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ARCHITECTURE
PORTFOLIO
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Ishaq k

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Intern Architect / [ar&de] / 6 months
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Puttur, Karnataka, India
Thesis Project

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Residence, Kerala, India
Professional Project - [ar & de] Architects and Designers, India

LE CAKE FACTORY

Commercial project Kerala, India
Professional Project - [ar & de] Architects and Designers, India

BSHAH RESIDENCE

Residence, Kerala, India
Professional Project - [ar & de] Architects and Designers, India

CONSERVANCY LANE

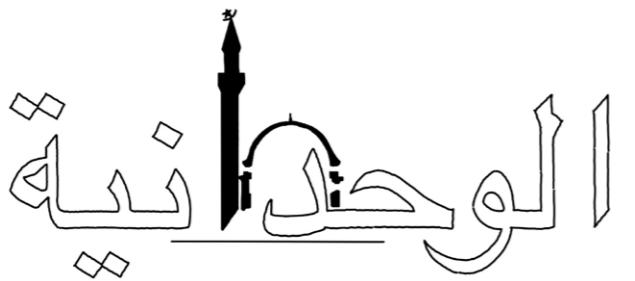
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Academic Project

DECCAN COFFEE CURERS

Industry(**Sustainable**), Hassan, India
Academic Project

FILM STUDIO

Institution, Mysore, India
Academic Project



ALWAHDANIA, THE RELATION BETWEEN BURIAL, MOSQUE AND WOMEN

This thesis focuses on the revitalization of a burial ground as a revered gathering space with a cultural learning intervention that prioritizes the integration of women with the public. By strengthening their connection to the burial and mosque, the aim is to empower women and create a more inclusive space that fosters a sense of community. Through thoughtful design strategies and programmatic considerations, the intervention seeks to create a meaningful dialogue between the site's historical context and contemporary needs, ultimately enriching the cultural landscape of the area.

Studio guide:
Prof. Nagesh H D



4TH APRIL 2020

My family and I visited the village burial ground to pray for my Grandfather who had just passed away. I still remember the elders in my family, with tears in their eyes, say to me, "PLEASE DO NOT BURY US HERE!"

That's how pathetic this space is. It is far, empty, scary, lonely and abandoned. It's a space one does not want to be buried in and a space that feels so haunted.

Can Architecture turn this into a place of prayers, a place to remember the dead, a place to contemplate. I Question!

The fear notion that comes along with depth is often overlooked when it comes to space designing for a burial ground. People tend to isolate this activity of burial away from the community.

The idea is to bridge this gap between these and try to incorporate life after death into the community.

AIM:

This thesis aims to revitalize a burial ground for sacred gathering with intervention of cultural learning where the idea of women integrating with the public is strengthened by prioritizing them in order to relate themselves stronger to the burial and mosque.

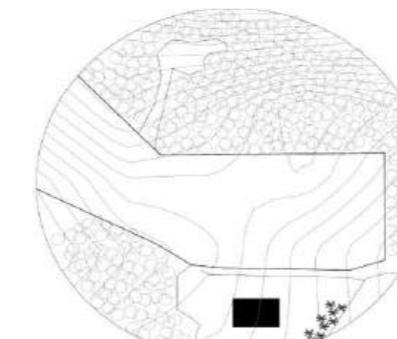
OBJECTIVES:

- To emphasise the sacred ritual of burying to imbibe integrity in people.
- Even if the moral principles of the people want them to pray for the deceased, the place is not allowing for the same.
- To show respect to the dead as much as one would give for a living person.
- Reading Quran and praying for the deceased is considered as an act of respect for the deceased.
- To turn a place considered fearful into a place to remember the deceased.
- To explore the relationship between Mosque and Burial Ground, with strategic incorporation of women while respecting the culture.
- To intervene a space of cultural learning specially, respectfully and openly for women.
- To open up the space for general public as a place of spiritual gathering and cultural learning.
- To induce activities that improve economy.

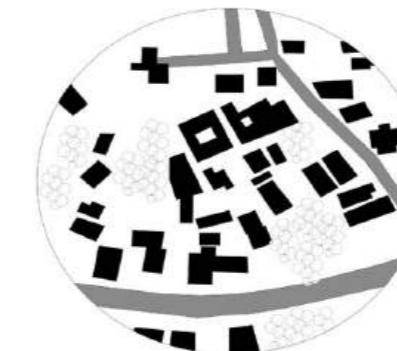
POPULATION

8300 total	6000 muslims
4173 men	640 christians
4136 women	1660 hindus

750 Muslim houses
80 Christian houses
180 Hindu houses



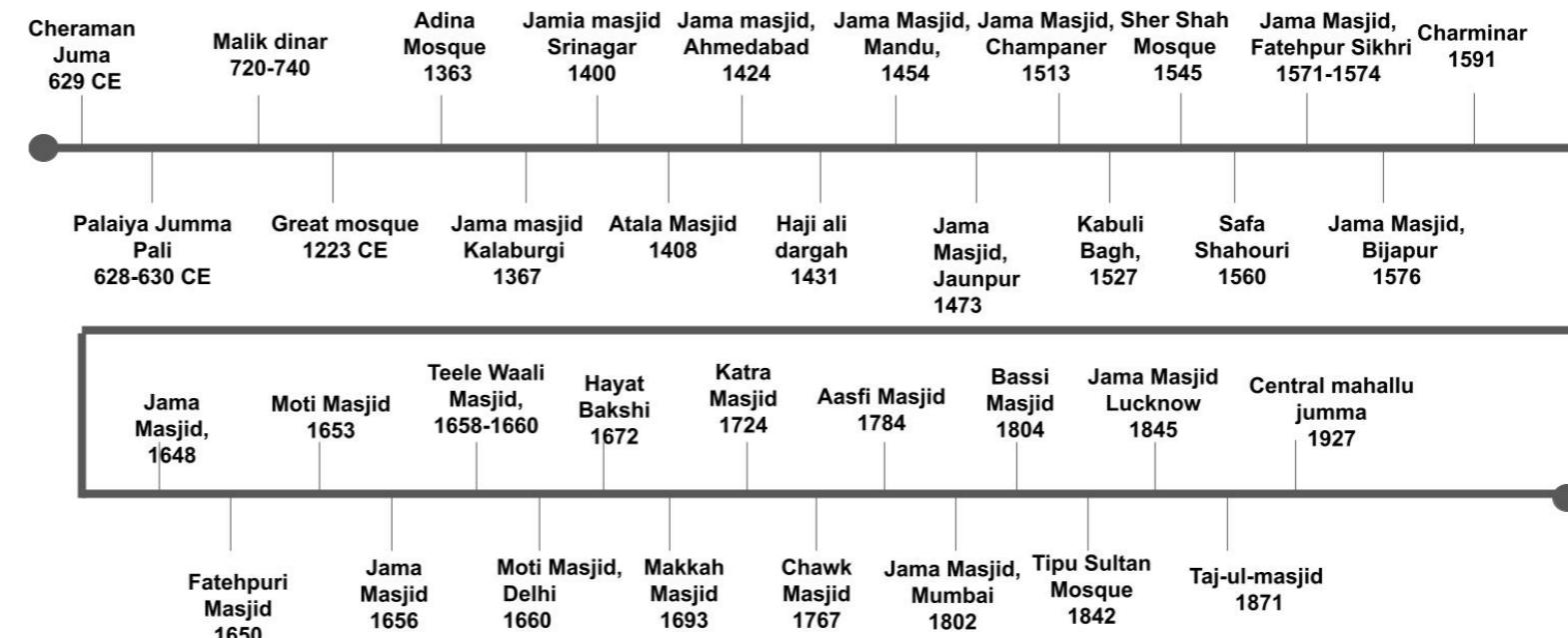
Existing Koornadka Burial Ground



Koornadka Context

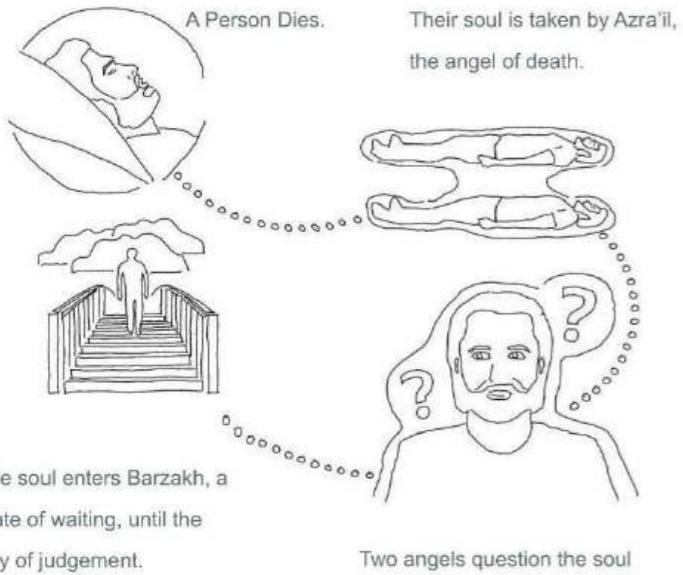
Koornadka is a locality in the taluk puttur of the Dakshina Kannada district, Karnataka. It comes under Mysore division. The site is located along the Subramanya Highway which runs along the Koornadka town. Majority of the population belong to Islam and the town has one of the most important masjids in and around Puttur, known as Peer Mohalla.

The timeline of Mosques in India



Islamic Principles

Performing good deeds is the best way to make your **journey in the afterlife** a simple one. It is narrated that the Prophet (PBUH) said that "when a man dies, his deeds come to an end except for three things: Sadaqah Jariyah (**a continuous charity**), a **knowledge** which is beneficial, or a **virtuous descendant who prays for him.**" – Muslim



Everyday prayer in Mosque and prayer in a Burial Ritual is counted as a good deed in Islam.

Volume 2, Book 23, Number 410:

Narrated Abu Huraira:

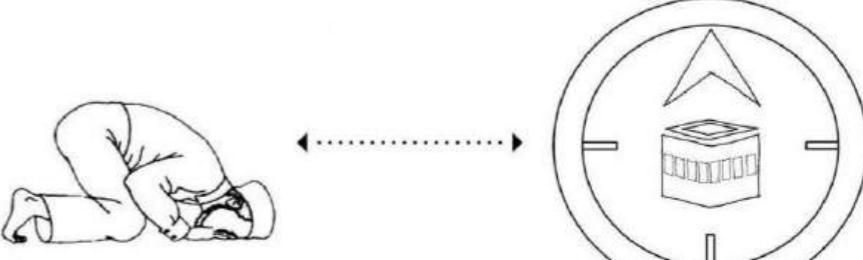
that Allah's Apostle (p.b.u.h) said, "Whoever attends the funeral procession till he offers the funeral prayer for it, **will get a reward** equal to one Qirat, and whoever accompanies it till burial, will get a reward equal to two Qirats." It was asked, "What are two Qirats?" He replied, "Like two huge mountains."

فَسُبْحَانَ الَّذِي يَعْلَمُ مُلْكَوْتَ كُلِّ شَيْءٍ وَالَّذِي نَرْجُونَ ۝ ۸۳ –

"So Glory be to Him in whose hand is dominion over all things and **to Him you will be returned.**" (QS 36:83)

Quran clearly states that the Muslim's whole life purpose is nothing but to obey Allah and keep His love above everything. Death is seen not as the termination of life, rather the continuation of life in another form. In Islamic belief, God has made this worldly life as a test and a preparation ground for the afterlife; and with **death**, this worldly life comes to an end. **Here begins the journey to reach God.**

The Mosque is the most important place of Islamic religiosity and communal identity. It serves as a place for Islamic social and intellectual activity. The one purpose of all Mosques is to have a designated place of prayer in the direction of Mecca. The Arabic word for mosque is *masjid*, which means a "**place of prostration**" before God.



Whenever we lose someone we read **surah ya see** not just at the time of burial, we read it **regularly** at least once a week and ask Allah to grant his mercy to our loved ones.

Allah says in surah Yaseen the following: أَمَا تَتَذَرَّ مِنْ أَنْتَعُ الدُّكُرُ وَخَشِئِ الرَّحْمَنَ بِالْعَيْنِ فَيُشَرَّهُ بِمَغْفِرَةٍ وَآخِرَ كُرْبَيْهِ

"Indeed, you only warn those who will follow the warning and who fear the Most Merciful God, even though they do not see Him. So give them good tidings with forgiveness and a noble reward." (QS 36:11)

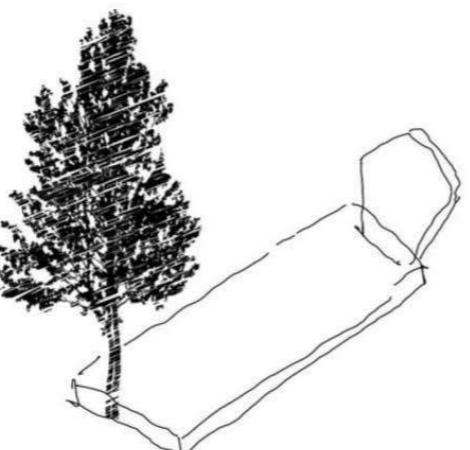
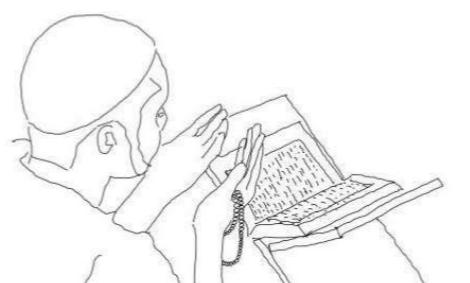
Is it true that if we plant flowers/plants near a grave stone, then the punishment will be eased and is this because the plants worship Allah?

Answer

Sayyiduna 'Abdullah ibn 'Abbas (radiyallahu'anhum) reports that Rasulullah (sallallahu'alayhi wasallam) passed by two graves whose inmates were being punished.

Rasulullah (sallallahu 'alayhi wasallam) ordered that a branch of a date palm be broken in two pieces and placed on the graves, after which he said;

'**Perhaps it will lighten the punishment for them (the two inmates) as long as these (branches) do not dry out'**



The **meeting together, mixing, and intermingling of men and women in one place**, the crowding of them together, and the revealing and exposure of women to men are **prohibited** by the Law of Islam (Shari'ah). These acts are prohibited because they are among the causes for fitnah (temptation or trial which implies evil consequences), the arousing of desires, and the committing of indecency and wrongdoing.

Sayyida 'Aisha was so adamant was due to the actions of the women of that time when they would attend the Mosques. They would wear perfume and beautify themselves before unrelated men, and they would mix with unrelated men. Thus she said what she said even though the Prophet (may Allah bless him and give him peace) said, "**Do not prevent your women from the Mosques.**" [Lashin, Fath al-Mun'im Sharh Sahih Muslim]

Thus, Islam encourages that unrelated women and men do not freely mix unnecessarily. For this reason, it is superior for a woman to pray at home and not in the congregation of the mosque with the men.

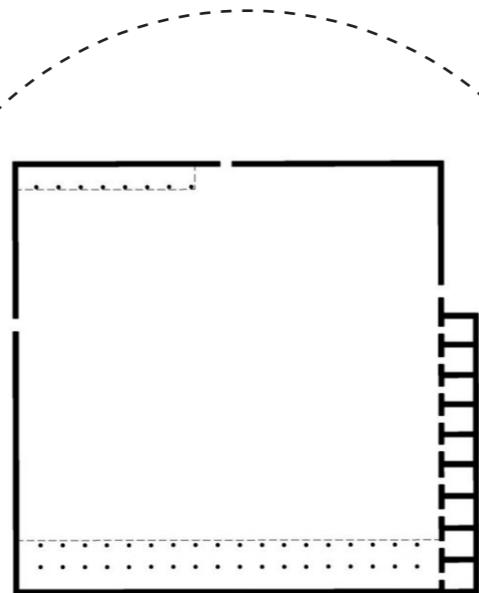


Women are not part of the social gatherings, prayers or burial rituals because mixing of men and women is not allowed. This concern can be architecturally addressed.

Thus, Women are missing out on their good deeds, social interaction and education due to lack of privacy and spaces for women.

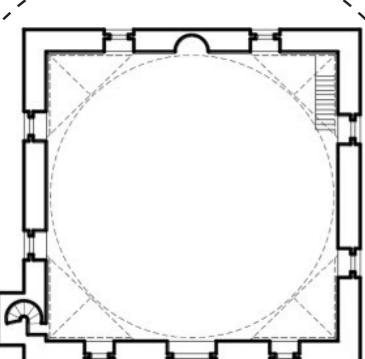
It is important to provide spaces in the community where the women can come together too.

Evolution of Mosques /AA/



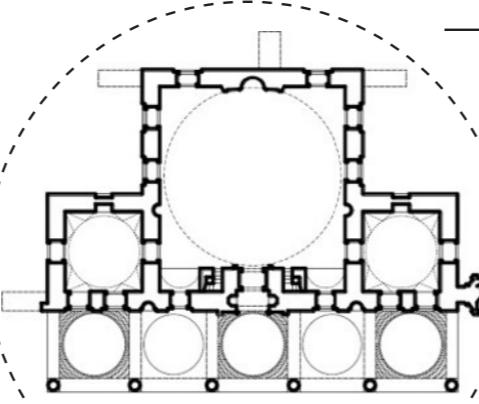
1A

The Prophet Muhammad's house is regarded as the first mosque. His home was built in the traditional Arabian style of the 7th century, in Medina in modern-day Saudi Arabia, and had a spacious courtyard encircled by long halls supported by columns



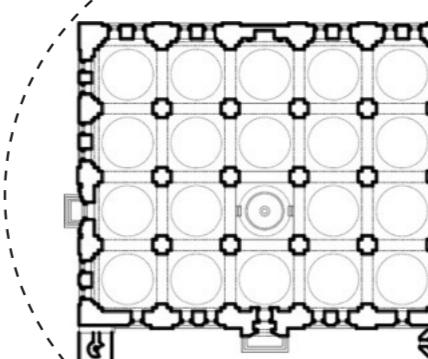
2A

This category features the most basic design of any category; the main hall is a square, and the ceiling is a surmounting dome. The main hall may be roughly square or oblong. Other roofing techniques, like a semi-dome or flat roof, can be employed if the intended arrangement is approximately rectangular.



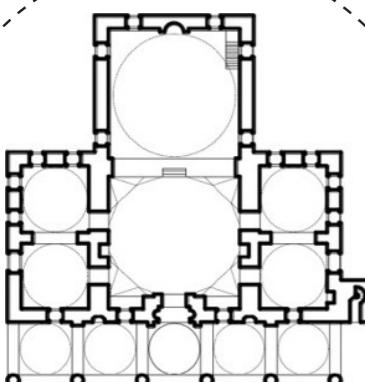
3A

By including smaller areas on either side of the main hall, the single dome layout (also known as the nuclear layout) was transformed into the mosque layout. These areas appear to be pendentives when viewed from the layout plan, hence the shape of the layout is not a pure Plato's form but rather a combination of them.



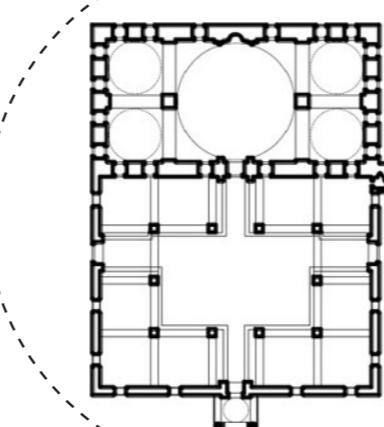
4A

Both in the horizontal axis and the transverse axis, the arrangement in this category has a rectangular shape. This design resembles mosques in other parts of the world with Islamic architecture. Spaces are created throughout the entire layout using columns or walls. In some instances, a porch can be seen as well. The layout of this category is perfectly rectangular, which is its defining feature. In this category, more than one dome can be found, making it challenging but not impossible to identify the dominant dome.



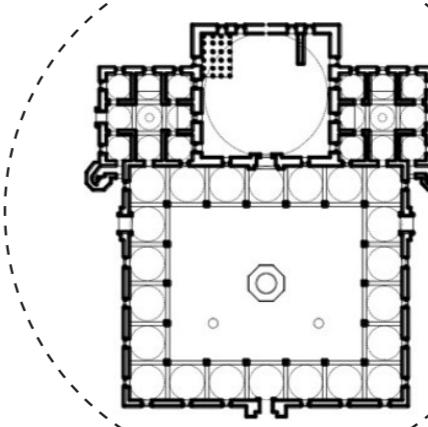
5A

The prayer hall or all three covered spaces (the prayer hall and both pendentive sections) in the multiple dome layout are rectangular. In this category, a porch is frequently used, while a row of columns can be used in its place. Most mosques feature deep interior rooms in their pendentive regions. The only portion of the layout that exceeds the single pendentive is the crown portion of the main hall. This design, as the name of this category implies, includes numerous domes.



6A

This category's layout is distinguished by its rectangular shape, which makes it possible for the inside to be square-shaped. The inclusion of a clearly visible courtyard to the rectangular structure makes this category stand out. This means that every mosque with a courtyard and a rectangular design falls under this heading. Semi-domes and other types of roofs can also be used in this category, similar to the rectangular pattern.



7A

The layout of this category integrates the multiple dome layout with the courtyard layout. The interior layout is similar to the interior layout of the multiple dome layout with an added courtyard, which comes from the courtyard layout. The courtyard has four riwaqs (i.e., an element in traditional buildings in the form of corridors or galleries) along the walls and a pond at the center. The dome in this category resembles the dome of the multiple dome layout. The roof of the prayer hall can be singular and dominant or can be surrounded by semi-domes and smaller domes.

Koornadka Mosque Analysis /BB/

Understanding the existing features to designing or improving a mosque to better serve the needs of the local Muslim community while respecting tradition and functionality



Koornadka Context /CC/

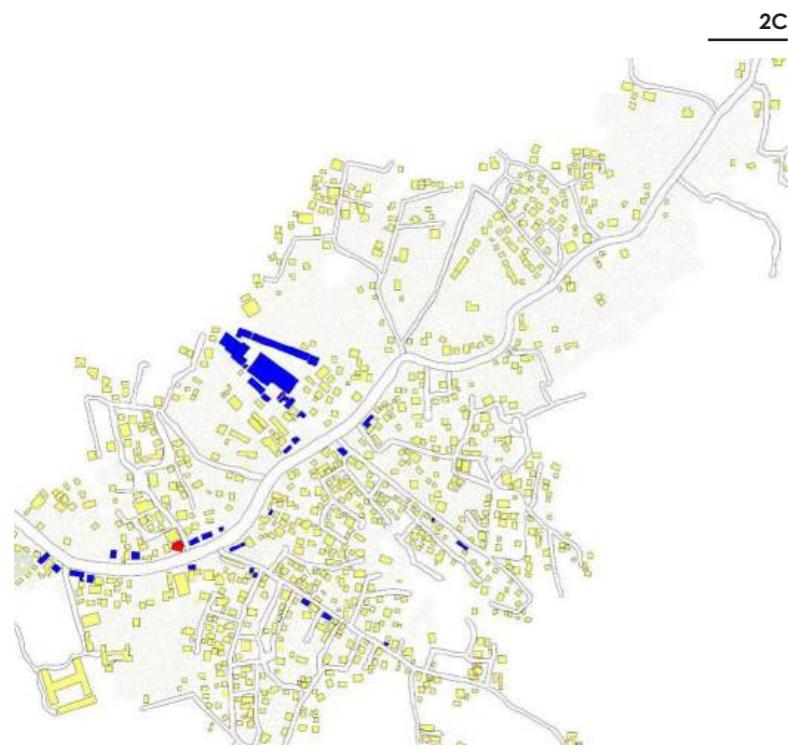
Contextual study and involving the community in the design process, to create an Islamic space that not only fulfills its functional purposes but also becomes a meaningful and culturally significant space for the people it serves.



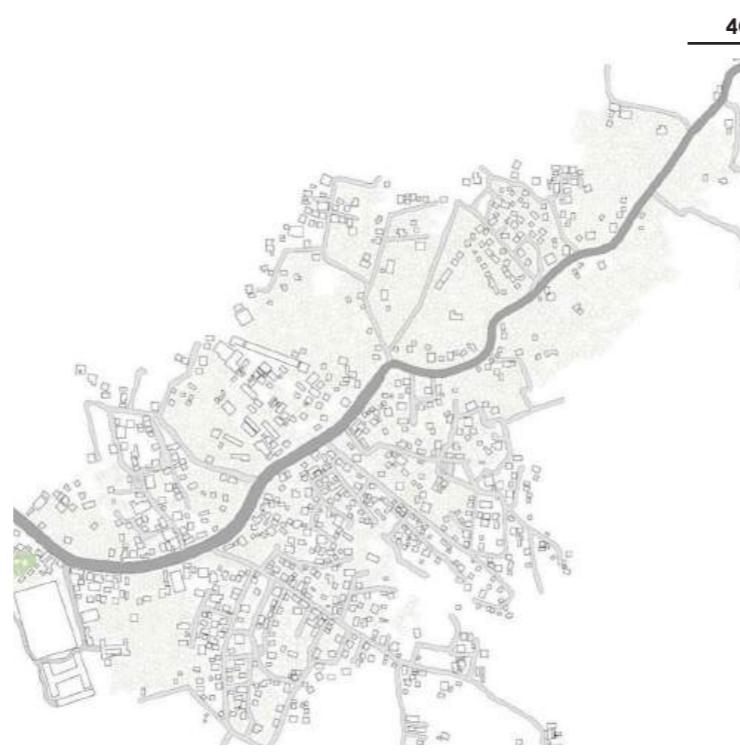
BUILT AND UNBUILT



VEGETATION



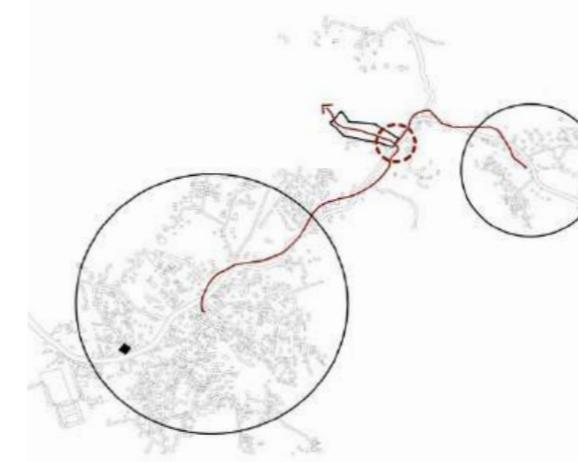
LAND USE



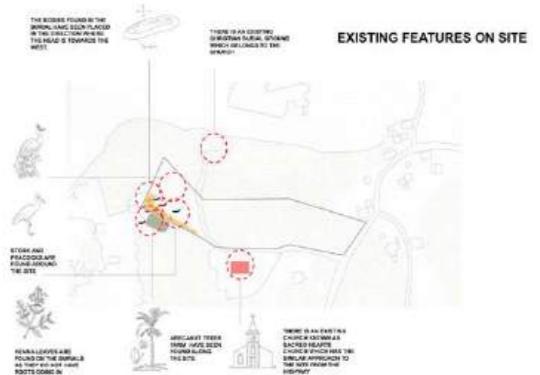
ROADS

Mater Plan Development /DD/

1D



2D

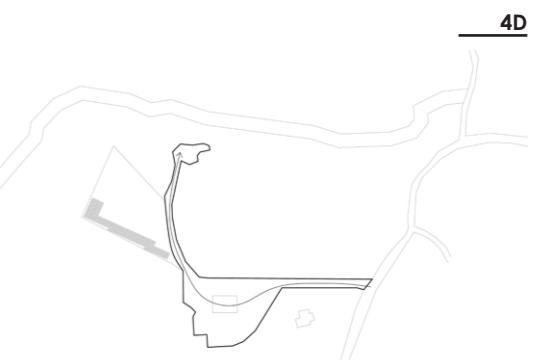


EXISTING FEATURES ON SITE

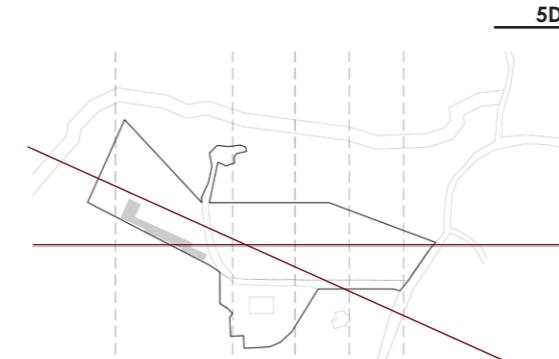
To ease the fear associated with a burial ground located between two areas of heavy density, by adding transitional elements or features to create a more gradual shift in atmosphere



Existing Road and Approach to the Site

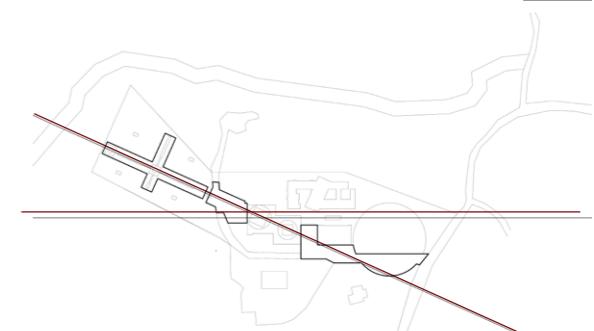


Christians Ritualistic path

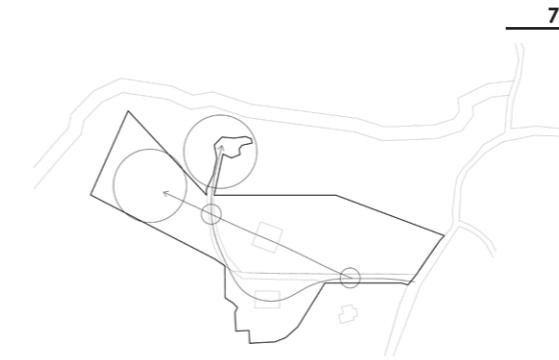


Axis aligned along the site and toward the Qibla

6D

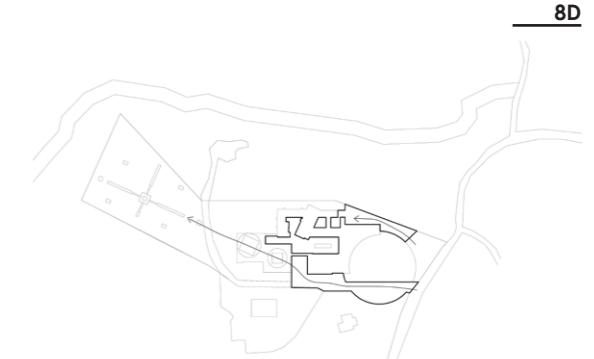


Islamic Movement



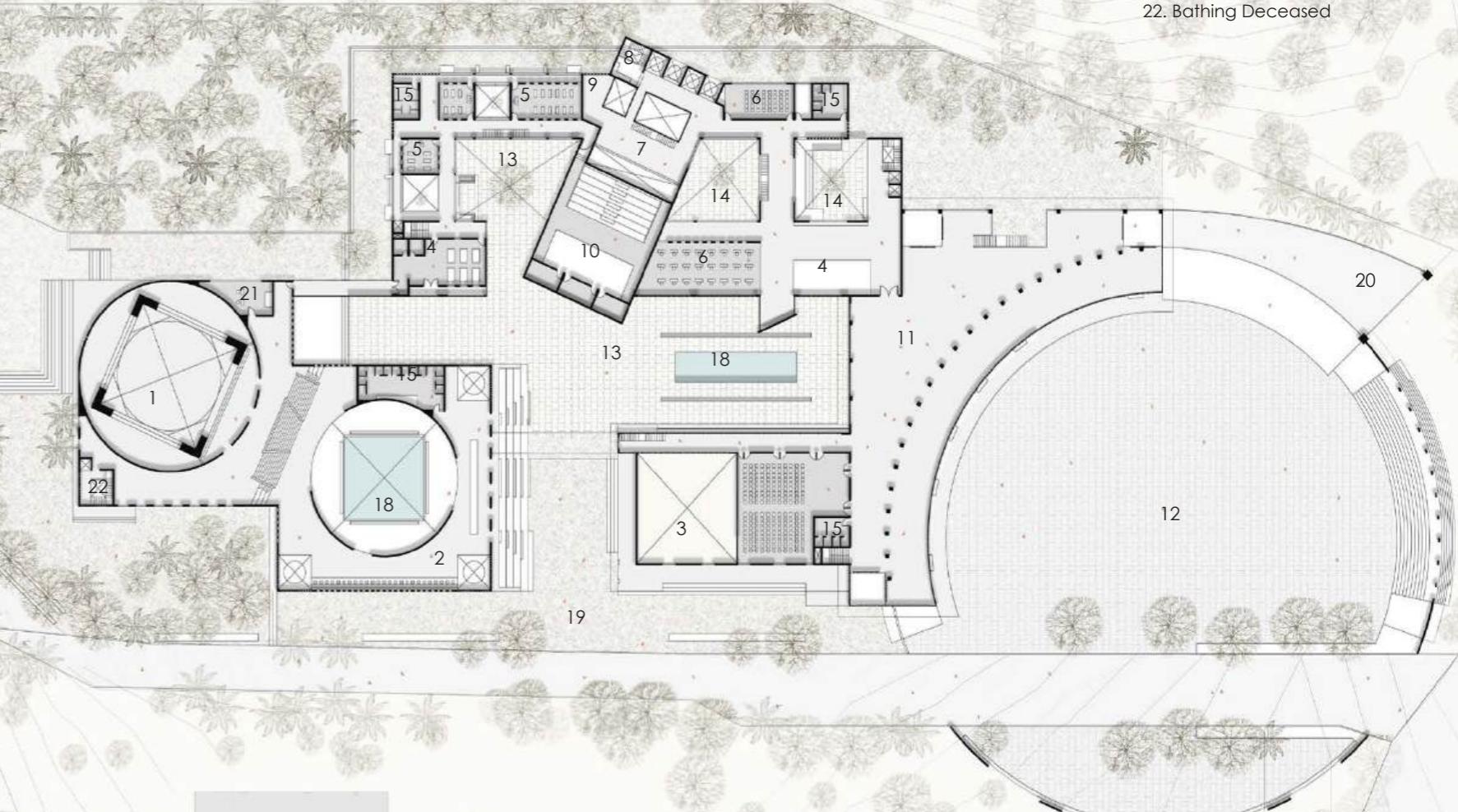
The Node which Connects and Divides the Existing Christians Ritualistic path and Proposed Muslims Ritualistic path

8D



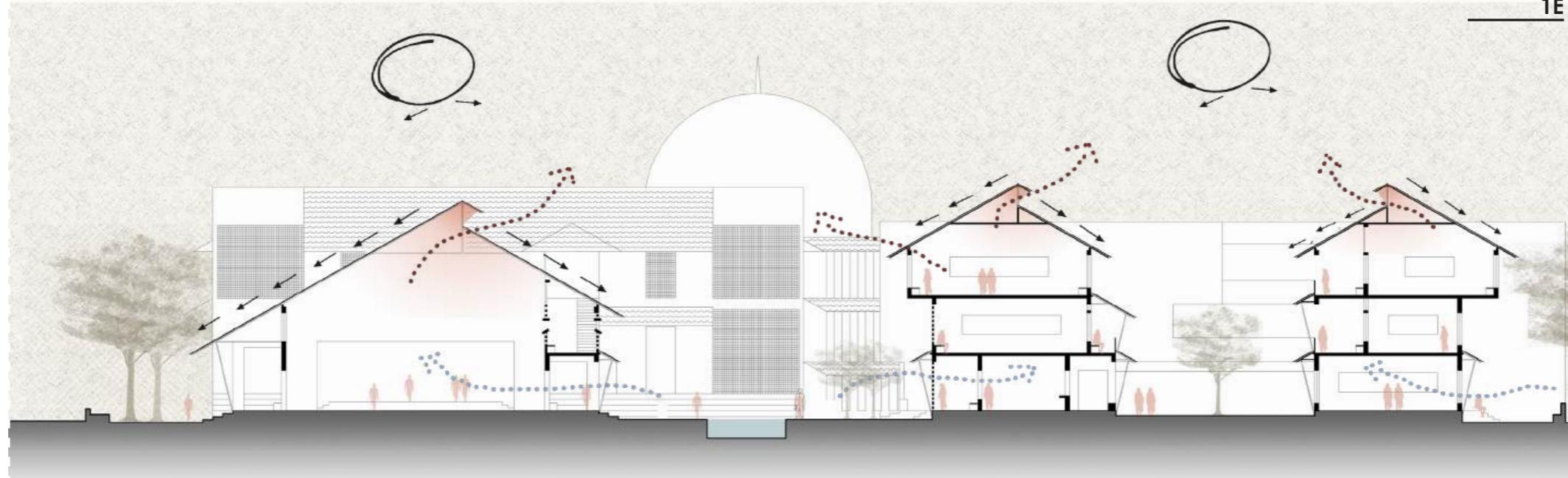
Men and Women entry and Movement

1. Prayer Space
 2. Ablution
 3. Multipurpose Hall
 4. Staff Room
 5. Hifz Class Room(Children)
 6. Shariath Class Room(Women)
 7. Dining
 8. Kitchen
 9. Library
 10. Screening
 11. Women Gathering Space
 12. Men Gathering Space
 13. Courtyard(Men)
 14. Courtyard(women)
 15. Toilet
 16. Burial Ground
 17. Tower
 18. Water Body
 19. Entry(Men)
 20. Entry(Women)
 21. Priest Room
 22. Bathing Deceased

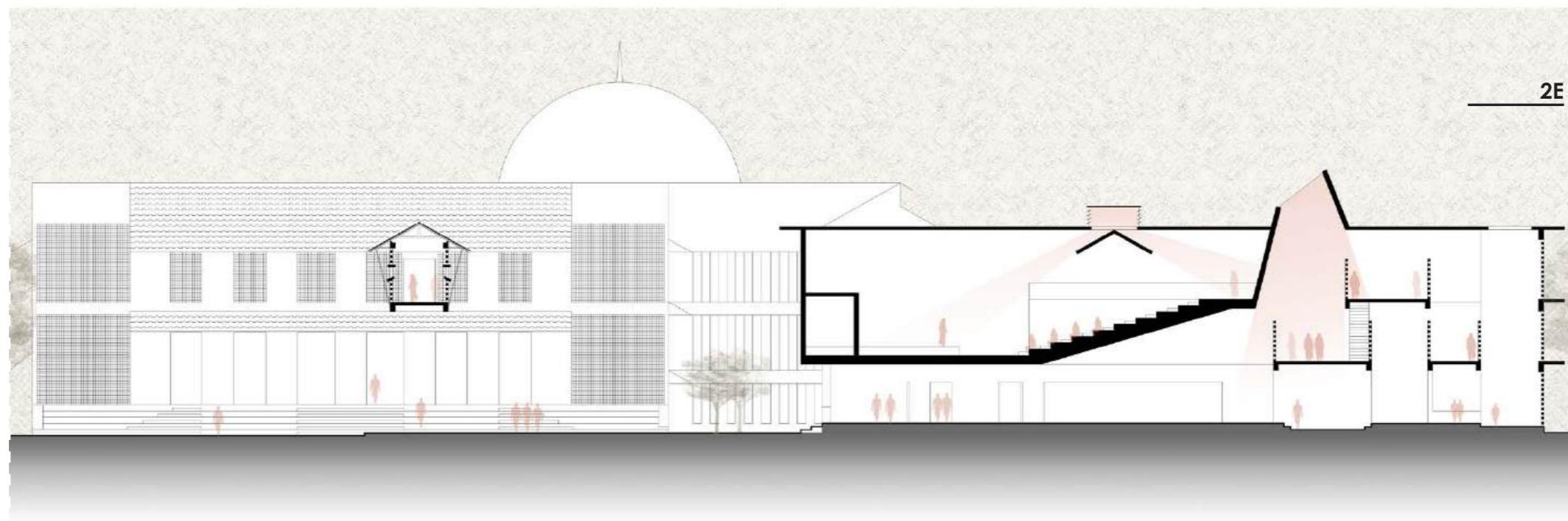


Plan

Sections /EE/



Section CC'



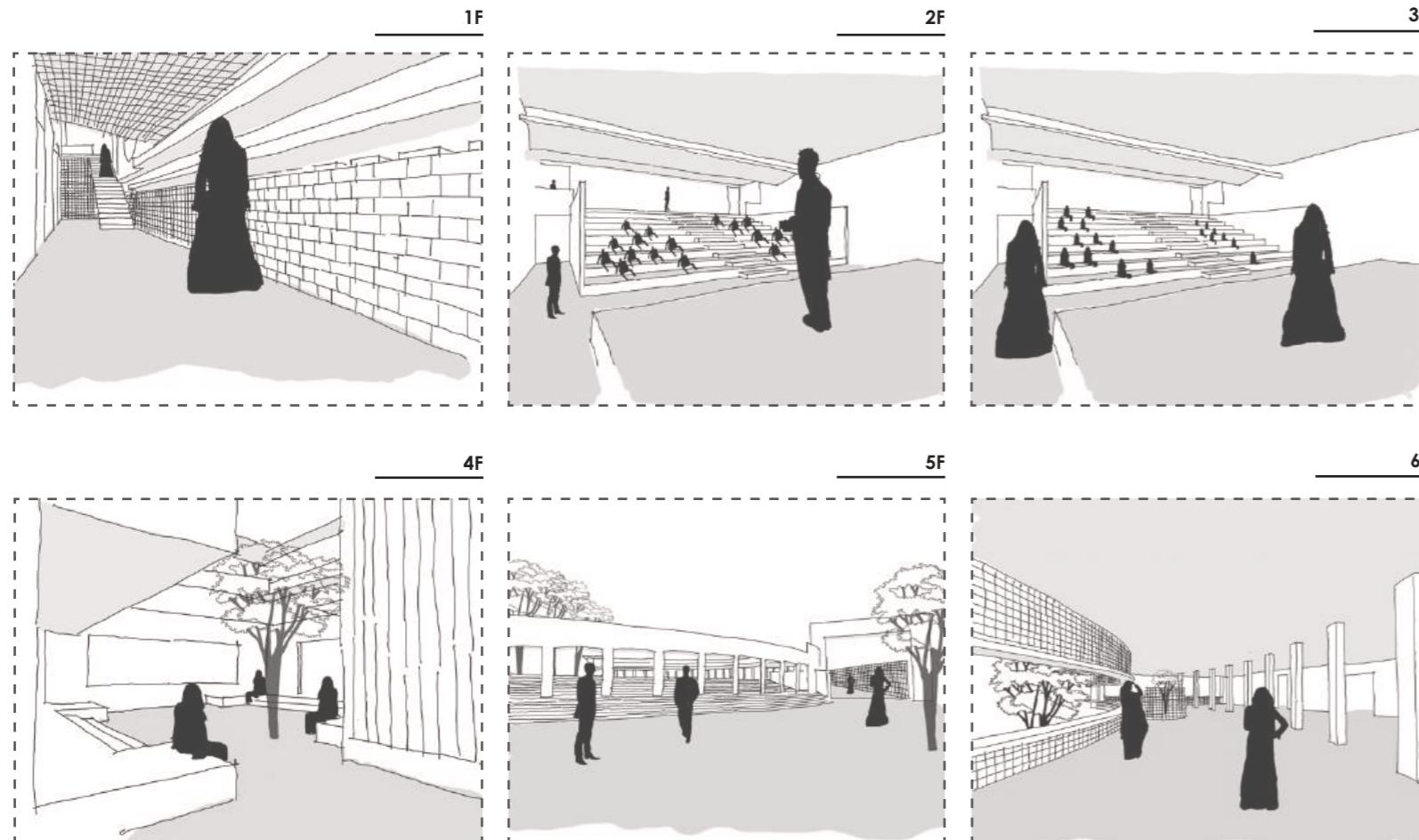
Section BB'



Section AA'

Views /FF/

Each sketch depict different views within the building and how every space responds to the women folk and the men. The spaces for women are defined by movement within a jaali that gives them the privacy yet remains connected to the public spaces.

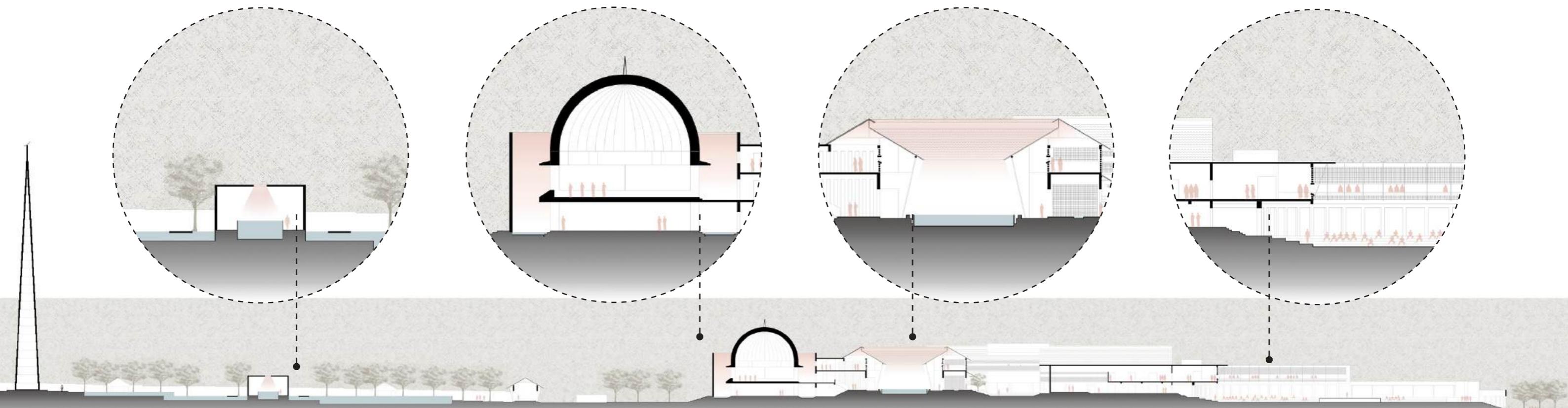


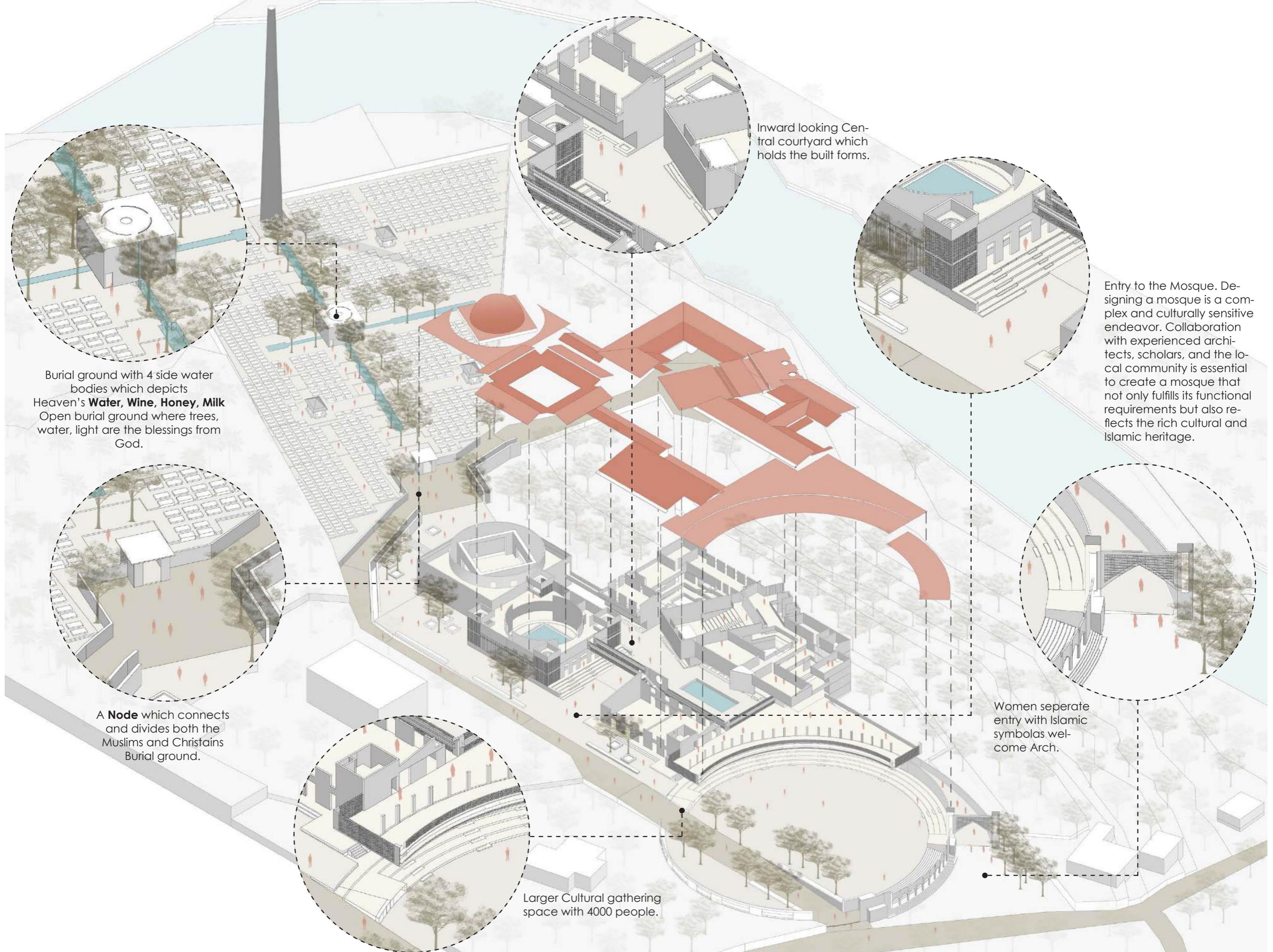
Materials

Creating a building with materials like laterite stone and polished concrete can indeed convey a contrast between strength and subtlety, reflecting gender differences in a symbolic way. To facilitate easy navigation and spatial understanding, consider using design elements like color coding, signage, or spatial organization that align with the contrasting materials. This can help users intuitively identify and move through different spaces based on the design's symbolic cues.



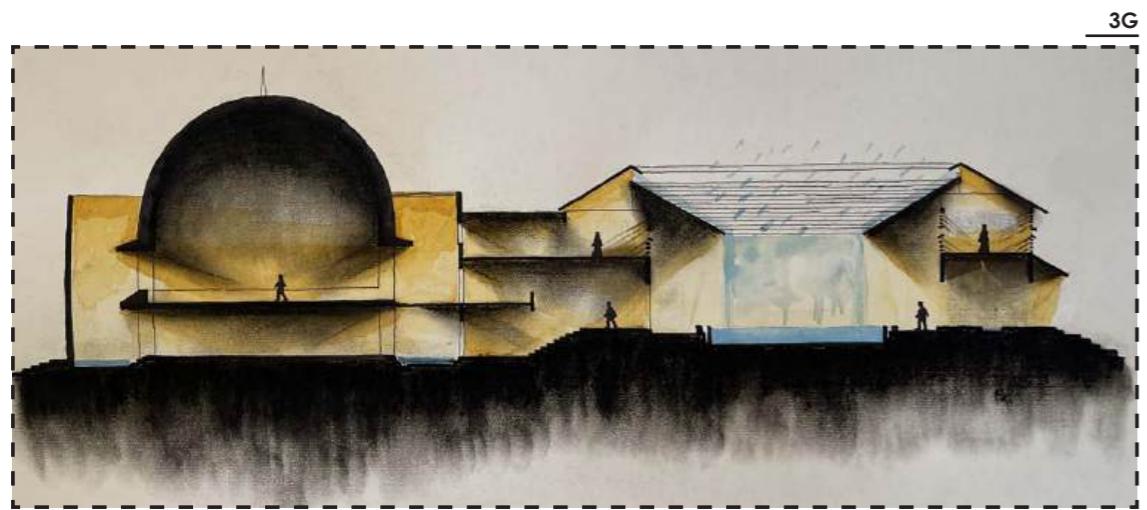
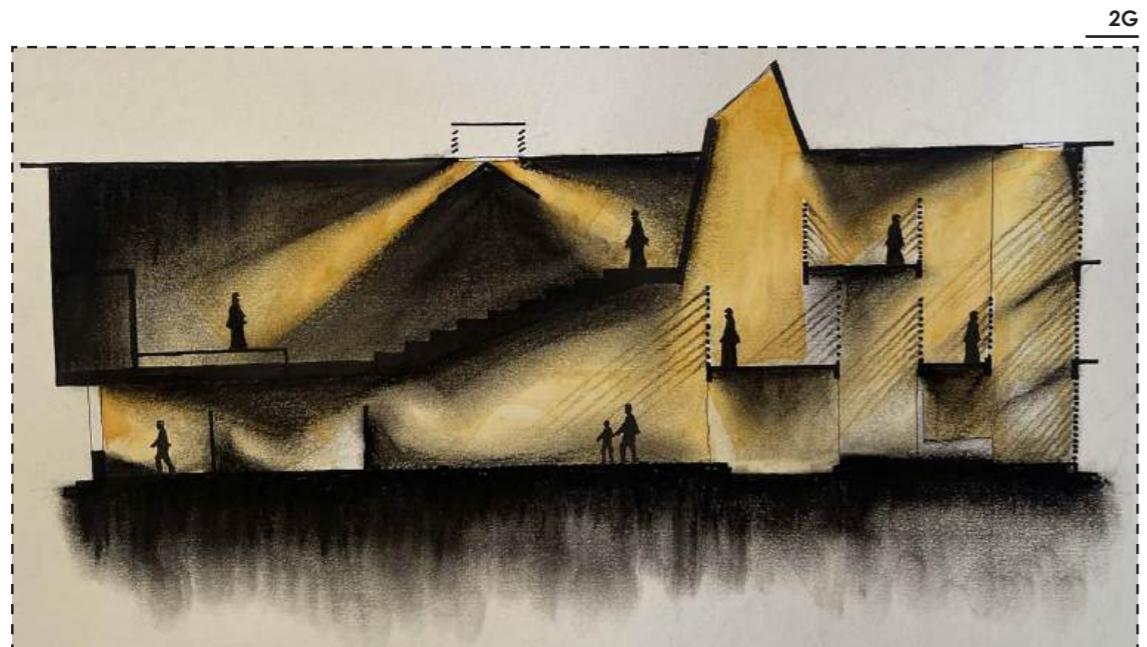
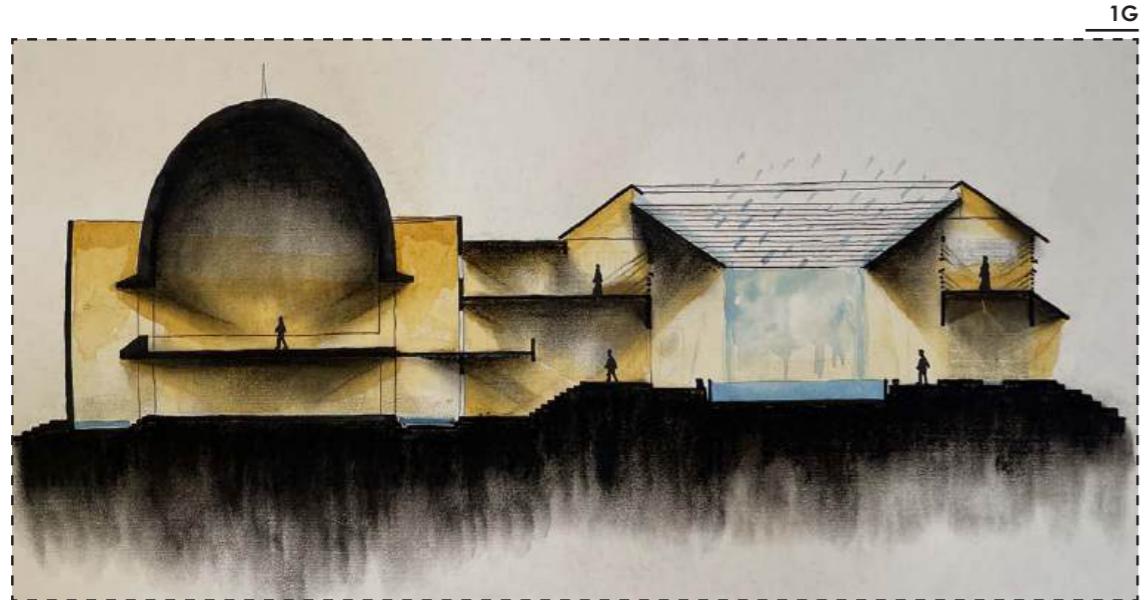
Longitudinal Section





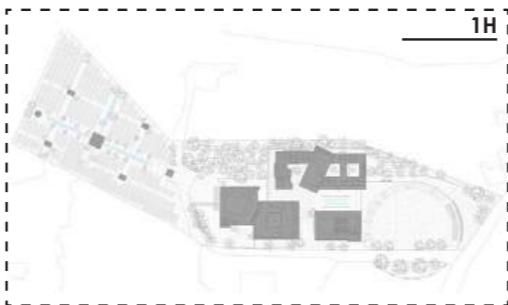
Light and Water /GG/

The Quality of the space is greatly influenced by the interplay between Light and Water. The design that takes into account aesthetics, sustainability and human experience can create spaces that are both functional and visually appealing, promoting a high quality environment.

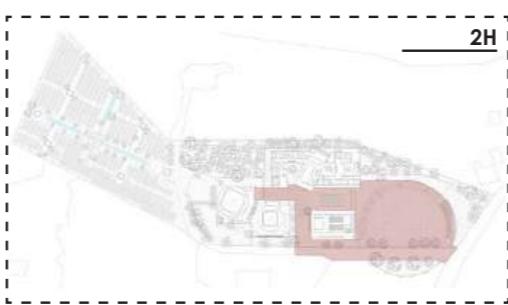


Post Analysis (Activities) /HH/

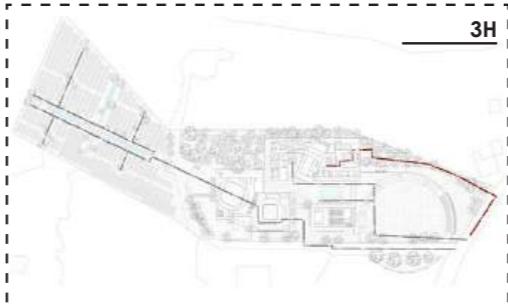
BUILT VS UNBUILT



BUILT VS UNBUILT



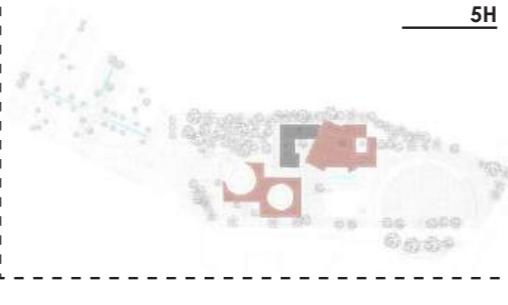
MOVEMENT (GROUND FLOOR)



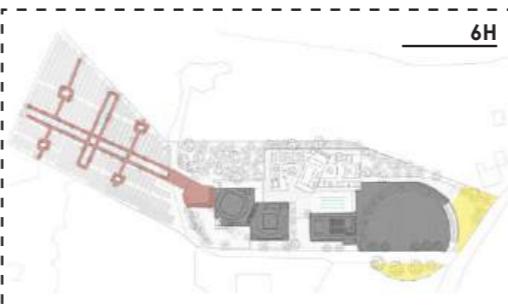
DAILY ACTIVITY (FIRST FLOOR)



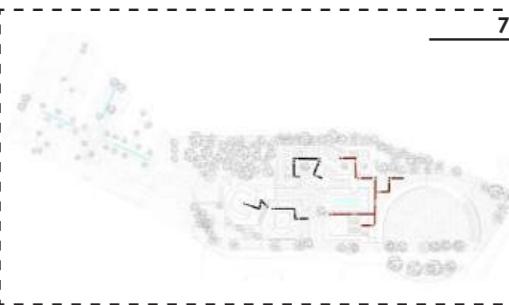
DAILY ACTIVITY (SECOND FLOOR)



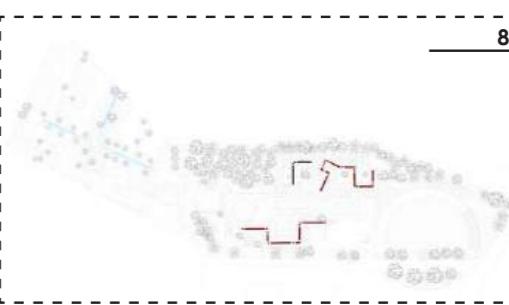
WEEKLY (GROUND FLOOR)



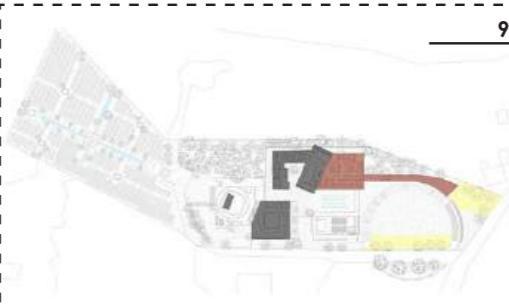
MOVEMENT (FIRST FLOOR)



MOVEMENT (SECOND FLOOR)



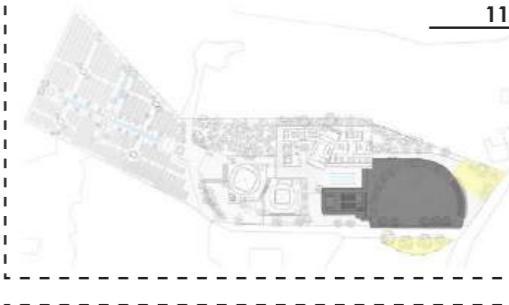
DAILY ACTIVITY (GROUND FLOOR)



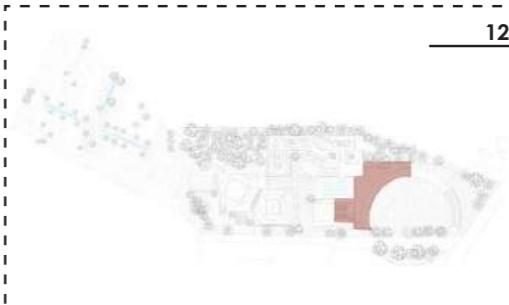
WEEKLY (FIRST FLOOR)

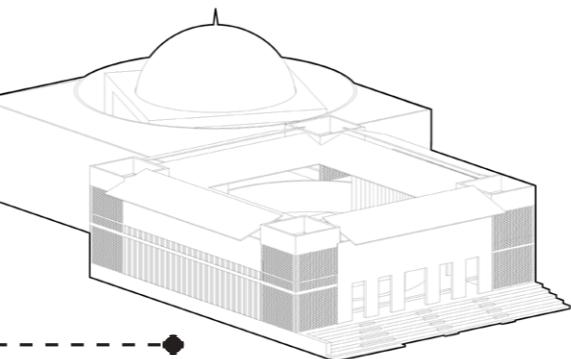
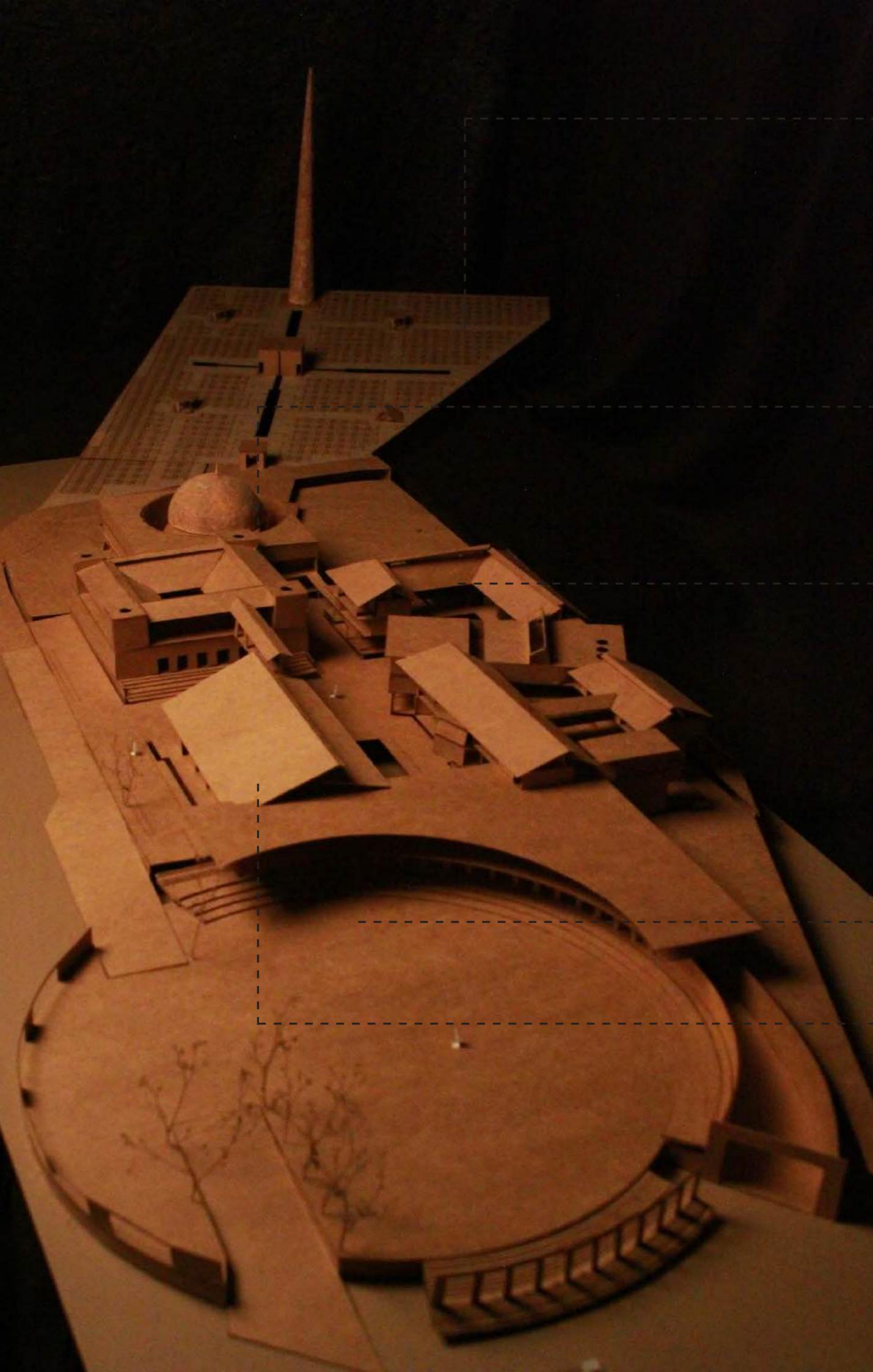


YEARLY (MEN)

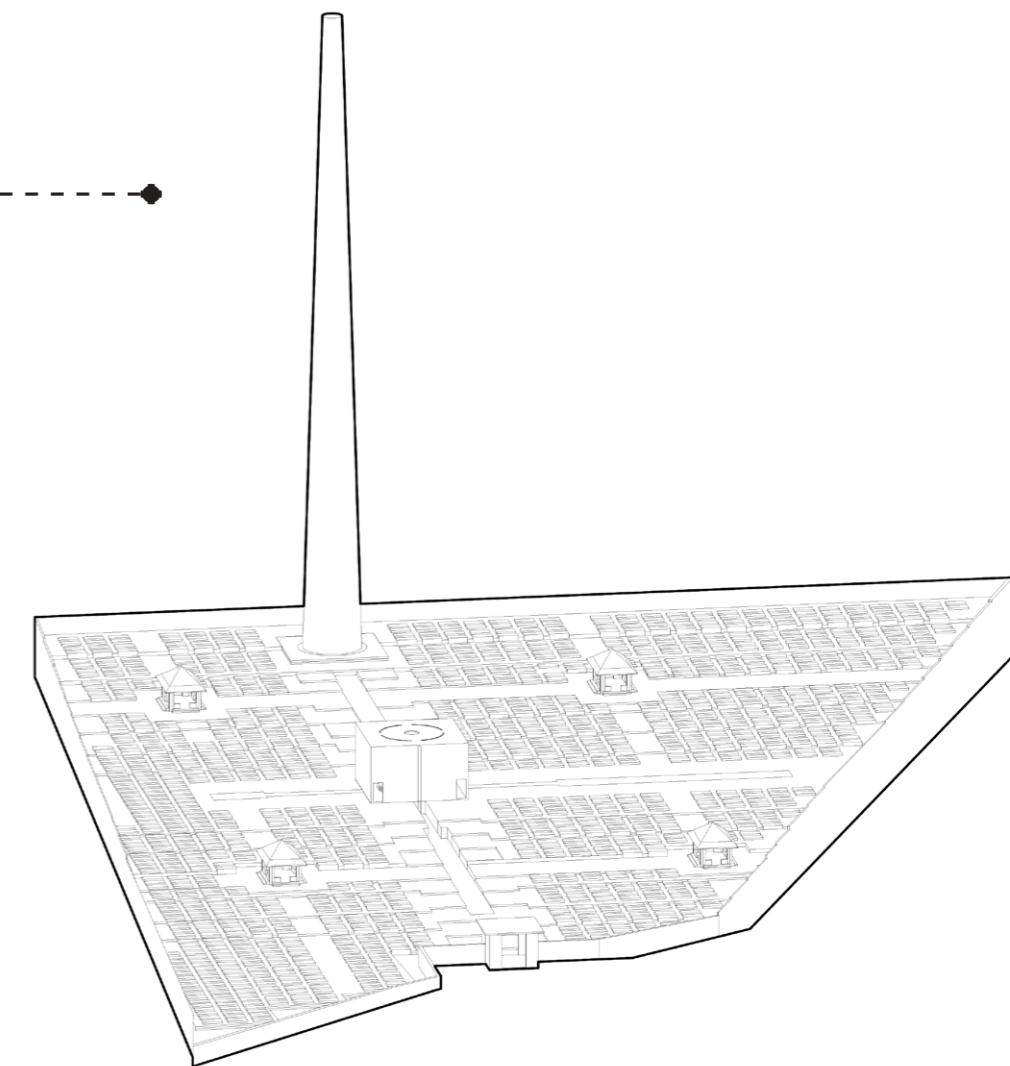


YEARLY (WOMEN)

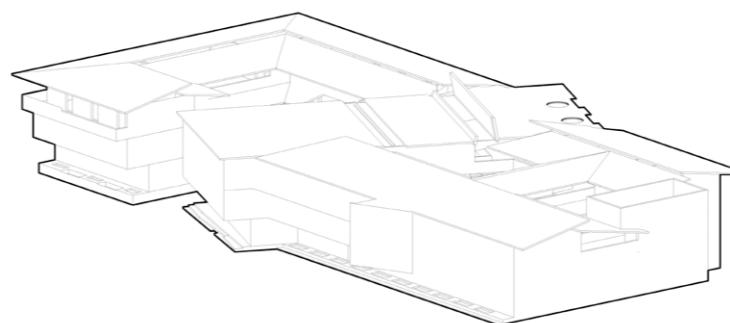




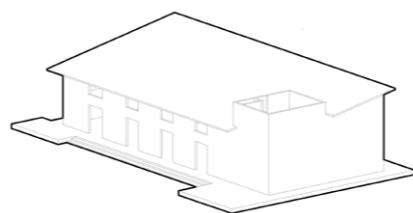
Mosque



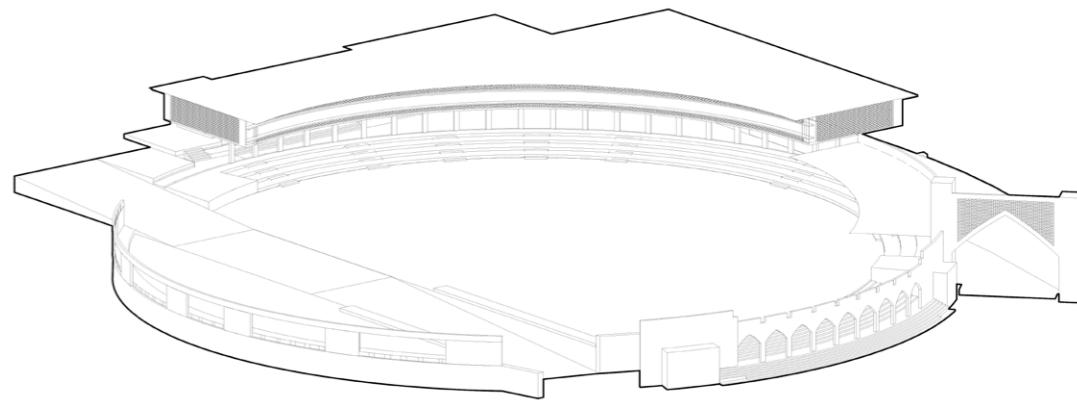
Burial ground



Learning Centre



Multi purpose hall



Gathering Space

Built Forms

AMRR Residence

Project : Private Residence

Area : 7,000 Sqft

Location : Kasaragod, Kerala,
India

Status : Ongoing

Office : [ar&de] Architect
and Designers

Contribution : Design, Detailing,
Presentation, Schematic
drawings, Site coordination



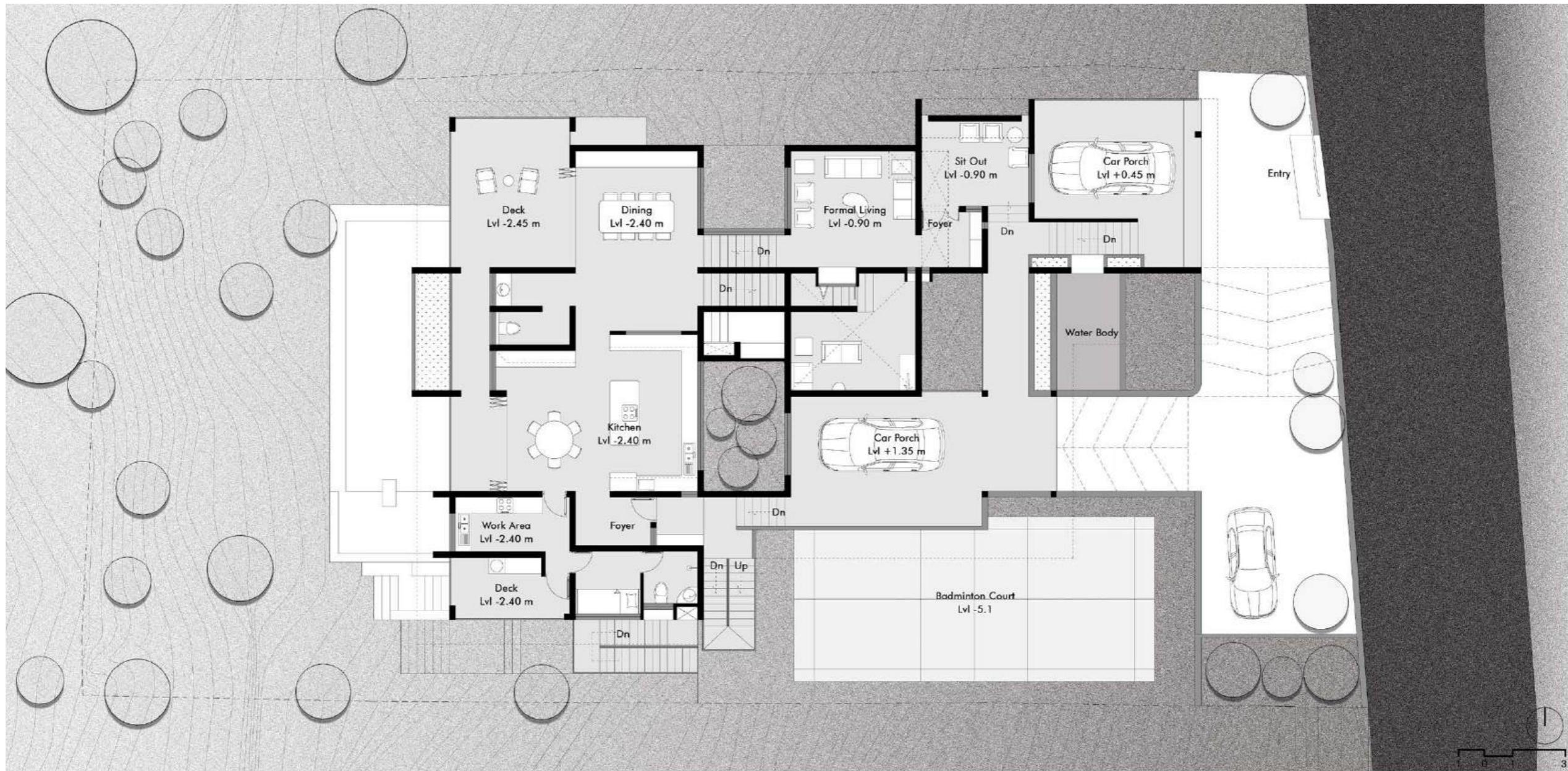
AMRR is a home designed for a family four with ample needs and is located in Kasaragod. The property has a very steep 15.6 meter contour. Unlike most structures, which are built from the ground up, this one is created with the ground at road level and the subsequent floor moving downhill. The construction is planned in such a way that the Contour is taken into account and utilised.



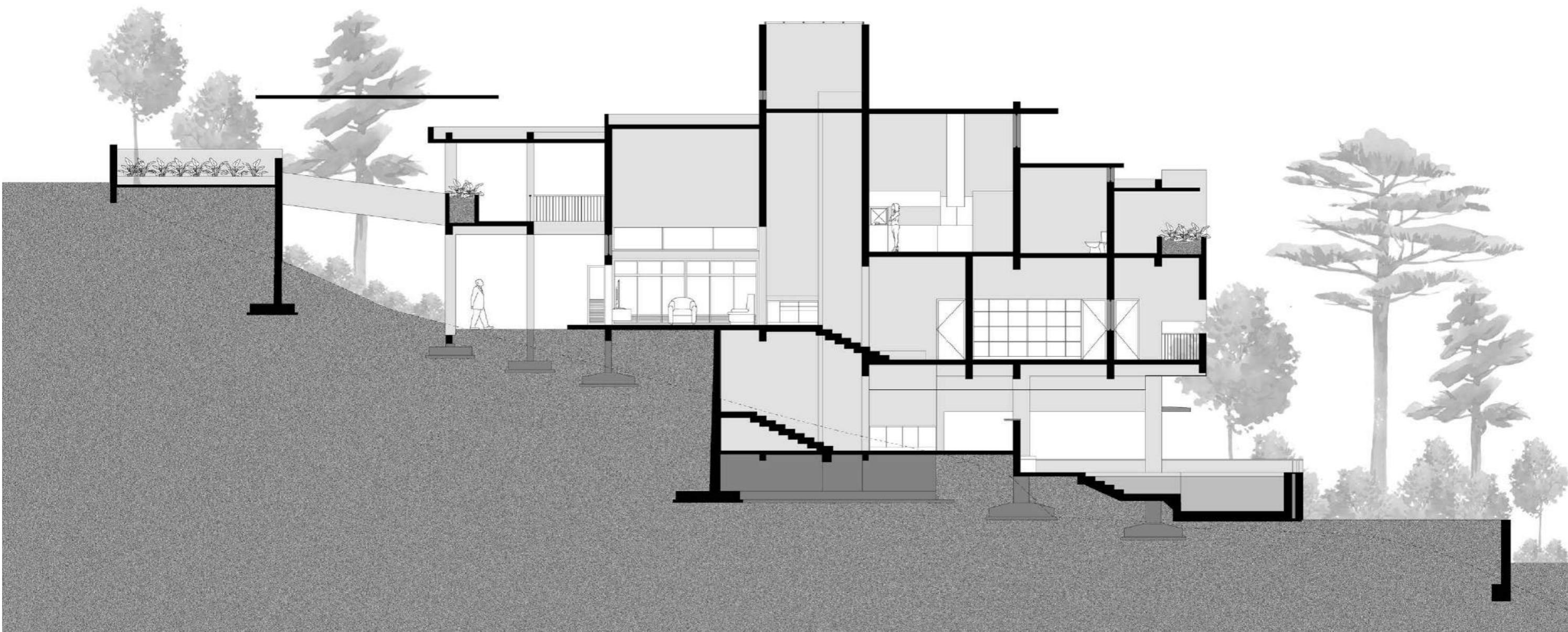
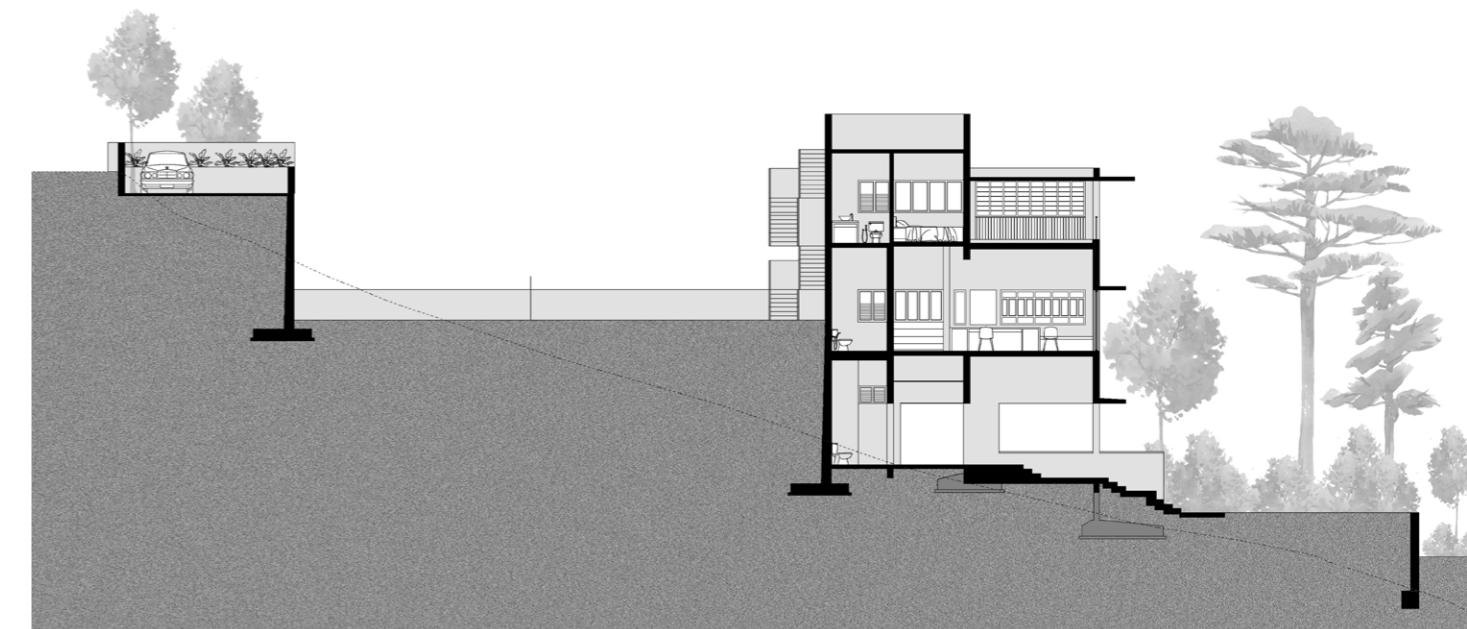
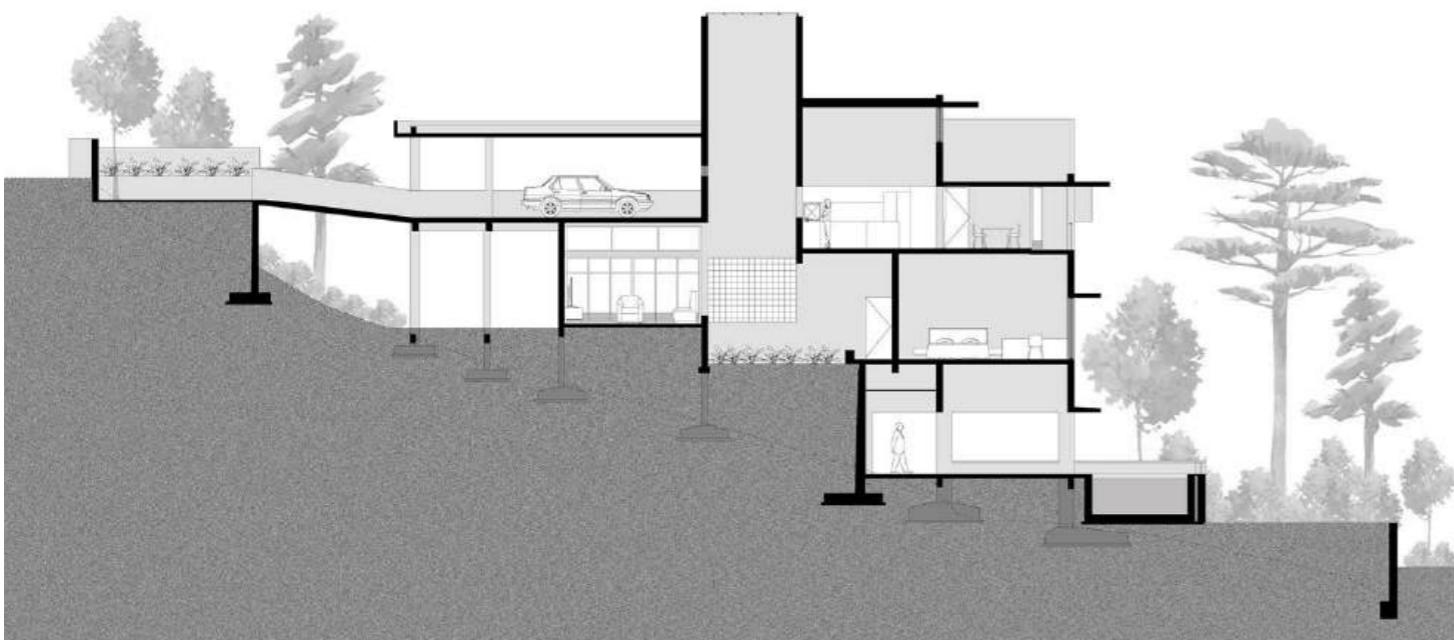
Level Plan 0



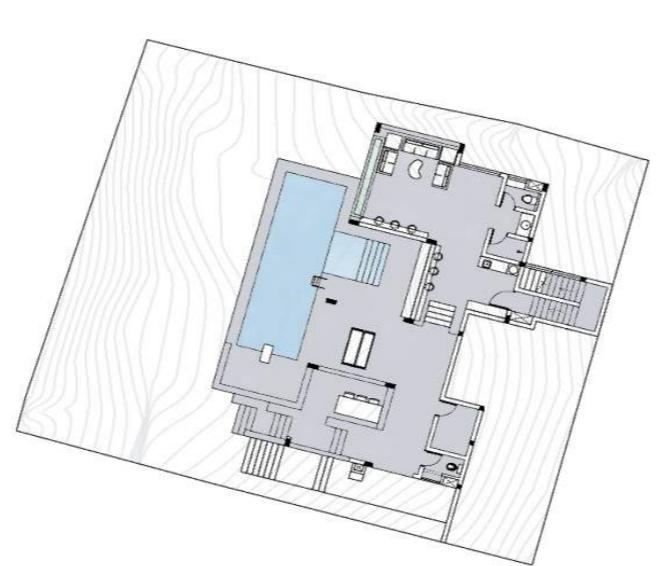
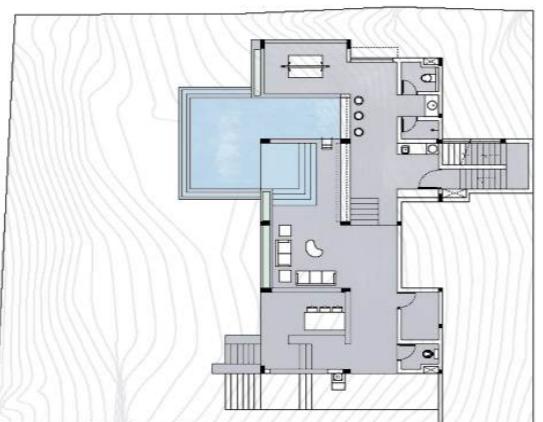
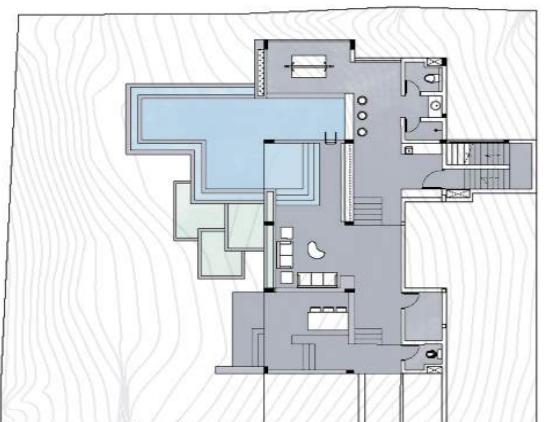
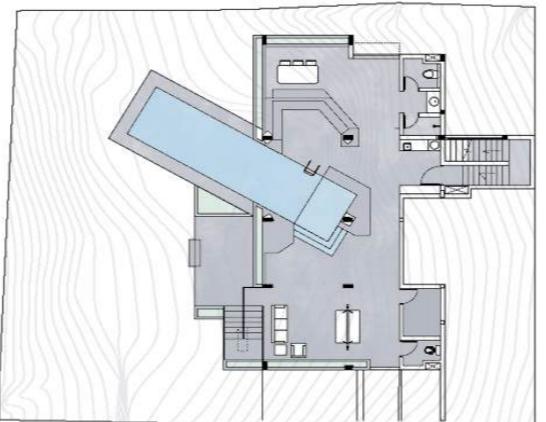
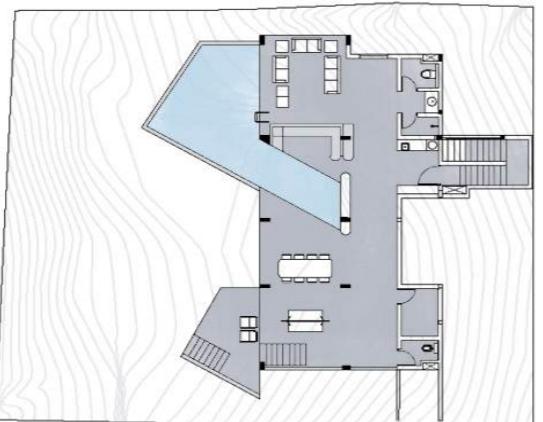
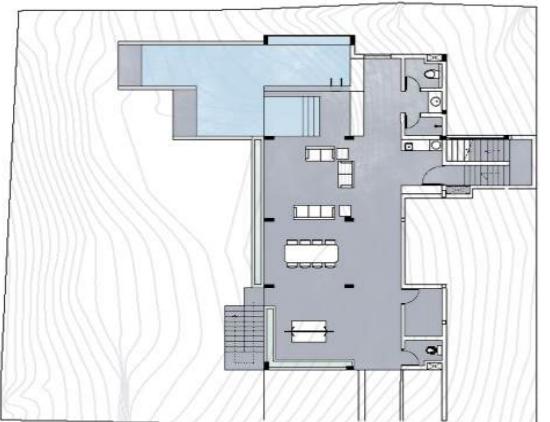
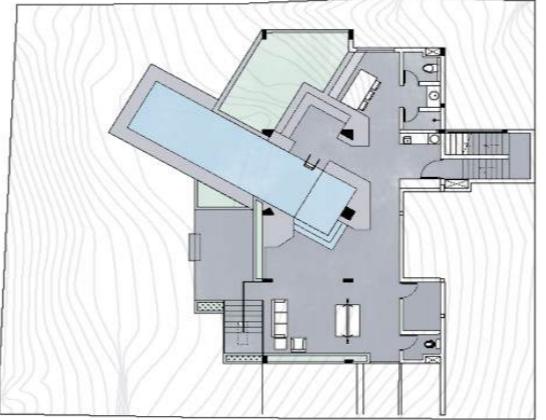
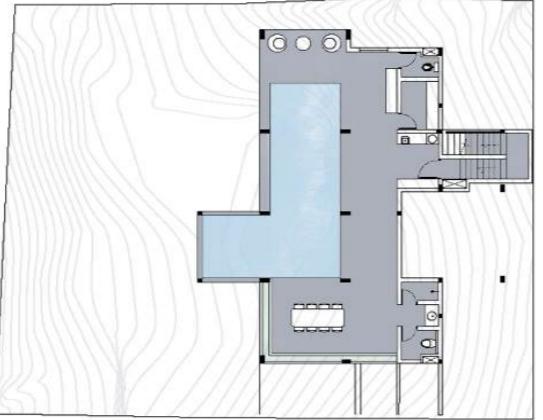
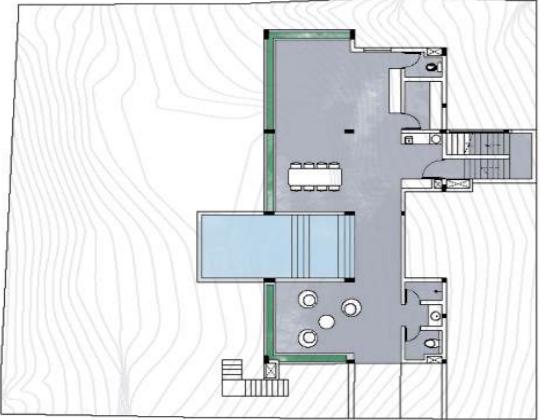
Level Plan 1



Level Plan 2



Sections



Site Photos

Every step, every iteration in the process, the effort was to make it more and more simple, grounded and in flow with the design. The swimming pool was designed to create a sense of infinity. It was to bring a happy climax to the house at the nacyard which looks towards a beautiful view.



Le Cake Factory

Project : Commercial
Area : 700 Sqft

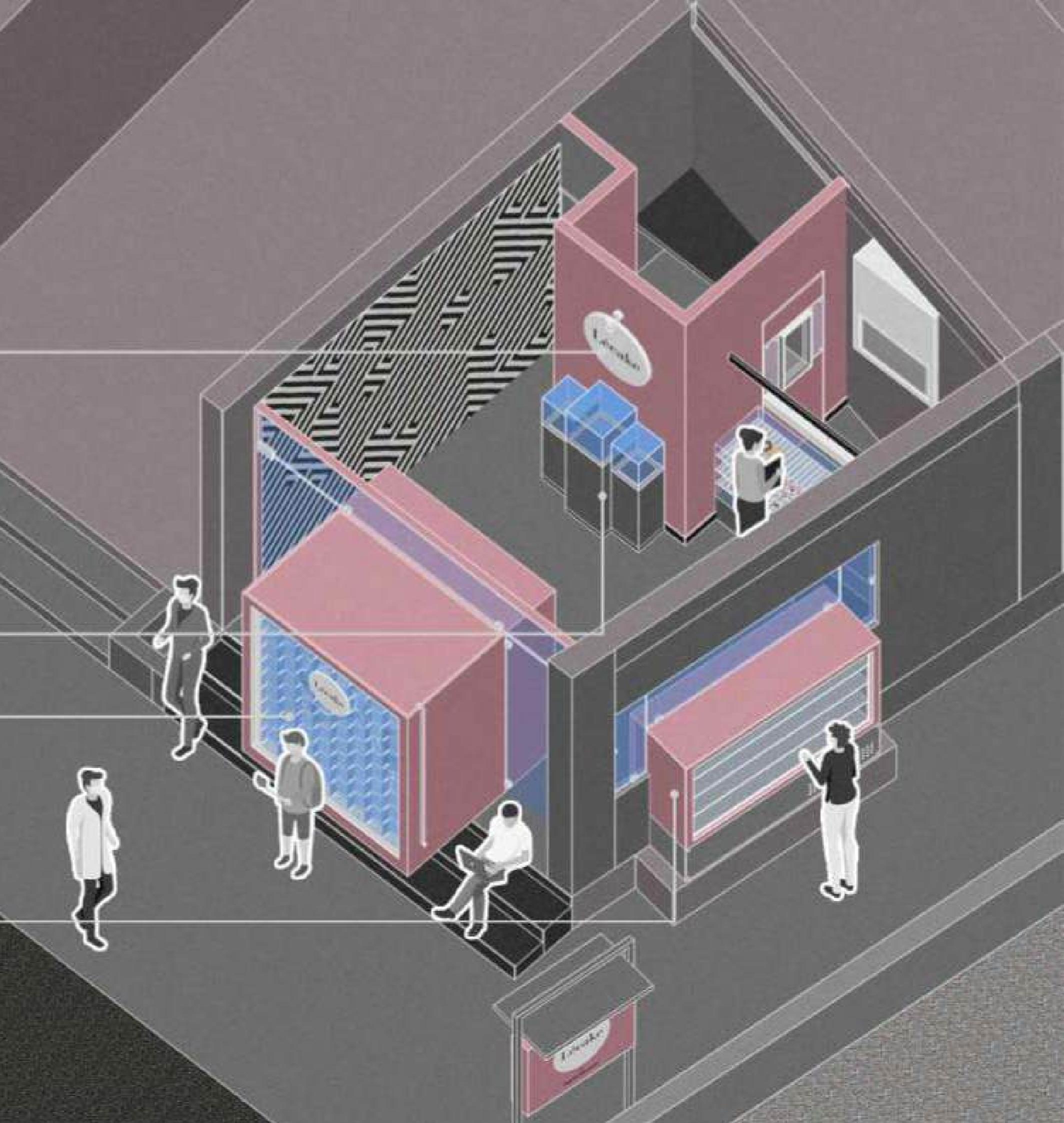
Location : Calicut, Kerala, India
Status : Completed

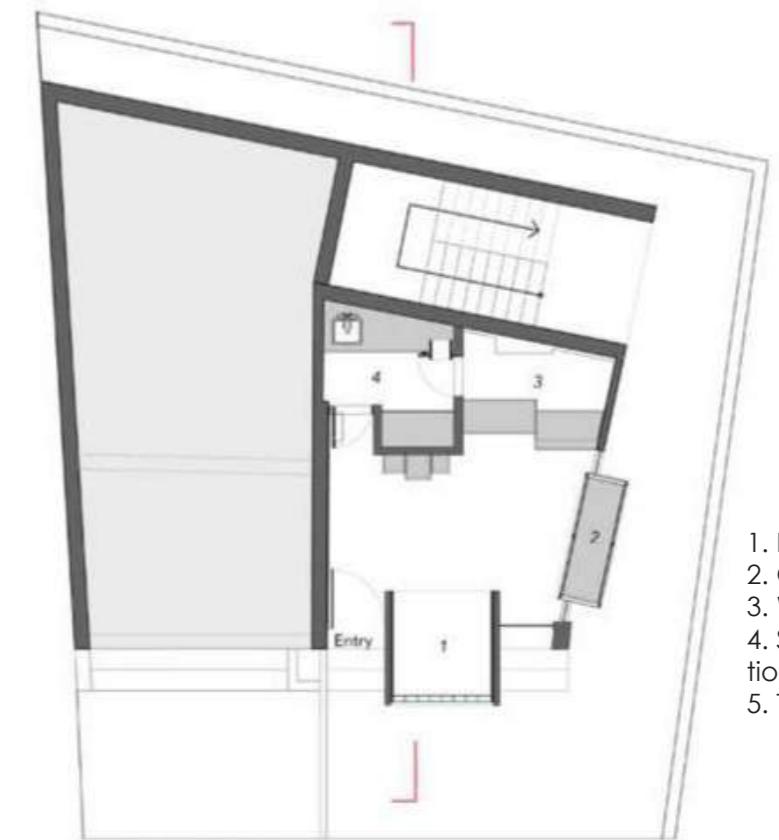
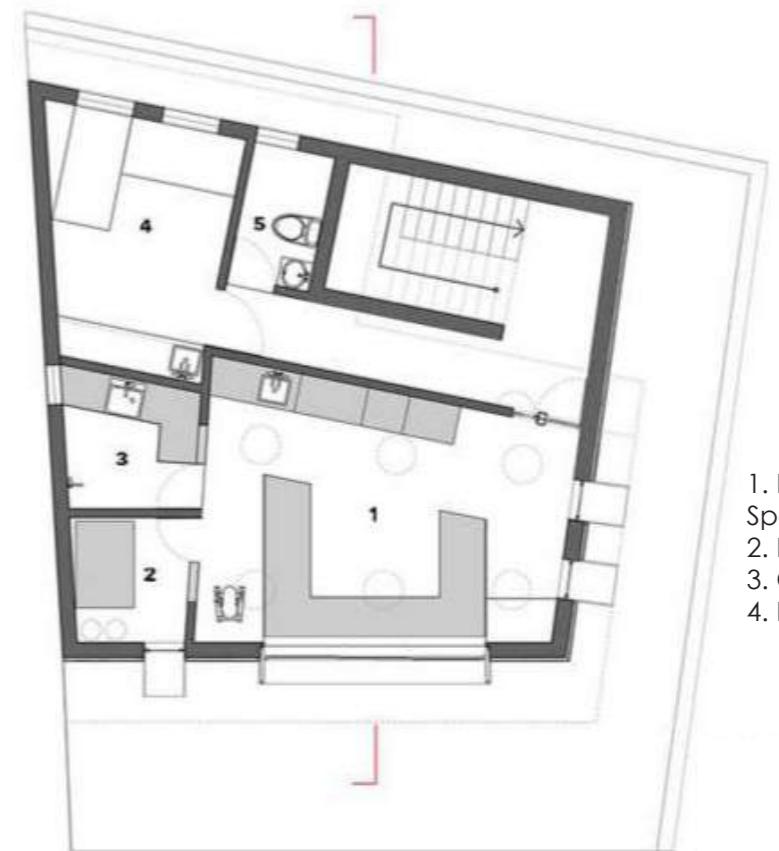
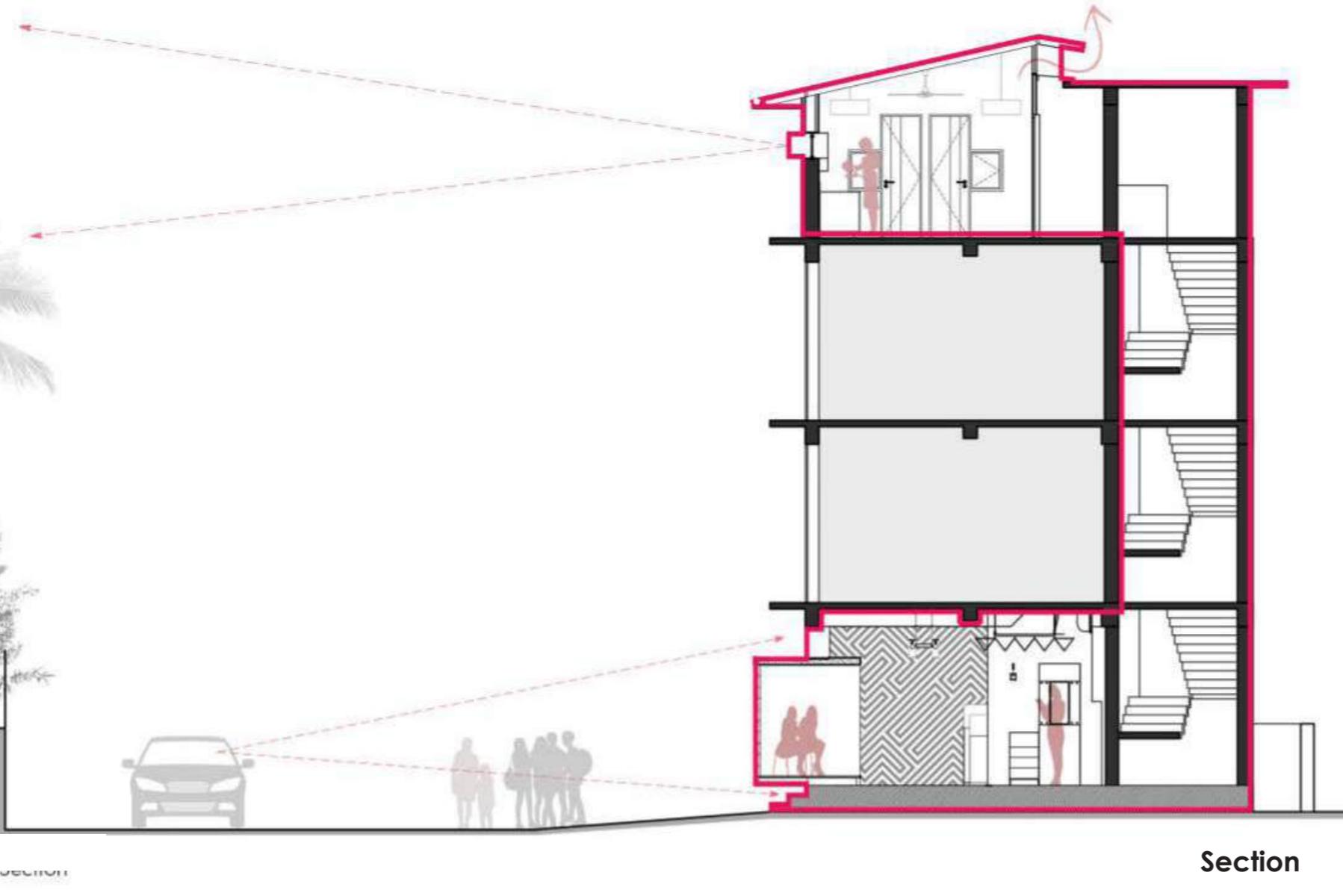
Office : [ar&de] Architect and Designers

Contribution : Design, Detailing, Presentation, Schematic drawings, Site coordination

The home baker turned entrepreneur client wanted a small scale yet elegant cake selling shop + kitchen that advertised her creativity. As architects, we then re-created a new client brief that broke the clinche cake shop idea into a cake design studio which helped the client to exhibit her artistry and directly interact with customers. later, Le Cake shop became the lsndmark of that entire street.

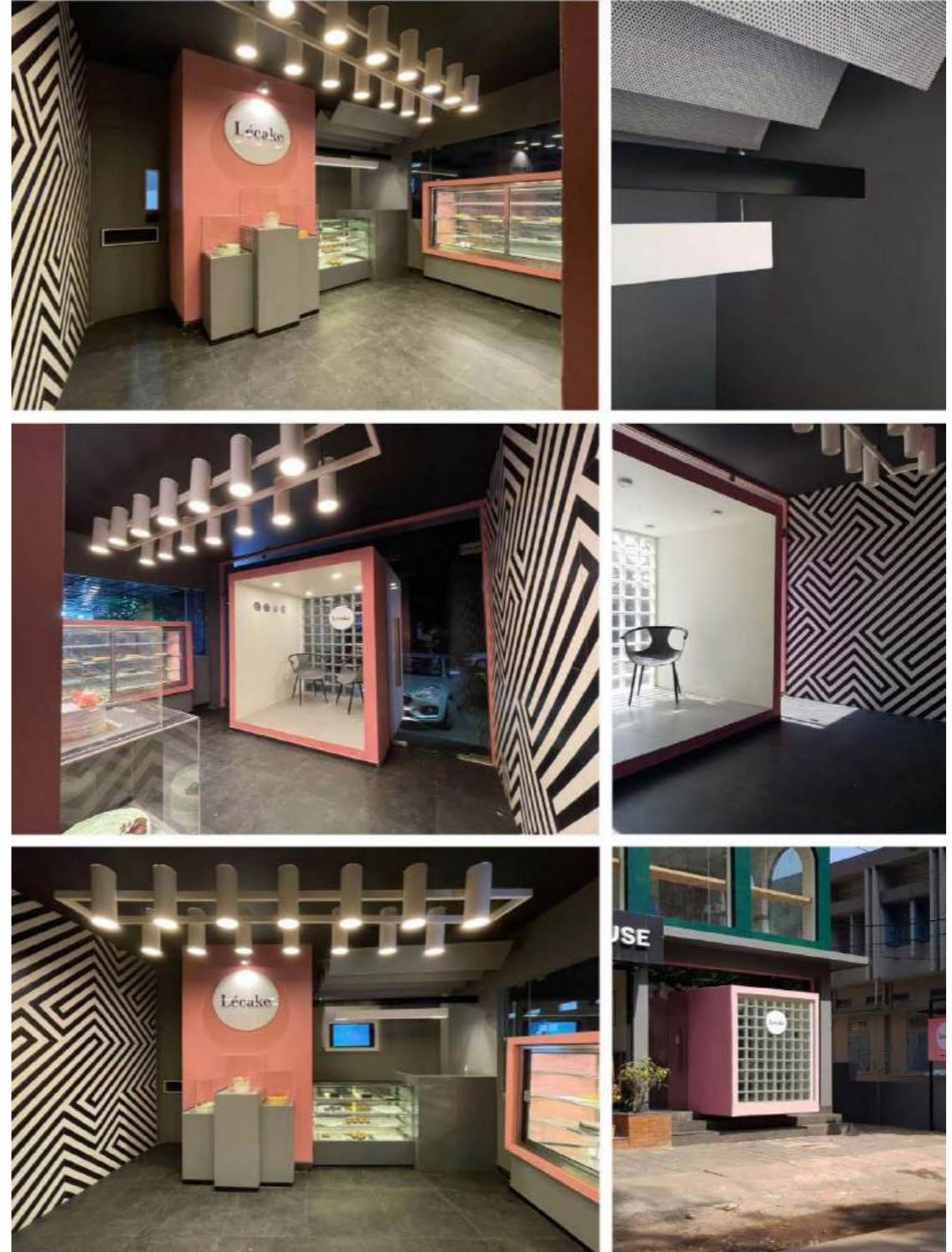
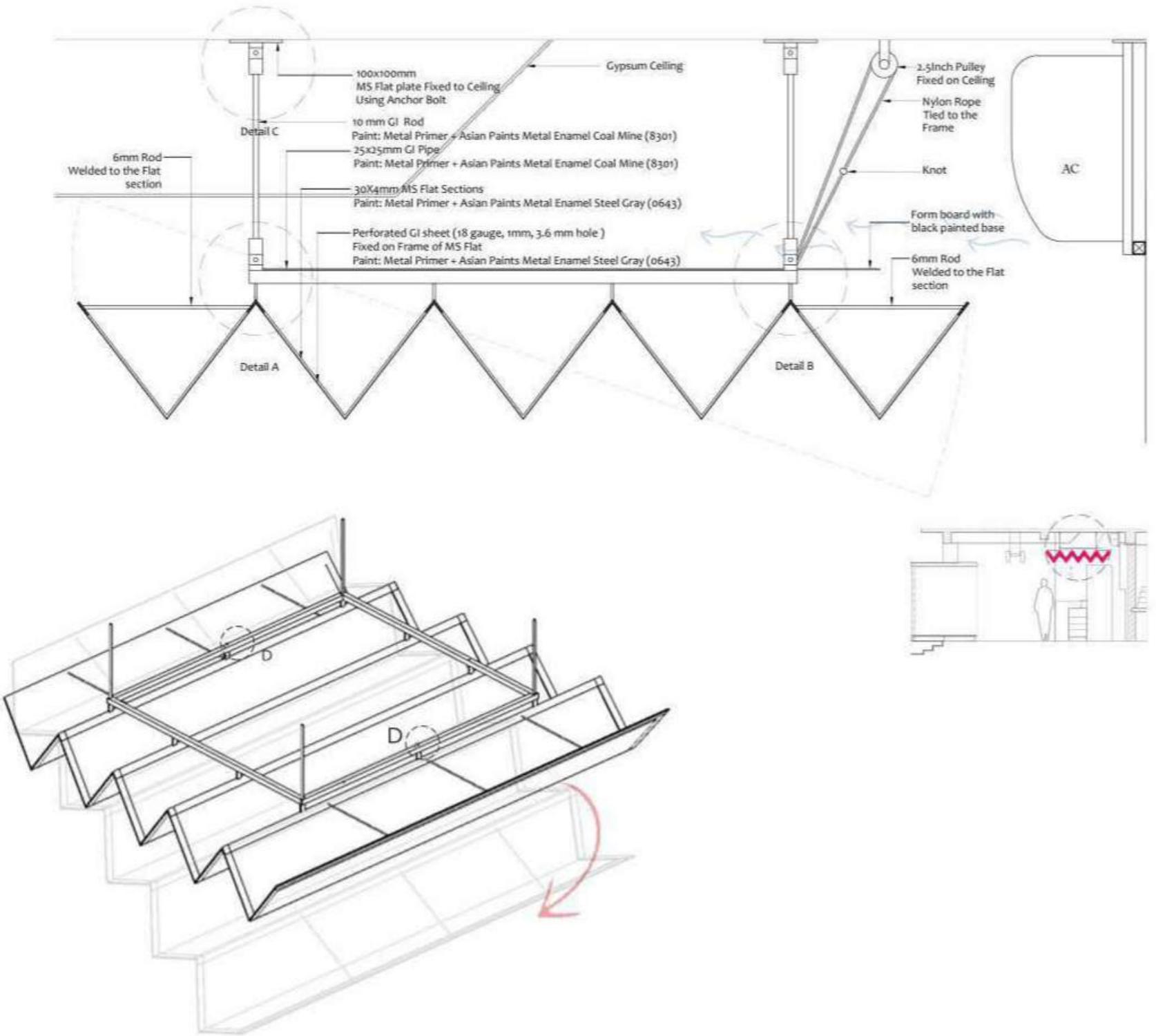
Logo





The Project Brief As AN Architectural Intervention In Itself

Considering the client approached us to do a cafe, we believe our biggest contribution to the project was to advice against that conceptualize a space where customers could sit with the client to discuss requirements of their customized cakes, considering customized cakes was the core of her business. This is keeping with the firm's belief that the architects first fundamental role is the rewriting of the brief having understood the client's aspirations and the available space. Either side of the discussion space is provided with metal backed laminates to display magnets with images of available flavours, toppings, themes, cake types, frosting, stylizing, etc. Which customers could pick from and visual their order. this way, we provided a novel customer experience



How Do You Allow For **Serving Of The Services** A false Ceiling Hides ?

A great deal of the ambience is enabled through attention to various details. There are also various customized aspects that have involved an attention to detail, such as the pedestal displays with led lights inset, central chandelier, countertop light fixture, the doors, the magnets, the outdoor signage and the cash counter. However, the folded perforated metal ceiling was the most challenging as it was required to be lowered in case the Ac unit it hides was required to be serviced.

Site Photos

BSHAH Residence

Project : Private Residence

Area : 4,130 Sqft
Location : Calicut, Kerala, India

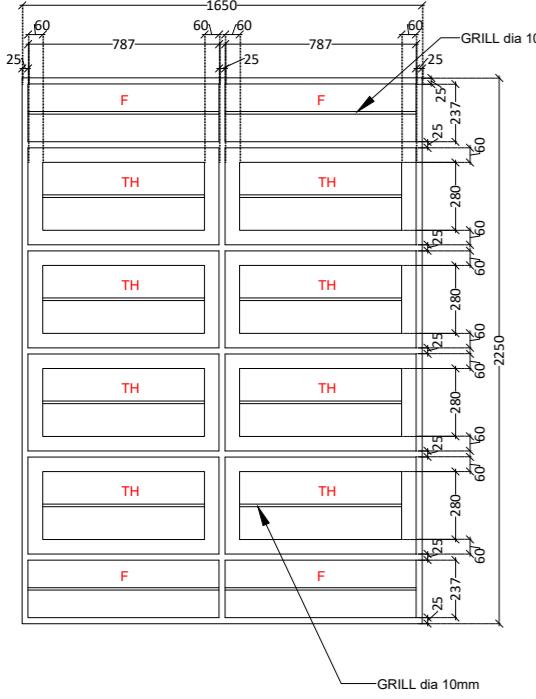
Status : On going

Office : [ar&de] Architect and Designers

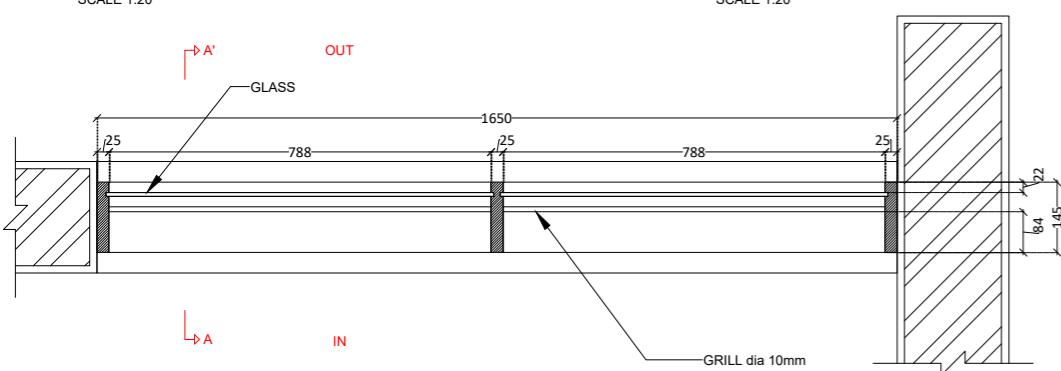
Contribution : Design, Detailing, Presentation, Schematic drawings, Site coordination



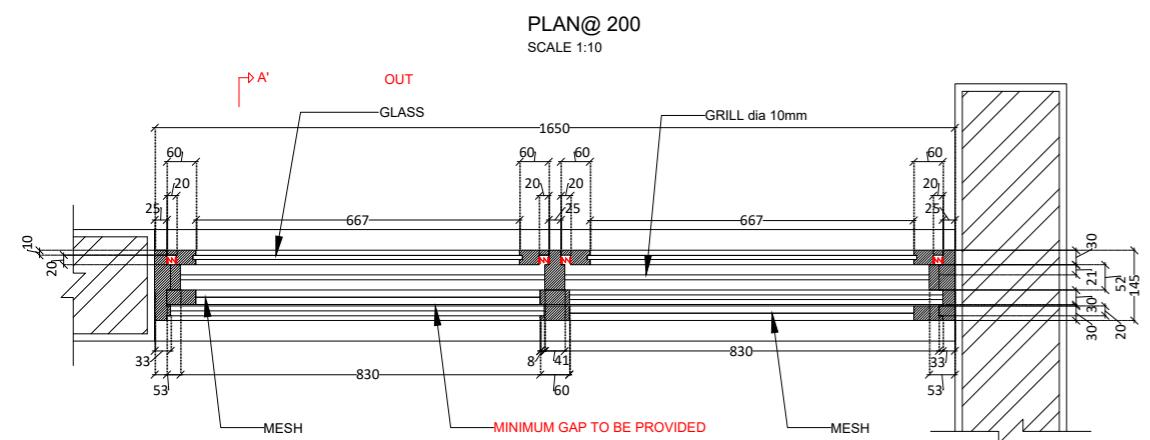
The 4790 Sqft plot located in the effervescent Calicut city was a flat site with a 6 meters dip on the southern side of the plot. The family wanted a modern yet compact house with interactive spaces and privacy. The design also kept an eye on ambient natural lighting, connectivity and detailing. The 3 storey residence stands tall from exterior and breaks down to various heights and levels in the interiors thereby contradicting the usual disconnect seen in multi-storey buildings.



ELEVATION OUTSIDE
SCALE 1:20



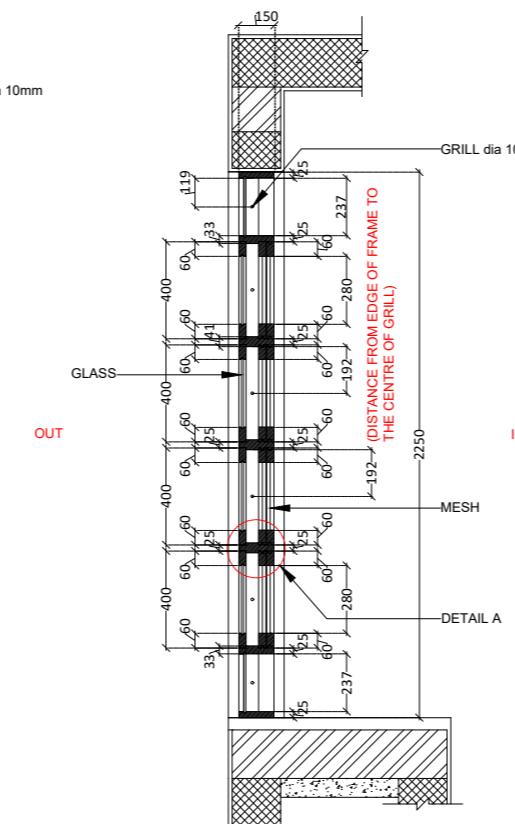
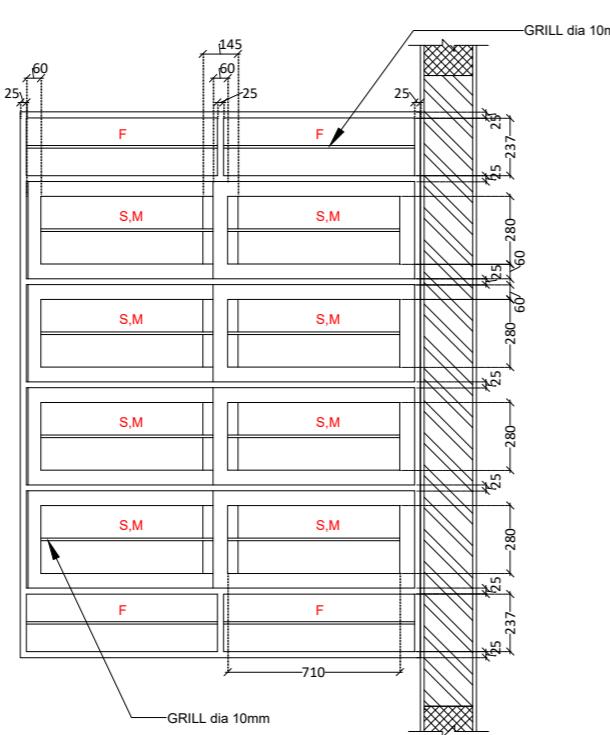
ELEVATION INSIDE
SCALE 1:20



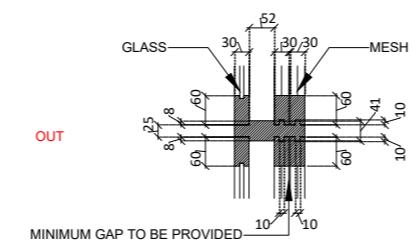
PLAN @ 200
SCALE 1:10

It is designed specifically to the place, for the amount of light and ventilation to be allowed considering internal furniture, privacy, view, aesthetic, weather condition etc.

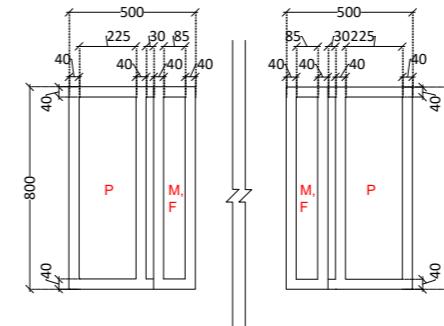
The window that is designed is unique and contextual. It can be designed specifically, to work better in our design, than any standardised window, reduce cost and utilise minimum material



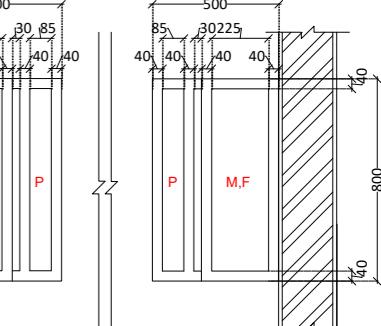
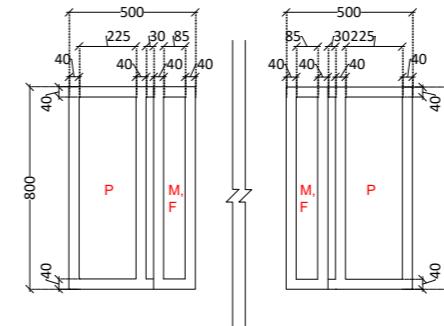
SECTION AA'
SCALE 1:20



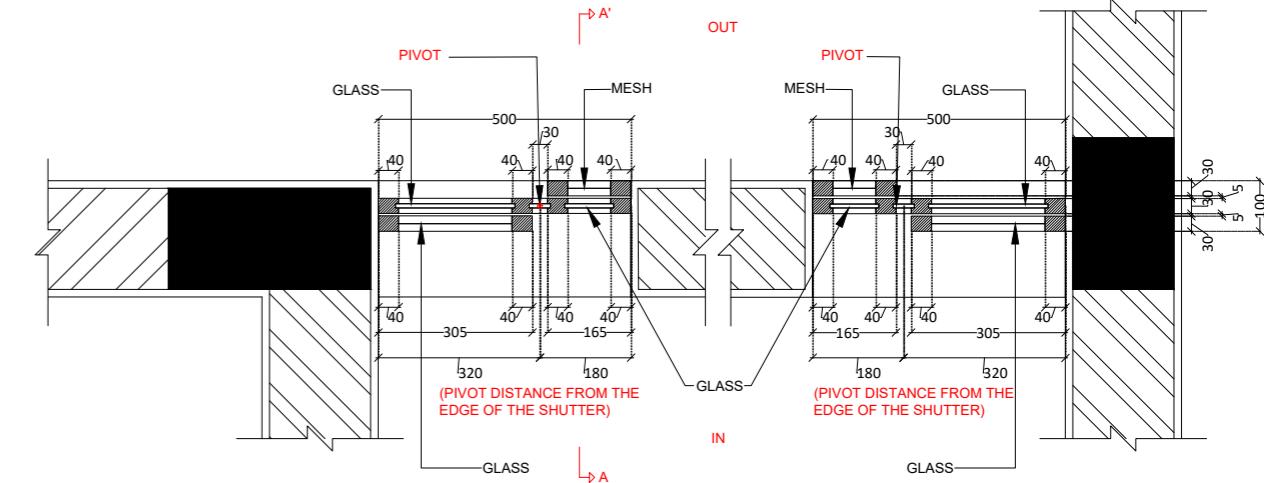
DETAIL A
SCALE 1:20



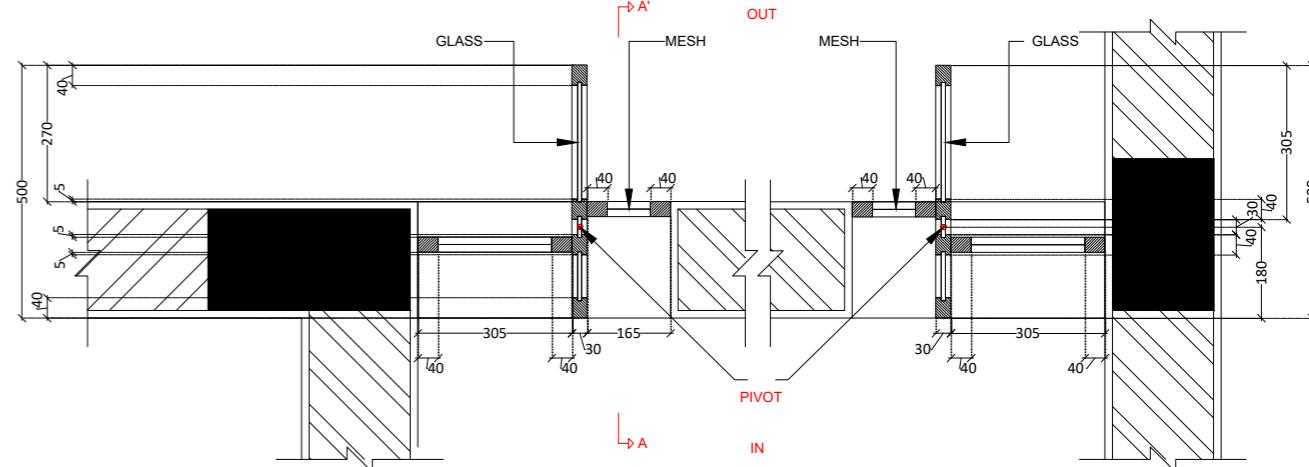
ELEVATION OUTSIDE
SCALE 1:20



ELEVATION INSIDE
SCALE 1:20



PLAN @ 200
SCALE 1:10





Bedrooms and kitchen are positioned on Eastern side so as to avoid heat gain from Western sun and also for morning light. Solid windowless wall is provided on West side to reduce heat gain. Intermediate skylights are positioned accordingly for early morning light and late evening light. Double height bedrooms are also provided for creating multiple volumetric spaces. Southern side encompasses decks, balconies and terraces for reducing heat gain and to utilize maximum of the vistas.



Site Photos

Sections

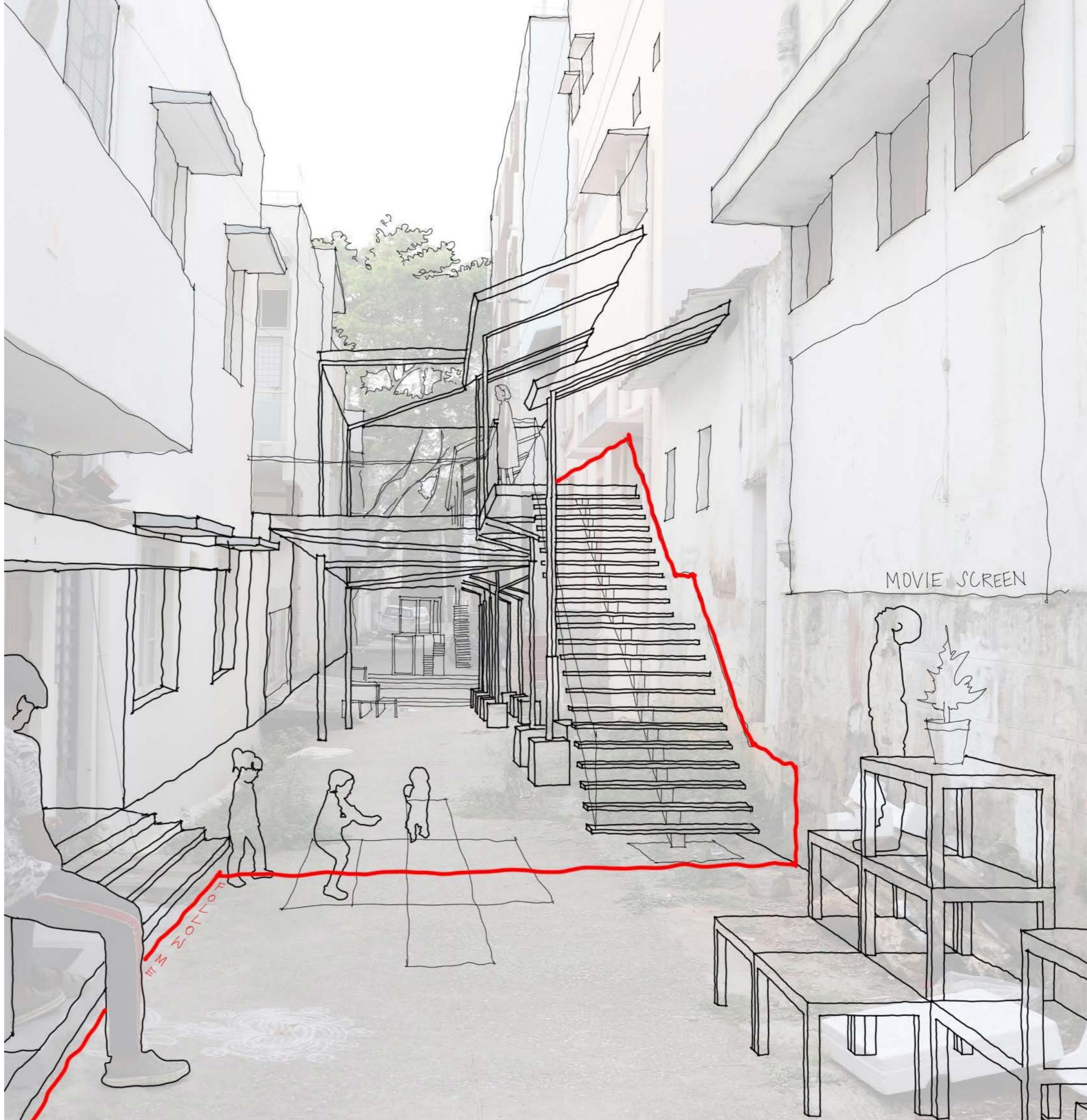


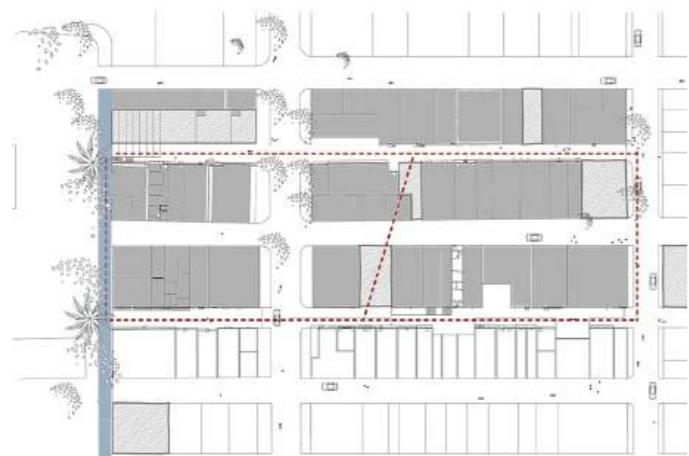
Conservancy Lane

Chamarajapura, Mysore
Urban design studio | Semester 08

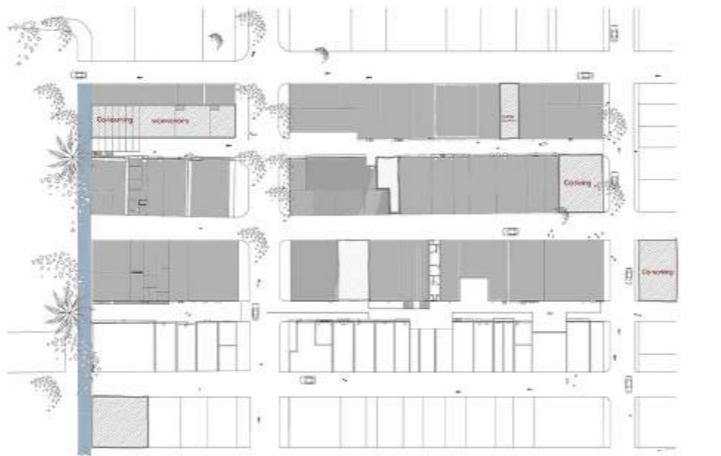
The site is located in Chamrajapura, Mysore. Different conservancy streets were taken by different people where the site I designed on was near Marimallappa college. The conservancy lanes present here are used as service roads for existing residential community. These streets were known as the goldsmith, door keeper and washing man streets in the local language.

Studio guide:
Prof. Anand Krishnamurthy

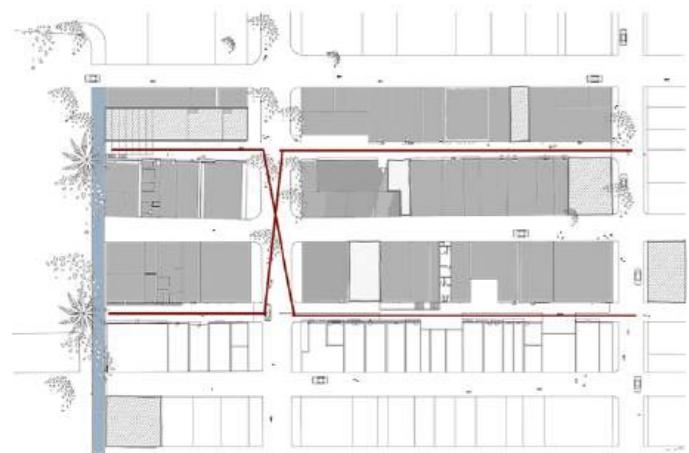




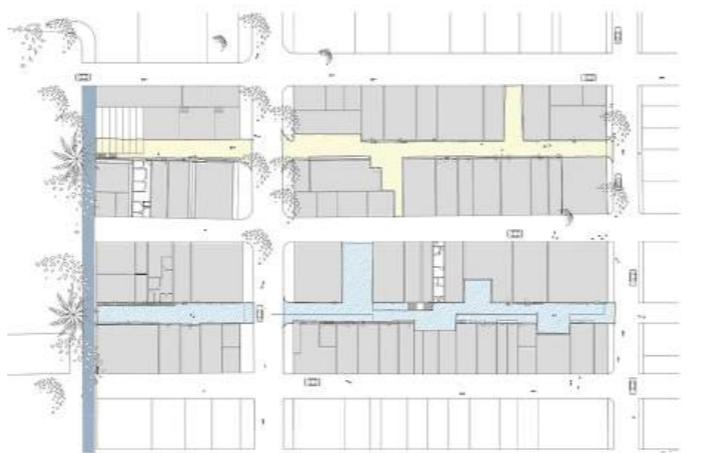
Street Selection



Plot Selection



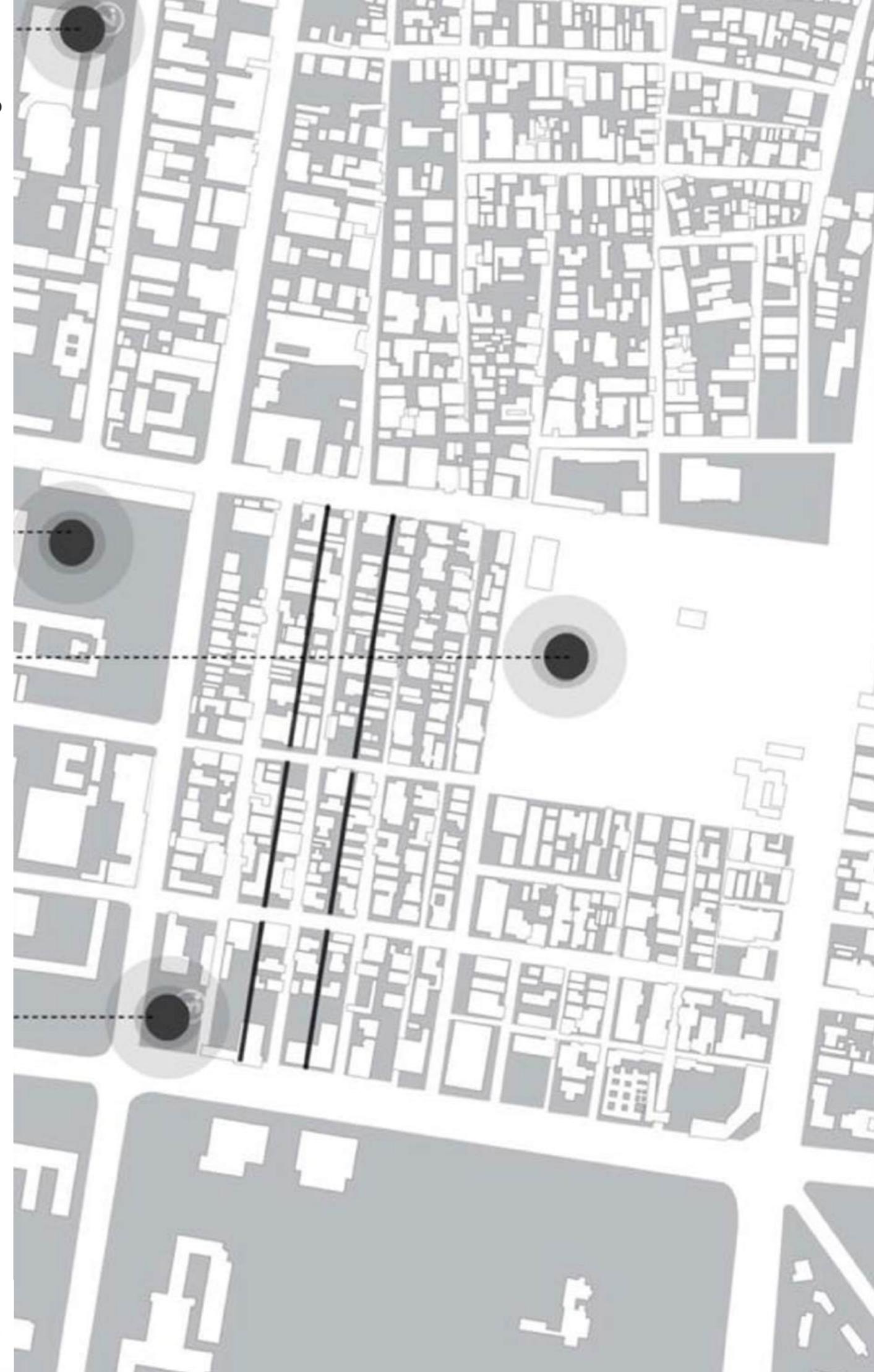
Street Connection



Street Functions

Quoting Urbanogist Jane Jacob's theory, in order for a street to be a sage place there must be eyes upon the street. Her idea of safety on a street which was activating it by inducing activities for people to crowd and engage inspired in creating a more tangible sense of community that allowed one to integrate to the other by maintaining the transparency of the character of the street.

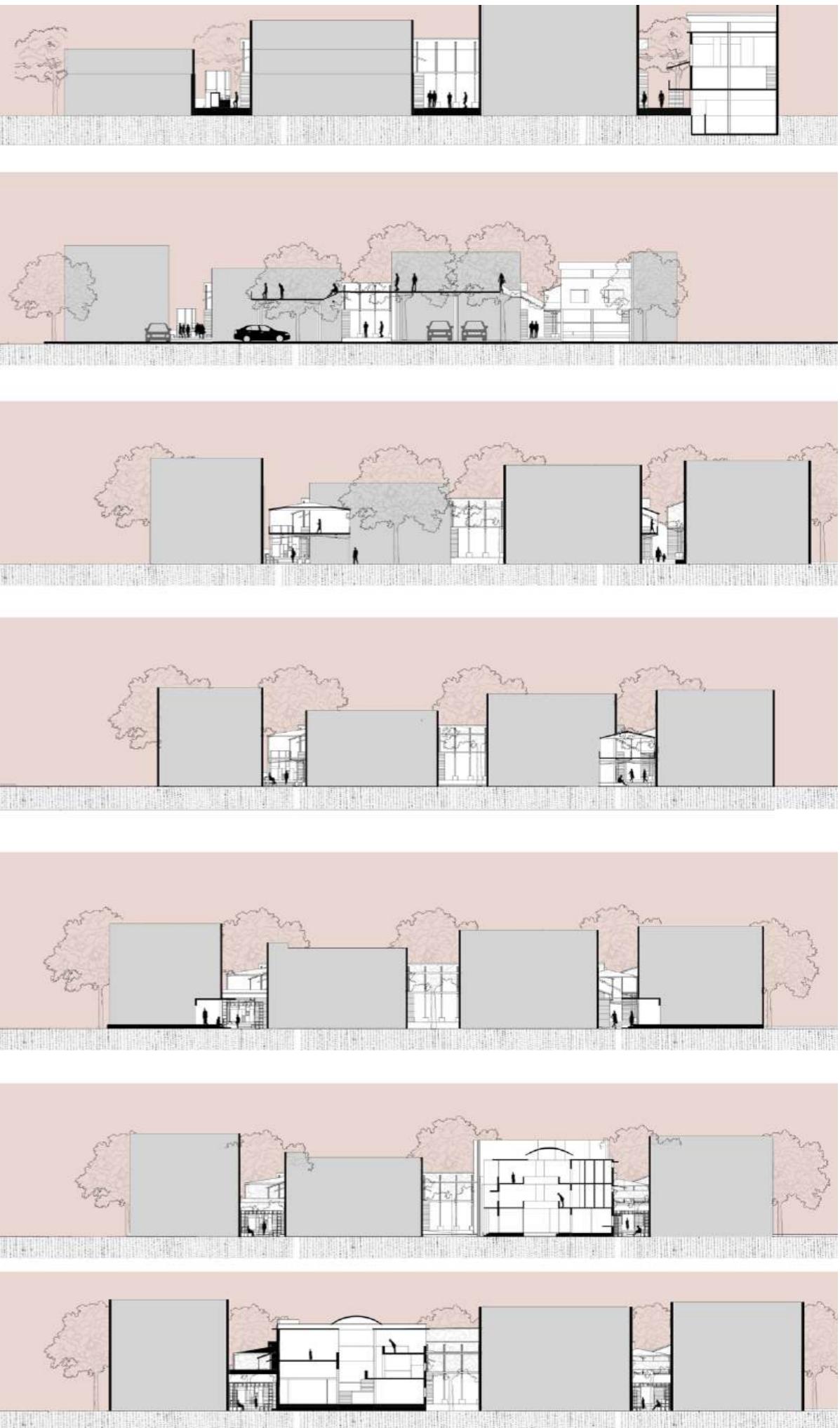
The idea of conservancy lane in India is taken as a space where the functionality aspect is reduced to nothing and often term it as unwanted and used space. Considering the public realm are found in and around these in-between spaces, the point of interaction between the people were brought to these spaces by providing amenities in order to reclaim the wasted areas and convert them to gathering spaces as it should be.



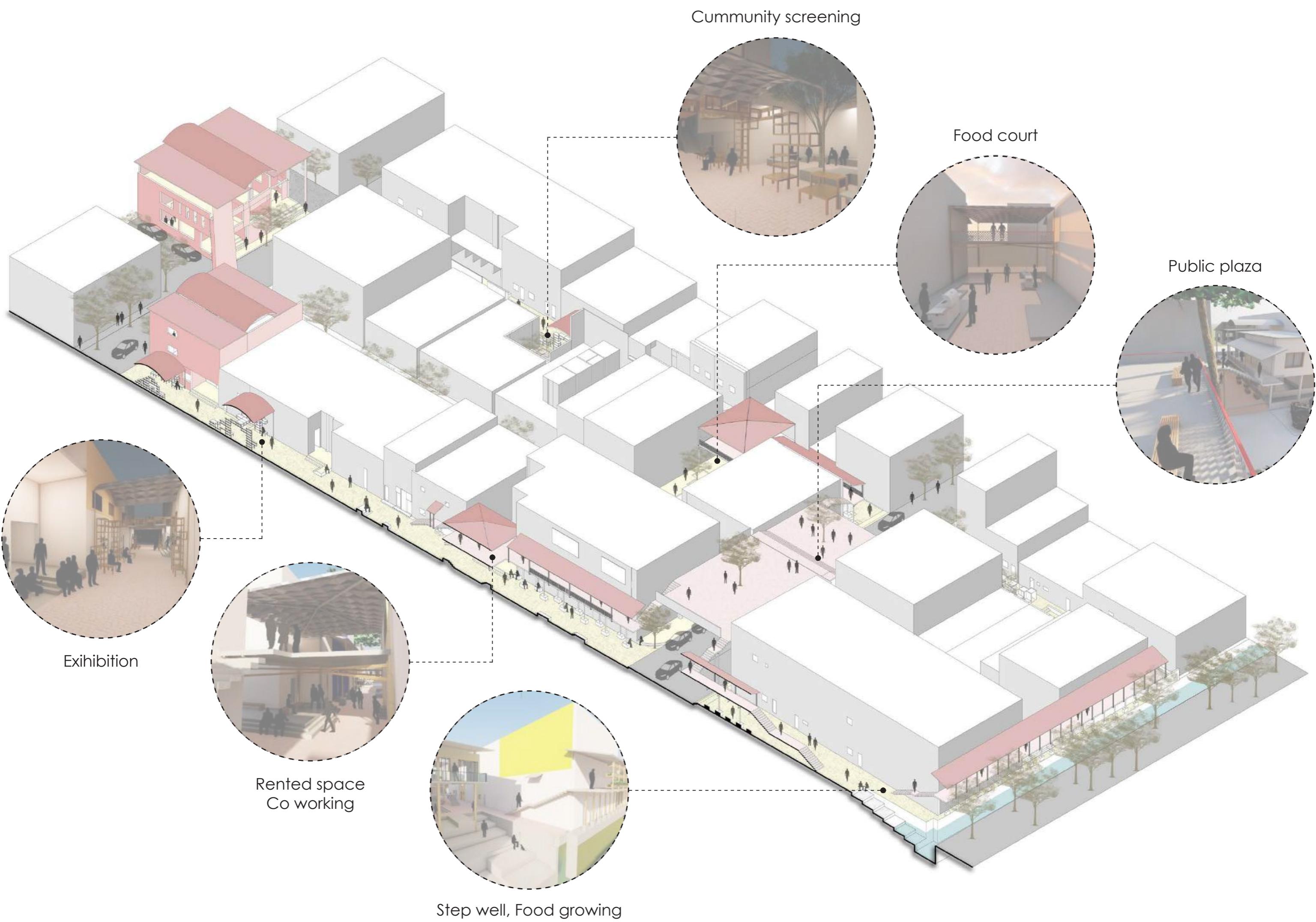


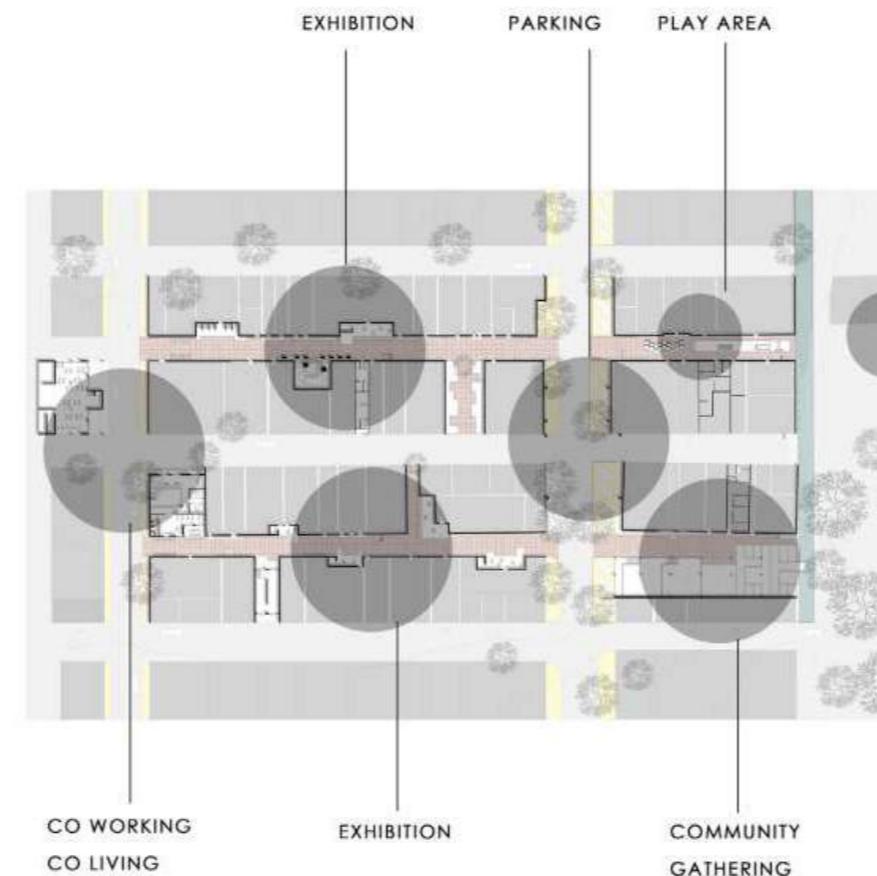
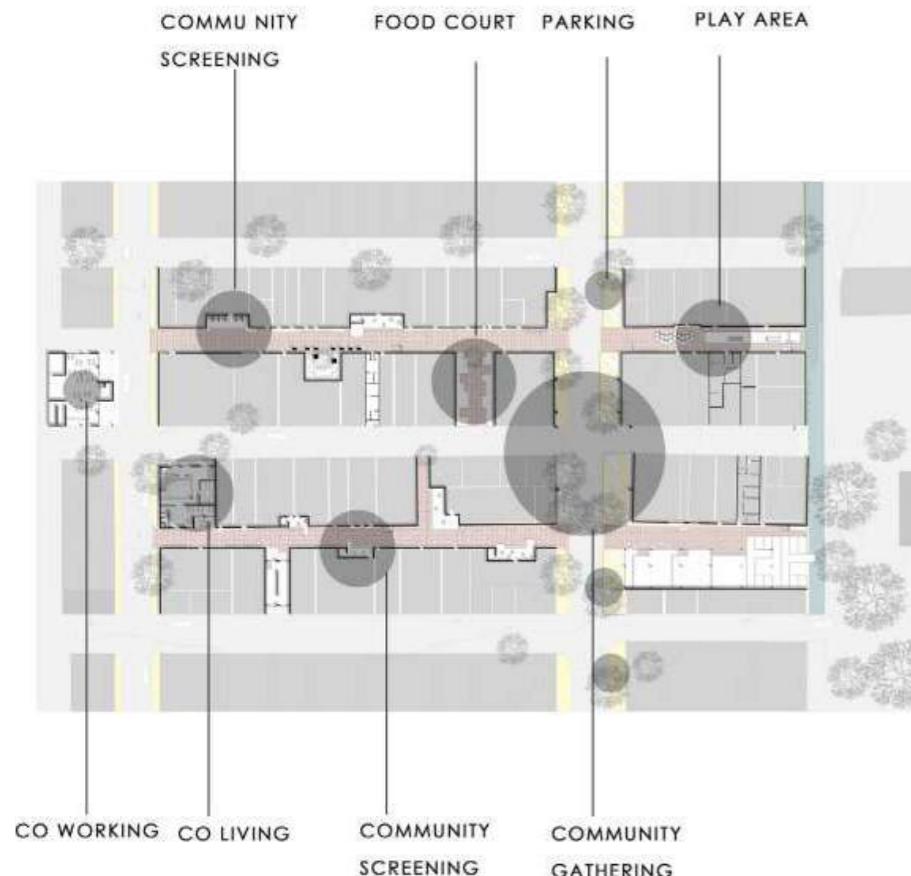
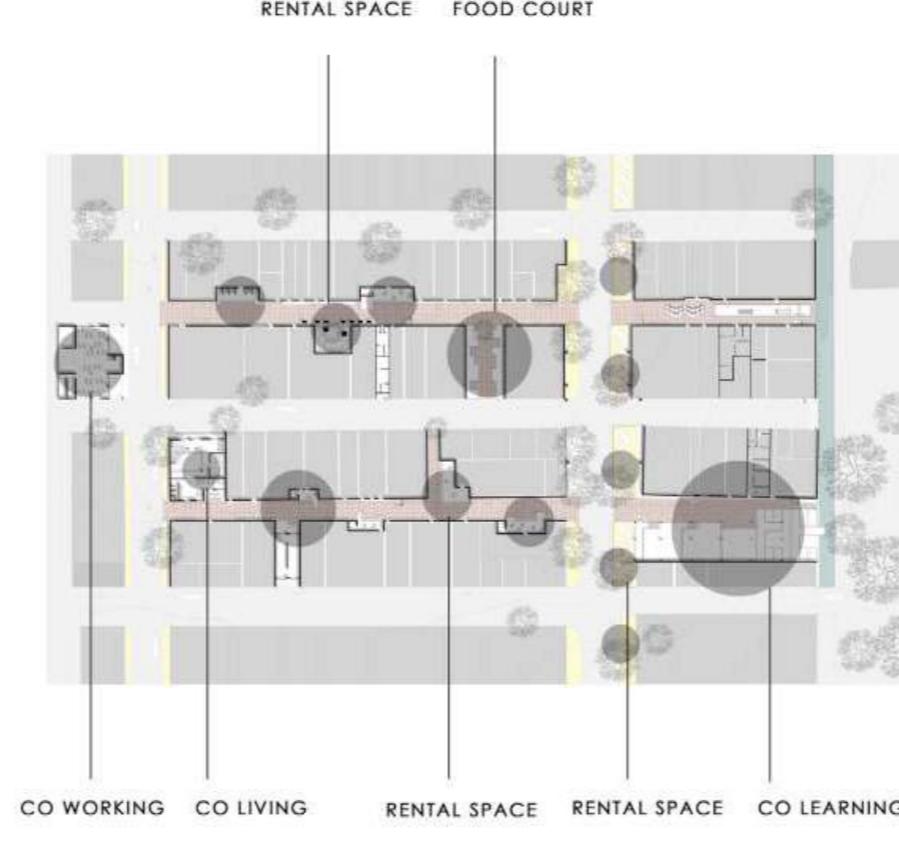
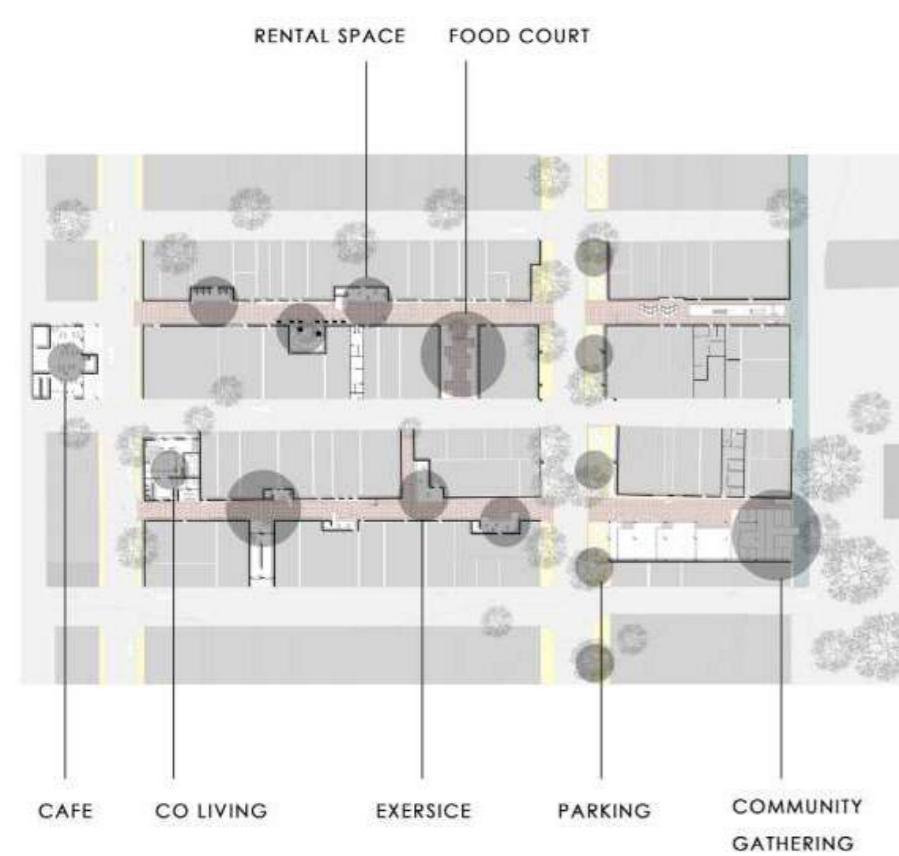
Ground Floor Plan

1. Co Working
2. Co Living
3. Commercial Street
4. Learning Street
5. Super Market
6. Food Court
7. Rental Space(Agarbatti, Bamboo, Pottery,Paper)
8. Workshop
9. Library(Co Learning)
11. Proposed Parking
12. Play area(Children)
13. Water body
14. Food growing

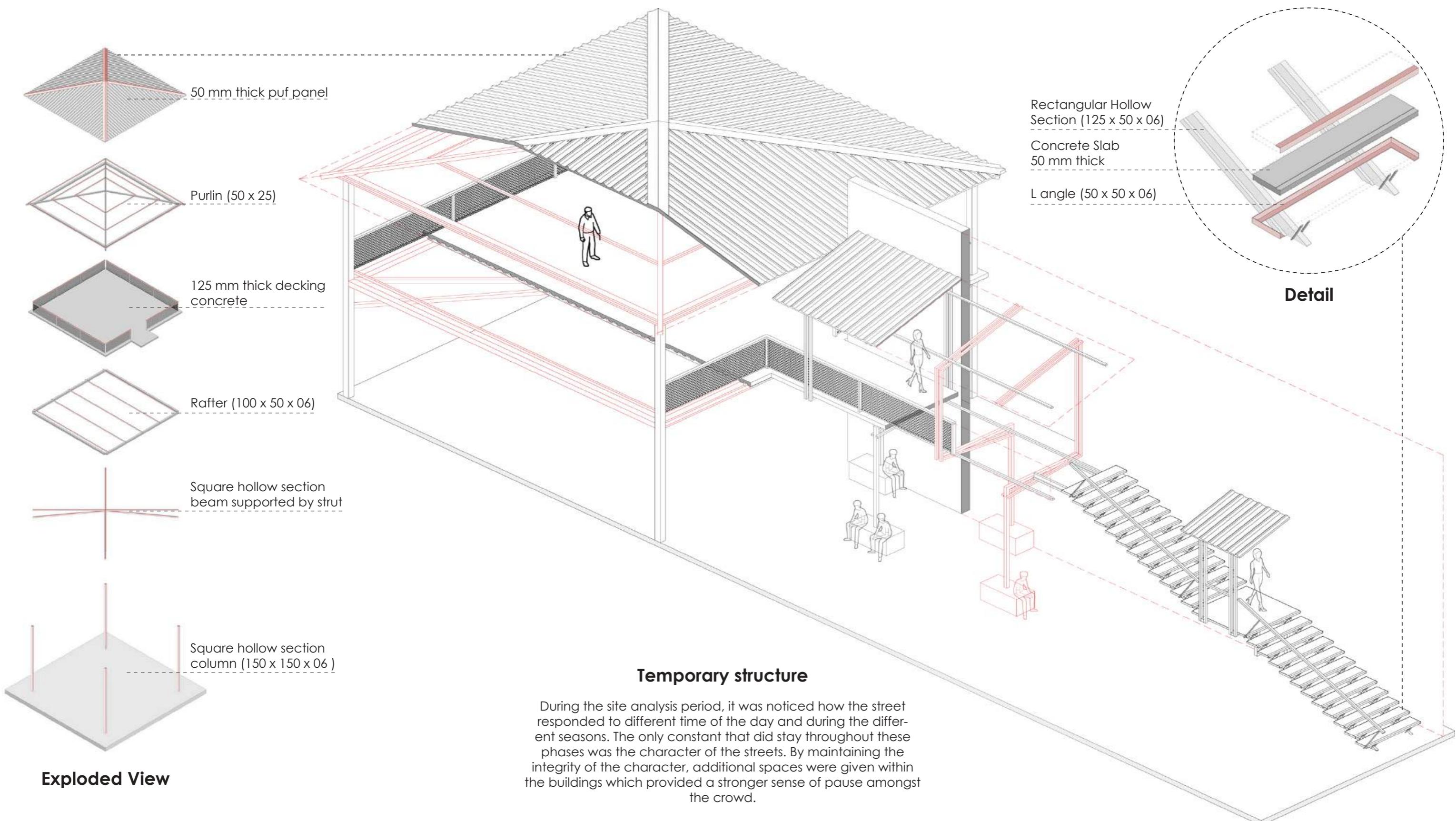


Sections





During the site analysis period, it was noticed how the street responded to different time of the day and during the different seasons. The only constant that did stay throughout these phases was the character of the streets. By maintaining the integrity of the character, additional spaces were given within the buildings which provided a stronger sense of pause amongst the crowd.



Deccan Coffee Curers (Industry)

Hassan, India

Sustainable Design Studio | Semester 07

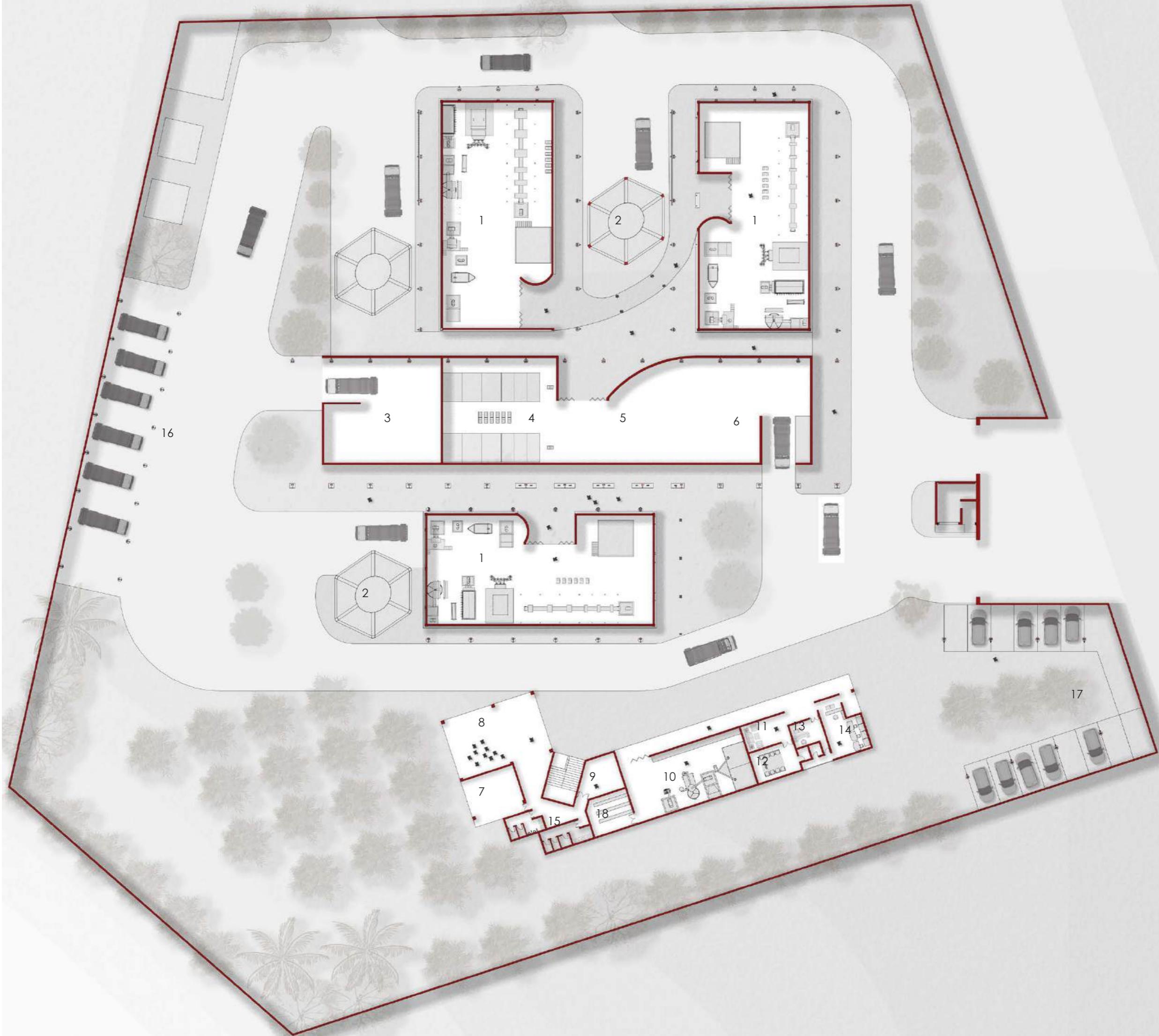
"Through the Perspective of SUSTAINABILITY"

The studio encouraged discussions and debates on Sustainable Contemporary practices. Here it was intended to introduce the industrial building typology where the programme is based out of the sheer intention of upscaling production and profits. Generally architecture keeps away from the operational aspect of such typologies, but here the attempt was to design a business plan that would eventually manifest itself into an architecture entity.

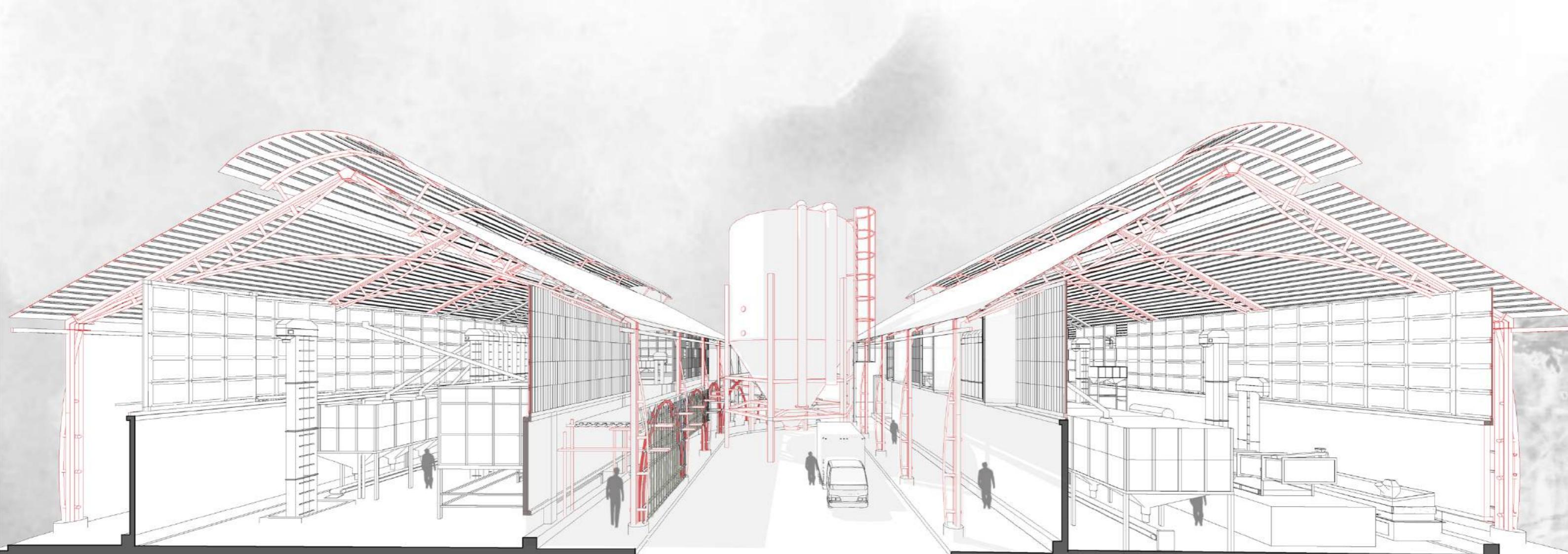
Studio guide:

Prof. Kukke Subramanya

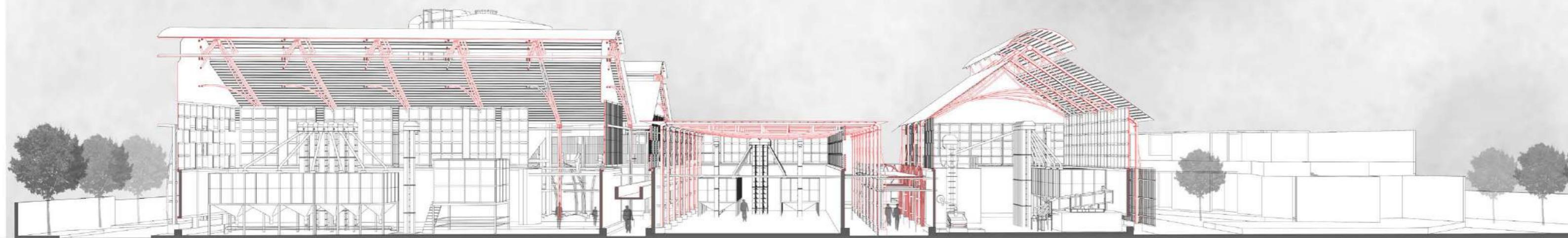




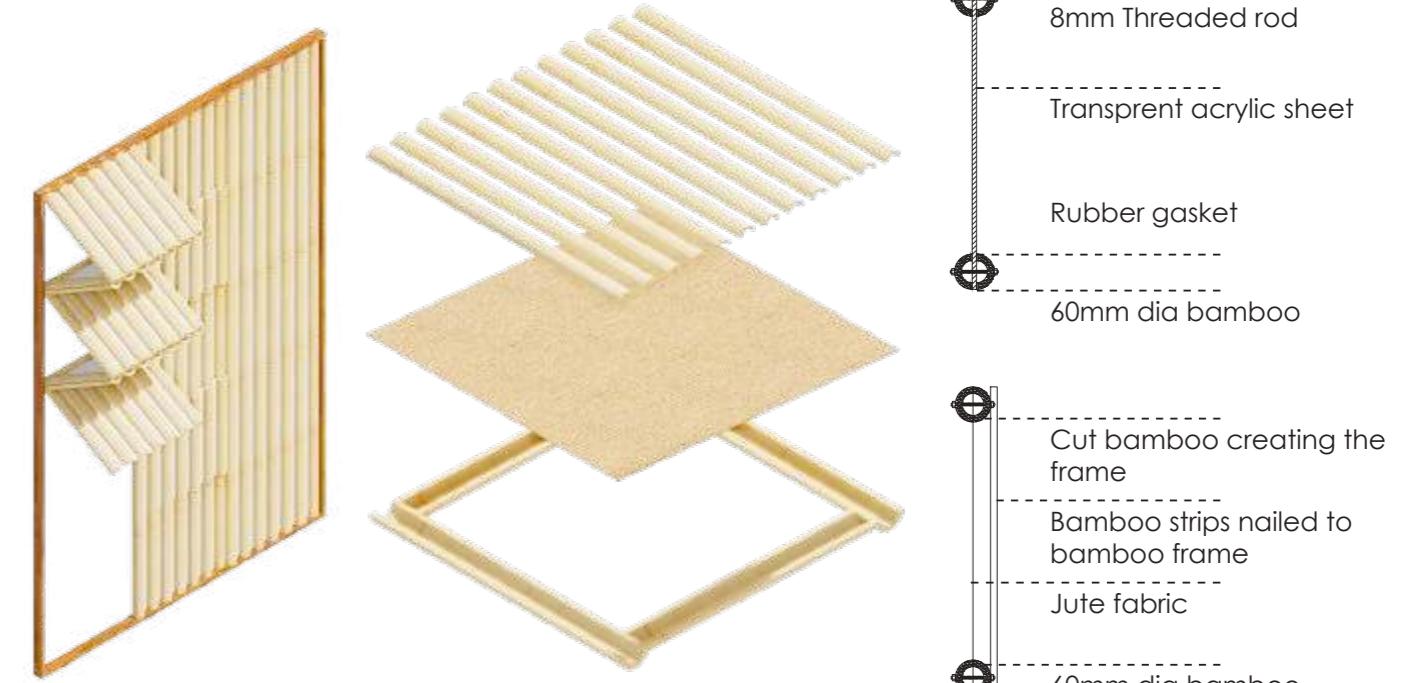
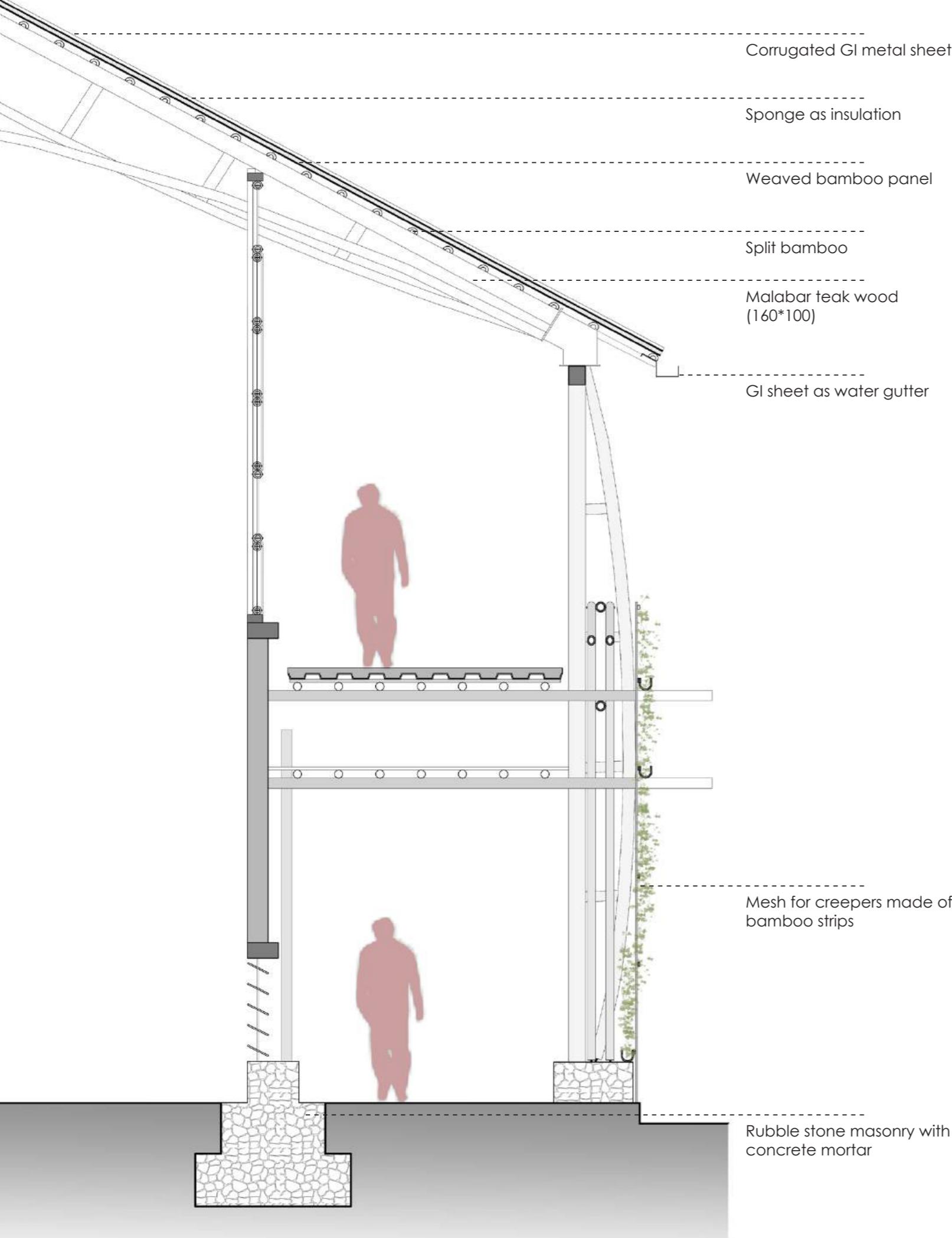
1. Production line
2. import silo
3. Husk storage
4. Export silo/stacking area
5. Export warehouse
6. Export warehouse
7. Drivers space
8. Workers space
9. Crenche
10. Grinding and roasting area
11. Conference room
12. Waiting lounge
13. Managers room
14. Admin office
15. Toilet
16. Truck parling
17. Car parking
18. storage room



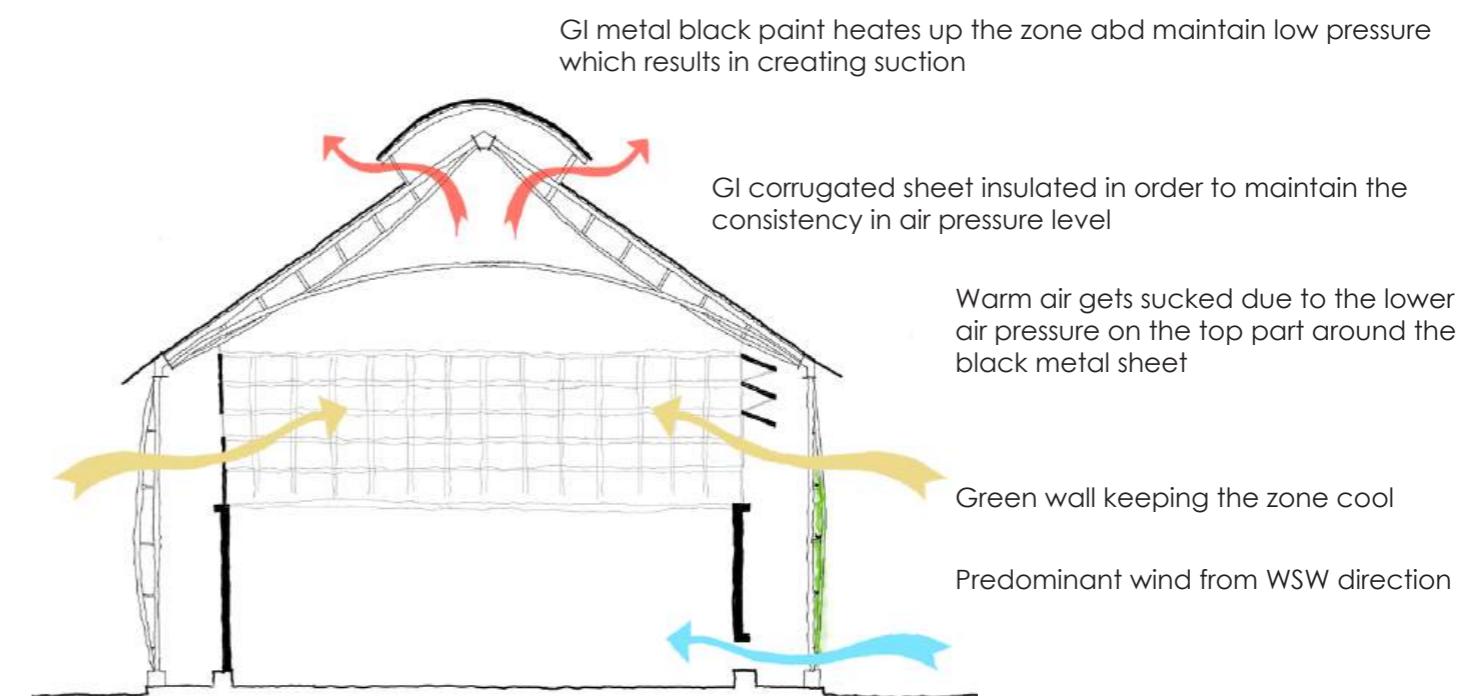
Section AA'



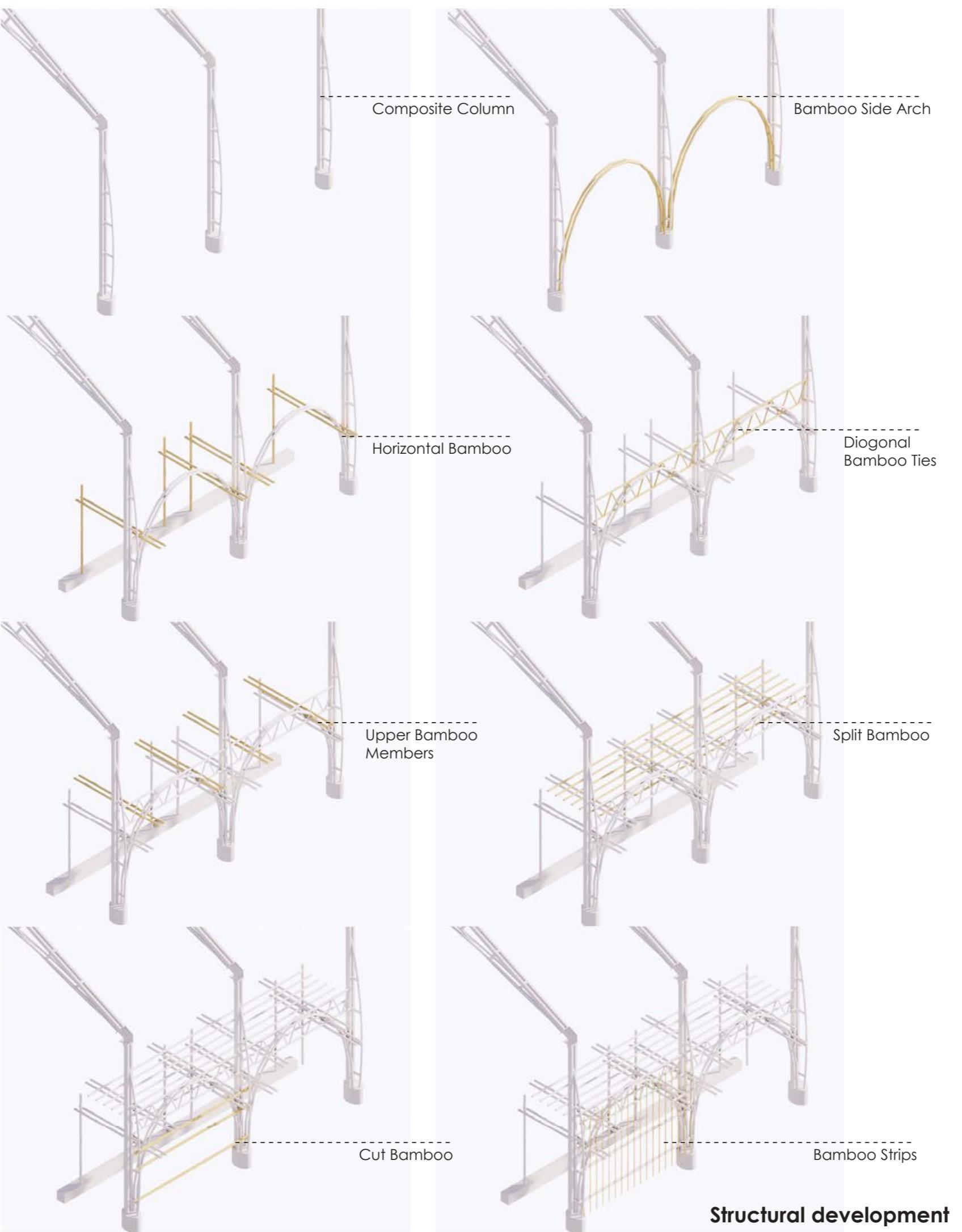
Section BB'



Individual Tile Detail



Harnessing the stack effect, the building draws in cool air through lower openings and expels hot hot air through the heated, black-painted roof, creating a natural ventilation gradient that cools the lower levels, moderates the middle, and releases heat at the top.



Structural development





The convergence of architecture and sustainability by crafting a symbiotic relationship between materials and design. By understanding traditional wooden joinery, optimizing material use, balancing wood and bamboo for their respective strengths in compression and tension. Additionally, the introduction of replaceable mechanisms within the building structure showcasing how architectural design can adapt over time, reducing waste and enhancing sustainability.

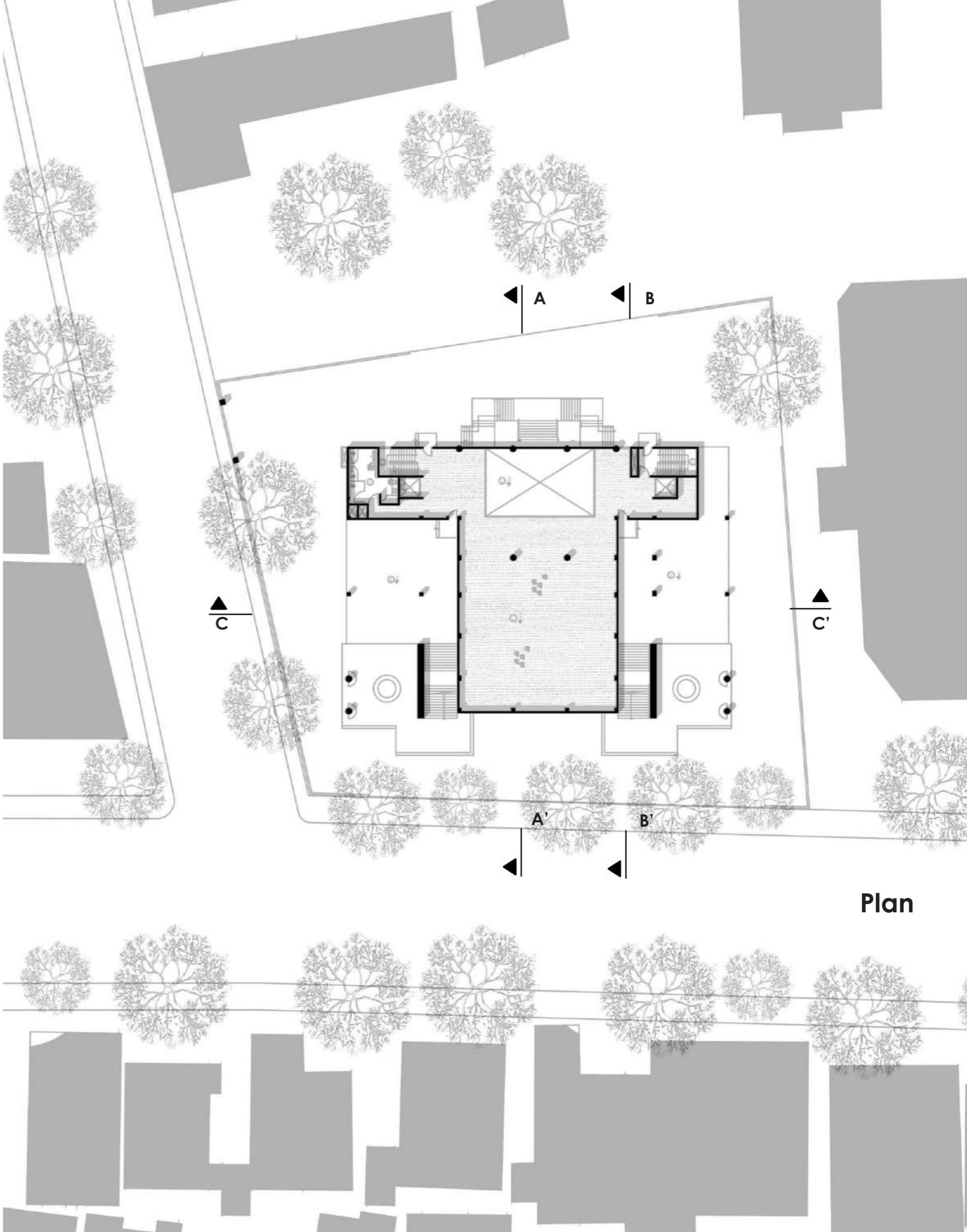
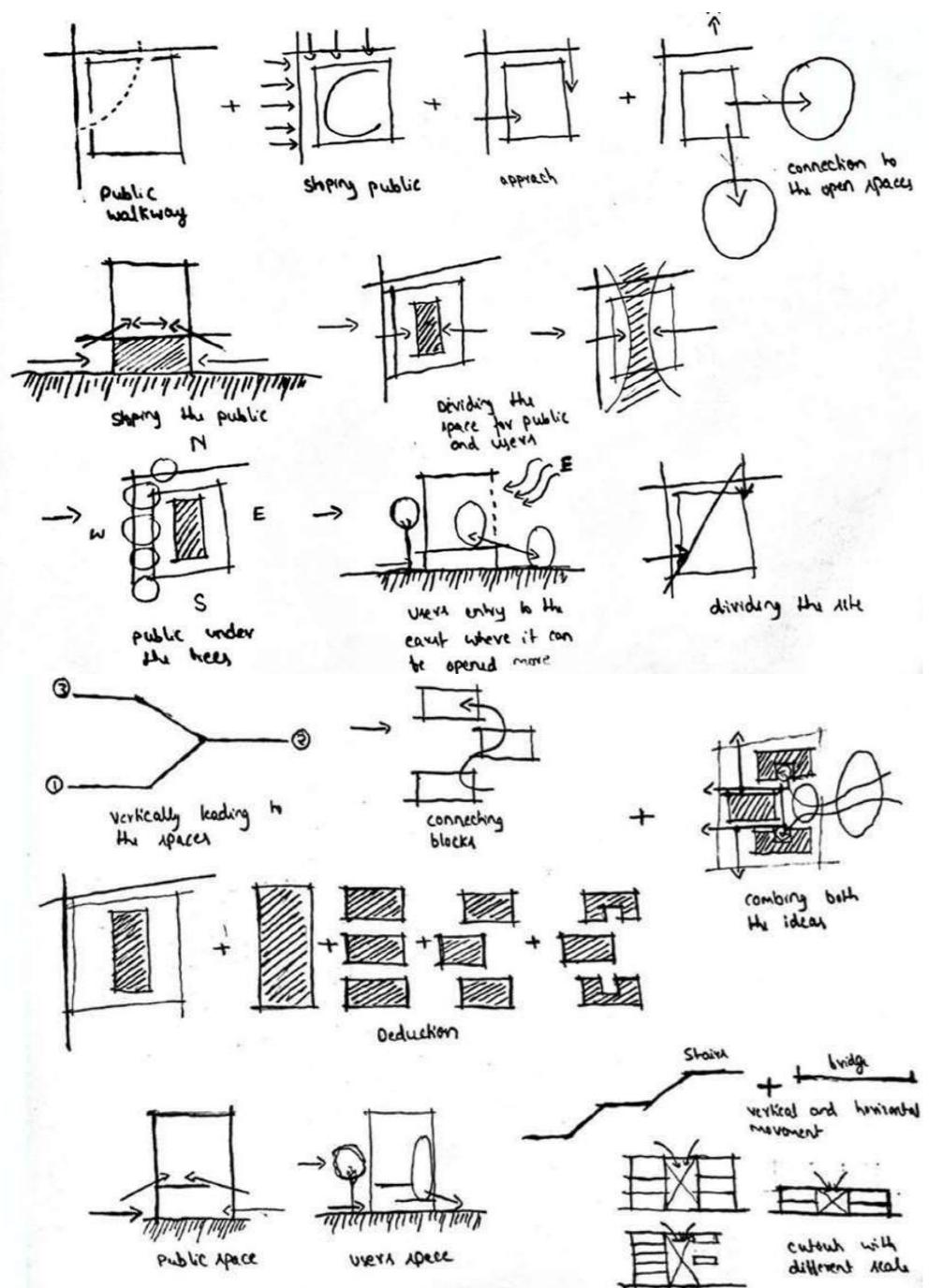
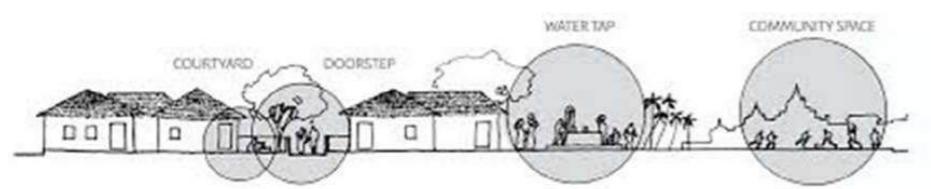
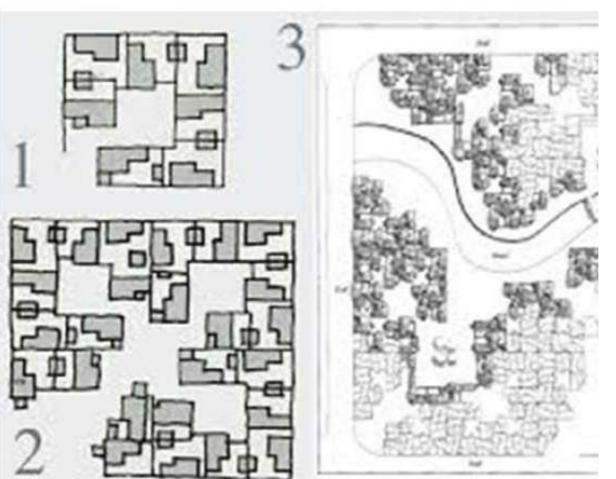
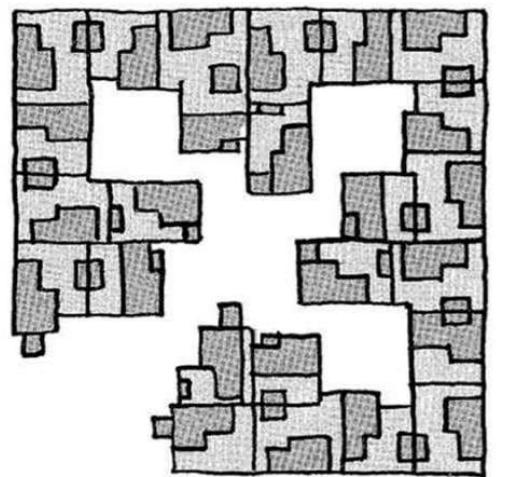
FILM SCHOOL

**Kuvempunagar, Mysuru
Institutional Design
Studio | Semester 06**

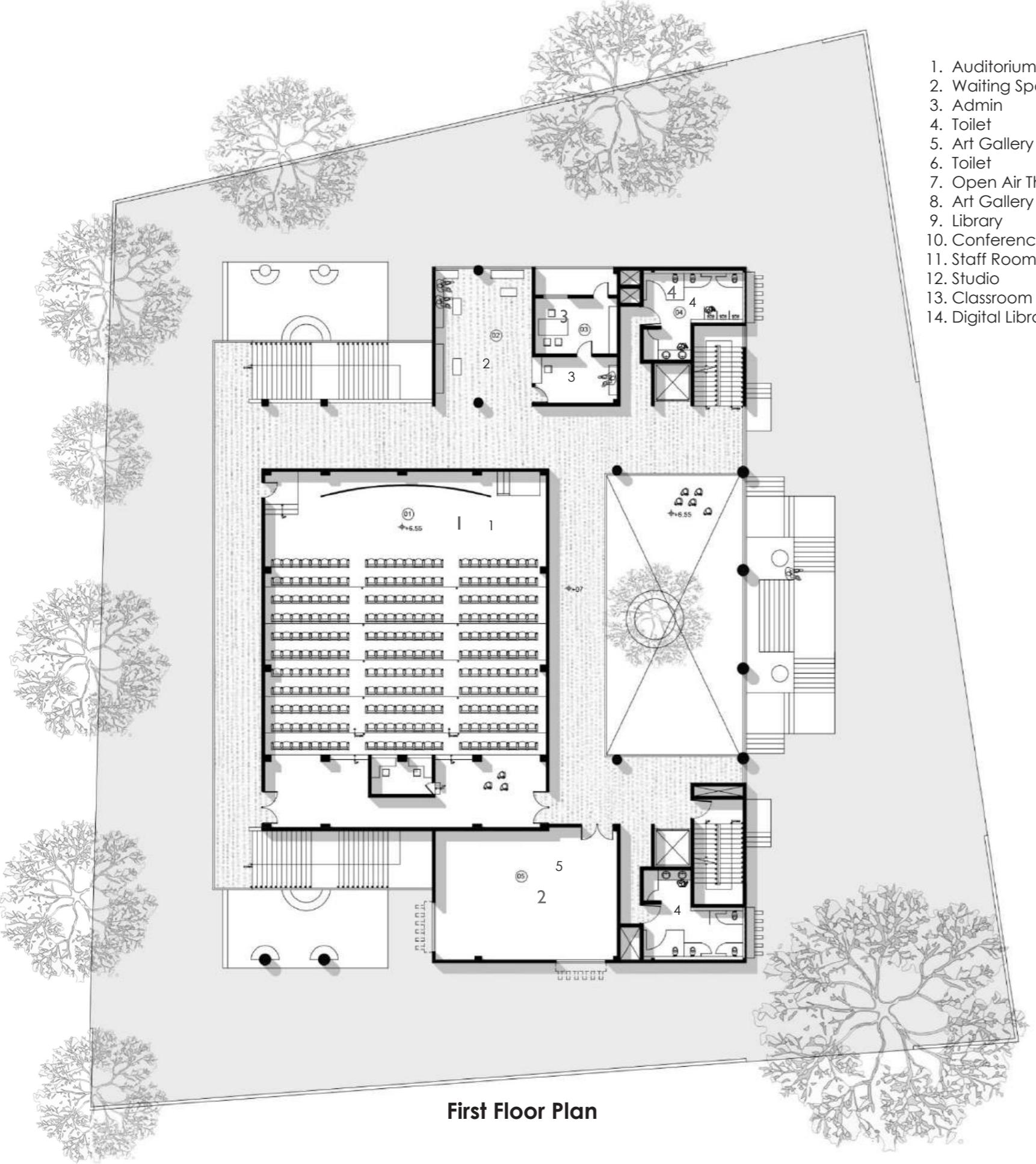
The larger aim of the studio was to effectively translate an institution's intents and philosophy into a functional building. An additional layer was to look at the institution as a tall building typology, on a relatively small site. Programmatic decisions for the film school were arrived at as a collective through discussions and case studies.

Studio guides:
Asst Prof. Kavana kumar
Prof.Ryan thomas

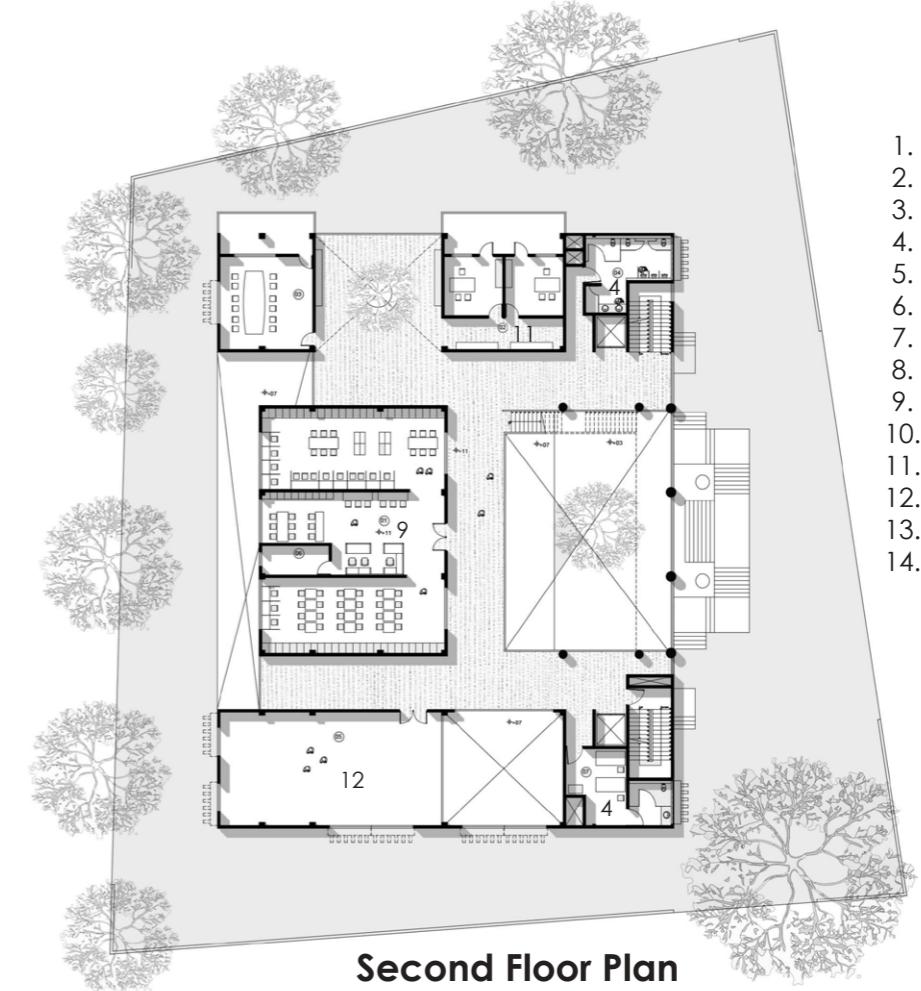




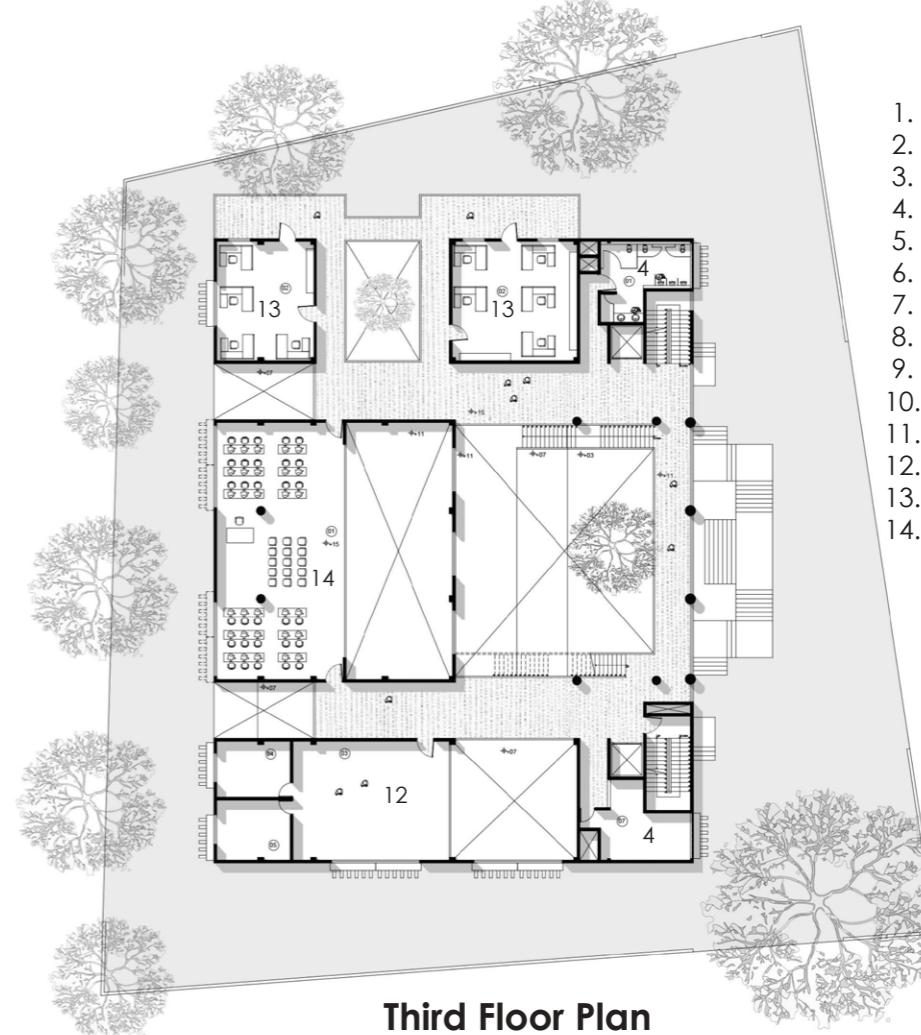
Concepts



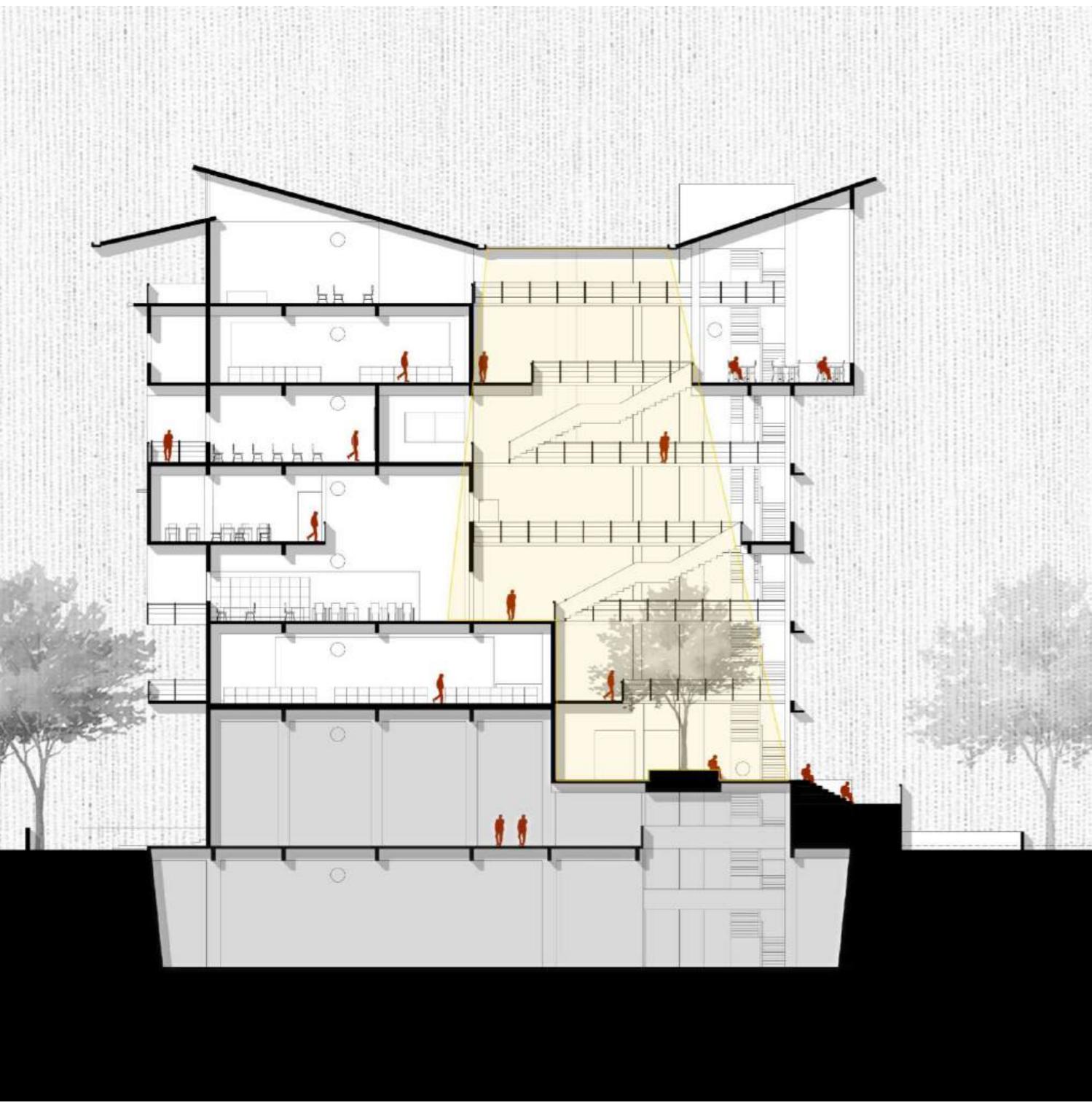
1. Auditorium
2. Waiting Space
3. Admin
4. Toilet
5. Art Gallery
6. Toilet
7. Open Air Theatre
8. Art Gallery
9. Library
10. Conference room
11. Staff Room
12. Studio
13. Classroom
14. Digital Library



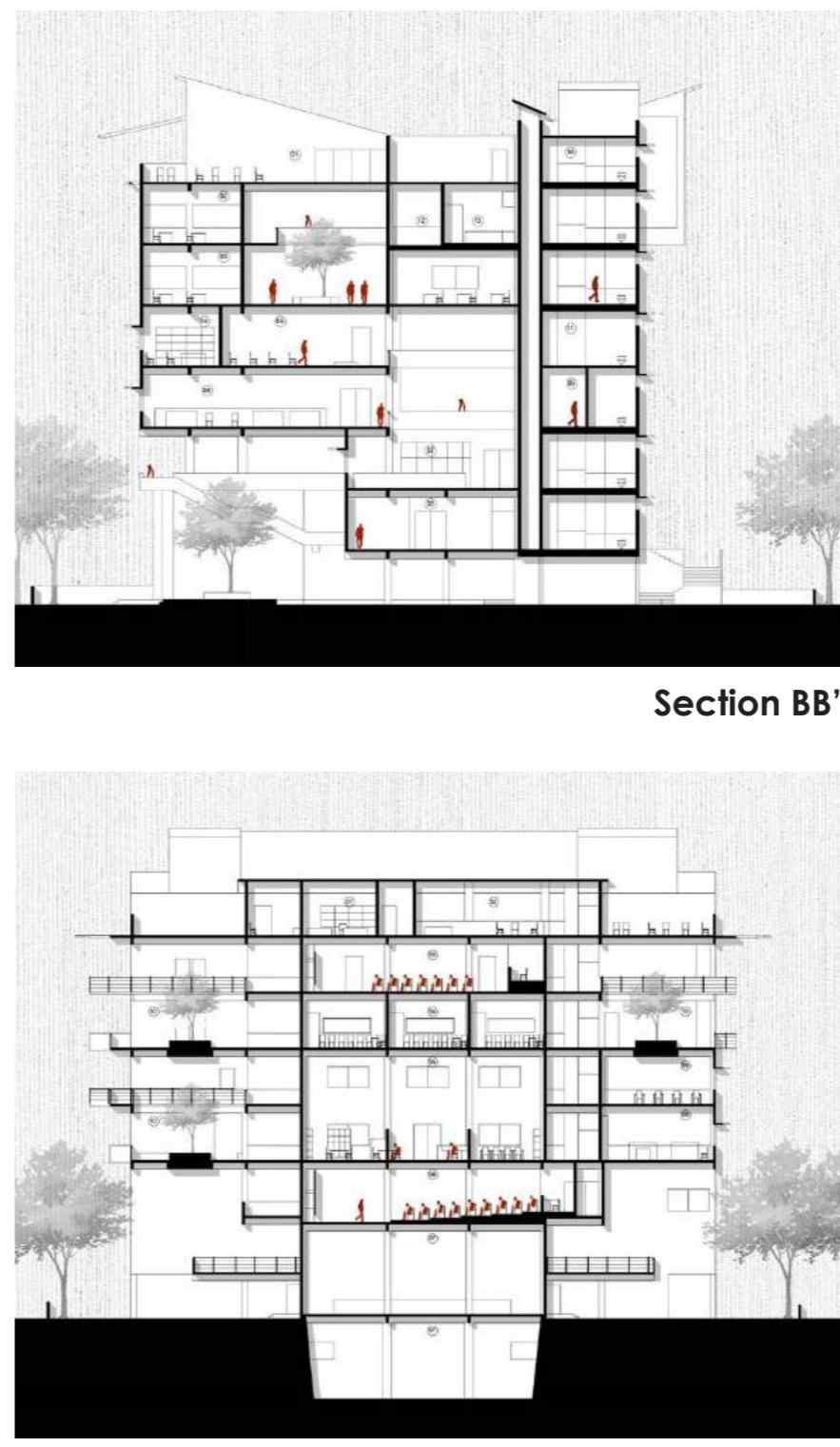
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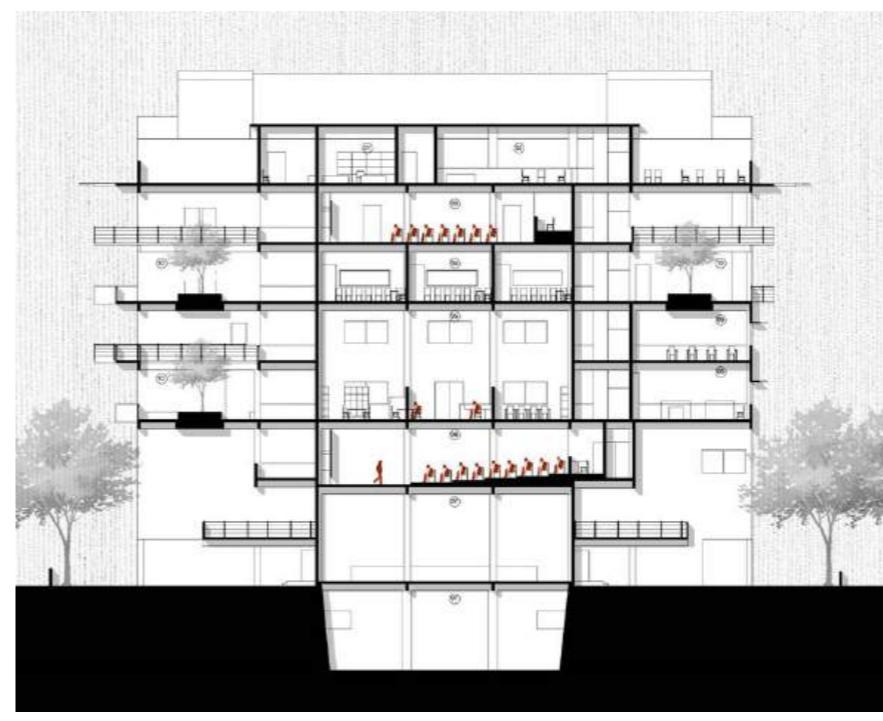
1. Auditorium
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6. Toilet
7. Open Air Theatre
8. Art Gallery
9. Library
10. Conference room
11. Staff Room
12. Studio
13. Classroom
14. Digital Library



Section AA'



Section BB'



Section CC'

