

Curriculum vitae



AKASH SAHA

MALE | 22

I believe the purpose of design is to make the world a better place to live in. I can actively participate in design development process. Planning and compositions of space. I can develop drawings, 3D visualizations, presentations using software and methods. Develop construction documents, details and schedules. I am a quick learner. I have good communication skills and enjoy working in a team.



EDUCATION

- **BACHALOR OF ARCHITECTURE** | 2013- 2018
IEST, Shibpur, West Bengal
- **10+2 Science, CBSE** | 2012
Kendriya Vidyalaya Sangathan, Farakka, WB.
- **SECONDARY LEVEL, CBSE** | 2010
Delhi Public School, Farakka, WB.



WORK EXPERIENCE

- **ARCHITECTURAL CONSERVATION** | 2016
Documentation of Jorasanko Thakur Bari, Kolkata
- **SUMMER INTERNSHIP** | 2016
PRAKALPA, Kolkata
- **URBAN DESIGN WORKSHOP** | 2016
Explorations into the Durga Puja footprint of Kolkata
- **ARCHTECH CONSULTANTS PVT. LTD.** | 2017



PROFICIENCY

Autocad



Sketchup



V-Ray



Lumion



Adobe Photoshop



Revit



PERSONAL INFO

Name AKASH SAHA
Birthday 10th FEB 1995
Nationality INDIA
Languages English, Hindi, Bengali



CONTACT ME

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📍 IEST, Shibpur (BESU)
Wolfenden hall, Howrah



COMPETITIONS

- 2016 LOUIS I KAHN TROPHY (LIK)
- Top 10 entries in NASA INDIA
UNKNOWN CRAFTS PERSON TROPHY
- Citation 1 in NASA INDIA
ANDC - Top 5 entries in zone 4, NASA
- 2015 LIK- Top 20 entries in NASA INDIA
MAIN DESIGN 1
- SPECIAL MENTION, ZONE 4, NASA INDIA



PERSONAL SKILLS

Traveling

Music

Reading

Conservation

Team work

Innovate



Contents

1.

STUDIO WORKS

- RESIDENCE
- NEIGHBOURHOOD CULTURAL CENTRE
- CONTEMPORARY BUDDHIST MEDITATION CENTRE

2.

COMPETITION

- ISOLA LANDSCAPE
- LOUIS I KAHN TROPHY
- DOCUMENTATION OF TRIBAL WALL CRAFT

3.

PROFESSIONAL PRACTICE

- SHOPPING COMPLEX
- COMMERCIAL COMPLEX CUM RESIDENCE FLATS

4.

EXTRA CURRICULARS

5.

THESIS

- LEGISLATIVE ASSEMBLY COMPLEX, NEW SHILLONG, MEGHALAYA

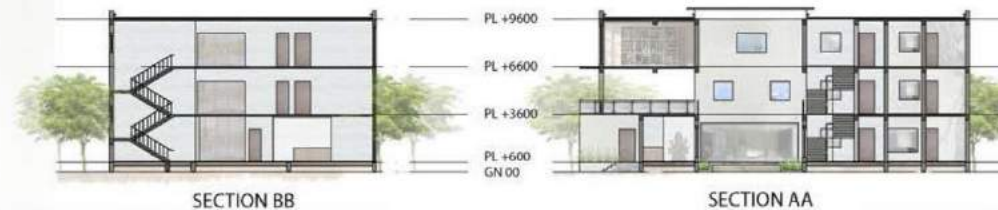
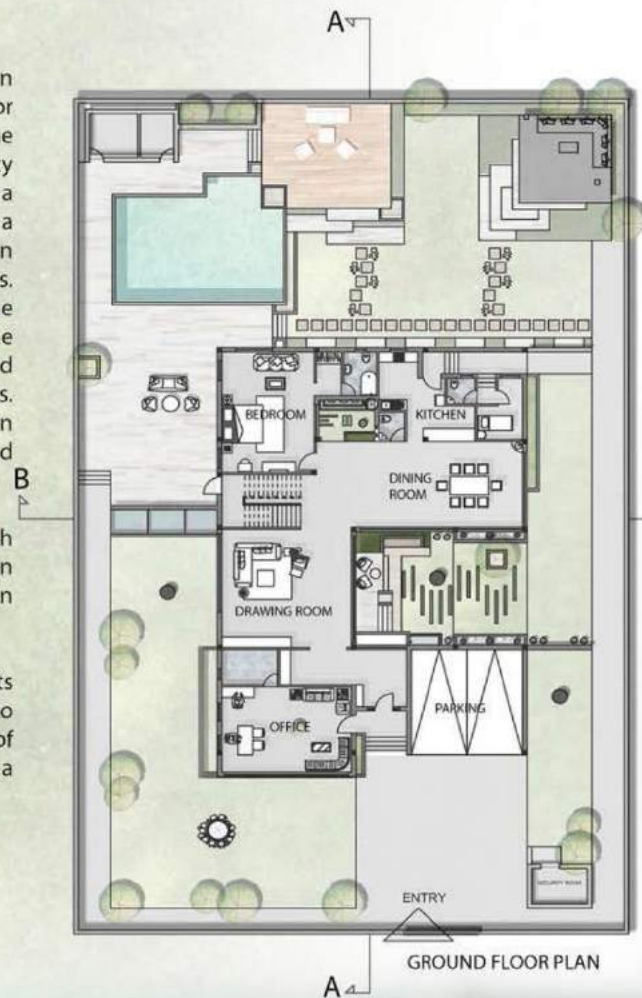


RESIDENCE

A residence for any human defines the fact of living or regularly staying at or in some place for the discharge of a duty or may be the enjoyment of a benefit. Thereby it defines a personal space. But for an architect, the definition varies. From the design of the house one should be able to perceive the story of who the residents are and the collection of his fantasies. Thereby it defines the integration between the personal space and the surroundings.

The design is very much climate-responsive and location centric design situated in BEHALA, KOLKATA.

Small landscape pockets (courtyard) have been created to break the monotony of corporeality also creates a dramatic composition.



NEIGHBOURHOOD CULTURAL CENTRE AT RAJARHAT, KOLKATA

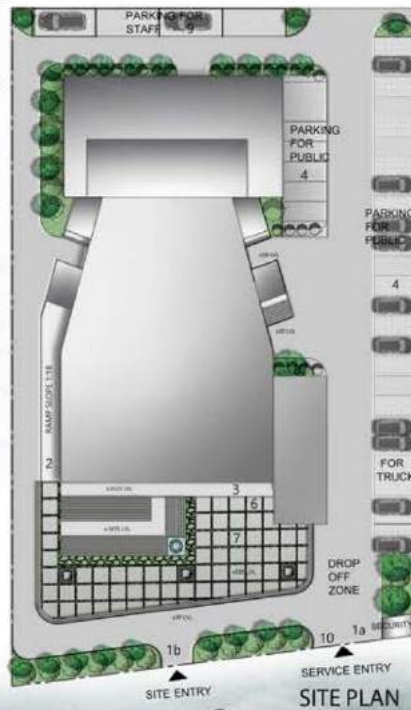
DESIGN BRIEF & CONCEPT

It is a project that can be put together cultural & inhabitants of given area that can nurture a community enrich the language of art & culture between different part of our society. To increase social integrity with neighborhood community. The design requirement were to design - an auditorium, necessary food and administrative facilities with sufficient parking.

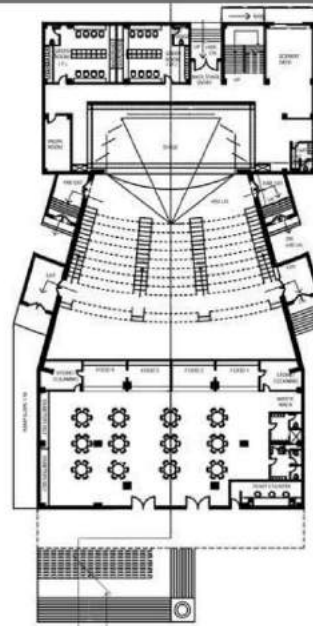
SITE LOCATION: RAJARHAT, KOLKATA, WB
ACCESS: CONNECTED BY 59 M WIDE ROAD
SITE SURROUNDING: BULK RESIDENTIAL
TOPOGRAPHY: SITE IS FLAT AND CONSIST ALLUVIAL
SOIL WEATHER: TROPICAL WET AND DRY CLIMATE
TEMPERATURE: 24C-30C

AREA STATEMENT

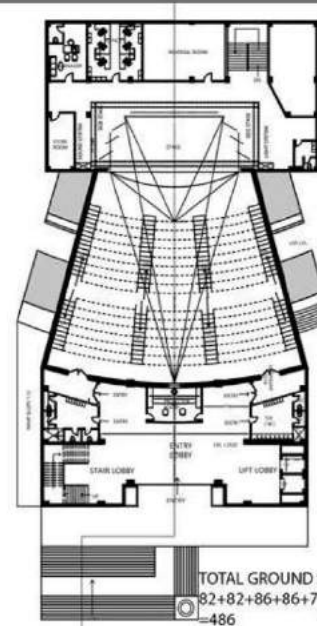
TOTAL PLOT AREA : 4046 SQ. M.
PERMISSIBLE GROUND COVERAGE : 40%
MAXIMUM BUILD UP AREA : 1.75X4046
= 7081.88 SQ.M.
MAXIMUM GROUND COVERAGE : 1618.71 SQ.M
GROUND COVERAGE : 1394 SQ. M.
(34.4%)
TOTAL BUILD UP AREA : 5567 SQ.M.
MANDATORY OPEN SPACE: FRONT : 3.5M
SIDE : 3.5M
REAR : 6 M



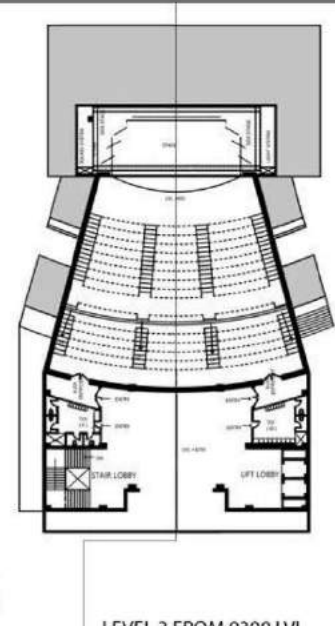
SITE PLAN



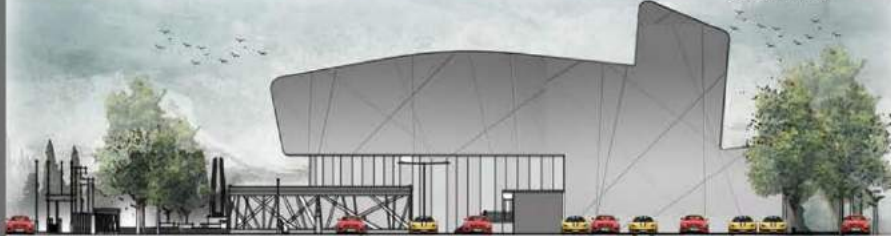
LEVEL 1 FROM 1875 LVL.



LEVEL 2 FROM 4870 LVL.



LEVEL 3 FROM 9300 LVL.



SIDE ELEVATION



SECTION AA'

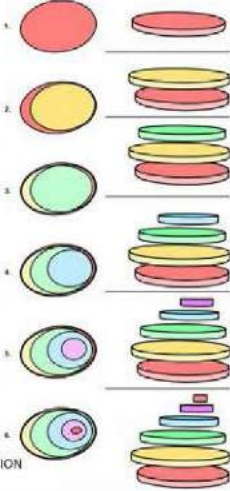


CONTEMPORARY BUDDHIST TIBETAN MEDITATION CENTRE, GANGTOK, SIKKIM

DESIGN CONCEPT



FORM GENERATION



ABOUT SITE

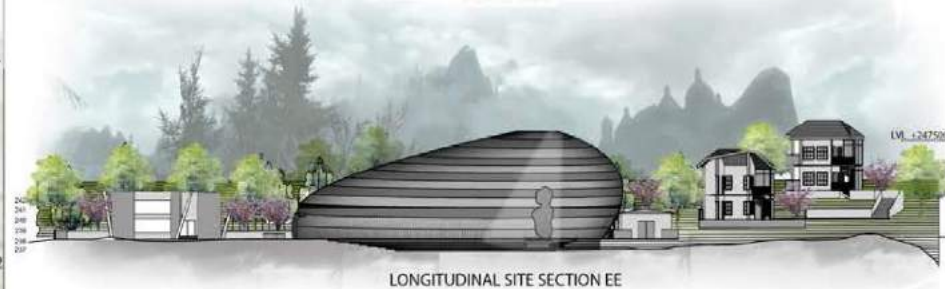
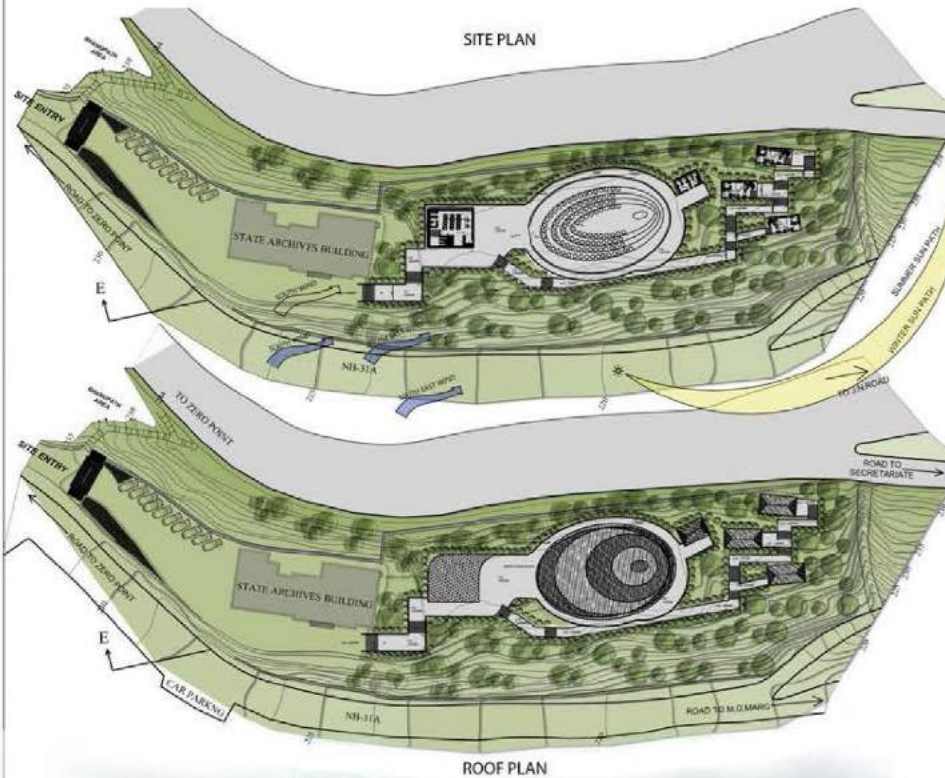
The site is located in GANGTOK, SIKKIM. It is a contour site. It is a popular Tourist destination. Sikkim is a cold region therefore the building material should be such that it stores heat inside the building. Thermal insulation material like - fibre glass can be used.

SITE ANALYSIS

1. TEMPERATURE: Summer - 13-28 c, Winter - 5-13 c
2. SUNSHINE- Summer: 11hrs a day, Winter- 9 hrs a day
3. ANNUAL RAINFALL: 325cm (mostly in July)
4. WIND DIRECTION: SE, S & SW, SPEED: 0.2-32.7m/s
5. SOIL : Made up of iron oxide and rocky
6. MAJOR PROBLEM: Prone to landslide, fog. Gangtok lies in seismic zone IV

AREA PROGRAMING

AREA PER GUEST ROOM= 7.1X3.3= 23.43 SQ.M
TOTAL GUEST ROOM= 4
FLOOR AREA= 23.43X4=93.72 SQ.M
STAFF QUATER= 7.1X3.3= 23.43X2 = 46.86 SQ.M
ADMIN & LIBRARY BLOCK= 9.1X7.8=70.98X2=141.96SQ.M
MEDITATION HALL= 440SQ.M
TLT= 5.1X3= 15.3 SQ.M
TOTAL PLOT AREA= 6576 SQ.M
PERMISSIBLE GROUND COVER- AGE= 40%
MAX BUILDUP AREA= 2X6576= 13152 SQ.M
TOTAL BULDUP AREA= 737.84 SQ.M
GROUND COVERAGE = 835 SQ.M (12%)

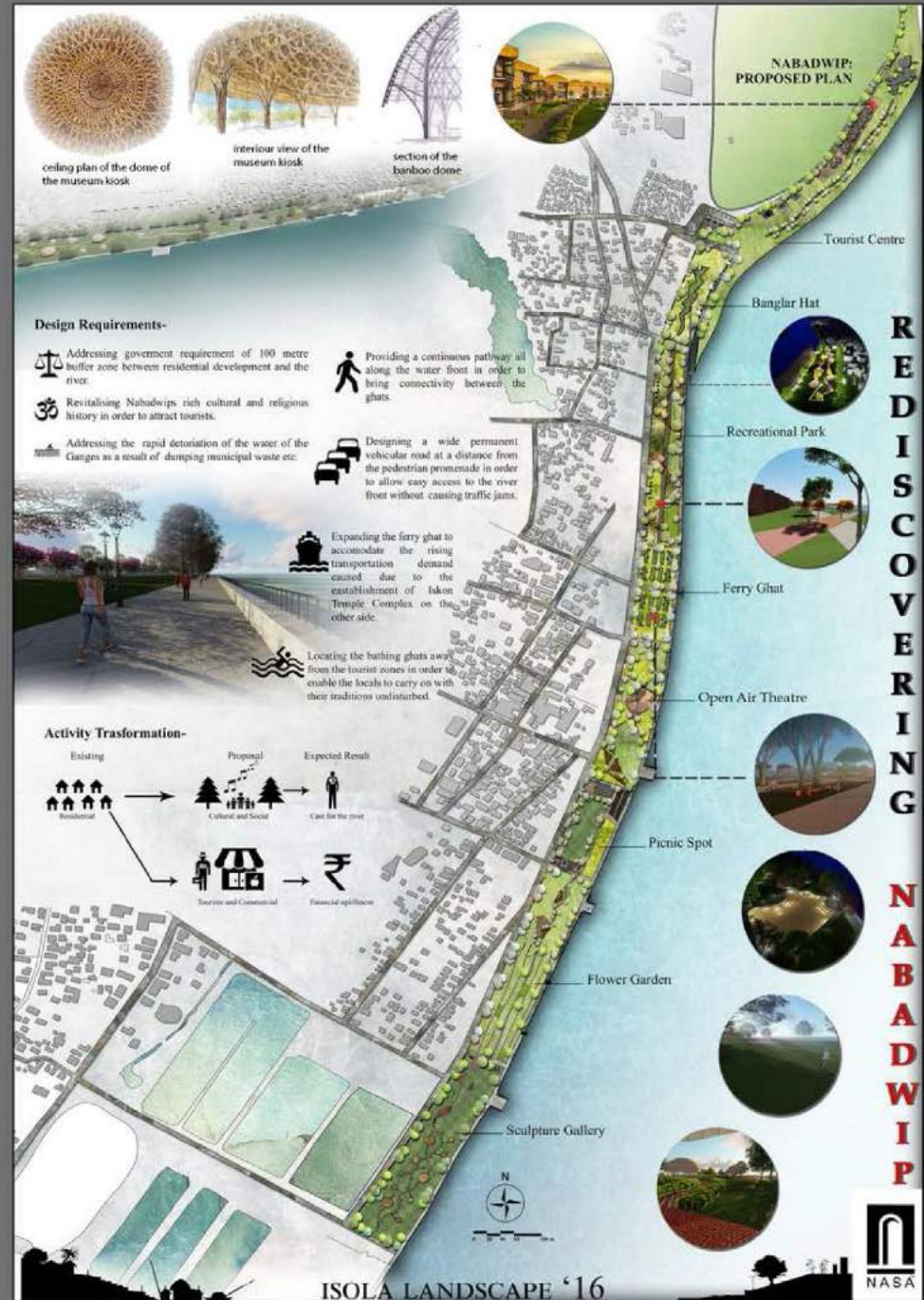
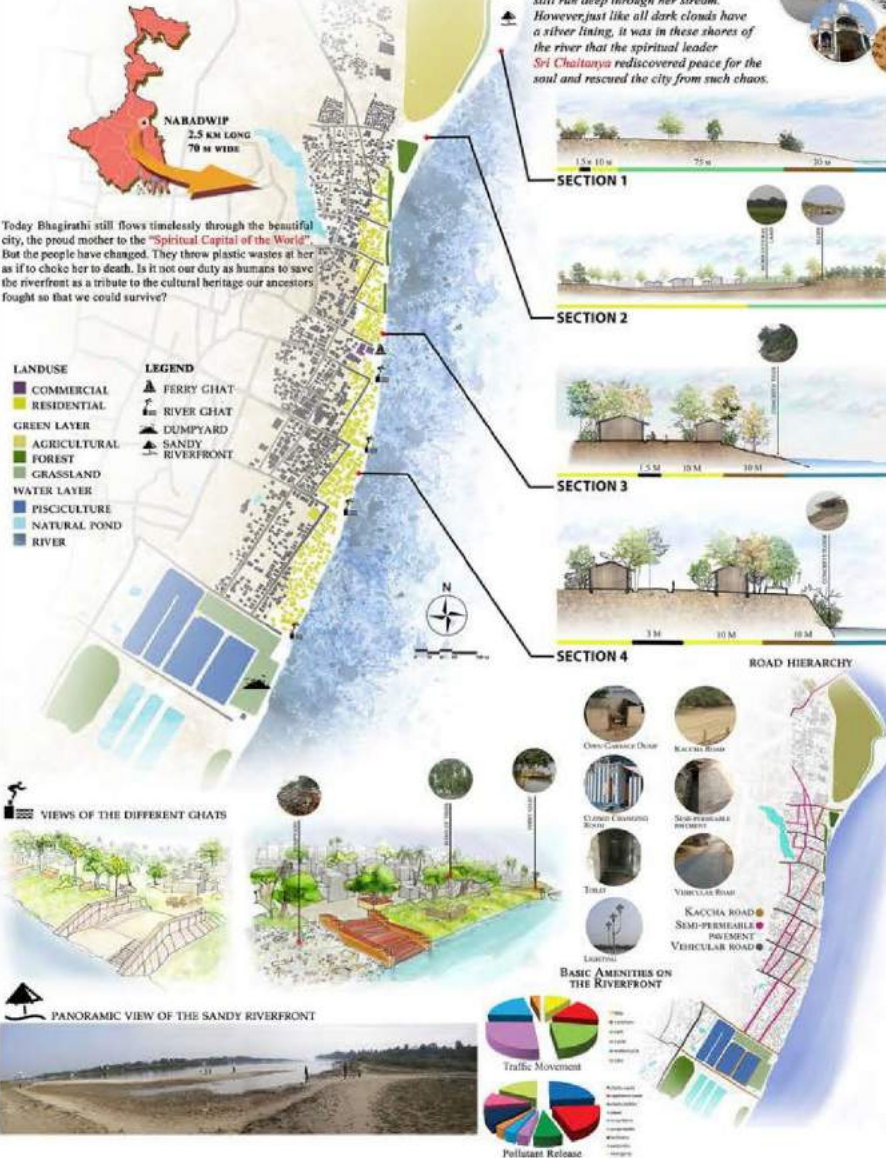


PUNORUTTHANER PO THE NABADWIP

BRINGING BACK THE PAST

The waterfront is usually the birthplace of a city and has played an important role in the city's early development and prosperity. Through close review of the waterfront, we can learn about a city's beginning, growth, discontinuity, and flourishing. Though it is impossible to recreate the boom era of a city's waterfront, the implication of the rich history and culture generates securities from that era and provides interesting educational opportunities. Furthermore, the waterfront is an excellent place to show the city's unique historical and cultural moments which distinguish it from other cities.

The story of a city stays unfolded in the waves of a river. Bhagirathi has not forgotten how once upon a time she flowed gloriously through a beautiful city, prosperous under the Sena rule, how she felt to be a proud mother to the "Orford of Bengal". The blood of the Hindu kingdom invaded by the Muslims in 1206 still run deep through her stream. However, just like all dark clouds have a silver lining, it was in these shores of the river that the spiritual leader Sri Chaitanya rediscovered peace for the soul and rescued the city from such chaos.



LOUIS I KAHN TROPHY



why Hooghly Imambara?

1 HERITAGE IN CRISIS

The Hooghly Imambara is said to have a rich history in terms of its **architecture, socio-culture and tradition**. The Imambara although beholds a lot of flavor of architecture & culture, is not of all under supervision of any Government organisation. The invested money by the Govt. is getting **misutilized** every now and then. This is turning its fate into darkness. Our aim is to save it and **revive** it back.



2 LOCAL IMPORTANCE

As the figure below shows, this site is in vicinity to some historical places in West Bengal India. To establish a good connectivity within them would be the toughest challenge for this documentation cum design project. Places:

1 Tiberi 2 Hoshahar Temple 3 Haldahar 4 Bandel Church 5 City Kolkata 6 Jubilee bridge 7 Imambara

3 RICH HISTORY



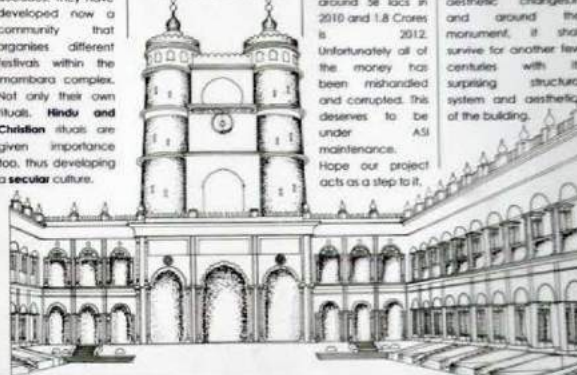
The rich history of Hooghly Imambara is another factor to chose this site for **documentation**. Not only that, this shall also help us in **designing** some aspects of this monument or its surrounding that shall help in holding its glory.

4 CULTURE

This locality is mainly based on **Muslim** inhabitants who are living here for decades. They have developed now a community that organises different festivals within the Imambara complex. Not only their own rituals, **Hindu and Christian** rituals are given importance too, thus developing a **secular culture**.

5 ARCHITECTURE

The hybrid form of Hindu, Islamic and Byzantine Romanesque is worth documenting for this work.



6 ASI CLAIM

In 2008 this building was sanctioned around 51 lacs from Govt. Of India. - around 58 lacs in 2010 and 1.8 Crores in 2012. Unfortunately all of the money has been mismanaged and corrupted. This deserves to be under maintenance. Hope our project acts as a step to it.

7 REDESIGN

Our reconnaissance tells that this monument if undergoes certain functional and aesthetic changes in and around the monument, it shall survive for another few centuries with its surprising structural system and aesthetic of the building.



ICONIC

The influence of Hooga leaves and its cultivation was purely depicted in the motifs of Hooghly Imambara.

MODULAR

The characteristics features has been reflected in almost every motif, showing the iconic influence.

FUSION

In terms of decoration in Islamic art based on curving, vegetal forms and linear geometric patterns. One combined in a single design as depicted in this motif.



AXIAL BALANCE

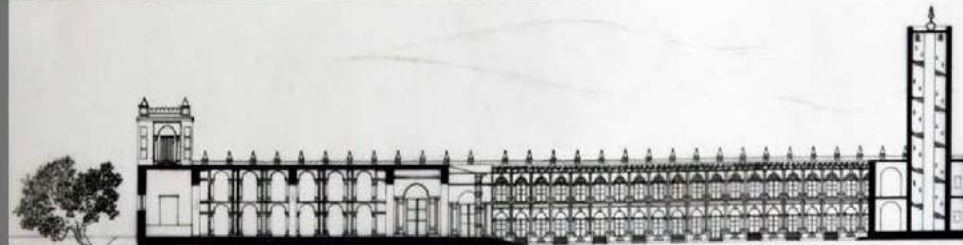
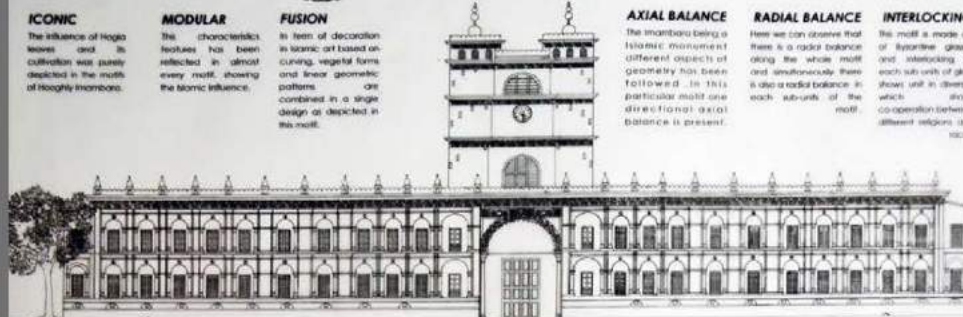
The Imambara being a Islamic monument different aspects of geometry has been followed. In this particular motif one directional axial balance is present.

RADIAL BALANCE

Here we can observe that there is a radial balance along the whole motif and quadrants of the motif.

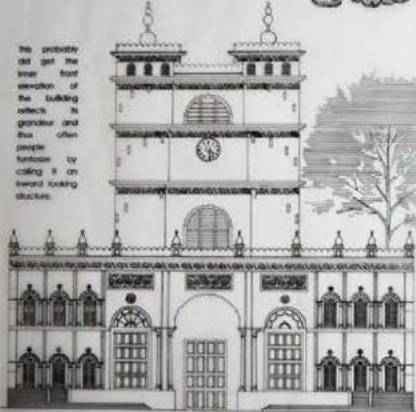
INTERLOCKING

This motif is made up of geometric shapes and interlocking of each sub unit of glass shown unit in diversity which drives co-operation between different religions and races.

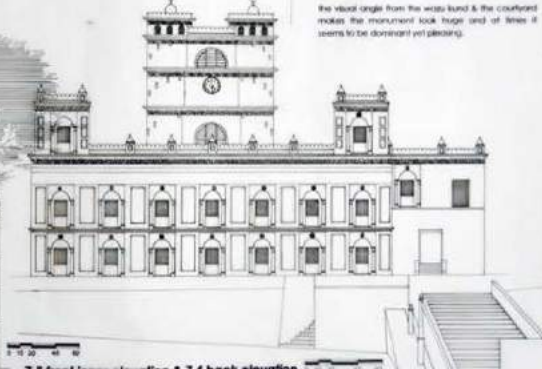


THE DECORATIVE MOTIFS AT CORNICE

7.1 front facade of prayer hall



7.2 wazu kund & courtyard

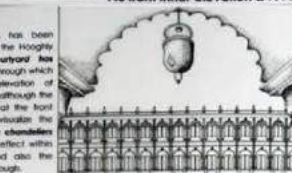


7.3 front inner elevation & 7.4 back elevation



3 FRAMING

The characteristics has been beautifully used in the Hooghly Imambara. Its courtyard has **symmetric frames** through which the inner side elevation of Imambara is visible although the enclosed area of the front doesn't allow to visualize the front elevation. The **chandeliers** produce a vibrant effect within the Imambara and also the corridor that run through.



4 SUNDIAL-SHADOW

Said to be the best means of reading time for Azan within the complex, when the building was constructed, this is said to be the means of **designating the building's shape, keeping the Summer Sun in mind**.



5 SPATIAL

The characteristics helped that building grew larger with time with requirement. It shows not only followed form but also stressed on function.



7 Hybrid, Dynamic and Contrast

The fountain within the complex is purely an **Islamic** character of designing because Wazu Kund is the main feature of this established mosque in the country.

The **Hindu** features are dominant too when we look at the planning of the building and the location of elements like kitchen, entry to the building, toilets and also some decorative motifs.

Colonial and Byzantine influences are also observed with the wide usage of colonnades & Belgium glasses. This building changed from phase to phase. The contrast is observed when the height of the bell tower is observed. The Gothic influence might be considered too. This is shown how the building is having **contrast** in its **hybrid & dynamic** nature.



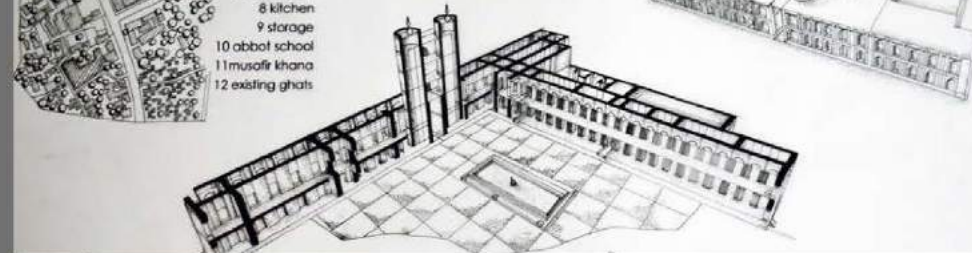
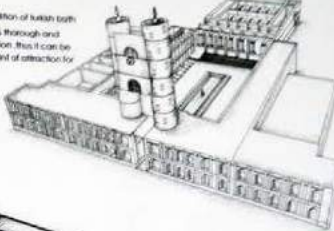
present scenario and renovation...



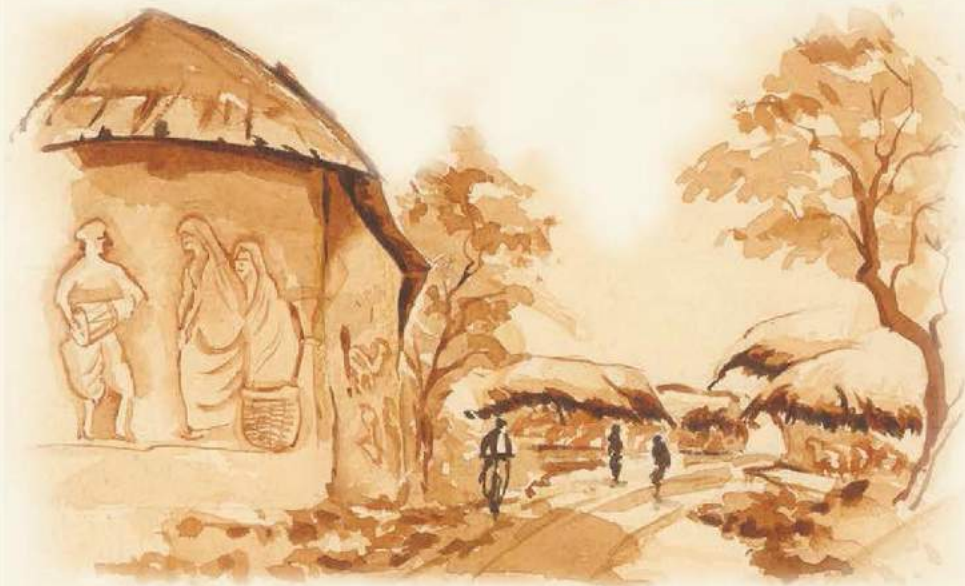
- 1 prayer hall
- 2 the admin
- 3 the imam
- 4 wazu kund
- 5 courtyard
- 6 kitchen
- 7 toilet block
- 8 kitchen
- 9 storage
- 10 abbot school
- 11 musafir khana
- 12 existing ghats

1 the rooms alongside the corridor on the ground floor are kept locked and some of them are used as store rooms and in the first floor many valuable artifacts are preserved where tourists have got no access our proposal is to display the artifacts in the rooms of ground floor, transforming it into a museum.

2 the present condition of wazu bath is critical and needs thorough and immediate renovation. Thus it can be used as a major point of attraction for tourists.



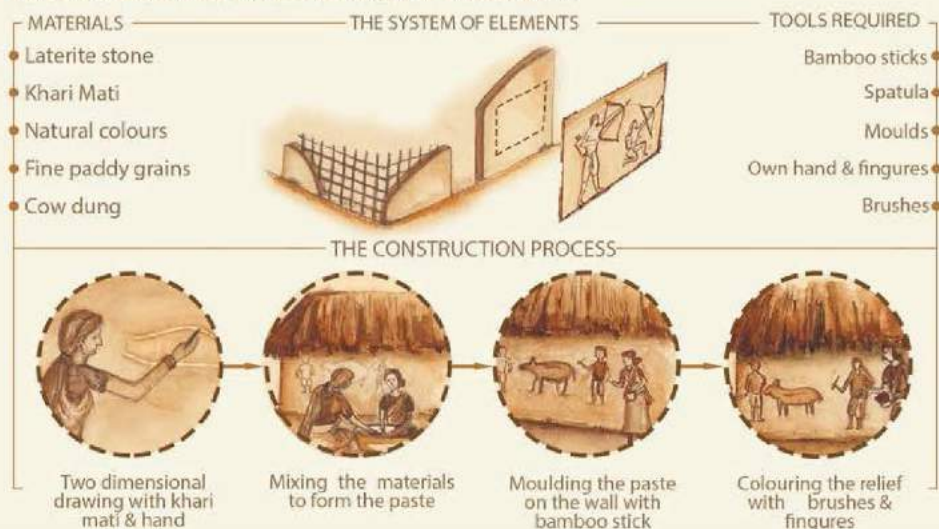
DOCUMENTATION OF TRIBAL WALL CRAFT, BIRBHUM, WEST BENGAL



INTRODUCTION:

Exploring the villages of India, reveals a diverse culture, each being reflected into the Architecture they create. While exploring such diversified culture, we came across a small Santhal settlement near Shantiniketan, West Bengal. We came across some beautiful Bas-relief works on the mud wall surfaces. After doing extensive research on this, we came to know that in Bengal, some call it as 'Deoal Chitra' or 'Sohrai Murals'. This is a very old practice of Rural Bengal predominantly found on the walls the dwelling of Santhals in Birbhum, Bankura & Purulia. Wall decoration is popular in mostly all the tribal societies of this world, although some of them are separated by thousand miles. They look different due to the local culture, climate and the availability of materials.

THE SYSTEM OF CONSTRUCTION OF THE CRAFT:



UNDERSTANDING THE EVOLUTIONARY PHASES:



The roots of the craft dates back from the cave painting



The primitive form as practised in Santhal villages



The modified form developed for tourism

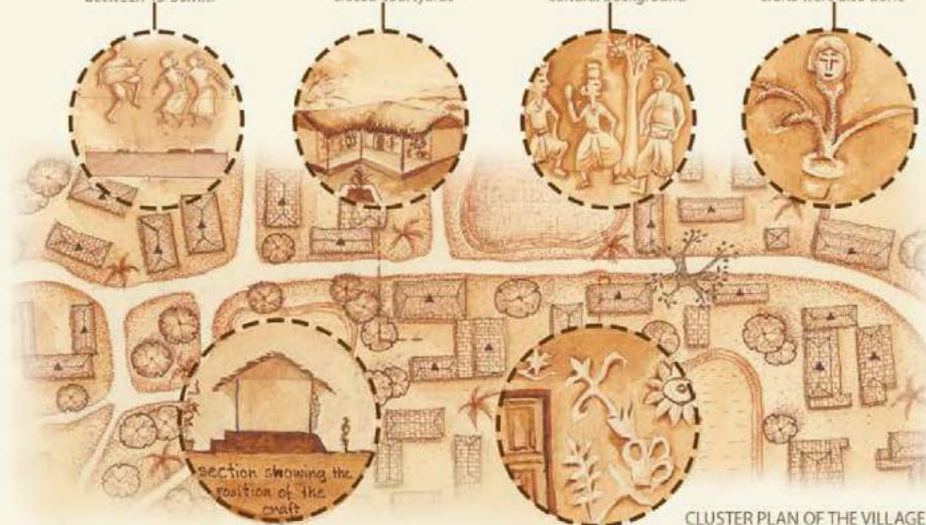
MAPPING THE TYPICAL FEATURES:

In exterior, the craft is done on the wall above the plinth. The thickness of the craft material lies between 15-30mm

In the interior they make this craft in corridors, kitchens, sitting areas, cow shed & closed courtyards

The craft is seen as the medium of expression of ideas, aspirations and their cultural background

Some of the art were depicted from the real scene, but imaginative crafts were also done



The top portion of the relief in the exterior reaches 5-6ft high. We can assume that their hands go upto this extent from ground level. This craft is used to protect the wall & windows from weathering

In the murals, we see natural elements like sun, flower, trees etc. They make colourful three dimensional impression of flowers around the main entranceto make it more attractive & prominent.

ANALYSING THE POTENTIALS & CONSTRAINTS:





COMMERCIAL COMPLEX CUM RESIDENTIAL FLATS, DEOGHAR

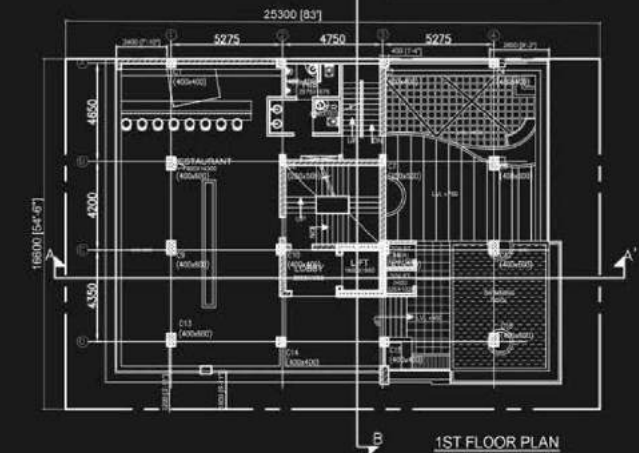
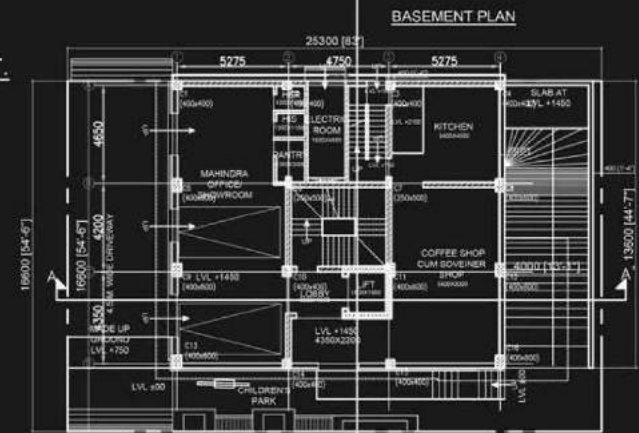
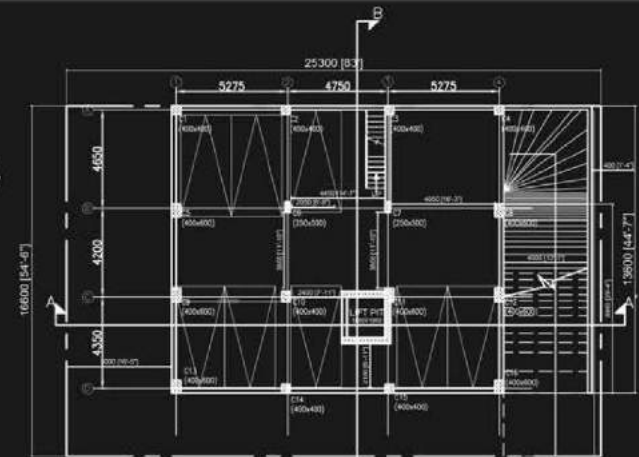
BASEMENT PLAN
AREA = 2386.16 SQ. FT.
AREA = 221.68 SQ. M.
RAMP AREA = 747.88 SQ. FT.

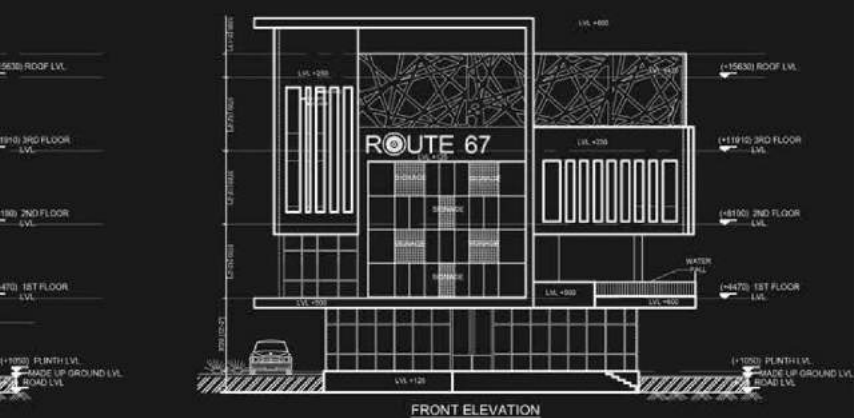
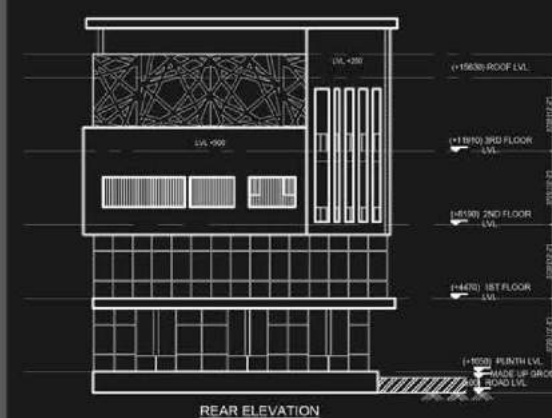
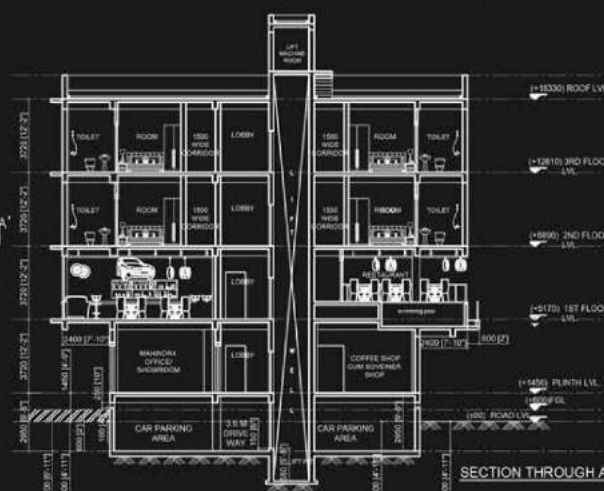
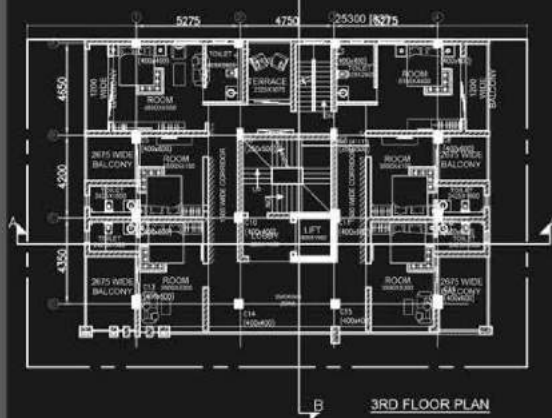
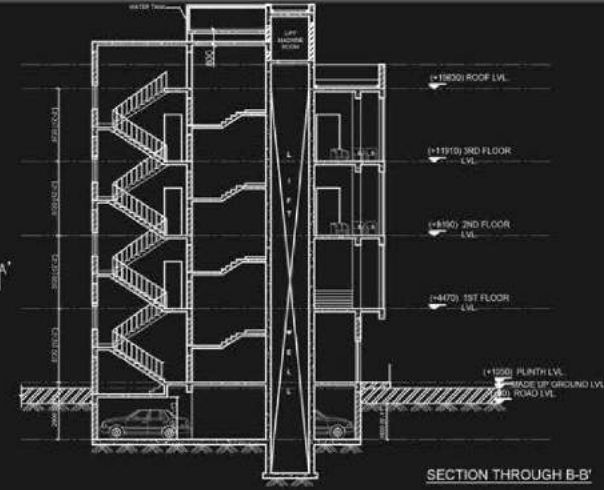
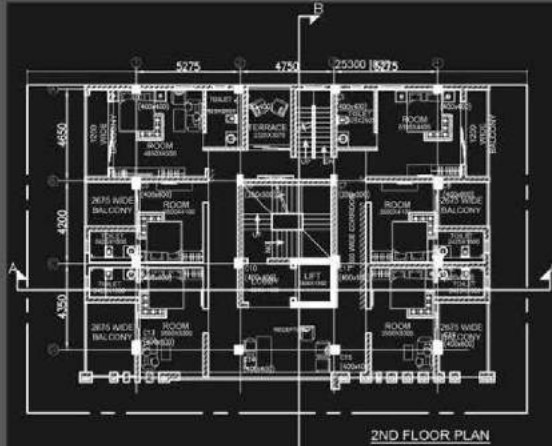
GROUND FLOOR PLAN
AREA = 2386.16 SQ. FT.
AREA = 221.68 SQ. M.
TOTAL BUILT UP
AREA = 15601.76 SQ. FT.

1ST FLOOR PLAN
AREA = 3360.52 SQ. FT.
AREA = 312.2 SQ. M.

2ND FLOOR PLAN
AREA = 3360.52 SQ. FT.
AREA = 312.2 SQ. M.

3RD FLOOR PLAN
AREA = 3360.52 SQ. FT.





RENDERING



PAINTING



PHOTOGRAPHY



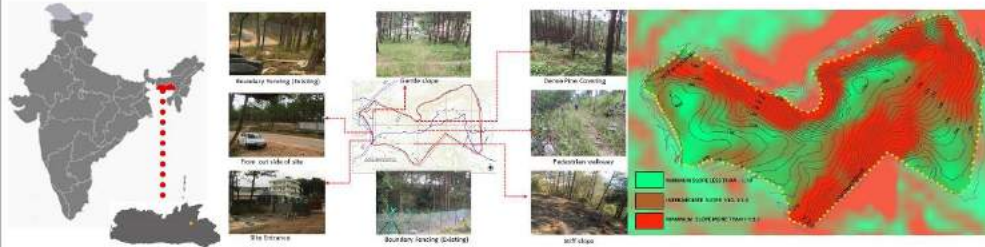
SKETCHING



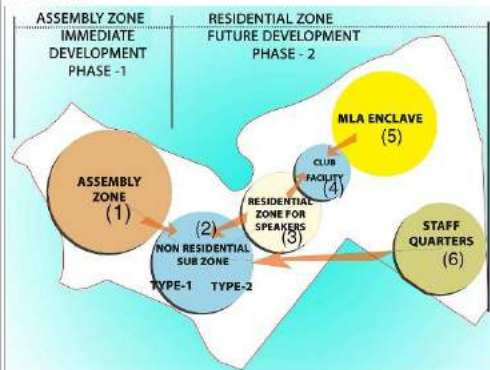
Hyderabad- Hampi- Goa- Mumbai - TRAVELLING



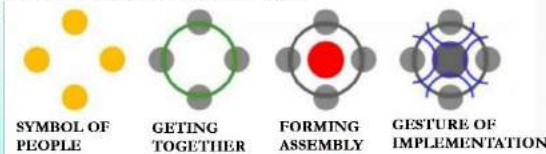
DESIGN OF LEGISLATIVE ASSEMBLY COMPLEX, NEW SHILONG, MEGHALAYA



ZONING

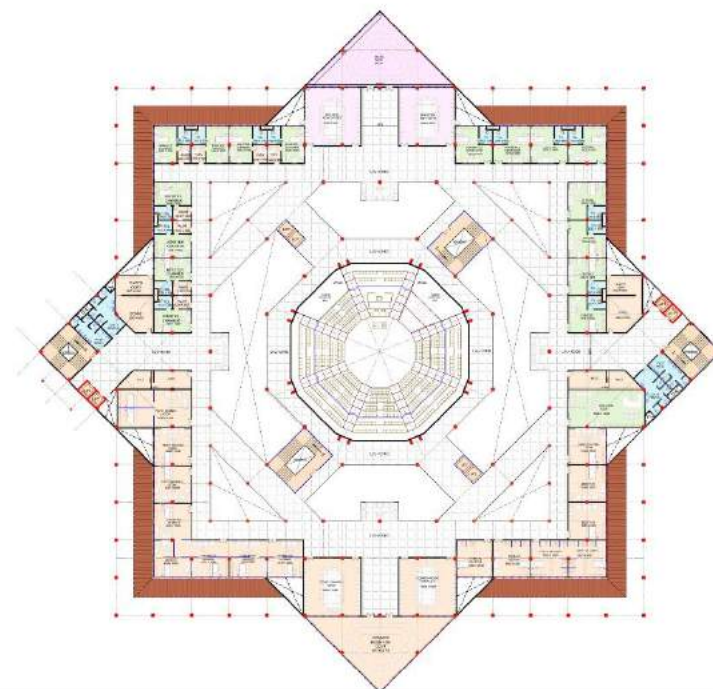
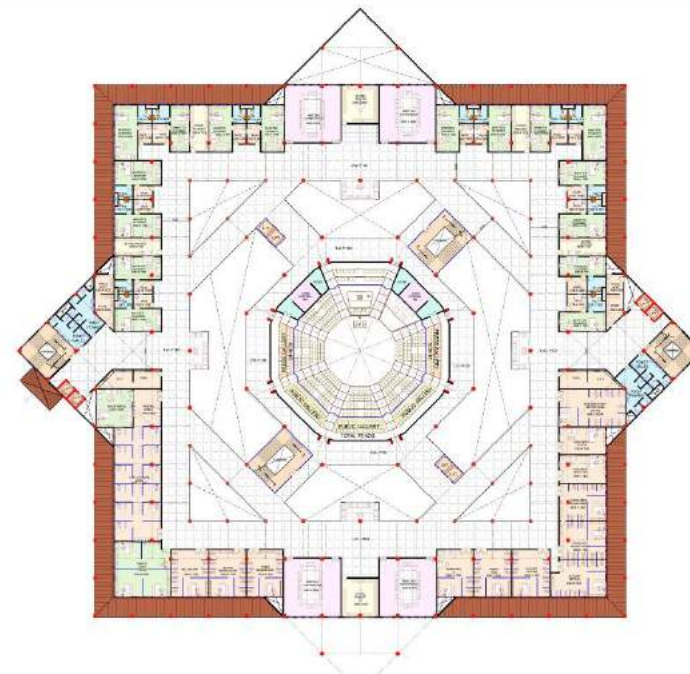
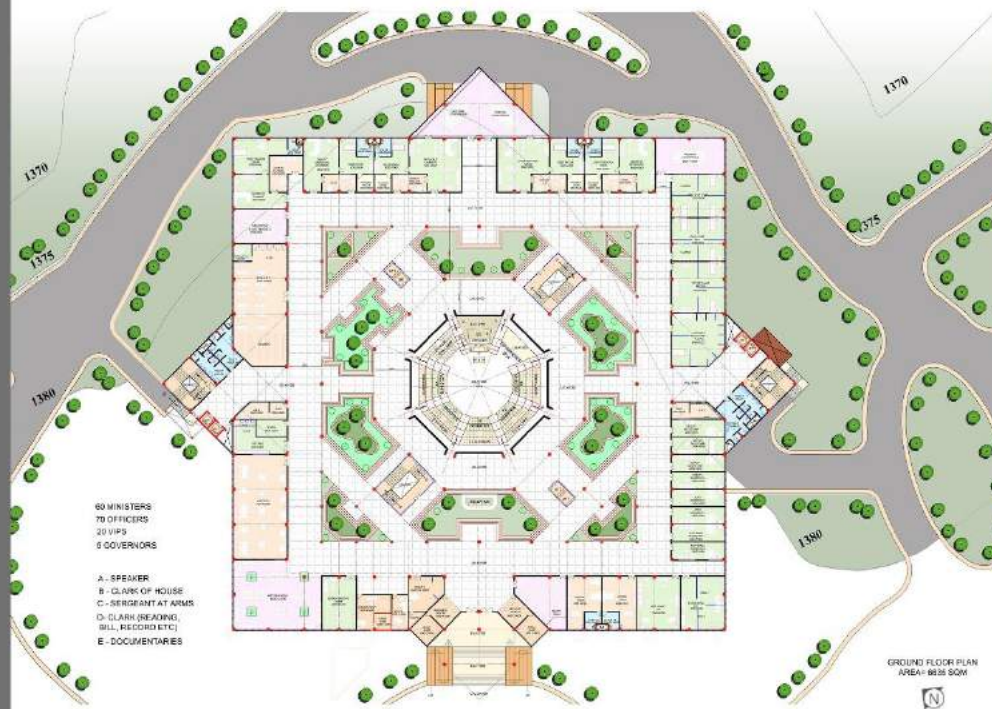


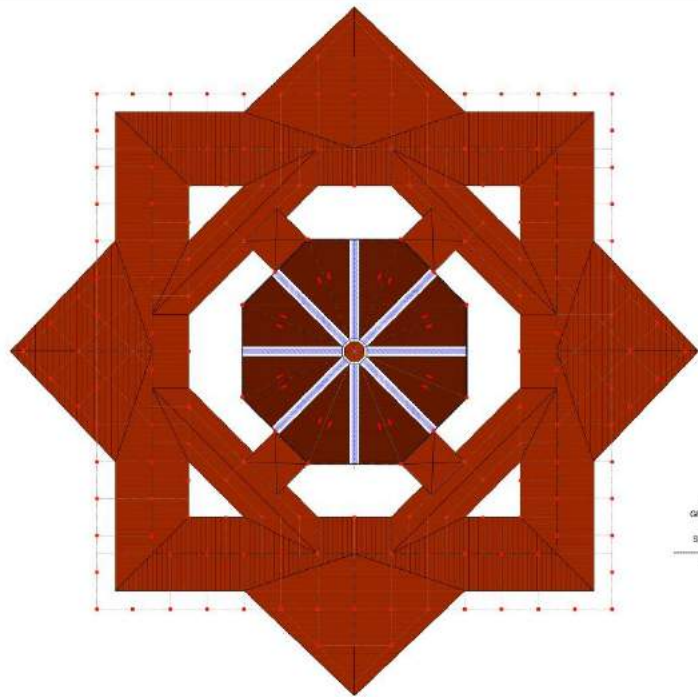
SYMBOLIC REPRESENTATION



CIRCULATION & SPACES

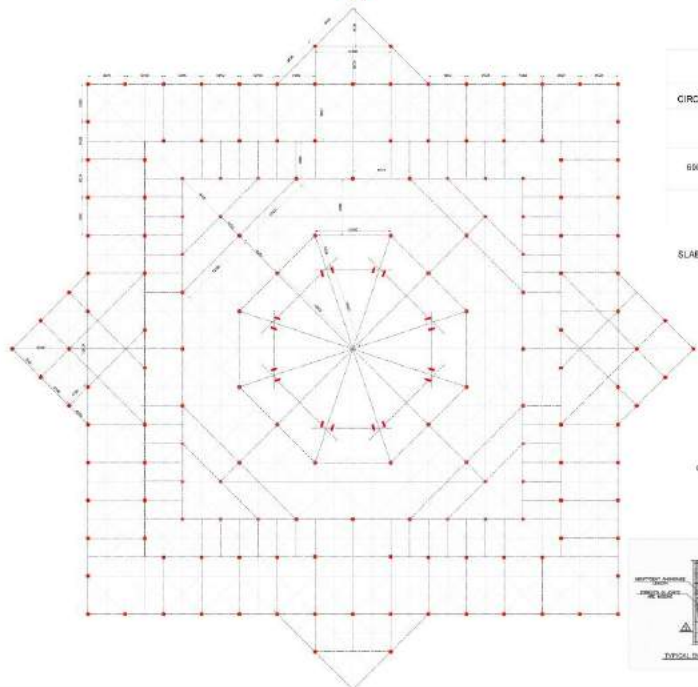






TOTAL AREA:
BASEMENT 1 = 1100 SQM
GROUND FLOOR = 6000 SQM
FIRST FLOOR = 4100 SQM
SECOND FLOOR = 3600 SQM
TOTAL AREA = 15800 SQM

ROOF PLAN

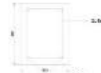


COLUMN SIZE		BEAM SIZE
CIRCULAR	SQUARE	BEAM SIZE
	600x600 sqmm	550 depth
600 dia	350x350 sqmm	550 depth
	650x350 sqmm	550 depth

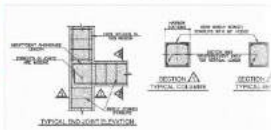
SLAB

SLAB: 200 MM
ASSEMBLY FIX SEAT
LIVE LOAD: 40N/M²
GRADE OF CONCRETE: M30
SPACE BETWEEN BEAMS: 200MM
DISTRIBUTION STEEL: 300MM

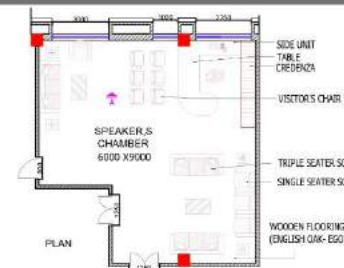
BEAM



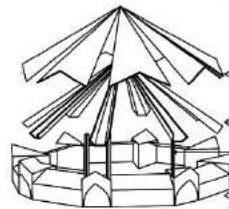
COLUMN



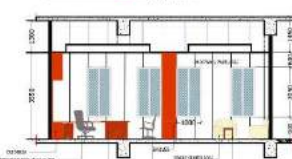
STRUCTURAL GRID PLAN



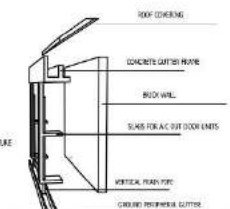
ELEVATION A



ASSEMBLY ROOF DETAIL



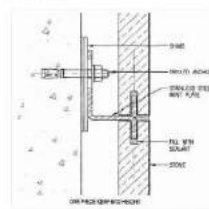
ELEVATION B



ROOF GUTTER DETAIL



ELEVATION C



DRY CLADDING



SECTION A-A'



SECTION B-B'



FRONT ELEVATION



SIDE ELEVATION



TYPE	SYMBOL	NAME	H/HEIGHT	GR.H
1		LORUS NOBILIS (SHRUB)	1.5-2.0M	JULY
2		LORUS NOBILIS (SHRUB)	1.5-2.0M	JULY
3		LORUS NOBILIS (SHRUB)	1.5-2.0M	JULY
4		LORUS NOBILIS (SHRUB)	1.5-2.0M	JULY
5		LORUS NOBILIS (SHRUB)	1.5-2.0M	JULY
6		LORUS NOBILIS (SHRUB)	1.5-2.0M	JULY
7		LORUS NOBILIS (SHRUB)	1.5-2.0M	JULY
8		LORUS NOBILIS (SHRUB)	1.5-2.0M	JULY
9		LORUS NOBILIS (SHRUB)	1.5-2.0M	JULY
10		LORUS NOBILIS (SHRUB)	1.5-2.0M	JULY
11		LORUS NOBILIS (SHRUB)	1.5-2.0M	JULY
12		LORUS NOBILIS (SHRUB)	1.5-2.0M	JULY

- LIST OF ORCHIDS**
- 1) LADY SLIPPER
 - 2) HERMES MOLTIFORM (COMMON FORTAL SLIPPER)
 - 3) GORON SLIPPER
 - 4) CROCODILE SLIPPER (SHORT FLOWERED ORCHID)
 - 5) CROCODILE SLIPPER (TALL SLIPPER)
 - 6) PHAOS BAKERSLAKE
 - 7) PHOENIX SLIPPER (ORCHID)
 - 8) PHOENIX SLIPPER (ORCHID)

LANDSCAPE



SL.NO	SYMBOL	NAME
1		GATE LIGHT
2		BOLLARD LIGHT
3		RE-MAST LIGHT
4		STREET LIGHT WITH SINGLE ARM
5		BEAUTIFICATION LIGHT (POST TOP)

SL.NO	SYMBOL	DESCRIPTION
1		HT CABLE ROUTE
2		LT CABLE ROUTE
3		HUMP PIPE
4		GENERATOR
5		HT AND LT CABLE ROUTE BOTH

SL.NO	SYMBOL	DESCRIPTION
1		FRESH WATER INTAKE LINE FROM SOURCE
2		FRESH WATER DISTRIBUTION LINE
3		SEWAGE LINE
4		STORM WATER LINE
5		RECYCLED WATER LINE
		MANHOLE

SERVICES

