

BMS SCHOOL OF ARCHITECTURE

REVERB

A Semester in Review

What's Inside...A closer look at the previous semester-Highlighting our recent achievements, our agendum and what we aspire towards.



From the desk of the Director

Dr. Sapna Papu

Welcome you all to the new academic year 2019-20 as we bring out the 10th issue of "REVERB". This year has witnessed the entry of eager students, daring to explore the new wave of change where in, the much celebrated individual "Studio Culture" of learning with a strong emphasis on 'joy of learning through personal interaction' within the confines of the 'studio' or 'class' is being challenged by the "Digital" learning culture.

BMSSA has been in the forefront as far as change is concerned. We are proud to have equipped ourselves with the latest software & technical support. 'Online' learning through courses such as 'GIS' offered by IIRS (Indian Institute of Remote Learning) and 'Acoustics' offered by NPTEL (National Program on Technology Enhanced Learning) founded by IITs and IISC are a few to mention.

Webinars are brought into our main stream learning, e-resources have occupied prominence in the library, 'E Sikshana' introduced at the university level- all are indicators of the emerging trend – Digital mode is here to stay.

We are however, well-grounded with our fundamental objectives of education, by providing "Hands on" skill based workshops such as 'Paper engineering', exploration through pottery, carpentry & 'Design and Build' opportunities through various innovative labs at BMSSA.

We are strongly focused on 'ethical' practices, addressing social concerns and we bring in 'Humanistic' approach to our learning and teaching processes.

As the pages of 'REVERB' unfold, I encourage all of you to find a column to express yourselves in our following issues.

Best wishes

BMSSA is proud that our Director Dr. Sapna Papu has been nominated as Member of the 7th Academic Senate of VTU

It is a privilege to be associated with BMSSA, an institution known for time-tested quality, excellence in teaching learning processes and proven credibility. Architecture has fascinated me as a child and I continue to be fascinated. To visualize a structure in an open space arising out of nowhere, merging with surroundings without disturbing the harmony is an unusual practice, an Architect can only master. I am happy to observe that REVERB containing upto date information and details of achievements, events, happenings during the semester also showcasing the best practices.

I compliment Dr. Sapna Papu, Director, all faculty members, editor and students in ensuring such an enlightening In-house Journal, to be cherished by one and all for times to come



BMSSA Chairman
Sri. Madan Gopal IAS

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INAUGURATION



The inaugural function welcoming the freshers's batch 2019-20 was held on 3rd August 2019. Dr Karididappa, Vice Chancellor, VTU, was the chief guest of the day. The dias was graced by Donor Trustee & Chairperson, BMSET and BMSCCL, Dr Ragini Narayan, Trustee-BMSET, Chairman BMSCE and BMSCA, Dr P Dayananda Pai, Trustee BMSET, Chairman BMSIT&M and BMSSA, Sri Madan Gopal, IAS (Retd) and Trustee BMSET, Sri Aviram Sharma. First year B -Arch students were welcomed by Dr Sapna Papu at the inaugural function at the BMSSA auditorium. Parents and students were introduced to the college and various aspects of curriculum including academics, proctor system and extra curricular activities. They got a first glance at the B-Arch curriculum at BMSSA and valuable advices and encouragement from faculty members for a stellar beginning to their academic session at BMSSA



BMSSA has received two awards "BT Lakshman Rolling Cup for Well Maintained Garden" and "Best Ornamental Garden 2019 Award", awarded by Mysuru Horticultural Society, Lalbagh, Bengaluru, during the Independence Day Flower Show - Lalbagh. The award was received by Prof M S Harsha, along with Mr. Preveen and Gardener of our campus. BMSSA has received these awards for two consecutive years, which has been possible due to the encouragement of our Donor Trustee, Chairman BMSSA and our Gardeners' effort.

BMS SA FAMILY

We are pleased to welcome you to the BMS School of Architecture. You all have just become a part of the school with tremendous positive momentum. Looking forward for a wonderful journey together.



Council of Architecture Inspection

The School was inspected by esteemed COA - nominees

- Mr. A. Srivathsan , Principal CEPT, Ahmedabad
- Mr. Vivek Varma , Architect, New Delhi
- Mr Sachin Jain, Architect, New Delhi



Dr. Shaila Bantanur, as a UBA coordinator presented her work in a three day Tech4Seva workshop which was organized by **Unnat Bharat Abhiyan (UBA)**, a flagship programme of MHRD, Govt of India in collaboration with Vijnana Bharati (VIBHA), a Swadeshi movement started at Indian Institute of Science, Bengaluru.

UBA, is a national flagship program of the Ministry of Human Resource Development (MHRD), hosted and coordinated by IIT Delhi. Its aim is to create a Vitruvius cycle between society and an inclusive academic system.

'Merit cum Means Scholarship' from BMSET on 24th Remembrance Day of Sri B. S. Narayan, Donor Trustee



Most deserving students, Ms. Yamini (USN: 1BQ16AT117) 7th Semester and Ms. Savita Banoshi (USN: 1BQ15AT084) 9th Semester from BMSSA received the "Merit cum Means Scholarship" from BMSET on the 24th Remembrance Day of Sir. B.S. Narayan, Donor Trustee.

Internship Cell



BMSSA Internship Cell in collaboration with **Jaisim-Fountainhead.**

Interns :

- M.Arch Students : 2 interns
- B.Arch Students : 11 Interns

Repair Cafe.....24th August 2019

1st Repair Café was organised at BMS School of Architecture which was headed by **Ar. Himadri Das** and Ms. Purna Sarkar along with the help of 14 volunteers, 26 items repaired and 22kgs diverted from waste heap. About 9 upcycled items made from old jeans, T-shirt, stole and an old sofa. The Repair Café organized a Laptop maintenance workstation to help students and faculty alike. Thanks to the efforts and support of The Director, Dr. Sapna Papu, Ar. Cecon Swain, Ar. Renjin Cherian, other faculty members and the **Repair Café Bengaluru Foundation** Team (Dr. Preetam, Mr. Mohan, Ms. Hamsa, Mr. Prasanna, Mr. Girish B., Mr. Girish, Mr. Bharat K. R., Ms. Neeru Gupta, Ar. Himadri, Mr. Prahallad, Ms. Purna, Mr. Ashok, Mr. Sridhar (Alteration Tailor) and Mr. Suresh (cobbler).



Independence Day

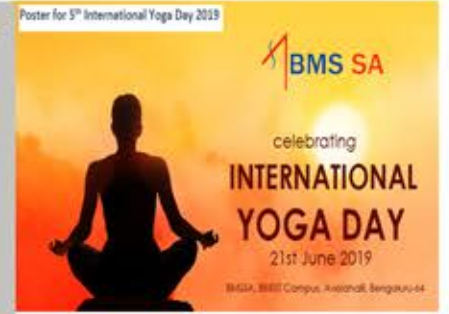


The 73rd Indian Independence day was celebrated at BMS SA on August 15th 2019. This auspicious day was celebrated with great enthusiasm. The ceremony included hoisting of the flag continued by various cultural performances by the students and faculties of the school.

NSS initiative...

Collection of fund for Flood at North Karnataka and Uttara Kannada

Date: 14th Aug 2019



Yoga Instructor: Mrs Manjula P



"Your Vote Your Right"

BMSSA NSS team conducted an Awareness program on Voting Rights. As part of the program, a "Human Chain" was created from NES Bus stop to Yelahanka Police Station with all the students of the college & Faculty on 16th April 2019.



Sadbhavana Diwas and Swachhta Pledge

NSS UNIT, BMSSA organized an event on safeguarding the Environment to save Earth from natural calamities. As part of the program, "ONE STUDENT ONE TREE" program was conducted on 27th Aug 2019 at Vidyagokula Charitable Trust, Singanayakanahalli, Bengaluru under the supervision of Dr. Sapna Papu, Director, BMSSA.



Talent Show

Students across the semesters participated in the Talents Hunt conducted by BMS SA. The talents day designed, allowed all students to exhibit their special interest in dancing, singing, acting and various other areas.

Faculty coordinator : Ar Rakesh

BMSSA TALENT SHOW
THE STAGE IS WAITING FOR YOU

EVENTS ARE AS FOLLOWS:

MUSIC	THEATRE
1. Creative work shop (Musical/Instrument)	14. One act play
2. Creative performance (Dance)	15. Skit
3. Skit	16. Musical
4. Western dance (Group)	17. Musical
5. Contemporary (Group)	18. Fashion show
6. Creative (Group/Individual)	19. Musical (Instrument)
7. Creative (Instrument)	
8. Free workshop	

REGISTER SOON

DATE : 20-09-2019
VENUE : BMSSA AUDITORIUM



Sports

Winners in KRIRA 2019" Inter-Architectural Sports Fest Volleyball (M) Tournament held at BGSSAP Bengaluru on 28th to 30th March 2019.



Winners in KRIRA 2019" Inter-Architectural Sports Fest Football (M) Tournament held at BGSSAP Bengaluru on 28th to 30th March 2019.

Spectrum Week.....



Our spectrum week began with zeal and brimming enthusiasm during April 2019, uniting the student community of BMSSA.

The three days of the annual fest brought in different emotions, but a constant feel of glee and carefreeness was present, which was a change from our hectic day to day schedule.

The first day "back to school", recaptured our younger years with everyone dressed in their old and treasured uniforms. The day's activities included morning prayer and games.

A blend of mystery and humour was brought in with the cosplay theme, with students dressed as their favourite fictional characters. The best dressed event was by far the most versatile of all the days.

Ethnic day, our final day of the fest, was the most energetic and spirited day. Dressed in our best Indian attire, we could not have asked for a better end to the festivities.

Spectrum week over the years has become a part of the culture of the BMSSA community and will always be the highlight of every year.

- Rachel 7th Semester



Bridge Program

7th to 20th Aug 2019

The Beginning

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Introduction to Faculty and ice breaking exercises to get to know each other from their batch were designed in fun-filled and constructive manner. □Afternoon session was an introduction to studio culture through documentaries showcasing life of students in architecture colleges in the country and around the world followed by a documentary on the philosophy of internationally acclaimed architect Bjarke Ingels



Introduction to paper structures and a hands on workshop was conducted by eminent paper engineer Dr. Arun Desai. The students learnt the application of mathematics and form generating techniques with paper. □Afternoon session was conducted by Dr. Gayathri, structures faculty at BMSSA. The session was aimed at creating an understanding of stability and balance through body postures in yoga and classical dance. The students also did a hands on exercise of balancing pebbles one on top of other



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Paper Structures

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First session was an introduction of oneself by means of self-portrait and caricature. The challenge given was to find a common characteristic and draw a comparison in nature in terms of flora or fauna or a principle or process in nature. □In the second session, NCC activities were conducted raising funds for the flood affected. The students made posters and generated funds from donations that were given by student body, faculties and citizens in the neighbourhood of the campus.

Introduction to Communication Skills was given by Ms. Ragini, a specialist in the profession. The students learnt importance of various nuances in communication and soft skill development. The session involved exercises dealing with body language and building confidence.

Let's Talk



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Exploring Self Image

Let's Walk



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Students were accompanied with faculties to Malleshwaram with the intention of developing a perception to their built environment. Perception in terms of their senses (vision, olfactory sense, auditory sense, tactile sense and taste). The places visited were St. Peter's Pontifical Seminary, Kadu Malleshwara Temple and vegetable and flower market. The students described their experiences through sketches.

Music as a Form



Symphonies of Beethoven, Bach, Indian Classical from Pt. Hariprasad Chaurasia and Carnatic Nadaswaram was played to the students where they first sketched and then brought form to the music piece by making a model of their interpretation.

Second session was an exercise in 'Part and Whole' where the students selected daily objects and studied various parts of the whole object in sketch form.

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DeConstruction

Disha Workshop

16th, 17th Aug 2019

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DISHA Charitable Trust for Value Initiatives was invited to conduct a two day workshop with the intention to impart values and necessary skills for the development of holistic personality of students. □First day included sessions on Yoga, Pranayama, Group counselling, quiz on Indian culture and heritage, leadership lessons from the past and inculcate a sense of responsibility towards society.

Second day of the workshop included building right attitude towards self development, confidence to unleash one's potential and sensitizing about relationship management, understand the value of time, punctuality, enhancing leadership, interpersonal and team-building skills through desi games and interactive talk on values and ethics to lead a purposeful life.



Exhibition and Presentation



All the work produced by students during the Orientation program in terms of sheets and models was arranged in an exhibition where the students also learnt the discipline of organising and format of presentation and pin-up.

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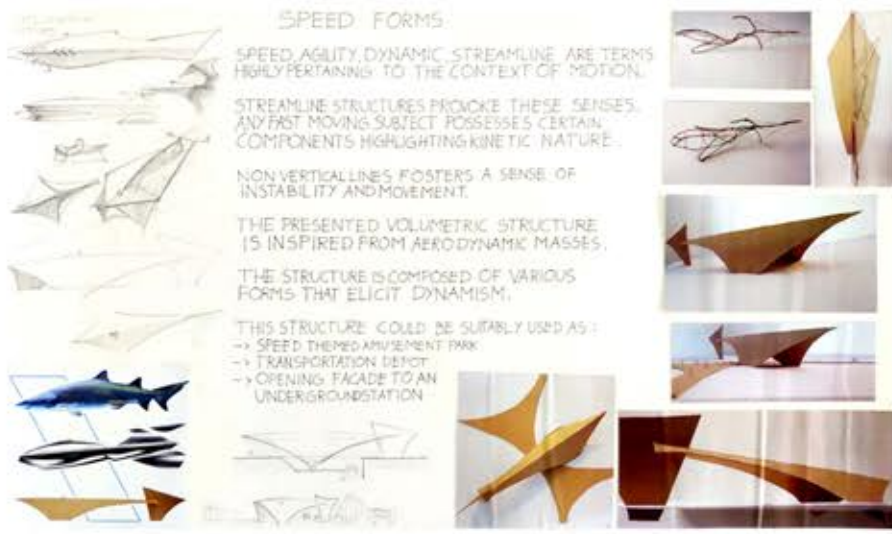


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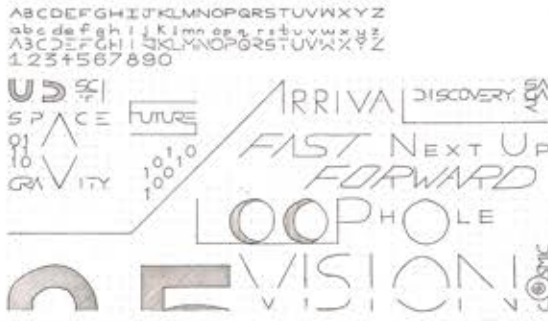


Performing Arts

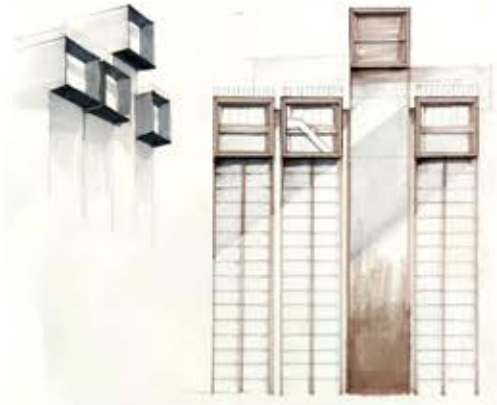
Introduction All the students including First Year exhibited their immense talent in the filed of performing art in various categories like Classical and Folk Vocals, Classical and Folk dances, One act play, mimicry, stand-up comedy in Theatre, Fashion show, Fine Arts like on spot painting, photography, Rangoli, Caricature etc. This was also added by Literary talents like quiz competitions, elocution and debates.



SPEED FORMS:
 SPEED, AGILITY, DYNAMIC, STREAMLINE ARE TERMS HIGHLY PERTAINING TO THE CONTEXT OF MOTION.
 STREAMLINE STRUCTURES PROVOKE THESE SENSES, AND FAST MOVING SUBJECT POSSESSES CERTAIN COMPONENTS HIGHLIGHTING KINETIC NATURE.
 NON-VERTICAL LINES FOSTERS A SENSE OF INSTABILITY AND MOVEMENT.
 THE PRESENTED VOLUMETRIC STRUCTURE IS INSPIRED FROM AERO-DYNAMIC MASSES.
 THE STRUCTURE IS COMPOSED OF VARIOUS FORMS THAT ELICIT DYNAMISM.
 THIS STRUCTURE COULD BE SUITABLY USED AS:
 -> SPEED THEMED AMUSEMENT PARK
 -> TRANSPORTATION DEPOT
 -> OPENING FACADE TO AN UNDERGROUND STATION



**1st Year
 Architectural Design
 and
 Architectural Graphics**



	BALANCE	MOVEMENT	EMPHASIS	RHYTHM	CONTRAST	UNITY	SCALE AND PROPORTION
LINE							
SHAPE							
FORM							
COLOUR							
TEXTURE							

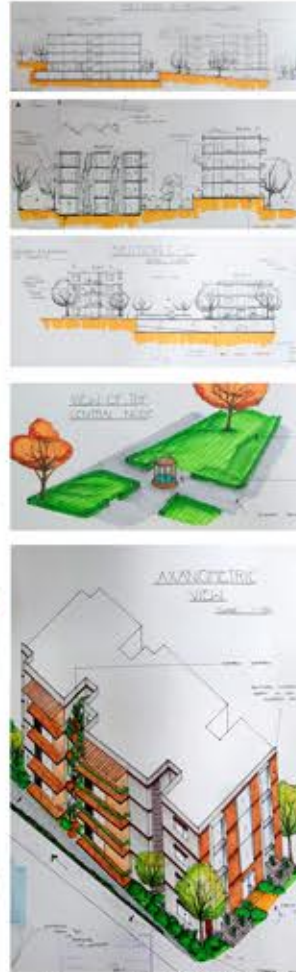
Project : Assisted Living

~Sagar Kandal
 1BQ17AT075

The design primarily focuses on the space around the built structure **transforming over time**. This is done by positioning the built structure according to sun path data (collected from Andrew Marsh) and allowing the **landscape to flow through**. This also ensures that each unit has its own **privatized garden which creates a sense of comfort**.



~Naveen R
 1BQ17AT045



**YOUR BEST TRAVEL BUDDY....
 YOUNG VIVID VIBRANT DYNAMIC**
 TREND SETTER AND FULL OF LIFE



PROJECT BRIEF
 UNISEX TRAVEL BAG
 DESIGNED FOR
 HIKING, TREKKING AND
 ADVENTURES.
 AGE GROUP: 16+

**FUN UNLIMITED
 DESIGN PROCESS**

- STEP 1. QUESTIONNAIRE / INTERVIEW
- STEP 2. MARKET STUDY
- STEP 3. INFERENCE
- STEP 4. SNP AND USP
- STEP 5. REQUIREMENTS
- STEP 6. MATRIX TABLE
- STEP 7. DEMAND AND WISHES
- STEP 8. BRAINSTORMING
- STEP 9. CONCEPT EVOLUTION
- STEP 10. CONCEPT FINALISING
- STEP 11. DETAILING

DESIGN FEATURES

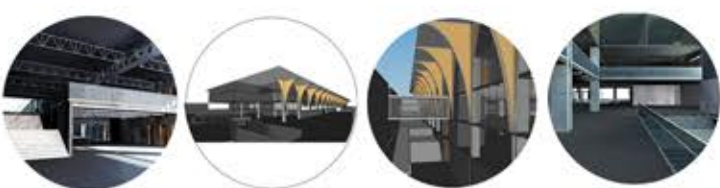
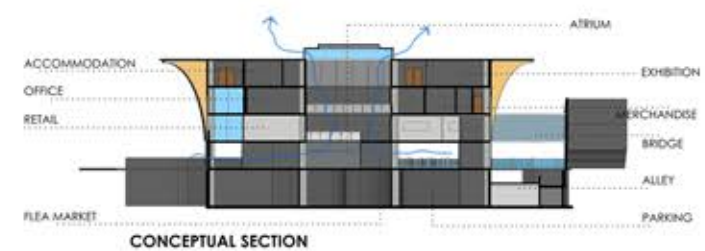
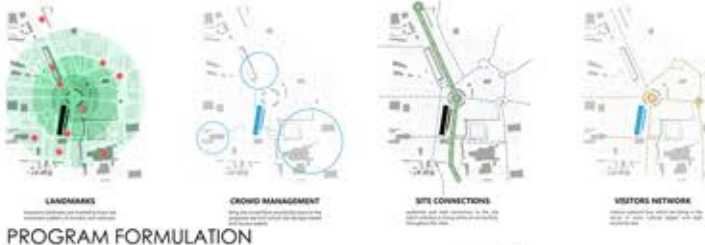
- OVERSIZE ZIPPER PULL ON MAIN COMPARTMENT
- ADJUSTABLE SHOULDER STRAP
- PADDED LAPTOP COMPARTMENT
- INTERNAL ZIP ORGANISER
- AIR MESH BACK PANEL
- SHOE COMPARTMENT

THE TEAM:
 PREETHI.K-1BQ17AT054
 SWETHA.B-1BQ17AT080
 T.DHEEKSHITHA-1BQ17AT081
 T.R.ANUSHA-1BQ17AT082
 T.R.SUMOHA-1BQ17AT083

GO FAR TOGETHER

TRAVEL BAG

Rohit Belvikar

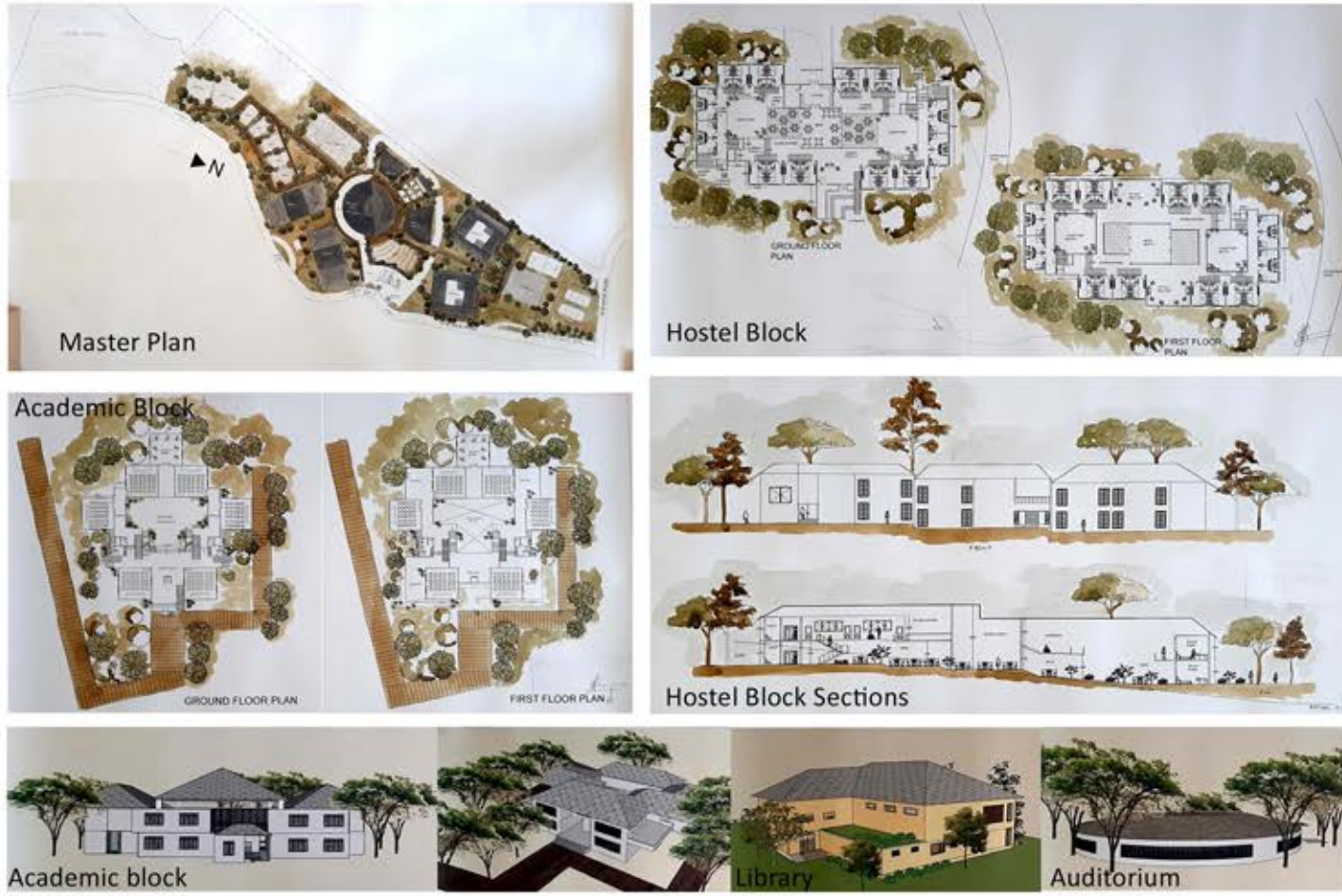


The project intent was to come up with ideas of urban space making in mysuru. The design suggests a market space within the city context which allowed the context to merge in with the site and have plazas and temporal factor within the structure. The final outcome was of office spaces, flea market, temporal stalls and tourist centre juxtaposed together.

Urban Revibe

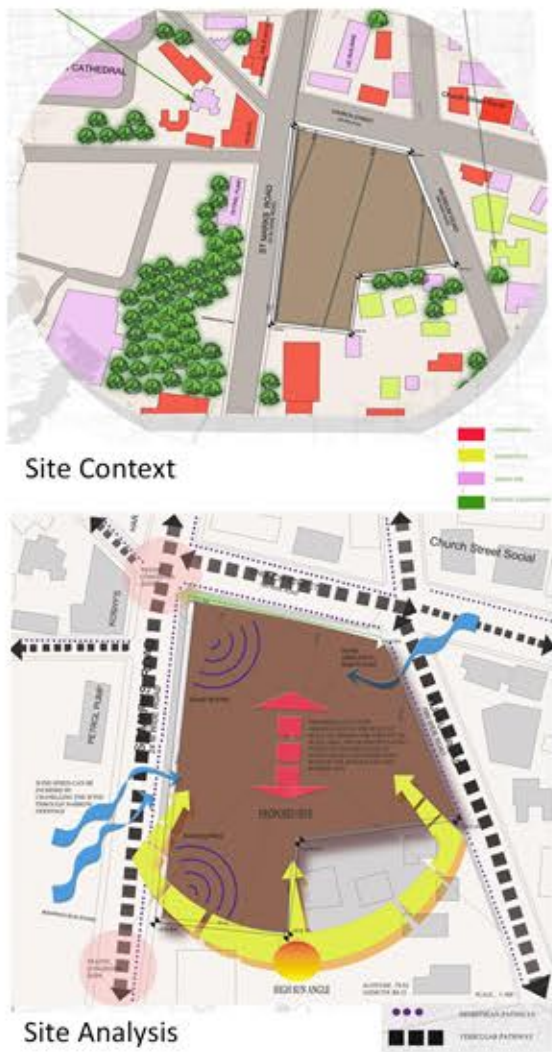
Management Campus Design

Architectural Design VI



Being a management campus, it caters largely to the students as the target audience. On the site level, the connectivity is such that the walking distance is not too long and the pathways are shaded with local trees. For the interiors, brick jalis have been used in the north-east south-west orientation for maximised breeze and diffused light. As there is a scope for expansion in the campus, a large part of the site is left untouched and acts as a part of the turahalli reserve forest which is to the west part of the site. The planning is mostly radial with the public and private spaces divided using pathways that are 'shared spaces'. These are paths used by both pedestrian and vehicles. The central part consists of the auditorium and seminar halls with the residences to the west and academic blocks to the east.

AMBIKA RADHAKRISHNAN
1BQ16AT009



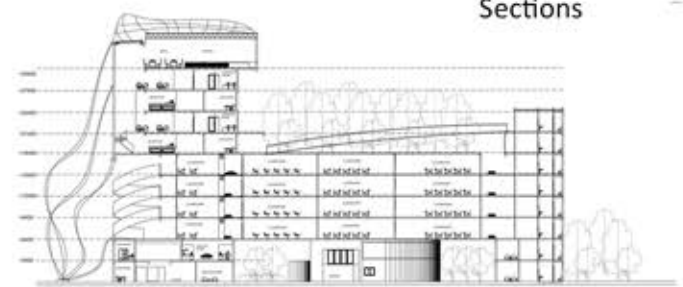
The idea is to create spatial consequences and to bridge the gap between inside and outside. You must wander through every space to comprehend it, creating a sense of excitement and an interlink of activities. The concept considers time in architecture as one of its main aspects. For example, the intriguing elements of design have a longer path to imbibe the experience. Use of multiple ramps creates a visually symmetrical appeal and forms as the main transitional element.



North Elevation



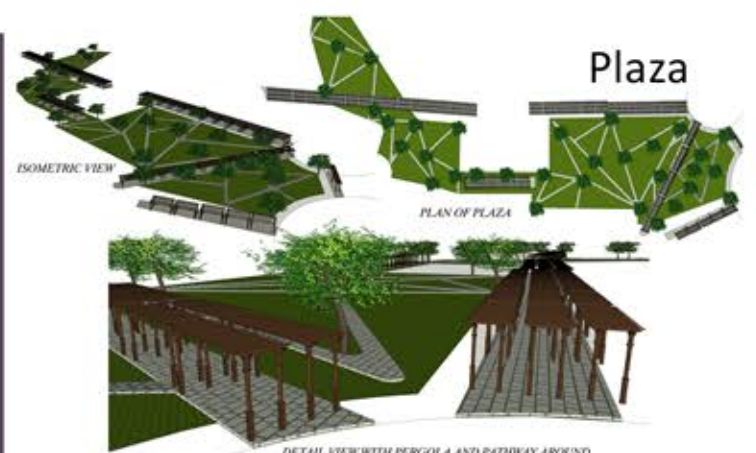
Sections



~Sadiya Siraj 1BQ16AT092



The campus was designed on a highly contoured site with a main motive of giving maximum interaction places where all the user groups come together on a daily basis. The central spine with the plaza connects throughout the site by maximizing recreational spaces for the youth and making it energy efficient with the orientation itself.



Plaza

~Kriti Sukumar Hegde 1BQ16AT040

HISTORY OF ARCHITECTURE/
CONTEMPERORY ARCHITECTURE

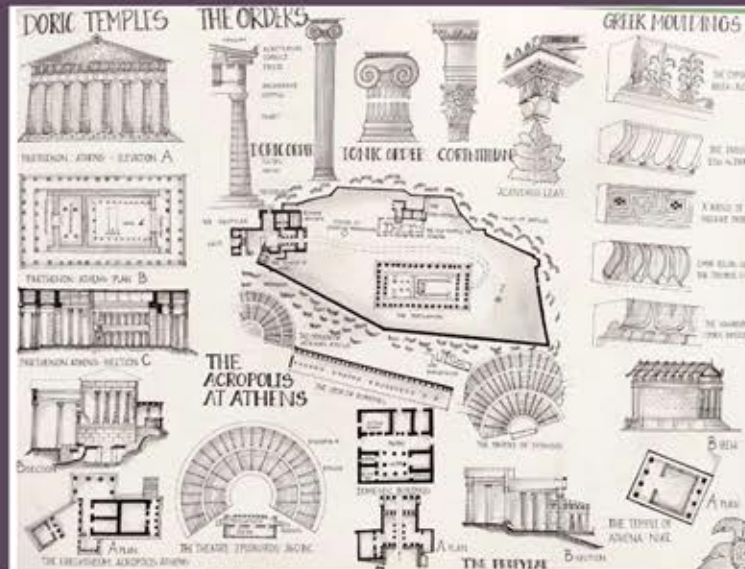


Models by Harshith BM, Harshith DN, Aishwarya, Deepashree, Chandana, Ambika, Dhanush, Gururaj, Bhanuteja, Bharth, Boobal 6th sem



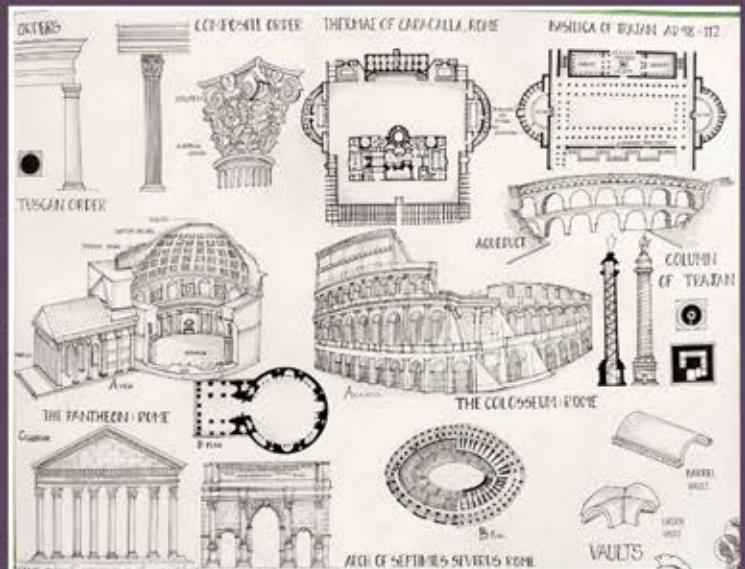
PIAZZA D'ITALIA

By Anagha Savur 6th Sem



GREEK ARCHITECTURE

By Dheekshitha 4th Sem



ROMAN ARCHITECTURE



ST. JOHN'S CATHEDRAL

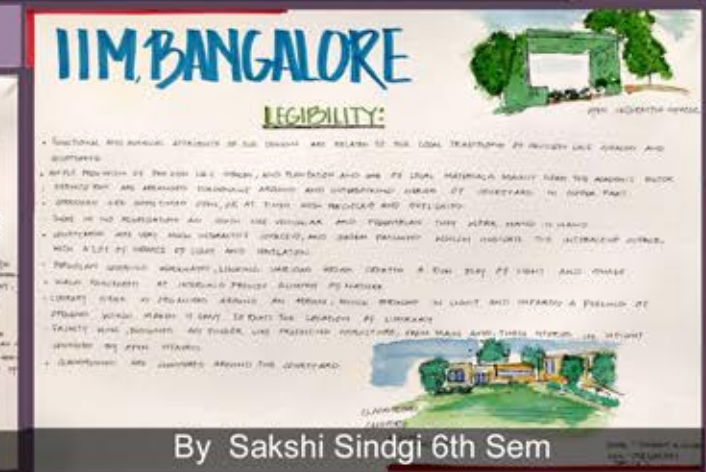
By Leela Krishna, Pallavi, Ashok, Manoj 6th Sem



CONTEMPORARY ARCHITECTURE

FALLING WATER (KAUFMAN HOUSE)

By F.L. WRIGHT

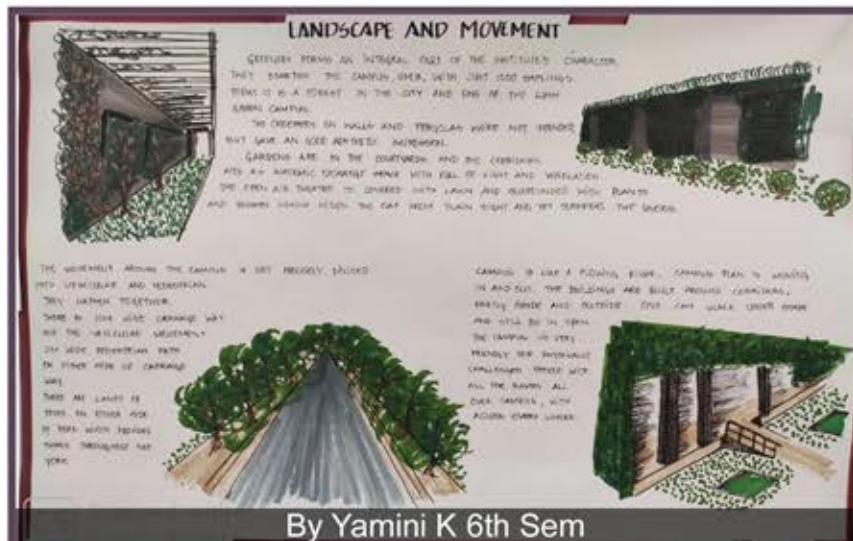


IIM BANGALORE

LEGIBILITY:

- Functional and aesthetic attributes of the design are related to the local topography of the site like terrain and orientation.
- A clear provision of the site like drainage and parking and use of local materials, locally sourced stone and granite, locally sourced wood, locally sourced brick, locally sourced tiles, etc. at their own scale and proportion.
- There is a provision for a central green space and a central courtyard, which are used to create a sense of community and a sense of belonging.
- The design is a blend of modern and traditional architecture, which is a reflection of the site's history and culture.
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- The design is a blend of modern and traditional architecture, which is a reflection of the site's history and culture.

By Sakshi Sindgi 6th Sem



LANDSCAPE AND MOVEMENT

By Yamini K 6th Sem



SITE ANALYSIS

- CONCEPT

LOCATION - YELAHANKA 5TH PHASE BUS STOP, NEAR NEHA PRAKASH HOSPITAL, YELAHANKA NEW TOWN - 560064

- BMSIT GIRLS HOSTEL
- DEEKSHA P U COLLEGE
- PROPOSED SITE
- BMTC BUS STOP
- RESIDENTIAL AREA
- SHRISHITHI COLLEGE

CONCEPT OF USING PATERRES GARDEN AS AN ELEMENT IN THE LANDSCAPE DESIGN ALONGWITH OTHER ELEMENTS SUCH AS GROUP SEATINGS BORN FIRE AREA PLAY AREA SEATING AROUND TREE TRUN LAMP POST ETC...ETC

PERFORATED STEEL STRUCTURE HOLLOW CIRCULAR WITH 8 COLUMNS ON EACH SIDE AND STEPS LEADING TO THE STAGE AT THE RARE END

IN THE DESIGN THE TEMPORARY STRUCTURE WILL BE DEMOLISHED. AFTER ANALYSIS OF THE PLACE THERE ARE HOSTELS AND COLLEGES IN THE CLOSE VICINITY OF THE SITE THE STRUCTURE BEING BUILT THERE RECENTLY CAUSES A LOT OF DISTURBANCE FOR THE STUDENTS AROUND

ENTRANCE ON BOTH THE SIDES OF THE MAIN ROAD HAS BEEN RETAINED

ALSO A CREATION OF A PARK WOULD MAKE THE PLACE PEACEFUL AND CREATE A GOOD ATMOSPHERE FOR THE STUDENTS TO STUDY

By Kriti 6th Sem



PARK VIEWS

By Kriti 6th Sem



PLAN OF PARK

BORN FIRE - WHICH WILL BE SEMI COVERED WITH SEATINGS AROUND IT

A SEPARATE PLATFORM FOR PRIVATE SEATINGS IN BETWEEN THE CIRCULAR BUSH AND A CHESS PLATFORMED GAME WITH A GREEN WALL IN FRONT

EXISTING ENTRANCE WHICH HAS BEEN RETAINED IN THE DESIGN WITH A PEDESTRIAN ENTRANCE AS WELL

FOUNTAIN NEAR THE ENTRANCE

SWINGS AND SLIDES ALONG THE PLATFORM FOR MID AGED AND KIDS TO SIT AND PLAY TOGETHER

CENTRAL PLAZA WITH A LAMP POST IN BETWEEN

TREE HOUSE FOR KIDS TO PLAY AROUND AND FOR THE VIEW OF THE WNTIRE GARDEN

STAGE WITH GROUP SEATINGS LED WITH STEPS AND WATER AROUND

SEATINGS AROUND TREE AND CASUAL SEATINGS WITH PROPER LIGHTING

MONUMENTAL SCULPTOR AT THE ENTRANCE

WALL CREATED AS A FENCE TOWARDS THE BUS STAND FOR RETAINING NOISES AND TO CREATE A MORE PEACEFUL ATMOSPHERE

-PATERRES GARDEN ELEMNT

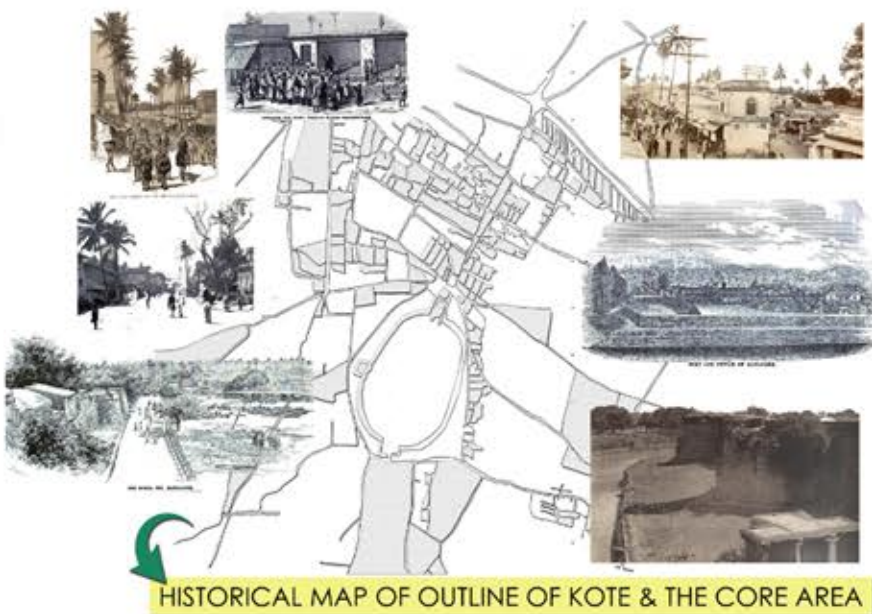
French who had flat lands adopted and emphasised surface design with still water, low shrubs etc. The parterres had geometric patterns, but simple designs. They resemble embroidery in cloths. The plants used may be low shrubs either flowering or foliage type. The other similar to this are carpet bedding and herbaceous borders.

LANDSCAPE ARCHITECTURE

M Arch Thesis

Sarojini V Narahari
4th Sem M Arch Urban Design

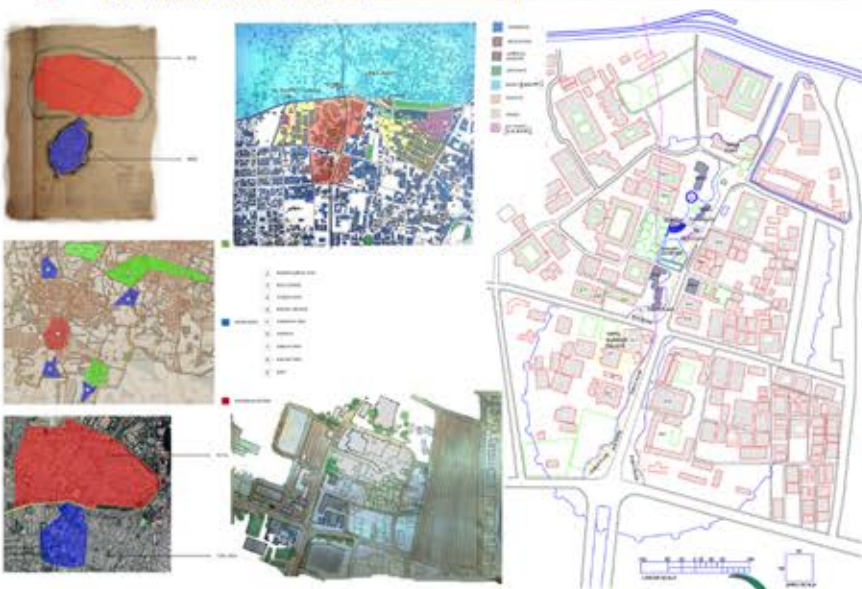
REINSTATING THE HISTORICAL URBAN CORE , BANGALORE FORT AREA, Chamrajpete



HISTORICAL MAP OF OUTLINE OF KOTE & THE CORE AREA



MORPHOLOGY- AT BANGALORE FORT & VICTORIA HOSPITAL NODE



TRANSFORMATION, INFERENCE & CONCLUSION

SWOT - STRENGTHS & WEAKNESSES



EXISTING & PROPOSED STRUCTURE PLANS



PEOPLE INFLOW & MOVEMENT PATTERN



INTERVENTION- DESIGN THOUGHTS & APPROACH

In today's scenario all urban areas are fast growing. The wholesale activities in the city center adds to the deterioration of the heritage city and also the built fabric. This triggers the multivalent spatial impact in the city centre and disturbs the peoples' movements towards the heritage buildings in the city centre, shifting the focus only towards the wholesale commercial trade. Thus the spaces draw neither tourists nor common people to make it as their Leisure Destination.

The Bangalore Fort Area (kote) having witnessed 3 historic eras viz.. Kempegowda, Tippu and Colonnial rule, needs to have its integrity maintained. On extensive study and analysis the city's heritage value has to be addressed which is nearing depletion.

The main aim of the project is Re-building the city's identity through study of Historical Urban forms retaining the original character of the place in all dimensions.

Understanding urban forms and making heritage buildings and surroundings more accessible and approachable to people by retaining them as landmarks is essential.

Addressing of study Area: Bangalore city market, heritage buildings like Tippu palace and Bangalore fort and establish a heritage walk through elementary guidelines/ policies for peoples' movement, traffic decongestion, public concourses, built to unbuilt fabric interfaces. Finally providing design based solutions, policy guidelines and proposals to emphasize heritage tourism in and around Bangalore Core Area(historic fort area). This helps in increasing the public awareness among people regarding the heritage and tourist importance of Tippu's palace and fort, which is not that visible right now.

The project also describes the scope to increase the public spaces around metros as lot of area is left open for public concourse, which has to be designed well using space judicially.

Thus effort is made to connect both historic buildings through semi built and unbuilt urban fabric to increase the number of visitors to the place.

THE ERA OF CO-LIVING -DEEP ROOTED OR FADING?

by Sadiya Siraj 1BQ16AT092

Well, you must have heard this word on every real estate newspaper, a student's move-in checklist, even on a conventional investors plan set or in a student/architect's residential concept. (Flexible spaces?)

What exactly is co-living or a co-living space?

As the word itself describes, it means-residents sharing spacious common areas furnished and designed by developers to maximize social activities like recreation, dining, and most importantly, interactions with other residents. At its core, co-living is a matter of establishing a community rather than an office or extended workspace.

The old need for exclusive use and ownership of goods and services is on its way out, with consumers more willing to save on shared access to things such as working spaces and transportation.

This goes hand-in-hand with the trend of introducing humanity back into human activity, it's spaces and lifestyles.

Today's younger working class wants to skip the hunt for a perfect house and the interaction with brokers..

Besides, buying a house would restrict them from migrating to a separate city. The only need is a well-equipped house and to stay with like-minded people with least interference from landlords. The co-living space addresses all these concerns providing a robust solution to millennials. It is estimated that the rental yields from co-living space will increase by 8-11 per cent in the coming years.

The co-living market in India has grown at a phenomenal pace in the last few years and had become 50,000 beds worth business till 2018. This has also led to the venturing of many start-ups foraying into the business which today amounts for US\$120 million (INR 845 crore).

There are some frontal start-up players investing aggressively in this business who are being heavily backed by investors such as Goldman Sachs, Sequoia Capital, etc. To conclude, this concept is the current big thing, but not for a long time. With popularised co-living spaces, the users start to feel the lack of privacy and ownership which would eventually lead to the decline of it.

But the question remains, IS IT DEEP ROOTED OR FADING?

THE TEMPLE OF SOUND

by Rachel Jacob 1BQ16AT082

The hippies were right, it's all about vibrations. Before matter existed the universe was already singing. Every single thing in the universe vibrates at a particular frequency, even your subconscious thoughts and these vibrations shape the life we are living. Architecture has the endowment to operate as a vessel that could direct or influence and modify sound. As a designer we can create architectural spaces which are de facto instruments that could contain, manipulate or even create new sound and that is extremely powerful.

In the Island of Malta lies a 5,000 year old underground temple of three storeys carved out of lime stone. The speciality of the Hal Saflieni Hypogeum temple is the space called the oracle room that was reserved for the shaman of this religion. The Oracle room acts as a perfect resonating chamber for a specific frequency of 110 Hertz. The reason being the dimensions of the space are an exact multiple of the wavelength of that frequency.

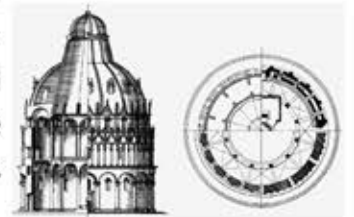
The brain when exposed in the way the Hypogeum does to that frequency experiences shifts in the brain similar to the brain states of monks in meditation.



Here architecture and sound in alliance could form a literal gateway to the doors of perception. A similar condition where architecture and sound act in alliance can be recognised in The Baptistery of St. John at Pisa.

This church enjoys a reverberation time between 10 to 12 seconds (typically should be 1 to 2 seconds). This is due to the circular form of the structure and the concentric placement of the columns.

The different positions of the columns help reflect the sound. With organised complex spatial planning we can achieve reverberant and resonating spaces or ideal "sound baths".



Architecture also played a substantial role in the tremendous transformation in music we witnessed over the years. Different styles of music may not sound the same in rooms of different spatial arrangement so music was composed keeping in mind the venue in context. Take, for example one of the oldest genre in music, African music, which is perfect for that particular setting with amplified instruments and fast rhythm but this style of music would fail in a gothic designed space that requires no rhythm or change of key and long held notes. Likewise, we can compare the difference between Bach's (late 1600s, early 1700s) and Mozart's (1770s) compositions. Bach created music for halls not bigger than gothic spaces hence could add more intricacy and change of keys while Mozart composed for a much smaller room with less reverberation giving him the opportunity to write frilly and very intricate music.



The twenty first century brought in the biggest change to music with the invention of the microphone. Pop music now is composed to sing through microphones.

We make music, primarily the form at least, to fit these contexts, and if we make art to fit gallery walls and that's how it is. We must realise the importance of sound and its relationship with architecture and the implications it has on the entire world.

DECONSTRUCTING DECONSTRUCTIVISM

~ Rituparna pati 1BQ16AT085

Can something which is deconstructed to its essence, to even hold the title of deconstructivism, be further deconstructed?

If you're wondering about the contradictory introduction or what all of this is about, welcome aboard! I shall take you to a phenomenon of paradox, where actually there is none, called deconstructivism. Before we take off let's hear what Wikipedia has to say about our destination.

"Deconstructivism is a movement of postmodern architecture which appeared in the 1980s. It gives the impression of the fragmentation of the constructed building, characterized by an absence of harmony, continuity, or symmetry. Its name comes from the idea of "Deconstruction", a form of semiotic analysis developed by the French philosopher Jacques Derrida."

The metaphysics of presence strongly remains the theme of it; Where Derrida believes that the dialectic of presence and absence or solid and void occurs, with architecture being the locus or the place of presence.

To decode it in simpler words lets relate it to literature. just as writing a composition requires an assemblage of letters to form words, words to form sentences, sentences which become an expression of intent and the entire composition becomes a piece of art, So does architecture. Now the trick lies in the form expression itself.

Let's look at sarcasm for instance. It is a disguised humour and mockery which can even pass as a straight statement if not understood carefully and needs an acquired taste to appreciate. if you are a fan of Chandler Bing, you know what I'm talking about and if you're like Joey, let's just say

Silence is golden, duct tape is silver.

If you understood what I just tried to do, Keeping the mockery and contempt aside, look at the hidden meaning and ambiguity it holds. It's similar to what deconstructivism offers. Contradictions and irony, without social or moral advocacy, No ties to history or tradition, kind of a nihilist. Think of it as that person in your class who is quite straightforward but at times rude, a narcissist .but you just know deep down he's a good person who's probably hard to be friends with.

Poems, we've read plenty of them, right? Even though the sentences when read separately don't make sense, a holistic meaning is conveyed by the end of it. The essence of the poem remains profound and we understand what the poet wanted to convey. Such figurative expression is also used in deconstruction. Jewish Museum Berlin by Libeskind is an excellent example of concrete poetry. The museum is conceived as a trace of the erasure of the Holocaust, intended to make its subject legible and poignant.

Now that we have a fair idea of what it might mean we also need to understand that any architectural deconstructivism requires the existence of a particular archetypal construction, a strongly-established conventional expectation to play flexibly against. Just like rebels wouldn't exist without rules and norms, so wouldn't deconstruction without postmodernism.



The Building structure, Development of style, form and material, the Architectural style of Twentieth Century

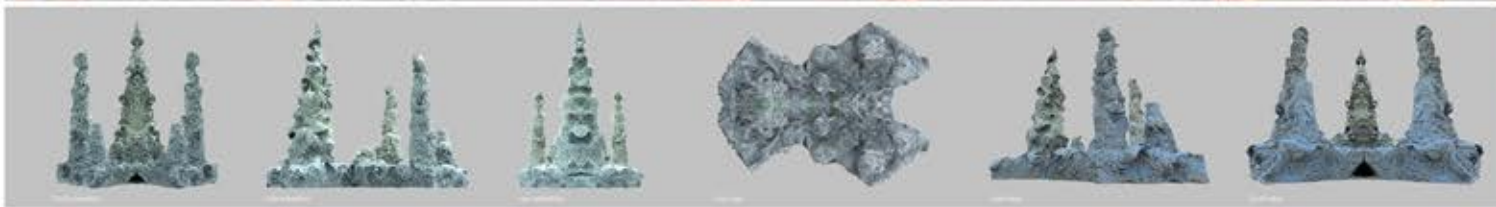
~ Aqsa Afsheen
1BQ17AT010

During the year 1920 the term "Modern" was referred to a particular approach by a group of architects developed something entirely new and different for the first time. The late 19th century was a period of transition in the architectural history with an entrance of the new era of buildings. After World War I they were convinced that old techniques were irrelevant and dead. They ditched & rejected ornamentation as they were outdated but instead they created an entirely new aesthetic based on the needs and opportunities of new materials and structural approaches such as reinforced concrete, glass & steel frames. Changes in construction techniques, especially development of sky scrapers, designer houses that fit in with nature and ideas like structuralism, constructivism, formalism & brutalism started to emerge. The concept of "form follows function" had become a rallying cry of the modernist who believed that design was intendedly used without unnecessary decorations. These Modernists hope that their new style would make the world a better place to live. As a consequence of industrial revolution, emerge of new materials begun. They always looked for new and advanced building materials that would satisfy the needs and requirements of the people. In the past humans used many different building materials such as mud brick, stone, wood, etc. But in 20th century those were replaced by concrete, glass, steel and other materials.

Modern Architecture is still alive today, while many buildings have been demolished in the 20th century whereas there are buildings which are preserved for their historical impact.

M_OMG : Museum of million Gods

by Ar Vinay Shekar (JUXTapoz Design)



Museum Of million gods is a skyscraper museum proposal for the event Kumbha fair at Haridwar, India 2021-2022. The entire population pop up by the city reaches about 30 million on a peak attendance day. That's way more than entire population of Mumbai, the cumulative attendance is about 200 million people. Kumbha fair is world's largest gathering in humanity. Around 35000 individual toilets are built, and 70000 people hired to control the crowds and maintain sanitation. Its 40 times bigger the any Olympic games or any sporting event or any other event around the world. The main event happens every 12 years. In 2001, more than 40 million gathered on the busiest of its 55 days. According to the fair administrations estimates, around 70 million people participated in 45 days in 2007; and in 2013 was 120 million. India's population to surpass that of china in 2022. The digital investigations happen through the layered carving and manipulation of interior space, a new coherency between an architectural conditions can be explored where space is created through the excessive layering of mass and volume and envelope is a bi – product of hyper articulation of geometries. The use of an envelope as an initiator of the design process has been constantly in flux, always trying to blur the lines inside and outside to produce ambiguous space.



THE PARADOXICAL ROLE OF WAR IN MODERN ARCHITECTURE

~ Gayathri R Nair 1BQ17AT024

A building in ruins is a subject of fascination to many. Newscasters rush to sensationalize every building that suffers any attack; whether it is a minor collapse or a tower in flames. Some of the most shocking headlines of the past few decades are linked to the destruction of a famous structure. Destruction can have many causes, but what it leaves behind is pain, distress, and a longing to bring back what existed before. One major reason that brought about large scale destruction in the past two centuries has been war. Modernist movement has since long sought to give rise to important innovations as a direct result of progressive causes. In this sense, war, as a cause, has acted not only as a restraint but also as a destructive basis. However, when we delve deeper into understanding the history of modern architecture we are faced with a horrible, yet inescapable truth: the full potential of 20th century engineering and design was realized not in the social-welfare and urban-improvement schemes, but rather through technologies perfected during the two world wars to slaughter vast armies, destroy entire cities, and decimate innocent population. [1] We effectively industrialized genocide which gave us the tools to rebuild the same rubble we created, from the ground up. French architectural historian and architect Jean-Louis Cohen explains this phenomenon while also expelling some myths [2]. The foremost being the one that the wars brought an abrupt halt to the building arts. Residential construction and non-essential buildings were stopped, but architecture and engineering had continued to thrive in the military sections. A key driving force in building technology and architectural possibility, was the World War II. Industrial demands during this period resulted in shortage of materials like steel, and hence new materials were adopted, such as lightweight aluminium. Pre fabricated buildings, lightweight and portable structures emerged in a short span of time, and these innovations likely developed so rapidly only because of the urgency of the battle.

As disturbing as it is to consider, the relationship between war and architectural advancement is not specific to World War II. When we look at the onset of Industrial Revolution – large scale demands created new means of production for military needs, which in turn inevitably impacted manufacturing technology that arose during peacetime.

“Instead of disrupting the pattern of transformation in which architecture was engaged worldwide, the first industrial war in history had the opposite effect: by accelerating modernization....” [3]

Use of pre fabricated building began during the war and post-war period; largely for the military and government. One example is the semi-circular metal Nissen hut of World War I revived as the Quonset hut. Development of radical experimental houses was seen immediately after the war, including the enameled-steel Lustron house (1947–1950), and Buckminster Fuller’s experimental aluminum Dymaxion House. Another major influence for the rise of modern architecture was the amount of destruction brought about to entire cities during the war. Berlin, Dresden, Tokyo, Rotterdam, east London, coastal towns of France like Marseille and Cherbourg were obliterated during the bombings. Restoration works, reconstruction, and the need to build housing for millions of war-struck people when there was a dearth of resources and materials, played an important role in the spike of modernist styles.

One among the many examples of a prominent building that could be rebuilt from rubble thanks to modern technology is Frauenkirche in Dresden. However, credit is to be given to the Peace movement of 1989 and the re-unification of Germany in 1990 which accelerated the thought process of restoration of this large Anglo-Saxon church. It took 45 years to change the mindset of people and yet another 60 years to see the dream turn to reality.

This reconstruction followed some principles: George Bahr’s Frauenkirche would be rebuilt as much as possible using the original structural substance, following the original plans. This could be achieved with the aid of modern technology and methods of structural engineering and physics known at present. The use of the original stone will make the destruction and subsequent restoration of the church evident for decades to come, as the façade is now dotted with blackened stones, which were initially in the exact same position during the bombings, as they are in now. It however also acts as a testimony to hope and reconciliation post-war instead of just serving as a means of showcasing the horrific results of war.

Reality has a sobering effect on architects, yet while looking over the smoldering remains of cities, towns and prominent buildings, it was clearly spelled out what architecture stood for. In countries like Germany, architecture became embodied ideology. It was rebellion, it was peace-making, and it was reflection. Examples like Weissenhof by Mies van der Rohe and several other important architects stood as a radical example of international unity and rational style. Even though war acted a catalyst, and had its role to play in the development of the style, it was ultimately peace which was the incentive that accentuated the best that architecture can produce.

[1] *In the Wake of War: The Reconstruction of German Cities after World War II* By Jeffry M. Diefendorf

[2] *Architecture in Uniform: Designing and Building for the Second World War*, by Jean-Louis Cohen

[3] *Modern Architecture’s Dark Side* By Martin Filler

THE COLONIAL MODERNITY

~ Rakshith Raghav Joshi

1BQ17AT060

Punarva Chandan

1BQ17AT056

The period of Modern Architecture lasted from a few decades prior to the dawn of World War 1 to a few decades post World War 2. But does this hold true for India as for the rest of the world? What represents modern architecture in India?

The idea of modern architecture was based upon new and innovative technologies of construction, particularly the use of glass, steel and reinforced concrete; the idea that form should follow function; an embrace of minimalism; and a rejection of ornament.



India being a major colony under the British Empire, received significant setbacks in terms of development in the science of architecture. The onset of modern architecture in India was further delayed due to the turmoil in the country's state of affairs.

At the time when Britain reached its peak in construction in the Modern form of Architecture, India under Lutyens witnessed the construction of New Delhi in the early twentieth century.

Having no defining architectural style of its own, any form of construction introduced by the British was viewed as being modern by the people of the mainland. This experimentation was let loose and architects of the empire were given a free rein to explore. This can be seen in the eclectic style of buildings left behind by the colonials which weren't of a single origin. Grand palatial forms modelled after the European style were ornamented with bits from traditional Indian architectural style ranging from jaalis for ornamentation to stupas as inspiration for domes. This eclectic form then developed was seen as the modern architecture of India.

Post-Independence when a new generation of architects which included Balkrishna Doshi, Raj Rewal and Anant Raje returned from their years of learning abroad, the modernist period was reaching its final stages, paving way forward for the art deco and post-modernist era.



Some prominent architects during this period such as Correa, Corbusier and Kahn to name a few priors to the new generation, left behind works that served as role model for the constructions by Indian architects to follow.

In conclusion, the blended style that arose during the modernist period in India, assimilated through many influences that came as a result of nation's global discourse with other regions of the world, signified the culmination of cultures and served as a milestone in the country's two millennia old history.

TRADITIONAL MODERN ARCHITECTURE AN OXYMORON

~ Naveen R 1BQ17AT045

For eons there existed a prominent contrast between what one perceives as modern architecture and as traditional architecture. There are certain aspects of a built structure which strike our eyes that makes us relate to a basic set of norms. These norms help one differentiate if the given built structure or space is either traditional or modern. There are many factors that govern the formation of these generalized norms. The factors range from materials, orientation of built forms, placement of certain spaces within a set boundary and most importantly, the presence of ornamentation. The way these factors are portrayed dictates our perception. But what is traditional architecture and modern architecture, and why are architects inclined to combine the two over past few years.

Modern architecture was developed during the 20th century as a statement to defy the previously existing lavish styles. Minimalism was the underlying theme for majority of the buildings and the idea that form follows function was embraced throughout. Even to this day, we see clean cut interiors, mild coloured exteriors and similar looking skyscrapers as a general typology in urban settlements. By doing so the space inside a structure is enhanced and is given a great deal of importance. Unnecessary ornamentation cut down costs and new building materials like steel and glass paved the way for incredible structures which were hardly imaginable before. However, this led to monotonous structures and repetitive modules seen throughout the world. The sense of uniqueness and the value which was tagged onto the structure was lost. Spaces could no longer reflect the rich culture of a particular area, city or country. It was clear that practicality, expenditure, inflation and the economy clouded the ideas that were once formulated by our forefathers.

Traditional architecture is a very vast spectrum that differs across the many countries and carries with it a sense of uniqueness. For many eons it evolved through changes in ideas, climate and tradition. It ranges from the monumental agora to the smaller bhungas of the Indian deserts. What is seen as traditional architecture is a reflection of the best usage of locally available materials to showcase the culture and beliefs of the people. This however did lead to overly exaggerated buildings, senseless placement of openings and unnecessary columns as seen in the Greek and Roman buildings. Further more, due to climate change, most of these structures could not stand the test of time. One of the major causes for this was the lack of advanced technology in material development and form orientations which are present today.

The question however does remain, whether traditional and modern architecture can somehow be fused in the right way to create built forms that reflect something beyond what we see everyday and not make us categorize the two styles upon first glance. Many a times, traditional forms are married with modern materials and vice versa, but that is not a true reflection of the term 'traditional modern architecture'. The answer lies in comprehending and knitting the positives that were inferred from the two styles. Traditional architecture focused more on the external grandeur of the buildings which reflected the culture and traditions of the people. Ornamentation played a key role in that representation. 20th century modern architecture was more keen on the interior spaces which focused primarily on owner and community comfort. Over the past few years the idea of modern space making by keeping the traditional styles intact has been explored in many different ways. A good example being the Flint House by Skene Catling. The structure is clad in flint stone which makes the building merge in with the surrounding broken down houses and the mountains beyond. The structure itself has clean cut interiors with the right openings and complimenting volumes for each part of the house.

There are many such examples that have recently started springing about such as The Water House in China, Sports Hall And Square in Croatia and many more which adequately fuses the two styles by understanding the sensitivities that goes into the built form. History has shown that every architectural style which was once developed, was done in order to create a statement. By doing so we distanced ourselves from the ideals that initially went into the built forms. Our progressive architectural thinking must quintessentially be an amalgamation of traditional reasoning with modern techniques. In doing so it becomes a celebration of technology, culture, imagination and above all, happiness.

Seniors

You may be thinking why the topic is about 'seniors'? Here's the answer, we talk about our parents, teachers, friends & world, etc. but what about seniors? There is a major part of our life that we miss out on, in schools and colleges by not interacting with our seniors. They are an irreplaceable part of our lives. And they teaches us, protect us in different manners.

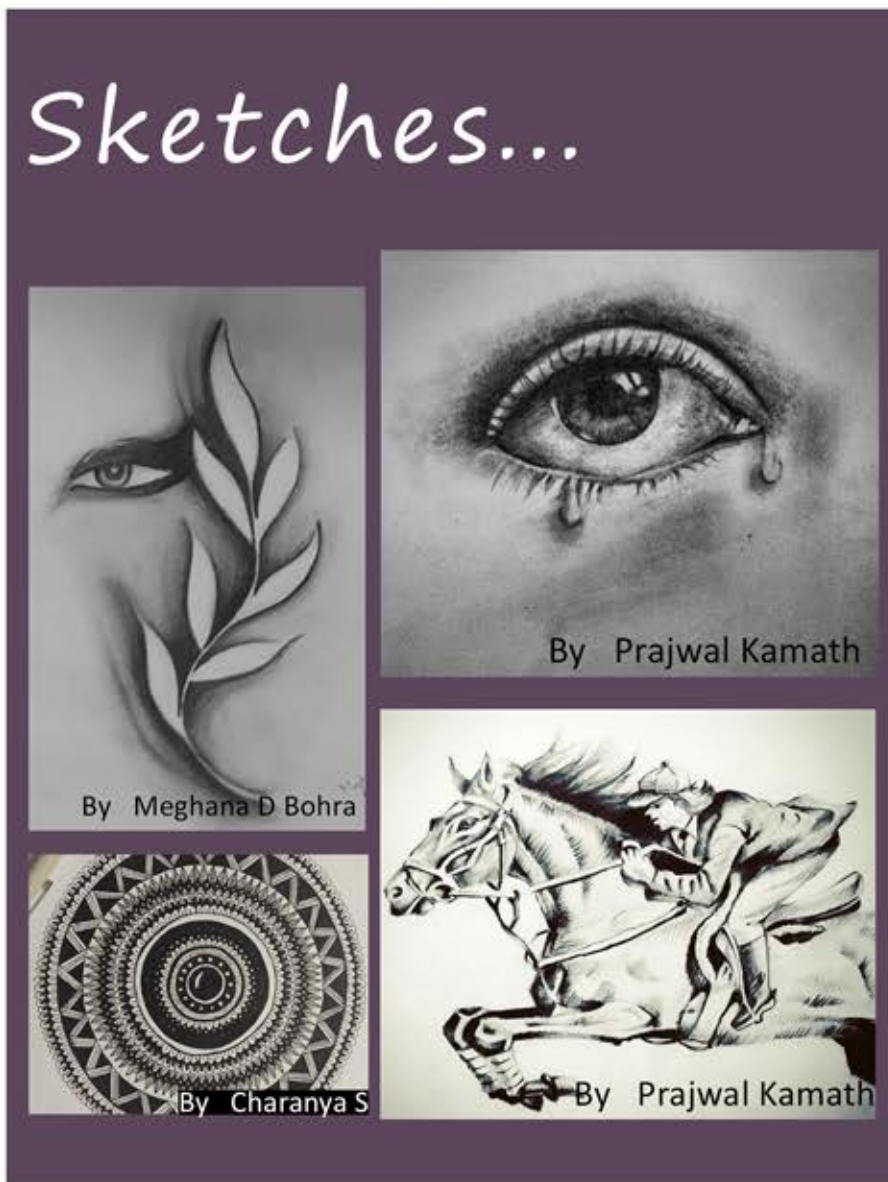
When I was in first year, I would never talk to my seniors, because I was shy and afraid. I came from a small city to a metropolitan city, where it took time to open up. And then I went for the Laurie Baker Workshop, where few of my batch mates and few of my immediate seniors accompanied me. That was the time when I literary started interacting with them, they were all understanding and generous. Their company revealed many important aspects of life like team work, togetherness with your seniors, life in and after bachelor of architecture to me in that small period of time.

After this trip, I became certain about one thing that if I had a time machine I will alter the past and catch up with the time that I lost being a strangers to my seniors.

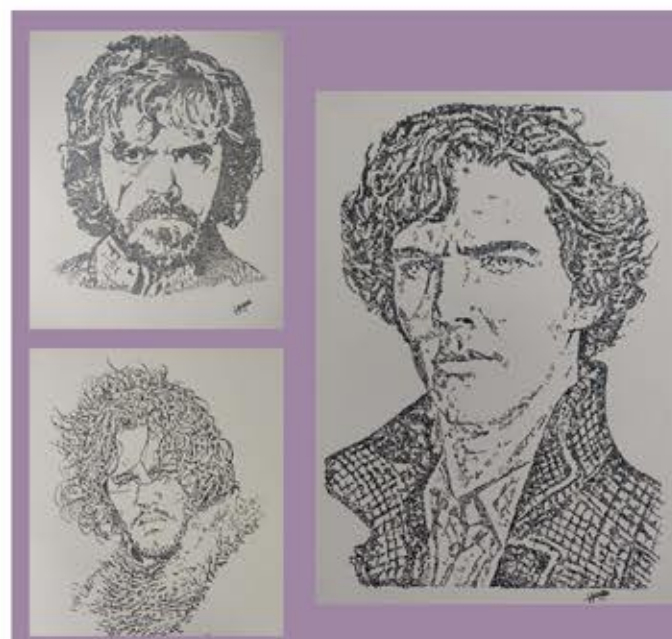
Interacting with our seniors is very important and inevitable part of our journey, since they have sailed in the same boat as we do and can help us reach the harbour safe and sound. And cherish their presence.

~ Disha Hanchate
1BQ16AT031

CHEERS TO MY SENIORS
(BATCH OF 2015).



Photography.....



By Hamsa 1BQ16AT037

Doodles



Vienna National Library



Berlin Wall



Schonbrunn Palace Vienna



Reichstag Building Berlin

Students visited Eastern Europe from July 25th to 3rd August 2019. They visited Athens, Berlin, Dresden, Prague, Vienna, Bratislava, and Hungary

BMSSA Trek Club has been initiated and the first trekking trip was organized on 11th August to Siddara Betta. Ar. Shweta Gupta and Ar Himadri Das accompanied the students. Trips like these help develop a sense of exploration, endurance, strength and team work among others.



Travelogues...



Art Work by S Ragavi 1st Sem



Gate Inauguration

The new Gate to BMSSA and BMSIT&M campus was inaugurated on 2nd August 2019 by our Chairman Sri Madan Gopal IAS. The inauguration was graced by the presence of Chairman Sri Madan Gopal, and the head of institutions, Dr Sapna Papu and Dr Mohan Babu.



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