

*FRES*Co

1st EDITION



ADITYA ACADEMY OF
ARCHITECTURE AND DESIGN



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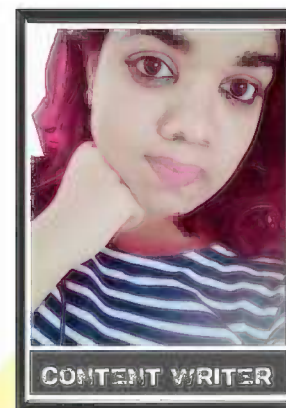
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IFHAM NADEEM



AYESHA ZAHRA



RIFQUITH



ARSHIA



MUSKAN



AHMED



HARINI



PARAMITHA



AR. SHRABANA DAS

KEYNOTE

The Pillars Of AAA and Design



Note from the Chairman -
Dr. B.A. Vishwanath

AAAD, the Architecture department of Aditya group of institution aims to provide a holistic learning experience for the budding architects of tomorrow. The challenges the institute faces in this regard is to enable the students to have the practical knowledge they require, the apt working skills and the right attitude skills in order to be accessible to the lucrative job market.

The motto of AAAD is to have an experienced faculty and expert pool who will impact the best knowledge of the field into the best experience that an architect can boast of.

For this, we target international exposure to project the candidates into the global arena and keep them at par with the rest of the world. With the past pace the world is progressing at, it is important to keep abreast to the latest developments in architecture and industry. we understand here, at Aditya group of institutions, that education goes beyond the classroom and the curriculum. Through the formal education and industrial exposure, we aim to shape the student into the best architecture professional for the society, adapted to face every challenge coming his/her way and creating a better future for all. We wish the students all the best for the future.



Note from the Principal -Prof. Ar. Ganesh Babu, Principal, AAAD

The journey from conception to birth is essential milestone of life. Acknowledging the role of the parent, AAAD emerged on this earth in 2015 as the mentoring vehicle to carry its passengers to their destination. Having started the journey, AAAD is stepping into the third milestone of academic success.

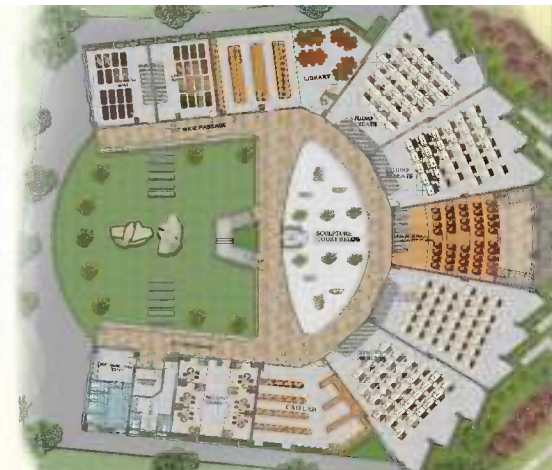
With the advancement of information exchange-technology, we at AAAD feel that there is a major void in the information inter-change system at a local level, within our fellow mates and our contemporaries. For this specific reason, we have initiated the magazine as a device to inter-change our day to day activities as a device to document our student's work which may go un-noticed otherwise.



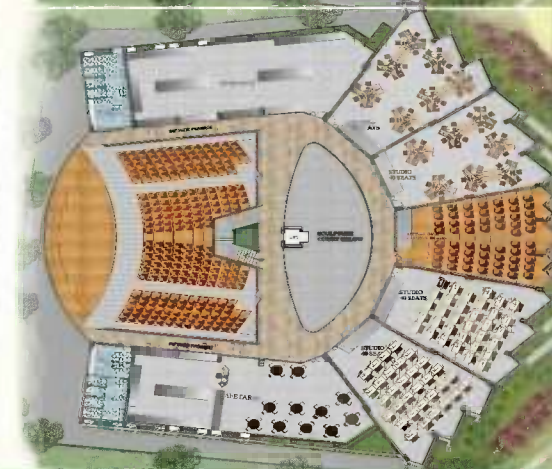
GROUND FLOOR



FIRST FLOOR



SECOND FLOOR



ADITYA ACADEMY OF ARCHITECTURE & DESIGN

PERSPECTIVE



MASTER PLAN



FLOOR PLANS OF NEW CAMPUS



KEYNOTE

Our Helping Hand

It is easy to lose oneself while walking alongside the waves on the beach, alleyways in the old city, listening to some good ol' jazz or perhaps reading a light book under a tree on a lazy spring afternoon. All these indulgences of imagination paint a blissful image in the fresco of the mind. Weary of the daily routine, it soothes the mind to merely imagine a road trip to the hills with a good snack and music.

Walking down the street, the eyes get attracted to the vibrant graffiti, the colours, the vivid details in the art and the words, proof that architecture belongs to all. The buildings, streets, landscape, there is a lot more to architecture in the social realm. Belonging to the fraternity does not require one to streamline vision, creation and thought adhering strictly to the discipline. The true architect accepts the public, nature and social realm as his canvas, the freshly plastered wall on which the architect shall paint a fresco imbuing thought, intent and creativity to serve the world.

With this humble yet inspiring vision, the title of this year's Souvenir has been aptly chosen – Fresco. And as every architect needs to unwind after a long and tiring day, inside is a collection of articles to tickle the imaginative instincts, travel instincts and perhaps make the architect pack his bag for a trip by leaving on a jet plane.

I am delighted to share with you the Souvenir of the Cultural and Technical Fest of AAAD – Cygnus'18. It has been a joy to work with the literary team and create this memoir. I thank you, dear reader, for your support in making the event a success and hope you enjoy every minute of reading Fresco.

Regards,

Ar. Shrabana Das
Literary Coordinator

AAAD, Bangalore



KEYNOTE

Editorial Note

Greetings!

We are in many ways a fusion, a combination, a culmination of all that we have seen, felt and interacted with. We are all, walking experiences. If life were a painting, we would all be frescoes.

Fresco is a painting done rapidly in watercolour on wet plaster on a wall or ceiling, so that the colours penetrate the plaster and become fixed as it dries. Just as a beautiful fresco painting, we are beautiful art works, each absorbing different strokes of colours, transforming into a masterpiece.

If experiences are what make life worthwhile, that is what we intend to impart to you- an experience.

We hope every page you turn over, every article you read, every image your eyes glance over, piques your interest and leaves an imprint on your mind.

This magazine would not have been possible if not for the constant support of our Chairman- Dr.B.A.Vishwanath , the guidance of our Principal- Prof. Ar.Ganesh Babu and our ever encouraging and ever present helping hand- our literary coordinator- Prof Ar.Shrabana Das and all the faculties of AAAD and definitely not without the efforts and constant hard work put in by each member of our magazine team and all the students of AAAD .

Proud to present to you the first edition of Fresco, Fresh off AAAD!

- Sharon Saji Parel,
Editor,
Team Fresco

SERPENTINE PAVILION

Bjarke Ingels Group

What's new in Architecture ???

SERPENTINE PAVILION -Bjarke Ingels Group

A teetering stack of fiberglass blocks landed in Kensington Gardens, rising above the serpentine Pavilion in a stepped wall, before billowing out to form a cave-like space within. "we've taken the most fundamental element of architecture and unzipped it.", says Danish architect Bjarke Ingels

From one side, it looks like a wall has enjoyed a good lunch. the block stretch outwards in a swollen bulge, like a snake devouring its gallery-going prey. From the other, it looks caught in stiff breeze, a pixelated curtain rippling in the wind.



Entering the undulating structure and you are confronted with a beguiling sequence of optional effects, as a grid of hollow blocks dissolves to become opaque as it steps out above our head in a staggered sweep. with bluish-grey light filtering in through the translucent fiberglass, it feels like walking into the glacial crevasse. And if, from angles, it reminds you of your Ikea shelving unit, that's no coincidence: it grew out of a shelving system Ingel's practice BIG was working on with the same fiberglass manufacturer.

For energetic 41-year old architect, the pavilion embodies BIG's philosophy of "bigamy". It is "a wall that becomes a hall," says Ingels, "a gate that becomes a space"-and a shelving system that becomes a pavilion. "why have one," he quips, "when you can have both?" Made out of 1,800 extruded fiberglass frames, rise to 14 meters.

This simple manipulation of the archetypal space defining garden wall creates a presence in the park that changes as you move around it and through it.

The North-South elevation of the pavilion is a perfect rectangle. The East-west elevation is an undulating sculptural silhouette. Towards the East-West, the pavilion is completely opaque and material. Towards the North-South, it is entirely transparent and practically immaterial. As a result, presence becomes absence, orthogonal becomes curvilinear, structure becomes gesture and box becomes blob.

By -Sharon Saji Parel

IBRAHIM ROUZA

TAJ MAHAL OF SOUTH INDIA

The Bahmani Sultanate or Bahmanid Empire was a Muslim state in the southern region of India. The empire was founded by Ala-Ud-Din Hassan Bahman Shah, who revolted against the Delhi Sultans. Nazir-Ud-Din Ismail Shah who had revolted against the Delhi sultans and had stepped down in the favour of Zafar Khan who ascended the throne with the title of Ala-Ud-Din Bahman Shah on 3rd august, 1347. His revolt resulted in his independent established Empire comprising the states in the Deccan plateau. The Bahamani contested the control of Deccan with the Hindu Vijayanagara Empire to the south.



Bijapur, under the rule of Adilshahi sultan, was famous for its historical monuments. The land of five rivers was very well known for the flourishing Islamic architecture with the influence of Dravidian Architecture.



The Bahmani capital was Ahsanabad (Gulbarga) between 1347 and 1425, then moved to Muhammadabad (Bidar). Later on the kingdom was divided into four – Barishahi (Bidar), Kutbshahi (Golkonda), Adamshahi (Ahmadnagar) and Adilshahi (Bijapur) collectively known as the sultans of the Deccan plateau.

Bijapur is the home of many notable structures of the Bahmani Empire. One among these structures that stand out to be exceptionally well crafted is the Ibrahim Rouza.

Ibrahim Rouza, Bijapur. Also known as the Taj Mahal of south India, was dedicated to the wife of Ibrahim Adil Shah II. The mausoleum is a beautiful structure constructed in the first half of the 17th century.

The name Taj Mahal of south India came about as the structure was inspired by the Taj Mahal at Agra.

The structure is built on a single rock bed, it is noted for its symmetrical features, mainly inspired from the Taj Mahal. The mausoleum is situated on the western part of the city, the Mausoleum complex consists of two buildings, A magnificent tomb and a remarkable Mosque within a single square enclosure enveloped by a Garden. The two buildings face each other, in-between is a decorative fountain.



The eastern end houses the tomb and the western end houses the mosque. The Architect of this mausoleum is Malik Sandal, who is very well known for his work with stone ornamentation on mosques and tombs.



Indo Islamic style of Architecture is seen in this Mausoleum. The tomb structure measuring 115sq.ft consists the tombs of Ibrahim Adil shah II, his wife Taj Sultana and his two sons. The tomb structure has inscriptions of Persian text, the verses of Quran inscribed on the wall, followed by an Arcade Corridor, the ceiling is highly decorated with stone corbels which look similar to that of the Dravidian temples, Minarets on all the four corners, the tomb structure consists of a decorated dome in-between small minarets placed along the sides of the square making it decorative. The tomb structure sits on an arched foundation. The arcade basement can be seen below. Figure 1.3 shows how the Tomb structure looks. The Arcade Façade also uplifts the concept of Symmetry in this structure. A true masterpiece in the collection of historical monuments in Bijapur.

-Sree Varun R
3rd Year, B.Arch.



Heritage Conservation

A declining culture in the background of Modern Architecture.

An Interview Of Conservation Architect Krupa Rajangan

What is the scope of opportunities in conservation of heritage in India?

I personally feel that the scope for this field in the present age has been improving steadily in comparison to the earlier scenarios. There is a comparatively higher recognition for the term 'conservation' than what it had in the recent past. Heritage Conservation was more preferable as a field of research and discussion. People would often find themselves in a dilemma during discussions as to whether the term would be "converse" or "conserve". Compared to that situation, today there is more interest, discussion and action on the same.

What interested you to pursue a career in heritage conservation?

Heritage conservation was a vague concept when I was studying. Less exposure on the subject led to very less takers and in turn, less experts in the field. Personal ideology places an important role in one's passion towards this field of architecture. While following my zest, I comprehended that context is the fundamental key to success in this field.



Other conventional methods would have an architect's role considered to be a major part of designing whereas this field is slightly averted as it does not have the same monotony.

Are there any strategies to be followed in this topic that differentiate it from other areas of Architecture?

No, there are no major strategies that can be followed as it is very difficult to design sustainable architecture. An architect's keen interests plays a vital role in following one's own desire in this field. If one does not find this field captivating then it turns out to be a mundane task. Especially as this is a public oriented work, it cannot be regarded same as other conventional ways of construction as it inherits a great deal of responsibility which involves constant caution.

Is heritage conservation related only to monuments?

No, because I personally feel that it is a short-sighted view. But when monumental heritage projects are considered, the value of the project is gratified as there is a lot of interaction with public. This in turn also helps in educating the common people about the restoration of heritage that has been evading since a few years due to many causes. This creates an open forum for both the common masses as well as the scholars to widen their comprehension about heritage and its need for conservation.



Do materials play a major role in Heritage conservation?

Yes, materials play a crucial role as the same kind of materials with the similar construction techniques have to be imitated for protection of these Heritage sites. Total justice should be befitting for this field.

Is there proper justice being imparted to the Heritage of India?

In a broader sense there is no proper justice being done to take pre-cautionary actions to the fading gesture of Heritage sites in India as there are no proper recognitions given to Heritage sites in India. The government still follows the old colonial ways of identification of heritage sites. Hence this creates a sense of hindrance in the global environment.

What is your advice for upcoming architects?

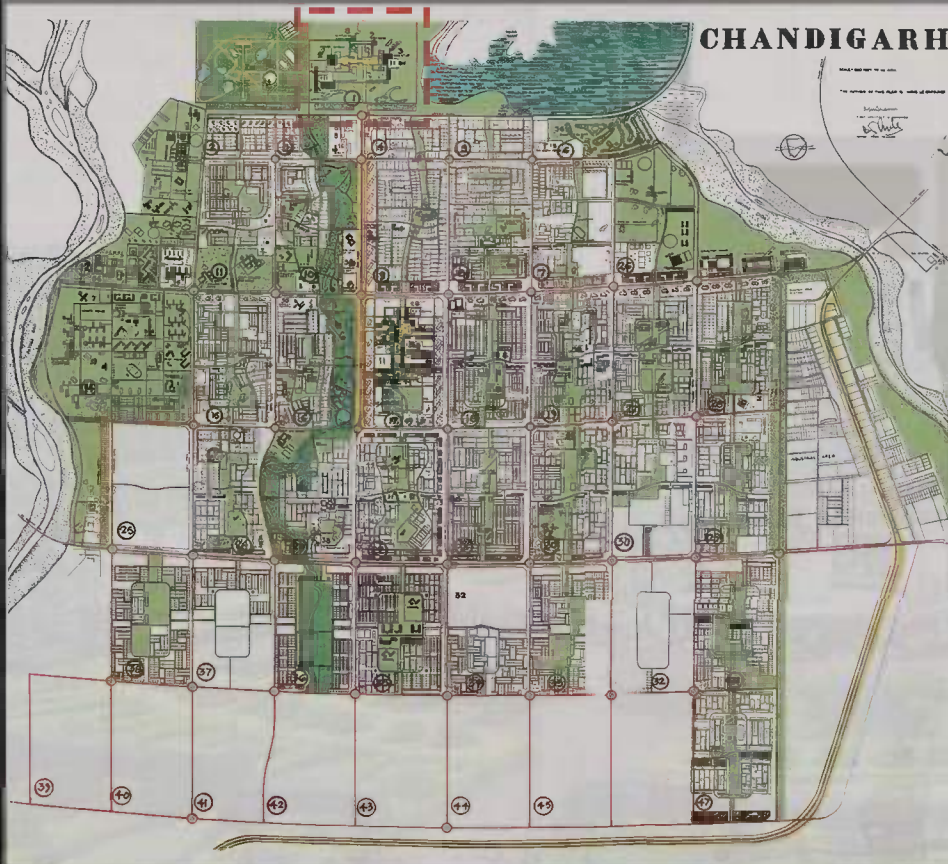
In an undergraduate level, I feel that a clear-cut awareness is required about the context based design. Moreover, the techniques and skills can be learned on one's own curiosity. Internships and Masters in this topic helps further apprehension of the same.

-Keerthana G.Prasad
2nd Year, B.Arch



RETICULATED TOWN

AN ALLURING AND OPPORTUNE CITY OF INDIA.



Having a very well organised town planning and also famously known as "The City Beautiful" - Chandigarh is a promising city and a symbol of development which has a perfect blend of beauty and functionality.

The master plan of the city was prepared by Swiss-French Architect Le Corbusier, which were developed from earlier plans created by the Polish Architect Maciej Nowicki and the American planner Albert Mayer.

The infamously famous Capitol complex of Chandigarh comprises of the Punjab and Haryana High Court, Secretariat and Assembly along with monuments Open hand, Martyrs Memorial, Geometric Hill and Tower of Shadow.

This city is regarded as the best experiment of modern architecture in the 20th century. The prestigious city is the capital for the state of Punjab and Haryana as well as a Union territory. A face of modern India was the manifestation dream of Pt. Jawaharlal Nehru and was executed by Le Corbusier.

The wide tree lined roads, unique architecture, greenery, the Rock Garden and its citizens, all merge and emerge to characterise a city of the future, with no baggage of the past. The most striking fact about the city is the expanse of resplendent blue sky with the mountains in the backdrop.

Chandigarh may appear oddly familiar to Western visitors and idiosyncratic to the rest of India. Chandigarh derives its name from the temple of "Chandi Mandir" located in the vicinity of the site selected for the city. The deity 'Chandi', the goddess of power and a fort of 'garh' laying beyond the temple gave the city its name "Chandigarh-The City Beautiful".



Chandigarh was planned as an administrative town for a population of 5 lakh and built in two phases: Sectors 1 to 30 formed the First Phase, and Sectors 31 to 47 constituting the Second phase of its development.

The circulation system comprises of 7 different types of roads known as 7Vs. Pathway for cyclists called V8 were added to this circulation system. The Capital complex comprises three architectural masterpieces: the "Secretariat", the "High Court" and the "Legislative Assembly", separated by large piazzas. In the heart of the Capital Complex stands the giant metallic sculpture of The Open Hand, the official emblem of Chandigarh, signifying the city's credo of "open to given, open to receive".

RETICULATED TOWN

CONCEPT OF THE CITY PLANNING:

Le Corbusier conceived the Master Plan of Chandigarh analogous to Human Body in terms of having a holistic approach towards designing with a clearly defined Head (the Capitol Complex, Sector 1), Heart (the City Centre Sector-17), Lungs (the leisure valley, innumerable open spaces and sector greens), The Intellect (the cultural and educational institutions), The Circulatory System (the network of roads, the 7Vs) and The Viscera (the Industrial Area). The concept of the city is based on four major functions: Living, Working, Care of the body and spirit and Circulation.



Residential sectors constitute the living part whereas the Capitol Complex, City Centre, Educational Zone (Post Graduate Institute, Punjab Engineering College, and Punjab University) and the Industrial Area constitute the working part. The Leisure Valley, Gardens, Sector Greens and Open Courtyards etc. are for the care of body and spirit.



The city centre (Sector 17) is the heart of Chandigarh's activities. It comprises of the Inter-State Bus Terminus, Parade Ground, District Courts, etc., on one hand, and it consists of vast business and shopping centre on the other. The 4-storey concrete building house banks and offices above; showrooms/shops at the ground level with wide pedestrian concourses.

The Neelam piazza in the centre has fountains with light and water features. Proposal to set up an 11 storey building in Sector 17 is in the offing. Sector 34 is another newly developed commercial sector. A suitable conglomeration of natural and built environment is essential for every sustainable habitation. Chandigarh's sustainability stems from its modern urbanism planned in harmony with the elements.

Unlike old towns and cities of India, it was planned as a new city unfettered by the traditions of the past, a symbol of India's new found freedom and a step into the future. The location of the site contributes immensely towards its sustainable architecture. Le Corbusier played with concrete in many different ways by building raw concrete facades. This was an attempt to create a city that would be eco-friendly as well as sustainable.



The main methods which were adopted in the process were such as Rain-water harvesting, re-use of construction waste. An attempt was made to build a pedestrian friendly roadways but later turned out to be an automobile based settlement plan. The size of the lanes vary in accordance with different types of vehicles. Another main and basic element of this city planning was with maintaining privacy within the sectors by having controlled entry spaces.

Concrete was a widely used material which gives it another reason in being regarded as the most exceptional city of India. Here the peculiarity about this arrangement of sectors is there are spaces to preserve the construction waste that can be utilised for landscape designing.

One can see architectural genius in the neat geometrical design of residential quarters, reinforced concrete structures and self-contained area layouts.

Chandigarh is divided into 47 self-contained sectors. Each sector of the city is designed with its own shops, academic, health care buildings, places of worship, open spaces, greenery and the residential areas.

Chandigarh is one of the best planned cities of India. Roads are pretty wide and spacious. The function of living occupied the primary place and has been organised into a cellular system of sectors based on the concept of a neighbourhood unit.

The city was planned as an administrative centre assuring all amenities to all classes of people to lead a dignified life. The city achieved this agenda with aplomb precision. However, the quest doesn't end here.

-Keerthana G prasad,
2nd Year, B.Arch.

AEQUOREA

3D- Printed rubbish into an Underwater Oceanscraper, proposed by Ar.Vincent Callebaut

Vincent Callebaut, Belgian Ecodistrict Architect, born on May 27, 1977. He designs futuristic like projects which focuses more on ecology and several aspects of sustainability (renewable energies, biodiversity, urban agriculture). He has worked on virtual projects like Dragonfly, Lilypad, Tao Zhu Yin Yuan, The gate in Cairo (Egypt).



Architect Vincent Callebaut has developed plans for a city of futuristic ocean buildings made from 3D-printed plastic waste which extend 1,000 metres below the water's surface.

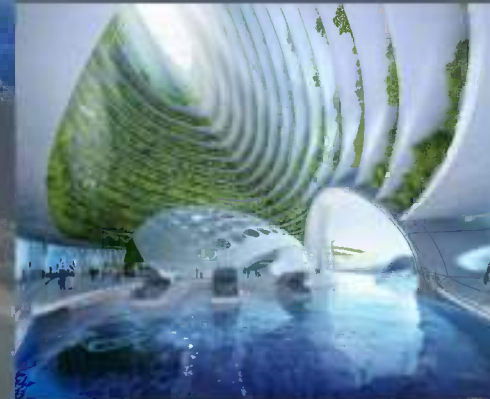
"An oceanscraper printed in 3D from the seventh continent's garbage," described by Callebaut. Aequorea is a virtual water city off the coast of Rio de Janeiro. The name of the city was derived from a type of bioluminescent jellyfish called aequorea victoria.



A series of domed marines 500 metres in diameter would provide access to the underwater environment. The structure would be made from algoplast, an invented composite material made from algae and rubbish. This repurposed material would be 3D printed to create the 1000 towers, designed to accommodate 20000 aquanauts.



The idea was presented by Callebaut in the form of a letter addressing "people of the land" which accuses the present population of carelessness "mortgaging the fate of future generations". It is penned by a fictional teenage "aquanaut" named Oceane based Aequorea and dated 24 Dec 2065.

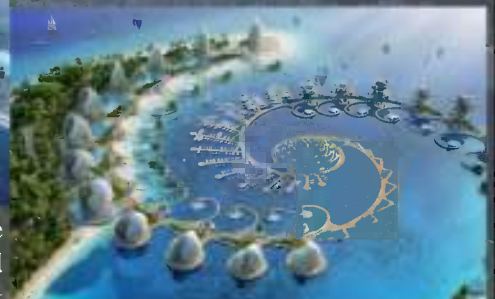


The concept is deliberately to highlight the diminishing natural resources on land and the need to clean-up the "disgusting soup of petroleum-based waste" created by dumping plastics and other industrial wastes in ocean.

According to Callebaut, instead of fossil fuels, citizens would sustain their aquatic life with new renewable energy sources, and would use gill masks to breath underwater.



Food would come in the form of farmed algae, plankton and mollusks, while orchard and vegetables gardens would be grown on top of the conch like structures. The Aequo currency would support the marine economy.



The letter closes with the baleful warning: "Never forget this: Oceans produce 50% of our planet's oxygen. They are the most active lung! Well worth the trouble of cleaning to re-enchance our living together, don't you think?"

Paramitha Jaña
2nd Year, B.Arch.
AAA and Design

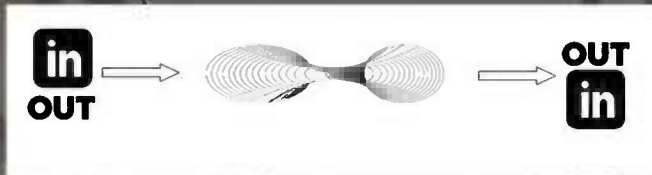


Entry Spaces

The Art of Transition

How does one enter a space? Can someone enter somewhere without entering? Entry without a defined space?

Entry is the space which defines the transition of a person from one place to another. It is supposed to give a good feeling and it can have an essence of the interior. An entry can be denoted with the help of a built form or a void. Entry spaces must be comfortably wide as it is a place which welcomes people inside or lets them outside.



What happens when a designer tries to study an Entry Space?

A designer studies in all possible directions, not just the one perspective which is in front of him. A simple entry space can be broken down to mean a lot more than just a piece of wood covering a hole in the wall.

When we study an entry space directly, direct declaration or denotation of a space as an entry is one kind of it. We can have a clear visual sense of entry. It may be denoted with the help of a door or just a void. We get a clear idea that it is an Entry or an Exit just by looking at it.

And finally, there is one fun way to look at entry spaces. Can someone enter somewhere without physically entering the space?

So the designer finally studies the entry spaces on its metaphorical value. Entry can be even said metaphorically. For example, we enter countries, places just like that without crossing any physical structure like a door, arch or a gateway. When we see a junction point like an Airport or

a Railway Station we get an idea that we have entered a place. There is a whole lot of logic and reasons behind everything, especially designed things. So when studying, dig deeper to understand more than what is directly visible. So entry is not always physical, it involves a lot more the physical self. In the end, It all depends on how seamless the transition is.

Even when we study the spaces directly we end up further detailing it out as

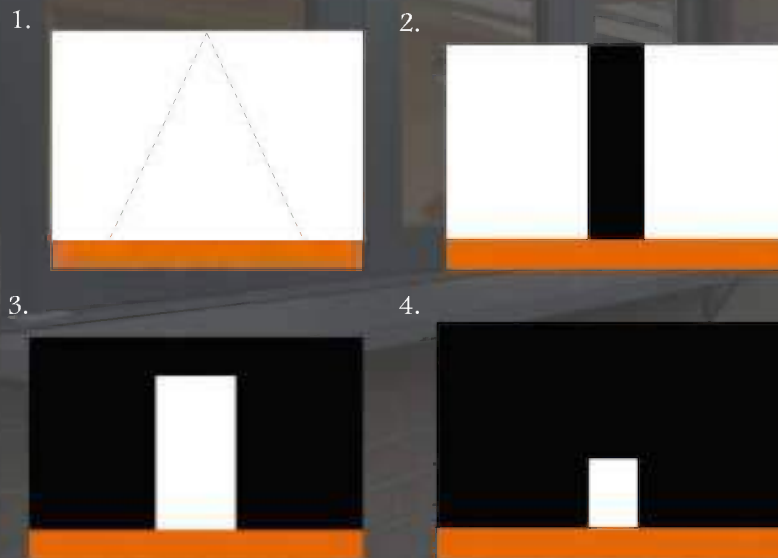
•Conventional / Anthropometrically perfect
An Entry must have dimensions which are comfortable to a common user. It must be anthropometrically stable. It varies with respect to the place where it is placed. For Example, the entrance of a Movie Theatre must be larger than that of a house.

•Unconventional / Not Anthropometric
Entrances may not always be well proportioned it can be even of absurd anthropometry. They can vary from

being Monumental to being ridiculously small.

Entrances can be just functional or purely aesthetic. A built entry space can have influence ranging from just the structural stability factors or the cultural heritage of the location.

-Ar. Williams
Assistant Professor
AAA and Design.



The representations above show us the possible forms of entry spaces. We generally relate to such forms when we think about an entry space.

According to me, an entrance is a warp zone which sends or directs a person or an element in or out. In and Out is subjective, it depends on what a person feels or defines based on set circumstances.



HOYSALESHWARA TEMPLE

THE ALLURING HISTORY OF HOYSALAS

The Hoysaleswara temple is a marvelous structure of Hoysala architecture. It was built by Ketamalla, a minister of King Vishnuvardhana in the 12th Century. The Hoysaleswara temple has the Idols of Hoysaleswara and Shantaleswara. Hoysaleswara was named after King Vishnuvardhana.

Hoysaleswara Temple has two shrines, one dedicated to Hoysaleswara and another for Shantaleswara. The whole complex is standing on a raised platform, the temple is made out of Soapstone, also known as potstone. Both the shrines are located next to each other facing the east direction. The shrine comprises the Shiva lingam, known as the universal symbol of Lord Shiva.



The architecture found in the temple is often regarded as the 'supreme climax of Indian architecture'. There are many projections and recesses made in the exterior walls which make the structure quite complex. As the interior spaces are kept simple it contrasts the exterior of the temple. The exterior walls of the temple have a splendid assortment of stone sculptures.

The interiors of the temple are quite plain except for the lathe turned pillars that dash in rows flanked by the north and south doorways. The forefront four pillars are the most elaborate element having 'madanika' sculptures in their brackets. The massive temple has four porches serving as doorways. The sculptures also depict charging elephants which are symbolic of stability and strength.



The temple was constructed at a height to grant adequate horizontal and vertical space to illustrate large and small sculptures.

Garuda Pillar is an attention-grabbing structure of Hoysaleswara Temple. Garudas were known to be the selected safeguards of the kings and queens. At the death of their master, the guards committed suicide. In the southern side, the pillar demonstrates heroes flanking knives and cutting their own heads. The outstanding structure of the temple has been accredited for being the epitome of Hindu architecture.

~Syed Harris
3rd Year, B.Arch

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Candi Prambanan

UNESCO World Heritage Site



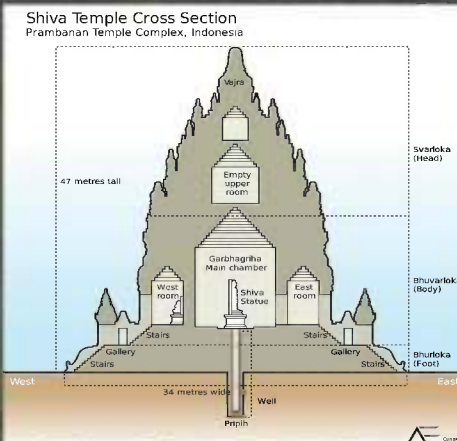
Candi Prambanan/Candi Jonggrang is a 9th century Hindu temple compound in Central Java, Indonesia and is a UNESCO World Heritage Site. It is also the largest Hindu temple site in Indonesia and one of the biggest in Southeast Asia. This temple was originally called Shivagrha or Shivalaya. The construction of this temple was likely started by Rakai Pikatan. According to the shivagrha inscription, a project was undertaken to change the course of the river.



The river, now identified as the Opak, currently runs north to south on the western side of the Prambanan temple compound. The project was done by cutting the river along the north to the south axis along the outer wall of the temple compound. The former river course was filled in and levelled to create a wider space for rows of complementary temples (Perwara).

This temple is dedicated to the Trimurti, i.e., the expression of God as the Creator (Brahma), the Preserver (Vishnu) and the destroyer (Shiva).

The architecture of this temple follows typical Hindu architectural traditions based on the Vastu Shastra. A really interesting fact is that the whole temple complex is a model of the Hindu universe according to Hindu cosmology.



The temple compound consists of the following:

The Trimurti temples:

The Shiva temple is the tallest and largest structure in the temple complex. It is 47m tall and 34m wide.

The Brahma and Vishnu temples are 33m tall and 20m wide. The Vishnu temple is on the North side of the Shiva shrine and the Brahma on the south.

3 Vahana temples: dedicated to the Vahana/vehicle of the gods; Nandi, Garuda and Hamsa.

2 Apit temples: two temples located between the rows of Trimurti and Vahana temples on North and south side.

4 Kelir temples: small shrines located on 4 cardinal directions right beyond the 4 main gates of the inner zone.

4 Patok temples: small shrines located on the 4 corners of the inner zone.

224 Perwara temples: hundreds of temples arranged in 4 concentric square rows. The first row lined with 44 temples, second with 52, the third with 60 and the fourth with 68.

Most of the Perwara temples are in ruins with only a few being reconstructed.

These concentric rows of temples were made in an identical design where each row towards the centre was slightly elevated.

The temple is adorned with panels of narrative bas-reliefs telling the story of Ramayana and Bhagavata Purana. The narrative panels on the balustrades read from left to right. The story starts at the east entrance where visitors turn left and move around the temple in a clockwise direction while keeping the sanctuary to their right. The story of Ramayana starts on the Shiva temple balustrade and continues to the Brahma temple. The Vishnu temple balustrades are adorned with the bas-reliefs depicting the stories from Bhagavata Purana.

On the other side of the narrative panels, the temple wall was adorned with statues and reliefs of devatas, lokapalas, and brahmin sages.

The lower outer walls are adorned with a row of small niches containing the image of a lion flanked by two panels depicting kalpataru trees. As this pattern is typical in the Prambanan temple compound, it has been called the "Prambanan panel".



Beijing National Stadium

The Bird's Nest

At the 2008 Olympic games, China unveiled its very own architectural wonder, an iconic image of Beijing, which would have the world's attention—The Beijing National Stadium, also known as the bird's nest stadium. The stadium took a good five years to complete and was constructed using a staggering 42,000 tons of steel, making it the largest steel structure in the world.

Measuring 330m long, 220m wide and 69.2m tall, the design of the Bird's nest stadium is based on trussed columns, which are 24 in number and weighing 1000 tons each. When the construction of the outer shell of the stadium began in 2005, no crane was able to lift the columns into place.

As a result, the columns were shipped in parts to Beijing and assembled into position. Soon after the 24 columns were in place, smaller beams were welded in between the structure to give it greater strength and enhance the elliptical crosshatch appearance. Finally, the third set of beams was added to the structure in order to hang the transparent, polymer membrane, which provides roofing between the steel beams.



During the design stage of this massive project, the Swiss architecture firm, Herzog and de Meuron, along with their partners Arup and China Architecture Design and Research Group, had numerous issues to address beyond the aesthetics of the stadium. One of the major concerns was whether, once in place, the 42,000 tons of steel that made the structure would be able to support its own weight or whether it would crumble once the 78 supporting pillars used during the construction were removed.

There were also two other major factors to consider during the construction. One was that the local government required that the stadium design be able to stand an 8.0 magnitude earthquake. The second was that the architects and engineers had to keep in mind the effects of thermal expansion on the steel structure. As the temperature can range from over 30°C in the summer to -20°C in the winter, this was no small consideration. To address all these three engineering issues, the design team worked with Chinese steel producers, Baosteel and Wuhan Iron and Steel to develop new customised steel

grades that would meet the strength and flexibility standards required for the project.

According to Lin Shugang, General Manager of Baosteel, three months of research led to the production of a new steel with low phosphor and low sulfur content, which they termed Q35. Q35 is a high-hardness steel able to bear stress up to 35×10^6 pascals. This would be critical in the construction of the 24 trussed columns, each of which were 300m in length and expected to help bear a load of 11,200 tons. Wuhan Iron and Steel Group designed a second grade of steel that would make up the remaining portion of the stadium's shell, called Q460 which provided a high strength while being flexible.

The new, high strength steels, however, presented their own problems during construction, as higher than normal welding temperatures were required, often in very precarious and high locations.

Moreover, the welding could only be conducted at temperatures of 15°C-16°C, which meant that the workers had to weld during evening hours.



Beijing National Stadium

The Bird's Nest

In the August of 2006, over 400 welders worked for 3 straight nights to weld the 320 kilometres of welding seams required to assemble the stadium's iconic, lattice frame.

By the September of 2006, the structure was deemed ready to stand on its own and the 78 pillars were removed one by one, leaving the entire structure standing on its own.

The construction of the stadium also adopts advanced energy conservation design and environmental protection measures, including favourable natural ventilation, natural lighting, complete rainwater recycling, use of geothermal energy resources and the use of solar photovoltaic power generation technology.



However, the Bird's nest hasn't been without its share of criticism, particularly for its non-traditional style and appearance. Regardless, it has become a poignant symbol of modern China and the engineering ability of mankind.

Beneath the football field, there are 312 Ground Source Heat Pump system wells which can supply heat from the earth to the stadium in winters by burying the heat exchange tube beneath, thus saving a lot of electric power.

The rainwater collected on the top of the stadium is used to afforest, flush toilets, control fire or flush the runway. These conservative measures make the Stadium a green building.

CDF(Computational Fluid Dynamics) simulation based on the games time situation is used to calculate the temperature and airflow speed at each angle of the structure and optimise all ventilation facilities accordingly.



A large mixed-use retail development space can be found beneath the stadium which features shops, restaurants, cinemas, a health club and parking.



The Nuragic and Contemporary Art Museum

Envisioned by Zaha Hadid Architects as a node of cultural exchanges, the Nuragic and Contemporary Art Museum serves as a seaward landmark for the city of Cagliari. The museum interconnects and shares its dimension with the urban centre.

Inspired by the structure of corals, the building is porous on the outside with a series of empty voids on the inside that accommodate a range of cultural activities and experiences. Each of the voids appears to be seamlessly eroded away and ready for use.

The museum not only serves a topographical role by adding to its landscape but also a symbolic one if you consider the way it reaches up to create a new skyline for its surroundings. What more, the dynamic nature of its silhouette extends inside as well.

The inside of the building is delineated with two continuous skins, one within the other and housing the museum's resources. The pathways within the building constantly intersect and bisect the public areas, thus, giving the building its fluidity and generous flexibility.



Vernacular Architecture ~ Provincial approach towards

Khalid Rahman ~ Expert on Vernacular Architecture



What inspired you to pursue Vernacular architecture?

During my internship, I observed many vernacular buildings along with my own research on the same topic in Costford and Auroville. It was very interesting. Vernacular architecture is more field oriented rather than designing from a desk. The value of construction techniques over design piqued my interest in vernacular architecture over other styles of architecture. Aesthetic appearance of this style of construction and the absence of contractors is my driving force in this field.

According to you, is ornamentation an important factor for construction of vernacular structures?

Yes, ornamentation is a must as it adds beauty to the structure. But it is definitely not the primary element. Ornamentation helps in additional aesthetics or minimization of construction technique. Take for example, Laurie Baker who used ornamentation integrated in masonry to minimize the additional ornamentation as he designed and built for the poor and weaker sections. He provided niche as a basic element in most of his designs to break architectural monotony. Though ornamentation has its own advantages and disadvantages the detailing provided can either be expensive—or very economical depending upon the site and client.

Is there any specific kind of zoning required for the utilization of courtyards in vernacular construction?

To design a courtyard in vernacular architecture, the plot should be relatively bigger because it is not feasible in smaller plots. Minimum plot size required for designing a courtyard in vernacular building is 3000-4000 sq.ft.

Is there any major cost difference between vernacular buildings and other styles?

Yes, there is a lot of difference. Firstly, in this style the cost of labour is comparatively much more than the cost of material. This style of construction also deemed as labor intensive construction. There is a basic thumb rule of paying the labourers around 60% of the total charge for skilled labour. This is very different from traditional construction which is heavily reliant on pre-fabrication, reducing labour cost by 30-40%.

What are the site specifications to be considered while designing a vernacular building?

In an urban plot, the orientation is the main factor to be considered. Moreover, the front and rear views play an equally important role depending upon the neighborhood. Before excavation, there is a soil test that is conducted to analyze whether the soil is suitable for a load bearing structure to be constructed. The above factor is regarded as the main structural criteria for vernacular construction. Apart from this the clients' perspective is also taken into consideration.

What is your advice for aspiring vernacular architects?

Every architect must have a sound knowledge about materials that can be utilized for their strength and construction capacity to utilize them for maximum benefit. For pursuing vernacular architecture, an architect's keen interest in this style along with exhaustive knowledge about the local materials is a must. A vernacular architect should be prepared to leave the comfort of a studio atmosphere for the field throughout the project.

The role of architect should be that of a designer, contractor, a builder and he/she should be able to manage the labourers simultaneously. An architect should also be a master of multi-tasking under any circumstances.

Although this style of architecture has a lot of scope, each project is managed in the macro level by the architect. A lot of elements such as arches, exposed brick work can also be utilized in this construction style. This style of architecture is a client-oriented style, which has a promising future for future vernacular architects.

-Keerthana G.Prasad
2nd Year,B.Arch.

Why Architecture?

Break Through From Monotony

With architecture you're creating something which isn't limited to the surface of your sheet is what I feel. Architecture is all about individuals' passion, Fantasy and thoughts. It's a field where Art and Engineering crossroads on. Through architecture you get to person's ideologies and views. Architects devise the ways a premise and civic spaces fit into the public realm. Though a great challenge yet architects overcome! Great architecture does something more than simply meet its brief. It works in relation with the landscape, enhancing our appreciation of the physical environment it occupies. Architect carries a bag of responsibilities of his work to be recognised that what he builds today should enhance and endure the lives of those after us. A career in architecture is most likely to combine inspiration, perspiration, frustration and elation. Architects' mind comprises a brief knowledge of engineering, construction, materials and cost control, while also considering aesthetic values, client specifications, building codes and safety regulations. Architecture gives you the independence to come up with innovative, creative and aesthetic solutions. Architects are only dabbled but are not restricted by the laws of buildings or physics. A common misconception about architecture is that it is only the design of a building it is responsible for, but rather architects strike to create spaces which set the mood for the building it surrounds.

Why Architecture?

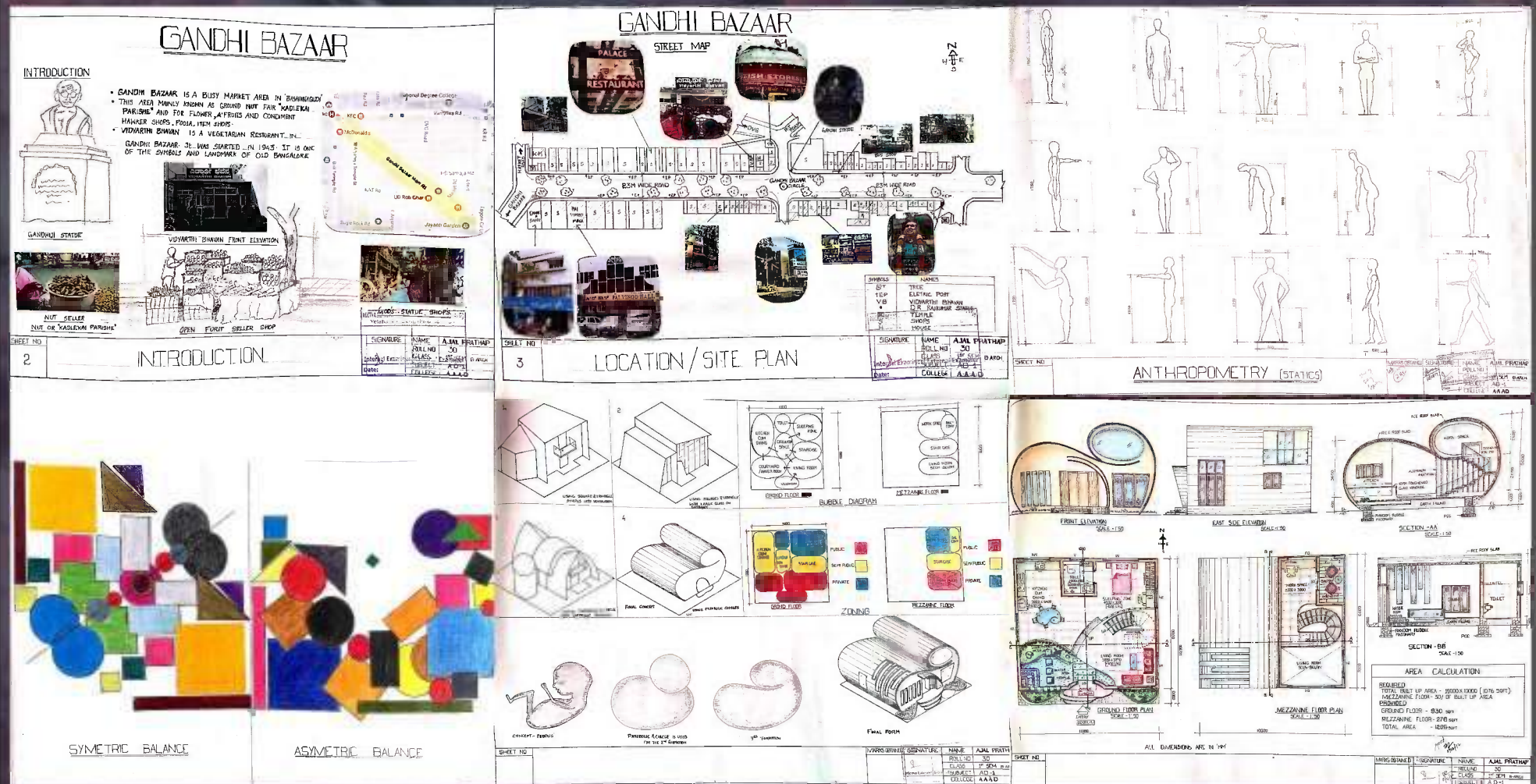
Architecture is NOT Civil Engineering?

The difference between the two fields is huge, architects are the project heads for many consultants, the owner, and the contractor, and the engineer is just one of the project consultants. Engineers spend a lot of time crunching numbers, calculating and provide some fairly schematic drawings. Whereas, architects coordinate in all of the details from all the trades into their drawings and make sure the whole building is assembled properly. Architects are those who look into "artistic aspect" of design whereas civil engineers look into its "scientific aspect". Architecture is all about being creative and thinking out of the box while civil is being more scientific in attitude and training. Architecture evolves as days and trends pass while civil engineering stays stationary. Though both professions have critical function that are essential in any construction job and they rely on each other to accomplish a given task. I would conclude saying architecture focuses more on the spatial functionality of the design, while civil engineers concentrate on the structural elements of the design, making certain that the structure can endure normal and extreme conditions.

-Rifquith S B
1st Year, B.Arch.



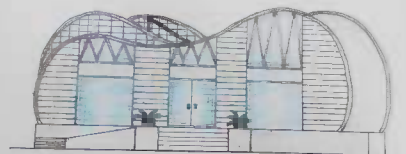
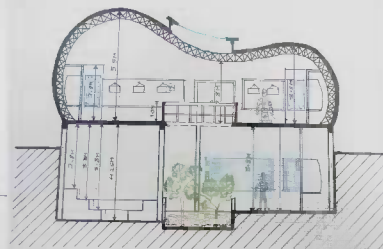
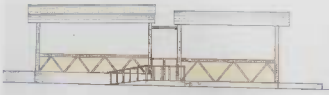
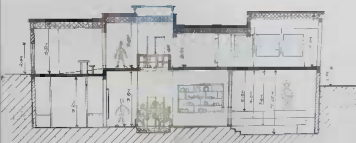
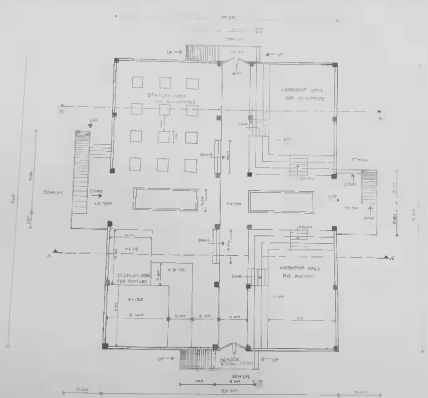
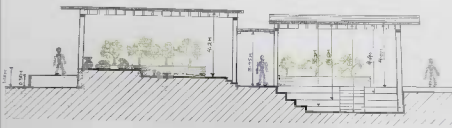
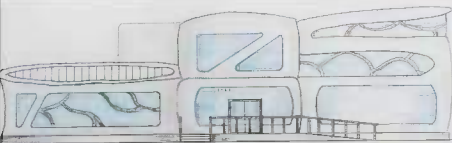
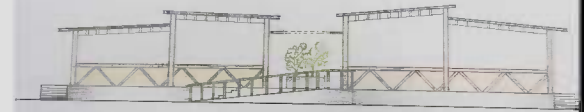
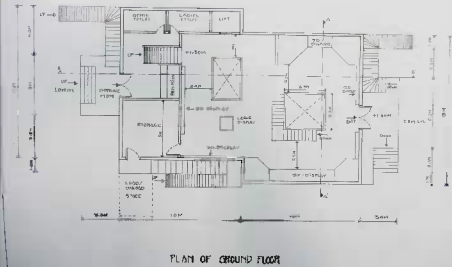
My Portfolio



Ajal Prathap, 1st Year, B.Arch.

My Portfolio

Name : C. Lalhmangaihzuala, 2nd Year, B.Arch



SECTION AT BB'

SOUTH SIDE ELEVATION

WEST SIDE ELEVATION

SECTION AT AA'

FRONT ELEVATION

My Portfolio

Name: Rajesh L, 2nd Year, B.Arch.





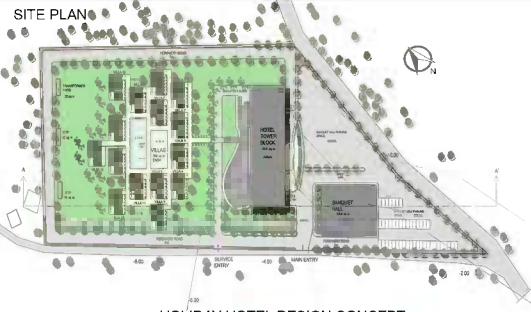
Syed Harris
VI th SEM, AAAD

A playful architectural language emerges with exploration with stacking, leaving voids, creating enclosed open spaces and extendable growth points

This design strategy generates spaces for hotel tower block, villas as well as common spaces like banquet hall and restaurant.

The design also portrays the use of natural light into the hotel giving it a more leisure and flexible common spaces in each floor.

The design strategy involves creating three visually connected horizontal strata: banquet hall, hotel tower block and villas.



HOLIDAY HOTEL DESIGN CONCEPT



CIRCULATION DIAGRAM

The hotel backside has a coffee shop with a waterfall falling from first floor to the water pond

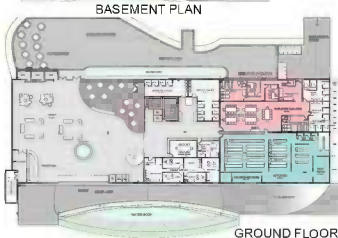
The water separates the visually between the ground floor coffee shop and outside courtyard

The concept is derived from the natural contours of the site. Each type of room is derived from the different contours with reference to the requirements of design.

FLOOR PLANS



BASEMENT PLAN



GROUND FLOOR PLAN



SECOND FLOOR PLAN



THIRD FLOOR PLAN



FOURTH FLOOR PLAN

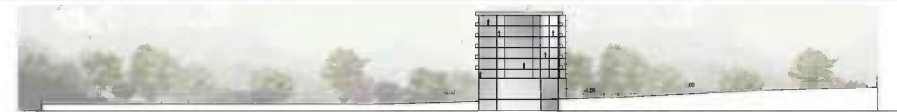


FIFTH FLOOR PLAN

LEGENDS

- SINGLE ROOMS
- DOUBLE ROOMS
- EXECUTIVE ROOMS
- SUITS
- SERVICES
- DUCTS
- LANDSCAPE
- WATER BODY

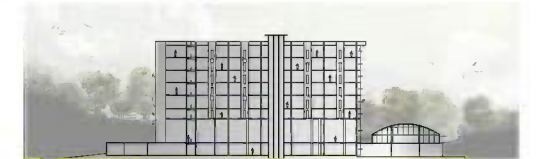
FIRST FLOOR PLAN



HOTEL SITE SECTION AT AA'



HOTEL ELEVATION



HOTEL SITE SECTION AT BB'

The concept of hotel elevation is contemporary architecture derived using monkey tops and glass. The dramatic use of traditional and modern elements in elevation enhances the beauty of destination in chickmagalur.

VILLA DESIGN

The concept of villa is a minimalist approach in design using different exposed materials like exposed bricks.

Each villa has its own privacy space to enhance the beauty of nature for maximum usage of space.

The dramatic use of traditional architectural elements reflect the nature of the site in chickmagalur.



GROUND FLOOR PLAN



FIRST FLOOR PLAN

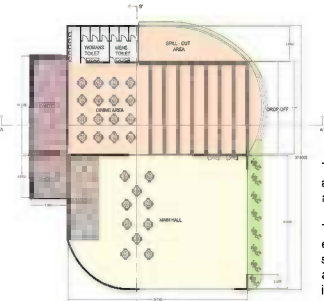


VILLA SECTION AT AA'



VILLA SECTION AT BB'

BANQUET HALL DESIGN



BANQUET HALL PLAN

VILLA VIEWS



The banquet hall is used as a functional space for parties and other functions.

The spaces have been enrolled in creating different strata: spill out space, dining, and main hall for a common interactive space



BANQUET HALL SECTION AT AA'



BANQUET HALL SECTION AT BB'



BANQUET HALL ELEVATION



Art Work

Strokes Of Creativity



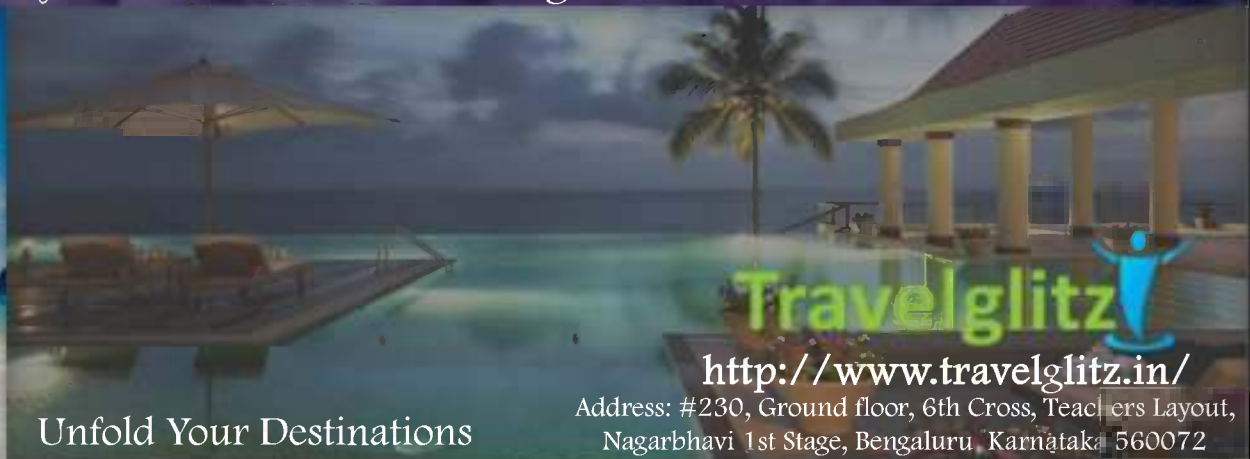
The Aurora Borealis

NORTHERN LIGHTS

The aurora borealis- also known as the northern lights- is a spectacular phenomenon which can be sighted when visiting the high northern (or southern) latitude near the poles. Aurora displays are created when protons and electrons pour out from the solar surface and interfere in the Earth's magnetic field. They tend to be more frequent and highly noticeable during high solar sunspot activity, which occurs on an 11 year cycle. Different ions make different colors resulting in extravagant visuals of splashes of vibrant colors grazing the atmosphere. Striking pictures of these auroras are visible from space as striking splashes of vibrant colors. Interestingly these striking visuals of northern lights seem to exist in other planets as well like the poles of Jupiter. Oxygen emits greenish yellow or red light while nitrogen gives off blue light. These blend together effortlessly to produce calm hues of purple, pink and white. This ethereal phenomenon makes the places of auroras a sight for sore eyes and keeps all souls longing for its breathtaking view.



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DIU

AN EPITOME OF IDYLL



One of my fondest travel memories is the coastal area of Diu, tucked away in the Southern part of Gujarat, away from the exotic Rann of Kutchh. While the white desert of Kutchh was nothing short of spellbinding, the glow of the white expanse of land in the light of the full moon, we were hoping for a laid-back holiday with the sun warming our toes under a colourful beach umbrella.

With 36 hours in hand, accommodation and other formalities later, we made our way to Nagoa beach to fulfil the toe warming exercise. An idyllic setting with fishermen tending to their nets while a few tourists dotting the area indulged in a few water sports. A few shacks lined the way to the beach, trying to sell coconuts and trinkets. The calm sea with mild waves under a winter sun put us into a lull. A fitful doze under the umbrella energized us and a coconut later, we resumed sightseeing. The first stop was the lighthouse close to the beach.

Walking up the winding flight of stairs, we reached the top to a breathtaking view of the island and the blue Arabian sea beyond. A soft breeze heightened the experience, imprinting the view to memory. After an exhaustive search in the tourism of Gujarat (We feared getting distracted if we ventured into other states i.e. Goa), the quaint Portuguese town of Diu caught our fancy. Without much further ado, a bus was booked all the way from Ahmedabad to Una. A rather grueling and bouncy ride later, we found ourselves clueless in Una. Our clothes and paraphernalia being the obvious giveaway of the fact we were tourists, a sympathetic passerby pointed out a bike rental which we gratefully signed up for. A less bouncy 30-minute ride later, we arrived at Diu to realize it was probably everything we had hoped for. The bridge connecting the island of Diu to the mainland presented a panoramic view of the island across a vivid blue calm sea.



Next stop, St. Paul's Church, a white structure with exquisite baroque work. Fluted pilasters, artistic volutes, plain walls with stucco work and delicate carvings in the façade and woodwork good only be attributed to perfection. The Portuguese structure, all the way from the 16th Century truly brought the faithful to the altar where the image of St. Mary was carved in Burmese teak.



Next stop was the seashore Gangeshwar temple, an old Shiva temple which had the unique characteristic of being at tide level.

A collection of five Shivalingas, it is believed that the Pandavas placed the idols here during their 13-year exile. It was an enchanting experience to see the idols submerged during high tide, the waves cleansing and worshipping the divine of the Hindu holy trinity.



The final destination for the day was the grand Diu Fort. Now in ruins, it still looms over the bay, reminiscent of the might of the Portuguese Empire. As we weaved through the ruins, parrots screeched through cubby holes and squirrels scurried through the bushes. At last, we reached the point of the fort overlooking the sea. Perched on the broken wall, we watched as the sun set over the horizon and twilight set in. Yes, It was tranquility.

- Ar. Shrabana Das
Literary Co-ordinate,
AAA and Design.



United Arab Emirates

International Tour

UAE – United Arab Emirates

President: Sheikh Khalifa bin Zayed al-Nahyan (2004)

Prime Minister: Sheikh Muhammad bin Rashid al-Maktoum (2006)

Total area: 32,278 sq mi (83,600 sq km)

Population (2014 est.): 5,628,805 (growth rate: 2.71%); birth rate:

15.54/1000; infant mortality rate: 10.92/1000; life expectancy: 77.09; density per sq mi: 256.

Capital (2012 est.): Abu Dhabi, 942,000

Largest city: Dubai, 1.978 million

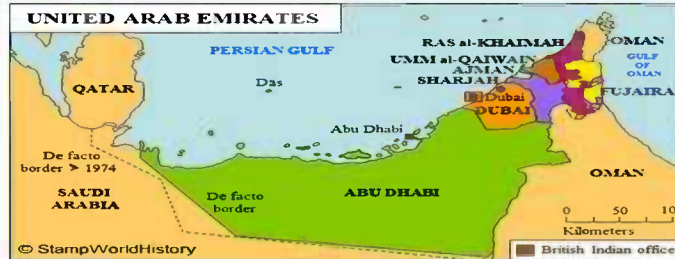
Monetary unit: U.A.E. dirham

National name: Al-Imarat al-'Arabiyyah al-Muttahidah

Current government officials

Languages: Arabic (official), Persian, English, Hindi, Urdu

Ethnicity/race: Emiri 19%, other Arab and Iranian 23%, South Asian 50%, other expatriates (includes Westerners and East Asians) 8% (1982)



Ruler of Dubai, Vice President and Prime Minister of the UAE



President of the United Arab Emirates, the Emir of Abu Dhabi and the commander of the Union Defence Force

Abu Dhabi–AUH -Capital of UAE.

Ajman – AJM.

Sharjah – SHJ.

Dubai – DXB.

Fujairah– FUJ.

Ras Al Khaimah – RAK.

Umm Al Quwain – UAQ.



TRADITIONAL ARCHITECTURE:

Vernacular architecture in the UAE was deeply influenced by traditional lifestyles, tribal customs, an invariably harsh environment and limited resources. Building materials were simple but were superbly adapted to the demands of lifestyle and climate. Easily portable camel or goat-hair tents provided shelter during tribal wanderings in the winter season. During the summer months spent in date palm plantations, home was an airy 'arish woven from palm fronds

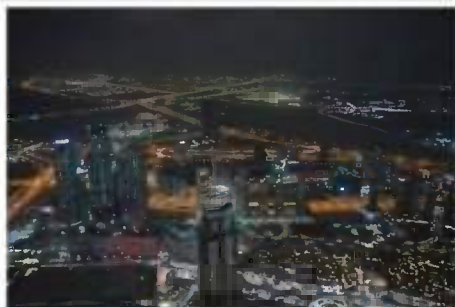


United Arab Emirates

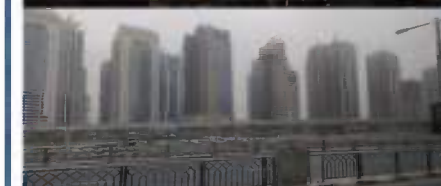
International Tour

Dubai

is the most populous city in the United Arab Emirates(UAE). It is located on the southeast coast of the Persian Gulf and is the capital of the Emirate of Dubai, one of the seven emirates that make up the country. Abu Dhabi and Dubai are the only two emirates to have veto power over critical matters of national importance in the country's legislature. The city of Dubai is located on the emirate's northern coastline and heads the Dubai-Sharjah-Ajman metropolitan area. Dubai will host World Expo 2020. Dubai has emerged as a global city and business hub of the Middle East. It is also a major transport



hub for passengers and, cargo. By the 1960s, Dubai's economy was based on revenues from trade and, to a smaller extent oil exploration concessions, but oil was not discovered until 1966. Oil revenue first started to flow in 1969. Dubai's oil revenue helped accelerate the early development of the city, but its reserves are limited and production levels are low: today, less than 5% of the emirate's revenue comes from oil. Tourism is an important part of the Dubai government's strategy to maintain the flow of foreign cash into the emirate. Dubai's lure for tourists is based mainly on shopping, but also on its possession of other ancient and modern attractions. As of 2013, Dubai was the 7th most visited city of the world based on air traffic and the fastest growing, increasing by a 10.7% rate. Dubai is expected to accommodate over 15 million tourists by 2015. The emirate is also the most populous of the seven emirates of the United Arab Emirates.



Rivers shaping the Socio-culture of City

Life Around The River

Rivers play a vital role in shaping the development of cities, especially the ones started at the bank of rivers. These rivers transform as a focal point to culture, leisure and recreation and act as zone of interaction between urban development and river. Rapid increase in urbanization has left the many cities /towns with no cultural values.



The Ghats along river have united the bank of river and protected the city from river flows and annual floods. Earlier these Ghats used to transform into the spaces where people interact, relax, perform, and communicate among large number of people



Currently riverfront has lost its identity. Rivers have always been the attraction of city, it has been always appreciated either for cultural, historical, traditional or just as part of leisure zone. Each community has got its own story to depict as river can be seen in playing multiple roles. Today these values/activities are only seen occasionally, which brings people together.

To develop the sensitivity towards values and recreate the lost culture, it is very important to understand the activities, needs, essence to create the river accessible publically, physically and visually.

There are different types of activities which have been seen in the past along the rivers. Each one has got its own perspective to look at it. People will visit these places to perform religious rituals, commercial activities, relaxation, and meditation, enhance beauty, and other leisure activities. Now, lack of facilities, hygiene and safety measure in these areas has made people to stop visiting these places.

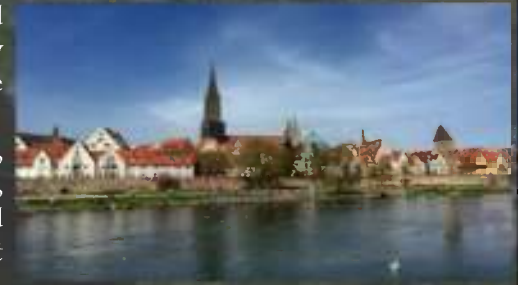
Riverfront along Holy River is considered as cultural heritage zone, it is very difficult to conclude how these should be conserved and accomplished.

They carry lot of heritage buildings, where the public spaces, green area, open area and street are not considered as part of heritage limits and are left unmanaged.

The approach is not to re-develop what is left unmanaged but to recreate its character and liveliness



Therefore, developed riverfront would provide access to new opportunities and awareness about river life. It will attract more tourists, help in growth of city and increase more activities. Recreating the existing scenario will provide better environment, economically, socially and culturally with various activities complementing each other.



These spaces are dynamic spaces which always attract people not only within the city but also from different neighborhoods and other cities, which will further help in transformation of city and its inhabitant.

The riverfront can be developed as a truly public realm accessible to all, where people can orient themselves with different activities. To transform the river as a major asset of city, creating space for cultural and commercial activities, and provide better infrastructure. Separating major zones will provide uniformity and large open spaces within the city where all can come together.

Ar.Pallavi Saxena
Assistant Professor



THE TREE OF LIFE

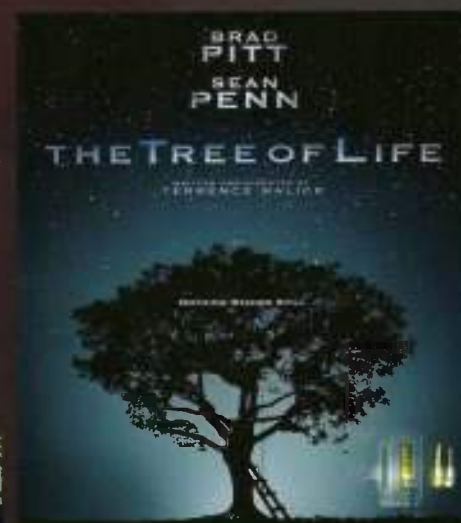
MOVIE REVIEW

What is life? What does it mean to exist? What part do we play in the creation of the universe? Do we matter, does anything matter at all? These are just some questions this masterpiece asks. Terrence Mallick has achieved in creating a movie about the most deep and philosophical questions man has ever asked.

This is a movie about existence, about the universe itself. Shown through inordinate and prodigal visuals depicting a montage of infinitesimal and immeasurable forces arranged in a chronological order. The filmmaking and direction of the film shows immense maturity and an innate talent of asking the right questions in a world where curiosity has ceased to exist.



The film follows a tormented middle-aged man, Jack O'Brian (Sean Penn), who travels through memories of growing up in 1950's Texas under a strict father and a much free-spirited mother, beside his two siblings. The father, Mr. O'Brian (played by Brad Pitt), is overshadowing, he forces his children to become strong while also to appreciate music; his presence, while not overbearing, does undermine her



Mr. Mallick points his camera at the most random and sometimes most ubiquitous of things, beings; we have all seen these 'things' in our life but never noticed them, never acknowledged them, never come across something and asked, 'why does this exist?' 'what is its significance?'; He does just that. He brings together seemingly unrelated visuals harmoniously to form a united composition that displays the importance of the most miniscule, and the pomposity of the humongous.



(Jessica Chastain) role in the upbringing of her sons. They only get full access to the mother when Mr. O'Brian must go on a trip, exposing them to grace, opposite to the father's natural characteristics.

The film ends on a very ambiguous note: Dead people coming back to life, recognising and embracing each other, is it symbolic of Jack's growing inability to be social or is it the Judgement Day? That God exists?

-Mohammed Ahmed
1st Year, B.Arch.



Batch Of 2015



Hampi

The Land Of Ruins

Hampi is probably the world's most fascinating ensemble of historical ruins of a complete royal town with its structures in various states of preservation and disintegration. This UNESCO World Heritage site consists of remnants of Royal Courts and living facilities, impressive temples complexes, monolithic stone idols, ceremonial gates, bazaars and various other structures like its water supply system.



The early hours of September 8th 2016 saw the second semester students of AAAD Flabbergasted by its awe-inspiring architecture. The students marched on to explore the prime exhibit of the Vijayanagara Empire architecture. Each column so different from the other, each carving so intricate and detailed, every structure built with purpose. Each carving depicts the tales of the Epics, capturing the

The early hours of September 8th 2016

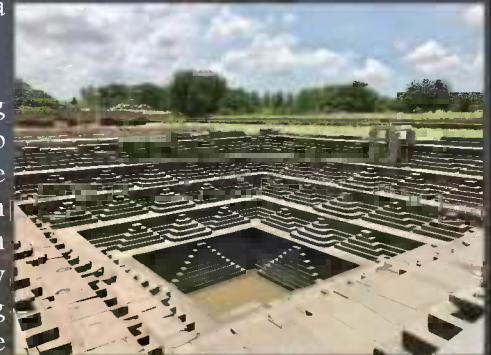
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Built over 200 years, its evolving architectural and town planning concepts are part of study tours of architecture courses of almost all good Indian Universities and Institutions. Though the area boasts of more than one hundred attractions, a part of them should never be missed



The next day the group was further divided into smaller groups of 7s to cover different locations and document them. Group one covered Lotus Mahal, Group two were dropped off at Elephants Stable, Group three at Virupaksha Temple complex and Group four at Vitala Temple complex.



Each group observed and documented their given locations by the means of research and sketches and direct interaction with the locals.

On the eve of 10th November, 2016 the group started their journey back to Bangalore, left with memories to cherish and a whole new spectrum of knowledge.

-Sharon Saji Parel
3rd Year, B.Arch.

Batch Of 2016

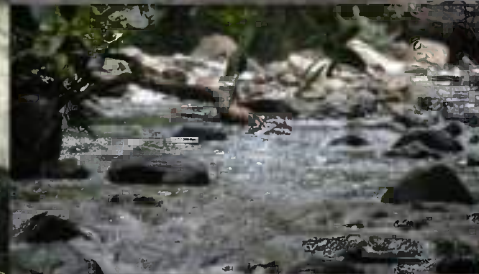


★ ★ ★
ORANGE SPELL
Trek/Parvatha/Chaturang
TREK UP YOUR SLEEVE
TRAVEL BLOG



Kumara Parvatha also known as Pushpagiri trek is said to be one of the most difficult treks in Karnataka Western Ghats. "The best of the journeys are the ones that are least planned." One of the major reasons that makes it difficult is the distance of 21 kms from Kukke Shree Subrahmanya Temple to the Kumara Parvatha peak and returning midway towards Girigadde.

With Orange SPELL, we feel that doing 21 kms in a day with lots of exertion and not a lot of logistic support is not an effective way to summit the majestic Kumara Parvatha.



We choose to start the trek from Beedahalli APC, which is on the northern side of Coorg. This side of Kumara Parvatha is less known to the trekking fraternity of Bangalore.



It poses an equal amount of challenge along with comforts when done with orange spell. This is a Bangalore weekend trek for all those who have been wanting to be on top of Kumara Parvatha for a long time.

DAY 1

We start with a 272-km drive from Bangalore to Kumara Parvatha. Our trek route from Somvarpet is one of the lesser-known Bangalore weekend trek getaways. Once everyone boards the orange spell bus, a brief summary about the Kumara Parvatha trek would be provided by our outdoor leaders along with the introduction amongst the trekkers and a welcome into the Orange spell family. We advise trekkers to have light dinner before boarding the bus. The overnight journey to Kumara Parvatha will be very exciting to make it a perfect Bangalore weekend trip for trekking in the Western Ghats.



DAY 2

Keep your eyes on the look out of the most amazing sunrise caught between the Pushpagiri ranges of mountains. The ghat section also known as the curvy road will announce our entry into the mountains. The initial stretch of Kumara Parvatha trek starts from Shanthamallikarjuna temple on the foothills of Pushpagiri wildlife sanctuary. There is an old temple at the base of the mountain and legends say that one should always pray to the mountain, seeking its permission for a safe return before the trek. This is also done on Mt. Everest and other snow capped mountains. Keeping the spirits of Kumara Parvatha trek high, we keep moving on the jeep route which goes towards the Beedahali APC.

Keep moving forward and a valley of dense forests welcomes you with open arms. The highest peak visible on a clear sky day is the Kumara Parvatha peak also known as Pushpagiri Peak. Further up is a forest watch post to make sure everything is under control in Pushpagiri wildlife sanctuary.



DAY 2

Embracing the first ray of the mighty Sun, we choose to take a small hike towards Malalli Waterfalls which is around 2.5 kms from our homestay. After the first day's adventurous hike, we shall be shedding off our tiredness around the waterfalls. Our sole purpose and idea of trekking is to connect with the mountains and bring the serenity of the mountains to the cities. Soon after breakfast, we start our onward journey to Bangalore and we usually initiate the drop offs after reaching Bangalore by 2100 hrs. The trek is only successful when the participants can feel a difference in their personal lives. The intent is to experience and believe in the concept of 'Get Beyond Limits' and conquer all the mental as well as the physical barriers of life. Always remember, 'Kumara Parvtha Trek ka tempo high hai' and so shall be yours.



Outdoors are a way to understand the limitless potential that life has to offer us. It is your time to 'live the thrill' in the 'Orange SPELL' way. As Ed Viesturs says that 'Getting to the top is optional. Getting down is mandatory' we start descending for the day.



HOW TO REACH

DISTANCE 272kms from Bangalore

ROAD Kumara Parvatha is well connected by roads. There are several state transport buses from Majestic Bus Stand, Bengaluru to Somvarpet.

Kumaralli is another 25 kms from Somvarpet.

ROUTE 1 (Via Coorg) Bangalore -

Kunigal - Yadiyur - Channarayapattana - Holenarasipur - Shanivarasanthe - Uchangi - Kundalli - Kumaralli - Pushpagiri wildlife sanctuary.

ROUTE 2 (via Kukke Shree Subrahmanya Temple) Bangalore -

Kunigal - Yadiyur - Channarayapattana - Hassan - Sakleshpur - Kukke Shree Subrahmanya Temple - Pushpagiri wildlife sanctuary.

NEAREST RAILWAY STATION

Suramanya Road Railway Station, Mysore and Hassan Railway Station are very close to both sides of Kumara Parvatha.

NEAREST AIRPORT Mangalore airport

KEY FACTS

ALTITUDE 5,616 feet

TRAIL TYPE Gradual inclined trek with dense forest covers.

DIFFICULTY Moderate ~ Challenging. Previous experience is always an added advantage. Difficulty of any trek is subjective.

TREKKING DISTANCE 17 kms (approximately)

ATTRACTION Kumara Parvatha is the highest peak in the Pushpagiri wildlife sanctuary which is a home to animals like elephants and tigers. Malalli Waterfalls is very close to our homestay, with walking distance of 2.5 kms.

Shanthamallikarjuna temple offers breathtaking view of Pushpagiri wildlife sanctuary.

BEST SEASON seasons have their own charm. The change in the colors of meadows, woods and rains always makes it appealing to the eyes.



OTHER UPCOMING TREKS

Tadiandamol Coorg Trek / 30 - 31 Mar 2018

Kopatty Coorg Trek | Dubare Elephant Camp | Water Activities / 30 - 31 Mar 2018

Hampi Bouldering & Heritage Trek / 30 - 31 Mar 2018

Kotte Betta Trek & KRS Backwaters / 30 - 31 Mar 2018

Kodachadri / 30 - 31 Mar 2018



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Batch Of 2017



INTERNSHIP

Trainee's advice

Architectural internship is a research internship usually undertaken by students in their last year of academic study. The results of the research study will be accumulated in to a formal report and presented to the company and to the university institution the student is studying at.

The office would usually expect to hire an experienced candidate but one can not get a experience until he is hired. So, what next? Here are a few tips that would help one land in a good job.

1. Create a "Brag sheet":

The very first step is to know about yourself. List down every single project you have done in school, places you have visited, sketches, rendering and photoshop works, design competitions, articles etc. These shortlisted items build your resume.

2. Contact your networks:

The most hires come from word of mouth! The first place to start is within your existing network either start up by asking your professors if they know of anyone that is hiring interns.



3. Research:

In parallel to your networking your research work should be in progress too! Create a summary of the firm and focus on the type of projects they specialize in, upcoming projects. Also keeping a track on the firms, you have applied to.

4. Targeted approach:

We hear people say "I have sent out 60-70 resumes to many firms this month and haven't heard about anything back". By this statement we should understand that the applicant has not spent enough time to put together the targets applications.

5. Be persistent:

If your application is rejected, follow up with a phone call once or twice as for every one office that is bothered, ten will be impressed.

-Harini
3rd Year, B.Arch.

EIGHT AND A HALF

MOVIE REVIEW

8 ½ is a very autobiographical movie made by the master of filmmaking Federico Fellini. It follows the director Guido, who clearly represents Fellini, as he suffers from director's block.

The film begins with him being asphyxiated in his car while being watched by people stuck in the traffic. This scene is very symbolic of Fellini's dilemma; he was stuck trying to make a film while people around him watched on. He was suffering but the public only cared about the movie. Then he escapes, he starts floating, free from his problems when his associates pull him down; to work on the film.



He retreats to a spa in the outskirts of Rome to overcome his anxieties, he calls his mistress over and lodges her in a different hotel. His film crew follows him to his hotel so that he works on his film while he recovers. The film shows three different types of states that exist, three different 'memories' that a person has: The past, the present, and the imaginative.

The film cuts between showing Guido's current state (the present), the years he longs for (the past), and what he imagines; he cuts in such a way that it is hard to sometimes follow which state we're in, showing Guido's growing disassociation with reality.

The producer forces him to make this film, a writing critic he hires gives his most harsh opinions, he calls his wife over to the spa which adds to the turmoil in his life. He starts to give up, he has lost interest in the film he is making, actors don't know if they're in the film, a huge set for a rocket has been erected.



He has no idea what he is doing, the producer arranges for a press conference near the set. Overcome by the questions asked, he ducks down his table and shoots himself in the head. The film ends with everyone in his life going around in circles, hand in hand, to circus music, with Guido and his wife Luisa joining them by the end. Giving a perfect ending to an incredible movie.

-Mohammed Ahmed
1st Year, B.arch.



Team Alpas
Literary Team





CYGNUS 2017

A COURSE OF 15 DAYS,
STUDENTS WERE
INVOLVED IN
DECORATING THE
CAMPUS WITH THEIR
ARTISTIC AND
INOVATIVE IDEAS,
DISPLAYED ON ALL
THE FACES OF THE
COLLEGE.

**- THERE IS NO
SUBSTITUTE FOR HARD
WORK.**

PONDICHERRY

FRANCE OF INDIA

Affectionately known as 'Pondy', is the capital city and one of the largest union Territories in India. Influenced mostly by French and Dutch architecture, this town is mostly known for its French style of architecture. This town having a 360 year old French connection makes it one of the most architecturally prominent places to be visited at least once. Situated along the south-eastern Coromandel Coast, surrounded by Tamil Nadu state; Yanam, farther north along the eastern coast in the delta region of the Godavari River, surrounded by Andhra Pradesh state; and Mahe, lying on the western Malabar Coast, surrounded by Kerala state.



The next day we visited the French Colony and did a street study about the whole colony having a rich French heritage. On the day of returning, we paid a visit to Mahabalipuram to study about the architectural delight - Shore temple. Built by pallava dynasty, this ancient heritage depicts the zenith of Dravidian art and architecture. The shore temple along with the rock-cut sculptures creates a unique blend of history and natural beauty. Our last place of visit was the monolithic temple structures - The Pancha Rathas another magnificent display of Dravidian architecture.



Earlier in our 1st semester, we had a 3-day study tour to Pondicherry to study the beautiful architecture and rich culture of French that was outstanding in this city of India. We started from Bengaluru Central Railway station in a night train to Pondicherry during the month of Sept 29th 2016. After reaching the Central Railway station of Chennai, we took an early morning bus from Chennai Railway station to the city of Pondicherry. Later during that day, we visited the city of Dawn-Auroville to study the local architecture, culture and heritage of this city. Our first visit was to the futuristic, spherical temple covered in gold discs- Matri Mandir. Later we spent the entire day visiting the nearby places such as Bharat Bhawan, Amphitheatre of Auroville, Savitri Bhawan (also known Bharat Niwas), Kala Kendra and Sri Aurobindo Ashram.



The trip was on the whole an outlandish experience as it enhanced our knowledge about the rich heritage of Tamil Nadu leaving behind delightful memories of an exceptional travelling ordeal.

- Keerthana G.Prasad
2nd Year,B.Arch



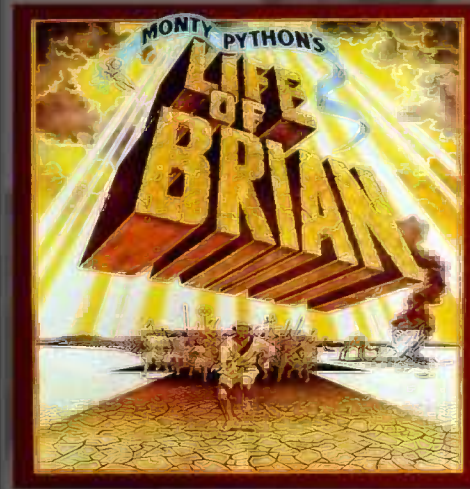
LIFE OF BRIAN

MOVIE REVIEW

Life of Brian

"What did he say? Blessed are the cheesemakers?"

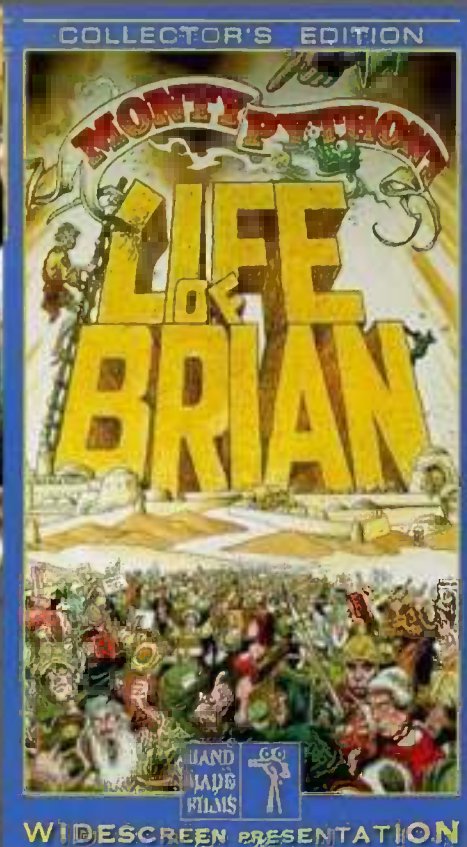
Brian was born on the same day as Jesus, in the neighboring stable. Brian had all it took to be a success, but he lacked divinity. A series of unfortunate events landed him as the messiah, who could lead people to salvation. It wasn't the truth, of course. He just wanted to get by, but circumstances kept landing him in the most absurd situations. He had to look after his shrill mother, do volunteer work for the People's Front of Judea, and escape from Pilate and his guards.



The comedy group Monty Python created an absurd satire on religion and blind faith that still stands relatable. His followers seize even the smallest items left by him as a 'sign', they misunderstand his speech and start believing that he is the savior, the chosen one, and that he has come to absolve them and show them the right path. The film was considered blasphemous by many when it was released back in 1979, it was banned in many different places including the whole of Ireland and

and Norway. Sweden advertised it as 'So funny, it was banned in Norway'.

Monty Python put a mirror in front of the audience to show them the rambunctious religious attitudes that exist in society today, rather than mock religion itself. We are very willing to follow any person with anything to say, to make them think for us, to let them tell us what is good and what is bad; and there is no dearth of such false messiahs who will swindle us into believing them



As Brian put it, "You've all got to think for yourselves."

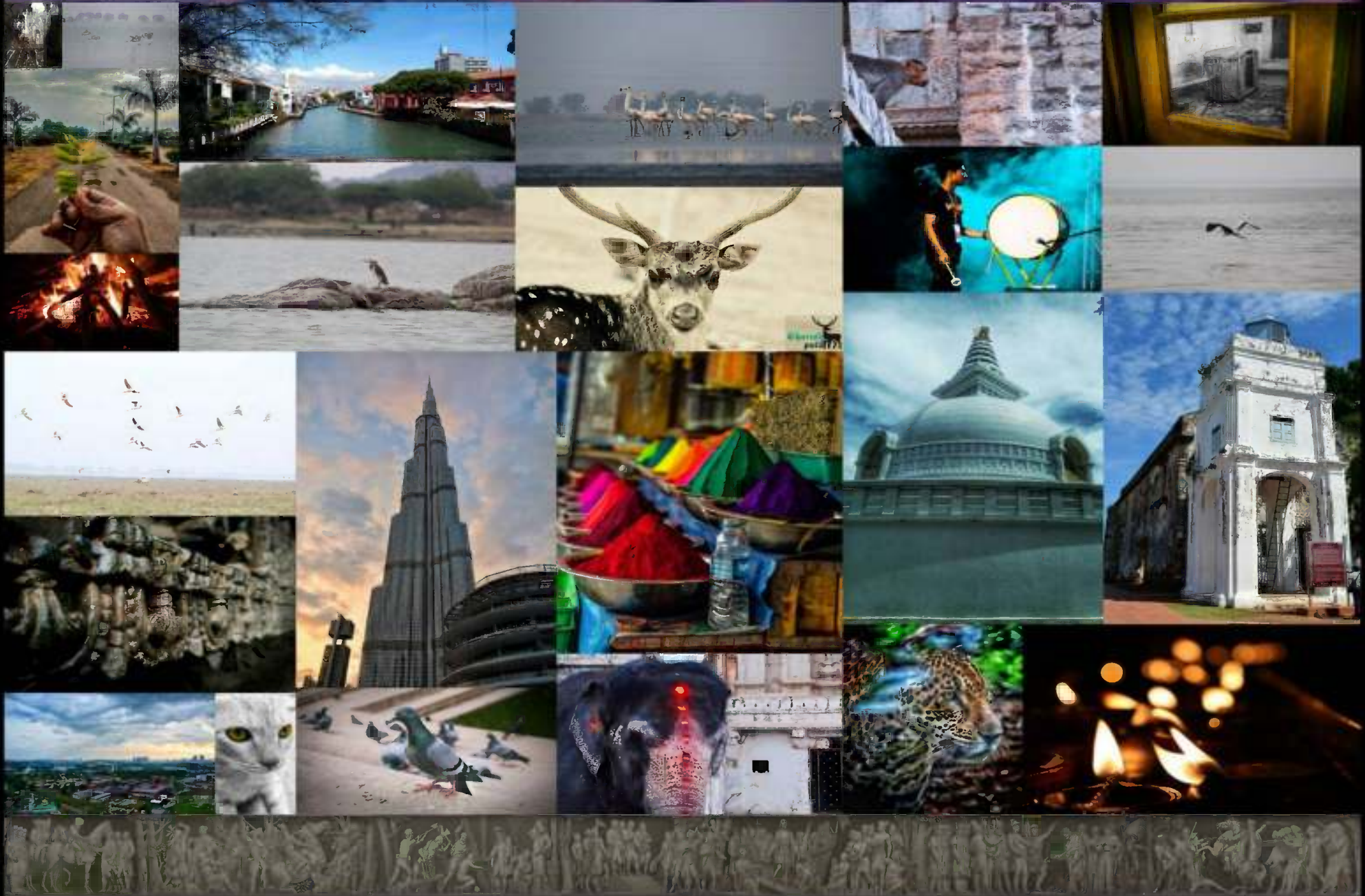
And as his mother said, "He's not the messiah, he's a very naughty boy."

-Mohammed Ahmed,
1st Year, B.Arch.

Through the Lens



Through the Lens



CITIZEN KANE

MOVIE REVIEW

There is no shortage of reviews, critiques, and analyses of this masterpiece by Orson Welles, and rightly so; it is considered as the best film ever made. Its use of modern technology, art, and great performances, in subtle ways have created a magnum opus deemed futuristic for its time.

The film begins with the death of Charles Foster Kane, and his famous last words 'Rosebud'. C. F. Kane was a newspaper mogul, he was the head of 'The Inquirer', the most famous and commercially successful newspaper of its time. He had amassed great wealth from his newspaper fortune and had built himself a great big mansion called the Xanadu. He was arguably the most influential man in his heyday.

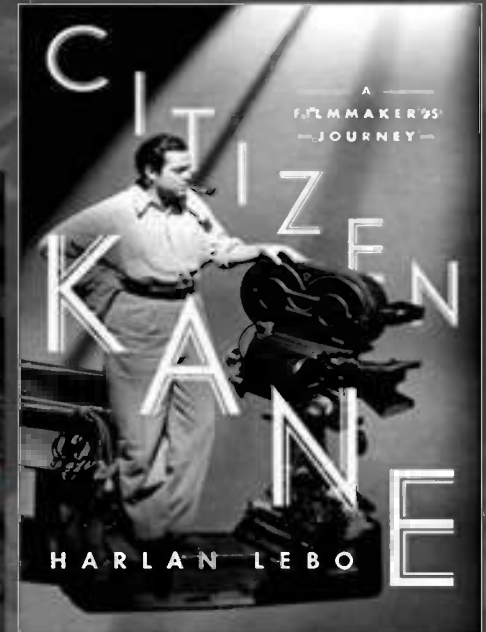


But it all ended when his affair with a singer was unearthed, he was a married man; and it became the biggest controversy of the 1930's. His newspaper was not doing so well, his health deteriorated, he was lonely. His death caused renewed interest of the general people in his life, everyone wanted to know what Rosebud meant. Newspapers everywhere scrambled to find the answer,

everyone who knew him was interviewed (some were bribed), but nobody seemed to know what or who it was or what it meant to Mr. Kane.



Many technologically advanced methods were used to make this movie; the roof of the office of the newspaper was visible, which would have been impossible to do those days as the lights would be rigged to the roof.



Wide shots of the exterior of the office and the convention were created by imposing two images against each other. It was quite possibly the best achievement in technical filmmaking since Metropolis. They never really find out what Rosebud means, but the final shot reveals this secret to the audience. A very tactical move taken by Orson Welles.

-Mohammed Ahmed,
1st Year, B.Arch.

JOURNEY AND ABZU

GAME REVIEW

Journey

Journeys span all of Earth's landscapes and resonate within the human heart, regardless of sex, age, and origin. The latest project from the developers at thatgamecompany tells the tale of a traveller and that traveller's journey.

Knowing the vision and intention of thatgamecompany will help prepare you for the unique nature of Journey. Journey ignores many conventional gaming traditions like scorekeeping, lives, and statistics.



As a nameless, cloaked traveller, you only have one goal: walk towards the shining mountain in the distance. Along the way you'll uncover the secrets of the barren world at your feet and perhaps meet other travellers. Like thatgamecompany's other works, Journey is more an emotional investment than a game.

Journey's beauty not only echoes in its vistas and music, but in the subtle details that coax you in. Shouting out to invoke life in the magical cloth is required to advance, but the shouts themselves keep in tune with the background music and even repeat. Journey's main musical theme. Sand shimmers in the sunlight and sticks to the traveller's cloak. Weathered monuments rise out of the sand, bruised by time or something more sinister.

Abzu

Games have had to evolve too, as they became more experimental, constantly playing with which mechanics support storytelling and aesthetic beauty, and which just get in the way. Abzu developer Giant Squid is belligerent about the latter, never letting mechanics impede the joy of underwater exploration. Abzu has been frequently described as "Journey but underwater." That's an easy comparison, convenient to the point of being trite, but it's a useful jumping-off point — or diving-off point in Abzu's case.

In Abzu, you are an unspeaking protagonist who only interacts with the world via sonic pings. Story isn't explicitly conveyed, but rather alluded to in the environment. Also like Journey, Abzu can be completed in a couple of hours. The game's pedigree makes the comparison even more sound. Its creative director is Matt Nava, Journey's art director. The games also share a composer, Austin Wintory.

If you like exploration, then these game can indulge for hours.



Difference between them

The noticeable difference between the two is the theme. Journey shows and lets you explore the land and Abzu on the other hand is underwater. The details of the respective games are unique. The world elements in journey are smooth but Abzu's world is more geometric and blocky.

-Ifham Nadeem Meer Labbai
2nd Year, B.Arch.

CRICKET

MY FAVOURITE SPORT

CRICKET:-

Cricket is a bat and a ball game played between two teams of eleven players each on a cricket field, at the centre of which is a rectangular 22-yard long pitch with a target at each called the wicket.

Each phase of play is called innings, during which one team bats, attempting to score as many runs as possible, whilst their opponents bowls or fields, attempting to minimize the number of runs scored.

When each innings ends, the team usually swaps role for next innings.

The teams each bat for one or two innings, depending on type of match. The winning team is the one that scores the most runs, including any extras gained.



CRICKETER:-

RAHUL DRAVID

RAHUL DRAVID (born on 11 January 1973) is a former Indian cricketer and captain, widely regarded as one of the greatest batsmen in the history of cricket. He is the current overseas batting consultant for the Indian team, and also the head coach for the under-19 and A-teams.

Born in marathi family and brought up in Bangalore, he started playing cricket at the age of 12 and later represented Karnataka under-15, under -17, and under-19 levels.

Born in marathi family and brought up in Bangalore, he started playing cricket at the age of 12 and later represented Karnataka under-15, under -17, and under-19 levels.

RAHUL was named as one of the best 5 cricketers of the year by Wisden cricketers Almanak in 2000, received player of the year awards at the inaugural ICC awards ceremony in 2014.

In December 2016, DRAVID was the fourth highest run scorer in the test cricket, after Sachin, Ponting, and Kallis. In 2004, after completing his century against Bangladesh in Chittagong, he became the first and the only player till date to score a century in all ten test playing countries.

DRAVID holds a unique record of not getting out for a GOLDEN DUCK in 286 test innings which has been played.

He took retirement at the age of 39 and now serves the country by training the young cricket of India.

-Muskan Rajmathi
1st year B.Arch



INTER-COLLEGE SPORTS COMPETITION

VTU WOMENS VOLLEYBALL TOURNAMENT



Musings in Rhyme

Poems

MASKED.

Aren't we all just posers?
Actors and liars;
Players and cheats;
Covered in skin ?
Walking with masks on.
Masks, only we see.
Hiding behind the veil,
Paranoid what 'they'll ' see.
"Beauty lies in the eye of the beholder"
But what do we offer to be beheld?
Perfect smiles and giggles?
Living life like it's no riddle ?
What would you see,
If you could see through me ?
Pain, Anger, Disgust and fear?
No! Aren't they all hidden by my cheer?
So, what if today was a 'no-mask-day'?
Freedom to be whoever you are!
No judgment; No scoff!
Which mask would you then take off ?
Alas! Aren't we all walking in Masks ?
Masks, only we can see;
Afraid what 'they'll ' see.

-Sharon Saji Parel
-3rd Year, B.Arch

TIME...

Time is unseen...
And I have'nt been,
To find out...
So, this still remains a doubt!
I once heard,
Time is Lord~
Yet I don't know!
Is it true what I know?
I never knew it's importance,
Though my brain had sense;
I grew up and I asked—
By then my learning time had
passed!
Now all I believe is...
Time comes but never returns!!!

-Ayesha Zahra
1st Year, B.Arch

RIME OF A MIME

(An abstract poem on nature)

Once upon a time-
Lived a caroh and a carih,
As composed in a mime;
Called- THE EMERALD GREEN FURY!!
Beginning with the caroh--
Pull, aim and swoosh!
Who learns to shoot an arrow...
Aiming on the belly bush!
Enters then the carih,
In the orchard of onrai:
Along with sis larrih,
To plant the seeds of sequoi...
Carih to the caroh summons,
To hear 'bout the dart
Ahead goes she with the command
With an emerald studded heart
"wisheth I to see-
You to be friends!!"
"friends? With whom? asked he?"
"the plants and the jungle, dense!!!"
"seems it to be impossi,
With what u command me,
Cuz I feel with it cozy
And refuse shall I whatever it be"
"repeat will I once more

-Ayesha Zahra
-1st Year, B.Arch

LIFE OF A GIRL...

She's a product~ 12 in one,
Who's able to handle the world-all
alone
She's capable of everything...
And controls each and every being.

She's got a heart so kind...
Which in no corner you can ever find;
She's the most valuable pearl,
Much worthy than the wealthiest
jewel!!

She's the coolness of one's eye...
Rich bonds of love, with everyone she
can tie!!
She hijacks a mind very quickly;
And occupies a heart completely!!!

-Ayesha Zahra
-1st Year, B.Arch



Malaysia

Student Exchange Program at IUKL, Malaysia.

Student Exchange Program at Infrastructure University of Kuala Lumpur, Malaysia.

ON THE EVE OF THE 15TH OF JANUARY 2018, 13 STUDENTS AND 1 LECTURER OF AAAD WENT BACKPACKING ALL THE WAY FROM BANGALORE TO TRICHY AND FINALLY ARRIVED IN THE LAND OF MALAYSIA!

THE AAAD TEAM WAS DEFINITELY ENTHUSIASTIC TO VISIT EVERY NEW PLACE ALONG THEIR VOYAGE. FROM THE TEMPLE OF SRI RANGAM, TO THE MAGNIFICENT – OUR LADY OF LOURDES CHURCH, SEEN IN TRICHY THE EXCITEMENT TO EXPLORE PLACES ONLY GREW STRONGER.

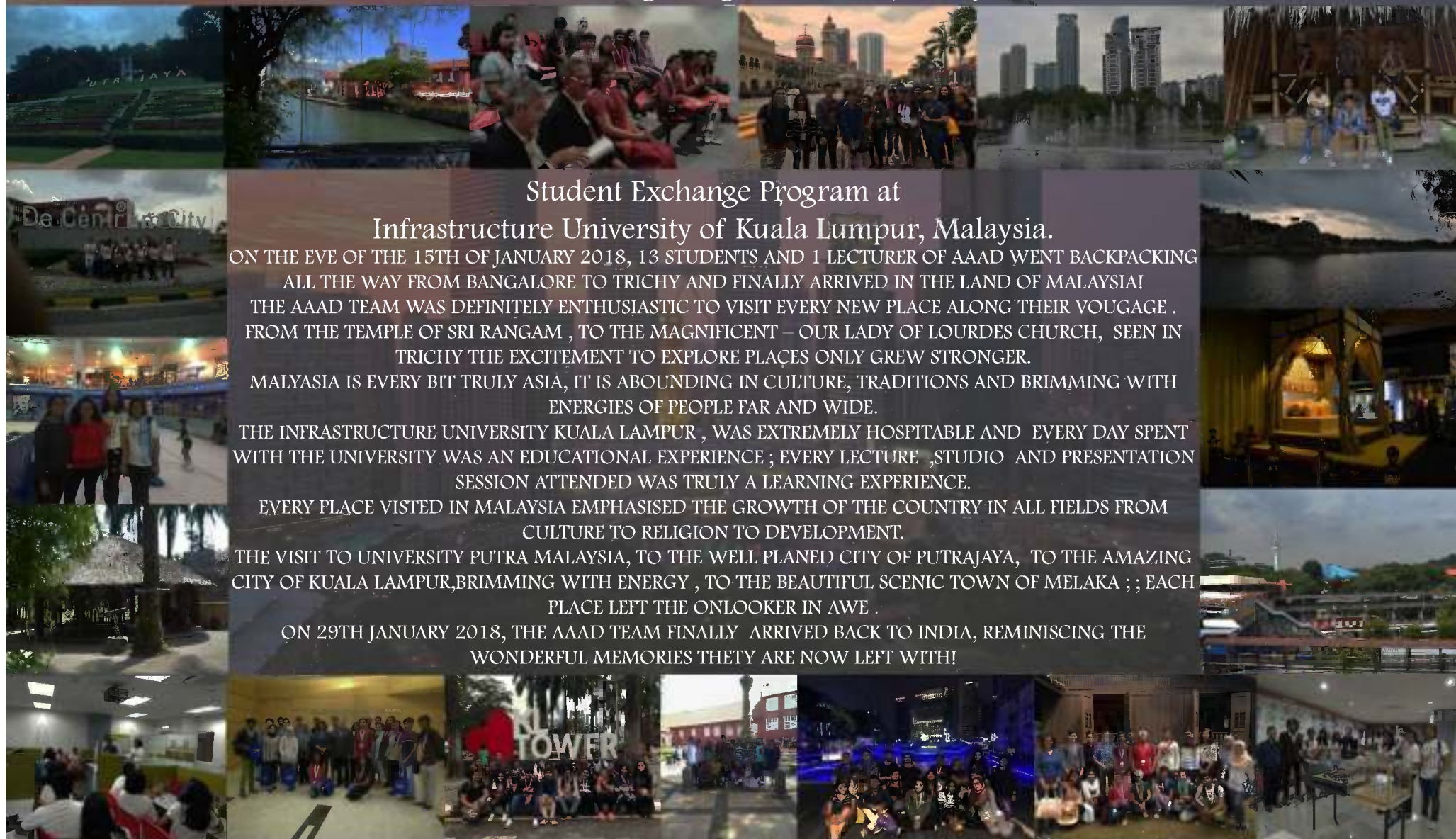
MALAYSIA IS EVERY BIT TRULY ASIA, IT IS ABUNDING IN CULTURE, TRADITIONS AND BRIMMING WITH ENERGIES OF PEOPLE FAR AND WIDE.

THE INFRASTRUCTURE UNIVERSITY KUALA LAMPUR, WAS EXTREMELY HOSPITABLE AND EVERY DAY SPENT WITH THE UNIVERSITY WAS AN EDUCATIONAL EXPERIENCE; EVERY LECTURE, STUDIO AND PRESENTATION SESSION ATTENDED WAS TRULY A LEARNING EXPERIENCE.

EVERY PLACE VISITED IN MALAYSIA EMPHASISED THE GROWTH OF THE COUNTRY IN ALL FIELDS FROM CULTURE TO RELIGION TO DEVELOPMENT.

THE VISIT TO UNIVERSITY PUTRA MALAYSIA, TO THE WELL PLANNED CITY OF PUTRAJAYA, TO THE AMAZING CITY OF KUALA LAMPUR, BRIMMING WITH ENERGY, TO THE BEAUTIFUL SCENIC TOWN OF MELAKA;; EACH PLACE LEFT THE ONLOOKER IN AWE.

ON 29TH JANUARY 2018, THE AAAD TEAM FINALLY ARRIVED BACK TO INDIA, REMINISCING THE WONDERFUL MEMORIES THEY ARE NOW LEFT WITH!





PROPOSED NEW CAMPUS OF AAAD INSTITUTE AT RAJANAKUNTE, BENGALURU