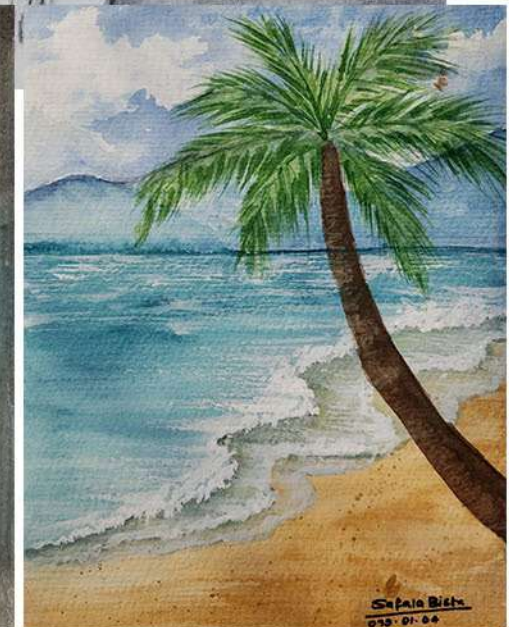
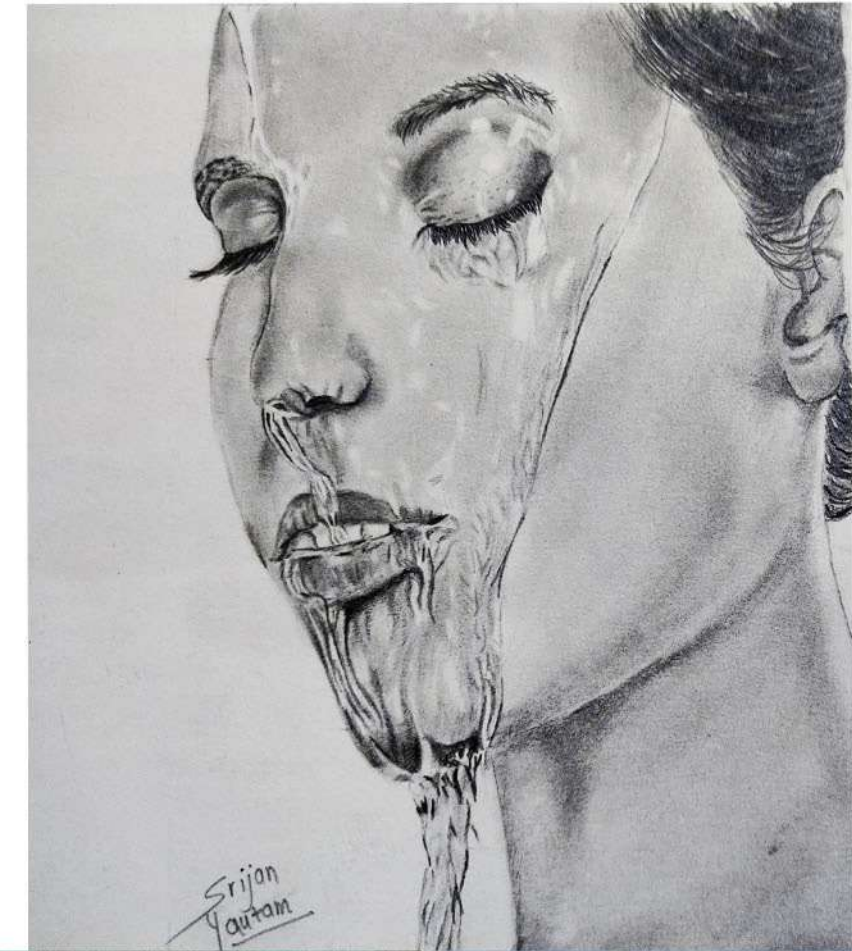
-Roman Chaudhary



ARTWORK



ARTWORK



Our lives have purpose through art, which also enlightens us about the world around us. It is a crucial component of our culture because it improves our self-awareness, enables us to comprehend our emotions more fully, and makes us more receptive to novel concepts and experiences



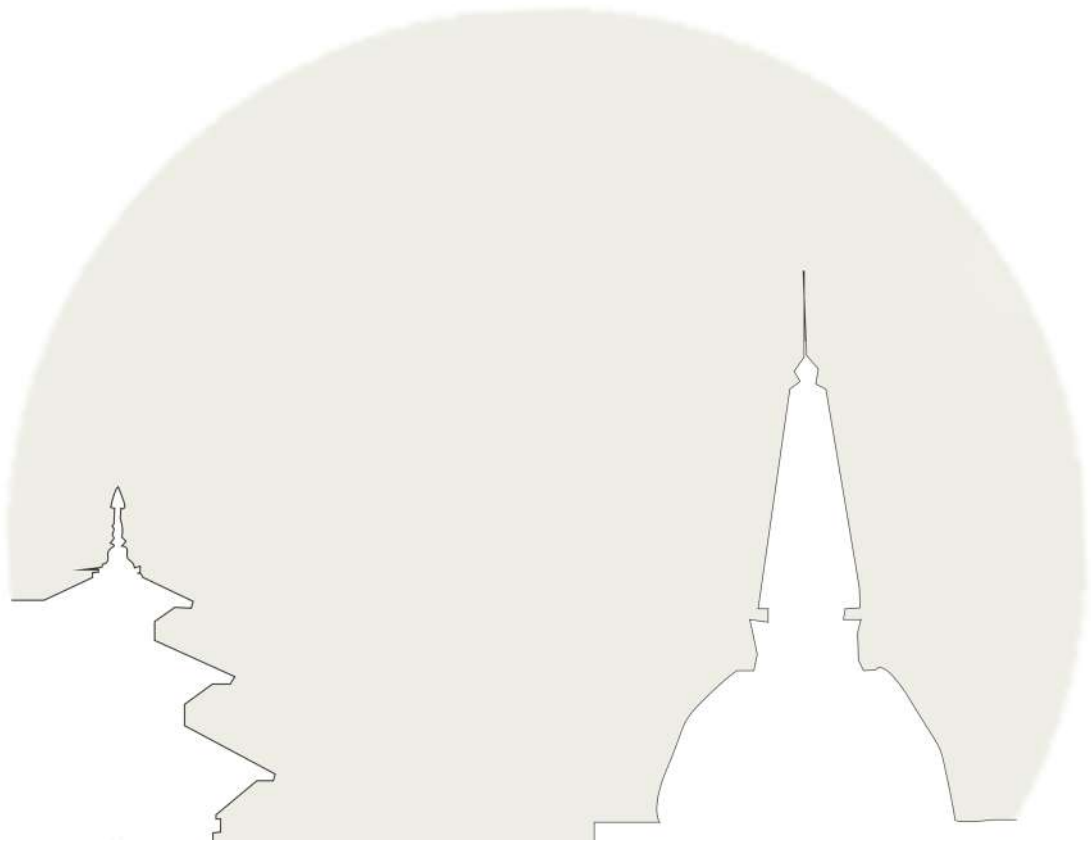
Mandala art as a Therapy

Isha Dahal

Art and architecture are very closely related. One can merely exist without the other. Art has become a way to express emotions without having to put them into letters. In the past, art was used to narrate stories and express thoughts, since art can be clearly understood by those who cannot read.

As an architecture student, art, for me, works like therapy. A fine piece of art is a visual pleasure to my eye. Visualization and mental construction of an artistic piece play a crucial role in working as a meditation for me. It's not only a hobby anymore. It helps me establish my creativity too.





THANK YOU