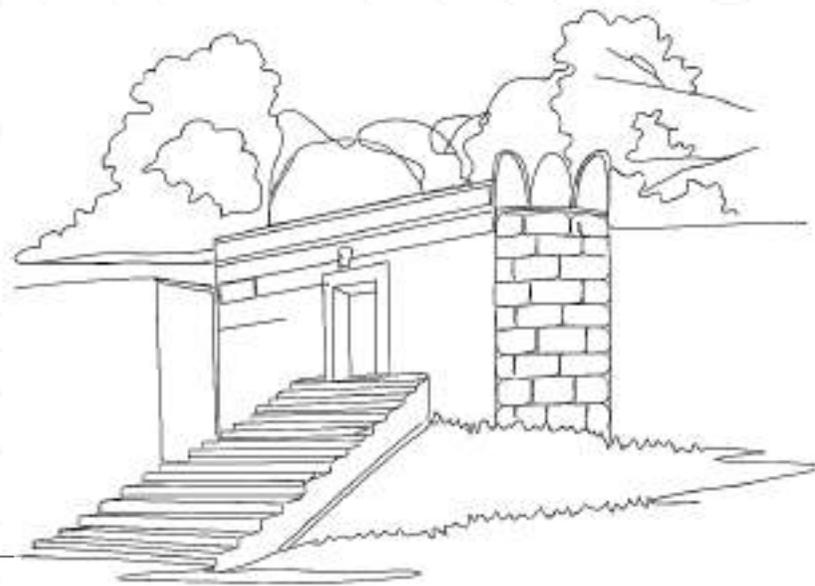


PORTFOLIO

SELECTED WORKS 2020-25



Deepak Kumar J

Graduate Architect

Architecture is a craft; as a craftsman, I craft spaces that blend functionality with emotional resonance.

Interests

Sketching

I enjoy sketching while traveling, using various mediums to observe and understand architectural nuances.

Model Making

Interested in model making to explore overall volume and better understand the design – love seeing ideas come alive in miniature form.

Education

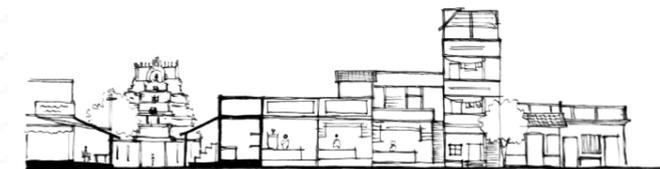
Bachelor in Architecture 2020 – 2025
C A R E School of Architecture, Trichy
CGPA: 7.47

Contact detail

4/21, Throwpathi amman koil st, Kadali
Gingee, Villupuram – 604210

Ph : +91 9345347735

Email : ar.deepakkumarj@gmail.com



Skills

Revit	4/5	Adobe Photoshop	4.5/5
AutoCAD	4.5/5	Adobe Illustrator	2.5/5
SketchUp	4.5/5	Adobe InDesign	4.5/5
Lumion	4/5	Adobe Lightroom	3/5
Enscape	4/5	Adobe Premier Pro	3/5
D5	3/5	Microsoft office	4/5
QGIS	2.5/5		

Achievements

Commendation winner at FOAID 2023, Mumbai mentored by Ar. Lakshmi Kumarasen.

Authored a book analyzing built environments in and around Bangalore, based on analytical methods from Precedents in Architecture: Analytic Diagrams, Formative Ideas, and Partis by Roger H. Clark and Michael Pause.

Workshops

South Indian Art and Architecture– Lecture
Haribhai V. Desai College, Pune (Online)

Structures & Nature – Discussion
Er.Manjunath B L

TRAVEL N' TERRAIN – Workshop
Dr.Godwin & Dr.Ophilya Godwin

Generative Drawing – Workshop
Ar.Karthik Dondeti

C. A. S. T. – Summer School 2023
Ar.Balaji Rajasekaran

Earth Architecture Workshop – Ladakh
Ar.Sandeep Bogadhi (Earthing)

Architecture Illustration – Workshop
Ar.Rajkumar Ramalingam

Mentors

Semester 01
Basic Design
Ar.Kartikeya Chhaya, Ar.Arusree Mohanty

Semester 02
Architectural Design I – Living Pod
Ar.Kartikeya Chhaya, Ar.Arusree Mohanty

Semester 03
Rural studio – Marutham
Ar.Kishore

Semester 04
Space for lateral Life
Dr.Ophilya Godwin

Semester 05
Housing studio
Ar.Kapilan C

Semester 06
Office Studio – Design in Detail
Ar.Mona Pingel, Ar.Keerthana Arun

Semester 07
Institution Design – Reimagining Campus
Dr.Shabitha P

Semester 08
Urban Design Studio – Srirangam
Ar.PVK Rameshwar

Semester 09
Internship – Samvad Design Studio
Ar.Ramalakshmi, Ar.Surabhi Shingarey

Semester 10
Thesis – Gingee As a Heritage Landscape : Visitors centre
Ar.Sandeep Kasina

CONTENTS

01 Architectural Intern-ship
Samvad Design Studio, Bangalore

02 Nadanthaai Vazhi Kaveri
Rejuvenation of River-front along Kaveri River

03 Horizon
Re-Envision Campus Design in Urban Context

04 Odyssey
Hospitality Design In collab with Studio Naqshbandi, Auroville

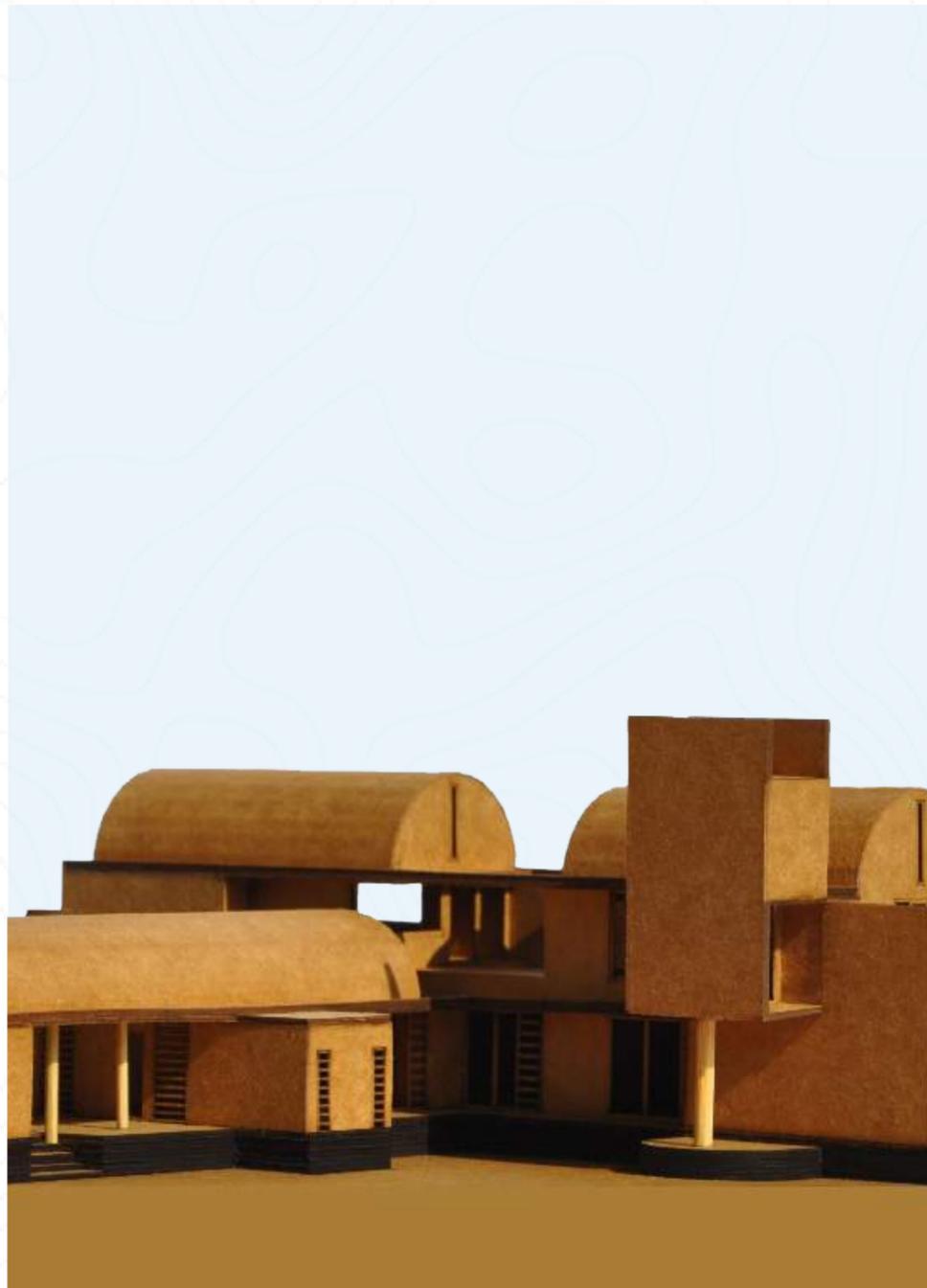
05 Urban Design
Understanding SRIRANGAM's urban context

06 Gingee as a Heritage Landscape – Visitors centre
To let visitors experience the fort beyond its walls – Thesis

07 Natakam
Foaid Expressions 2023

08 Workshops
Summer and Winter Schools – CARE School of Architecture

09 Travel Sketches
Capturing Architecture through Journeys

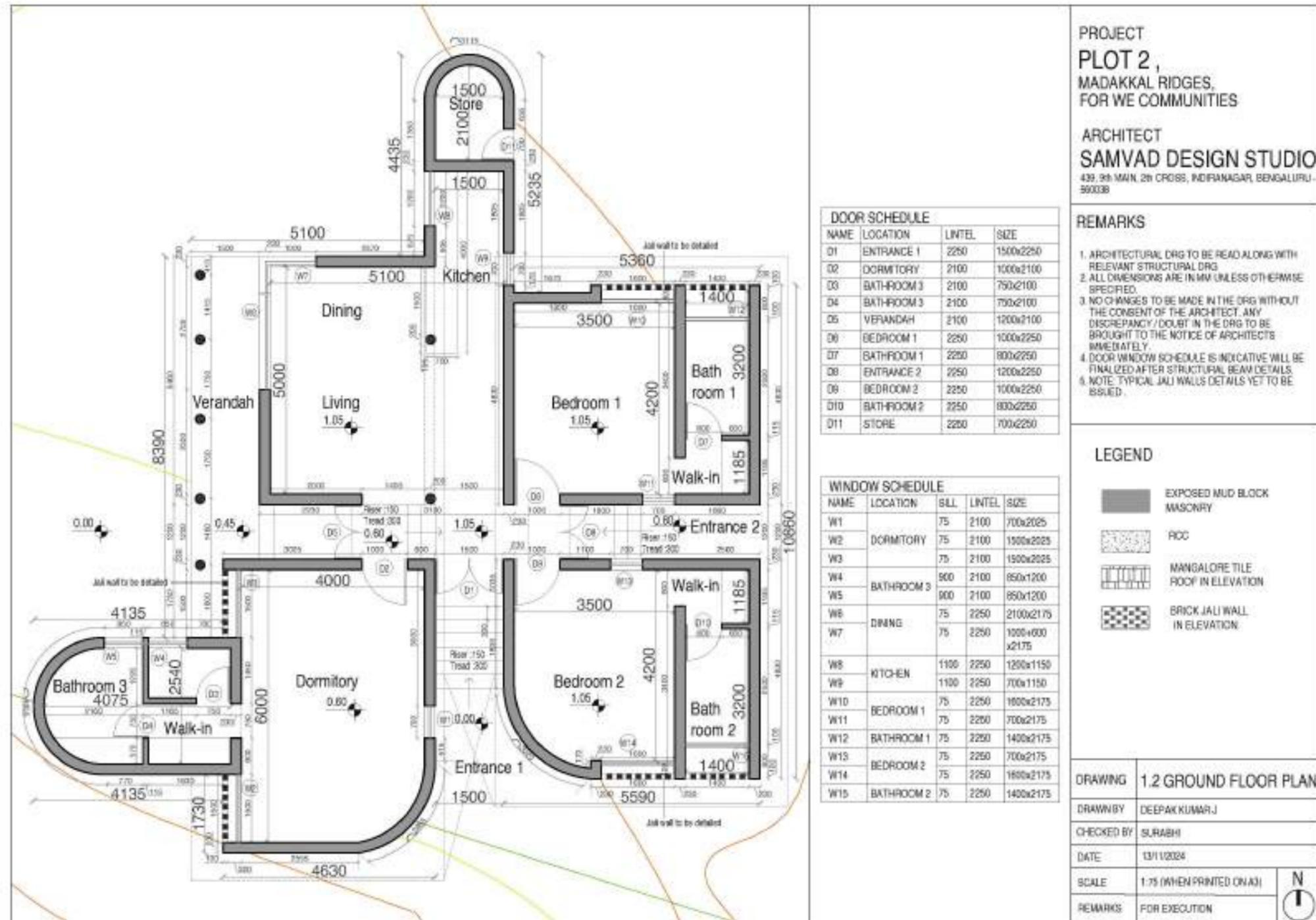


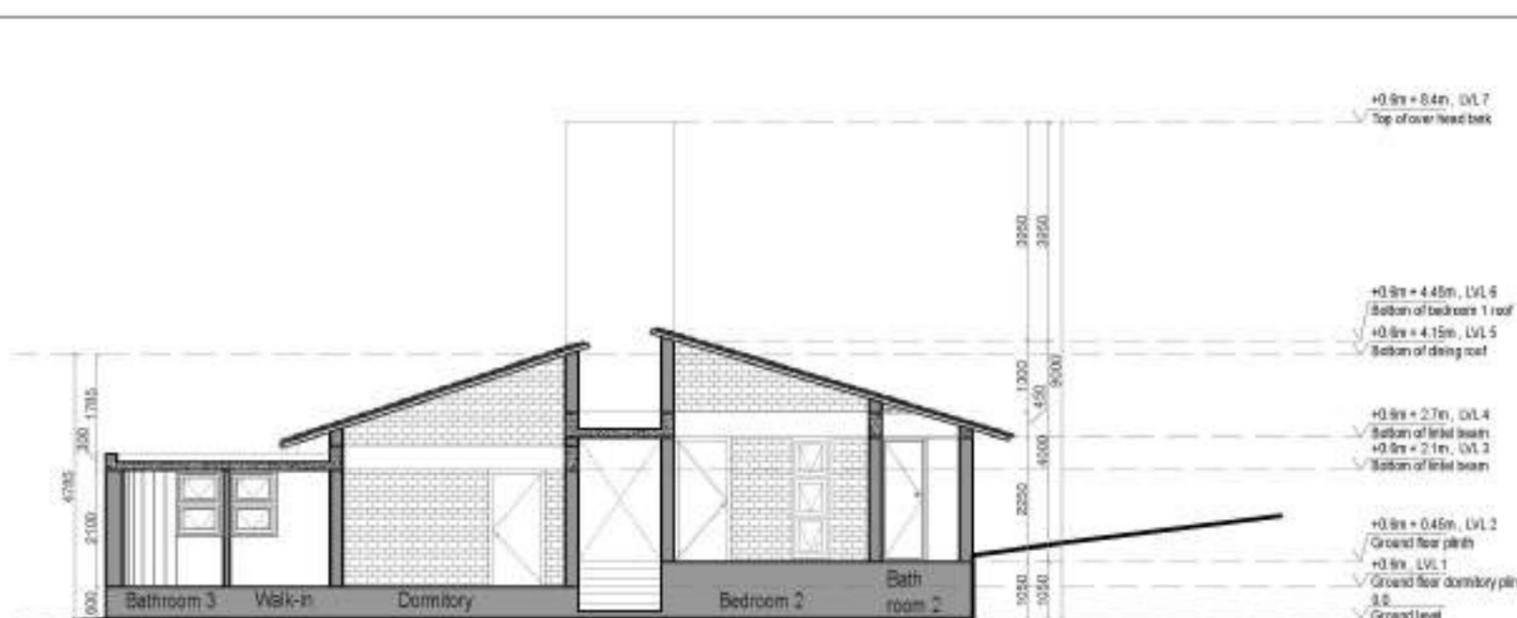
01

Architectural Internship Samvad Design Studio, Bangalore

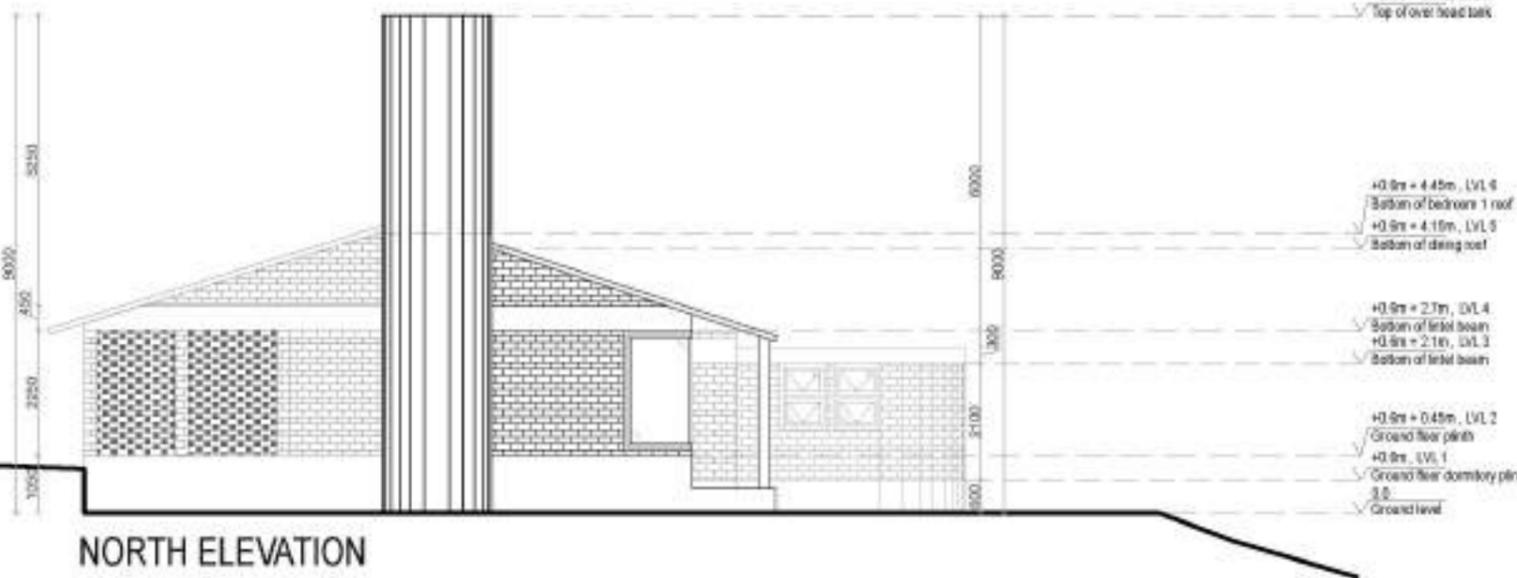
As part of my academic program, I undertook a six-month internship at Samvad Design Studio, Bangalore, from June 24, 2024, to December 24, 2024. This experience helped me understand how to work with architectural drawings for real-world projects, gain insight into construction processes, identify challenges encountered on-site, and explore ways to resolve them. In addition to the internship, I also engaged in academic activities such as reading architectural books and visiting significant architectural sites in Bangalore. These explorations contributed to my authorship of a book focused on architectural precedents in the context of Bangalore's built environment.

Mentor - Ar. R. RAMALAKSHMI | Ar. SURABHI SHINGAREY





SECTION BB



NORTH ELEVATION

PROJECT
PLOT 2,
MADAKKAL RIDGES,
FOR WE COMMUNITIES

ARCHITECT
SAMVAD DESIGN STUDIO
 436, 9th MAIN, 2th CROSS, INDIRANAGAR, BENGALURU - 560008

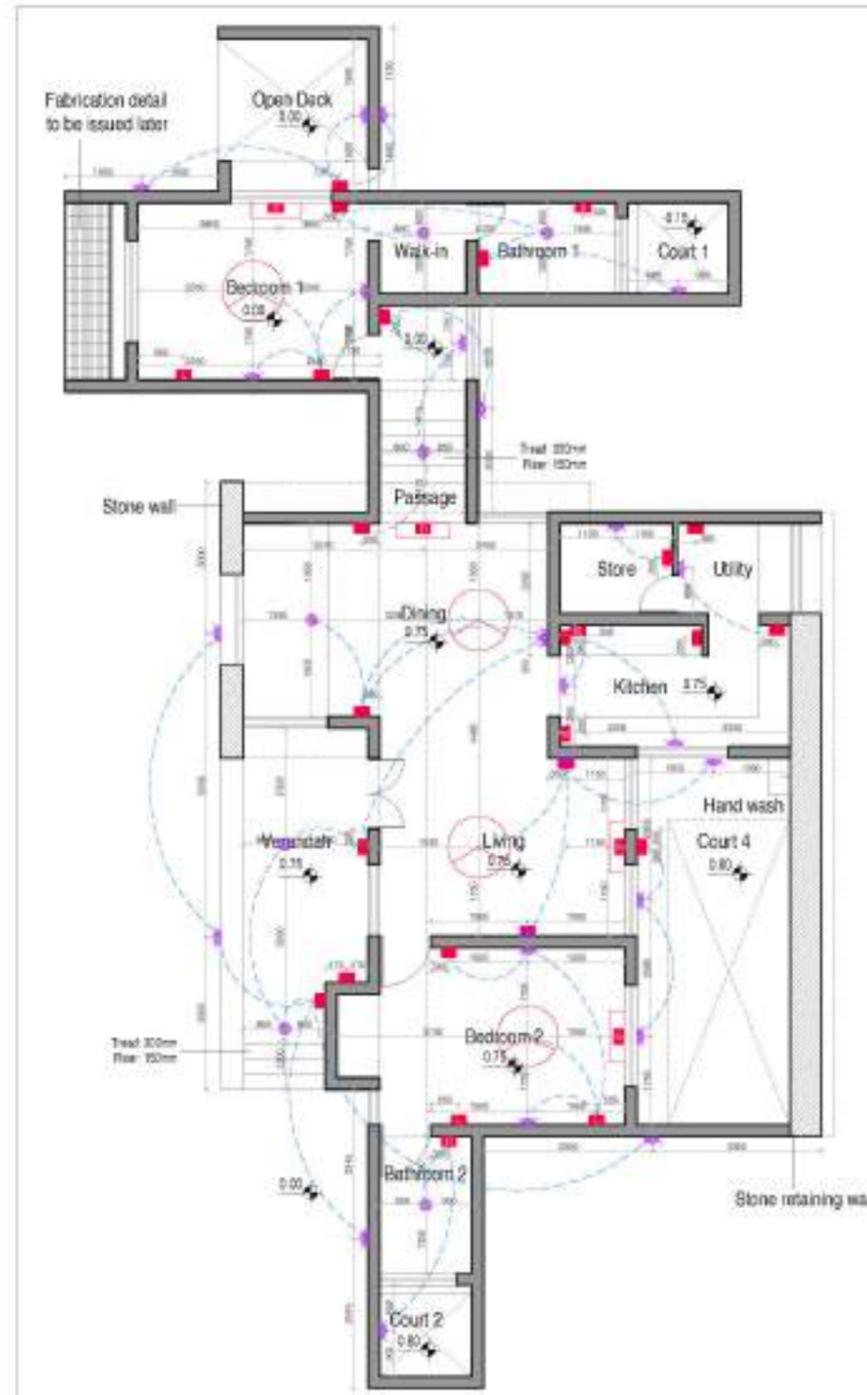
REMARKS

1. ALL DIMENSIONS ARE IN MM UNLESS OTHERWISE SPECIFIED.
2. NO CHANGES TO BE MADE IN THE DRG WITHOUT THE CONSENT OF THE ARCHITECT. ANY DISCREPANCY / DOUBT IN THE DRG TO BE BROUGHT TO THE NOTICE OF ARCHITECTS IMMEDIATELY.
3. ALL DIMENSIONS ARE IN HORIZONTAL PLANE AND NOT ALONG CONTOUR.

NOTE: ALL JALI WALLS TO BE DETAILED.

LEGEND

DRAWING 2.2 SECTIONS & ELEVATION
DRAWN BY DEEPAK KUMAR J
CHECKED BY MANU J
DATE 21/10/2024
SCALE 1:100 (WHEN PRINTED ON A3)
REMARKS FOR REFERENCE ONLY



ELECTRICAL SCHEDULE - GROUND FLOOR

SWBY	Ceiling Point Board (CPI)	No/Point (WP)	Fix Point (FI)	W Amp	W Amp	Watt	SB bottom height from PL	
Bedroom 1								
S1	C1 (C2)W	W1 (W2) AND W3		1		1	250	
S2	C1 (C2)W	W4 (W5) AND W6		1	100W (switch)	1	250	
S3							1000	
Bedroom 2, Bathroom 2 and Court 2								
S1		W1 (W2)				1	250	
S2(W)					NAC (switch)	2	2400	
S3(W)		W1 (W2) AND W3	FI	1		1	450	
S4(W)					NAC (switch)	4	450	
S5	C1	W3		1		1	250	
S6(W)					100W (switch)	2	250	
S7(W)					100W (switch)	2	1000	
Court 4								
S1		W1 (W2)		1		4	250	
Living, Dining and Passage								
S1(W)						2	250	
S2(W)					NAC (switch)	2	2400	
S3		W1 (W2) AND W3	FI		NAC (switch)	1	250	
S4	C1	W3	FI			5	250	
S5	C2 (W3)W			1		5	250	
S6(W)					NAC (switch)	2	2400	
S7	C1 (W3)W	W3				1	250	
S8					100W (switch)	2	250	
Bedroom 3, Utility and Store								
S1		W1 (W2)				1	1000	
S2		W1 (W2)				2	250	
S3(W)					1000	1	1000	
S4				1		5	250	
S5		W3		1		4	250	
S6					100W	1	250	
S7		W4				1	250	
Bedroom 1, Bathroom 1 and Court 1								
S1		W1 (W2)	FI	1		1	250	
S2(W)					1	NAC (switch)	4	450
S3(W)						NAC (switch)	2	2400
S4	C1 (C2)W					2	250	
S5	C2 (W3)W	W3		1		5	250	
S6(W)					100W (switch)	2	1000	
Open Deck								
S1		W1 (W2) AND W3		1		1	250	

WALL POINT HEIGHT SCHEDULE

WALL	WP bottom height from PL
Common Walls	
W1	250
W2	450
W3	450
W4	2000
Bedroom 2, Bathroom 2 and Court 2	
W1	2400
W2	2000
W3	2000
Court 4	
W1	2400
W2	2000
W3	2400
Bedroom 1, Bathroom 1 and Court 1	
W1	2400
W2	2000
W3	2100
Open Deck	
W1	2000
W2	2000
W3	450

Living, Dining and Passage

W1	2400
W2	2400
W3	2400
W4	2000

Bedroom 3, Utility and Store

W1	2400
W2	2400
W3	2400
W4	2400

PROJECT
PLOT 5,
MADAKKAL
FOR WE COMMUNITY

ARCHITECT
SAMVAD DESIGN STUDIO
 436, 9th MAIN, 2th CROSS, INDIRANAGAR, BENGALURU - 560008

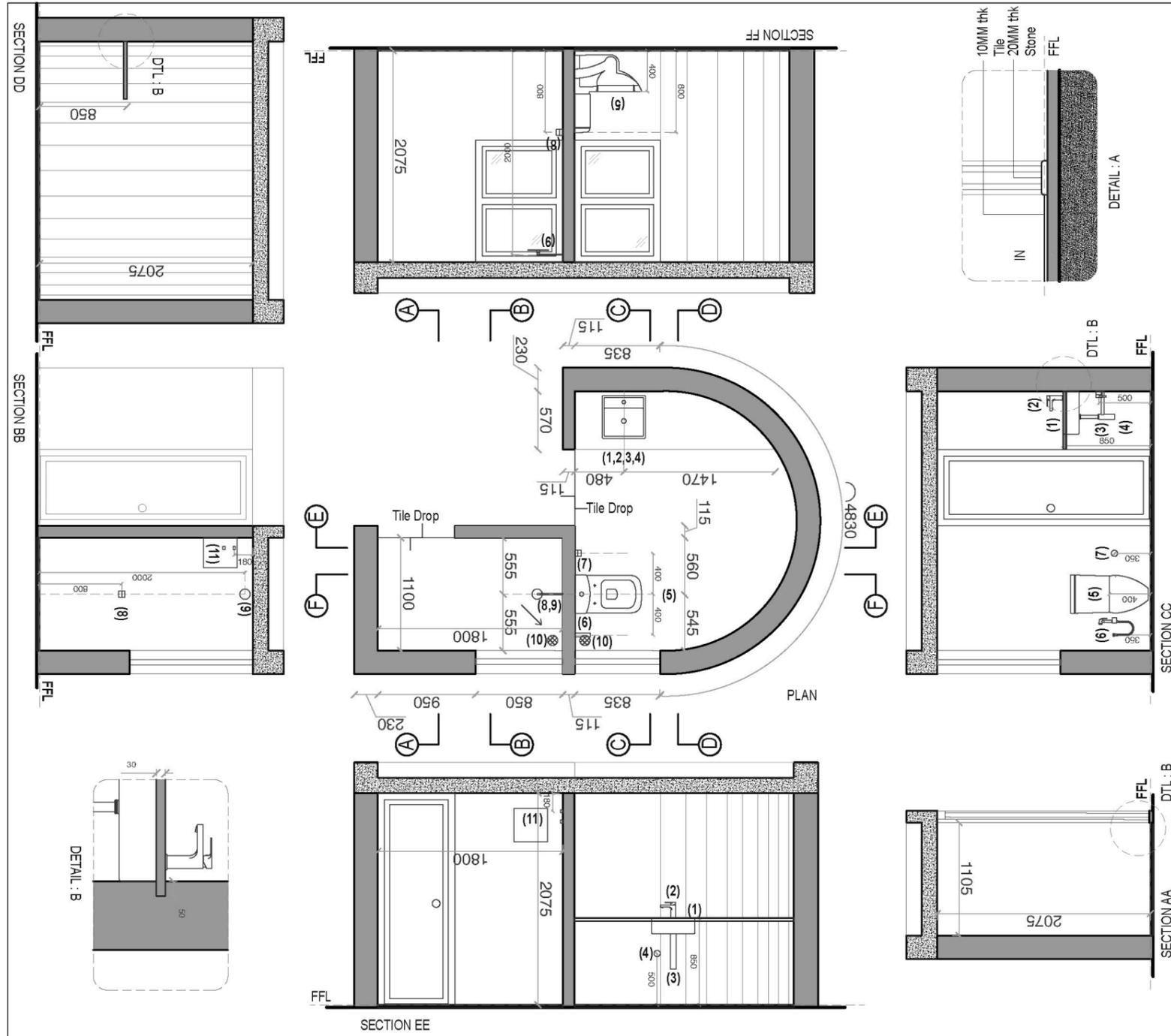
REMARKS

1. ARCHITECTURAL DRG TO BE READ ALONG WITH RELEVANT STRUCTURAL DRG
2. ALL DIMENSIONS IN MM UNLESS OTHERWISE SPECIFIED.
3. NO CHANGES TO BE MADE IN DRG WITHOUT THE CONSENT OF THE ARCHITECT. ANY DISCREPANCY / DOUBT IN THE DRAWING TO BE BROUGHT TO THE NOTICE OF THE ARCHITECTS IMMEDIATELY.

LEGEND

- Switch board
- Upper switch board
- Lower switch board
- Ceiling point light
- Not point light
- Ceiling fan
- AC unit
- NAC Panel
- Washing Machine

DRAWING 4.1 ELECTRICAL LAYOUT
DRAWN BY DEEPAK KUMAR
CHECKED BY MANU J
DATE 30/08/2024
SCALE 1:50 (WHEN PRINTED ON A2)
REMARKS FOR REFERENCE ONLY



PROJECT
PLOT 2 ,MADAKKAL
 FOR WE COMMUNITY

ARCHITECT
SAMVAD DESIGN STUDIO

439, 9th MAIN, 2th CROSS, INDIRANAGAR, BENGALURU - 560038

REMARKS

1. ALL DIMENSION IN MM UNLESS OTHERWISE SPECIFIED
2. ARCHITECTURAL DRG TO BE READ ALONG WITH RELEVANT STRUCTURAL DRG
3. NO CHANGES TO BE MADE IN DRG WITHOUT THE CONSENT OF THE ARCHITECT. ANY DISCREPANCY/DOUBT IN THE DRAWING TO BE BROUGHT TO THE NOTICE OF ARCHITECTS IMMEDIATELY.

INDEX FOR Bathroom 1

1. Wall hung Washbasin@ 850MM
2. Basin Mounted Pillar Cock
3. Bottle Trap
4. Angular stop cock -1 @500MM
5. Wall Mounted WC@400MM
6. Health faucet @350MM
7. Angular stop cock -2 @350MM
8. Mixer Diverter with Spout@800MM
9. Shower
10. 100MM Floor trap with metal grill (offset by 100 x 100mm from edges)
11. Inlet and outlet for geyser

DRAWING 3.3 PLUMBING DETAILS
BATHROOM 03

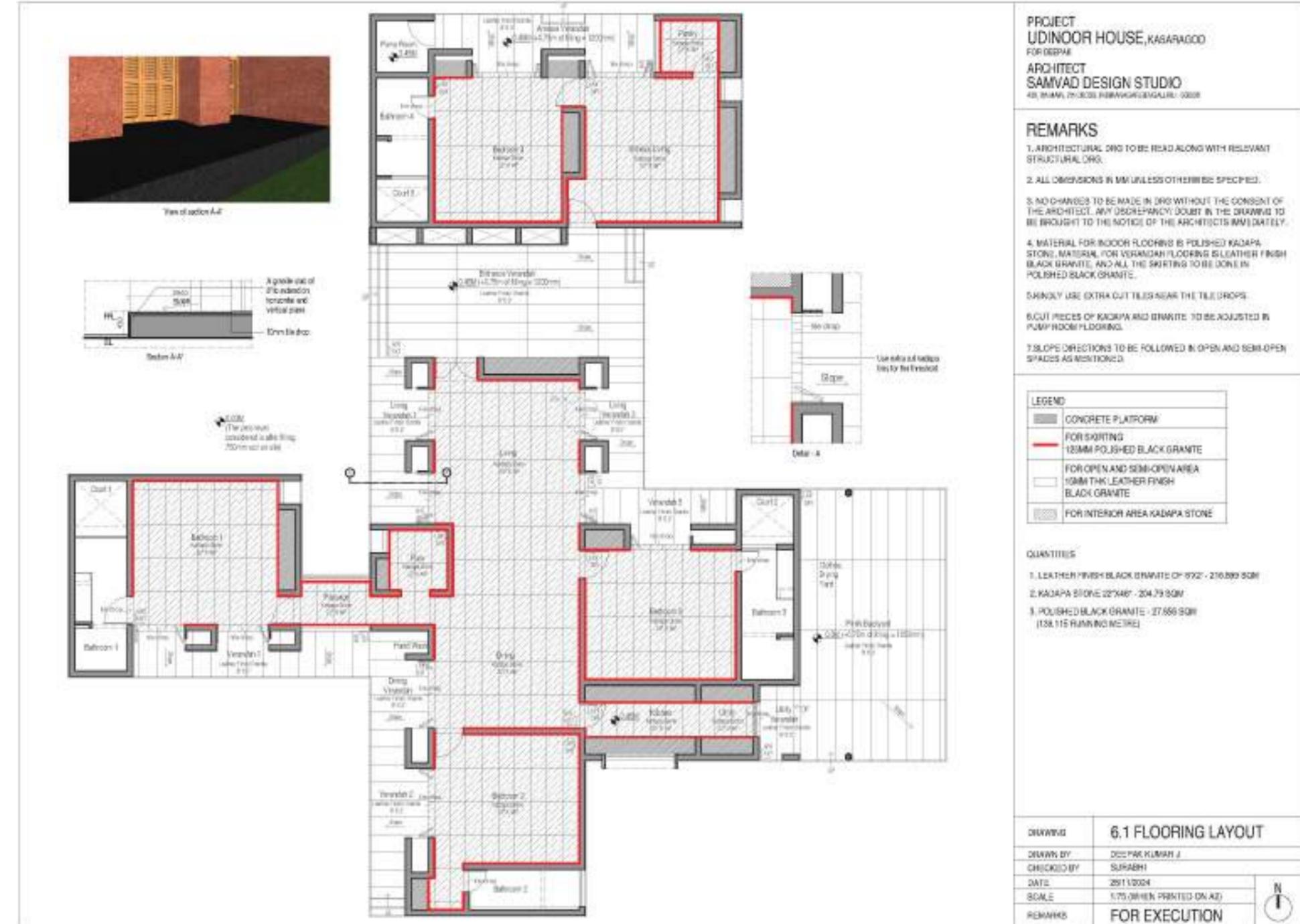
DRAWN BY DEEPAK KUMAR

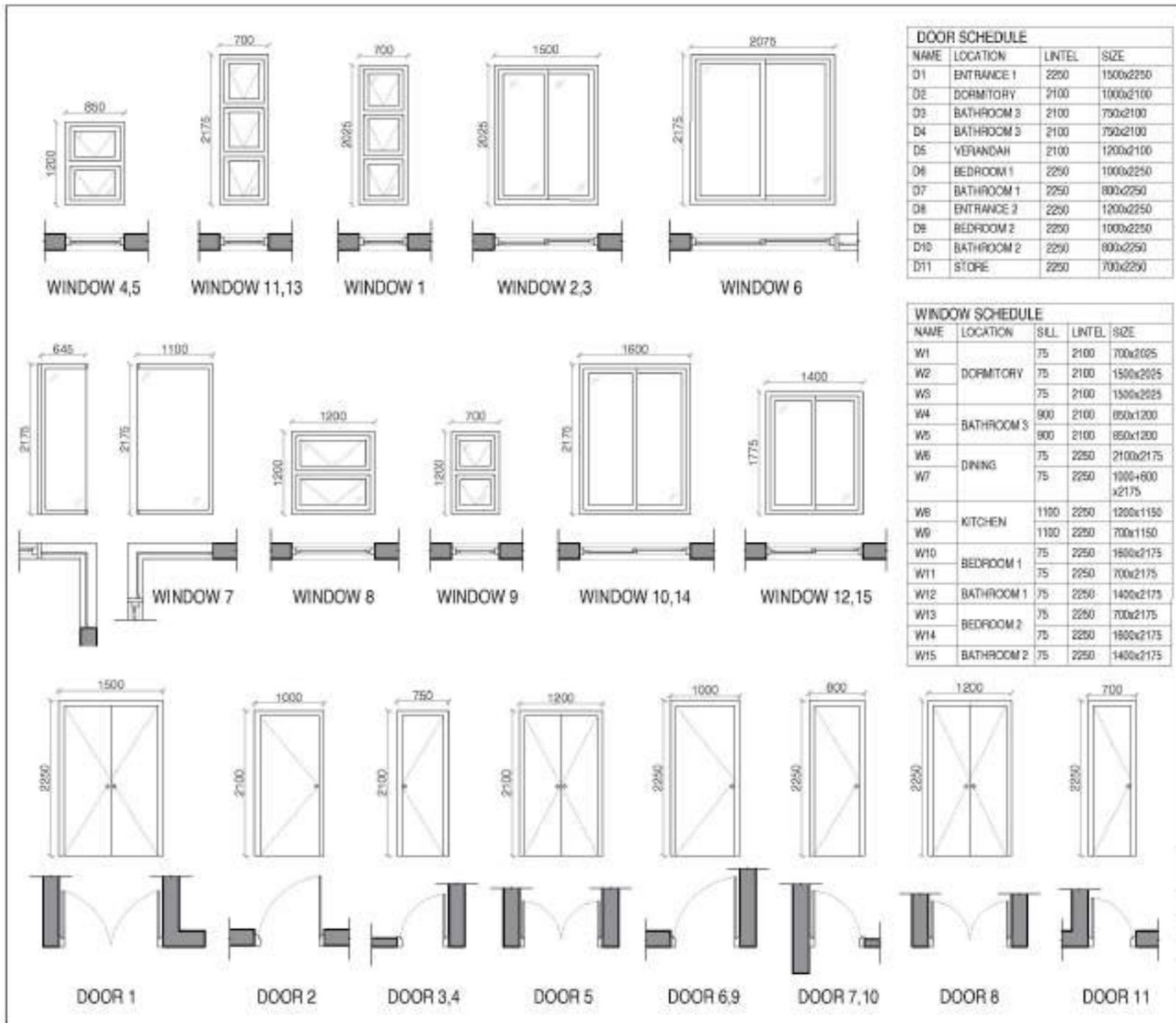
CHECKED BY MANOJ

DATE 30/08/2024

SCALE 1:50, 1:10 (WHEN PRINTED ON A3)

REMARKS FOR REFERENCE





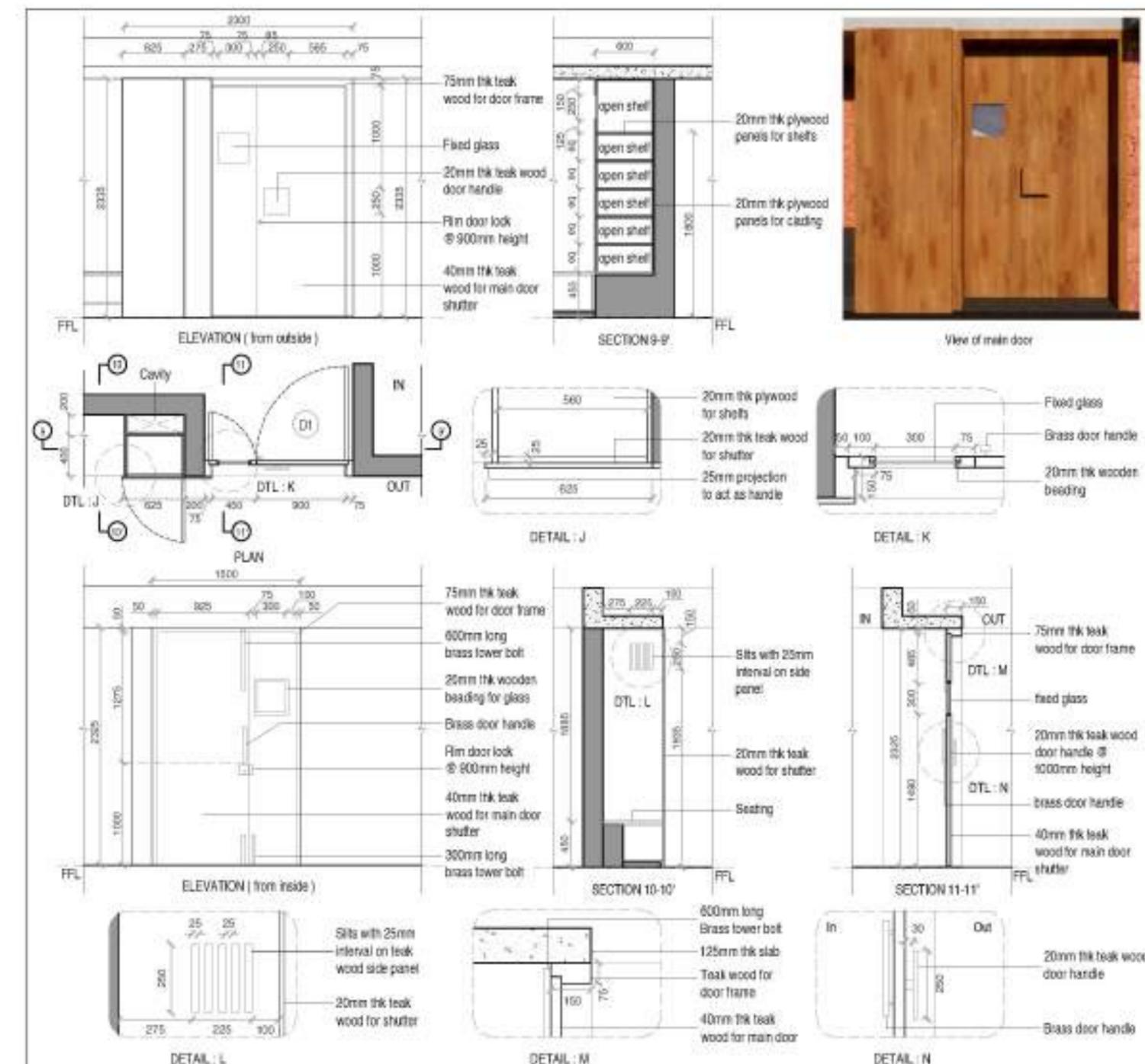
PROJECT
**PLOT 2 ,
 MADAKKAL RIDGES,
 FOR WE COMMUNITIES**

ARCHITECT
SAMVAD DESIGN STUDIO
 439, 9th MAIN, 2th CROSS, INDIRANAGAR, BENGALURU - 560038

REMARKS

1. ALL DIMENSIONS ARE IN MM UNLESS OTHERWISE SPECIFIED.
2. NO CHANGES TO BE MADE IN THE DRG WITHOUT THE CONSENT OF THE ARCHITECT. ANY DISCREPANCY / DOUBT IN THE DRG TO BE BROUGHT TO THE NOTICE OF ARCHITECTS IMMEDIATELY.
3. ALL DIMENSIONS ARE IN HORIZONTAL PLANE AND NOT ALONG CONTOUR.

DRAWING	6.1 DOOR AND WINDOW ELEVATION
DRAWN BY	DEEPAK KUMAR J
CHECKED BY	MANOJ
DATE	14/11/2024
SCALE	1:50 (WHEN PRINTED ON A3)
REMARKS	FOR REFERENCE ONLY



UDINOR HOUSE, KASARAGOD
 FOR DEEPAK

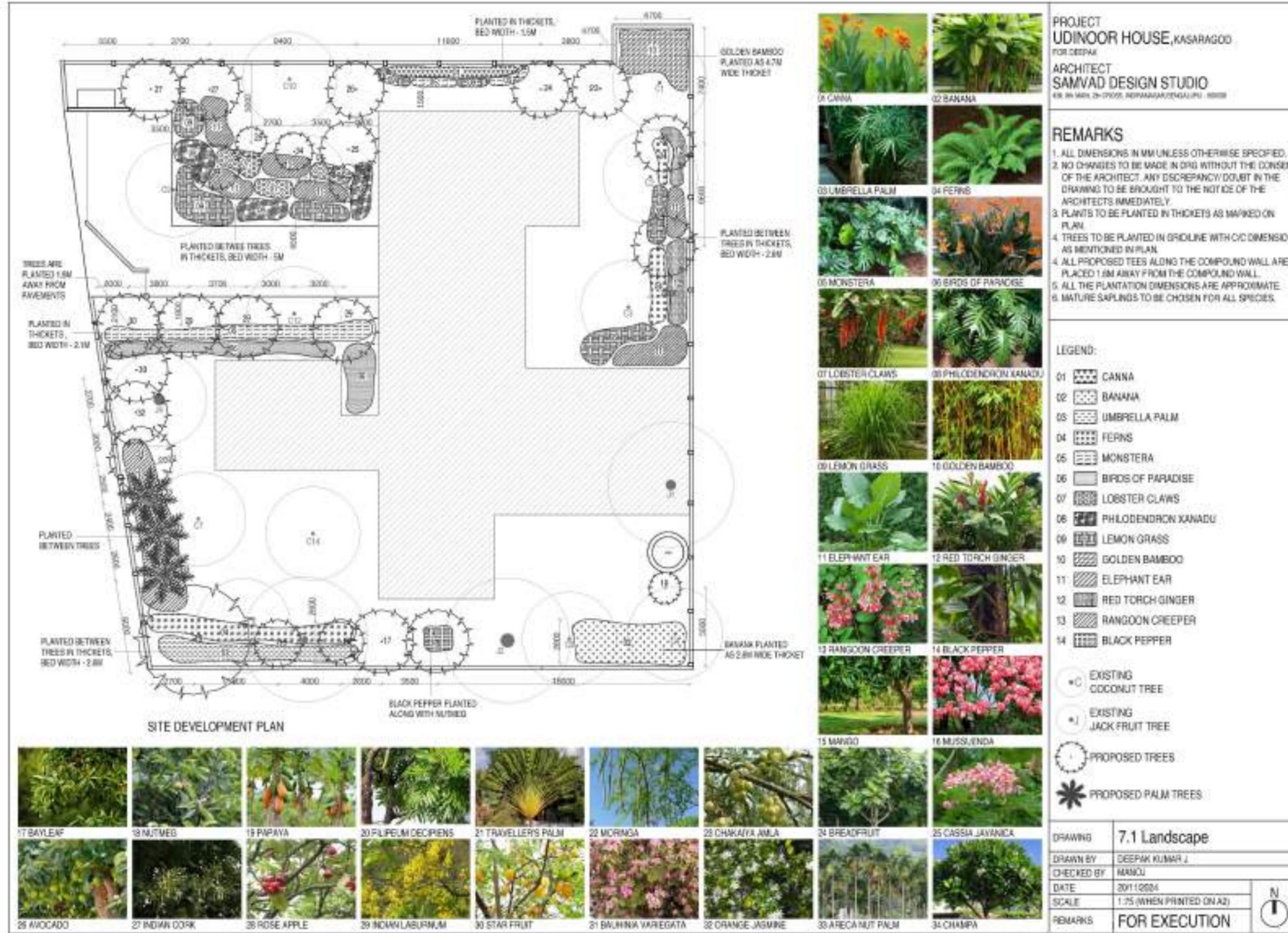
ARCHITECT
SAMVAD DESIGN STUDIO
 439, 9th MAIN, 2th CROSS, INDIRANAGAR, BENGALURU - 560038

REMARKS

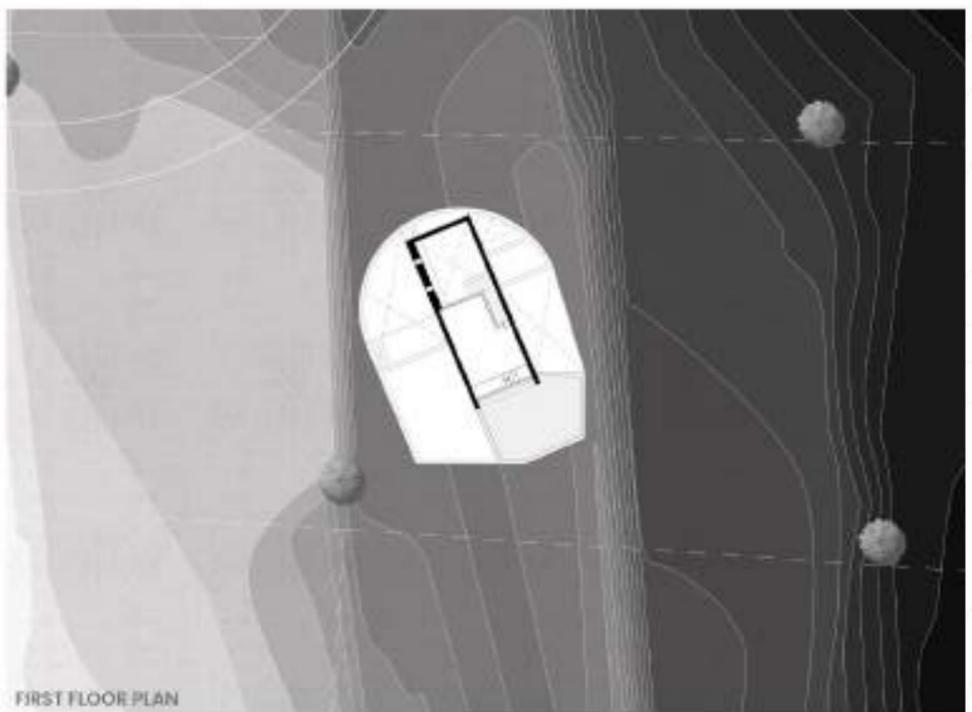
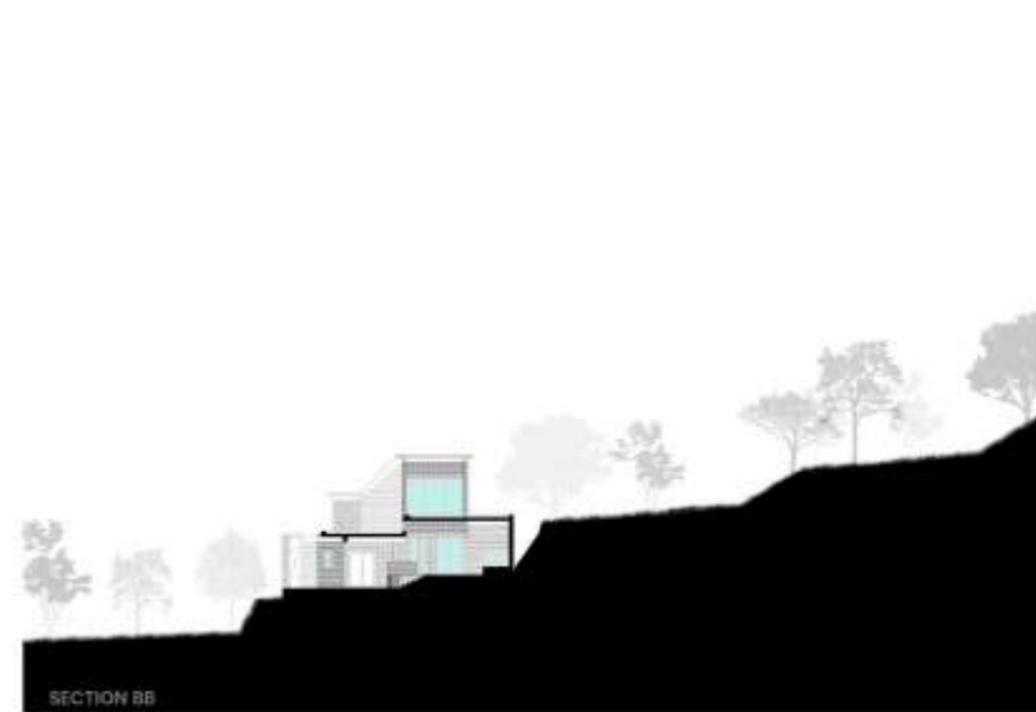
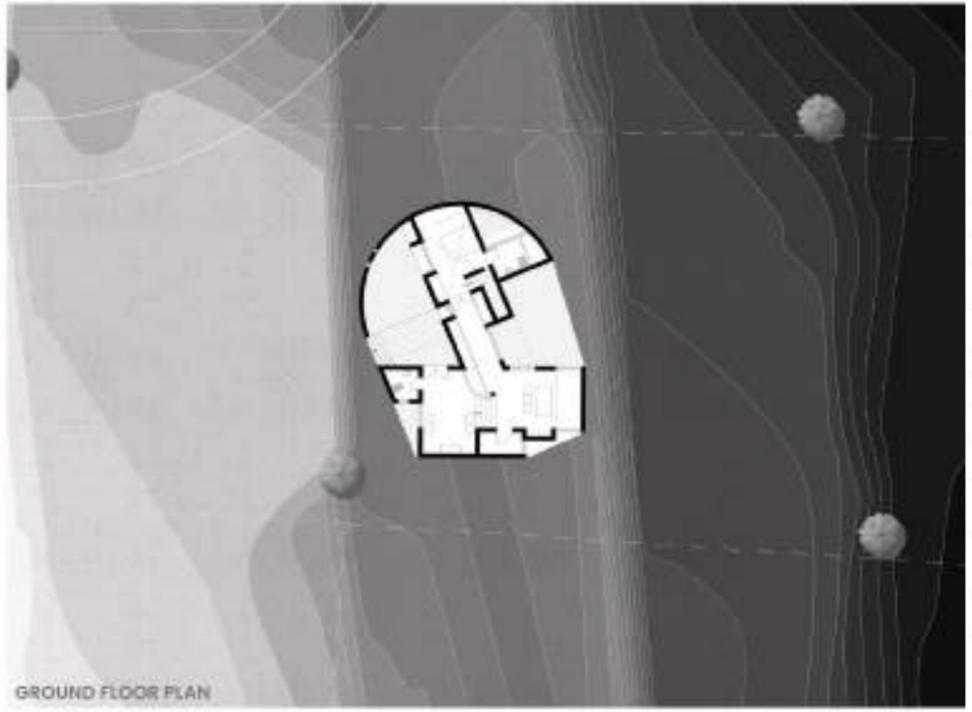
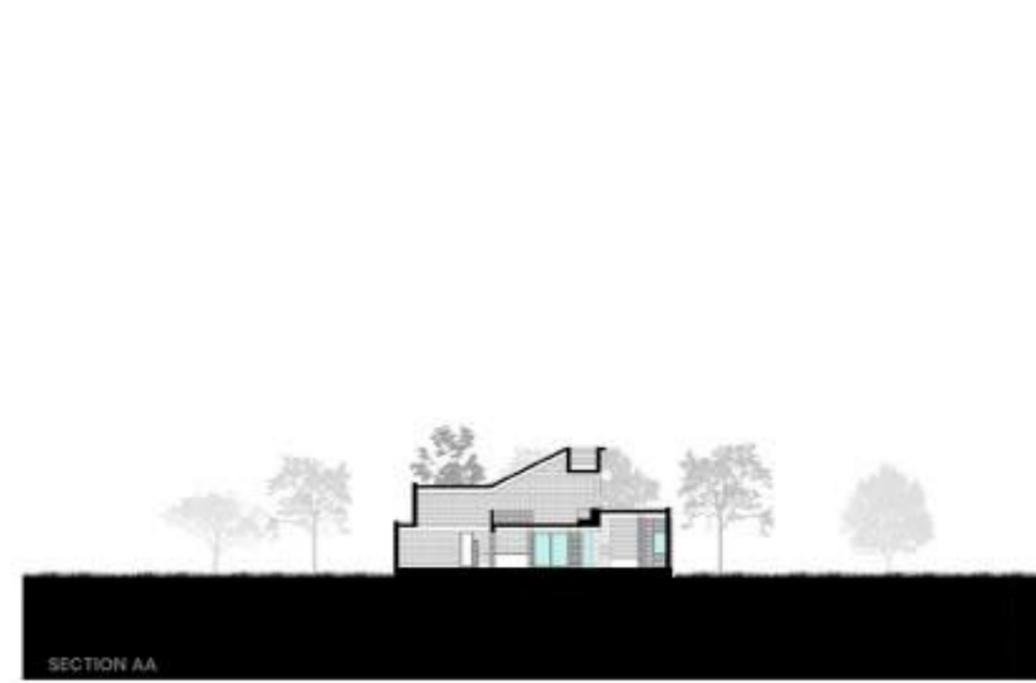
1. ARCHITECTURAL DRG TO BE READ ALONG WITH RELEVANT STRUCTURAL DRG
2. ALL DIMENSION IN MM UNLESS OTHERWISE SPECIFIED
3. NO CHANGES TO BE MADE IN DRG WITHOUT THE CONSENT OF THE ARCHITECT



DRAWING	5.3 MAIN DOOR DETAIL
DRAWN BY	DEEPAK KUMAR J
CHECKED BY	MANOJ
DATE	10/10/2024
SCALE	1:50, 1:10 (WHEN PRINTED ON A3)
REMARKS	FOR EXECUTION



PRESENTATION DRAWINGS

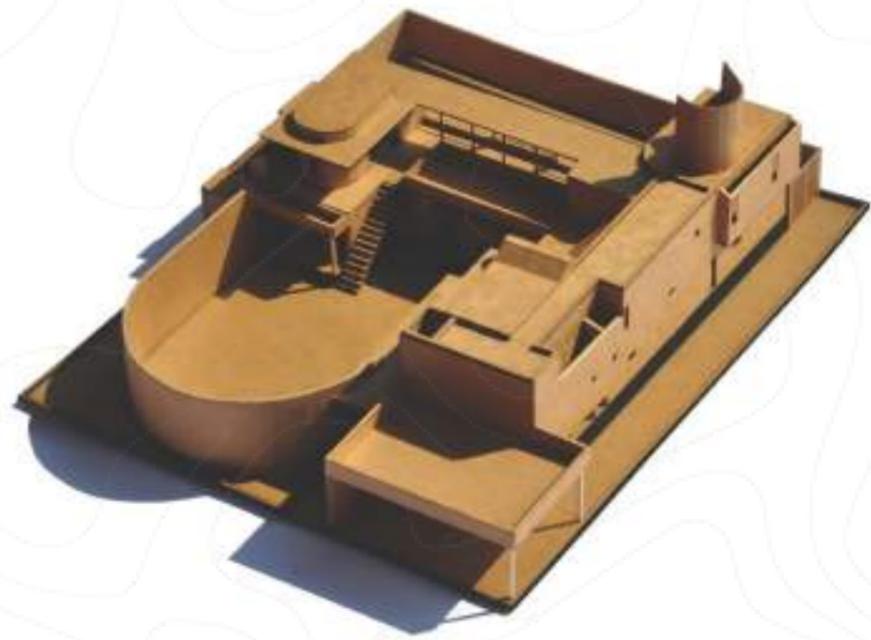


DRAWING	7.1 Landscape
DRAWN BY	DEEPAK KUMAR J
CHECKED BY	MANOJ
DATE	20/11/2024
SCALE	1:75 (WHEN PRINTED ON A2)
REMARKS	FOR EXECUTION



PRESENTATION MODELS

ISHANI AND NANDHAN RESIDENCE, BENGALURU



PLOT 13, MADAKKAL



ART CENTRE, HARALUR



DEEPAK'S RESIDENCE, UDINOOR





02

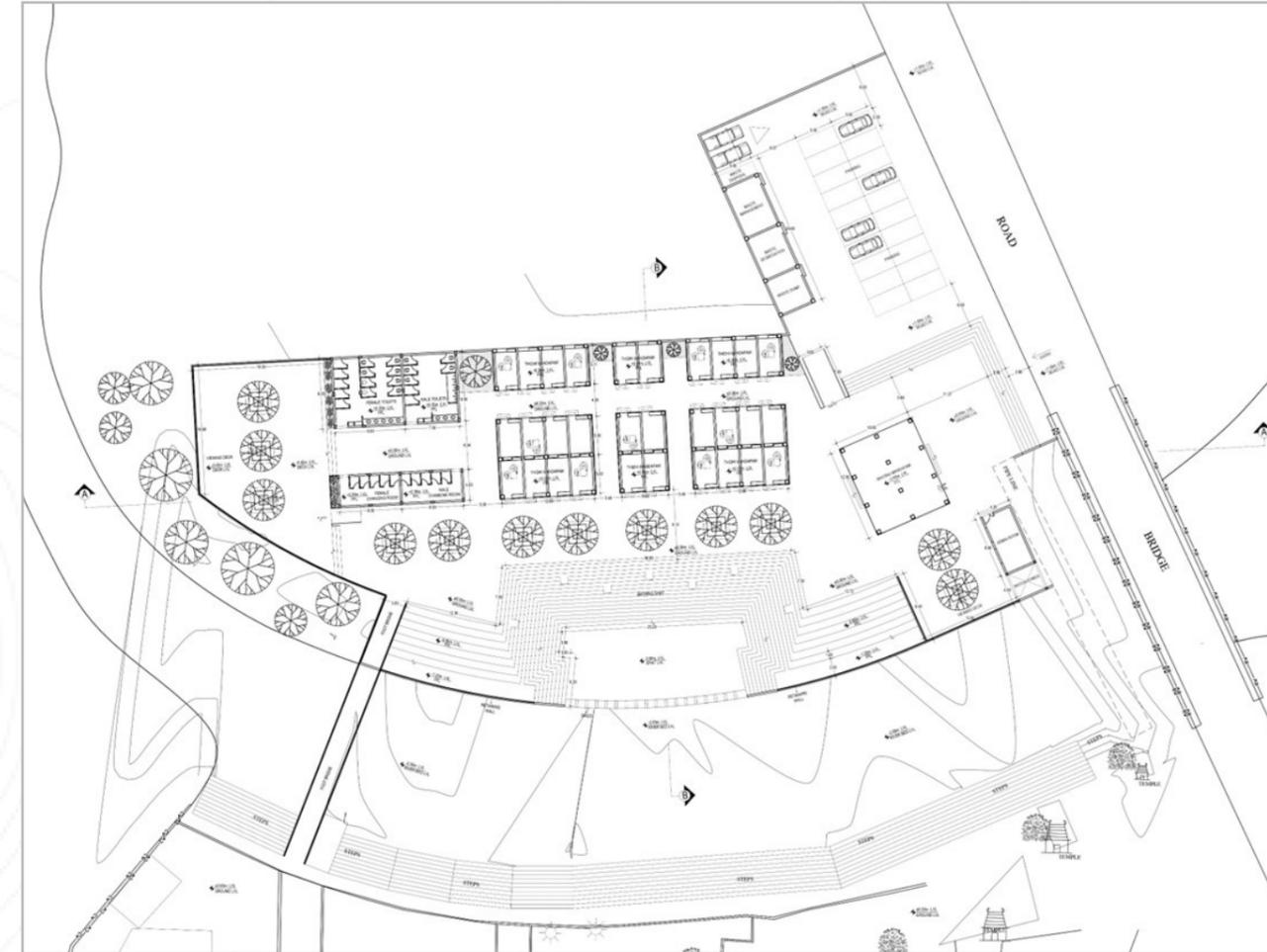
Nadanthaai Vazhi Kaveri

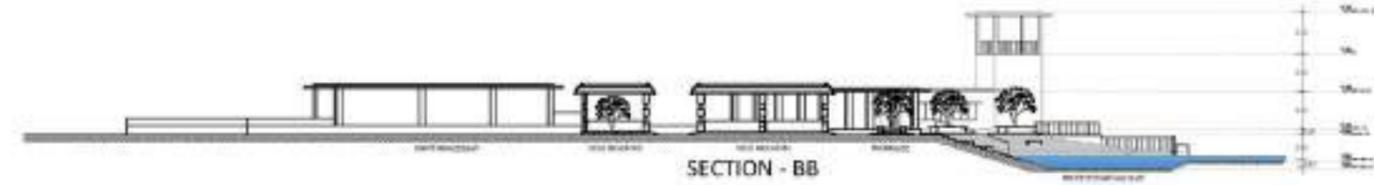
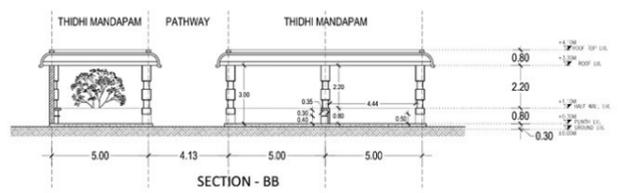
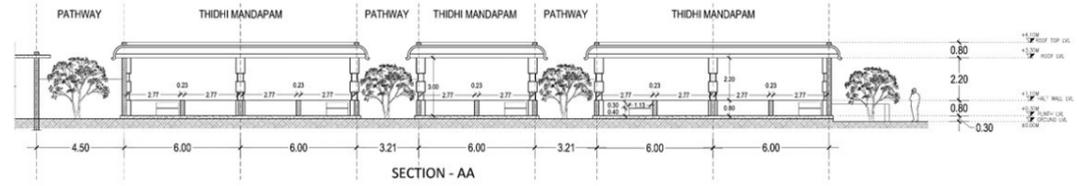
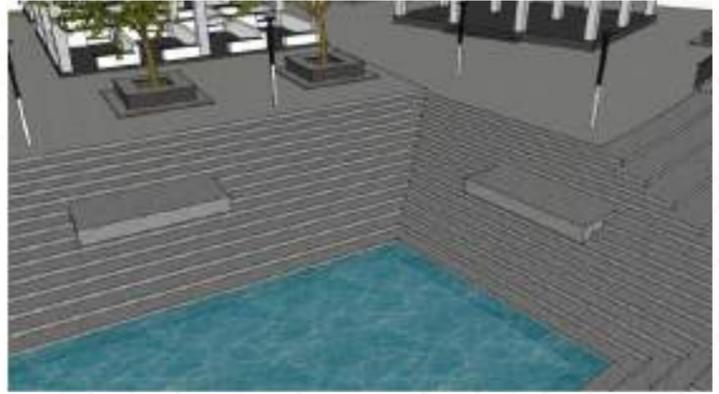
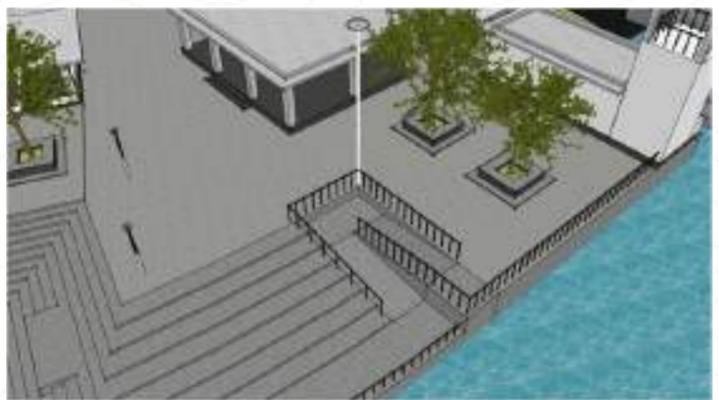
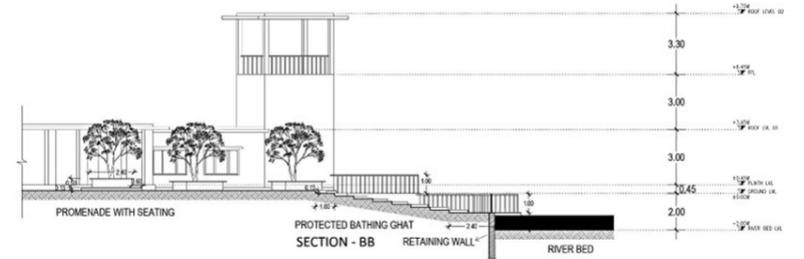
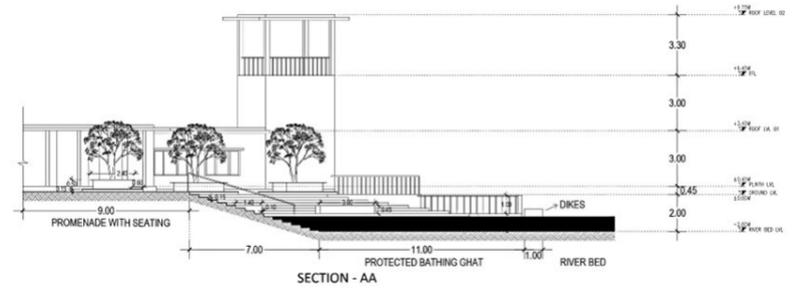
Rejuvenation of River-front along Kaveri River

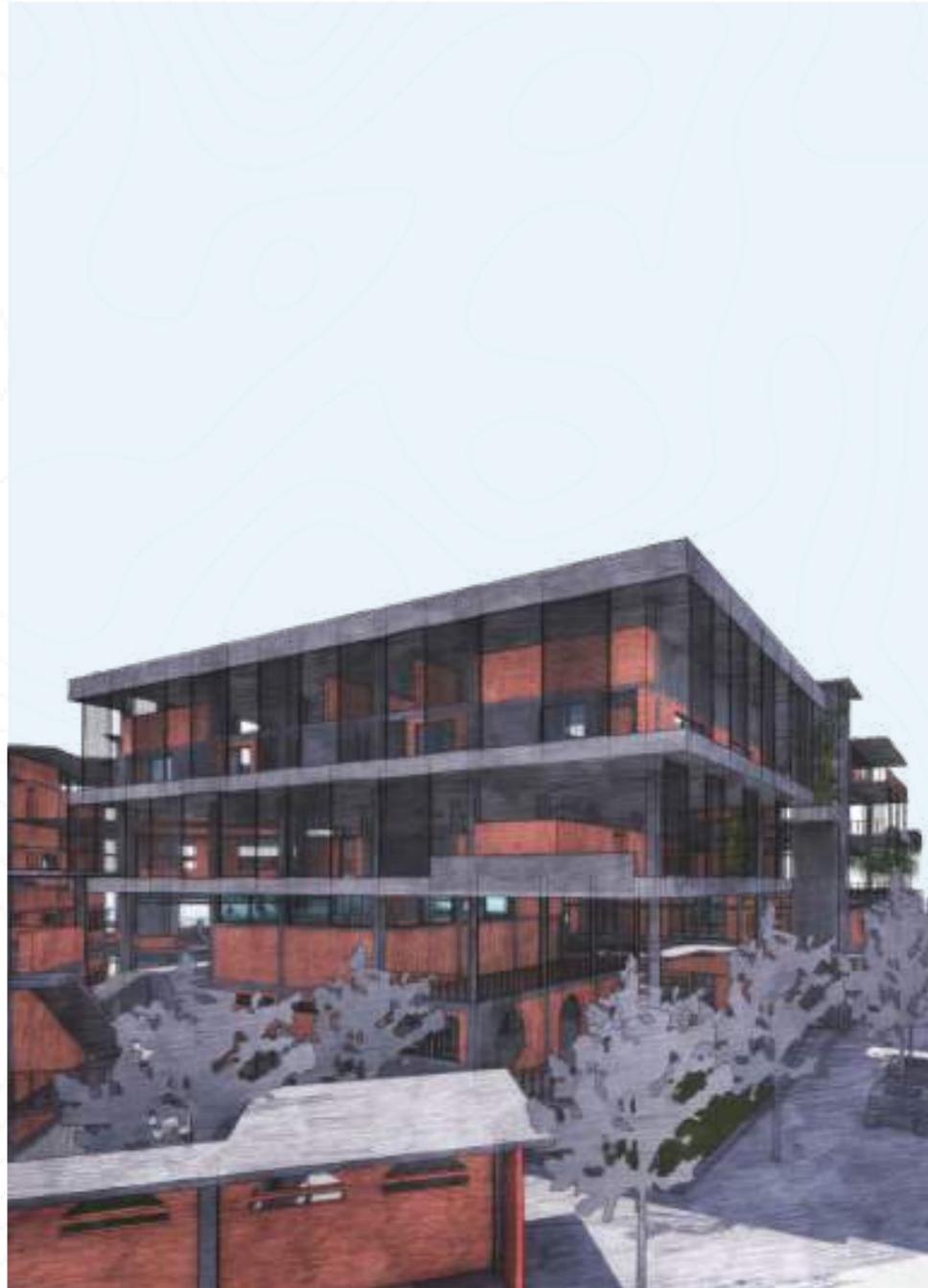
Vijay Architects, Trichy

Had experience working on a government project titled "Nadanthaai Vazhi Kaveri," which focused on the rejuvenation of padithurais along the Kaveri River and its distributaries. The project covered 29 sites and involved four architectural teams across Trichy and Thanjavur, and I was responsible for coordinating among all teams.

Mentor - AR. Vijaykumar sengotuvelan







03

Horizon

Re-Envision Campus Design in Urban Context

Reimagining the design of a campus within an urban setting involves a thoughtful consideration of the evolving principles of contemporary pedagogy and how they manifest within the temporal, social, and spatial contexts. This entails exploring innovative approaches for crafting a campus environment that embraces high-density vertical structures while fostering inclusivity and engagement among diverse user demographics. Moreover, it requires a nuanced understanding of urban culture and social dynamics to effectively integrate the campus into the vibrant fabric of urban life.

Mentor - Dr.Shabitha P Faculty - Ar.Monisha

SITE AREA: 6677sq.m / GROUND COVERAGE: 2820sq.m - 42% / OPEN SPACE: 3850sq.m / OSR: 682sq.m / NO OF FLOORS: G+3 / HEIGHT: 17.25m / TOTAL BUILT AREA: 9460sq.m / FLOOR SPACE INDEX: 1.6





Manifesto

Should be a Thriver not an Escaper.

The vision of a campus should cultivate Thrivers individuals who can face life's challenges with courage, adaptability, and resilience. Through our thought, we aspire to empower our community members to not merely escape from the world's difficulties but to thrive and contribute to a better society. Together, we shall build a campus that makes Thrivers, fosters growth, and inspires positive change in the world. Educare over Education.





04

Odyssey

Hospitality Design In collaboration with Studio Naqshbandi, Auroville

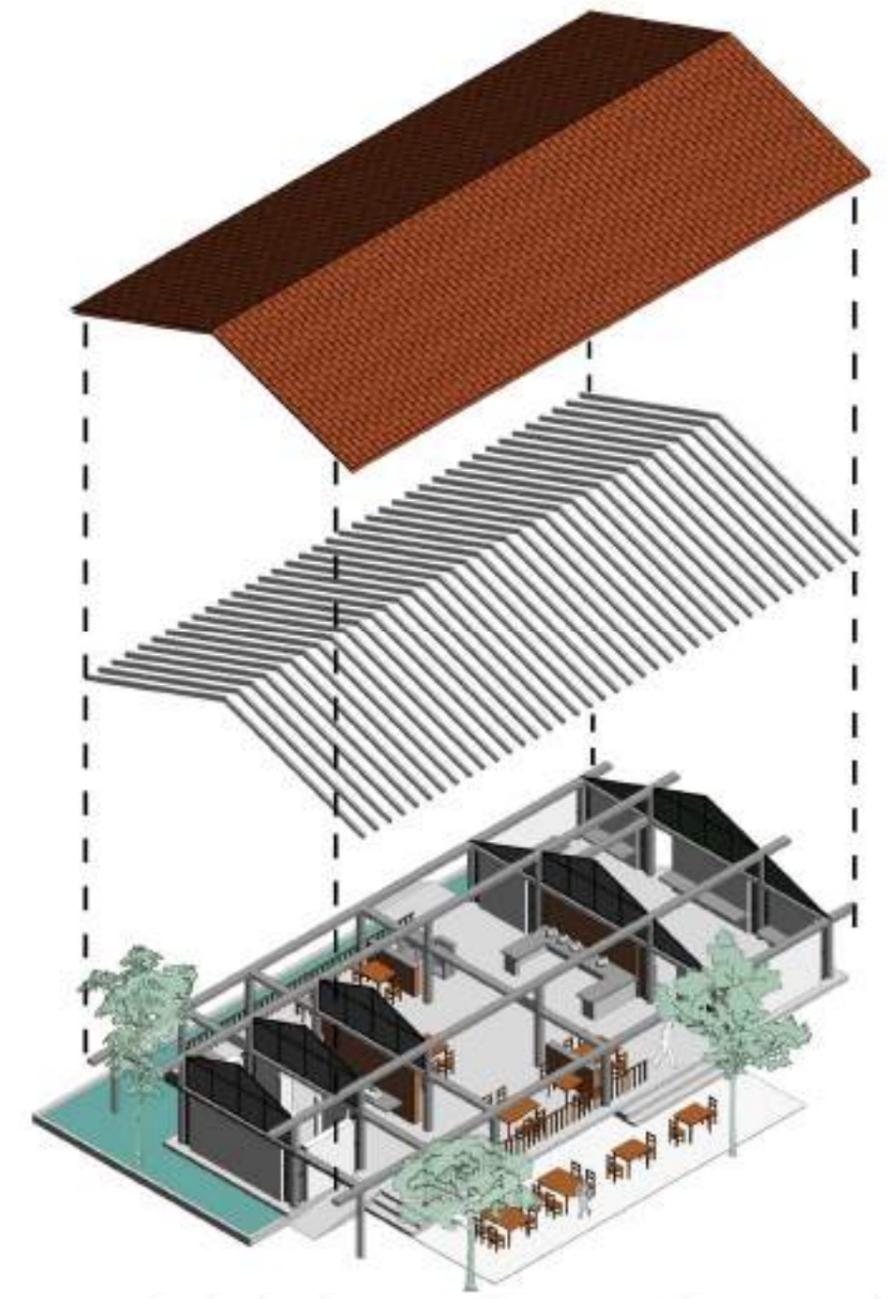
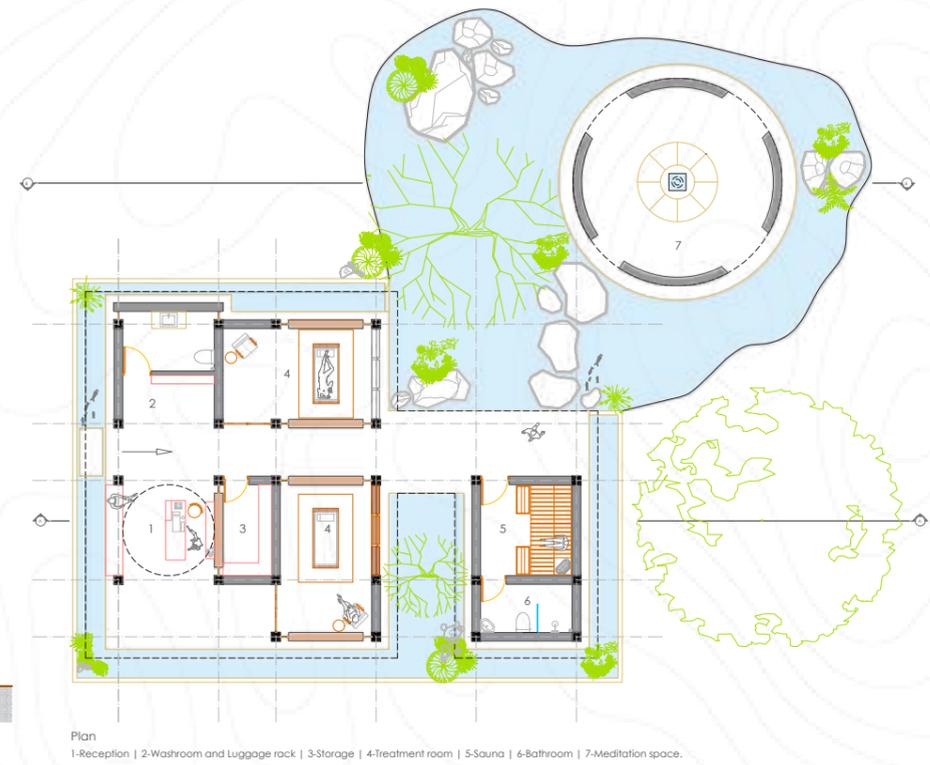
The studio's goal was to delve into the intricacies of design construction and detailing, navigating the journey from conceptualization to executable construction plans. This exploration encompassed grasping diverse proportions and their impact on design evolution. Additionally, it sought to expand into material exploration, sustainability considerations, and technological integration, enriching the understanding of the transformative process within architectural practice.

Mentor - Ar.Mona Doctor Pingel Faculty - Ar.Keerthana Arun, Ar.Nirupama Victor
Group members: Sakthi Jeeva S, Iswarya Devi R



Resort? A Transition? A hideaway? A place to heal? With hundreds of resorts lining the busy ECR, with thousands of cars coming out of the city, a space that not only provides an escape from the hustle and bustle of daily life but also serves as a healing retreat. A design that helps to reach from one extreme to the other. this resort serves as a hideaway that takes you to towards the ocean, where one can immerse themselves i the healing power of the sea. A Journey, and not a destination

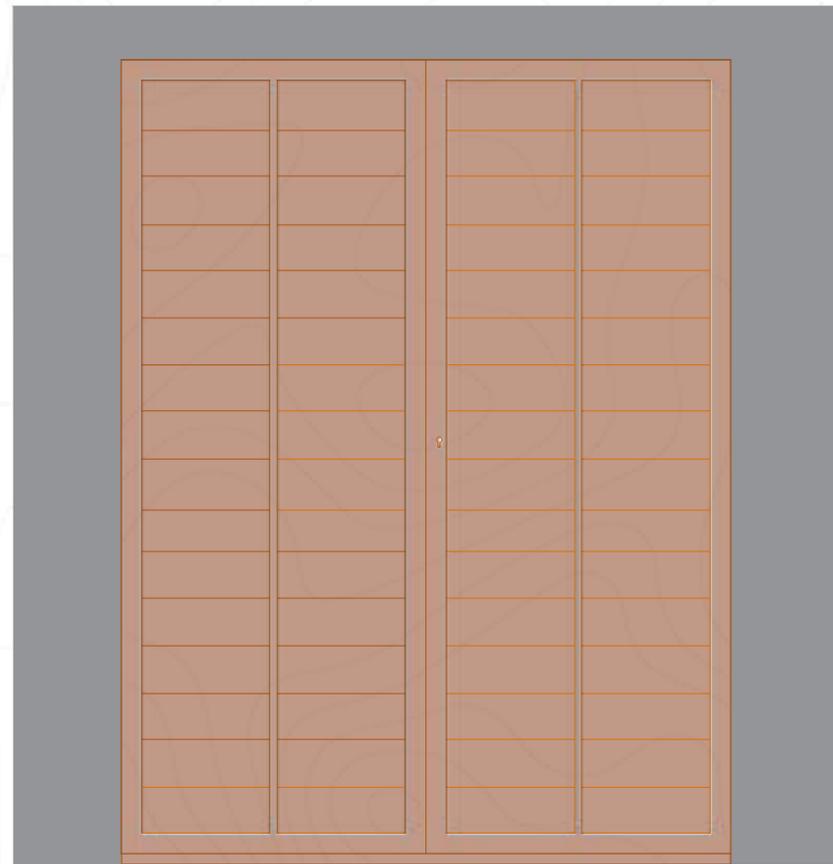




In the tranquil resort restaurant, the golden proportion dictates the layout, ensuring balanced spacing between tables and optimal flow. Use of Tile roofing and openness along sides creates an inviting atmosphere. This thoughtful design fosters a serene dining experience in harmony with the resort's tranquil surroundings

In spa design, the golden proportion orchestrates a harmonious arrangement of spaces and elements, ensuring visual balance and aesthetic appeal. Meanwhile, vaulted ceilings impart a sense of grandeur and spaciousness, enhancing the overall ambiance with their graceful curves and heightened ceilings. Together, they create a tranquil sanctuary where guests can escape, unwind, and rejuvenate in a serene and harmonious environment.

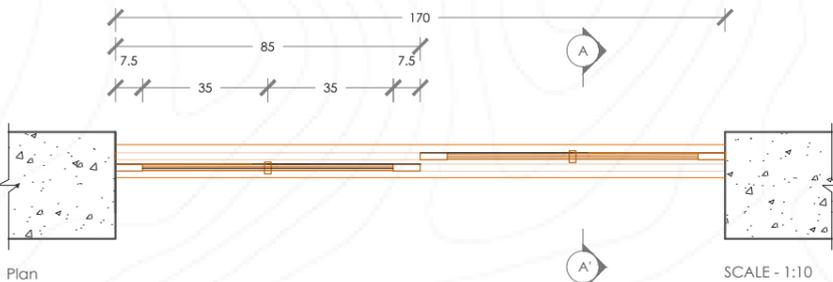
Door Detail in Resort



Elevation

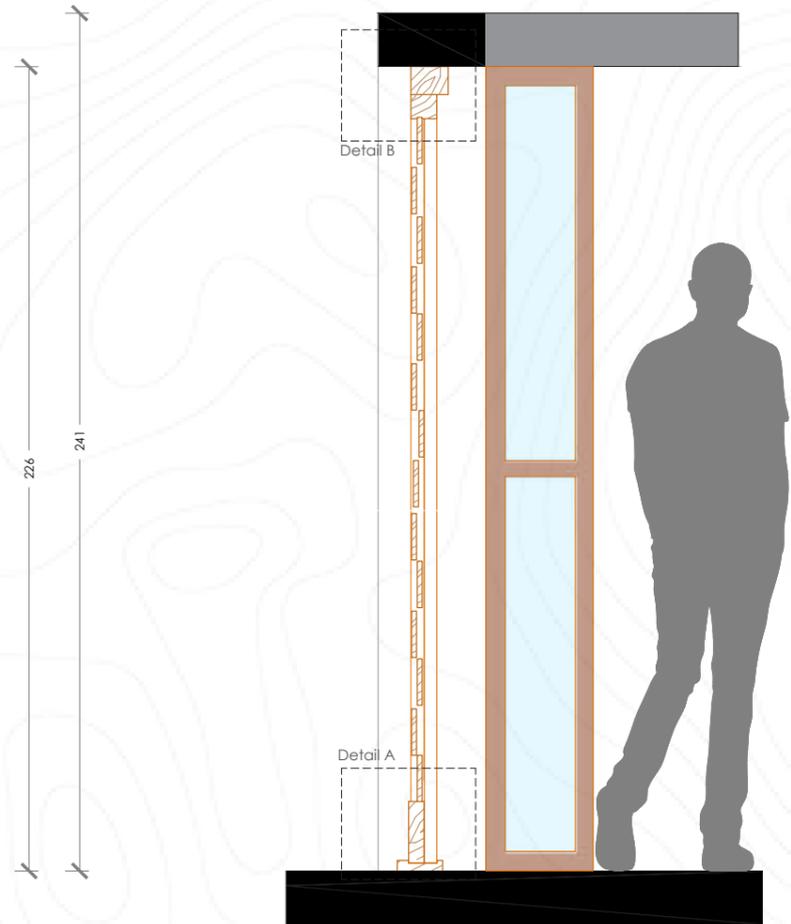
SCALE - 1:10

- NOTES
- Doors moves without any aluminum or steel frame below it.
 - No handles.
 - Openings in the door allows air even when doors are closed.



Plan

SCALE - 1:10



Detailed wall section

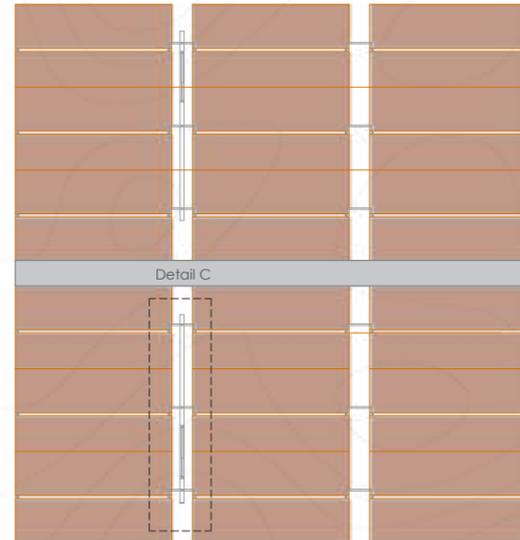
SCALE - 1:10



Detail A

Detail B

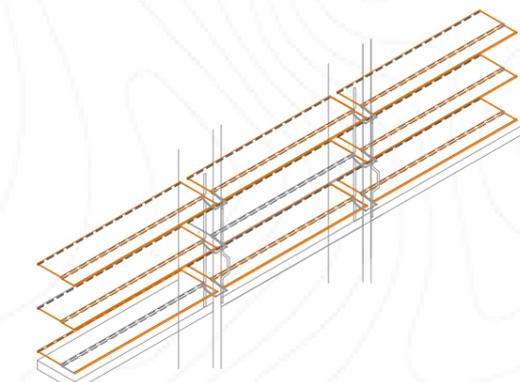
Louvers Detail in Resort



Elevation

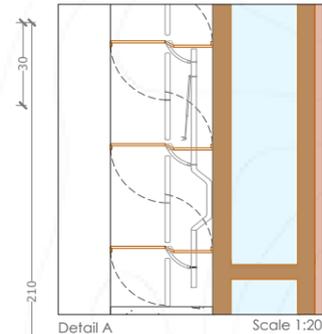
Materials - Wooden louver blades & Brass joints

Scale 1:20



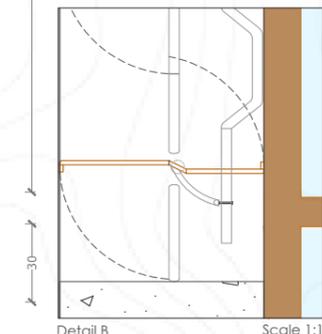
Isometric View 30-30

Scale 1:20



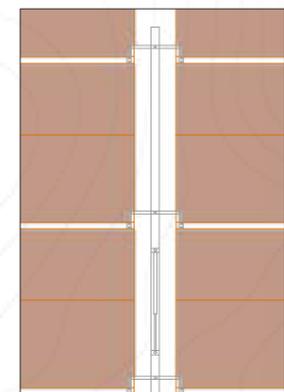
Detail A

Scale 1:20



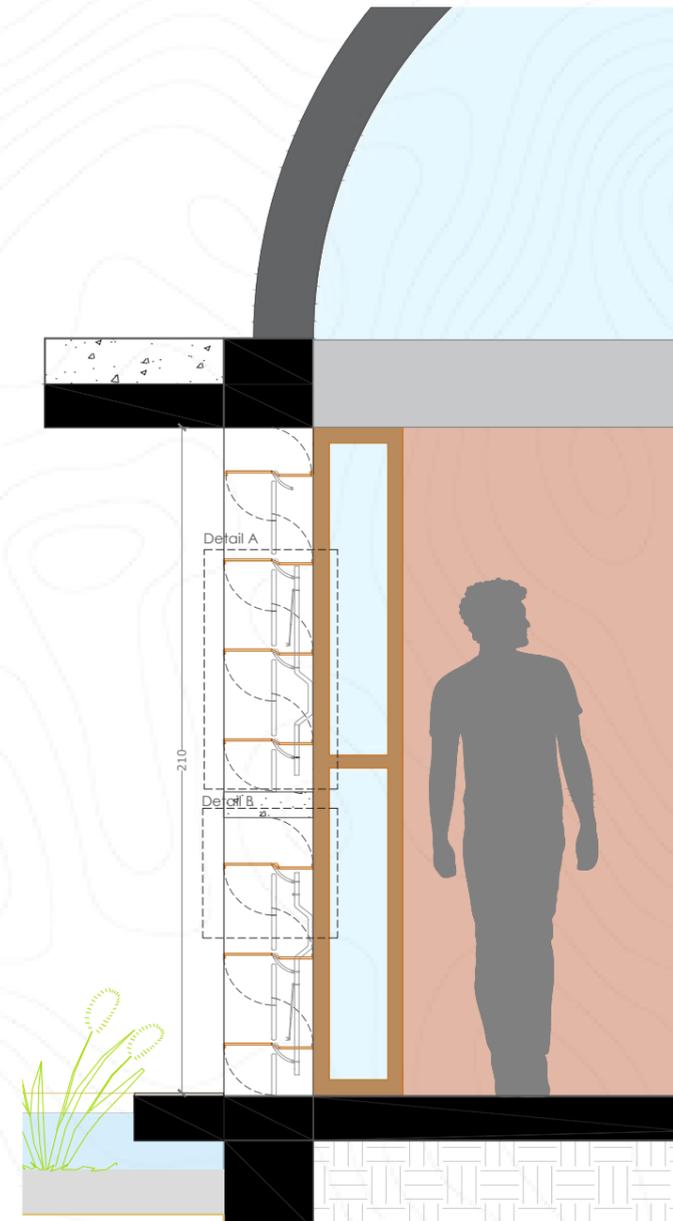
Detail B

Scale 1:10



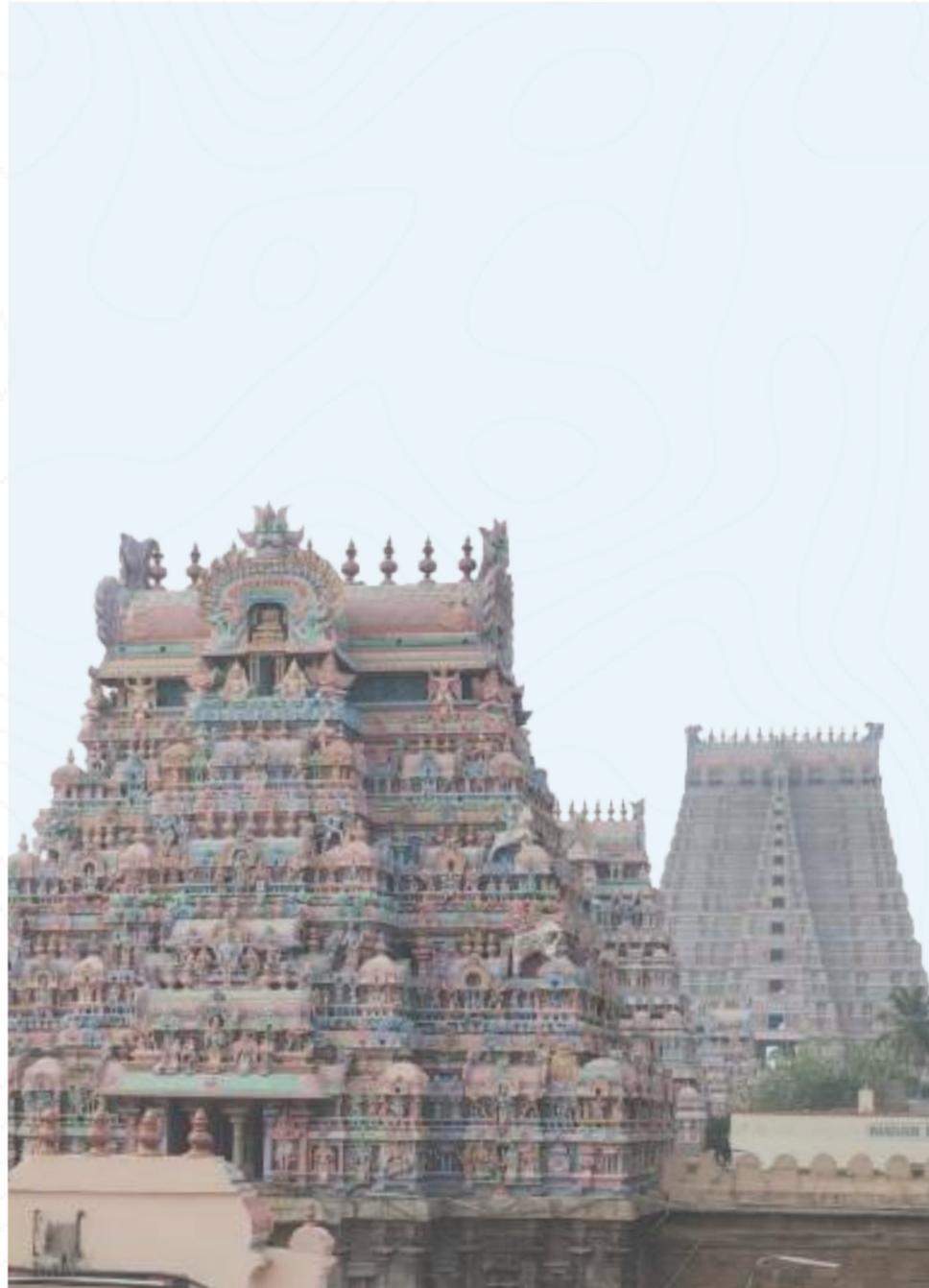
Detail C

Scale 1:10



Detailed wall section

scale 1:20



05

URBAN DESIGN

Understanding SRIRANGAM's urban context

Srirangam was taken as the site for study, where we undertook a series of observational and analytical exercises. Through detailed documentation and critical analysis, key urban and architectural issues were identified and discussed. These findings led to proposed interventions, which were developed as part of the final design outcome. However, the primary focus was understanding the unique urban fabric and layered context of Srirangam.

Mentor - Ar.PVK Rameshwar
 Faculty - Ar. Charitha Yerra | Ar. Kapilan C | Ar. Mahanth JM
 Ar. Mohesh Babu R | Ar. Murugesan O | Ar.Senthil Kumar S

SRIRANGAM

1 SRIRANGAM & DESIGN TEMPLE TOWN

Srirangam's urban layout centers around the Sri Ranganathaswamy Temple, with narrow, winding streets and densely populated residential areas. Pilgrimage infrastructure, cultural events, and conservation efforts contribute to its vibrant atmosphere, reflecting its rich religious heritage and significance in South India.



Fig 1: Srirangam key map

DESIGN CONCEPT

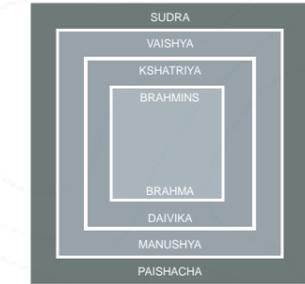


Fig 2: Abstract plan of Sarvatobhadra

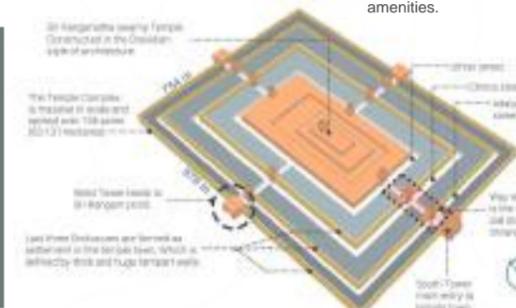


Fig 3: Conceptual Town Layout

2 LAND USE Pre-colonial Era & Colonial Era

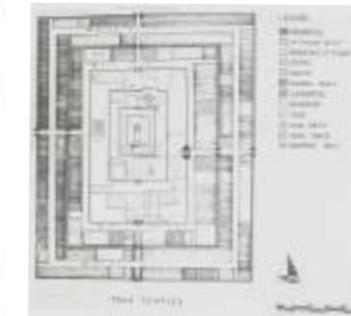


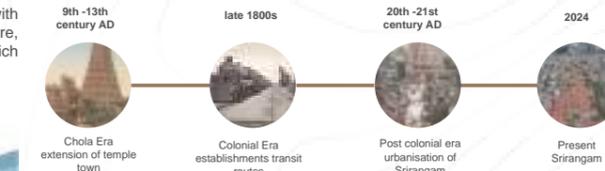
Fig 5: Land use pattern



Fig 6: Land distribution pattern British era

Srirangam's land use plan divides into three zones:
 Temple (temples, mandapams, tanks)
 Public Buildings (Vedashala, Dharmashala Mandapam, schools, commercial areas)
 Residential Zone (Houses and Residences)

TIMELINE



Srirangam's layout mirrors the Sarvatobhadra plan with an oblong or square shape, a central temple dedicated to Brahma, Vishnu, or Shiva, streets for Brahmins and religious activities, boulevards along ramparts, and single-row houses with specific divisions and amenities.

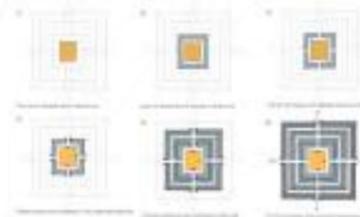


Fig 4: Evolution of temple town

3 COLONIAL ERA Development of Railway and Bridge

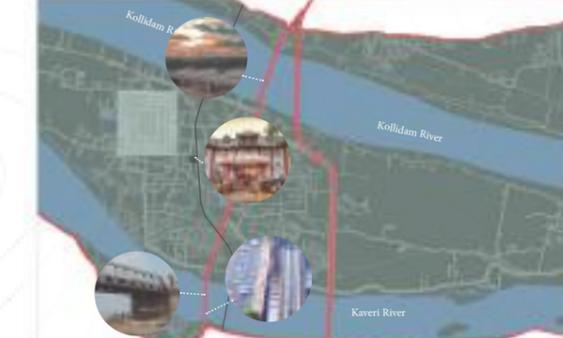
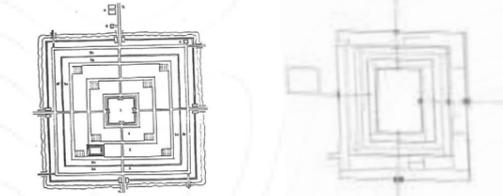


Fig 7: Present Srirangam Map and bridges

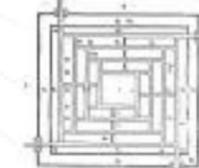
The development of bridges and railway stations reduced the infrastructure that supported agriculture, making transportation of goods and movement of people easier. According to the Census of 2011, the proportion of Srirangam's total population engaged in agriculture and related activities now stands at 50.39%, a marked departure from the earlier proportion of 73% in 1901.

Introduction - Street Network and Axis



Sarvatobhadra scheme

Srirangam Plan



Nandyavarttha Scheme

Both the 'Sarvatobhadra' and 'Nandyavarta' schemes are utilized, representing a concentric hierarchy.

These layouts feature streets encircling the central 'Brahmasthan'. The 'Nandyavarta' scheme, particularly intriguing, suggests movement within its concentric design, aligning well with processional festivals. These concentric streets are closely associated with religious car festivals.

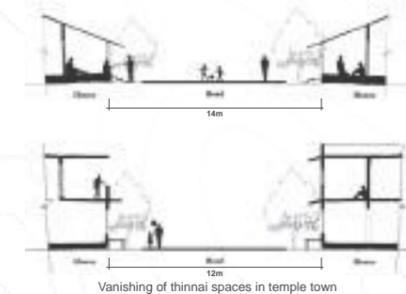
Zone A



Zone B



Transformations



Vanishing of thinnai spaces in temple town

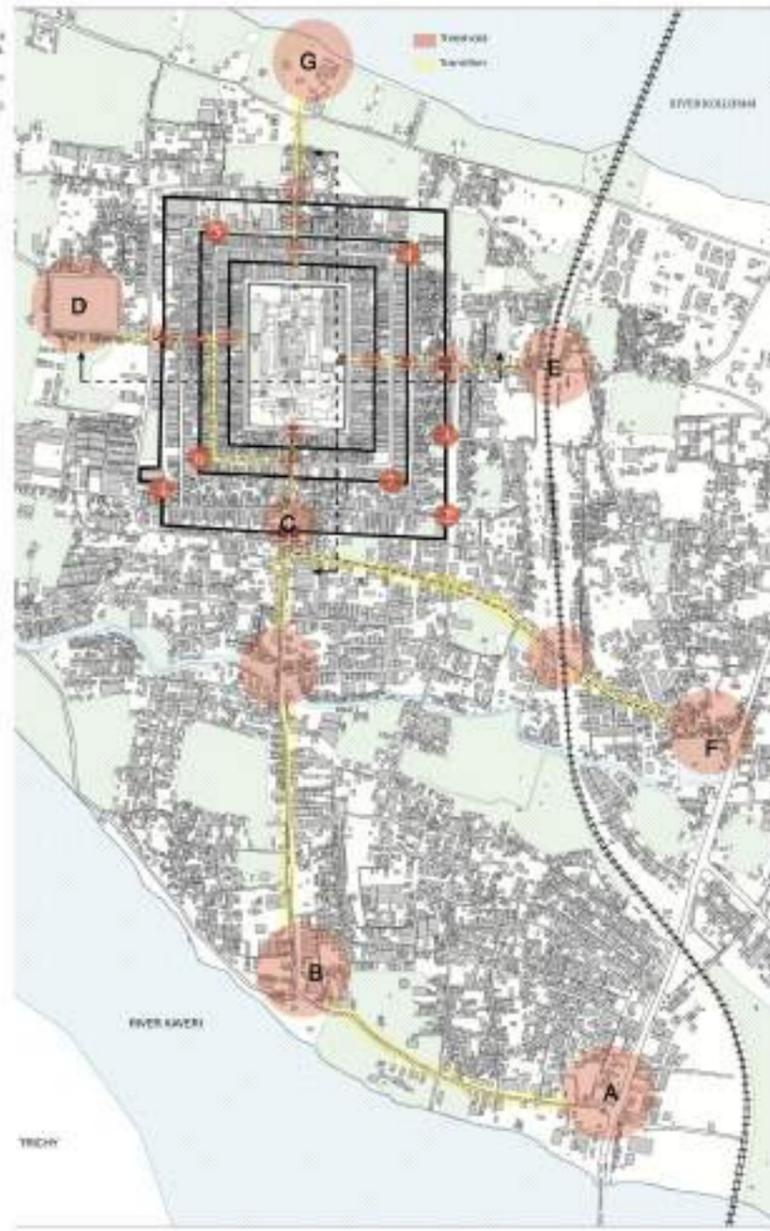
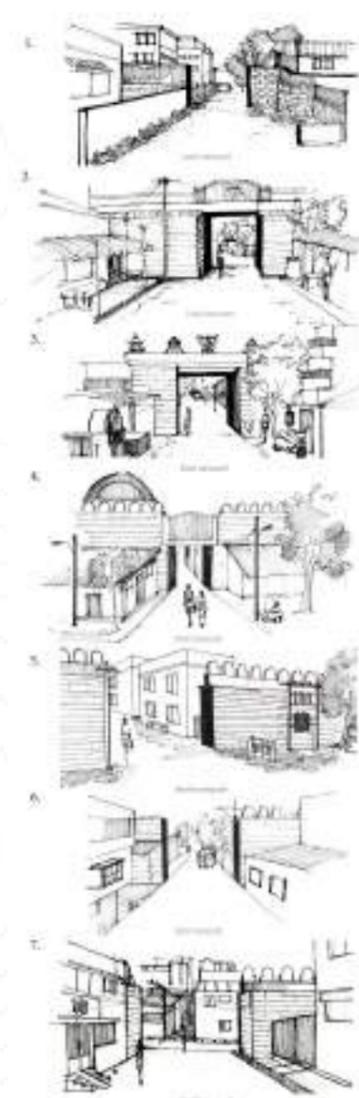
The figures and photos depict the evolution of Srirangam over time. With this evolution, it is losing its character. Srirangam's character was defined by elements such as gopurams, ponds, lakes, tanks, mandapams, and thinnai, among others.

Due to the unchecked population growth in the temple town and the effects of

TRANSITIONS AND THRESHOLD

MACRO SCALE

A gateway can have many forms, as a threshold, a bridge, a passage, a narrow alleyway, a narrow passage, an avenue of trees, and a gate-way through a building. All of these ways through a building have the same function: they mark the point where a path crosses a boundary and help maintain the continuity. All of these can be things, not merely holes or gaps but solid entities.



The Theppakulam in West of Srirangam serves as both a temple and a village threshold, separating the temple complex from its surroundings. Physically, it marks the boundary between the sacred and secular spaces. Symbolically, it signifies the transition from a sacred realm, influencing behavior and thereby reverence among visitors. Thus, the Theppakulam plays a major role in defining the spatial and cultural boundaries of the temple precincts in West of Srirangam.

The Theppakulam marks great importance among all these thresholds as it serves as the historic entrance to the temple complex. Its grandeur and ornate design reinforce the transition from the outside world to the sacred realm within. Clipping by the wall and marks the beginning of a spiritual journey, where worshippers find solace and connection to the divine.

Theppakulam on the western side of the site acting as an entry level threshold which is defined by its ornate structure of a colonnade.

Theppakulam in West of Srirangam serves as both a temple and a village threshold, separating the temple complex from its surroundings. Physically, it marks the boundary between the sacred and secular spaces. Symbolically, it signifies the transition from a sacred realm, influencing behavior and thereby reverence among visitors. Thus, the Theppakulam plays a major role in defining the spatial and cultural boundaries of the temple precincts in West of Srirangam.

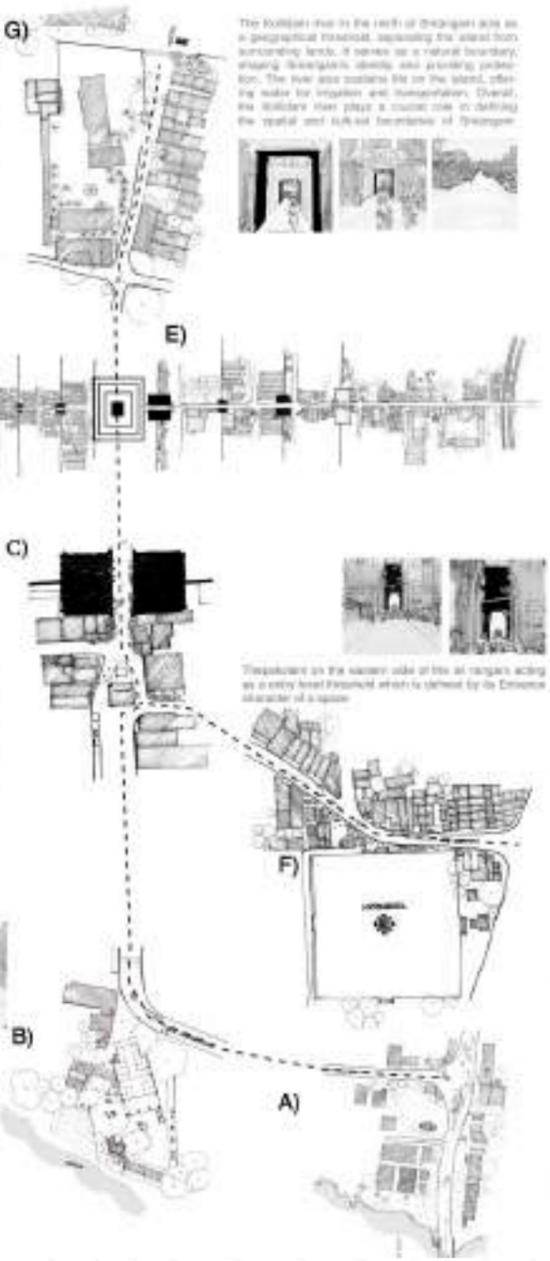
Theppakulam in West of Srirangam serves as both a temple and a village threshold, separating the temple complex from its surroundings. Physically, it marks the boundary between the sacred and secular spaces. Symbolically, it signifies the transition from a sacred realm, influencing behavior and thereby reverence among visitors. Thus, the Theppakulam plays a major role in defining the spatial and cultural boundaries of the temple precincts in West of Srirangam.

Theppakulam in West of Srirangam serves as both a temple and a village threshold, separating the temple complex from its surroundings. Physically, it marks the boundary between the sacred and secular spaces. Symbolically, it signifies the transition from a sacred realm, influencing behavior and thereby reverence among visitors. Thus, the Theppakulam plays a major role in defining the spatial and cultural boundaries of the temple precincts in West of Srirangam.

Theppakulam in West of Srirangam serves as both a temple and a village threshold, separating the temple complex from its surroundings. Physically, it marks the boundary between the sacred and secular spaces. Symbolically, it signifies the transition from a sacred realm, influencing behavior and thereby reverence among visitors. Thus, the Theppakulam plays a major role in defining the spatial and cultural boundaries of the temple precincts in West of Srirangam.

Theppakulam in West of Srirangam serves as both a temple and a village threshold, separating the temple complex from its surroundings. Physically, it marks the boundary between the sacred and secular spaces. Symbolically, it signifies the transition from a sacred realm, influencing behavior and thereby reverence among visitors. Thus, the Theppakulam plays a major role in defining the spatial and cultural boundaries of the temple precincts in West of Srirangam.

Theppakulam in West of Srirangam serves as both a temple and a village threshold, separating the temple complex from its surroundings. Physically, it marks the boundary between the sacred and secular spaces. Symbolically, it signifies the transition from a sacred realm, influencing behavior and thereby reverence among visitors. Thus, the Theppakulam plays a major role in defining the spatial and cultural boundaries of the temple precincts in West of Srirangam.

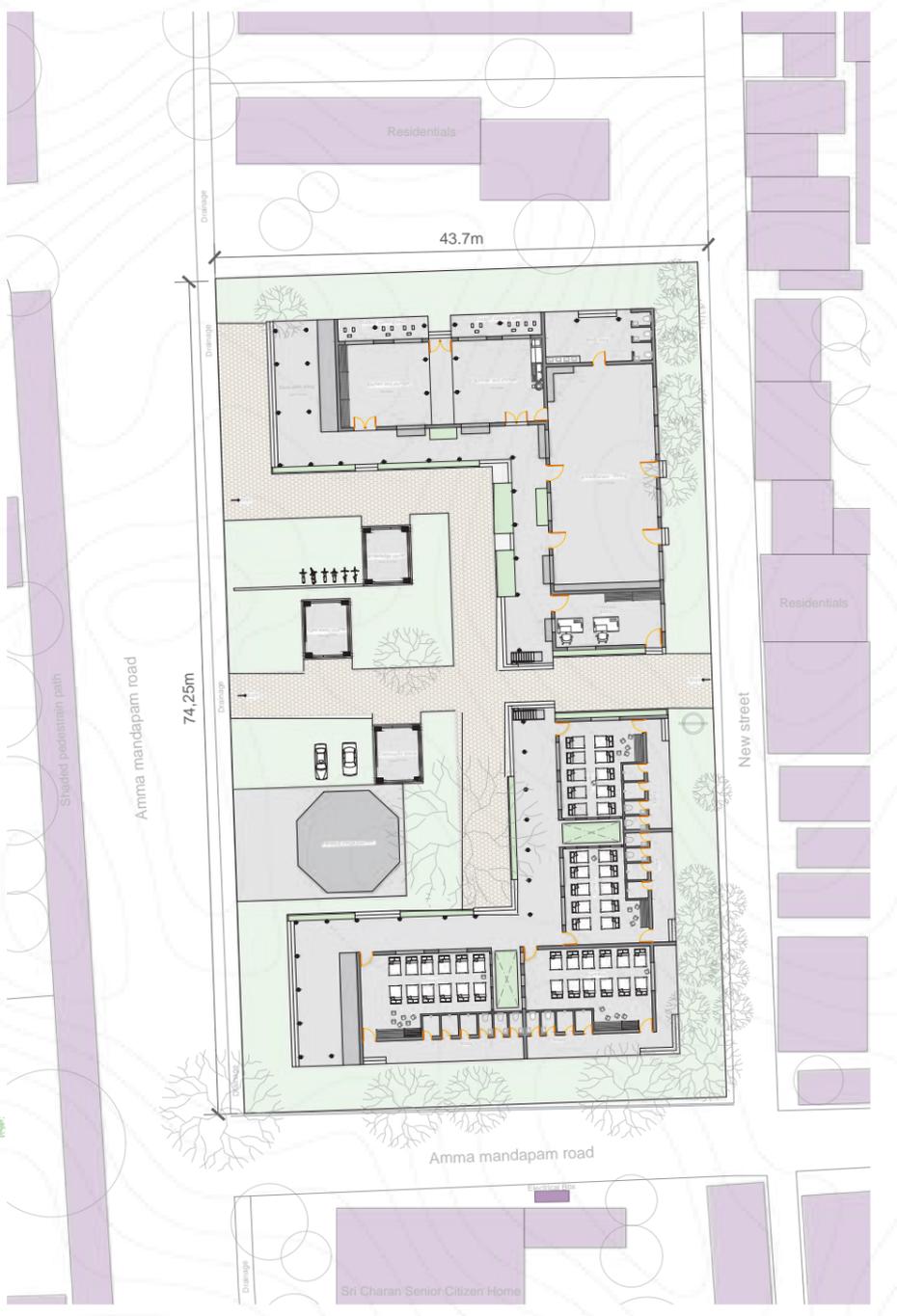


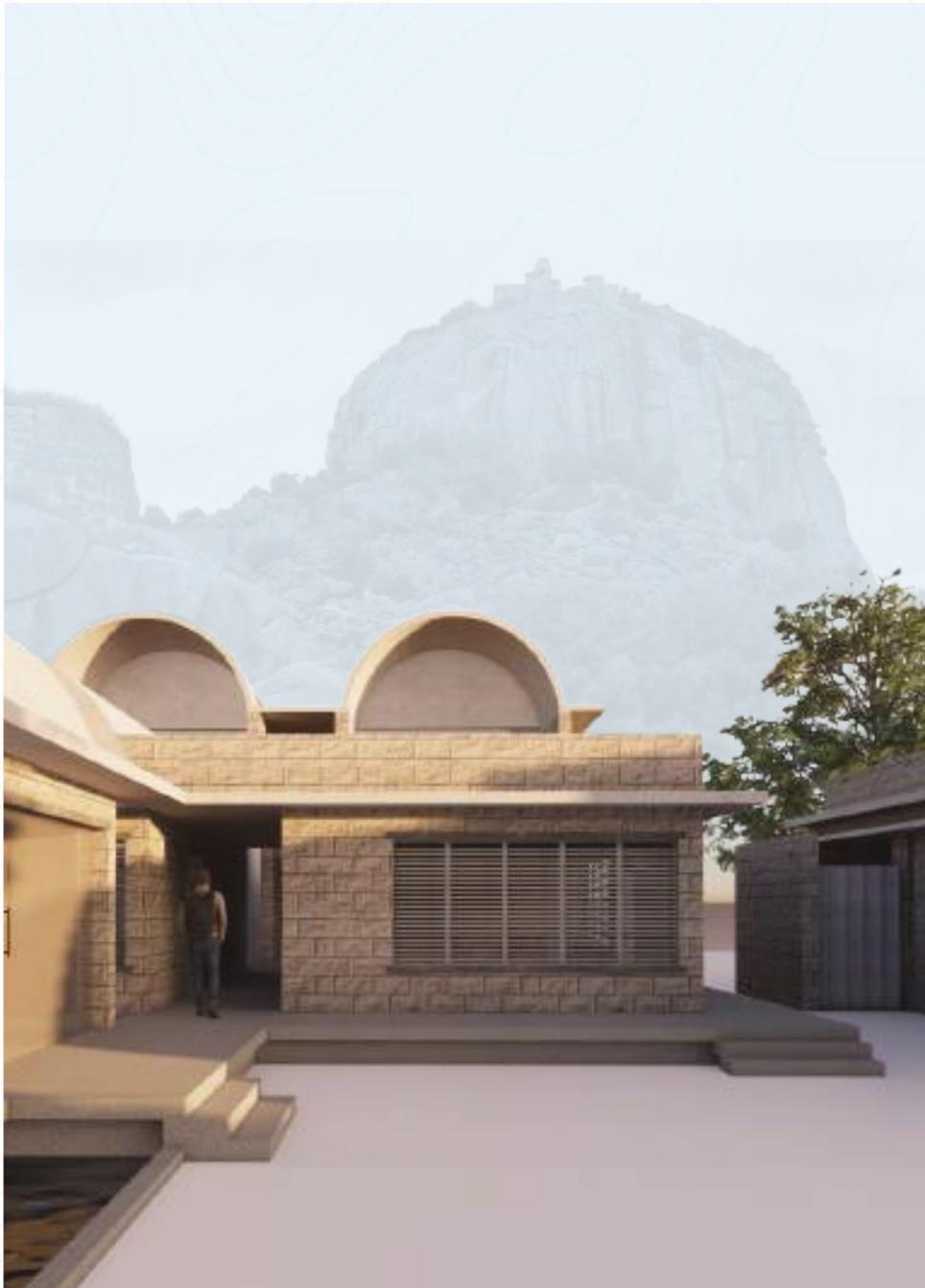
CHATHIRAM INSPIRED REDESIGN:

Will be a mixed use space which includes Space for homeless, Annadhanam space both for preparation and serving, give away centre, Resting space for pilgrims, Co-working spaces, Facilities for public (library, wellness centre) And holds the traditional chathiram essence like performances learnings for the common.

User groups: homeless, pilgrims

Why? Preservation of heritage, Economic benefit, Community engagement, Sustainable practise, Enhancing liveability. This site is selected as temporary structures will be created often for annadhanams and also in the main axis to the Rajagopuram





06

Gingee as a Heritage Landscape - Visitors centre

To let visitors experience the fort beyond its walls

Architectural Thesis

This thesis explores the potential of Gingee Fort as a setting for a Visitors' Centre that enhances the tourist experience, preserves the site's integrity, and draws inspiration from the atmospheric qualities of the fort its scale, texture, light, and landscape. By aligning with the principles found in Peter Zumthor's Atmospheres, the project aims to create an architectural intervention that is both respectful and evocative, enriching the way people engage with this historic site.

Mentor : Ar.Sandeep Kasina

INTRODUCTION

This thesis will explore Senji Fort and its requirements as a UNESCO site, following its nomination for UNESCO's World Heritage List from India in September last year. As a UNESCO site, it requires a well-defined administration along with essential facilities for its preservation and accessibility. My interest in working with heritage structures, inspired by Zumthor's Kolmba Museum, has driven me to take up this project. Being from Senji, a place rich in heritage, further excites me about this endeavor. Choosing this site would be both personally meaningful and professionally fulfilling.

Topic:
Senji as a Heritage Landscape: A Holistic Approach to Heritage Conservation, Administration, and Visitor Engagement.

Typology:
Urban(as it connects the town) / Architecture(as it works with an existing architecture)

The architectural scope / complexity:

- How the design responds to the existing structure.
- To provide clearly defined programs as a UNESCO site.
- To focus on every detail of the design.

Need for the project:
The fort has recently been nominated for UNESCO's World Heritage List, along with 11 other forts from India. It requires proper administration, effective tourist management, and facilities to serve as an entry point to the fort while supporting heritage preservation and conservation.

Context:

- Site - The site is located 2 km from the center of the town, at the entrance of the Senji Fort complex. It offers a good view of both Rajagiri and Krishnagiri mountains. As the entry point for visitors, this location provides an ideal space to direct visitors and offer them an introduction to the fort's history.
- Built Context - as the site should respond to the Fort complex.

Method:

- Documentation - of the fort and the site to gain a deeper understanding of the context.
- Site study - including the town, fort complex, design elements, architectural details, and history.
- Observing - the town and fort to integrate their architectural elements into the design, ensuring a sensitive approach that harmonizes with the existing built environment.
- Details - Developing detailed designs that respond thoughtfully to the Fort complex.

CONTEXT STUDY



Location & Connectivity:

- Senji is located on National Highway NH 77.
- 38 km north of Villupuram (district headquarters).
- Well-connected by road to all parts of Tamil Nadu.



Transportation:

- Located along the Tindivanam-Thiruvannamalai corridor.
- Well-connected to Pondicherry, Villupuram, Tindivanam, Chennai, and Thiruvannamalai.
- Both private and government buses operate in the town.
- The nearest railway station is Tindivanam, 27 km away.
- The nearest airport is Chennai, 150 km away.

UNESCO Nomination:

- Senji Fort has been officially nominated for UNESCO's World Heritage Site list as part of the "Maratha Military Landscapes" initiative.
- Recognizes and preserves 12 significant forts showcasing Maratha-influenced military architecture.
- Also known as "Troy of East".

Geographical Boundaries:

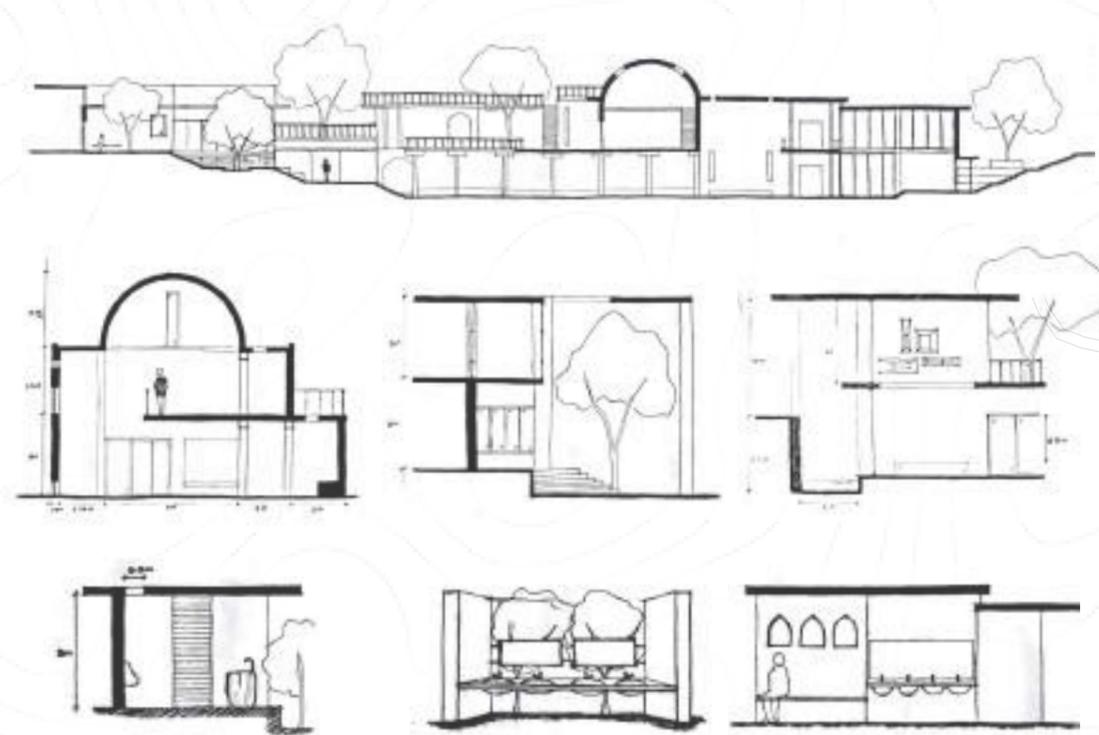
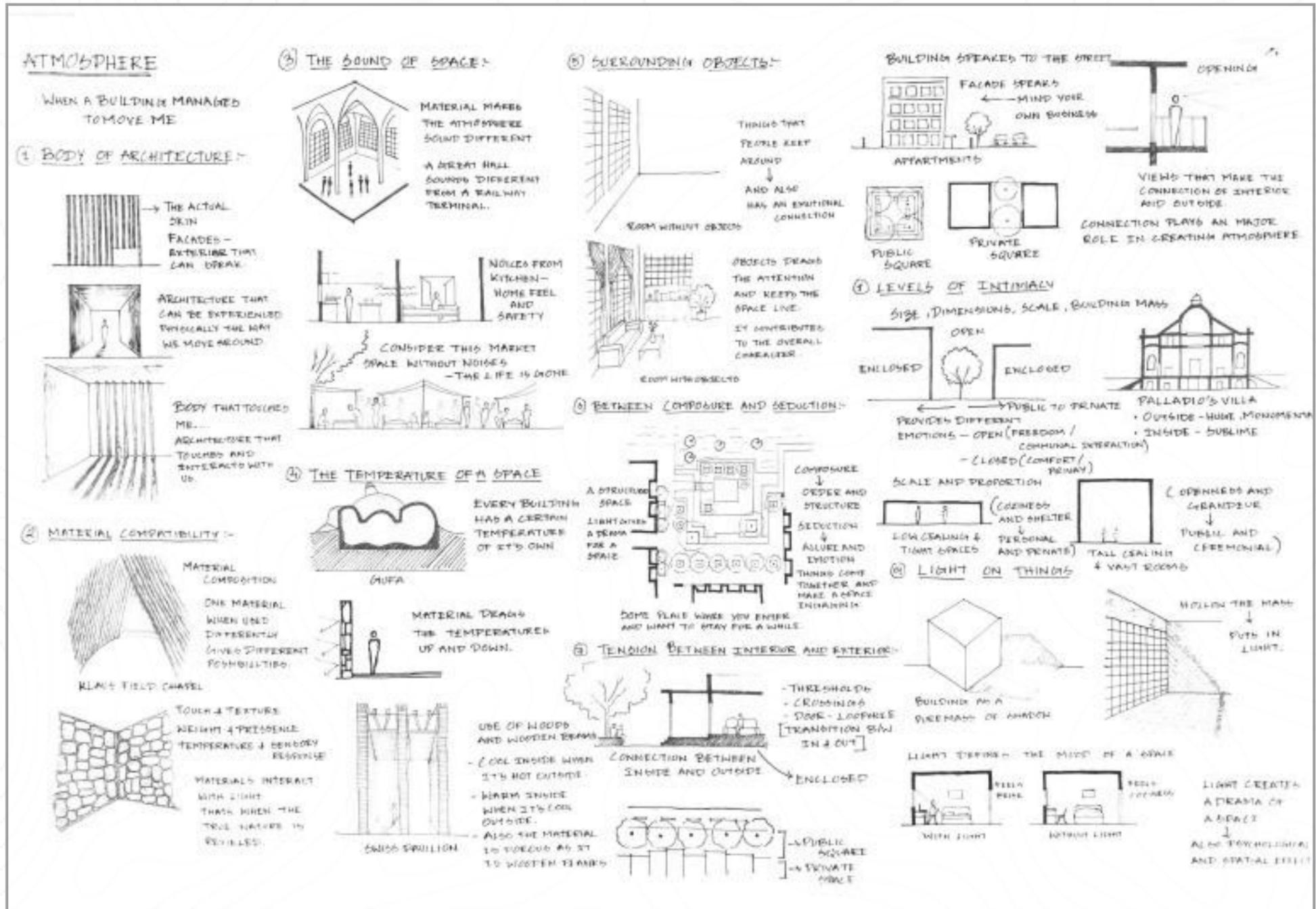
- Shankaravaram River flows along the eastern boundary.
- Singavaram Village to the west.
- Nellikaval to the north.
- Appampalur to the south.



Context Map: Marking important structures around Senji town.

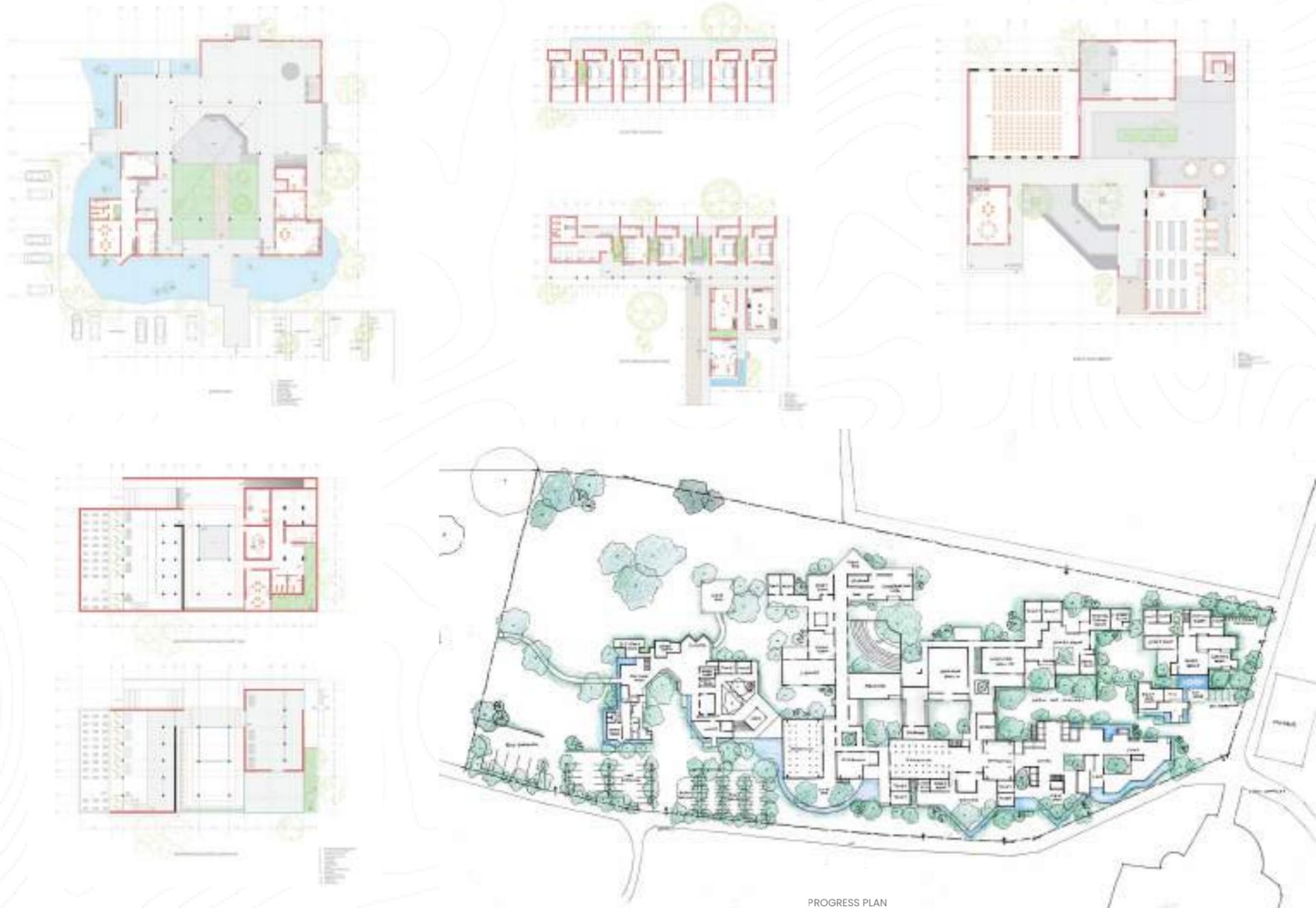


These are various historic structures spread across the landscape of Gingee, representing the Maratha military landscape.



Various plans of Masters have been studied and reinterpreted to suit the functional requirements of the visitors' centre. These have been collaged to understand circulation, spatial definition, composition, and the relationship between indoor and outdoor spaces.

DESIGN STRATEGIES :



PROGRESS PLAN

DESIGN :



GROUND FLOOR PLAN

SECTION - AA

SECTION - BB





07

Natakam Foaid Expressions 2023

Commendation Award.
 Why is it always the 1950s' pop art? Why is it still the Britain's pop art? How has Pop Art progressed in contemporary times, and what forms does it currently take in our surroundings? 'Natakam' showcases the essence of pop art in various forms, extending beyond just art. It also shows how colour plays a major role in the life of working class from choosing colour of a clip to painting their house.

Mentor - Ar.Lakshmi Kumaresan | Ar.Rakesh
 Members - Azhagumadhavan, Sakthi Jeeva, Diya Kabeer, Tirth Shroff

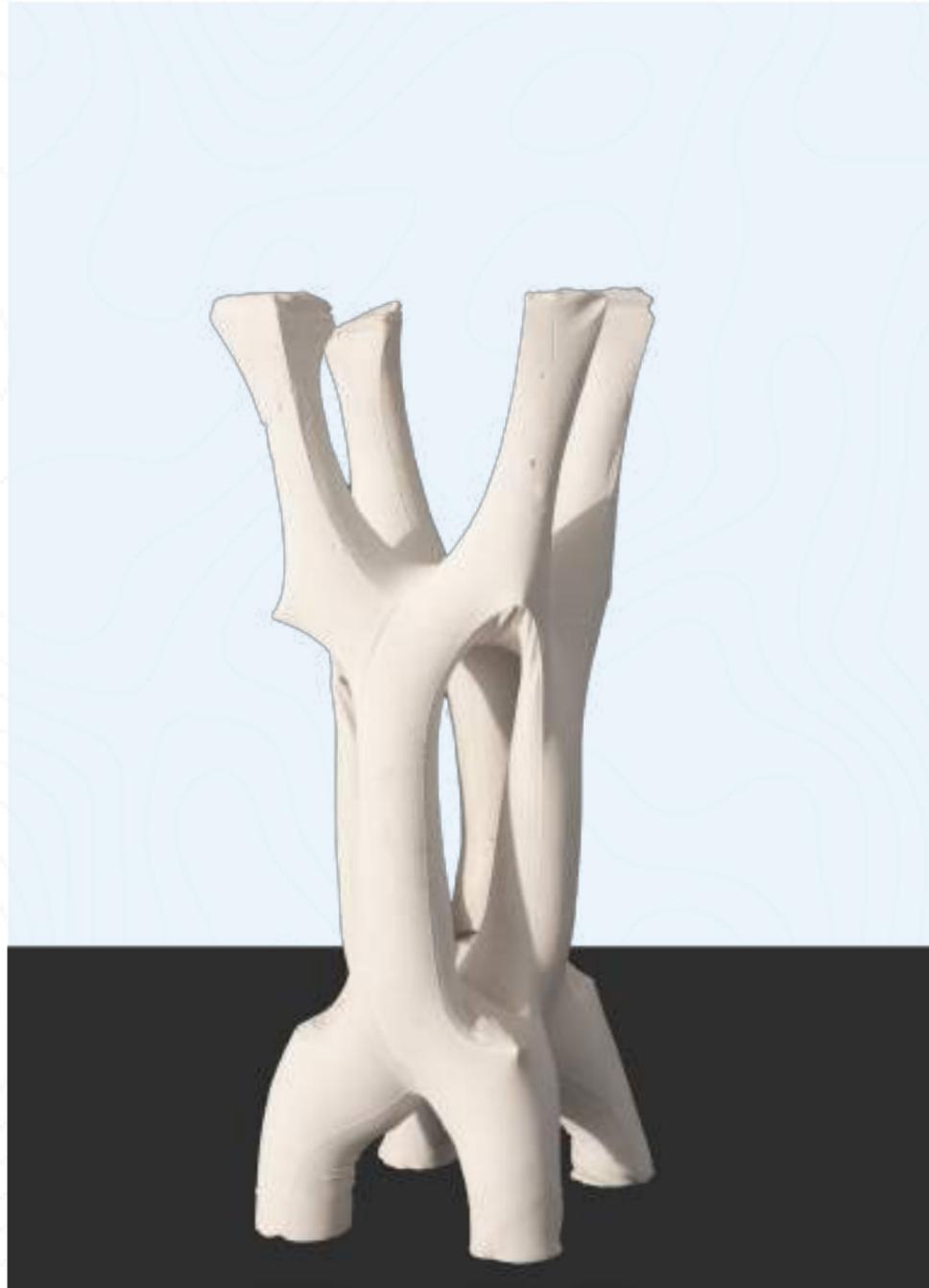


Gandhi Market

Tiruchirappalli

In our pursuit to unravel Pop Art's essence in daily life, we explored Gandhi Market's vibrant scene, metamorphosing it into 'Natakam: Unscripted Pop in Central Parts of Tamil Nadu,' our art installation. 'Natakam' encapsulates the market's drama, where all assume roles as actors. Our installation crystallizes this theatricality, a static portrayal of the performances individuals enact - a narrative each lives. This creation captures harmony within chaos, depicting human figures engaged in diverse activities that masterfully convey harmony across layers. Visually captivating, the composition features abstracted human forms amid bustling market life, invoking unity. Crafted meticulously from 1D boxes, these figures symbolize inherent individual chaos, reflecting the pursuit of harmony. Each sculpture embodies unique human traits, complemented by market objects for added realism. The tarpaulin ceiling serves a dual purpose, enhancing visual appeal and echoing street hawker presence. Varied levels within portray lively market scenarios, emblematic of its dynamic nature. This installation artfully conveys harmony amidst human intricacies, inviting viewers to connect with the bustling market's tapestry and ponder harmony's dance within chaos.





08

Workshops

C. A. S. T. (Summer School 2023)

An 8 days intensive hands-on workshop.

"CAST" workshop on tensile structures and lighting techniques, this studio abstract aims to integrate newfound knowledge into innovative architectural design. We'll explore the interplay of material strength and flexibility, utilizing tension for efficient load transfer. Additionally, we'll leverage lighting as a dynamic element to enhance spatial experiences. Ultimately, our goal is to create captivating and functional spaces that enrich the human experience.

Mentor : Ar.Balaji Rajasekaran



The workshop focused on exploring form through the technique of casting plaster of Paris into stitched and tied fabric to create shell structures. This iterative process allowed participants to gain a deeper understanding of material properties as they experimented with different forms. Each result produced fascinating shapes, providing valuable insights into the effects of forces and gravity on the structures.





EARTHLING.LADAKH - Rammed earth workshop @ Ladakh

The workshop provided an insight into building with natural materials - stone and earth while understanding the local architecture of Ladakh. Rammed earth construction being the primary focus.

Its a 10 days hands-on experiential workshop focuses on building with mud along with local craftsmen to understand the processes better. The outcome of the workshop was a shelter for local vegetable vendors in the village market in Diskit, Nubra.

Mentor : Ar.Sandeep Bogadhi Faculty - Ar.Maniyarasan

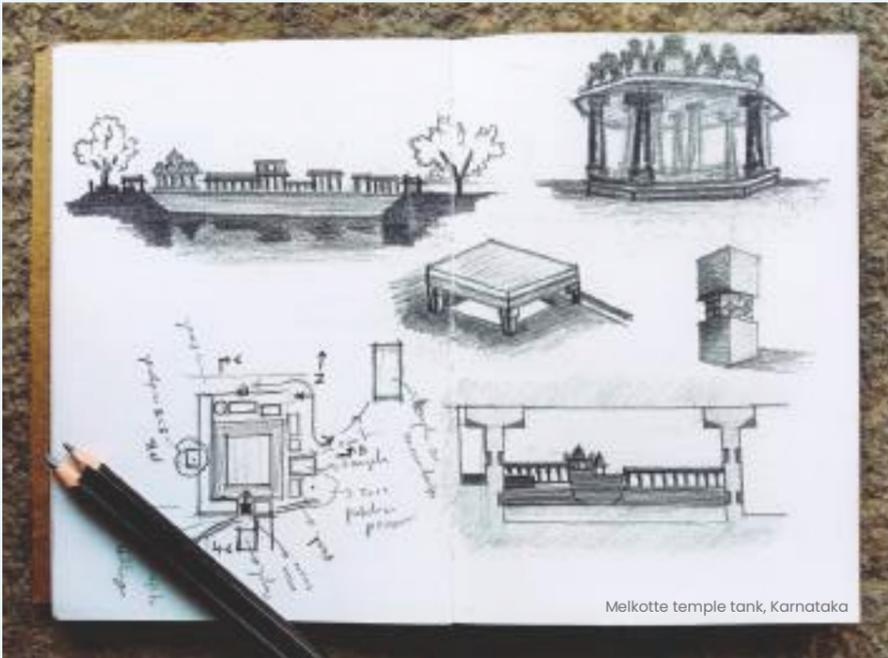
The main takeaway was gaining an understanding of materials—specifically how to use material ratios for rammed earth and how the ramming process is carried out. The overall program included itineraries such as visiting various places across Ladakh, traveling to a village with mentors and guides, and gaining insights into the architecture of Ladakh, a high-altitude cold desert.



Freelancing Work
D5 renders of Kitchen and Dining







Melkotte temple tank, Karnataka

09

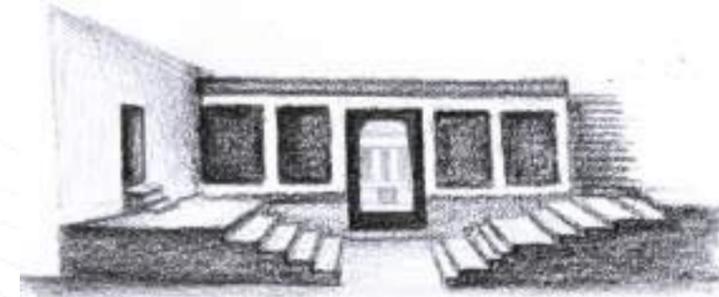
Travel sketches Capturing Architecture through Journeys

This section showcases a collection of on-site sketches made during field visits and observation trails. These sketches serve as visual journals, capturing the essence of architectural elements, spatial relationships, and cultural contexts encountered during my travels. Through quick studies, detailed illustrations, and each sketch reflects an attempt to observe, understand, and express architecture beyond photographs. These explorations help in sharpening my visual perception, improving my ability to communicate ideas, and deepening my connection with the built environment.

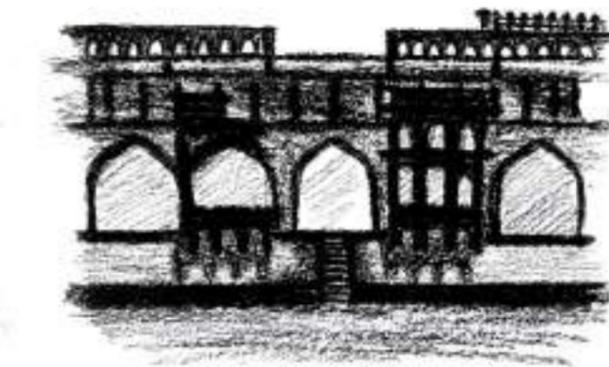
An attempt to capture what I see as Architecture....



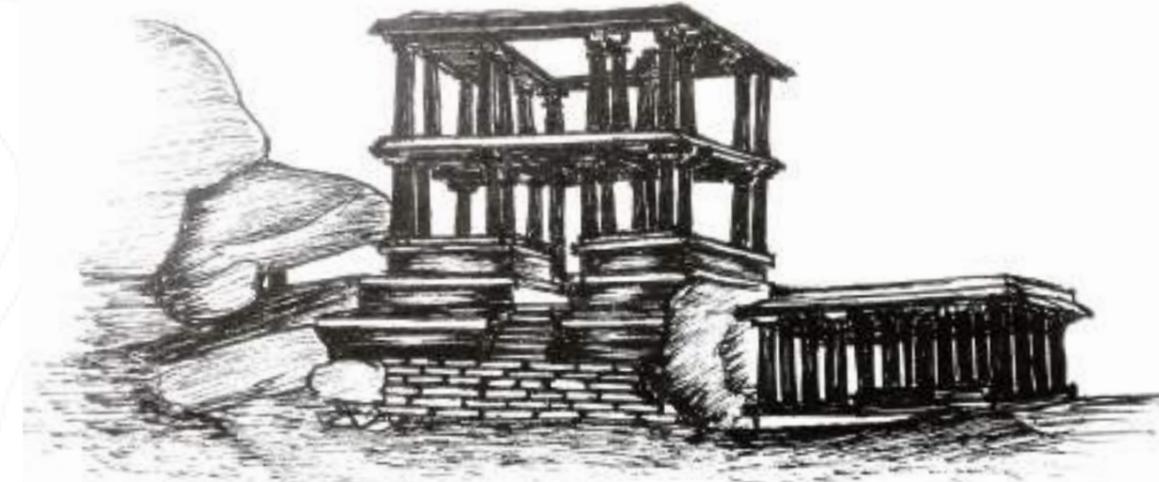
Elephant tank, Gingee



Pondy gate, Gingee



Queen's bath, Hampi



Hemakuta hill temple, Hampi

"I prefer drawing to talking. Drawing is faster, and leaves less room for lies." - Le Corbusier.



+91 9345347735
ar.deepakkumarj@gmail.com