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The image features abstract, swirling blue ink splatters in the top right and bottom left corners. The ink is a vibrant blue and creates intricate, organic patterns. In the center, there is a logo consisting of the letters 'INK' in a bold, sans-serif font, with the tagline 'I NEVER KNEW' underneath it. Below the logo is a light gray rectangular box.

INK
I NEVER KNEW





Prof. Dr. T. James Wilson BE MBA PhD
Chairman
Sigma College of Architecture

MESSAGE FROM CHAIRMAN

"YOUR ATTITUDE IS MORE IMPORTANT THAN YOUR SKILL"

I take this opportunity to congratulate the magazine editor Jishnu and the team of magazine committee members. I appreciate your dynamic academic acumen of bringing out the Ink magazine.

Education determines the level of prosperity and welfare. In this practical scenario, today's need is quality education and the motto of SIGMA COLLEGE OF ARCHITECTURE is to provide 'Transformative Education' for fullness of the life.

My special greetings to one and all, on the eve of the annual day celebrations.

BEST WISHES!

A handwritten signature in black ink, appearing to read 'T. James Wilson'.

PROF. DR. T JAMES WILSON



Prof Joseph N Fernando
Principal
Sigma college of Architecture

MESSAGE FROM PRINCIPAL

I am very glad to note that the students of sigma college of architecture are bringing out the magazine for the year 2016.

Energy crisis , escalating cost of materials , chaotic growth of urban settlements and depletion of natural resources are the problems we are grappling with, today. Architecture is also adversely affected by these problems.

The buildings and the settlements designed by our forefathers are always energy conscious , sustainable and has respected the nature. Their towns were orderly. Therefore we can loan a few lessons for solving our problems by reviving our traditional buildings and towns. Hence the theme vernacular architecture is relevant to learn from.

Besides this, the magazine also showcases the talent of our students in the curricular and the co-curricular activities. Several days of hard work and lots of creative energy has gone into the creation of this magazine.

My sincere congratulations and thanks, to all the students.

PROF JOSEPH N FERNANDO

Message

I am happy to learn that our students are working together, overwhelmed with joy and happiness to bring out this year's college magazine. College magazines provide opportunity for the students to showcase their talents and explode their creative potential. Alongside the achievements in academics, co-curricular activities help in moulding the students overall personality. So value what you have your talents and potentialities; cherish and nourish them and you will reach the top. "Consult not your fears but your hopes and dreams. Think not about your frustrations, but about your unfulfilled potential. Concern yourself not with what you tried and failed in, but with what it is possible for you to do"-said Pope John XXIII. You dear students are expected you to do your best always, and strive for excellence, putting duty and services before self-seeking. Maximize and use your creative talent to the best of your ability, with a view to becoming outstanding students and loyal citizens.

I take this opportunity to sincerely appreciate all the students behind the creation of the magazine. Also, congratulation to the team of the faculty and students who took the responsibility of editorial board in planning for and producing the magazine strikingly handsome.

May the Almighty bless all your endeavours.

Director



Gladis Saroja D.H., M.Tech
Director
Sigma College of Architecture

My dear people

I am very much glad to be a part of this splendid event 'EGEIRO'16 of SICA I adore all of our faculties and students one who affianced completely themselves for this event to apex of its success. I take this opportunity to deliver about my thoughts towards the Theme - VERNACULAR (Regionalism) for our annual day merriment, the solid document of our stories and culture are our buildings. But, the virtual absence of traditional symbols and non existence of community based design approach in modern architecture is evidence of the failure to express the cultural patterns of the 20th century, which will end up in losing our distinctiveness in future, let's go for a hopeful development in our built environment with sustainable way of living!!



Ar. Vijay Vinethan
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INK
MAGAZINE



ANONYMOUS FUSION

Yes, I NEVER KNEW what to do. The moment, ink sank into my soul it started to blend with my thoughts. when I started moving with my concept, I wasn't alone but many hands united to form it. With love and respect, the ink journey began on february the 14th '16. A crew of 19 souls, determined with a single goal travelled all the way to achieve ink form, into a magazine. A couple of weeks with countless transforming sessions has made many dreams come true. On the whole, we are glad that our sacrifices on sleep and hardwork have not gone in vain and we would cherish each moment of the victory.

_Jishnu Lalji



As a staff editor my job was easy, just to stand by and watch the flow. Give little pushes whenever needed and make my student co-ordinators listen to their voice from within. I wasn't sure what to do in the beginning as Hellen keller said "I am only one, But I am one. I cannot do every thing, but still I can do something. And because I cannot do everything I will not refuse to do something that I can do". And that's what I did, but the credits go to my students and their will to silence the voice within, which made them ink down their fears and hurdles into this beautiful magazine.

_Vipin Wilson



Bringing a conceivability to the thoughts that flew out in all directions through 'Ink 2016' might have been tiresome and cranky, but still the process has left us all collectively unconscious. Each composure here, will showcase our etiquettes. Ink'16 will dignify all the efforts put in and is yet another feather in our cap. Thanks for all your prayers and supports.

_Sherly Viveka

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EARTHQUAKE VS VERNACULAR ARCHITECTURE

Prof. Joseph N. Fernando



BUILDING MATERIALS

Mud is common building material. Tall grass, reeds and desert shrubs are available. Stone and timber are scarce.

EARTHQUAKES

The entire kutch region falls under zone-v in the Seismic zone map of India. That is this region is prone to frequent and high intensity earthquakes. It is said that banni community had faced a few high intensity earthquake during the last quarter of the 19th century before they entered India. These experiences had taught them to design and construct earthquake proof houses.

THE BHUNGAS (Typical residences of banni community)

The bhungas are built on low mud platform. The entire area used for residential activities are demarcated by this platform. The lower part of bhunga consist of a circular mud wall built around a central column. One door and two squarish windows at the lower level are the only openings made. The diameter of the space enclosed is four metres. The height of the wall is two metres. A horizontal beam, slightly longer than the diameter of the cylindrical wall is embedded into the mud wall at the top. This beam should be touching the central column and they should be tied together with a rope. Two timber columns are erected on the either side of the cylindrical wall in line with the projections of the horizontal beam. The edges are jointed to the poles. The top portion of the bhunga consist of a conical roof made out of wooden frame work finished with grass thatch. The central column is extended upto the apex of conical roof and joint to it. The frame work of the roof is also joint to the horizontal beam. The height of the conical roof is about two metres. The interior of the bhunga are finished with built in shelves lime plastering, colour painting and are art work. If the family is big one or two additional bhungas are built on plat form. In such cases the space between the bhungas are covered with flat roof to provide additional shaded areas. On 26th January 2001 at 8:46am an enormous tremor was felt. This tremor lasted for 90 seconds of which the first 25 seconds the land shook vertically and for the remaining 65 seconds it shook horizontally. This was accompanied with a grinding sound from the earth and raising dust storm.

We rushed out of the house and when we were on the street we could hear the sound of our house collapsing. When the dust storm settled down we could see heaps of debris of where taller buildings stood and smaller buildings stood without roofs and external walls. The flag hosting in view of republic day had been completed a few minutes earlier in the schools of the region. This had saved the lives of several thousand students. Yes, standing in the open ground is the only way to escape from an earthquake. This is the eye witness account of a person who experienced the Ahmedabad earthquake 2001.

The intensity of this earthquake was 7.9 on the Richter scale and its epicentre was in Kutch. Loss of life and destruction of building were considerable in Ahmedabad. The Kutch region and the nearby city of bhuj faced heavy loss of life and destruction of buildings. The reason for this being Kutch region located closer to the epicentre. But what surprised everybody was the bhungas built by the banni community people of the kutch desert withstood the earthquake intact. The cylindrical residences built by the banni community people are known as bhungas.

THE BANNI COMMUNITY

The banni community people are the natives of kutch desert. But till the end of 19th century they lived in the Pakistan side of kutch. They migrated to the Indian side of kutch desert in search of better employment opportunities. They are good craftsmen. For their livelihood the males are involved in making decorative timber furniture and leather articles. The women folk are involved in embroidered cloth making. They also keep cattle at home. Their creative talent is reflected in their bhungas (residences) as well.

THE PLACE

The banni settlements are located in Kutch district of Gujarat. The climate is hot and dry with the summer temperature crossing 45°C. The air remains dry and the dust storms are very common in the summer afternoons. However, the temperature drops drastically during the summer nights. During winter the daytime temperature drops to around 7°C. During winter nights the temperature further drops. Rainfall is scanty and the people have learnt to live with limited water sources.

CLIMATE PROTECTION

Thick mud walls provide effective insulation against external heat in the summer. Windows at the lower level provide cooler wind when opened. The cylindrical form of the wall and the conical form of the roof offered minimum resistance to sand storms and heavy wind. In winter the internal temperature is effectively conserved. Besides this cylindrical body and conical roof also provide comparatively lesser surface area for the given volume. This helps in protection against heat gain and heat loss.

BUILDING TO FACE EARTHQUAKE

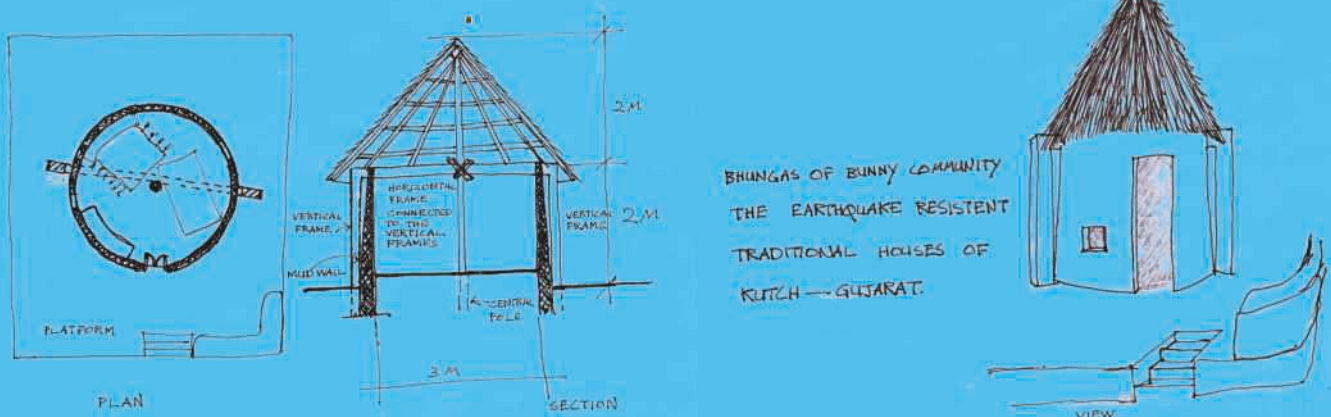
The cylindrical form provides resistance against earthquake. The roof is light and separated from the wall and permits movement, thus absorbing vibration. The proportions of the bhunga, its width to height is 1:1. This is another factor that makes this structure strong against earthquake.

BUILDING MATERIALS

Locally available materials are used. The mud plays an important role in controlling heat and conserving the internal temperature. Besides these materials are cost effective. Lending themselves to creating suitable forms.

CONCLUDING NOTE:

The banni community people, with their careful observation, constant evolutionary process and craftsmanship.





"I AM ALWAYS ENGAGED AND I ENJOY IT."

Eugene Pandala,

An Indian architect known for building with values of environmental sustainability. He completed his degree from College of Engineering and Technology, Trivandrum and his masters in urban design from School of Planning and Architecture, New Delhi. He had his fellowship in Heritage Conversation at UK. His father was an artist who brought him to the field of art and architecture. He has a great passion for wildlife photography and travelling.

What design philosophy do you follow?

I have lots of philosophy, it keeps on changing. I can never stick to a specific philosophy

What do you see as issue in present era?

Main problem in current era is global warming. We architects are the core reason behind 30% global warming. The climate change can lead to dangerous complication that has to be taken care of. 50% of population dwells in urban areas. Moreover it is predicted that after 2050, 2/3rd of the population will reside in metropolitan areas. It is our prime duty to design sustainable buildings or else it would be a great curse in future.

What is your attitude towards sustainable design?

Sustainable design came to existence after industrial revolution until then there was no word for sustainability. If sustainability has to be achieved there are lots of ways for doing it. Various techniques can be applied from past and applied in current buildings. The main additive advantage traditional methods are cost effective, which should be restored and preserved.

Views about Vasthu :

Vaasthu means accepting the blessing of nature without disturbing it. It is all about the five basic elements of nature- fire , water , air , sky , earth

Vaasthu is an essential subject to be learned by all architects. It teaches you about the factors of climate, wind direction, sun path. Lack of knowledge in vasthu will end up as an advantage for vasthu experts. It is my personal opinion to add vasthu as a theory based subject in architecture course.

Message for budding architects

As budding architects you should move on your own, develop your skills and find out the best architecture style possible.

AN EMPTY CANVAS

Ar. Vipin Wilson



Perpetually, architecture has been relating itself to every aspect of human life, helping us to make the building blocks of human survival and sustenance. Thus it is justifiable for us to be called architects (master builders). Since India has taken the title of the world's fastest growing economy from china, the native architects should be aware of the opportunities bestowed upon to shape the future of the country. Such growth prospective will pose significant strain on the resources available. One obvious area of negligence is the issue of increase in the brownfields. More specifically, how mines, after it is mined dry of its content, is abandoned. Is a used up mine, no more a land resource?

Programmes exist for reclamation and revival, but statistics show that only poor implementations have been carried out. To take any sterile mine and convert it to be useable is more challenging than any other design project because, there is NOTHING, in it. But it need not defy the designer's perception.

Rejuvenating the land to its old self, not only tangibly but also in bringing back life into it, is all that an architect should do to the abandoned, worn-out and sterile piece of land. After all, it can be perceived as an empty canvas for a great work of art.



FEMININE AESTHETICS, A JOUISSANCE

Ar. Sherly Viveka

Architecture is to serve the interests of the public in a general sense. An issue arises when it comes to meeting peoples aesthetic tastes. Is there a universal norm of good taste, or does taste, like beauty, lie in the eye of the beholder? More specifically, do men and women's taste converge, or they differ? What do the women architects bring to the table? Do they offer a working style or leadership style different from those of men? A distinctive aesthetic?

Architecture and other fields in science and technology have traditionally been considered 'neutral' in respect to sex and gender. Or they have been considered to be the traditional domain of men to such an extent that women have appeared as exotic intruders in the field who would have to expect some difficulties in adjustment. In the architectural field, this view has only recently been challenged.

The shape which architecture might take in response to female priorities and values cannot be described with certainty. There are, however, some examples of so-called anonymous architecture as well as some built examples from female architects which speak another language and suggest that there would be a significant difference between an environment shaped mainly by men and male values and an environment shaped mainly by women and female values. At the risk of generalizing, females tend to like bright colours, surfaces replete with detail, curvy as opposed to straight lines, humour, and elements that blend in with their surroundings. Against this, males tend to prefer darker colours, surfaces devoid of detail and so on. The dilemma for architectural principles, in a world in which men and women's tastes may be polar opposites, is which set of values to choose. The male or the female?

Given the politics of gender, this is a subject the prudent commentator would duck. However, putting prudence to one side, there would appear to be three main factors. Firstly physiological – men's preference for 3-dimensional vision may be related to the fact that their eyes are an average 4mm further apart than women's, as well as the fact that part of the brain used for three-dimensional vision, the inferior parietal lobe, is larger in men than in women. Moreover, women's instinct for colour may relate to the much lower incidence of colour blindness (only 1/2%) amongst women compared to men (8%). Then there are issues of familiarity. If boys and girls are exposed to different kinds of objects early in their life, these objects could grow to influence their preferences (the familiarity effect). Lastly, personality may play a role. Attitude surveys around the world point to differences in the male and female personality, and if these correspond with actual differences, then men and women's designs will differ too. For a design, like a doodle, reveals a lot about its creator.

It is believed that women architects' approach includes ideas of collaborative rather than competitive pedagogies in architectural schools. The profession of architecture is changing in a positive way in the 21st century; it is much more collaborative, pluralistic and inclusive. New modes of practices are emerging and women can no longer be peripheral to it. Let us challenge the status quo and create a climate to bring feminist perspective and discourse to the profession. I would like to end with the line: "We cannot change the world but we can certainly make a difference."

FRESHERS DAY 2015

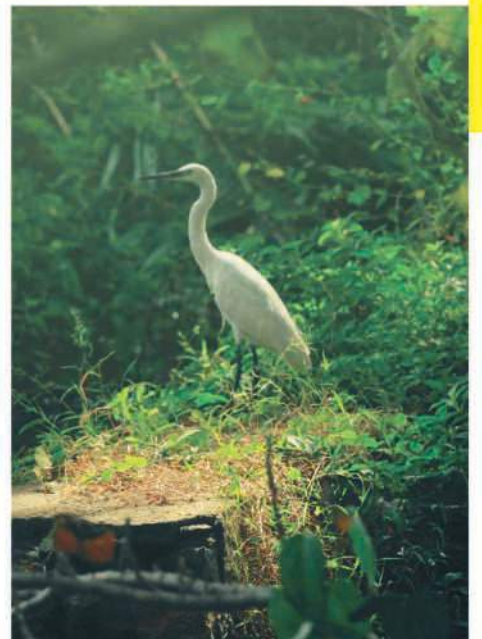


WWW.SIGMAARCHITECTURE.COM

The first day of college..... With excitement and nervousness at its height. We entered the gates of SIGMA COLLEGE OF ARCHITECTURE. We were met with a lot of strangers who welcomed us warmly. Then we came to know that they were our seniors. Then started the Fresher's Day programme with the arrival of Padmasree Ar. G. Shankar, an eco-friendly architect from Kerala. His inspirational words paved our way into Architecture. Then we had a hearty meal in cafeteria served by our seniors and we felt so happy about it. With our Tummy's full, we went for our first orientation class. We were like, so blank about what's gonna happen !! . Then the orientation classes started. Our principal gave us an idea about the life of an architecture student. Then was a very interactive session with the Head of Dept.,(HOD).It was very thoughtful session and we enjoyed a lot. Then it was time to say goodbye to our dear one's and enter into our new home and to build a new family (friendship). Our feeling's mined with joy, fear, excitement, and sadness. This was our fresher's day..... Till then we were some normal teenagers thinking only about the day and now we are architecture student's working on our dream to build the FUTURE..... .



TO THE WORLD OF SCENARIOS



KATTUPUTHOOR

The memory that stays deep inside the corner of our heart which never fade, that was our experience in a village named Kattuputhoor. We went there as a part of our rural study. The beauty of the village was beyond our expectation, this land was kept isolated from the town so that our nature was untouched and its beauty was revealed. The view that we get from there is so greenish despite of the roads being seen in the city. The people was very interactive and open hearted . The children were very active when compared to the pampered kids found in our cities. They found happiness in playing with tyres, public bath , wandering in groups without any discrimination. During those 6 days we felt like we were one among them. As the days passed the desire to explore grew more and more. The mountains stood around the village with its proudness which attracted us to them. Among them the highest was the one we climbed, named Uchampara though it was fearsome to see it from the bottom , it was very thrilling when we climbed it. The only thing that scared us were dogs, atleast one could be seen in every corner . The place was aesthetically beautiful that at times we skipped our works and roamed around like ragabonds it was a journey to the core of nature and a ranishing experience. Even after years it will remain free in our minds. The sad part is our journey came to an end.

CHIPPY NICHOLAS , GAVATHURI A , SREDEVI VIJAY 2ND YEAR



A FICTIONAL MAGIC

As the time pass ideas change, attitudes change, fashion change, likes and dislikes change but the magic words never change. Yes, it's about magic school of witchcraft and wizardry. All know famous Harry Potter. Does anyone know the style of Hogwarts. It was built in medieval Gothic but styles includes Norman romanesque, Gothic and Gothic revival. The castle of Hogwarts seems to be influenced by Durham cathedral and castle. Gryffindor, Hufflepuff, Ravenclaw and Slytherine are regarded as wizard architects of Hogwarts. Hogwarts is a seven story building supported by magic with hundred and forty two staircase throughout its tower, turrets and very deep dungeons. The story is time folding, By keeping the ancient castle future technology is shown through moving staircase and photos, door that open with magic words etc. In each story J.K.Rowling introduces new secret places of Hogwarts. I always try to see architecture in everything may be because of my passion.



ARCHITECT TRAVELLER

Shimmi N' Shini 1st year



23 ARCHITECT TRAVELLER



When a traveller himself becomes an architect, the way he perceives things and nature also differs. The travels are always a great treasure to us. It allows us to enlighten our mind through the marvelous and stunning traditions of specific places. When we come across each place or city, it wants to tell us some old stories about the past. Those stories dealt with the culture, beliefs and customs of that specific arena. Our travels are the gateway towards the old historical events of impressive smile. As a traveller, now we do walk through the heart of mysterious world of enigma. The walks through the narrow streets makes us to think about the settlements on both sides. The architectural touch, the way of usage of space and mass all differ from area to area. Each building has a touch with the tradition of the area. We can't recognize its final destiny of architectural changes but we tend to walk as much as possible. The world of architecture around us is extremely bright, especially to blind our thirsty eyes temporarily. The change in lifestyle and dwellings when more from a rural area to the high-tech cities is always amazing. The high rise buildings shows the power of architectural achievement. Now we worship the modern world of dreams. Our feelings of intense longing for the contemporary world and desires for tomorrow creates us look forward the creators of modern era, the real Architects...



THE FALLEN FLIGHT

AN INTRODUCTION TO JADAYU PARA

According to Hindu mythology, Jadayu the huge bird was the youngest son of Aruna, which personifies the glow of sun.

The legend says "Ravan, the demon king of Lanka kidnaped Sita, wife of Lord Rama". Jadayu came to pushpagavimana to rescue Sita from Ravan. During the fight demon king Ravana slashes one wing of Jadayu and travelled to Lanka. The place where Jadayu collapsed is called Jadayu Mangalam. Jaladevata, the water god gave water for wounded Jadayu to survive until Lord Rama came across to retrieve Sita. The water is still present and the interesting fact is that the source of water over the top of this huge rock is scientifically unknown.



SCULPTURE

The gigantic sculpture built in the memorial of brave eagle stands for mankind, it is one of the largest birds sculpture in the world. The creative head Mr. Rajeev Anchal had carved a 6d theatre and digital museum inside the sculpture which brings difficult perspectives for the people experiencing it. This is a marvellous piece of work which depicts the utility spaces inside this sculpture. The most fascinating fact is that the eye of the eagle gives different experience to people. The sculptures one eye is made of glass, whereas other one is made of lens. It is designed in such a way that a person looking through can experience an eagle's view of that area. The Jadayu complex have Helitaxi, Ropeway, Adventure Park and Aayurvedic care resorts. The captivating fact about the walkway from ground to top was laid by a 70 year old man singlehandedly.





Besides the sculpture Jadayu National Park serves as Ayurvedic centre where about 3000 endangered species of medicinal forest plants are grown and preserved. The electrifying adventure park gives people an astonishing experience as it is literally beyond reality. This venture is covered over 2 acres which was pioneered by two young architects,

Ar.Padmajan, Son of Rajiv Anchal and his friend Ar.Aneesh. They have designed eloquently basing the eco system of the site. The most glorifying part of this venture is that not a single tree on the site has been cut. The Jadayu Park has created eternal spark combined with different prospects of tourism and a mythological flavour in a wonderful manner .



RAJIV ANCHAL

Rajiv Anchal , an artist who graduated from Trivandrum Fine Arts College. He later entered into the field of filming initially he worked in films like Nyan Ghandharvan, as art director for which he received many awards .Later he ventured into direction which resulted as one of the greatest movies of all time in Indian Film Industry. 'Guru' starring one of the versatile actor Mohanlal in 1997. It was the first movie from the malayalam film industry to get nominated for Oscar. Rajiv Anchal was interested in sculpting from his early days which inspired Mr.Prajan Gopala Krishnan, Tahasildar of Jadayu Mangalam and approached him for this project. The setup was easily approved since there was no wind disturbance caused to the environment. Jadayu Para, project started 8 years ago over 65 acres of Jadayu National Park with a budget of 100 crores. This project shows the master brain behind coinciding difficult dimensions of art and epic.





**BATCH DAY
2ND YEARS**





Ar. SANJAY MOHE

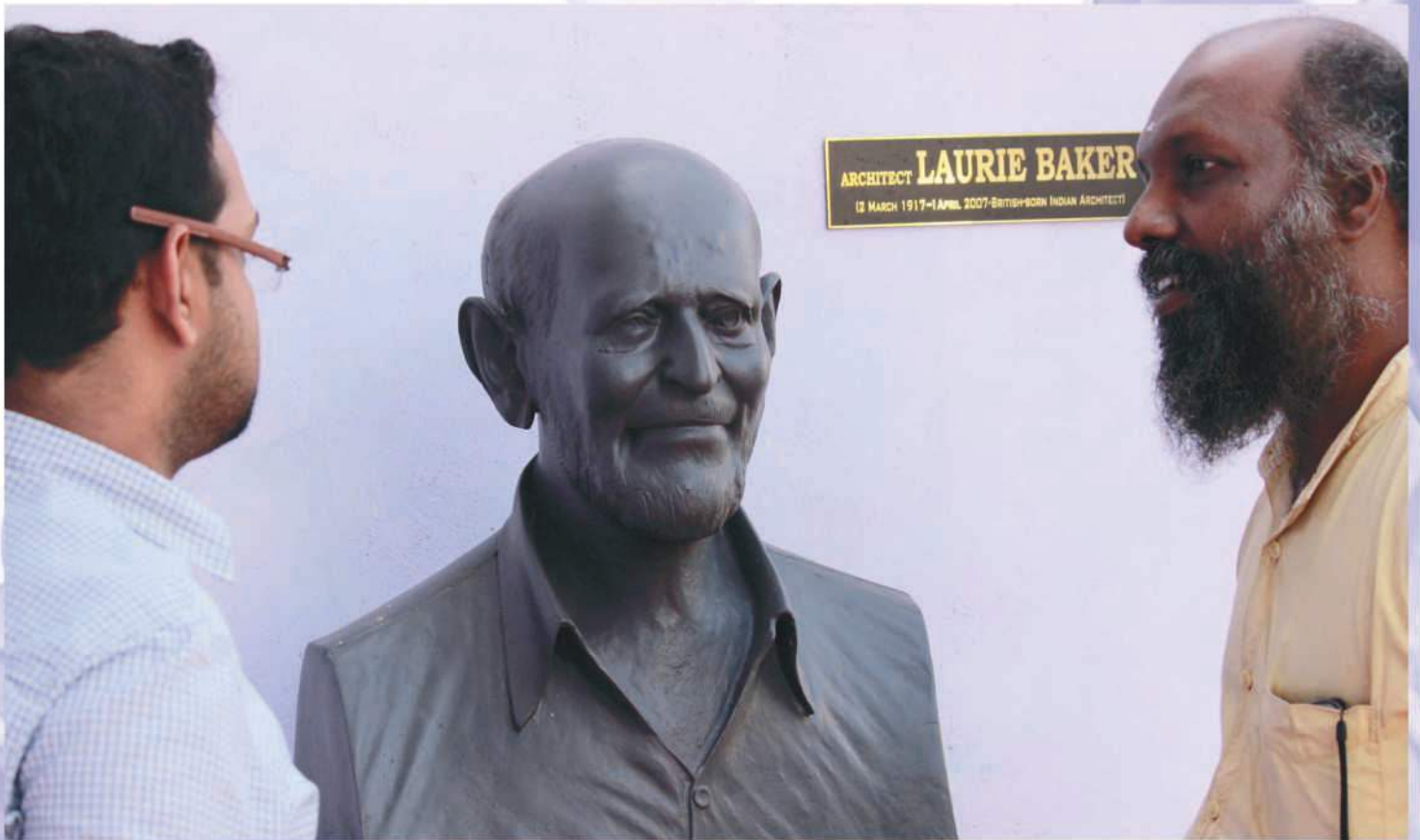
WHY IS HE THE INSPIRATION FOR FUTURE ARCHITECTS?

When I started my studies in architecture, I had to struggle with concepts as 'WHY CONCEPT IS REQUIRED'. One of my lecture gave me a piece of mind to know about SANJAY MOHE. Seeing his principles, I came to know about the value of concept. One of his quotes "We give importance to the transition from outdoors to indoors, blurring the boundaries. We try and create spaces which are unique in their 'feel' providing the user with a series of experiences – experiencing elements of nature within a space, experiencing light, breeze, sound, unfolding of layers and volumes" And this motivated me. He makes me realize that the natural elements are an important consideration for buildings. Following are my inferences on his principles of design. Education has to be issue based rather than what is presently happening. People are getting carried away by forms and architecture is being looked at in this perspective is the problem. In architectural schools, a lot of emphasis is given only to design. But professional practice has much more, i.e., exponential than just designing a good building. The other 'non-defining' issue is about site coordination and construction processes. Convincing clients and managing it with consultants are also equally important. Architectural education is also about teaching patience, and not compromising on certain principles. There has been a huge technological advancement, use of materials and construction techniques. These have to be reflected in the teaching as well. There is certainly a big gap between education and profession.

DESIGN PHILOSOPHY

We looked at climate as the main influencing factor on life style - our culture, behavior, eating habits, fashion and most importantly architecture. Hence the central idea of our architecture lies in its response to climate and context. Being sensitive to the elements of nature - Our design process involves understanding the forces of nature, trying to use their energy to create a healthy and energy efficient environment where the five elements (light, earth, air, water and sky) become an integral part of the built, breathing life into them. Using LIGHT to modulate spaces - Light has been the most dynamic element we have used and we are constantly trying to refine the quality it can add to spaces. Even a dark room needs a crack of light to know how dark it is. This not only minimizes the need for any artificial sources of lighting but also creates animated spaces with interplay of light and shadow.

Blurring Boundaries - We give importance to the transition from outdoors to indoors, blurring the boundaries. To sum up, our buildings are not consciously designed to capture attention from the exterior. We try and create spaces which are unique in their 'feel' providing the user with a series of experiences – experiencing elements of nature within a space, experiencing light, breeze, sound, unfolding of layers and volumes. The external form of the building is derived to complement the functions within. We try to create an equilibrium between man, his needs, emotions, culture, his aspirations, elements of nature and technological advancement.



WHEN MINDS MEET FOR BAKER !

The chat section between Sculptor Anil Divakaran and Architect Athul Nair during the molding of statute of Laurie Baker.

The statue was caste by Sculptor Anil Divakaran in fiberglass.



"You are bringing knowledge and qualification from the west, but they will be useless unless you try to understand our needs here". This was the conversation between Mahatma Gandhi and Architect Laurie Baker in 1943. That made Baker to choose India as his home. Why are we learning architecture here? Every student should know the values of Education, and the responsibilities they hold to the society." "It was a call of conscience to build the statue of Baker and I started it in my leisure time, the problem was the unavailability of clear photograph of him, at his last age."

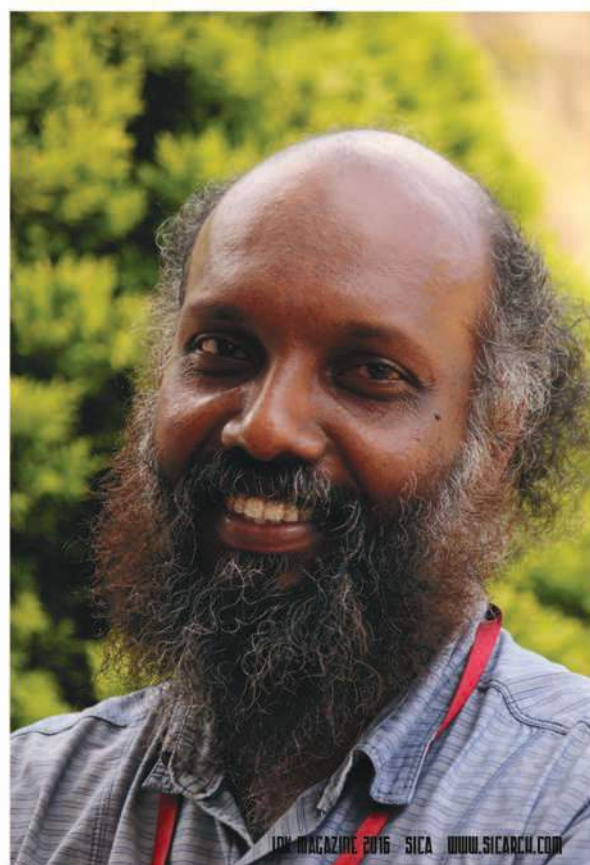
"He was well known to the public as Master craftsman of the poor. He should be, because he integrated Gandhian values of honesty and sincerity with the building he designed; for him the beauty comes with truth- a rare combination.

Each material has got its own identity in aesthetics and structural aspects, and hence should not be covered up with another material. That is one reason we could see un-plastered wall in his construction and of course it is a practice of vernacular architecture. I noticed that the left eye of Baker is little smaller than the right one.

I started my career with Laurie Baker during his old age, since his ears were little dumb due to age and we used to speak very close to his ears, and that gave me the opportunity to watch him near, and I still remember the fine lines and wrinkles in his benevolent face."

"It is a challenge to show the size difference in his eyes, a small variation may create the feeling of craftsman's error, and is a hard task of detailing the muscles around his eyes to look it as natural." The architecture language Baker followed was simple and effortless. The toe of his right leg was little bent upside due to age, and instead of doing a surgery, he made a hole in the upper part of his shoe to fit his toe. For him that's the easy solution. The most important aspect of Baker was the building cost, it had to be minimal. He said; you ask the question to each item, is it necessary?; if it is not necessary don't do it. That was the basic principle of his design.

I remember he wore double pocket cotton shirt, which were packed with firmly cut thrown out cigarette covers or invitation cards, in which he sketches his ideas and pass it to the masons in the site as working drawings. He was very conscious about the ecological factors and importance of not wasting papers, which were produced from trees."





WAKE UP!

Chennai

December 2, 2016

That's a date even a kid would be aware of.

Nearly 90 lakhs residences dwell where the flood had adversely affected more than half of the population. 450 plus deaths have been recorded. It is our bound duty to know the reason behind the disaster.

Two main reservoirs serve as a major source of water for the city. Coovam river originates from Avadi followed by Thiruverkadu, Shennoy Nagar, Koyembedu, Egmore, Chindaripet. Origin of Adayar River is from Nandambakam, takes a ride through Seidapet, Kotturpuram, Adayar. Finally, both the river destinates into the sea. Radius of 7km on either sides of Adayar River was under water which rose to a height of 10feet, forcing people onto the rooftops.

COULD THE FLOOD HAVE BEEN AVOIDED ALTOGETHER OR WAS IT A SERIES OF COSTLY ERRORS BY THE STATE GOVERNMENT FOR WHICH CHENNAI RESIDENTS PAID THE PRICE?



"The blame is on unplanned Manner which had taken Place for decade especially practice of buildings on dried up lake beds"

-Urban Planning Experts

"It is a Natural disaster of unprecedented scale"

"Chennai provides lesson to improve Urban planning and city governance"

"Unless the water is allowed to drain and flow freely to the sea that is what has unfortunately happened. "

-Prakash Javadekar
(Union Minister of Environment)
(Minister of Environment)

600 water bodies, wetlands and lakes such as Velachery in Chennai have metamorphosed into IT parks, malls and residential areas, reducing cities natural holding lands for water.

"As cities expanded land values rise, planning agencies have allowed rapid land-use, changes over areas that serve as natural drains and holding ponds. "

-PSN Rao
(Urban Planner, lecturer)
at Sch of Planning And Arch, Delhi)

"Unprecedented flood were the direct result of unregulated urbanization."

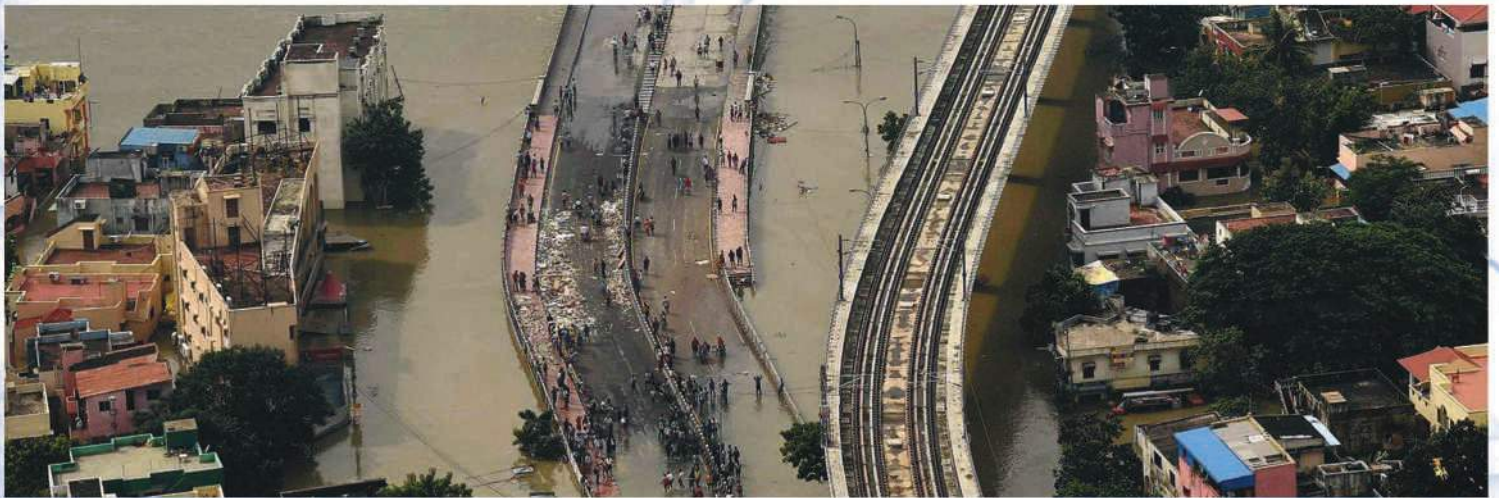
"Urban sprawls as mumbai, delhi, kolkata, chennai have not paid adequate attention to natural water bodies."

-Sumitha Narain
(Director of centre science and environment)

ALL IMAGE HERE ABOVE ARE TAKEN FROM INTERNET

Chennai Metro development authorities have built 1.5lakhs illegal structures in the city which have been responsible for disappearance of over 300 water bodies. Each lake has a natural flood discharge channel but we have built over many of these water bodies thus blocking the smooth flow of water.

Hence we deduce that in the future Urban Planning is of critical importance because a planner is crucial to plan out the road and the water ways. The art of drainage is being forgotten which has to be restored. So, it's the right time to WAKE UP and we architects have to look at the holistic development of our nation.



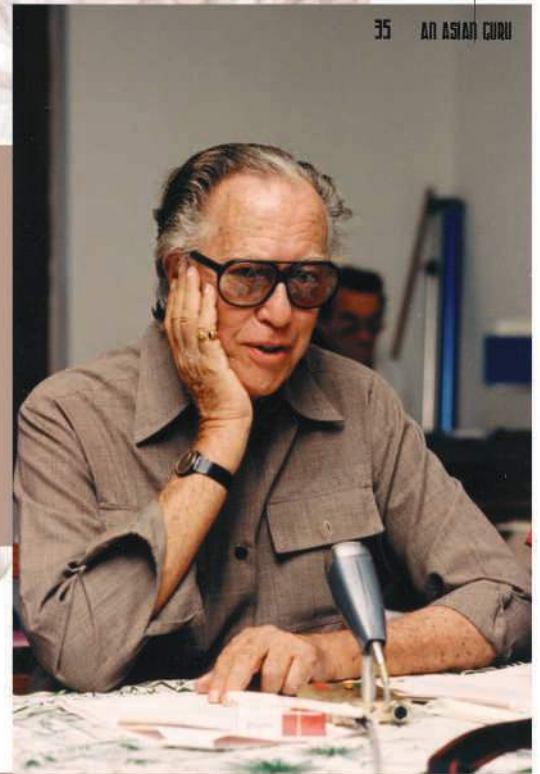
PSYCHOLOGY IN ARCHITECTURE

We spend our lives inside buildings, our thoughts shaped by their walls. Unfortunately, there is only a little research on the psychological implications of architecture. Is there an ideal kind of architectural structure for different kinds of thinking? At the moment I think we are only beginning to grasp the relevant variables of design. Psychologists around the world experimented with colors of the interior walls of a building. They performed basic cognitive tests against red, blue and neutral colors on subjects. The test results were striking. When people took tests under red conditions they felt that they were surrounded by walls which reminds them the red signal. According to scientists, this is because people automatically associate red with danger which makes them more alert and aware. The color blue carried a completely different set of results. Subjects in the blue conditions generated twice as many as creative outputs as in red. The blue color of a wall doubles our imaginative power. According to the scientists, the color blue automatically triggers association with the sky and ocean. We get mental relaxation from this color. We're less focused on what's right in front of us and more aware of the possibilities of our imagination. Experiments have also been carried out on the relationship between ceiling height and our thinking style. When people are in a low ceiling room they are much quicker in solving anagrams involving confinements and in a high ceiling room they excel at puzzles. Airy spaces make us feel free. Rooms with lofty ceilings make people more focused on things. Needless to say, we're only beginning to grasp how the insides of buildings influence the inside of our mind. For now, it's safe to say that tasks involving accuracy and focus are best suited for short spaces with red walls. In contrast tasks that require a little bit of creativity are benefited from high ceilings, lots of windows and bright blue walls that match the sky. The point is that architecture has real cognitive consequences, even if we are just beginning to learn what they are.

NAUSHABA LUOMAN 1ST YEAR

AN ASIAN GURU

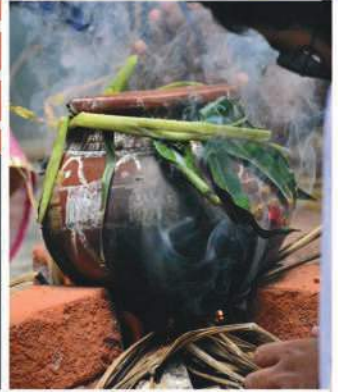
a tribute to Geoffry Bawa
_Keerthy N' Saira



The moment we know him, he became our hero and guru forever. The man and the buildings , he created have become legendary in the region and influenced around the world. Geoffry Bawa 'the architect, choreographer or scenographer has harmoniously fused the traditional technology and building forms with modern functionalist ideas about special organisation . Bawa's view of history was neither scientific nor comprehensive, but was wide ranging being informed by his extensive travel and his reading. According to Bawa's concept in tropical modernism, the barriers between inside and outside should be dissolved to allow a building and its surrounding landscape to merge. Along with this, the use of intermediate spaces , verandas and open to the sky courtyards make his work more legible. Everything must be done to encourage ventilation, the material should be selected for their appropriateness and availability and that architecture should play all these senses- the smell of vegetation after rain, the sound of birds and the wind in the sea, the texture of clay, floor tiles and rough plasters , even the taste of monsoon air . A cubist aesthetic which demanded horizontality with flat roofs and minimal eaves , clearly made little sense in a monsoon environment. Bawa was, by instinct, a bioclimatic designer, concerned always to achieve optimum level of human comfort with the minimum expenditure of energy. In essence Bawa was a playful designer. He derived enormous enjoyment from making buildings and he sought always to give pleasure through architecture, to amuse and to delight. For us, ancient architect Bawa has and will always have a special place in our hearts and in our minds – He is our hero and guru.



PONGAL



AN IDEAL HOME

Many of us, humans, mortals, live our lives with an eternal fantasy of mind, yes its true, life seems more beautiful in our dreams, but what is the point of dreaming about the perfect place or the perfect life if we are unable to enjoy the life we already have? The same thing happens with architects and design. We try over and over again, always striving to create the ideal space in which everything works in perfect harmony as soon as we introduce the human factor into the format, failures begins to appear. Architects spend our entire life dreaming about designing the perfect place, the perfect space, the perfect home. But humans are imperfect beings. So wouldn't it be logical to start the process by talking these imperfections, this reality and designing according to them? Consider what happens with Minimalism is the field of residential projects. We departure empty spaces in search of special cleaners, which is basically the same as the pursuit of perfection. Imagine a minimalistic home empty, impeccable, flawless.... Perfect! Now place a human being in our imaginary house; one which, as all, eats, sleeps, bath, messes up... the house doesn't seem perfect now, right? Now do the reverse process; imagine a human being, one who eats, sleeps, messes up... the house doesn't seem perfect now, right? Now do the reverse process; imagine a human being, one who eats, sleeps, messes up... follow his/her steps while he/she performs the daily activities accompany his/her during day/night. Analyze his/her customs, habits. Discover his/her imperfections. Now think of how to reduce these imperfections or better yet, how to make these imperfections little less obvious, more livable, Think of how to make him/her feel at least a little less imperfect. That's the ideal home! A house that fits its inhabitants like a glove; one that is capable of molding, adapting according to the needs of those who live it, experience it day after day. One that allow it not having to think with every step taken, in their flaws and how to correct them , one that allows them just relax and be. Perhaps of many this one may not be the perfect house but for those who make it their refuge, that's definitely the ideal home.



1ST YEAR TEAM

2ND YEAR TEAM





3RD YEAR TEAM

4TH YEAR TEAM





**M.ARCH
TEAM**



M.ARCH
BATCH
FUN TIME

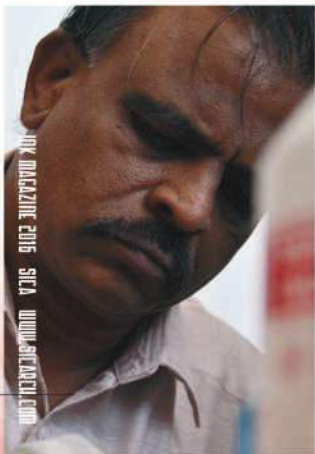


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BLOOD DONATION



Z O N A S A



STUDENTS' WORKS

Aparajitha



Aparajitha



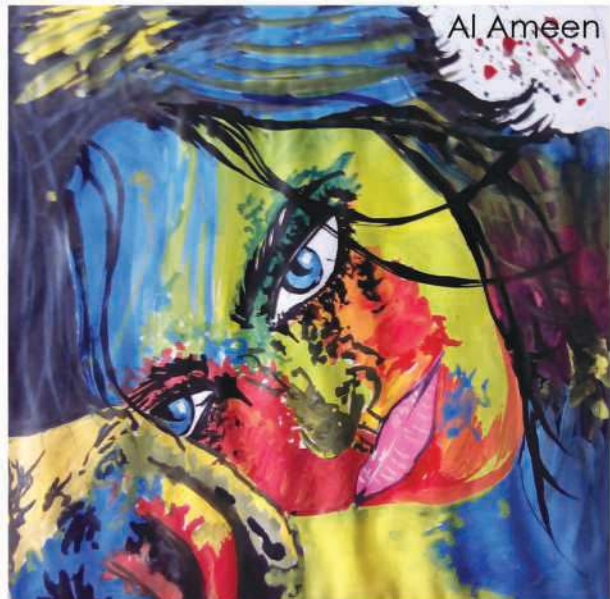
Al Ameen



Al Ameen



Al Ameen



Nadhiya

Al Ameen



Abin Raj



Sajin.K



Al Ameen

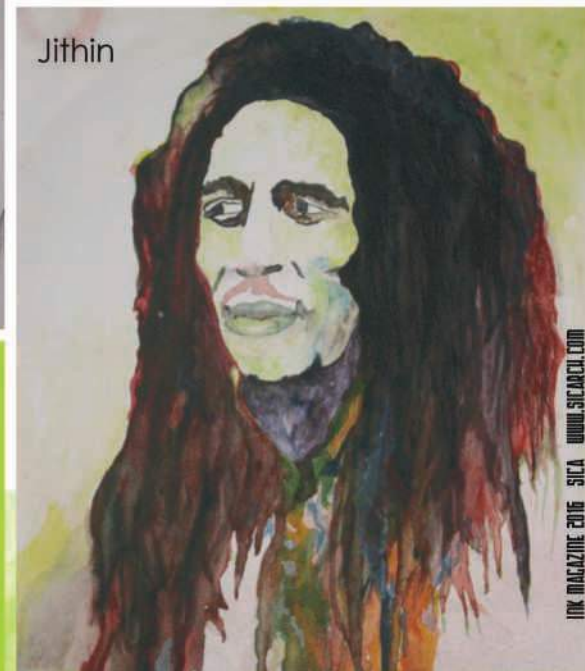


Bruno

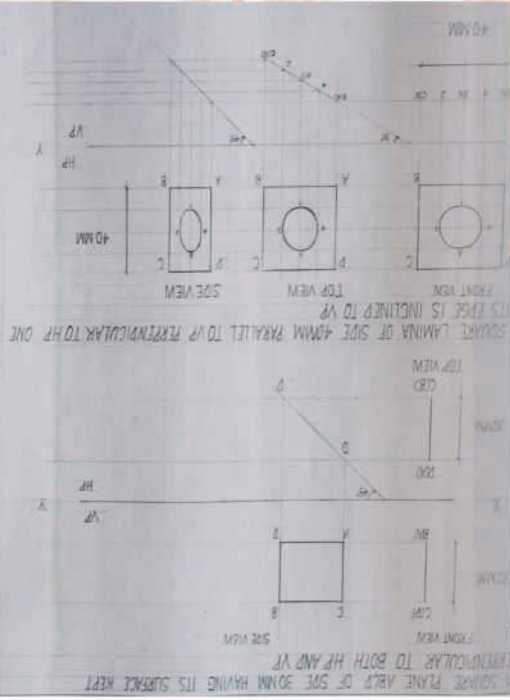
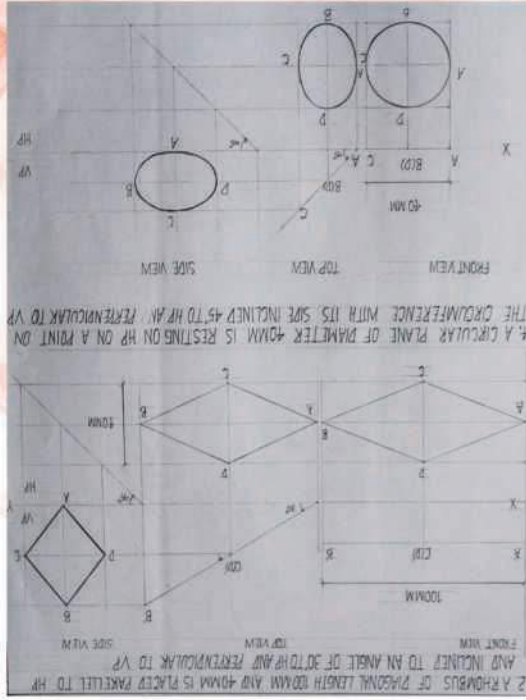
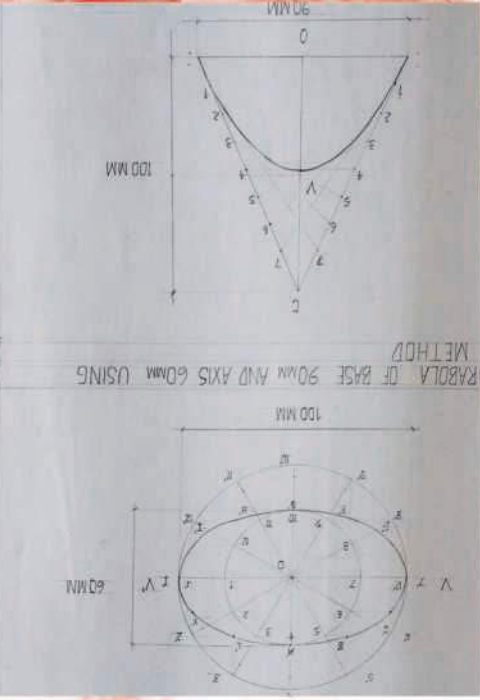
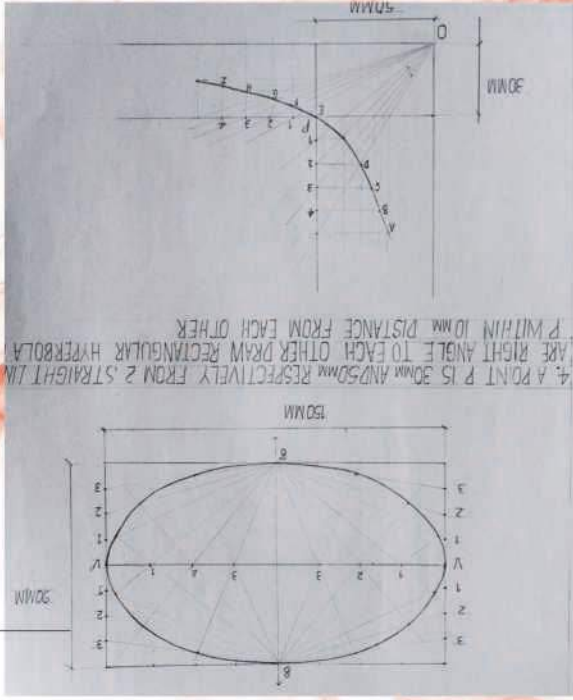
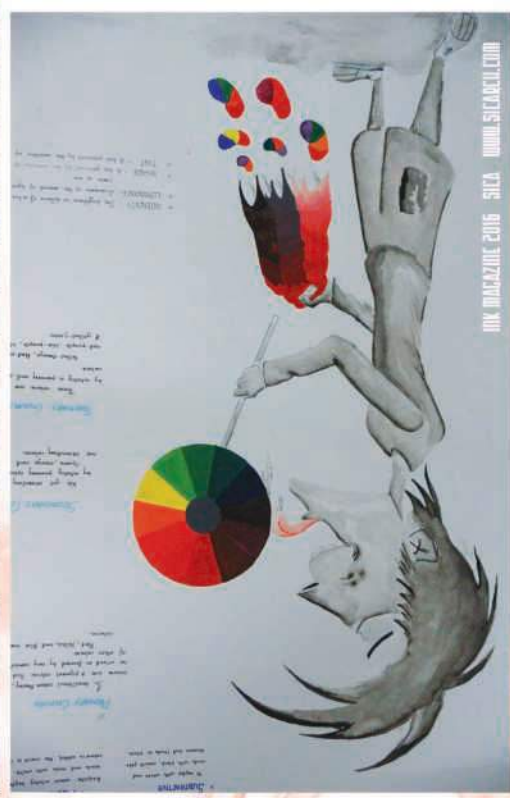
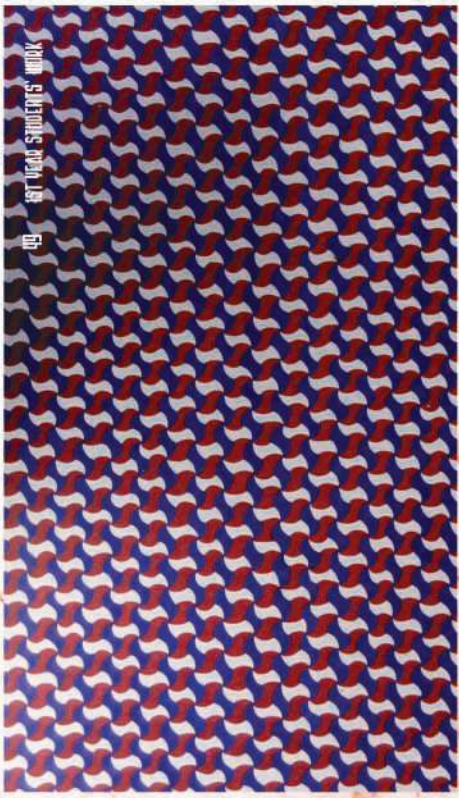


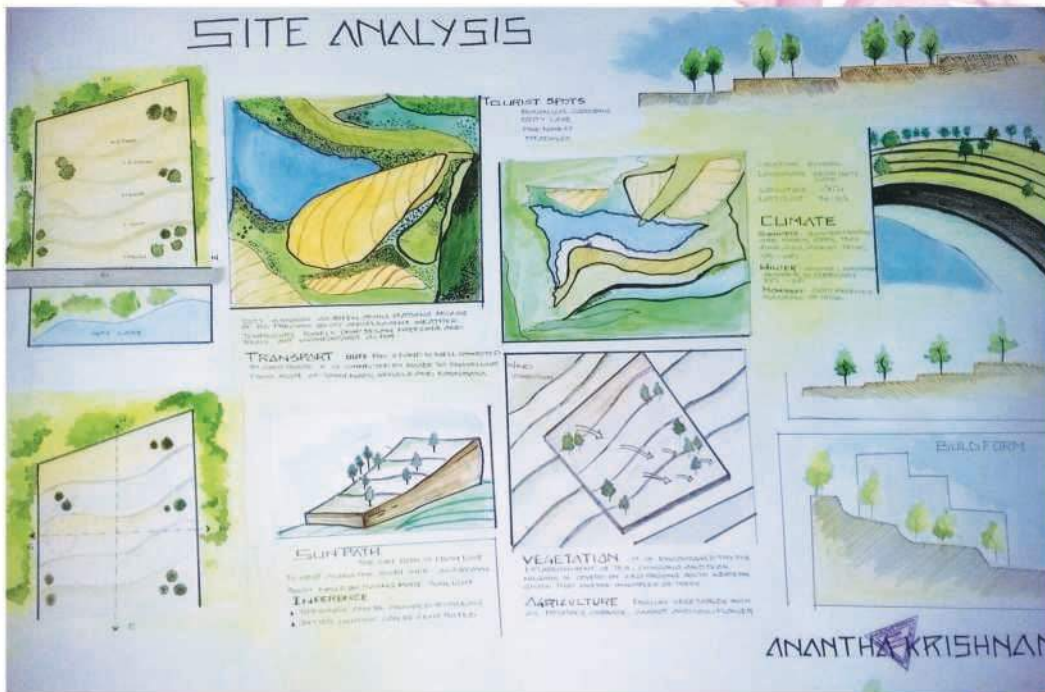
1ST YEAR WORKS

Jithin



1ST YEARS' WORKS





Data Collection & Literature Study of Kanadal, Ooty, combtr(DIST)

Architects Residence cum Office. The building itself have a particularly form other building structures.



Architects Residence. The building itself have a particularly form other building structures



Normal architects residence

This is an architects residence there are so many difference between a normal residence and an architects residence. Many in the room dimensions and ambience etc at these residents design have an unique identity. The functionality of the residence will depend up on the functions and purpose of the architect.



Architects House cum Office

This is an architects house cum office plan, in this plan the office is only for the single person so the office requires only a small area but as in the above residence plan there is a vast difference in these both plan. Architects commonly use their own firm for their professional work. The residence cum office design plan will require more space.



Architects Office

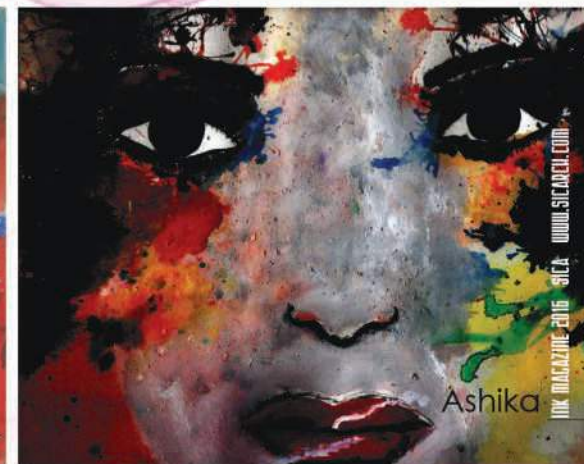
This Architects office is a large firm it contains more than 40 employes. The form and structure depends upon the site.

ARCHITECTURAL DESIGN

Second year - B.Arch - 14BARCH032

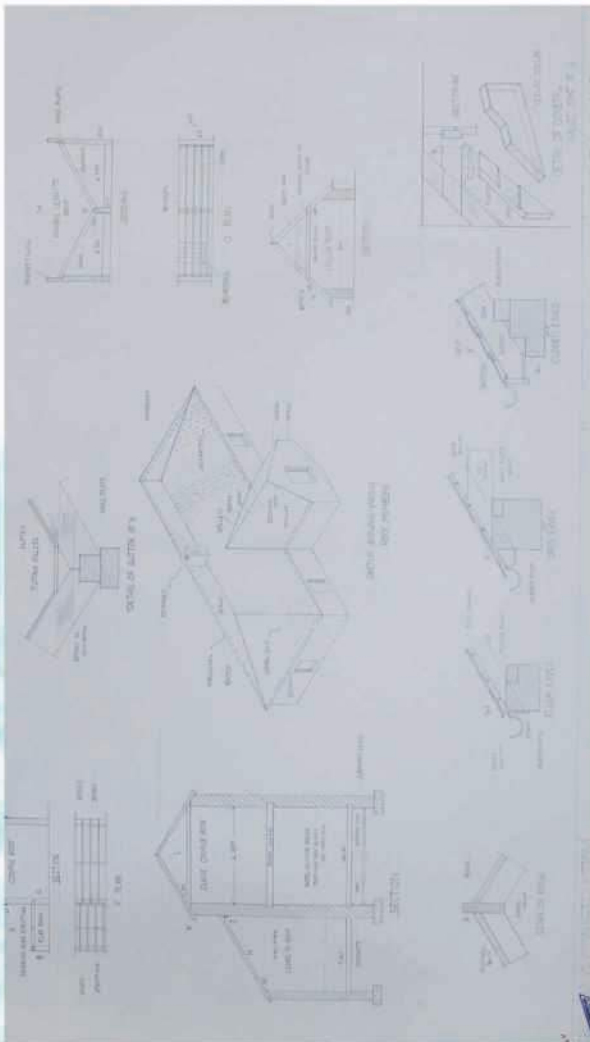
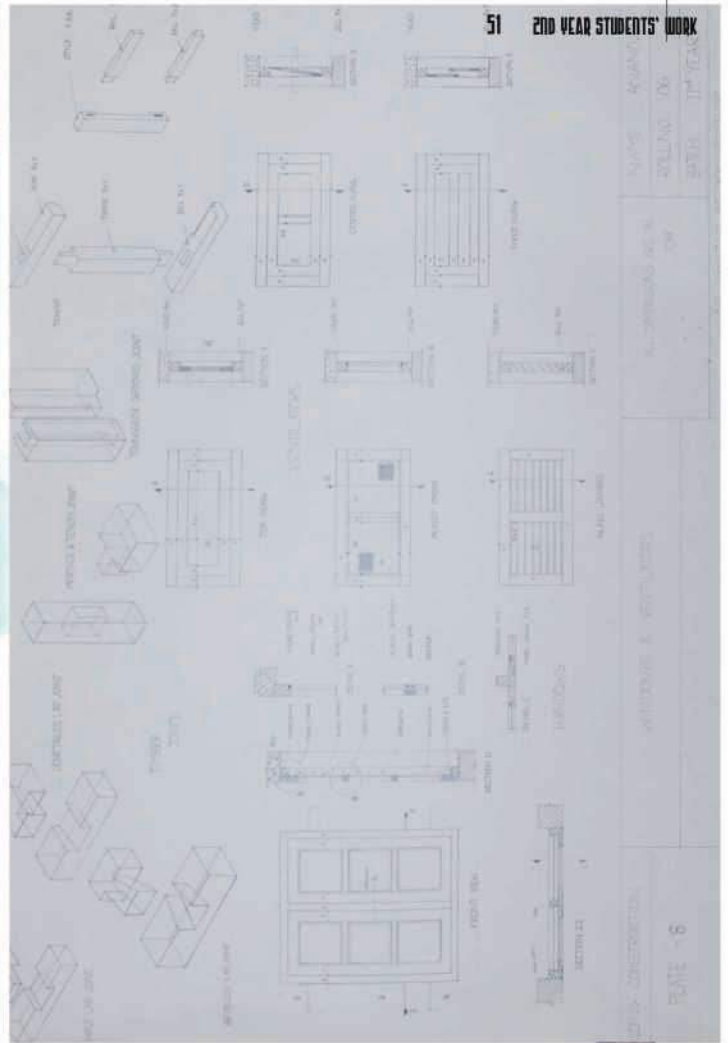
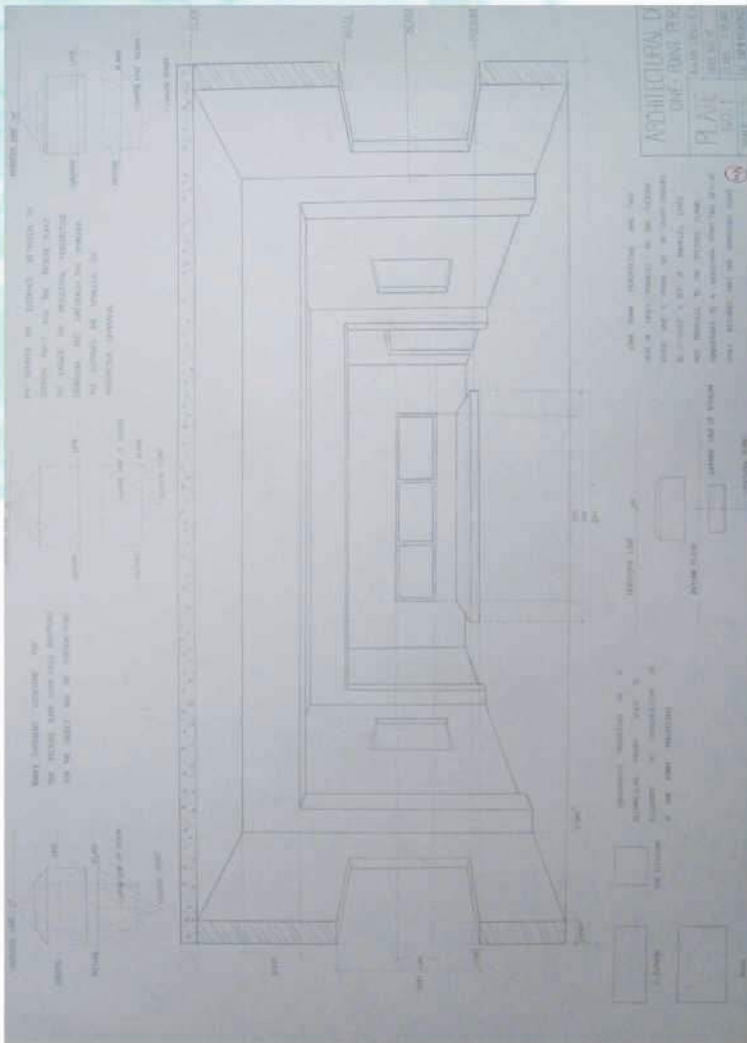


2ND YEAR
WORKS

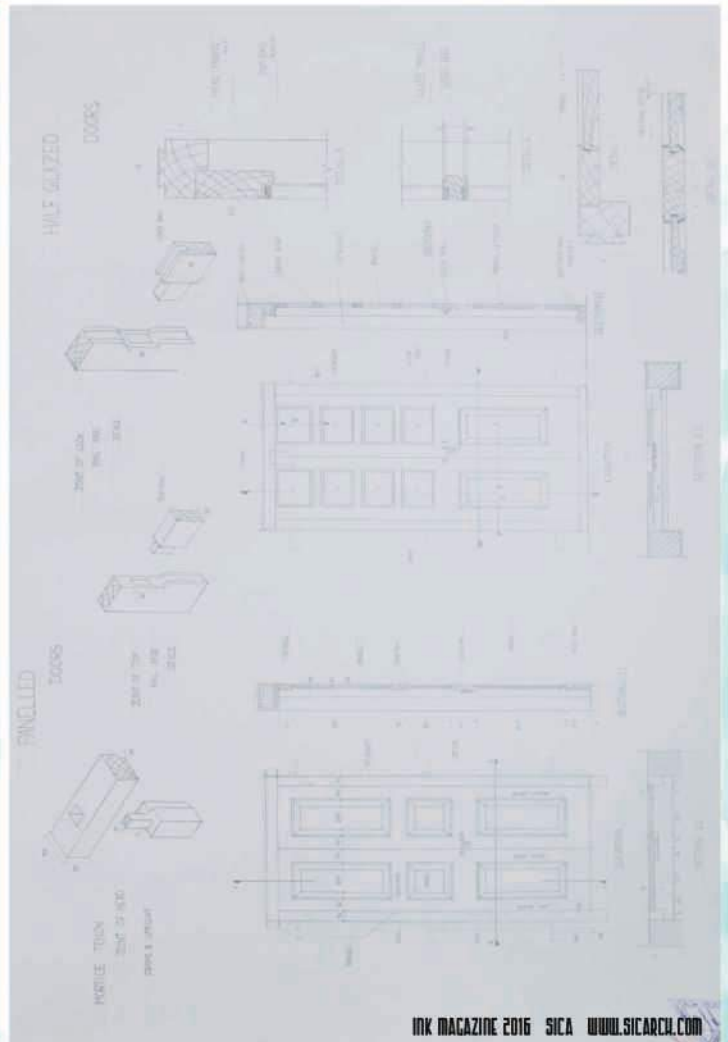


JISHNU LALGI 2ND YEAR STUDENTS' WORKS PLATE 2

INK MAGAZINE 2016 @ICA WWW.STUDYINK.COM



2ND YEARS BC SHEETS



Architecture campus

Studios



wide openings at north-south orientation permitting ample of sunlight inside the studios. along the side of varandhas, elongated water bodies welcomes the breeze and results in evaporative cooling.

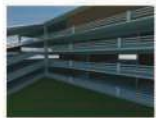
Library is designed beside the pond in two stories, such that ground floor is only with pillars, which creates visual contact with the user and water body also it is located in most private area of the campus. semi open first floor ensures natural lighting and ventilation.

Library



Located separately, but it is visually connected from open spaces. snack bar is openly built near coomon kitchen

Long varandas



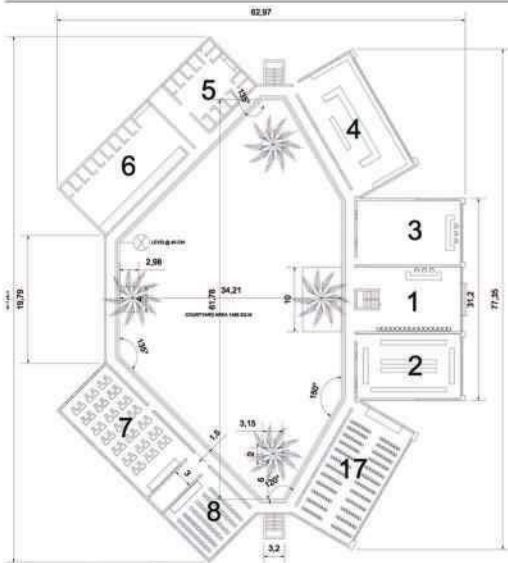
Varandhas at two side connects the studios, classrooms and provide for interaction among the students.

Canteen

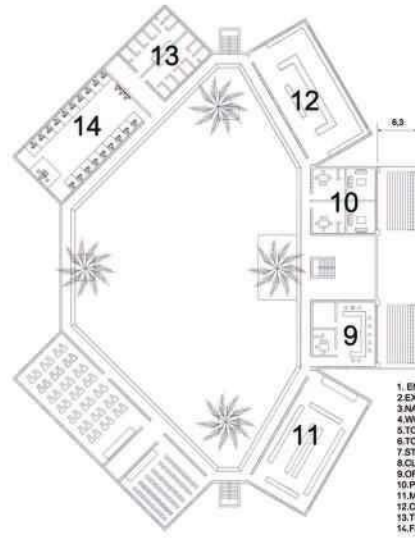


architectural design

sarath k john
s5 2015 b.arch
roll no: 49



GROUND FLOOR PLAN

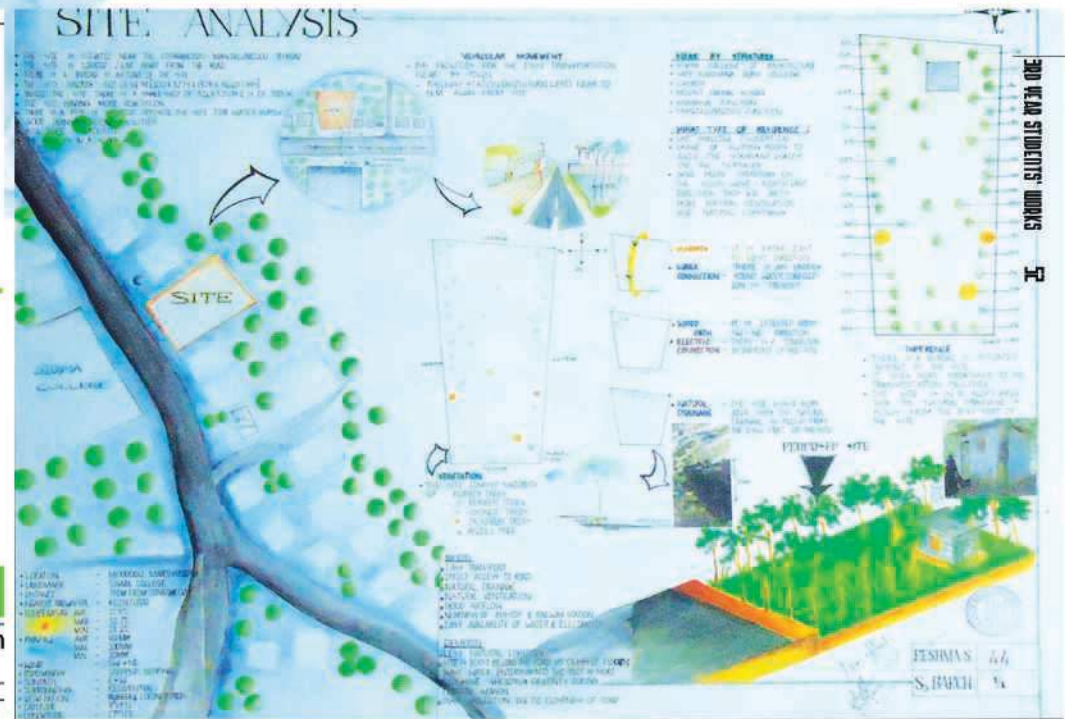


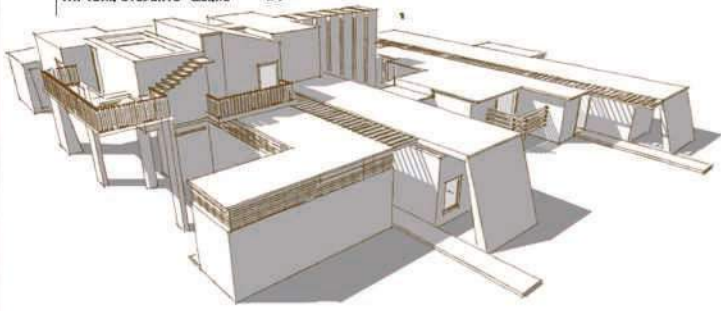
1. ENTRINSS 10*16
2. EXHIBITION ROOM 10*16
3. NASA ROOM 10*16
4. WORKSHOP 10*20
5. TOILET 10*10
6. TOILET 10*19
7. STUDIO 10*19
8. CLASS ROOM 10*10
9. OFFICE 10*10
10. PRINCIPAL ROOM 10*10
11. MATERIAL ROOM 10*20
12. CLIMATOLOGY 10*20
13. TOILET 10*10
14. FACULTY ROOM 10*19

SECOND FLOOR PLAN

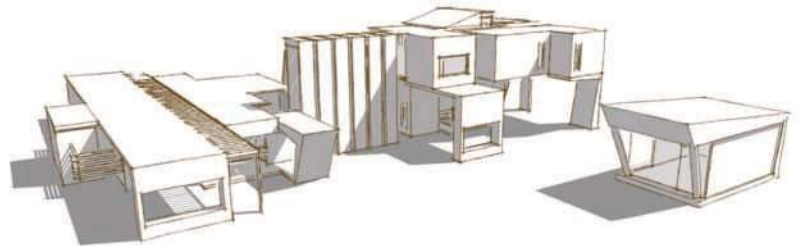
CAMPUS DESIGN

S5

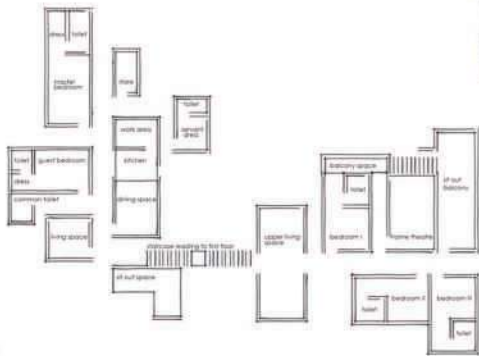




open planning creates a sense of visualizing the building as a whole and the linkage between the structure with the nature blends cordially.



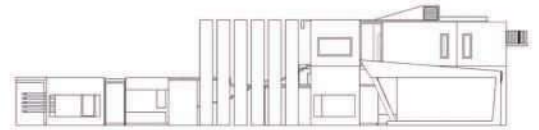
architect's residence and office



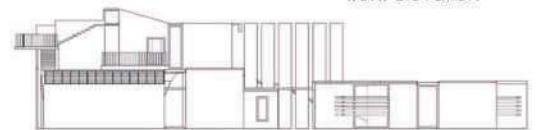
floor plan

art cafe

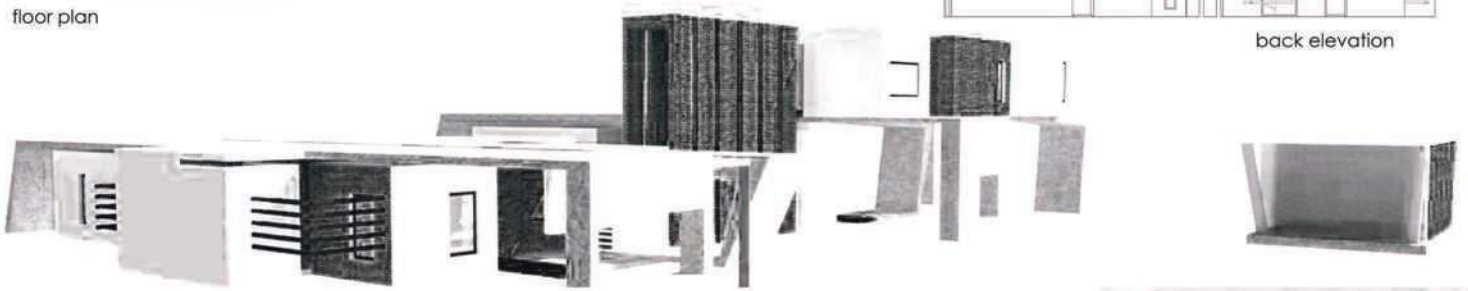
a vibrant space act as a space for gathering along with the exhibition of art works and models, workshops can be conducted.



front elevation



back elevation



administrative wing

the space is a semi open space which is in close relation with the nature with double high corridors, green spaces and privacy for the administrative officers



open foyer space

a semi open space from which a view towards all other buildings





rural study
thataikadu village



B

Bimal Residence,
Rajarajeswari nagar, Bangalore.



7

V

Vikas Residence,
Rajajinagar, Bangalore.



2

LEARN GREAT THINGS
4TH YEARS' SHEET

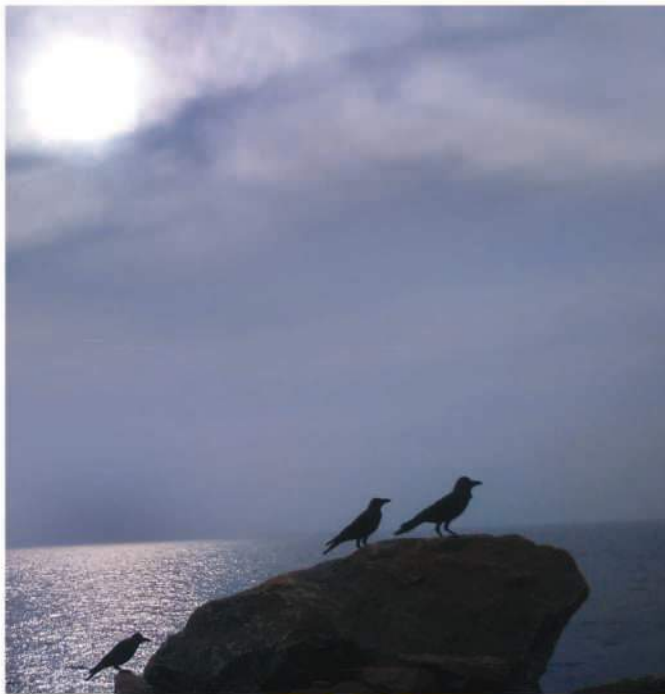


PHOTOGRAPHY

1ST
YEARS



56
PHOTOGRAPHY



PHOTOGRAPHY



Hari



Jishnu



Savio



Savio

INK MAGAZINE 2016 - SICCA WWW.SICCA.COM

PHOTOGRAPHY

2ND YEARS



Nomitha



Vyshak

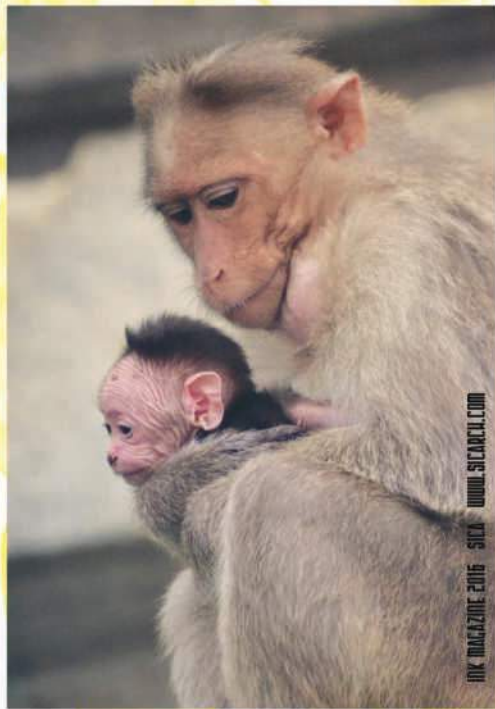


Hari

57 2ND YEAR PHOTOGRAPHY

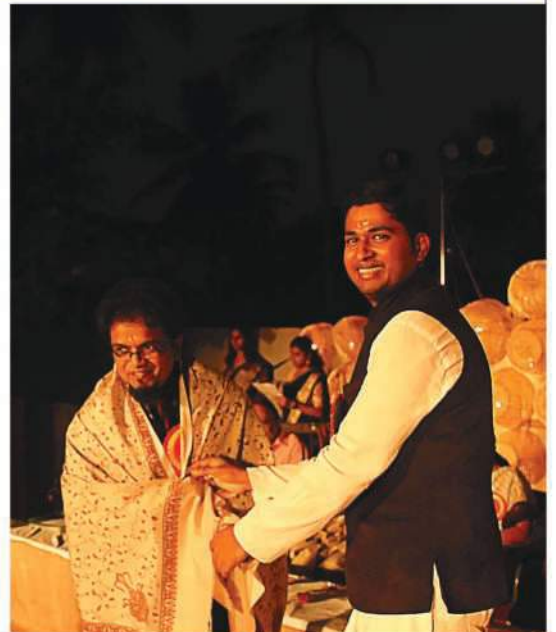
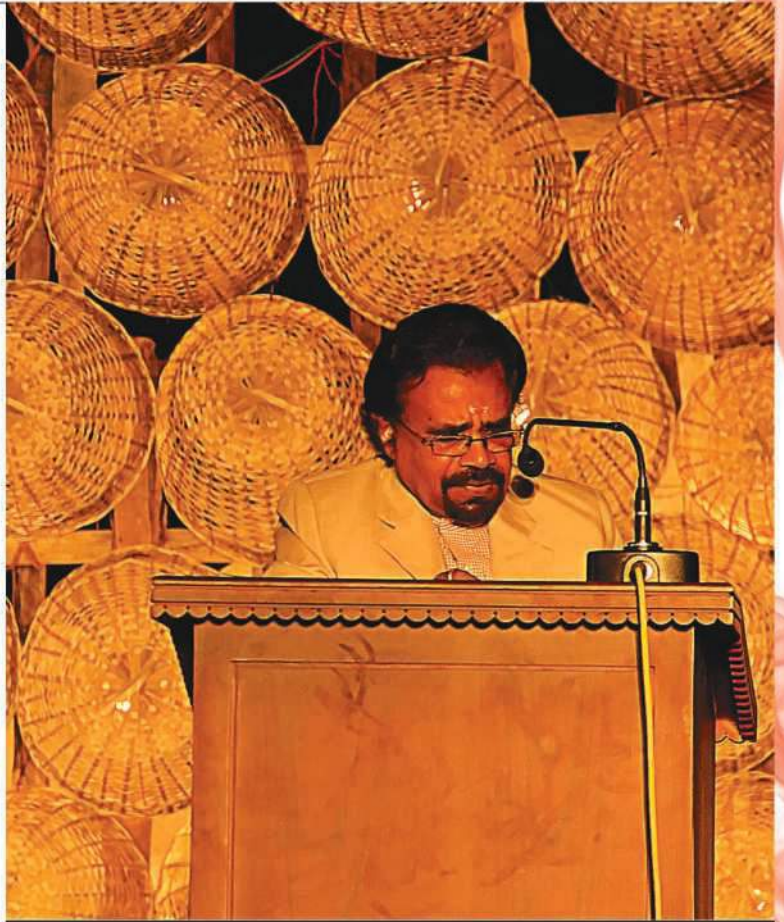
3RD
YEARS

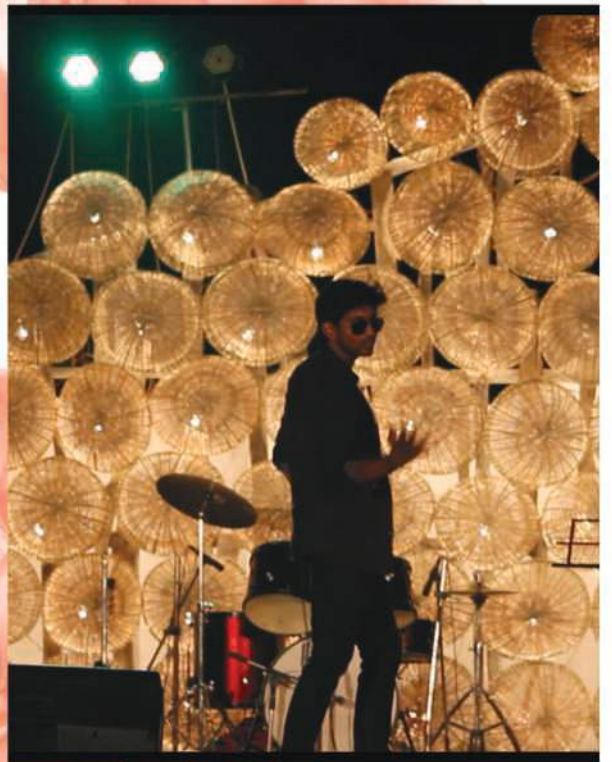
PHOTOGRAPHY



COLLEGE DAY





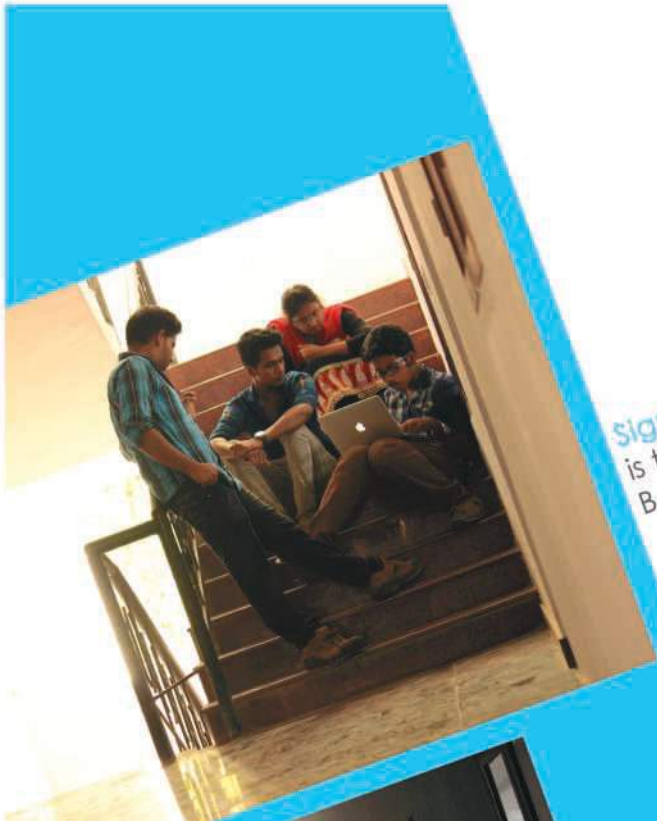


COLLEGE DAY CELEBRATIONS EGEIRO 2015





SPORTS DAY



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Wi-Fi campus

Well-furnished classrooms

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Computer, CAD lab

Material museum

Climatology lab

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Modeling workshop

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Art gallery

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Courses offered

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Master of architecture [M arch]





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I saw my pages blank at first. I could feel the invisible words, thoughts shaped them visible at the end. I'm invisible without ink. It threw light on the darkness and thrived life to many a thoughts. Not everybody thinks the same way, indistinguishable as how ink in water illustrate an unpredictable dispersion. Ink in water shapes millions of forms like thoughts. Every turn of the leaves here, are the perspectives of different visions. I've never thought in such a way. The hidden treasure

of INK

is

"I NEVER KNEW".



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