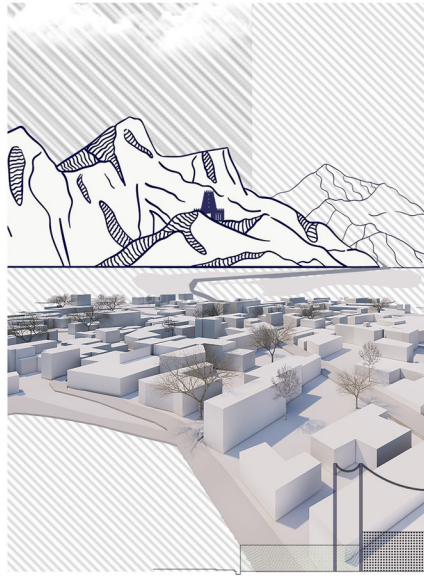


AARUSHI CHADHA
2014-2020



Master of Planning Portfolio
University of Calgary

aarushi.ca@gmail.com
+91-819584088
#902, sector -16 , Panchkula, Haryana, India



01

JAYANTI MAJRI

Vernacular Settlement
DESIGN STUDIO

01-04

02

22 CHD

Market Redesign
DESIGN STUDIO

05-08

03

THE WATCHTOWER

Representation of the city as
an Intervention

09-12

04

LE FLEUR

The passer by's retreat

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05

**SHIMLA RAILWAY
STATION**

Refurbishing UNESCO world heritage
railway station

15-18

06

OFFICES BY A2N.

Office interior Designs
19-20

07

MISCELLANEOUS

21-22

01

Jayanti Majri
Vernacular Settlement

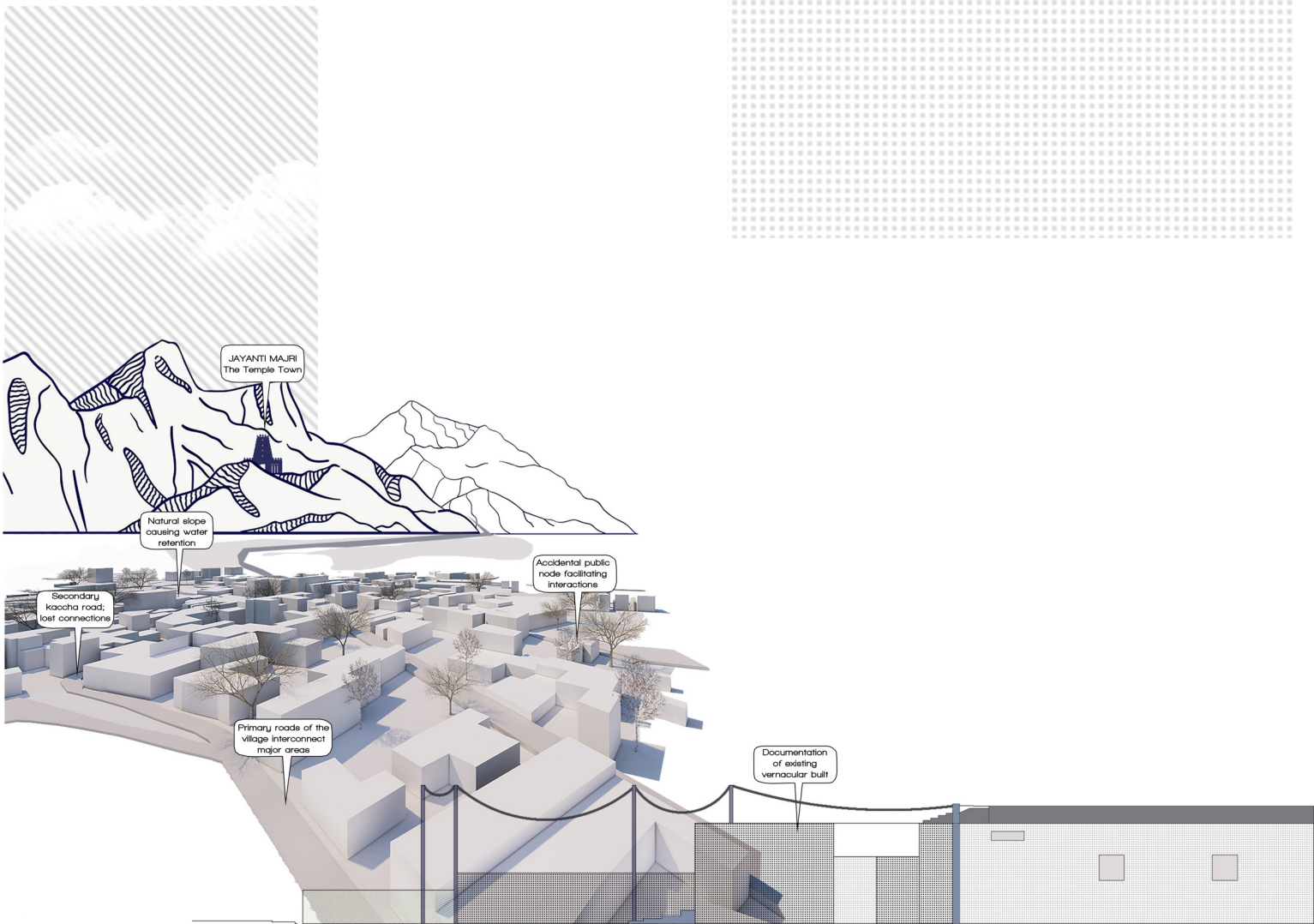
Design Studio
5th Semester B.arch

Village documentation-
Group project (6)

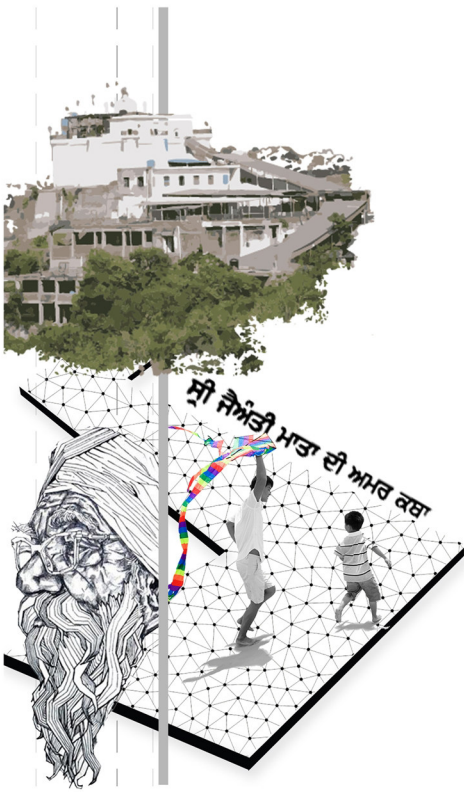
Streetscape Redesign-
Individual

Temple Village
New Chandigarh, India

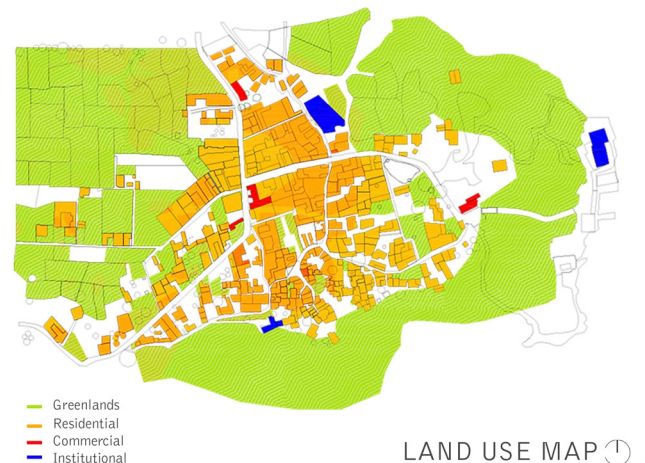
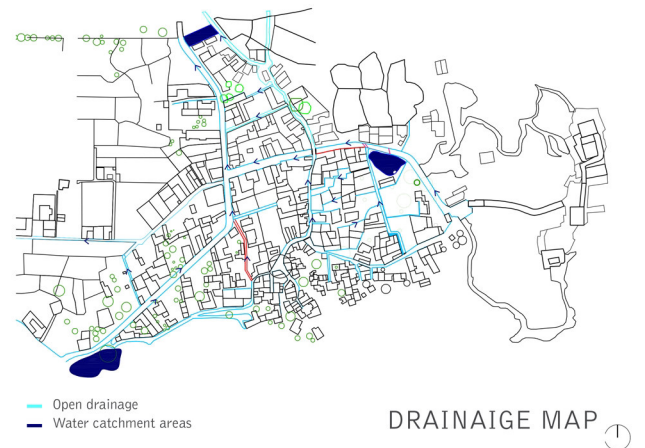
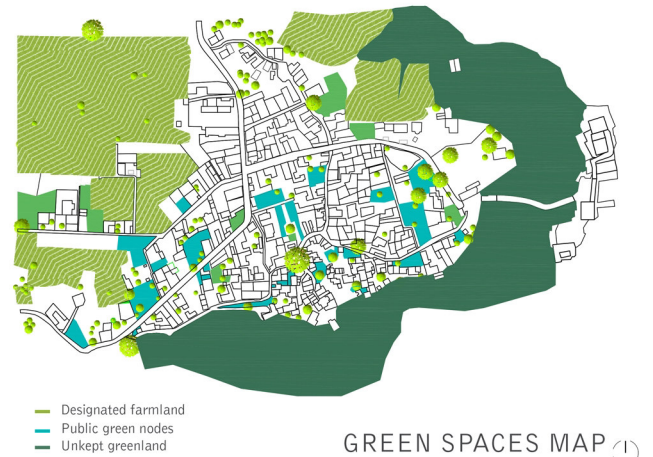
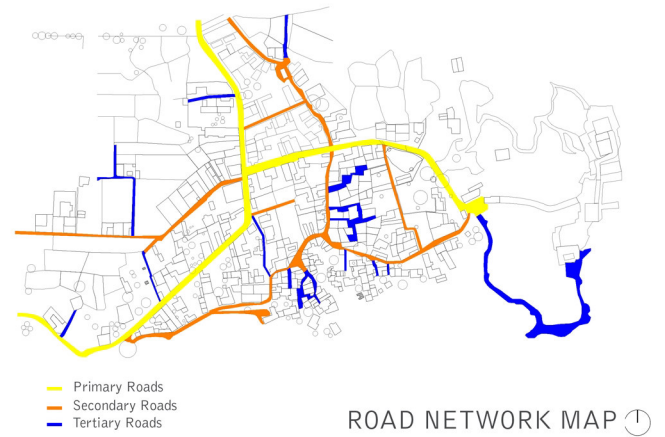
This project was my introduction to the world of Urban design. A “Vernacular Settlement” of religious importance became the premise of our design problem ; to provide urban solutions to the old village fabric keeping in mind the sentiments of the villagers.



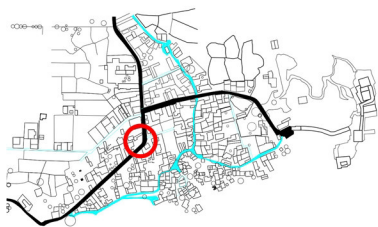
Jayanti Majri is a native and organic settlement right at the foothills close to New Chandigarh. The village hosts a numerous amount of tourists annually as believers travel long distances to seek the blessings of "The Jayanti Devi". Crossing the entire village is a pedestrianised path that leads to the temple compund situated on top of the hill. The villagers have made local arrangements for parking, shopping and the annual village festiities.



After a through documentation of the village, done in teams, various zones were demarcated. My design problem required a contemporary urban streetscape design in one of the zones. After literature studies, two potential sites both on the primary roads of the village were chosen to work upon. The design proposal kept in mind the pedestrian psychology and the lifestyle of the villagers. Vernacular elements are adapted to uplift and modernize the streetscapes.



THE CURB SITE 1



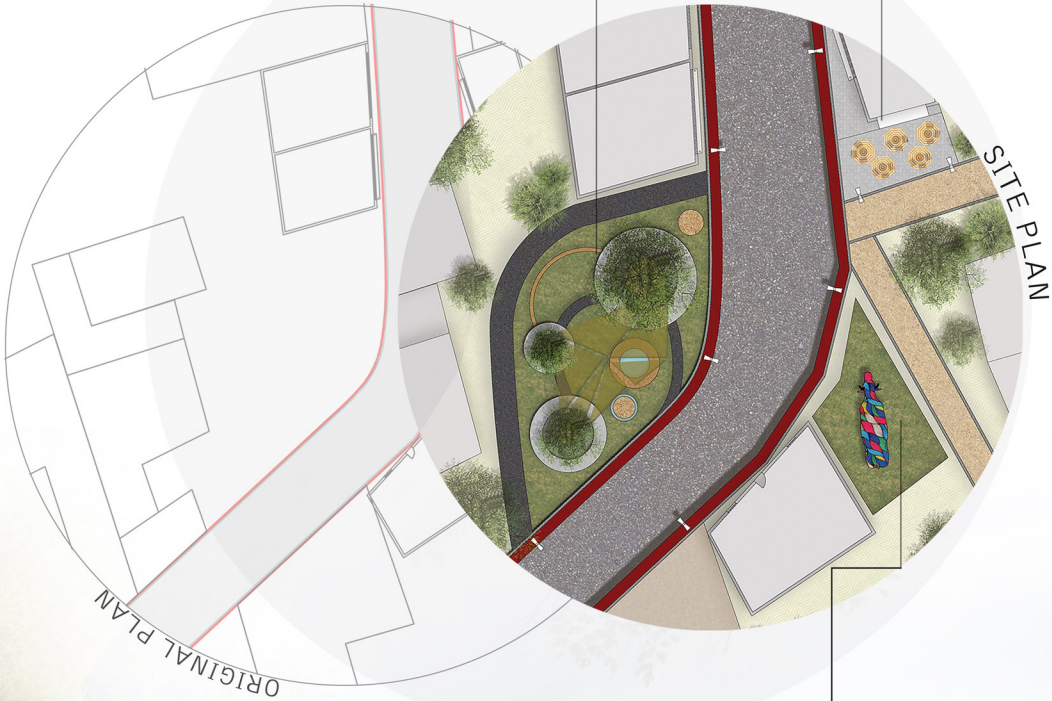
Site 1 was a redundant curb; A public node with lost potential. It was revitalized using a 3 point engaging scheme: A public seating , a landmark sculpture and a outdoor cafe with an inviting facade. These functions placed together, using local inspiration, create an active node on the map of Jayanti Majri.



THE CURB
HANGOUT: An
interactive, natural
seating space with
visual and textural
cues, bright canopy.



CAFE FRONT : A cafe front
with colourful grafitti on it
with an eclectic serving
window attracts crowds.



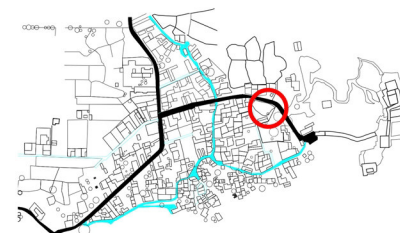
THE BULL : A radical
yet relatable BULL
sculpture as a landmark.





SIDE WALKS : Street sides are revived using a pattern of paved and green which iconic canopies above seating spaces .

THE STREET SITE 2



This stretch on the primary road network leads directly to the temple uphill. The unkempt open spaces were used for the annual festivities. This unsafe stretch is revitalized by using bold colours and traditional public seatings around trees. Designates stall spaces, parking, open spaces and seatings are provided to facilitate the festive fair. This would also ensure public activity on the street even during the non festive months of the year. The traditional folk music instrument is used as inspiration for the canopies.

PUBLIC PIAZZA 1: The open area used for the village annual festival is converted into a piazza with a striking coloured wall.

SITE PLAN

PIAZZA 2 : Area around an old tree is created into a public piazza with brick steps; facilitates congregation.

FESTIVE PATCH : Piazza 1 features a concrete paved band as designated spaces for stalls during the festival.

22 CHD

Market Redesign

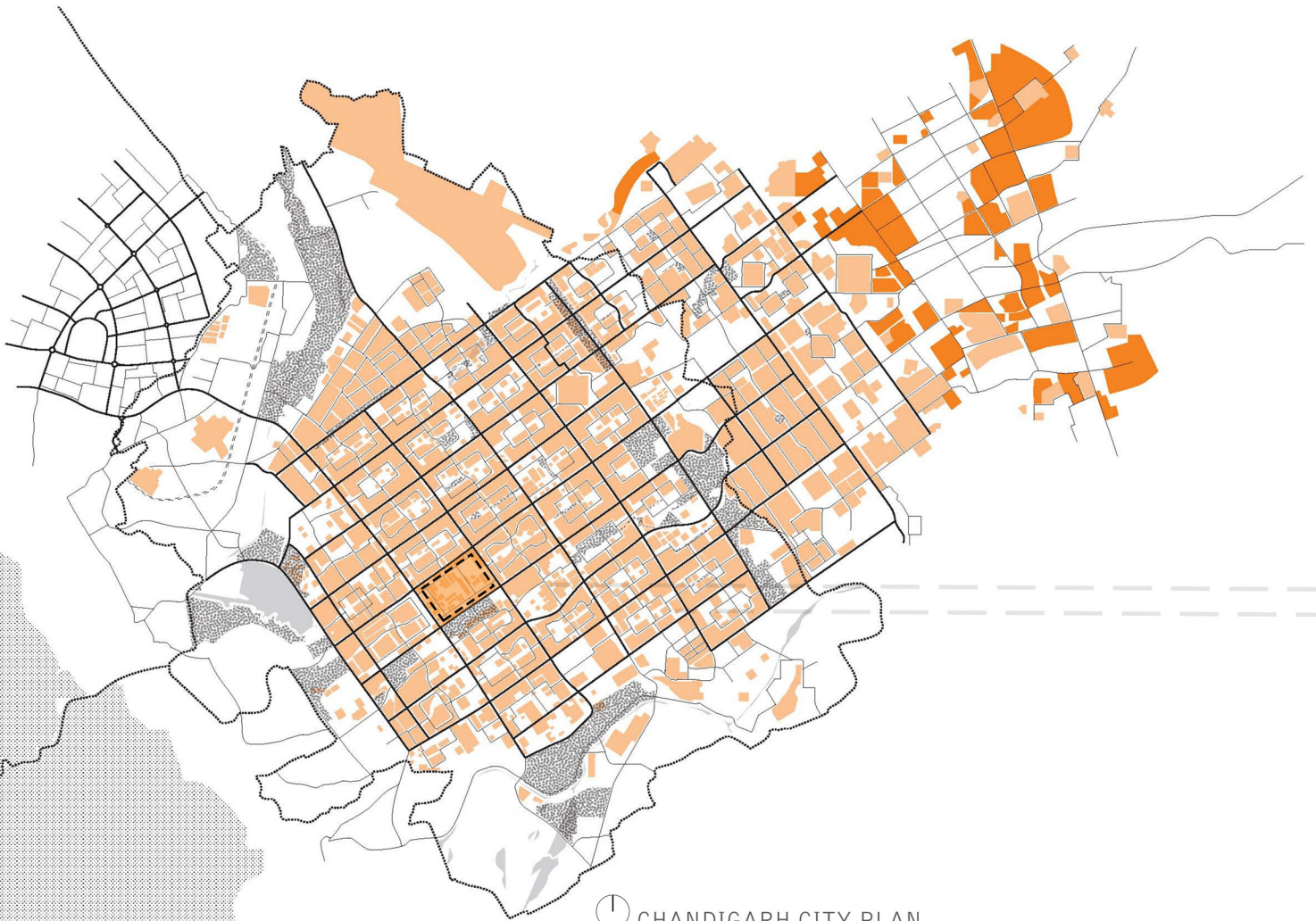
Design Studio
8th Semester B.arch

Sector documentation-
Group project (2)

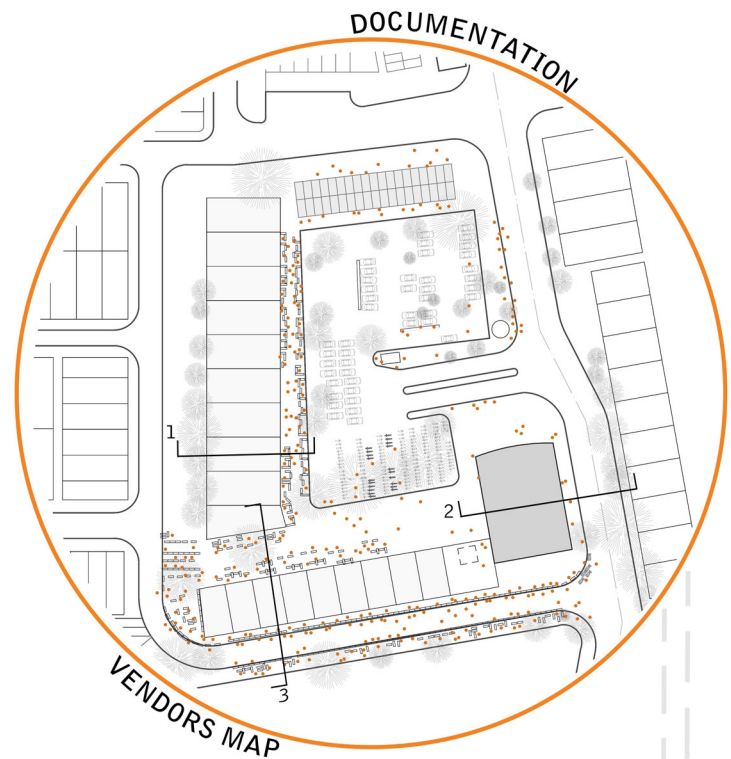
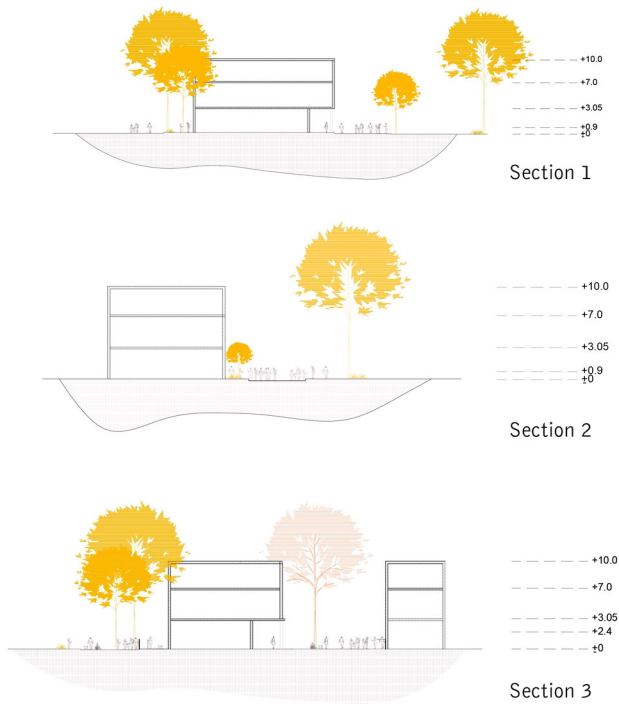
Market Redesign-
Group project (2)

Sector 22
Chandigarh, India

This design problem required various groups to work on different aspects of the urban fabric of Sector 22, Chandigarh. My topic was to redesign the market space that houses over 500 sporadic street vendors, encroaching public spaces.

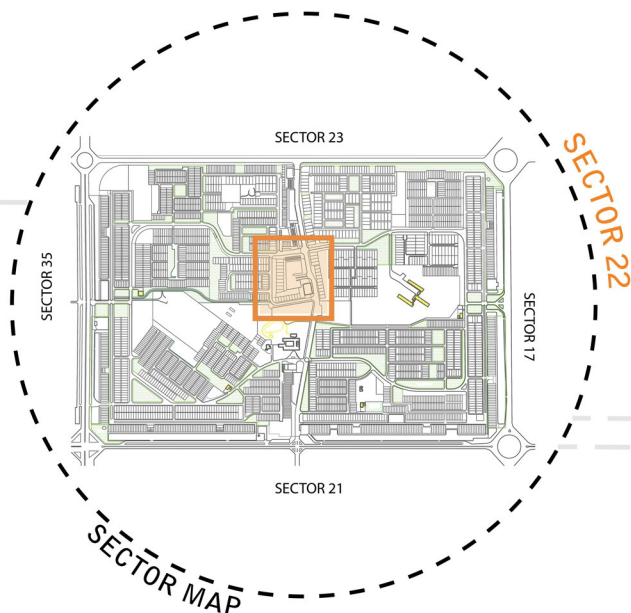


CHANDIGARH CITY PLAN

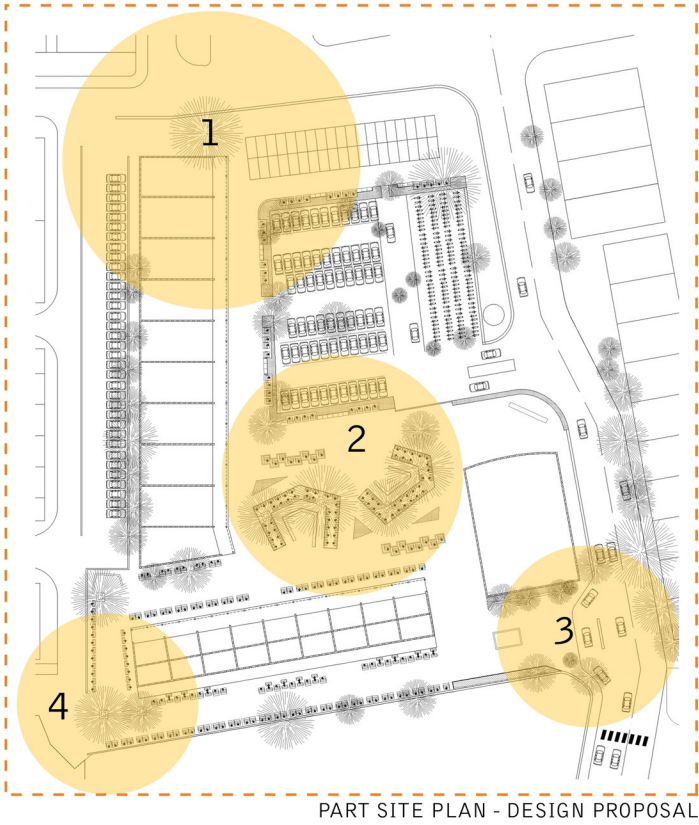
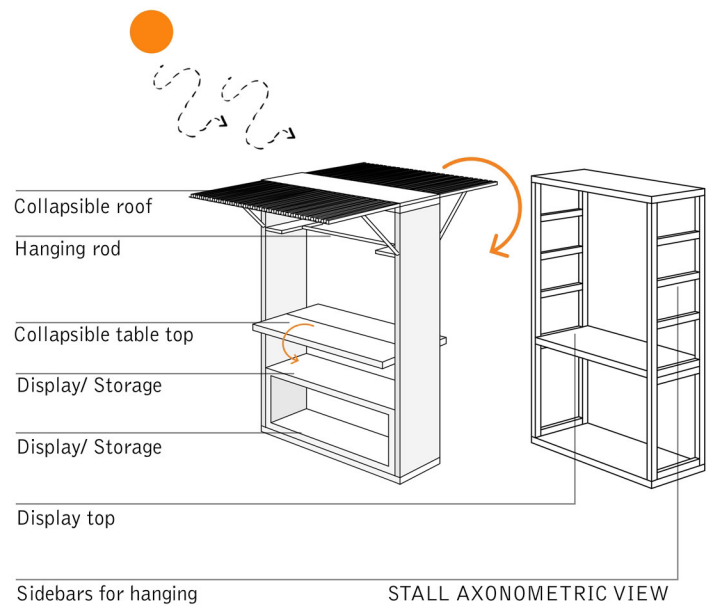


Sector 22 is one of the main commercial sector of the city. It also houses the famous Kiran Theatre ; one of the few movie theaters that were a part of the initial city planning by 'Le Corbusier'.

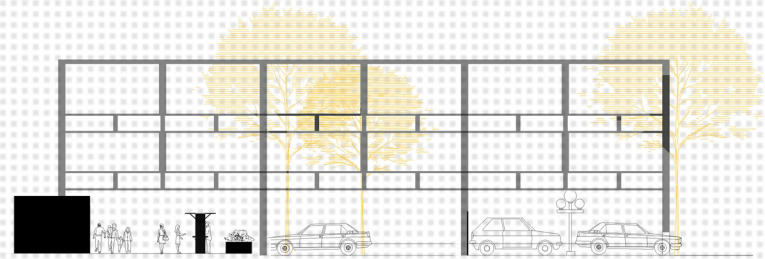
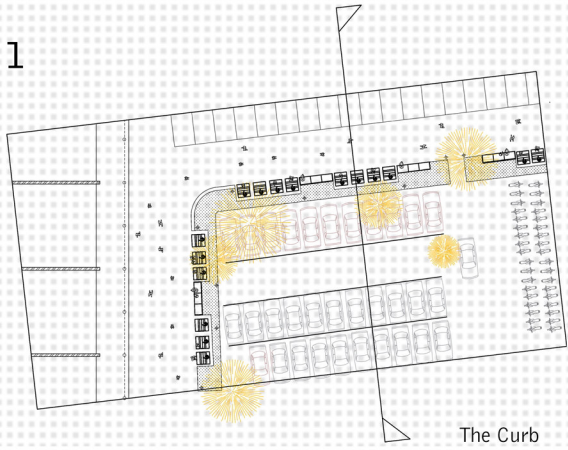
The first step was to document the vendor activities and positions and analyze the public responses throughout the day. The vendors were then categorized and assigned specific slots around the sector market itself. The common open spaces or nodes of the market place were designed as congregational spaces for the general public. To enhance the character of the market and invoke a sense of belonging, A I Love Chandigarh sign was proposed to be installed right in front of the Kiran Cinema.



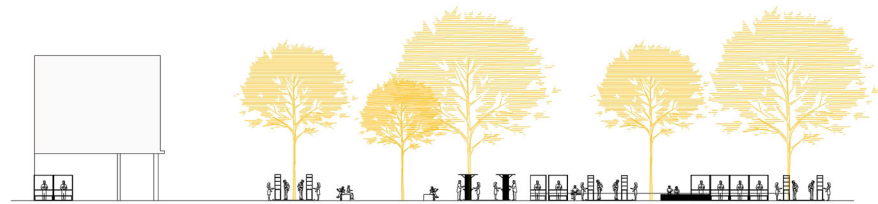
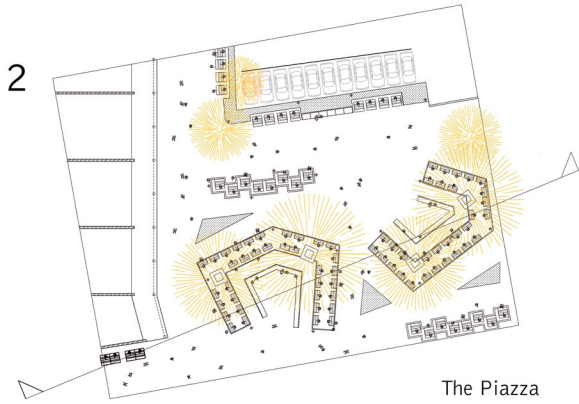
As one of the stakeholders ; the vendors were such an integral part of the design, micro details were worked out to make the urban design successful. An all weather vendor cart was designed, keeping in mind the temporary nature of the trade. Vendors can use the fold-able sunshades during the day and close shop by shutting down the cart at the end of the day.



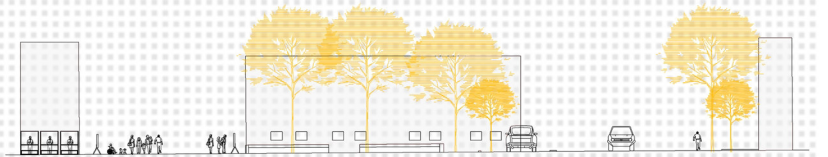
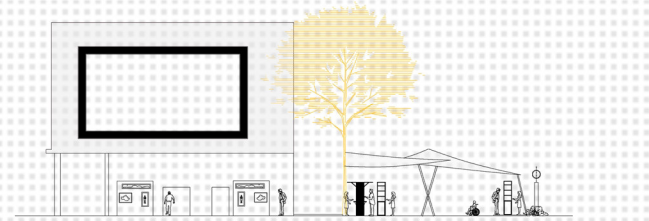
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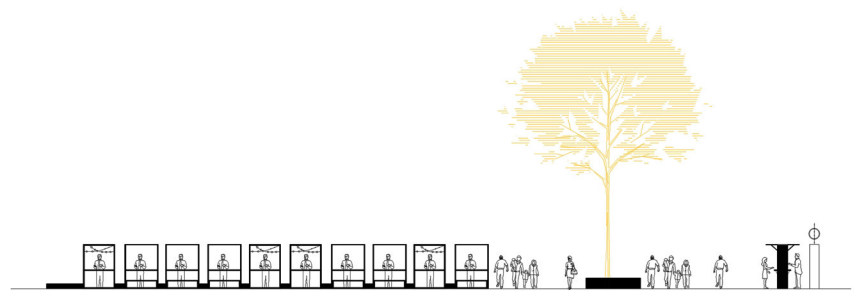
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3



4



03

The Watchtower

Representation of the city as an Intervention



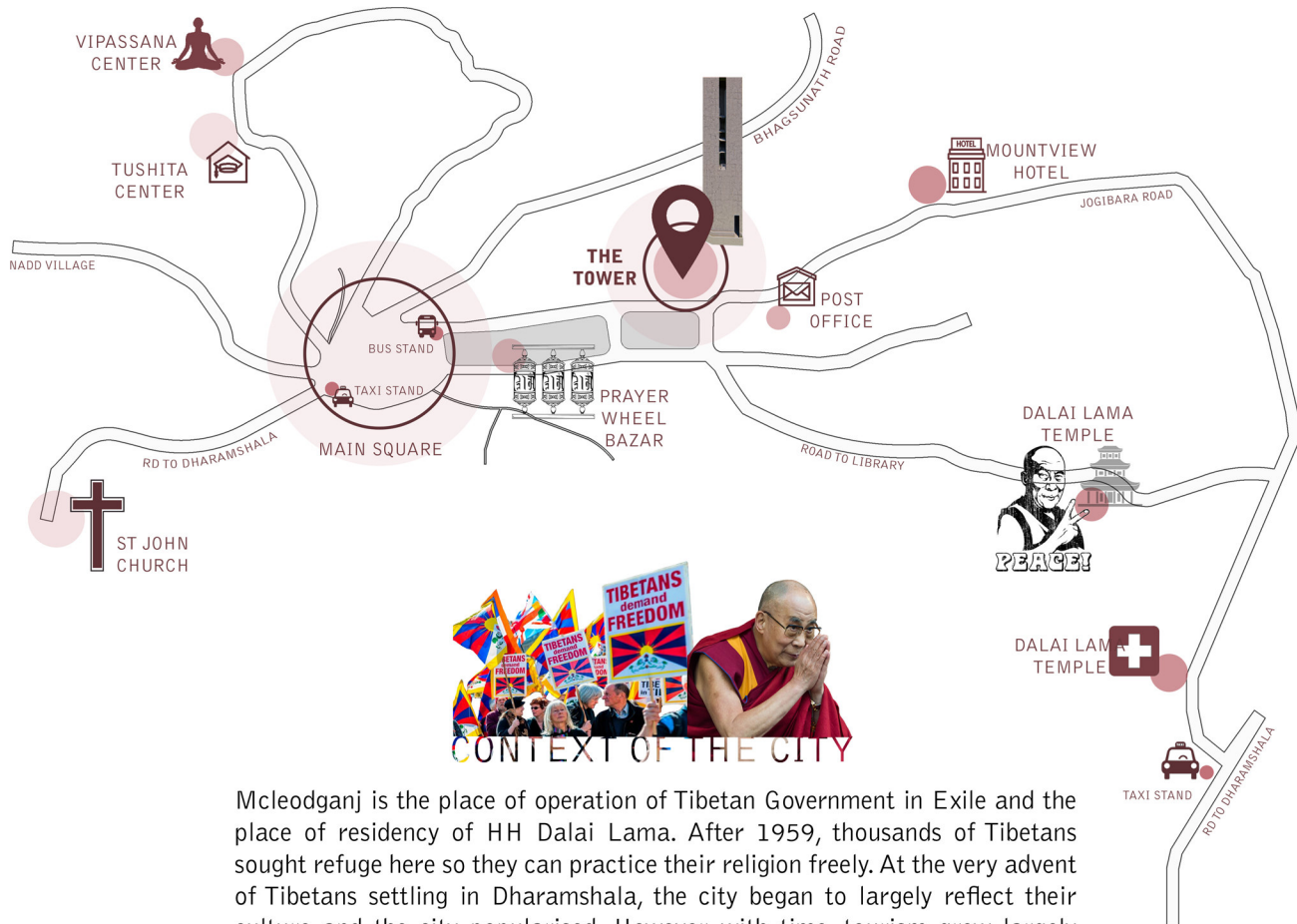
Annual NASA design competition
07.2016 - 12.2016

(Among shortlisted top 17)
Group project (7)

Watchtower
McLeodganj, India

The exercise was about representation of the city and its architectural form in its most interesting way of **"reinterpretation"**. This is an open ended exercise for a wide spectrum of ideations and to develop new ways of imagination of the city / its planning / form. As in the book of Italo Calvino – Invisible Cities, our memories construct innumerable subjective ways of writing and talking about places that we see / remember / imagine. Limiting the expression to the mode of innovative drawing is a means of finding a connect, and looking at possible new narratives that operates through drawing as a space.

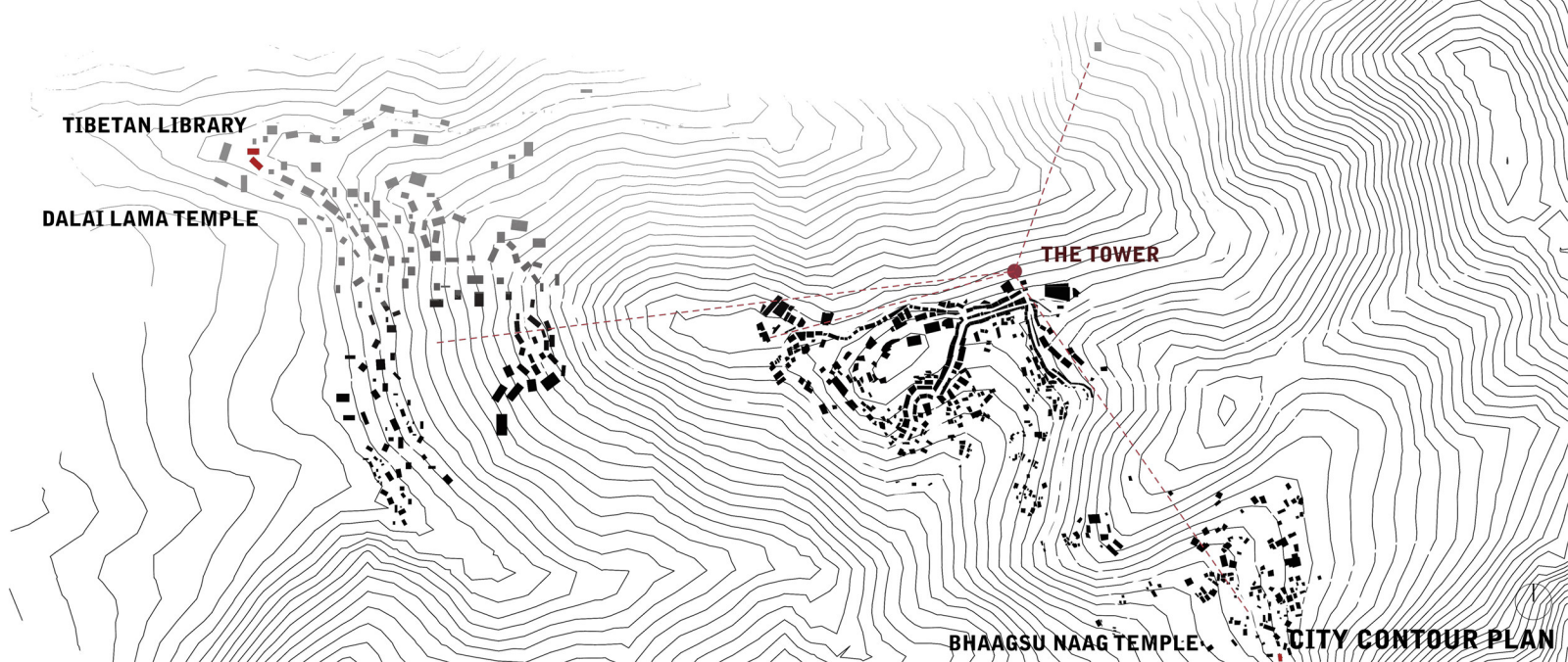




CONTEXT OF THE CITY

McLeodganj is the place of operation of Tibetan Government in Exile and the place of residency of HH Dalai Lama. After 1959, thousands of Tibetans sought refuge here so they can practice their religion freely. At the very advent of Tibetans settling in Dharamshala, the city began to largely reflect their culture and the city popularised. However, with time, tourism grew largely commercial and lesser cultural. Hence, having brought the town on international maps, Tibetans are still living as ghosts in the town.

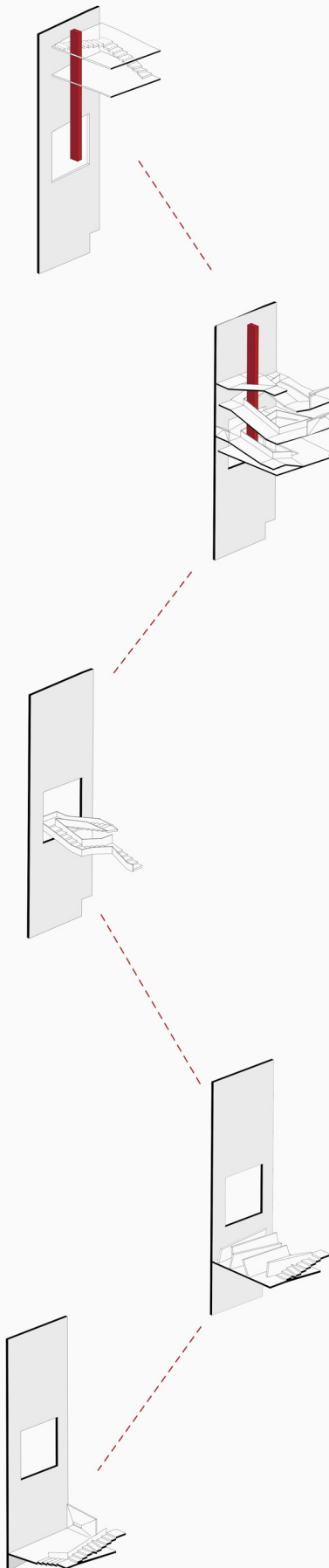
Here we introduce the idea of representation of the city as an intervention to change people's perception of architectural space and time. For a common man to break the threshold of his imagination, ideas need to be induced in him. These ideas need to change how a person perceives a city. Hence, without intervening in the urban fabric of the city, we aim to change the experience of it. The tower subtly stands in the valley next to the epicenter of the city, the MAIN SQUARE. Through its narrative, visitors can relate to the city via experiential spaces that whisper its memoir!





THE REINTERPRETATION

The journey from the bottom of the tower to the observatory, providing a view to the entire city, is symbolic of the journey of the city, from its genesis to its present. This path has frames, embedded in the structure that showcase the highlights of the time period being talked about, in their present scenario. At the same time the external image of the tower is the epitome of timelessness. With a facade symbolic of no particular culture, the tower is ever evolving, with the potential to contain the future as it becomes the present. The blank concrete walls are ageless and would forever be a landmark to the city!



5.THE FUTURE

After understanding the timeline, an Observatory from where one can view the entire city in the present. The staircase in this space leads nowhere, symbolic of the future. Like a blank canvas waiting to be filled!

4.THE MEMOIR

This space is a continuous exhibit illustrating the development of McLeodganj after the advent of the Tibetans. A pillar, a permanent memorial, rises from this floor to the top, symbolizing struggle of the tibetans.

3.THE VACANCY

The skewed passages direct the visitors to a platform, seemingly outside the bounds of the tower, that leaves them standing in the middle of a dark void running along the tower. This symbolizes an unfortunate situation in which the city could forever remain ghosted.

2.THE DESTRUCTION

This space is symbolic of the 1905 Kangra earthquake that reduced McLeodganj to a ghost town. A maze of skewed passages, well contrived through the inclined walls, induces a feeling of uneasiness in the visitors.

1.THE BEGINNING

This space starts at the bottom of the tower to symbolize the beginning of the city. Wide and empty, same as the little left of the British hill station.

Though the future is essentially unknown, tower would thrive to serve the exact same purpose and always keep Mcleodganj alive! It would avert the city from becoming a ghost town, again, in case the refugees return. And adapt to the new community that arrives, otherwise simply become an icon and a memorial!

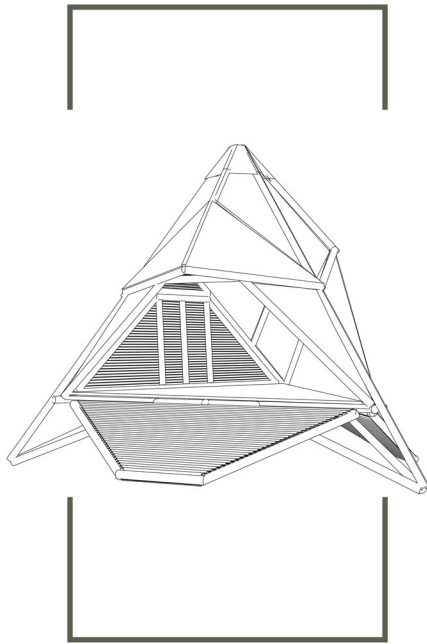


"The idea of reinterpretation of a city is a derivative of how people perceive it and therefore should be driven by a purpose affecting the masses."

04

Le Fleur

The passer by's retreat



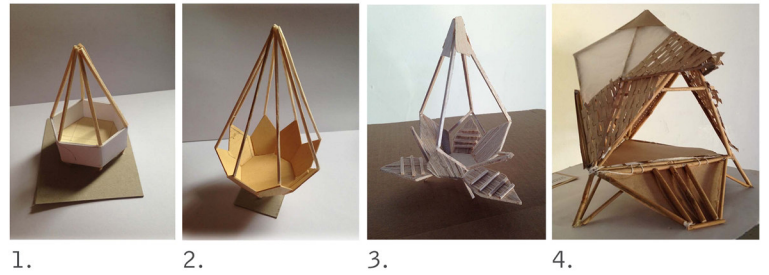
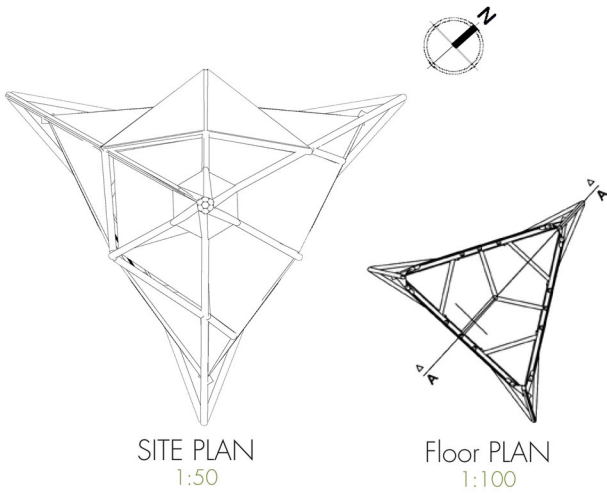
IONAS Bamboo workshop
03.2016

Ecole d'Architecture de la Réunion- Antenne de l'ENSAM
Group project (30)

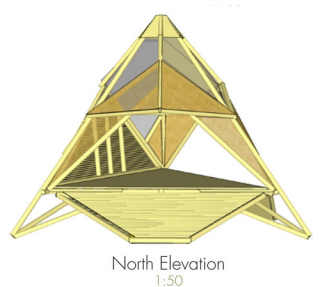
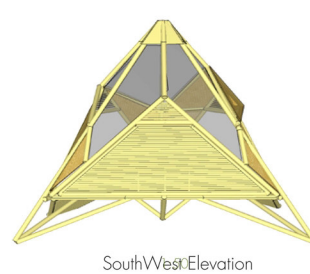
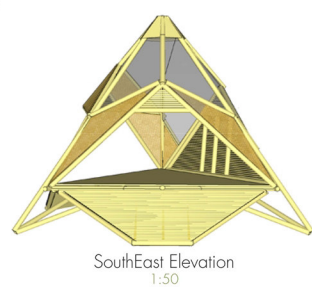
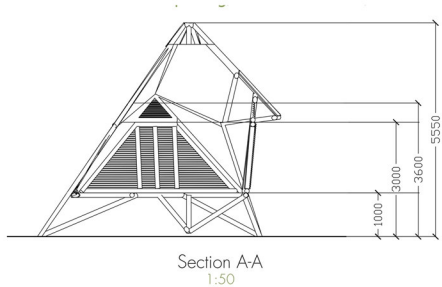
Hiker's shelter
Cilaos, Reunion Island

"Le Fleur", the passer by's shelter, was designed according to the buildings in the mountains of Reunion Island, responding to green building problems using sustainable materials, here bamboo. Le Fleur was thought following the phenomenon of a opening flower, hence a few elevations were made openable. The project comprises of an equilateral triangular base raised one meter above the ground, one fixed and two openable elevations. A roof that let's us admire the night sky.





Originally, the project possessed a pentagonal base, in which every alternate facade could be opened and joined together at the top, 6 meters above the ground. Later, changes were made to make the actual construction feasible.



Shimla Railway station

Refurbishing UNESCO world heritage railway station



Consultancy for refurbishment
06.2018 - 12.2018

Group project (4)

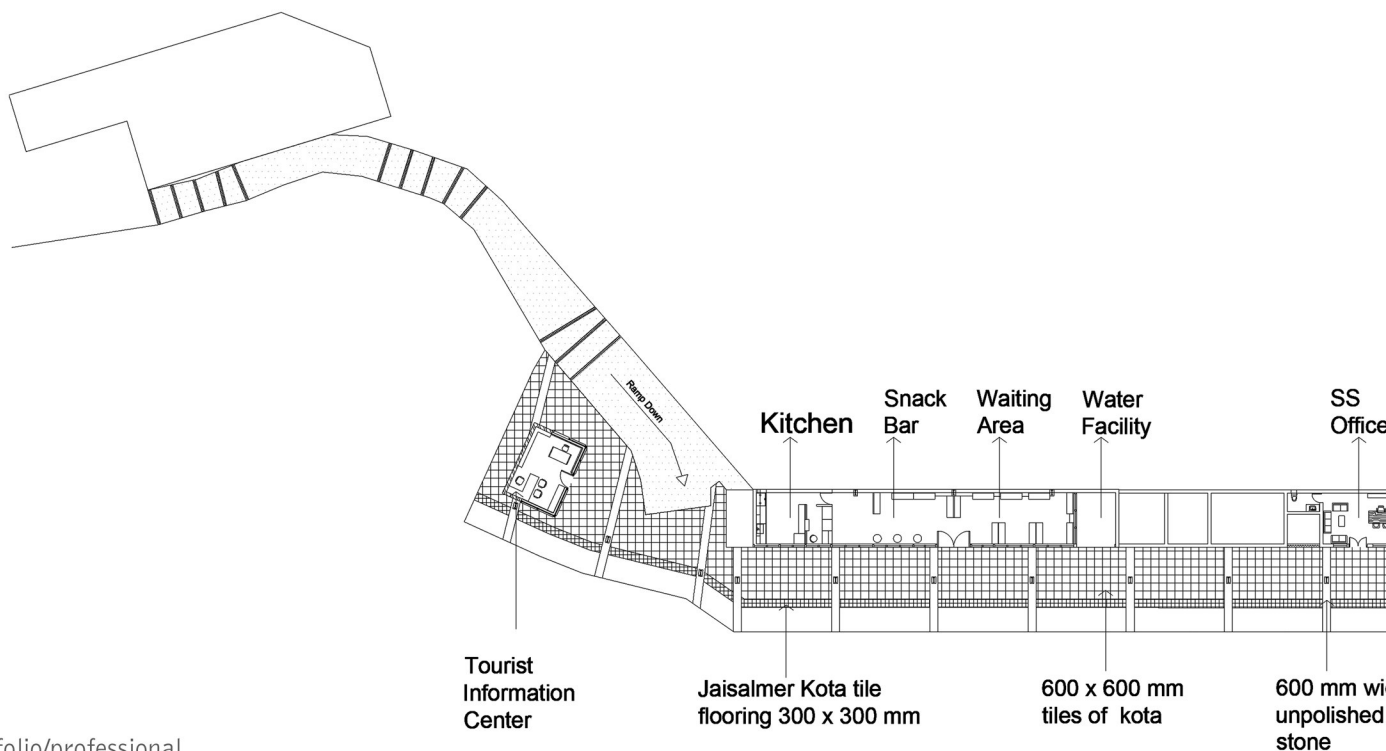
Railway station
Shimla, India

The Kalka–Shimla railway is a fully operational, 2 ft 6 in (762 mm) narrow-gauge railway in North India which traverses a mostly-mountainous route from Kalka to Shimla. It is known for dramatic views of the hills and surrounding villages. It is also one of the three railways, from India, that belong to the UNESCO World Heritage list under the category; Mountain Railways.

The brief was to bring back the deteriorated facade to its former glory while enhancing the public amenities.

Modern public washrooms, public cafe, waiting lounges, tourist information center, souvenir shop, signages and seating were included in the scope of the consultancy.

Additionally, the station staff offices required major renovation. The Station master, Station Superintendent, Station engineer, Station police force etc. offices were also redesigned. This project was an attempt to preserve the rich Indian heritage, which is also recognized across the globe for being an engineering marvel!

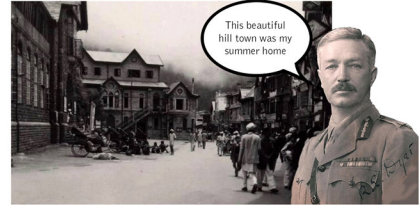




The most picturesque train ride on the "Toy Train" with top speed of 25 km/h



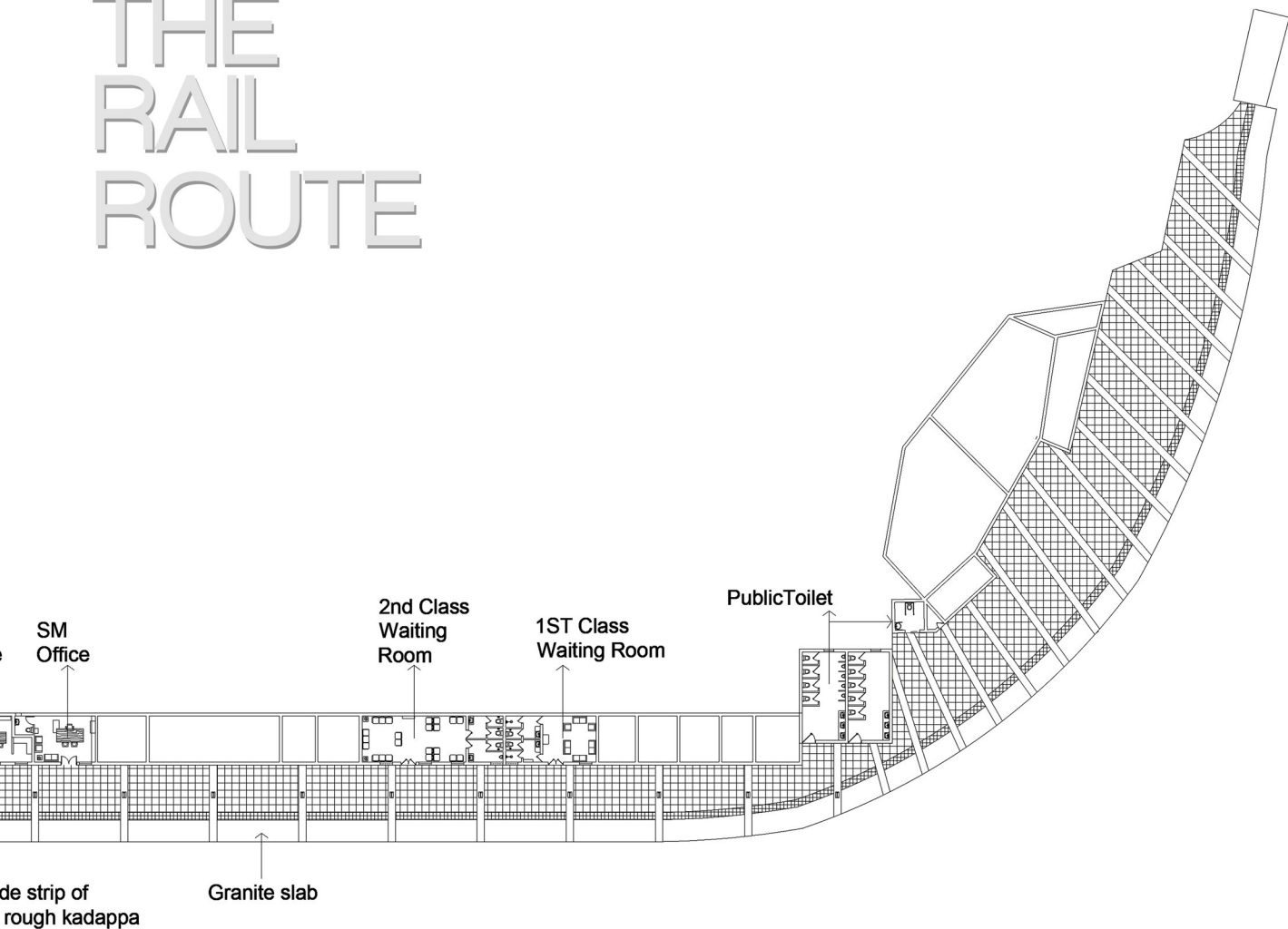
The Ridge ; for the perfect evening stroll with 360 views

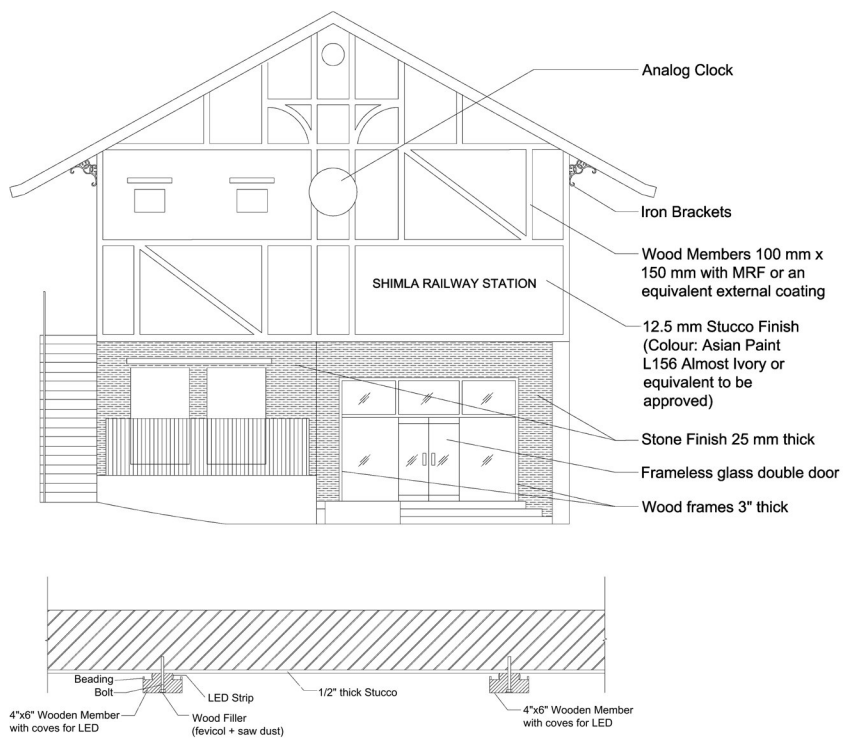


This beautiful hill town was my summer home

THE SUMMER CAPITAL

THE RAIL ROUTE



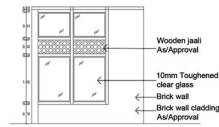


Station Main Facade

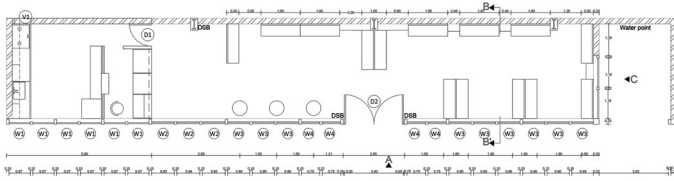
The main facade has been inspired from the traditional construction style of Shimla. Faux wooden battens on and stone cladding on the facade replicate the historic buildings of the region. A wall clock and the name of the city have been added.

Waiting Lounge

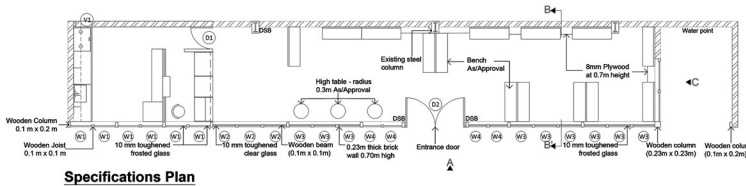
The waiting hall has been transformed into a waiting hall-cum-snack bar. The seating arrangement has been carefully thought of, to maximise the view of the hills on the other side of the platform.



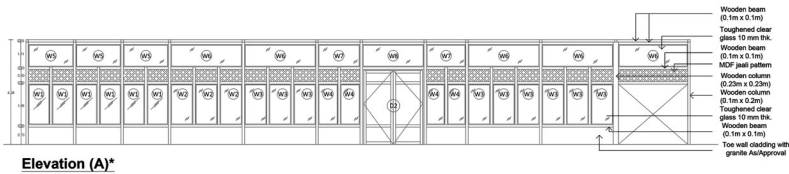
Elevation (C)*



Layout Plan (Snack Bar, Waiting Area and Water Point)



Specifications Plan



Elevation (A)*



Station Interior Facade

The station facade had been repainted multiple times only to lose its original essence. Our aim was to revive the character of Shimla. The doors and windows have been changed to natural walnut wood. New seating fixtures, original to Shimla have been added.



06.a

Office N.A.C

Office interior design live project

A2N.

Architecture and Design Studio
Group project (2)
(Completed)

Office interior design
04.2020

S.c.o 821, N.A.C Manimajra
Chandigarh, India

The office is for a client owning a pharmaceutical company. The brief was to convert a space of 1100 square feet, on the first floor of a commercial use building, into an office space for the client. The brief consisted of a simple spatial requirement list that needed to be fulfilled. Executed in just 25 days, this pharmaceutical company office features an eclectic green accent colour used liberally throughout space.

The brief demanded semi private zones for the staff. Modern MS partitions that are multifunctional create personal spaces and add a quirky twist.



VISUALIZATION

REALITY

06.b

Office A2N.

*Office interior design live project***A2N.**

Architecture and Design Studio
 Group project (2)
 (Completed)

Office interior design
 09.2020

S.c.o 111-113, Sector -17,
 Bank Square
 Chandigarh, India

The A2N Architecture and design studio, our own 600 sqft of working space is a project very close to my heart. We as architects and interior designers unleashed our creativity to create a space that was serene yet energetic.

A symphony of contrasting forms and patterns define the overall vibe of the studio space. A muted colour palette is contrasted in various places with cool and bright colours. The play of arches with the black and white eccentric flooring and the green roof fixture defines the space. Models from our architectural studies and furniture is refurbished to fit the space and add an antique twist.



Miscellaneous

Art, graphic visualisation, writing piece e.t.c

Selected works from different spheres of interest.

2014-2020

The Vitra Fire Station – Zaha Hadid

(Writing piece)

Visiting the Vitra campus at Weil am Rhein, Germany is on the bucket list of every architecture student. I had the privilege to do the same in the 7th semester of my B.Arch. degree in 2017 and was awestruck at every corner. The assemblage of the works of such great visionaries is bound to inspire anyone remotely aware of architecture. However, what stuck with me vividly were the eccentric lines of exposed concrete of the Vitra Fire Station.

It was Zaha Hadid's first independent and executed project. It was her breakthrough from being a paper architect to one of the most famous de-constructivists of our times. The building redefined the way we conceived conventional architecture. And hence, Zaha had to convince the client of how the skewed spaces and inclined walls would invoke a sense of alertness, needed by a firefighter to act spontaneously!

The structure exploits acute angles in a symphonic beauty. It resembles Hadid's radical paintings and is widely known to have a powerful sensation of movement. Standing at the terrace on the first floor, one can clearly see the surrounding vineyards being reflected in the building lines. As if it were an extension to the landscape! The bland yet bold concrete planes intersect to segregate spatial functions, creating a sense of dynamism and optical illusions that keep the visitors engaged.

It is known that Hadid purposefully rejected intricate details, both in the exterior and interior, to retain the structural purity in the building. However, I find myself caught in a dichotomy as there is more to the emblematic piece of architecture than celebrated.

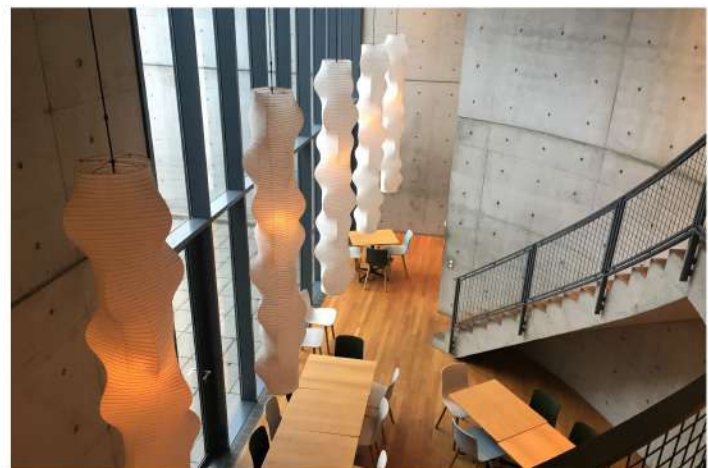
One such unsung detail is an aesthetic wall panel placed right at the entrance. It consists of a schematic representation of the floor plan with buttons that control the electrical fixtures of the entire building. As impractical as it may sound, Hadid argued that she and the inmates of the building must be so well versed with the entire structure that the switch panel would rather be convenient. I believe, this iconic switchboard encompasses the essence that the architect envisioned!

Even though my design philosophy does not mirror her deconstructive style, Zaha Hadid has constantly inspired me by her unapologetic designs. To visit her buildings is an unforgettable experience. She epitomizes the freedom to break traditional norms and experiment with radical complexity in a structure. She instilled a confidence in me and many young architects as myself when she said; "There are 360 degrees, so why stick to one?"

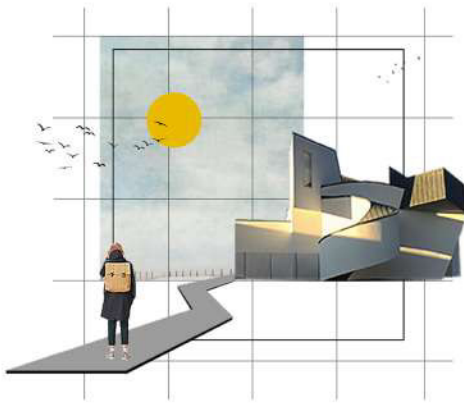
Photography



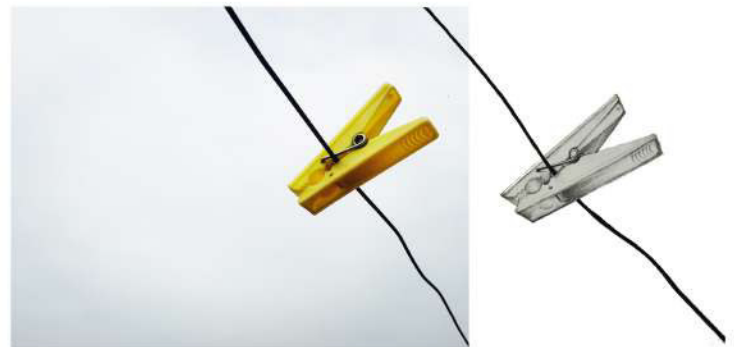
Jewish Museum, Berlin



Tadao Ando Conference Pavillion, Vitra Campus, Germany



Graphic Illustration



Pencil sketches



Canada Place, Vancouver, Canada