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Shivajinagar, Bengaluru

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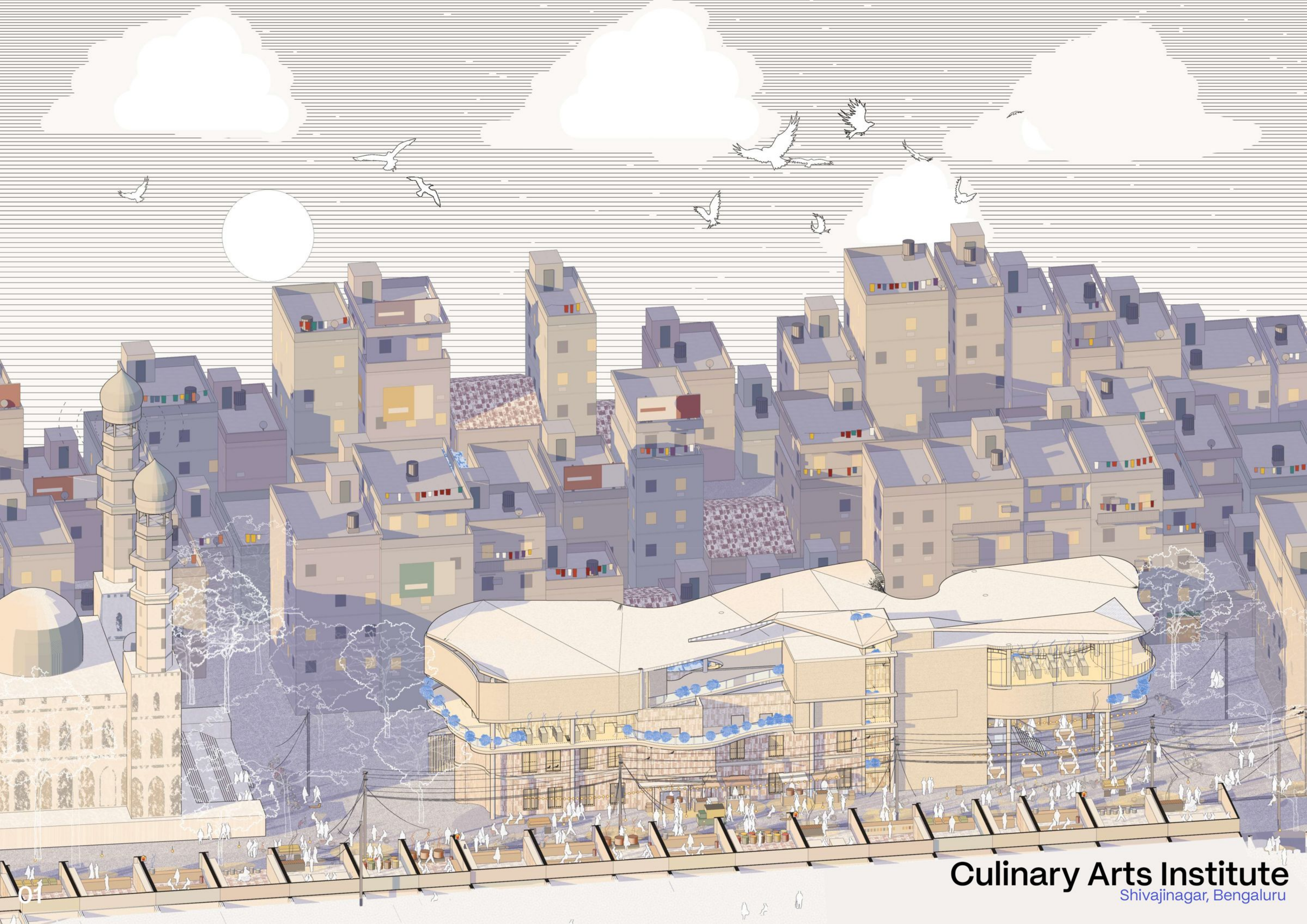
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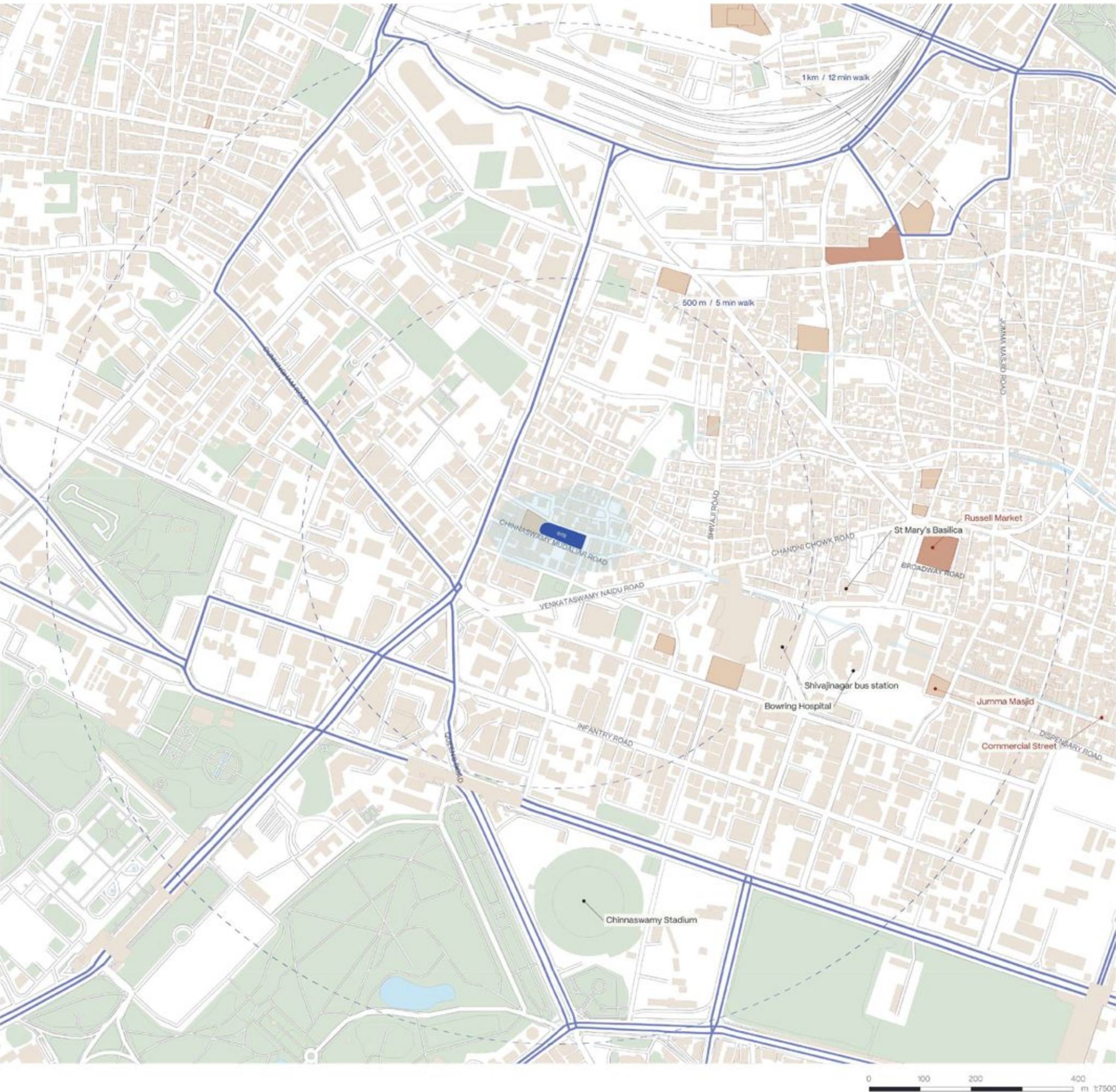
Mantri Square, Malleshwaram

An Anti-Mall: architecture as an antidote to passive consumption, tested against a 12-point manifesto.

33-40



Culinary Arts Institute
Shivajinagar, Bengaluru



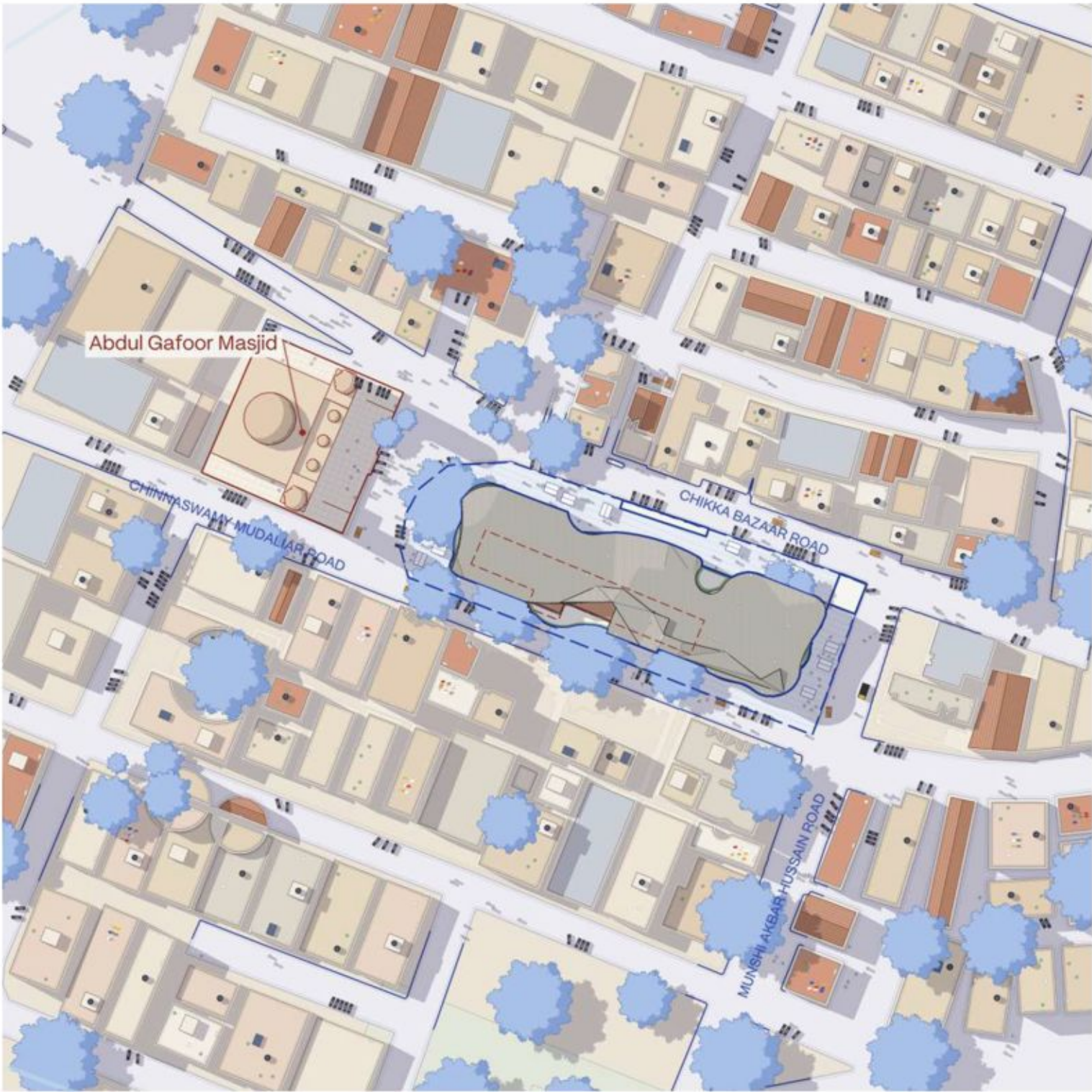
Site Overview

The site sits inside one of Shivajinagar’s narrow gallis, a short walk from Chinnaswamy Mudaliar Road and beside the Abdul Gafoor Masjid. On it stands a **two-storey load-bearing school**, its brick walls intact but its classrooms stay dormant.

The neighbourhood has always been **remade rather than replaced**. Known in the colonial era as Blackpally and later added into the Bangalore Cantonment, its identity has been shaped by Maratha, Mughal and British hands. Different faiths share the same streets, and over time it has become **a place without hard boundaries**.

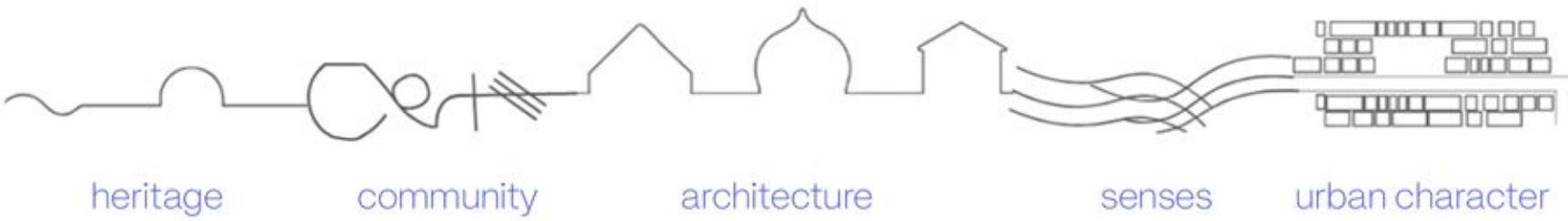
The dormant school is the latest layer in this history.

The project asks whether this identity can change completely and still remain itself.



Immediate Context

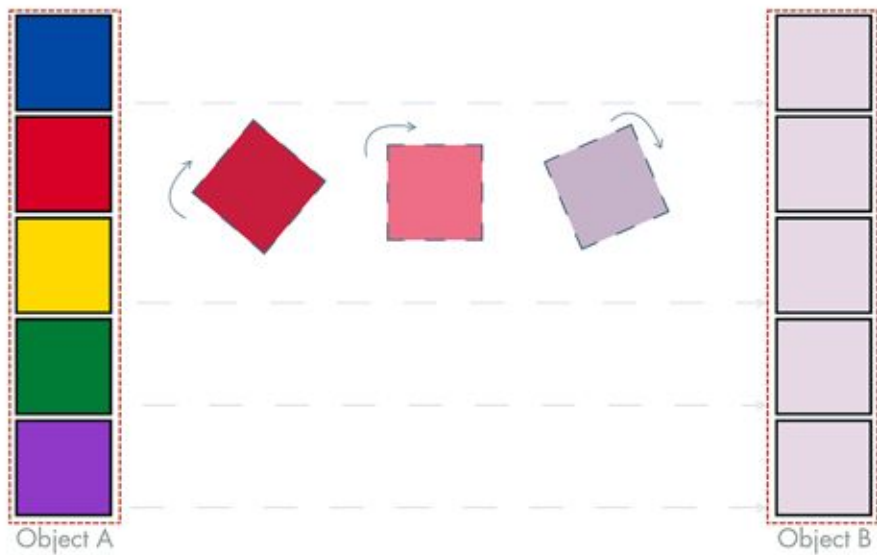
Scale 1:1400



Site Visuals

The Paradox of Identity | Ship of Theseus

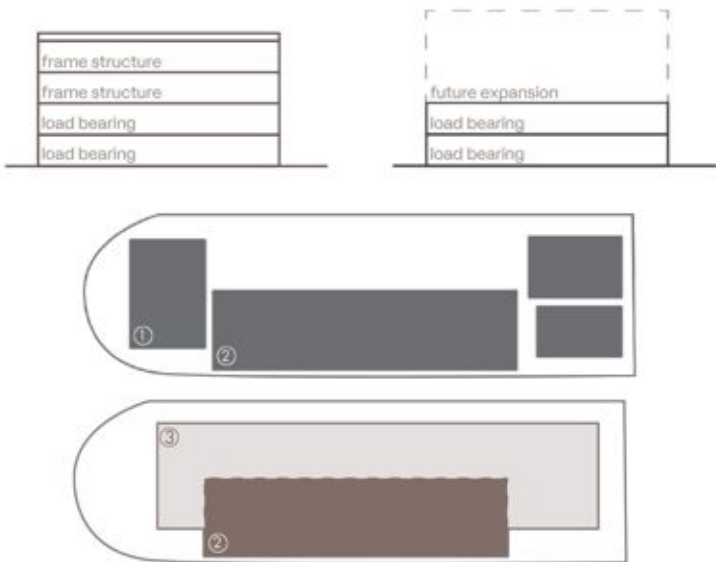
The Paradox of Identity questions whether something remains fundamentally the same when all its components have been replaced.



- At what point did the site lose its original identity?
- What is the role of a human in the changing nature of the site?
- Will the site ever return to its true state?
- What are anchors to this identity?

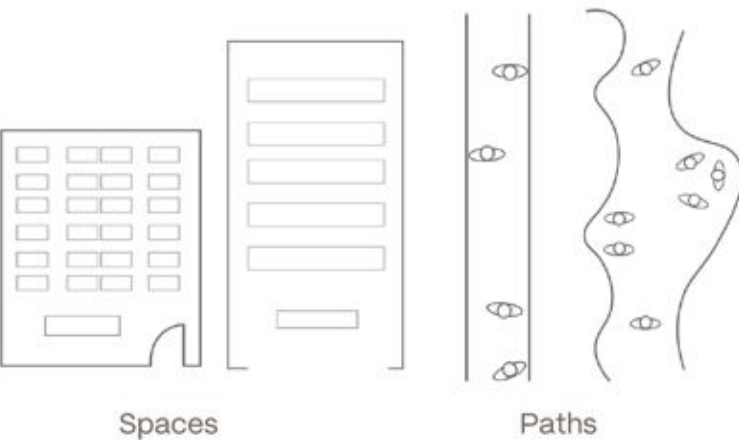
Shift in Structure

Each joint, material shift and shift in form changes the overall essence of the building.



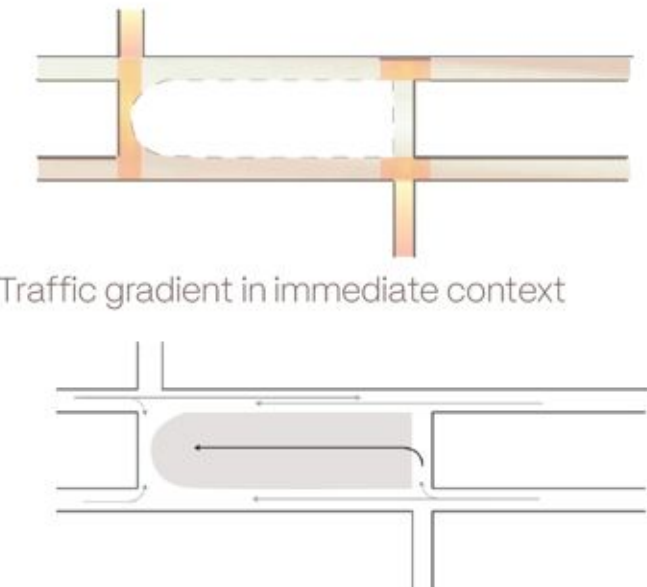
Shift in Function

The overall shift of this site- moving from a dormant school into a culinary school may impact the use of different spaces and alter the chemistry between life and structure.



Shift in Path

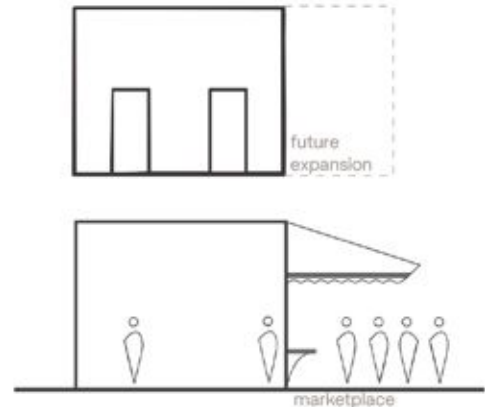
The roads surrounding this site receive low to moderate traffic through the day. The introduction of a culinary campus may induce a shift in the vehicular and pedestrian movement around site.



Shift in Economy

Areas in a 2km radius of this site were once or are currently markets. The Chandni Chowk street- 1.2kms from site, is a popular food hub.

Through a marketplace or an economic zone, the site goes from a dormant built form to one with trade and revenue generation.



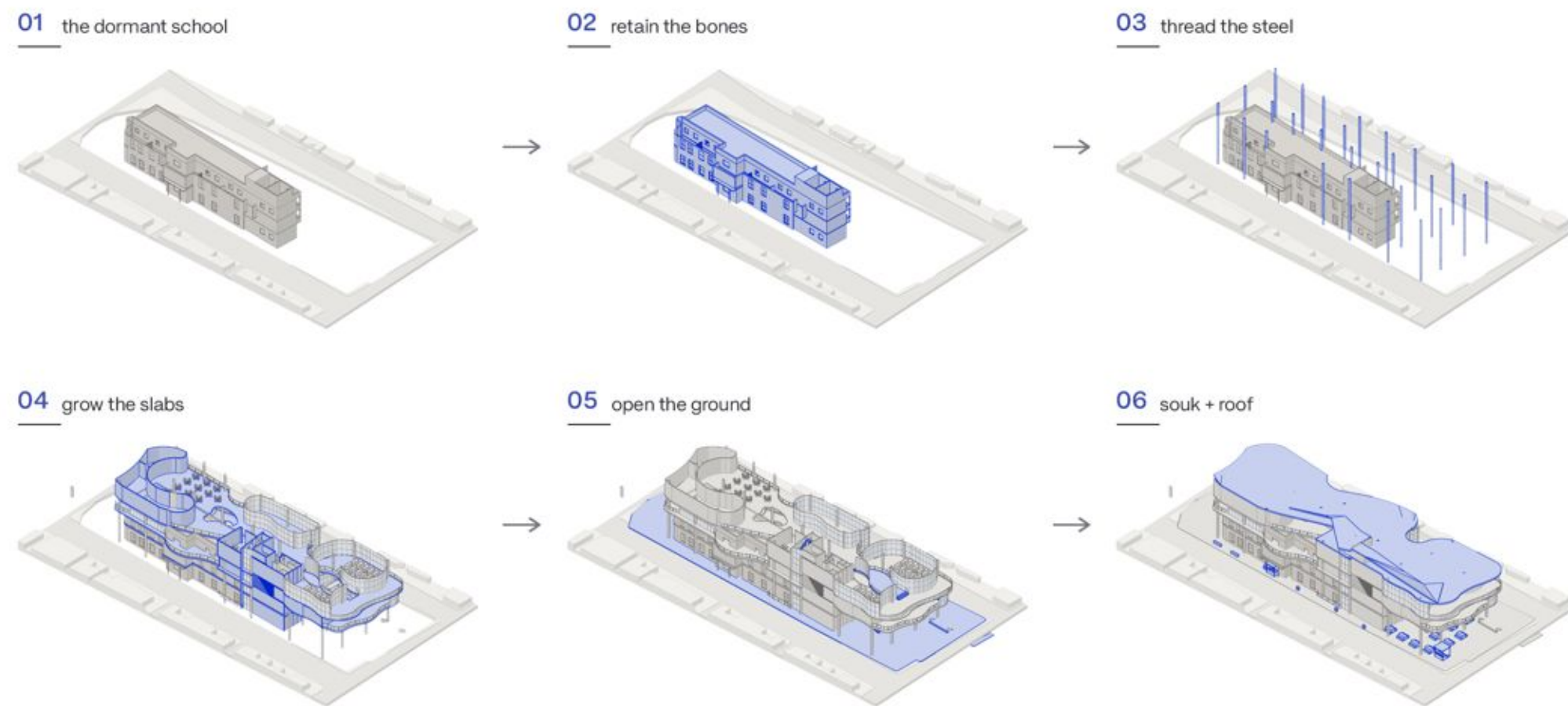
Original Site Condition

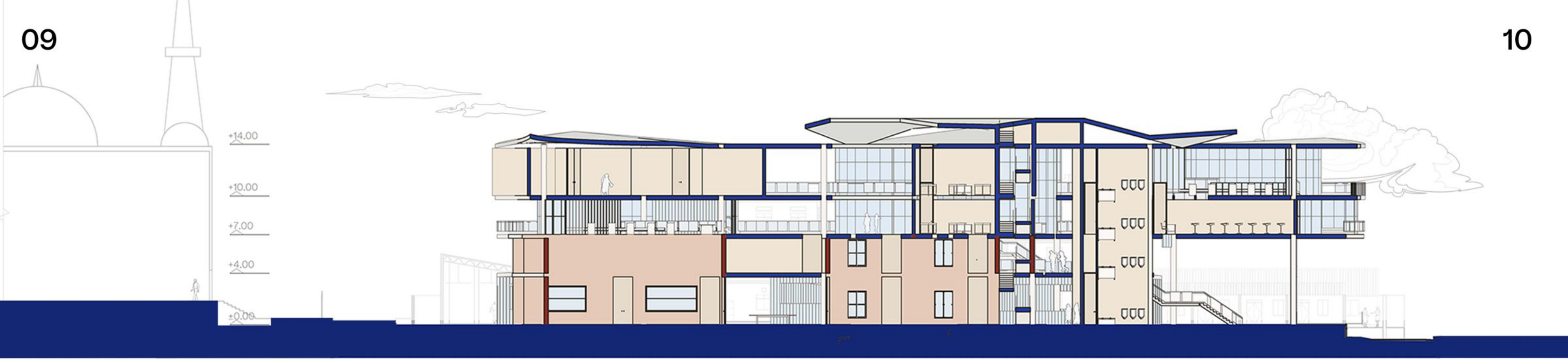


Design Development

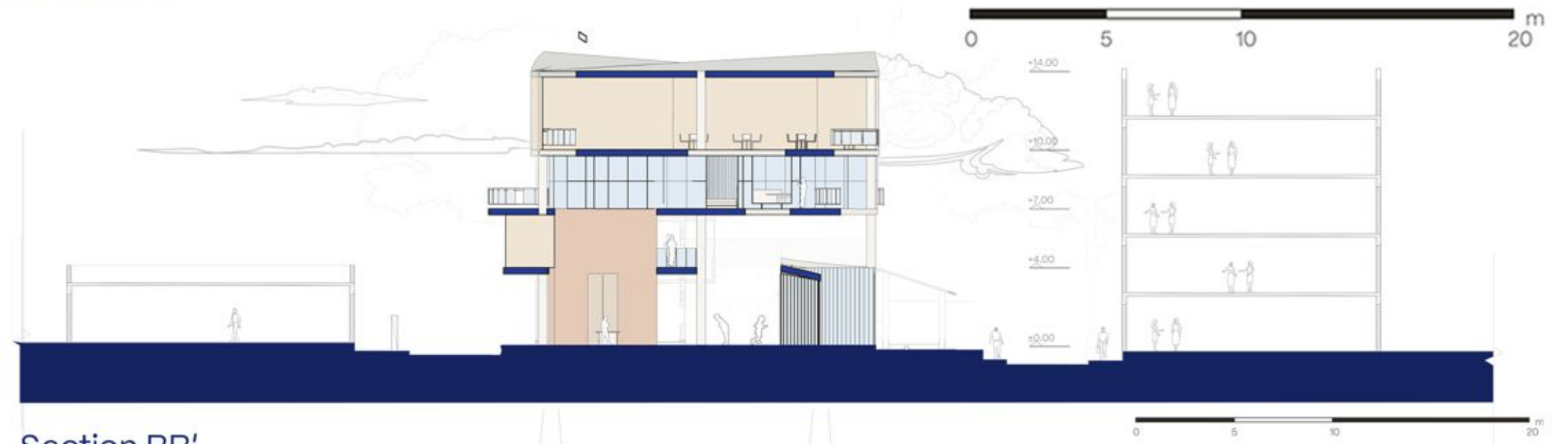
Grafting the five shifts onto the dormant school as a parasitic extension became a process of balancing and prototyping, deciding at each step what to keep, what to break and what to add. The major moves:

1. **Retain the bones (Structure):** the two existing load-bearing floors stay; a new steel frame threads through and over them, so old and new carry the building together.
2. **A ground floor for everyone (Life):** lifted on pilotis, the ground level is given entirely to the community, a threshold between the chefs and the foodies.
3. **Open the compound (Path):** multiple entrances replace the single gate, opening a through-lane on the ground floor and a direct route toward the mosque.
4. **A souk that earns (Economy):** cabin-like stalls line the ground floor, working as teaching counters by day and food stalls in the evening.
5. **Steel for openness (Function):** long-span steel column grids turn closed classrooms into open, fluid kitchens.
6. **Internal courts:** smaller courts and central voids on every floor create space for informal gathering.
7. **Sensory architecture:** glass curtain walls let the sounds, smells and sights of the kitchens spill out, on the idea that people learn by looking, and even just by smelling and listening.





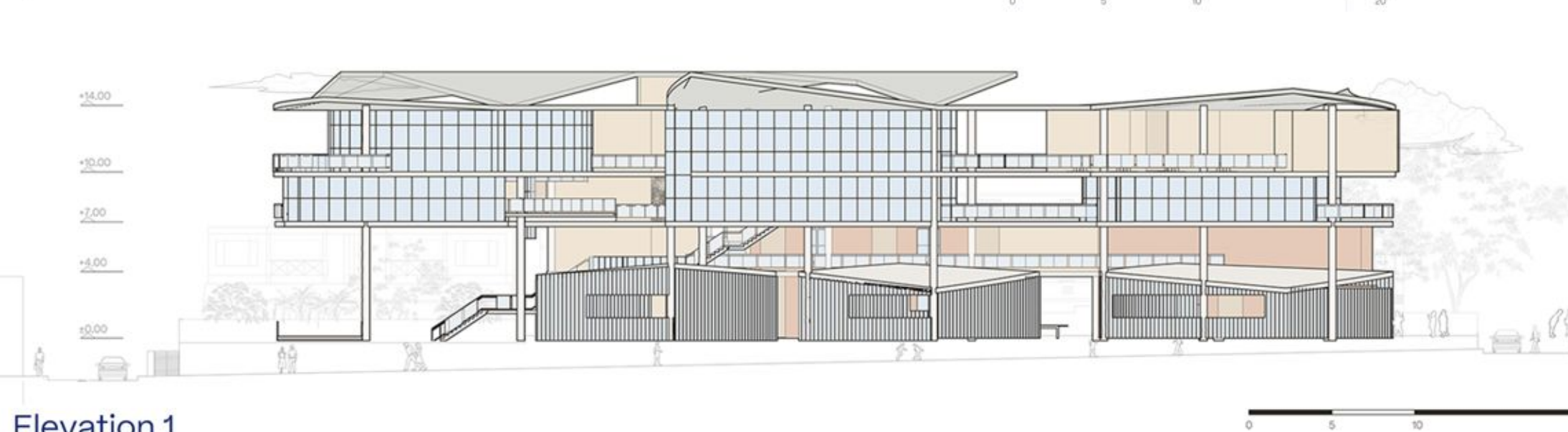
Section AA'



Section BB'



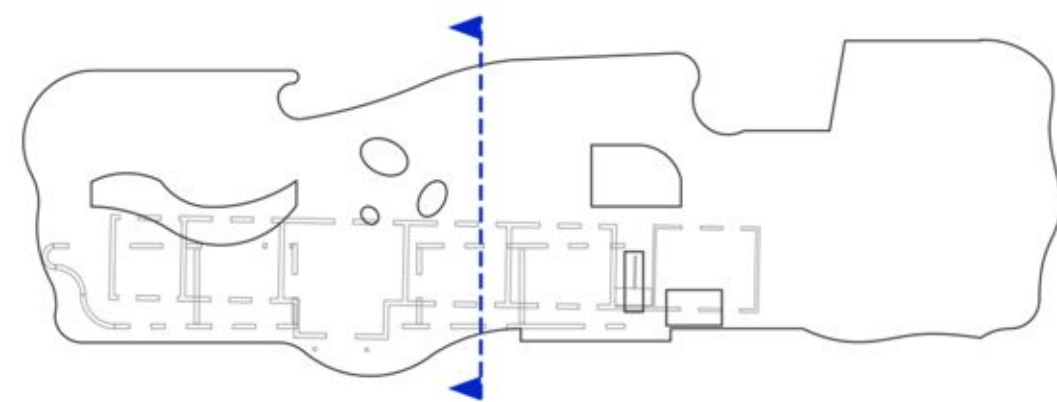
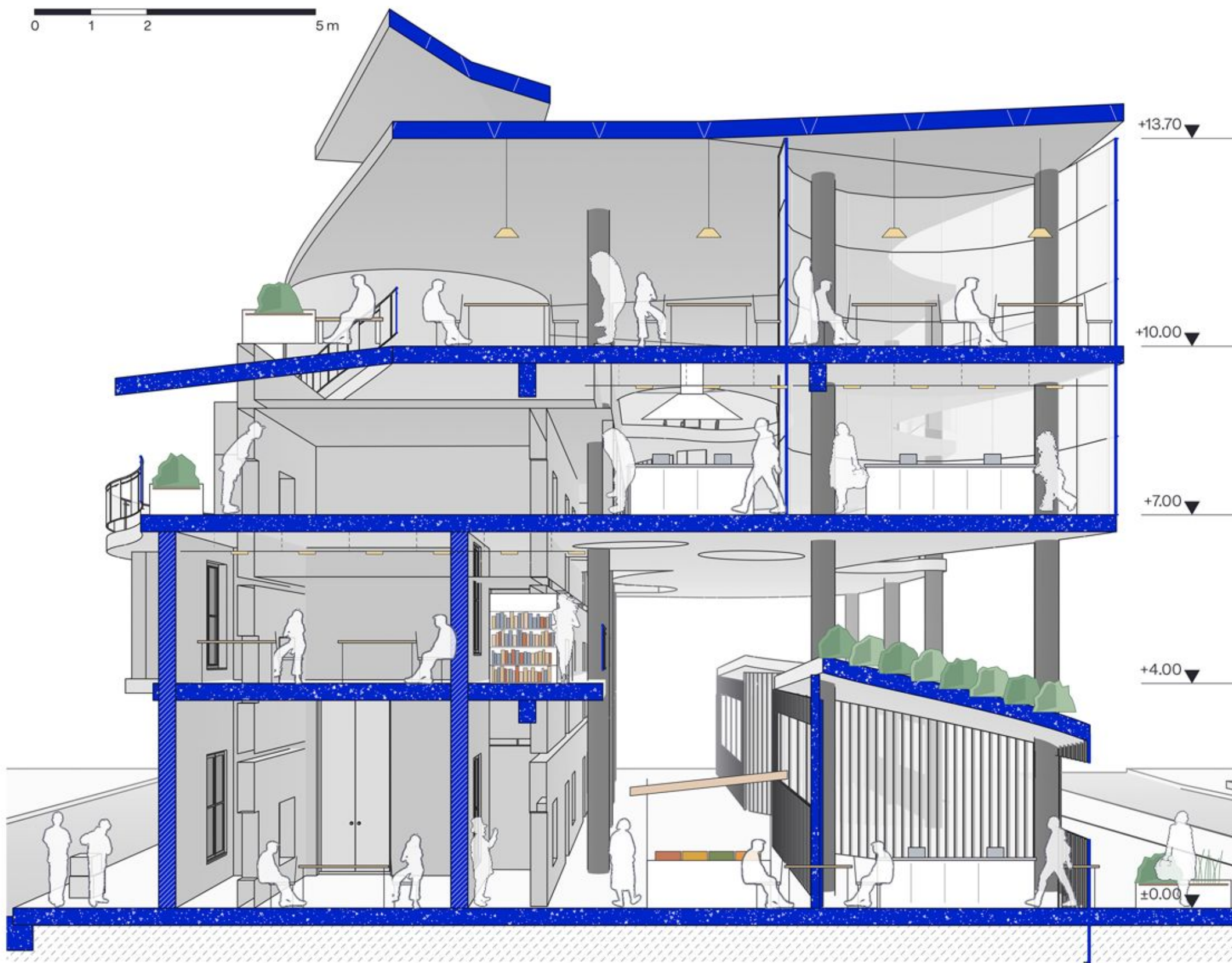
Section CC'



Elevation 1

Shivajinagar, Bengaluru

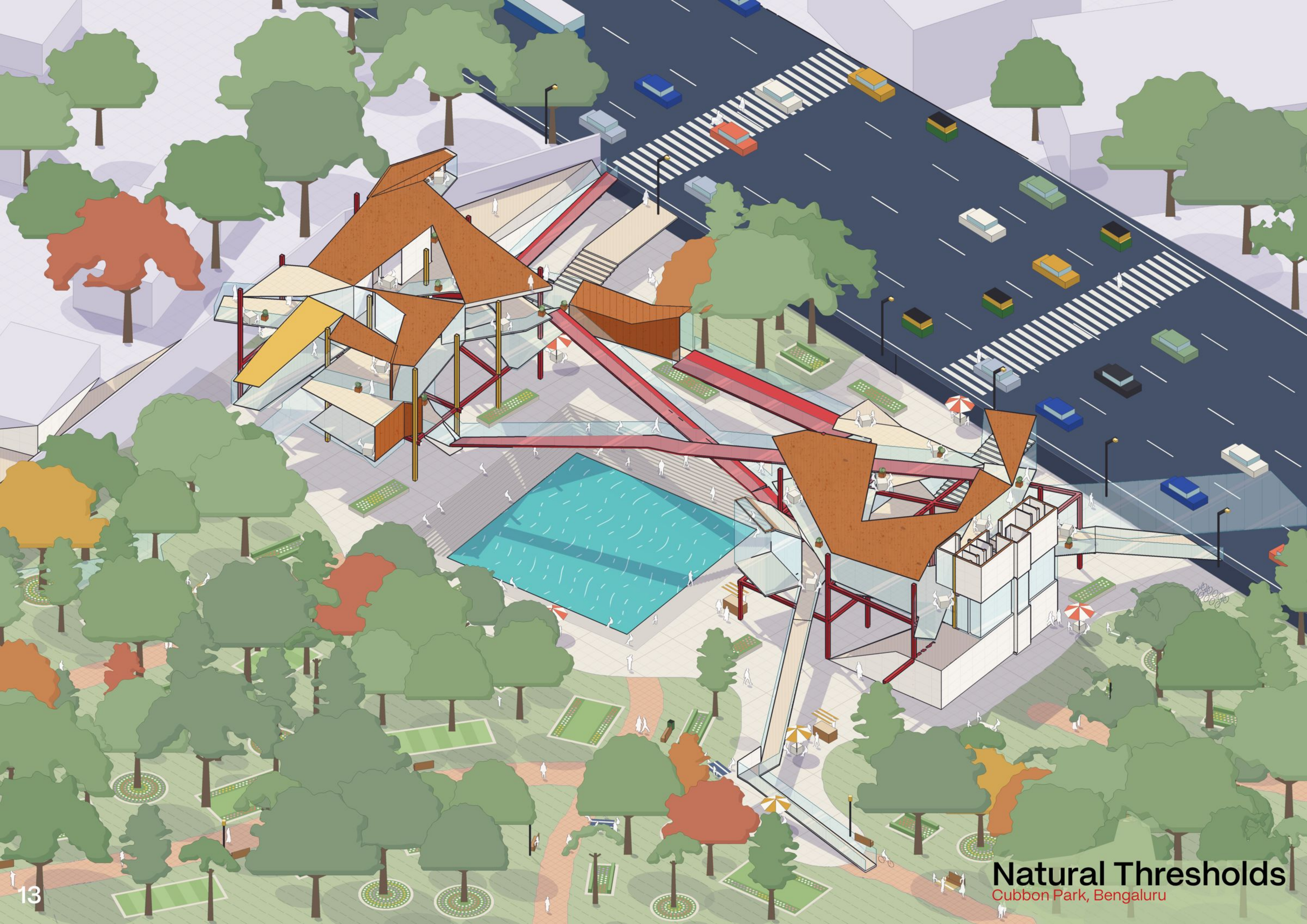




Key Plan | +7.00

-  RCC slab (new)
-  Retained brick masonry
-  Insulated folded roof
-  Earth





Natural Thresholds
Cubbon Park, Bengaluru

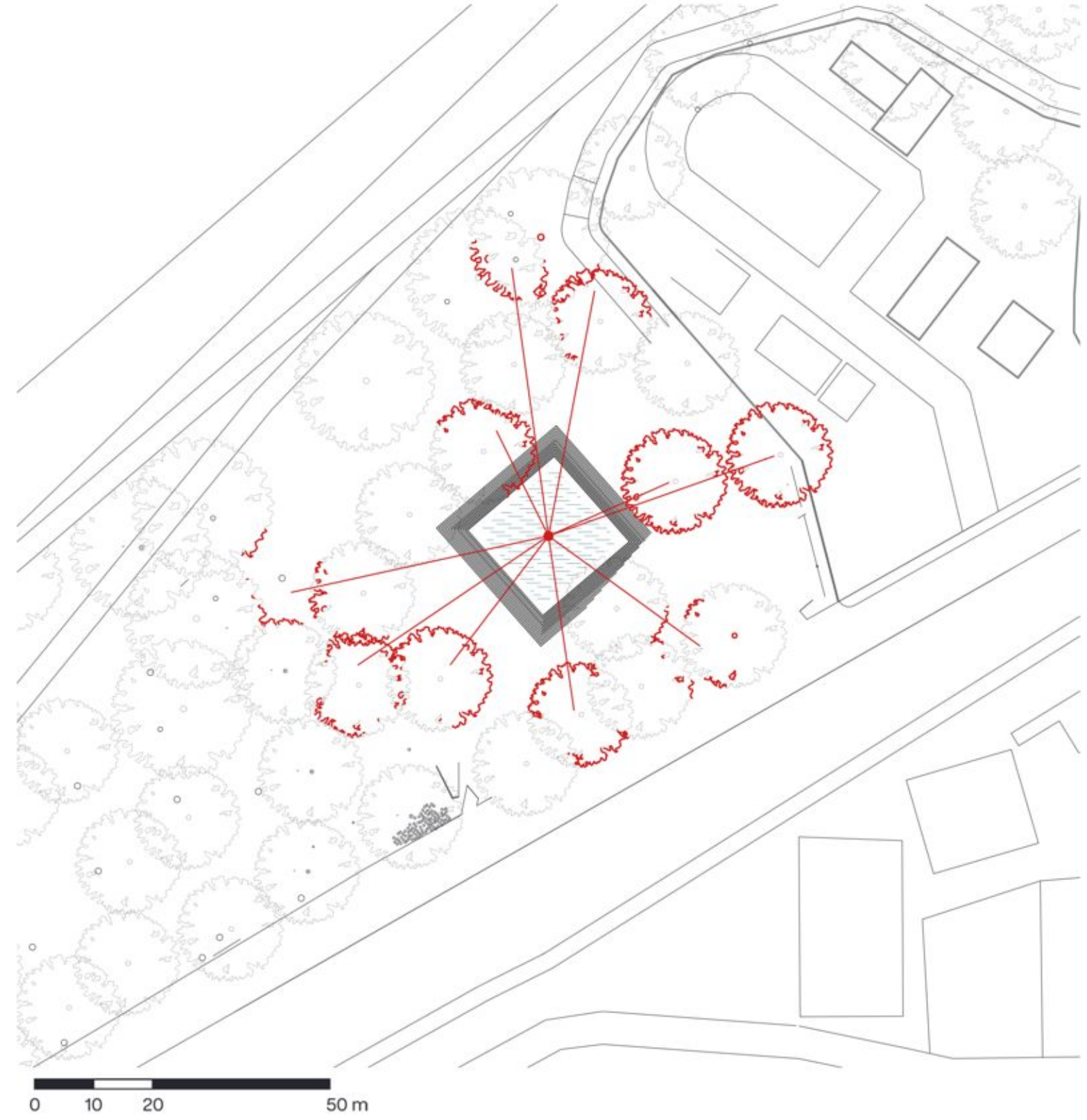


Site Overview

The site is on the eastern edge of Cubbon Park, along Kasturba Road and opposite the Kanteerava stadiums. An old kalyani (stepwell) sits here, hidden by undergrowth, dry and unused.

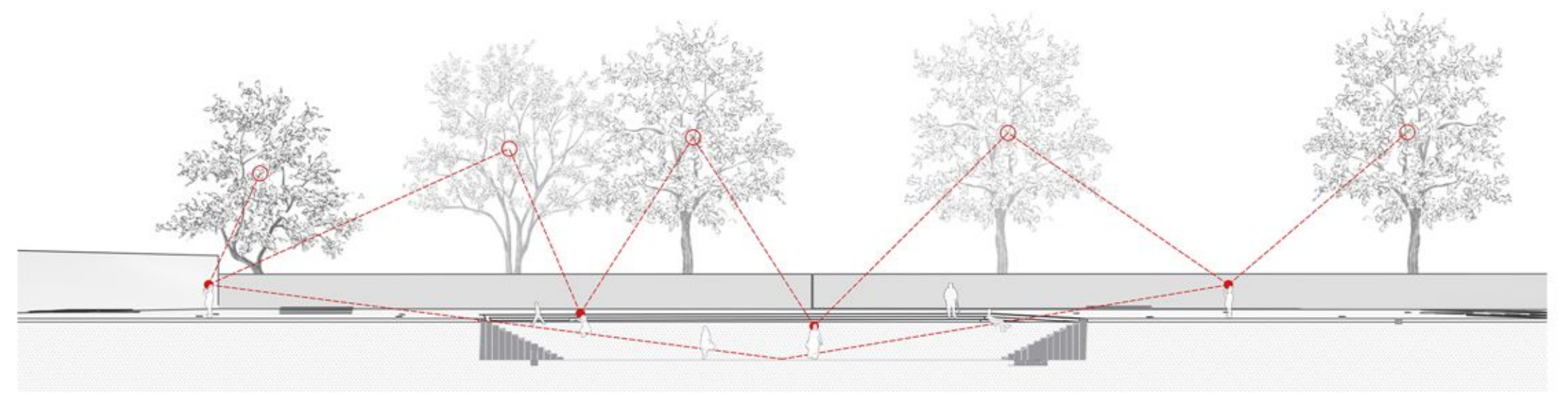
Cubbon Park was laid out in 1870. Kasturba Road is busy and fast; the park floor is 1.8 m below it, quiet and shaded. Today the only thing between the two is a fence.

The project opens the kalyani up again as a public space between the road and the park.



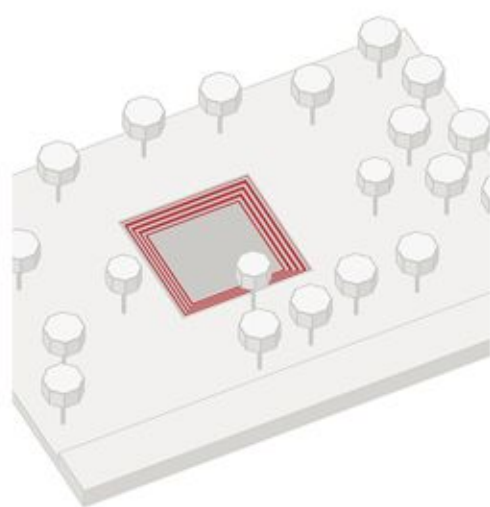
Lines of Sight

The jagged walls are cut by views towards the kalyani and the tree canopies. These lines of sight are the threshold between the city and the park.

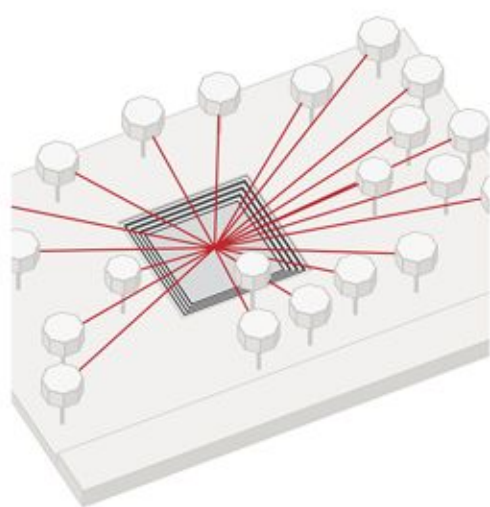


Design Development

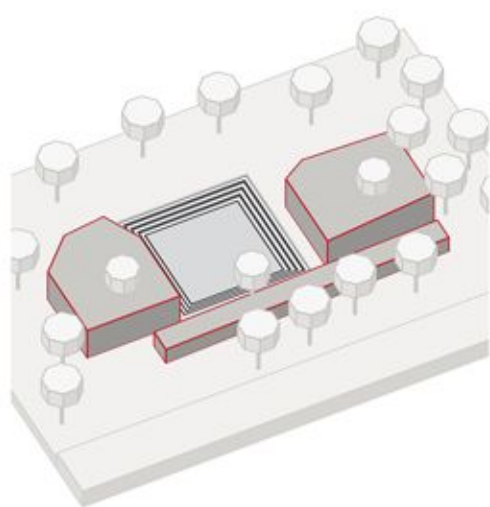
The form came out of seven steps.



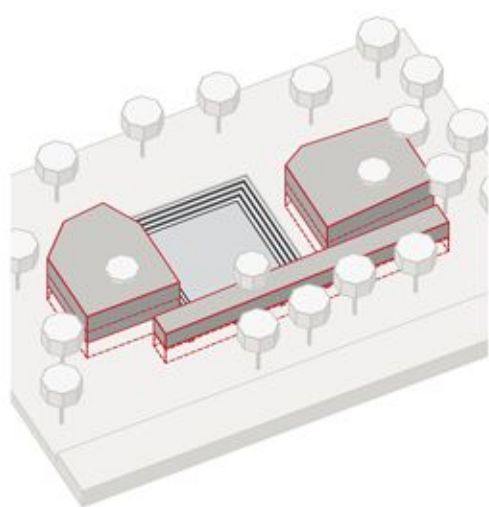
01 centre
The kalyani becomes the centre of the plan.



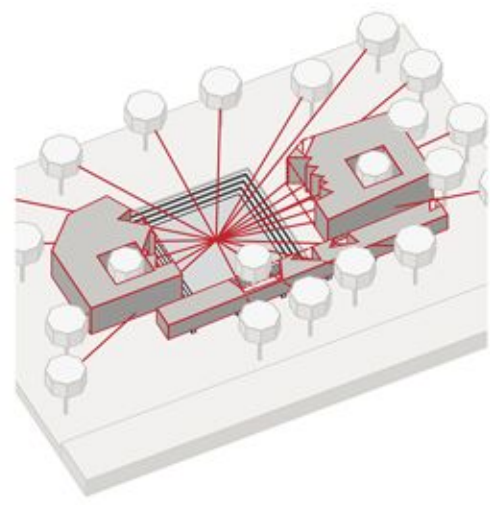
02 look out
Lines of sight are drawn from the kalyani to the trees.



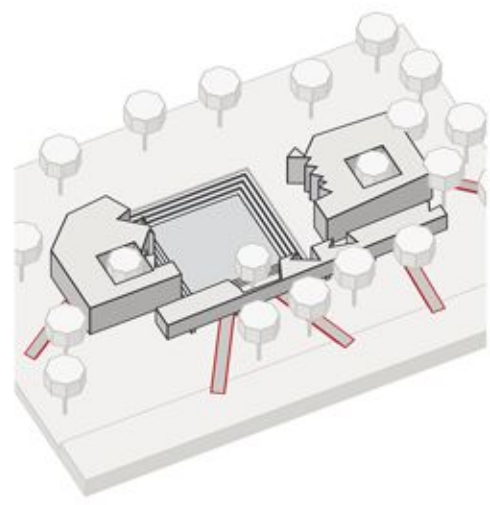
03 two blocks
The programme sits in two blocks on a 10 x 10 m grid, clear of the kalyani.



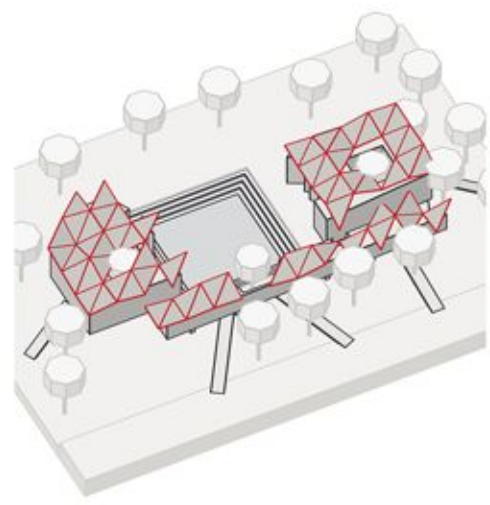
04 lift
The blocks are raised so the park carries on underneath, clear of the kalyani.



05 cut
The walls are cut open where a line of sight passes.

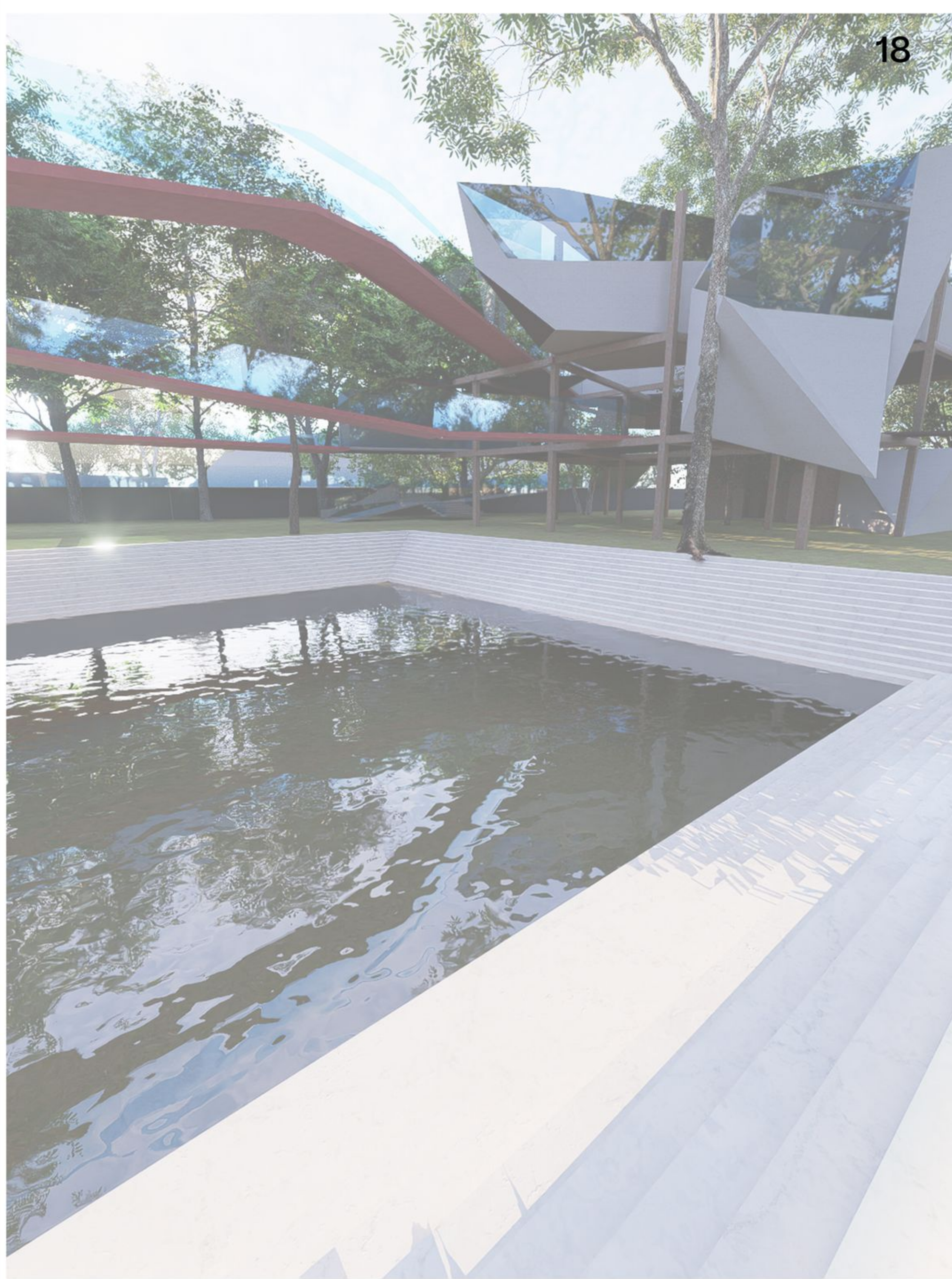


06 bridge
Ramps and bridges cross the 1.8 m drop to Kasturba Road.



07 roof
A folded Corten roof covers both blocks.

At every step the same question: what can you see from the kalyani?



04 Roof

a folded Corten roof over both blocks

03 Building

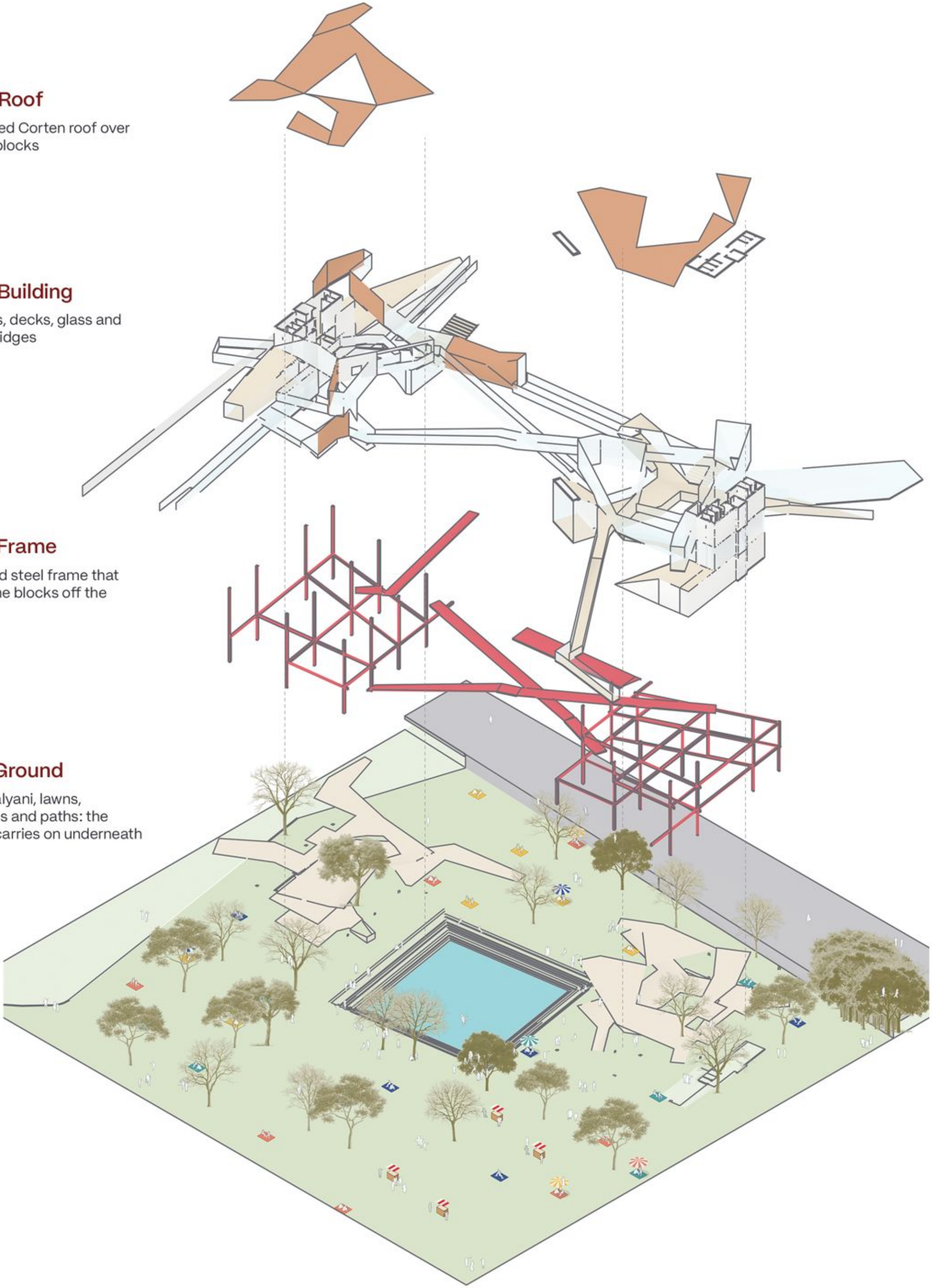
rooms, decks, glass and the bridges

02 Frame

the red steel frame that lifts the blocks off the park

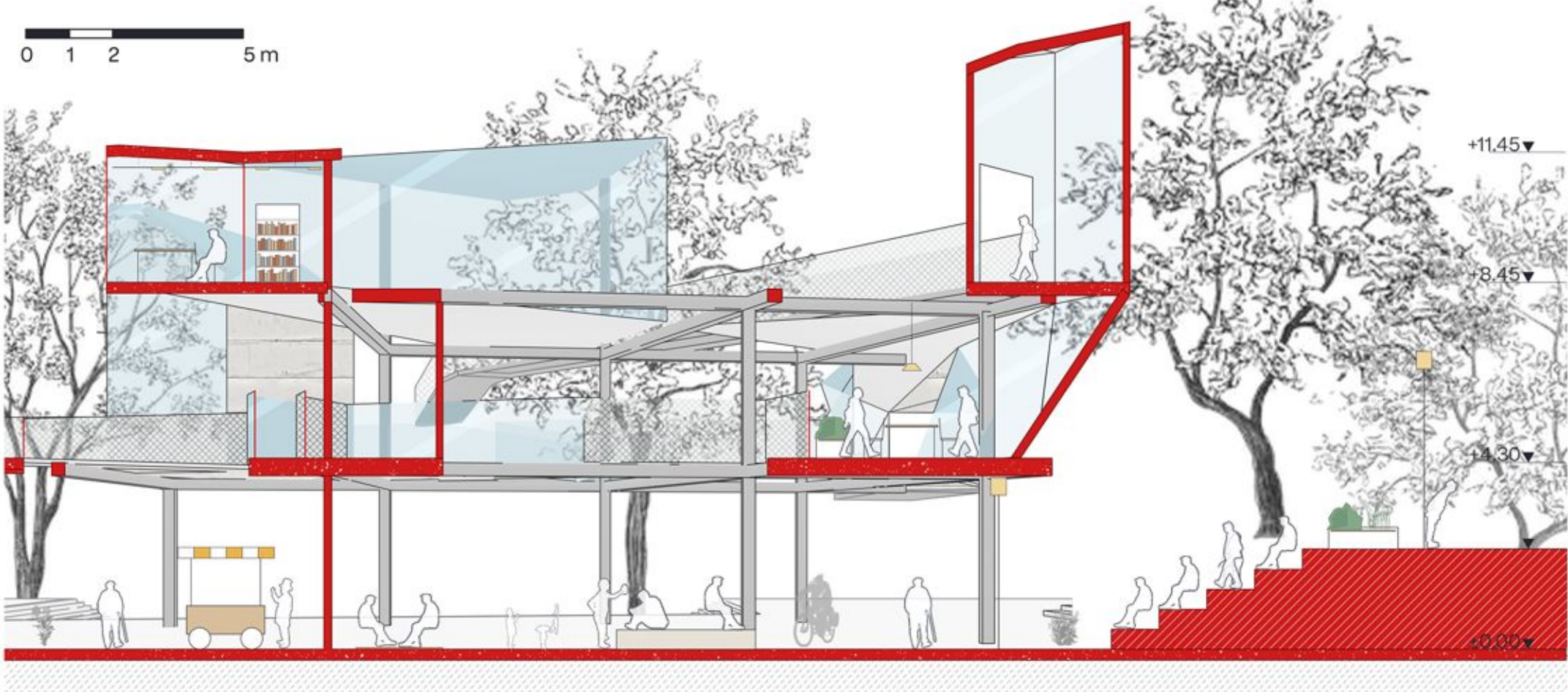
01 Ground

the kalyani, lawns, picnics and paths: the park carries on underneath

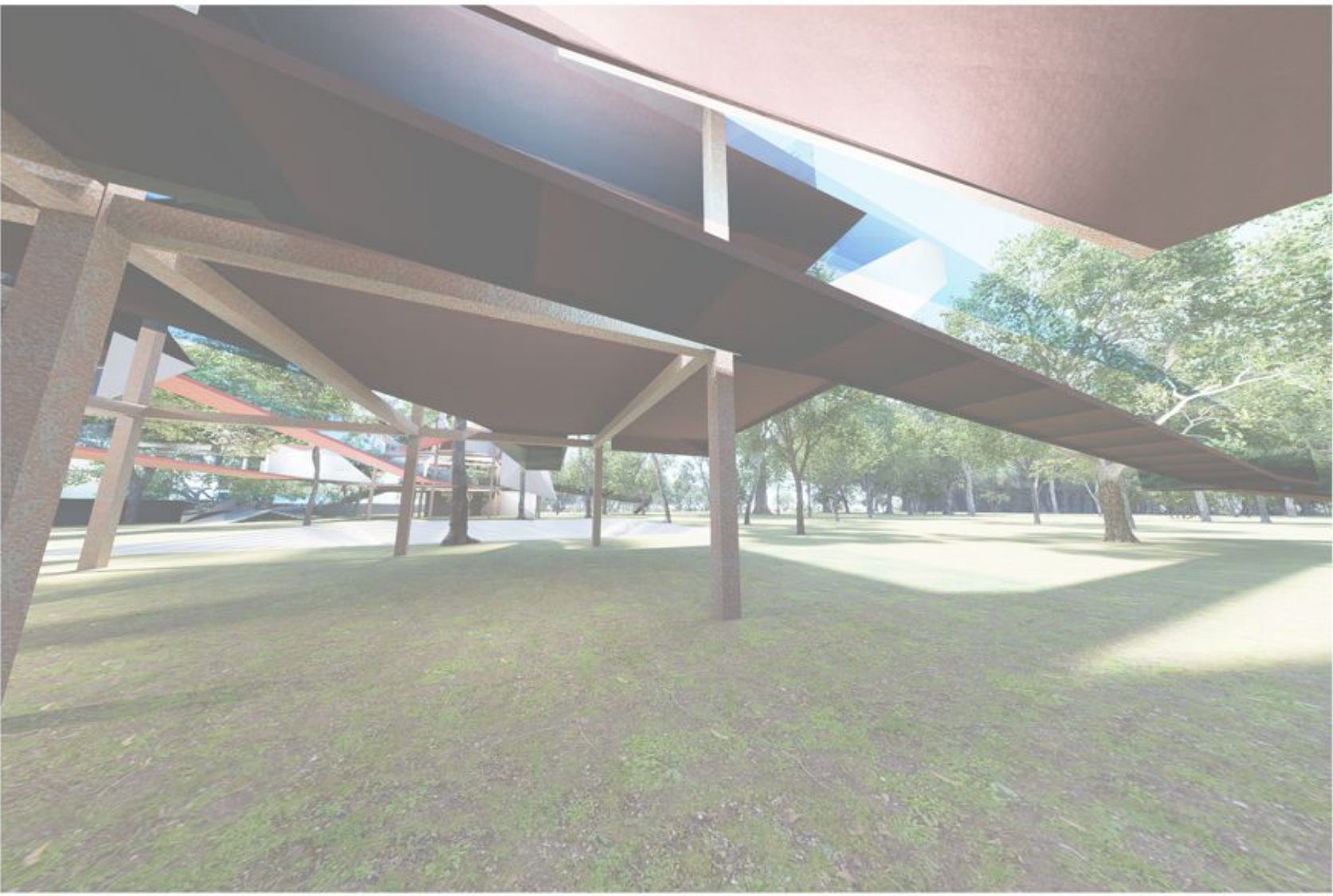


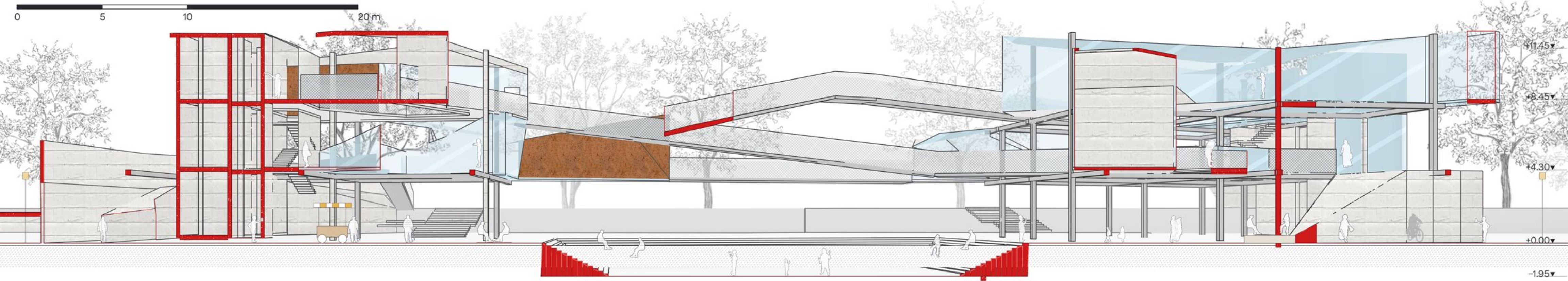
Section C-C' | through the east block to Kasturba Road

0 1 2 5m

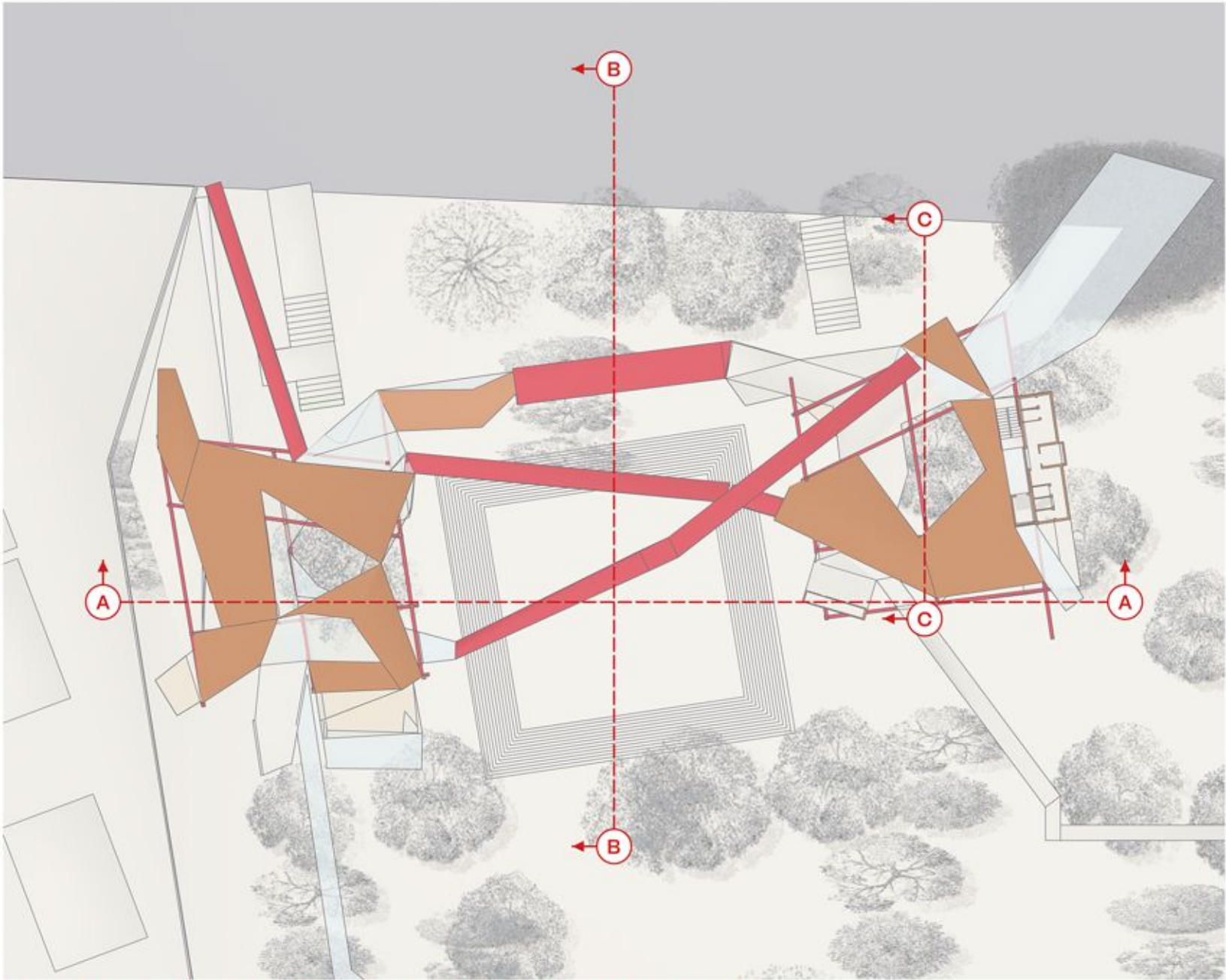


- RCC deck on steel
- Steel frame
- Earth

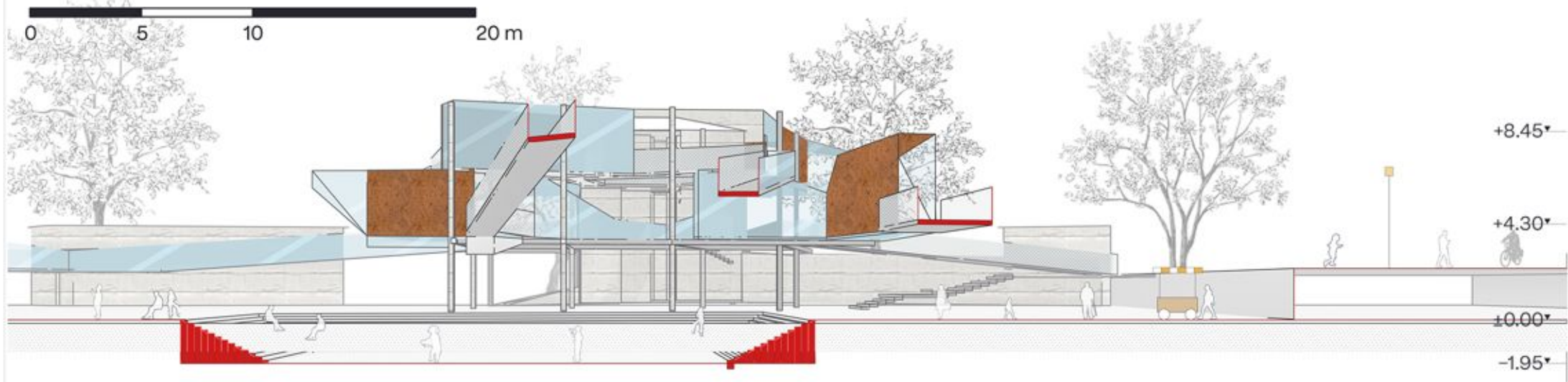




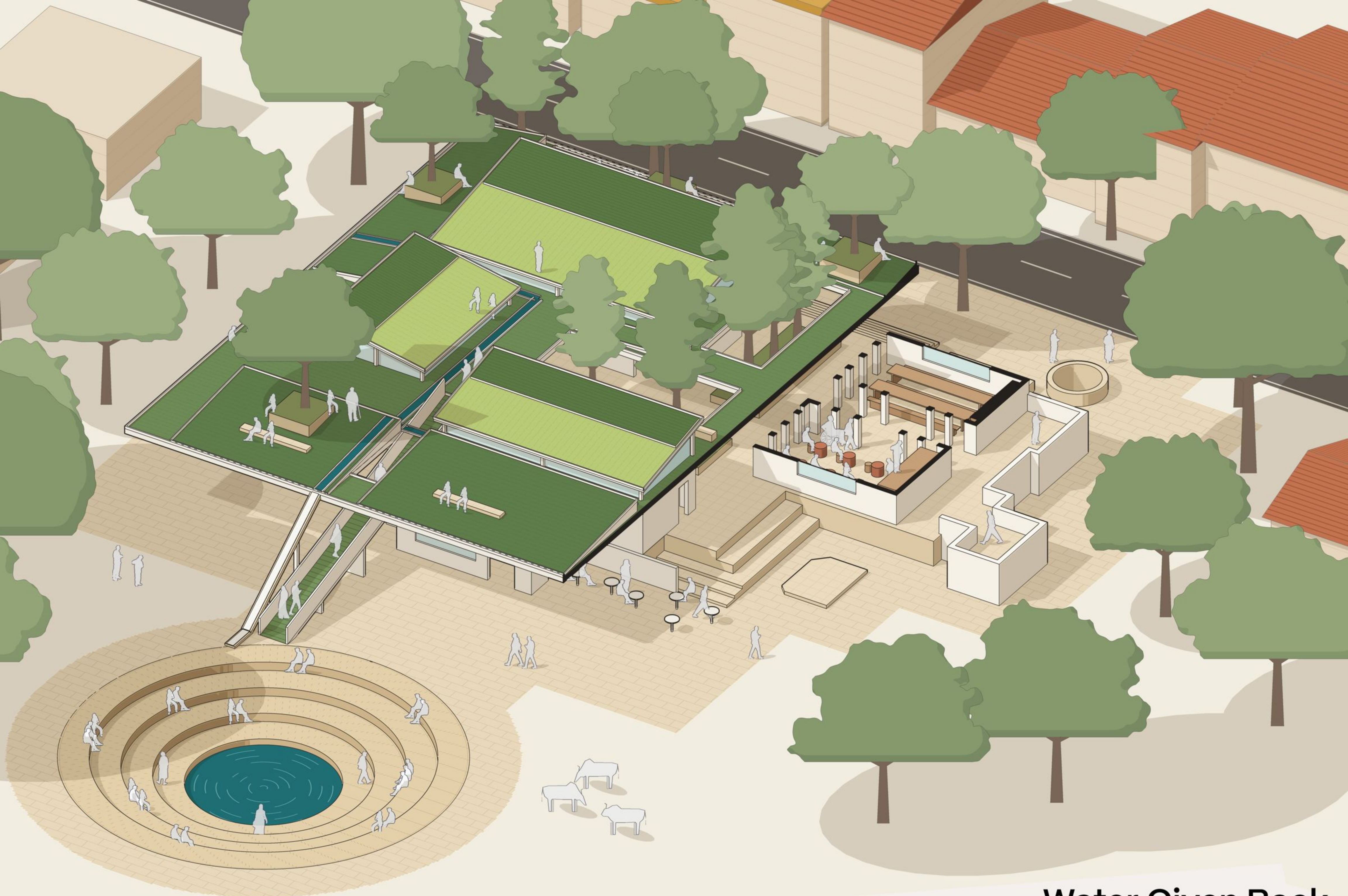
Section A-A' | through the kalyani, looking north to Kasturba Road



Key Plan | roof in colour, section lines A, B, C



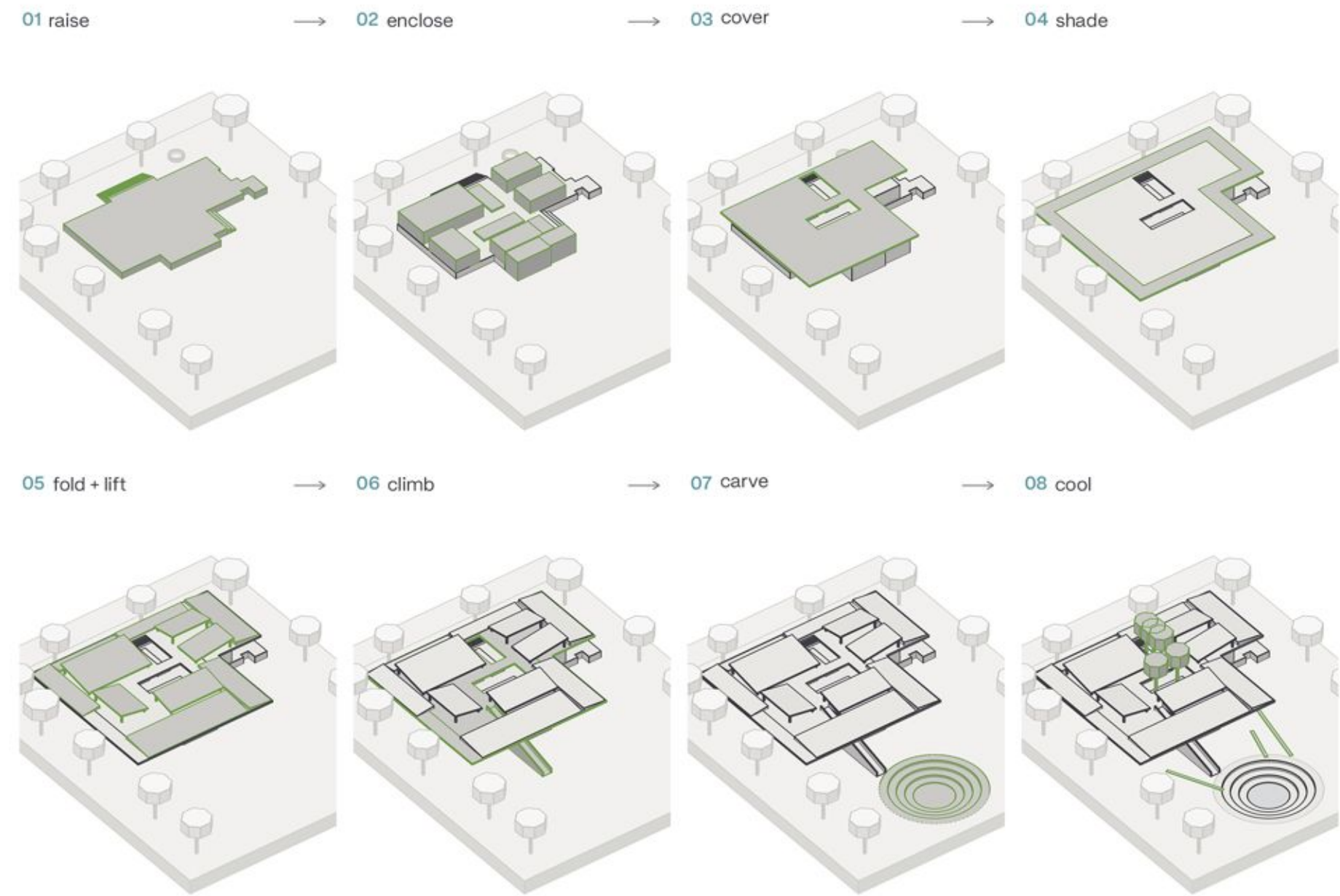
Section B-B' | through the kalyani, looking west



Design Manifesto

Barod has no river and no piped water; the village depends on wells. The brief was simple: let people walk onto the roof, move freely, and give water back to the village.

- 1. Use open and semi-open spaces well.
- 2. The verandah connects the spaces.
- 3. Local materials: Malwa stone and lime.
- 4. Space for both personal and community use.
- 5. Different plinth heights for different activities.
- 6. Roofs that keep the inside cool.
- 7. Trees and planting for shade.
- 8. Space for weekly cultural events.
- 9. Traditional elements, used in a new way.

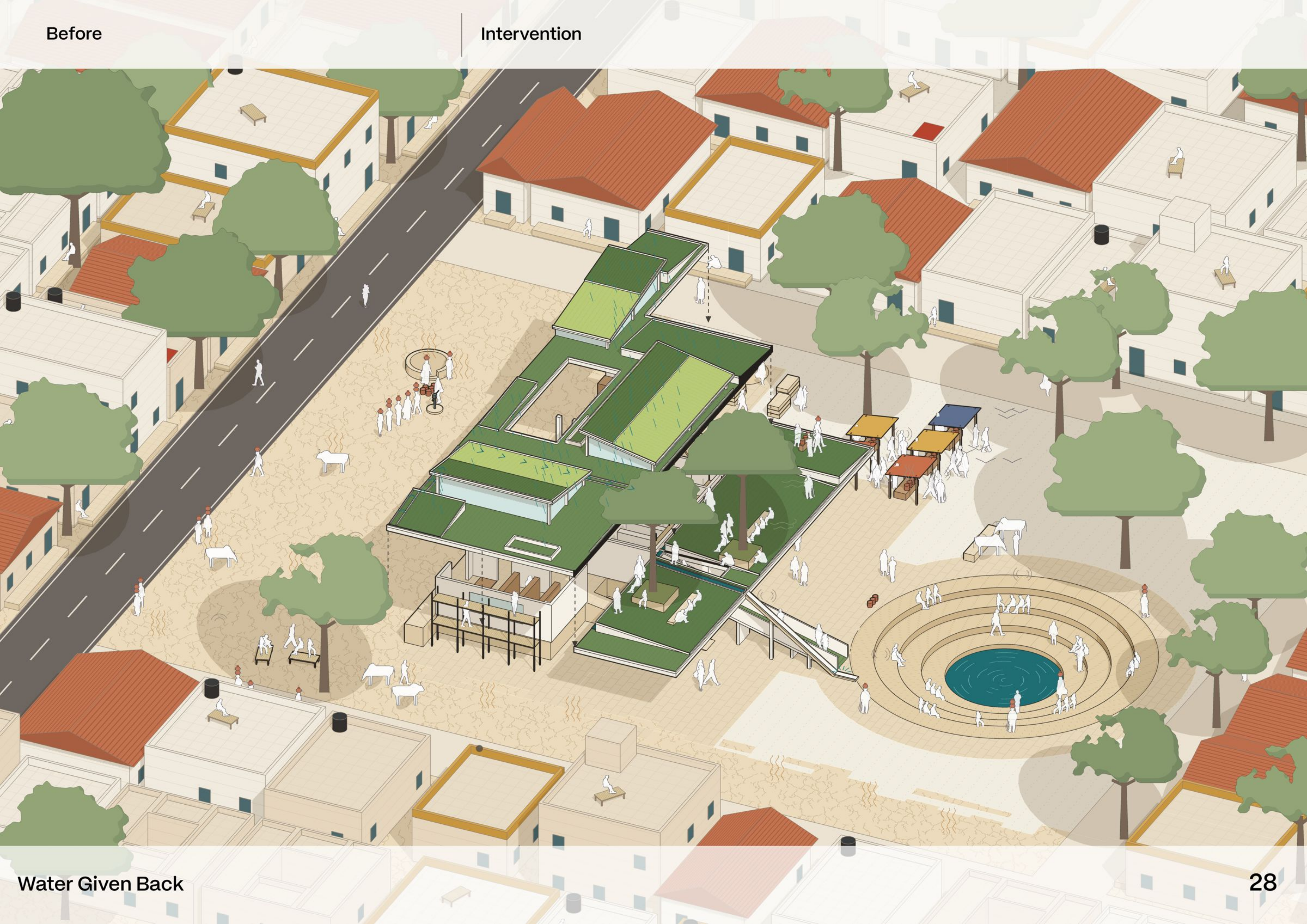


Physical Model



Before

Intervention



Water Given Back

Floor Plans

The museum, archive and workshops sit on a 1.5 m stone plinth around two courtyards. The roof above is one continuous green surface that slopes down to the kund, so people can walk onto it.

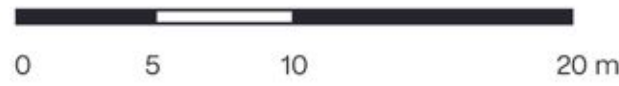


- 1 Museum +1.50
- 2 Reference library +1.50
- 3 Archive +1.50
- 4 Shop ±0.00
- 5 Café ±0.00
- 6 Workshop 01, hand-making +1.50
- 7 Workshop 02, pottery +1.50
- 8 WC
- 9 Stage +0.20
- 10 Viewing deck +1.50
- 11 Bathing, washing, drinking water ±0.00
- 12 Cattle trough
- 13 Community well
- 14 Tree courts
- 15 Kund, stepped to water -1.85
- 16 Ramp to the roof
- 17 Chadar, rain chute to the kund

Ground Plan | +1.50 plinth

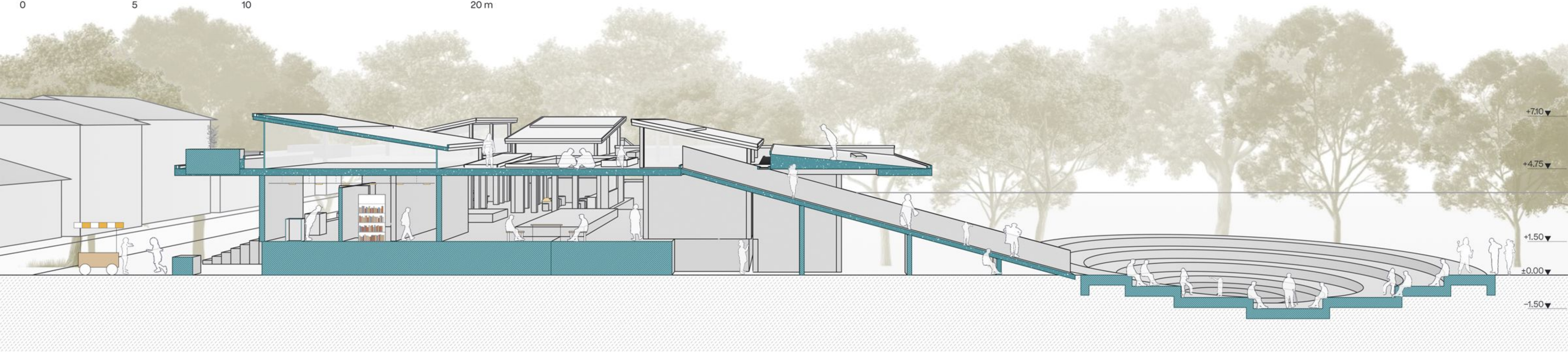


Roof Plan | the walkable roof, +4.75

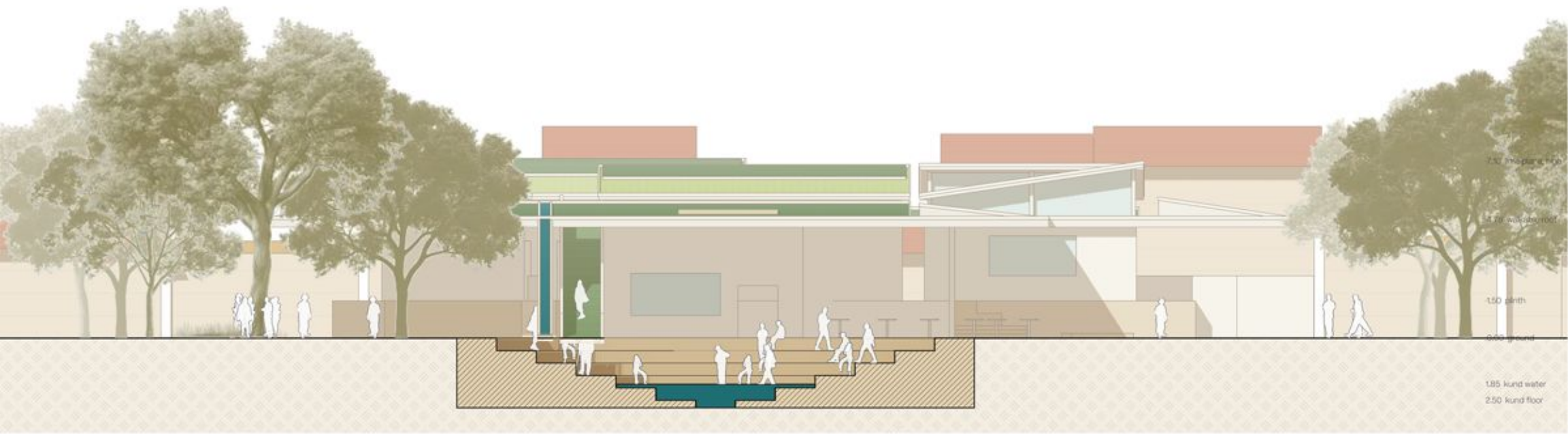


- 1 Walkable green roof +4.75
- 2 Lifted lime plane
- 3 Tree courts
- 4 Ramp to the roof
- 5 Kund
- 6 Runnel, rain to the kund
- 7 Neem pit, shade on the roof
- 8 Pyau, clay-pot drinking water
- 9 Roof pool
- 10 Community well





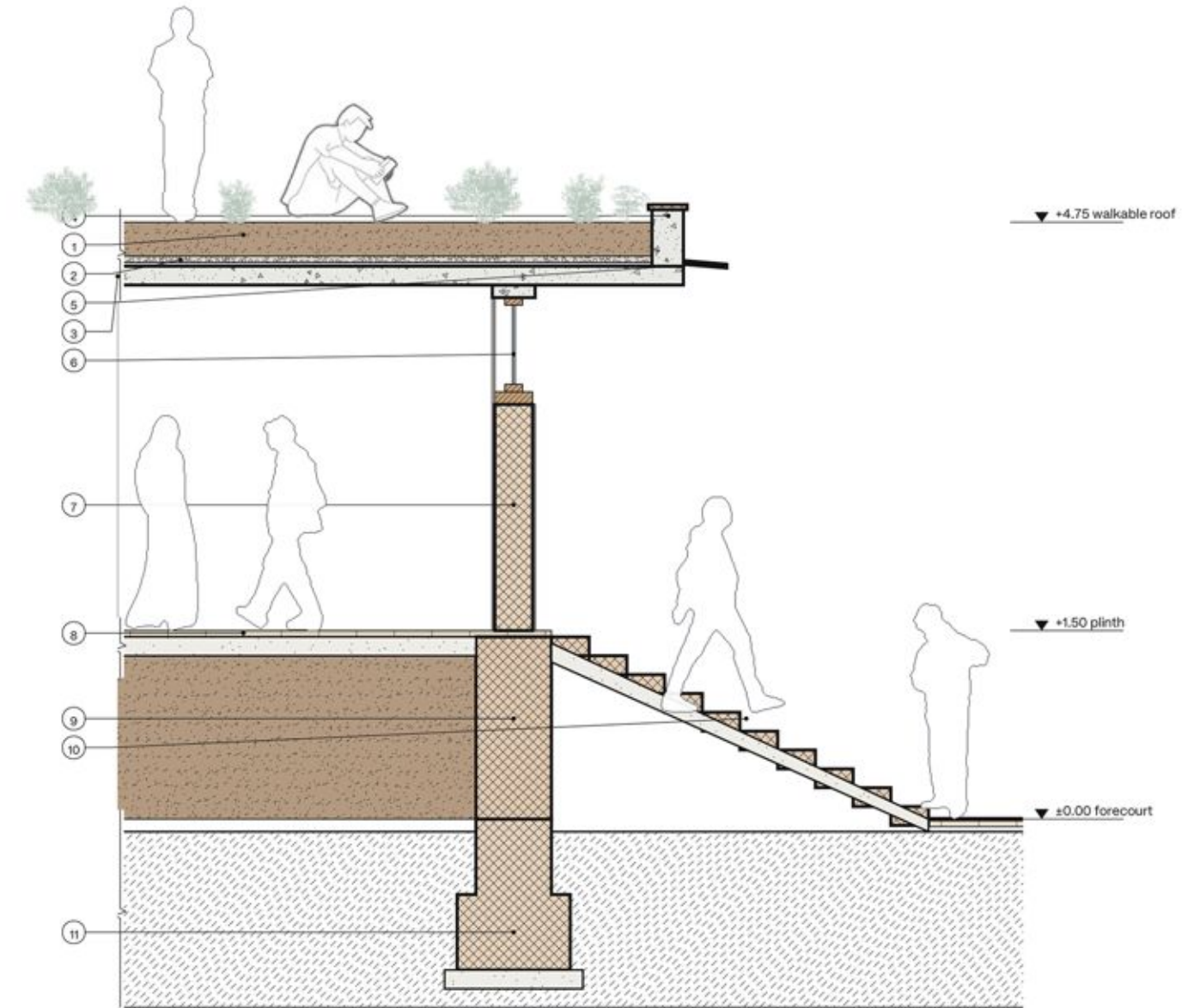
Section A-A' | through the roof ramp, main road to kund



Section B-B' | through the kund, looking north

- | | |
|---|--|
| 1 300 mm soil and grass: the walkable roof | 7 300 mm stone masonry wall, lime plaster both sides |
| 2 Drainage layer, protection board, waterproofing | 8 Kota stone floor on PCC |
| 3 150 mm RCC roof slab | 9 Malwa sandstone plinth |
| 4 RCC upstand with stone coping | 10 Stone steps to the forecourt |
| 5 Spout: rain runs to the kund | 11 Stepped stone footing on PCC |
| 6 Clerestory, timber frame | |

Wall Section | plinth, wall and walkable roof



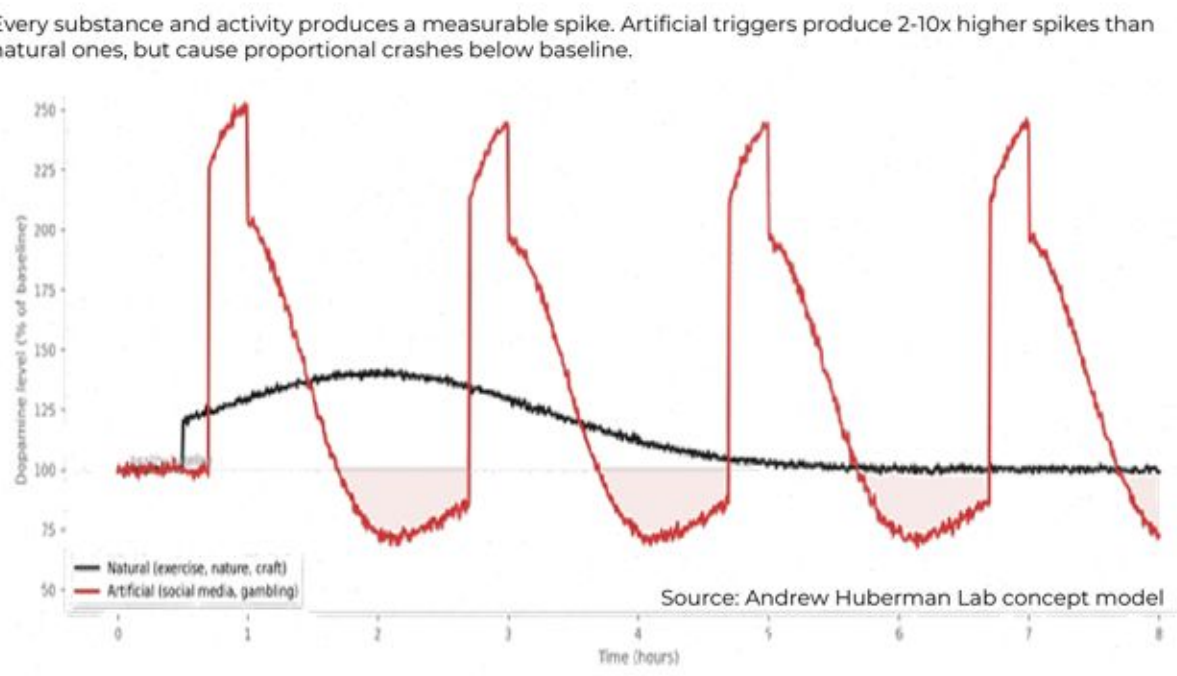
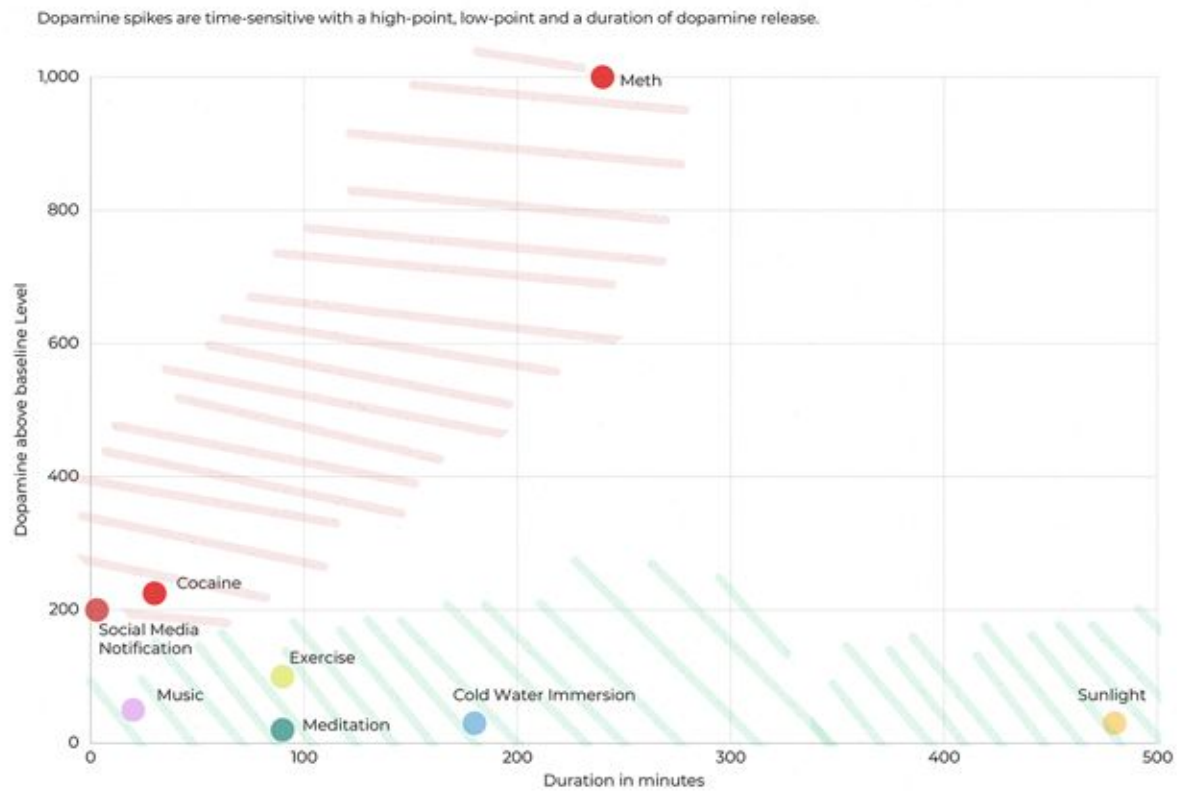


Wanting Without Arriving

Every space we enter today is designed to keep us inside it. The mall, the metro and the phone in our pocket run on the same thing: wanting without arriving.

The pre-thesis began with the brain, not with buildings. Dopamine is the chemical of wanting, not of pleasure: it peaks before the reward, never after. A notification spikes it almost as high as cocaine; sunlight, music and exercise release it slowly, for hours.

The question became: what does architecture look like when it stops capturing attention and starts giving it back?



Why Dopamine is Necessary:



Top · dopamine above baseline, by source: quick spikes against slow release

Middle · artificial triggers: 2 to 10 times higher, then a crash below baseline

Bottom · what dopamine is for: memory, learning, motivation, sleep, bonding

The Antidote Manifesto

Twelve rules, drawn in the pre-thesis. Every later move is tested against them.

1. THE GROUND SHALL BE UNEVEN

Slope	BDNF
3% SLOPE	5% BDNF
3-8% SLOPE	15% BDNF
8-15% SLOPE	40% BDNF
15%+ SLOPE	5% BDNF

2. NO SPACE SHALL HAVE A FIXED PROGRAMME

WEEK 1, WEEK 2, WEEK 3

3. THE SKY SHALL ALWAYS BE VISIBLE

CONSTANT SKY VIEW FACTOR - 60% - 100%

4. EVERY PATH SHALL BRANCH

5. SILENCE SHALL BE DESIGNED

6. MAKING SHALL REPLACE CONSUMING

7. TEMPORAL HONESTY

8. ACCIDENTAL ENCOUNTERS

9. PARASITIC STRUCTURE

10. IMPERMANENCE

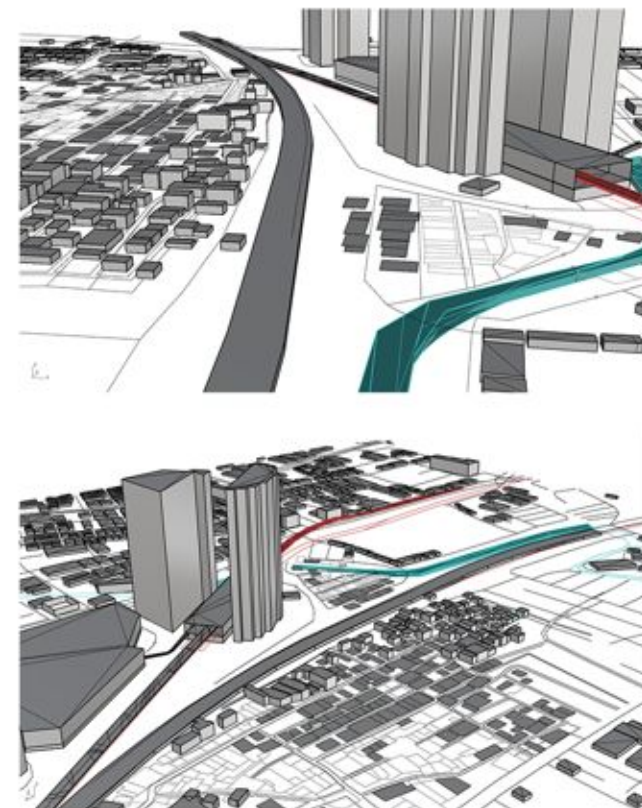
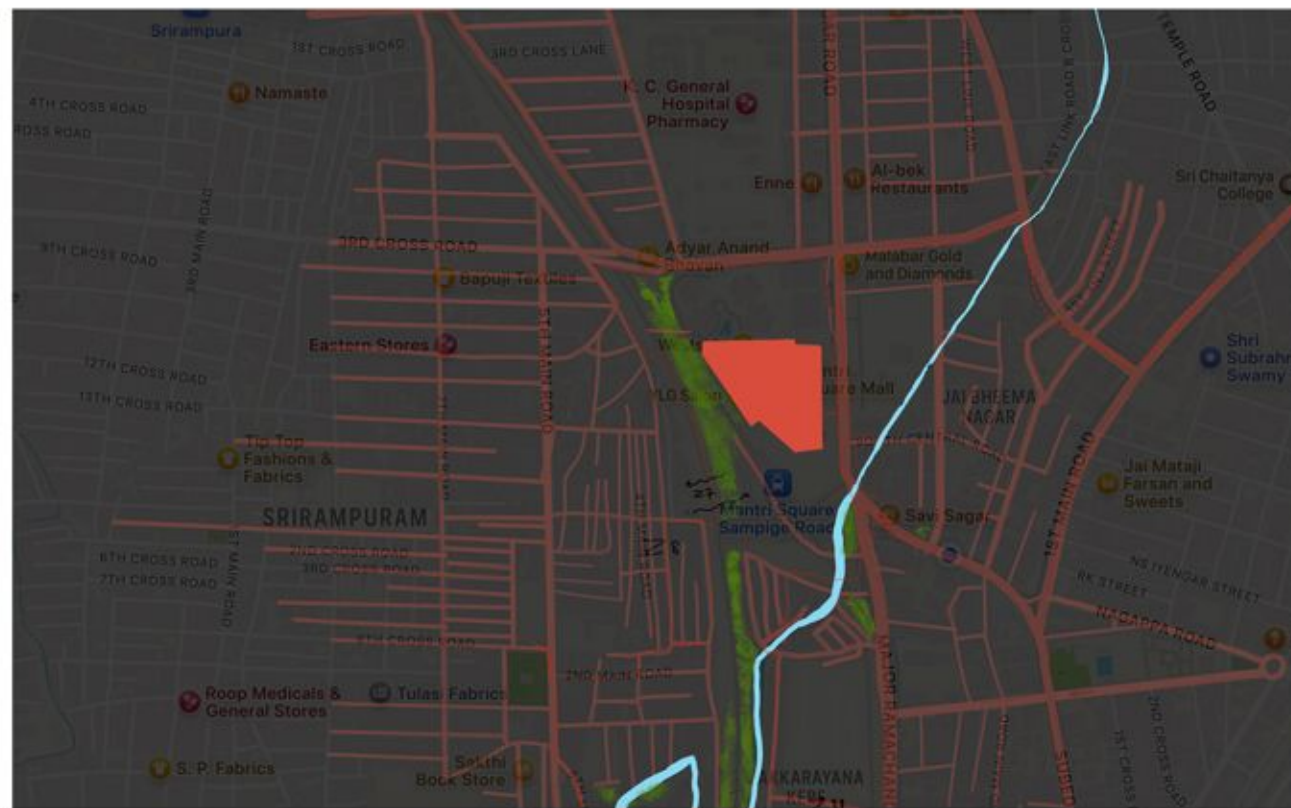
11. POROUS MEMBRANE

12. PLEASURE AS A METHOD

Reading the Site

Mantri Square in Malleshwaram is the strongest version of the prison. The metro sky-bridge drops commuters straight into the mall's first floor: a sealed loop of train, mall and phone. On the other side, Srirampura is cut off by a rail moat four to six metres deep, the maidan is fenced off and a nala is buried.

The site is not empty. It is starved.



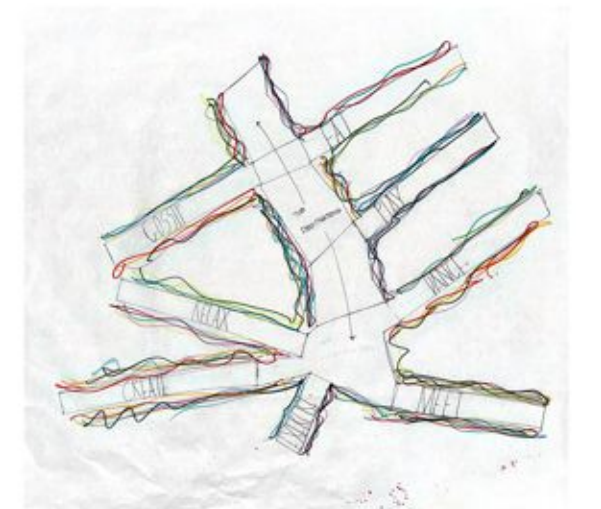
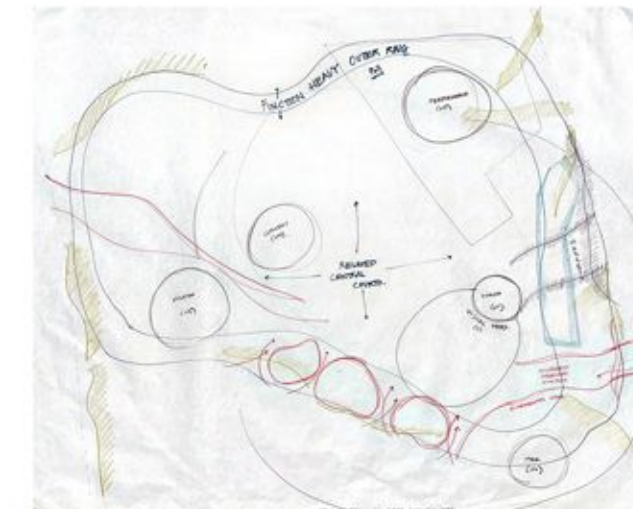
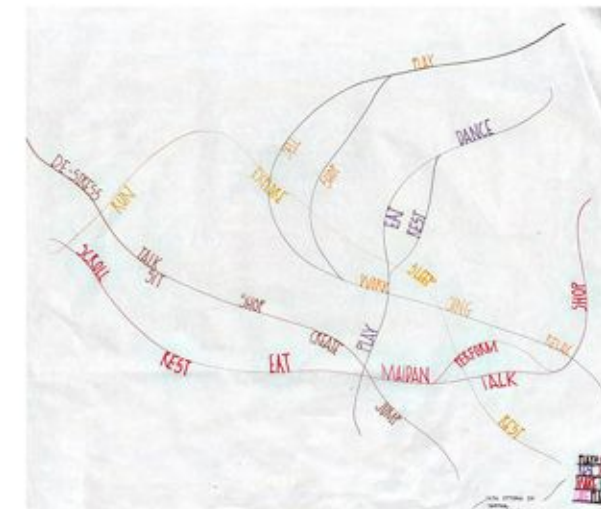
His mapping: the paths taken (red), the buried nala (blue), unmapped green waste (green), the site



The site today: a hoarded plot, and commuters waiting on their phones

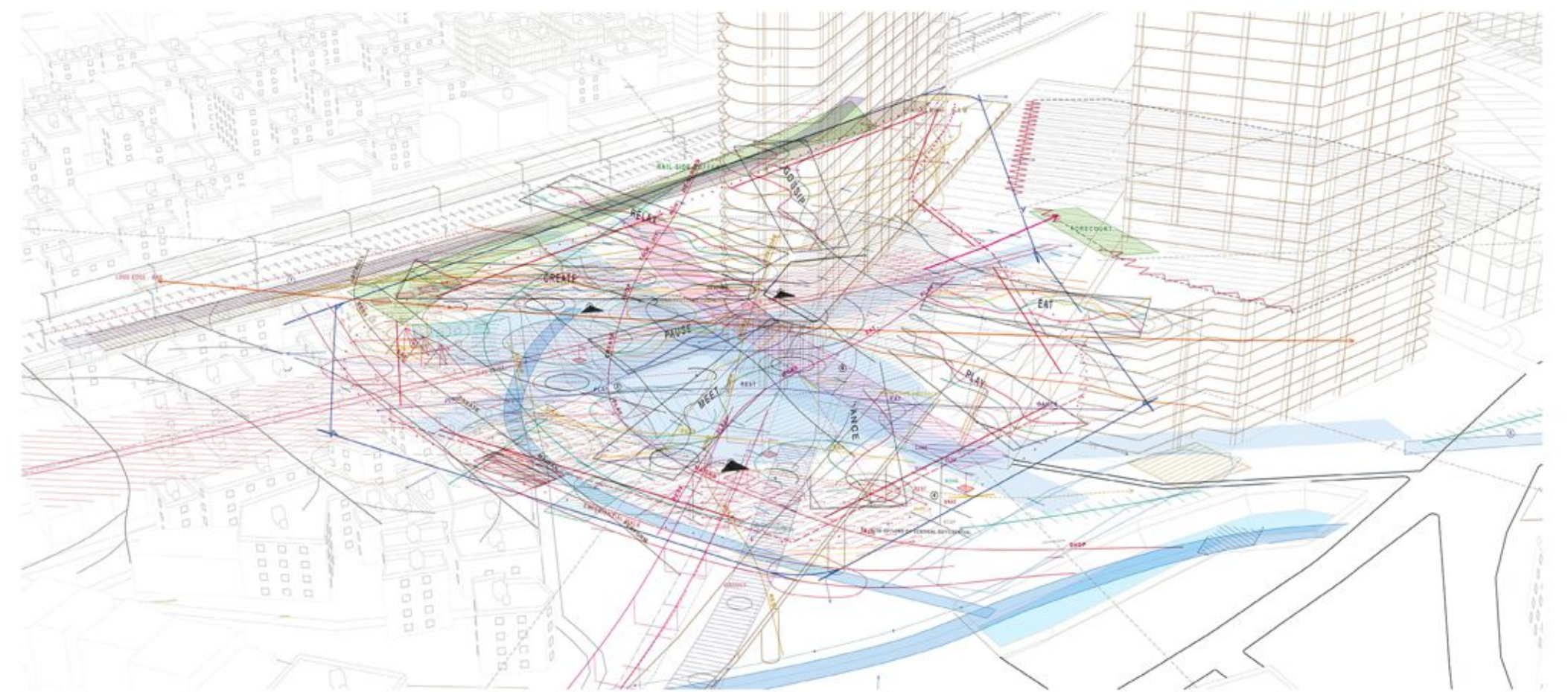
On Trace

Before any plan, the programme was written as verbs along the paths people already take: rest, eat, make, talk. The paths thickened into bands, and the bands into three snakes.

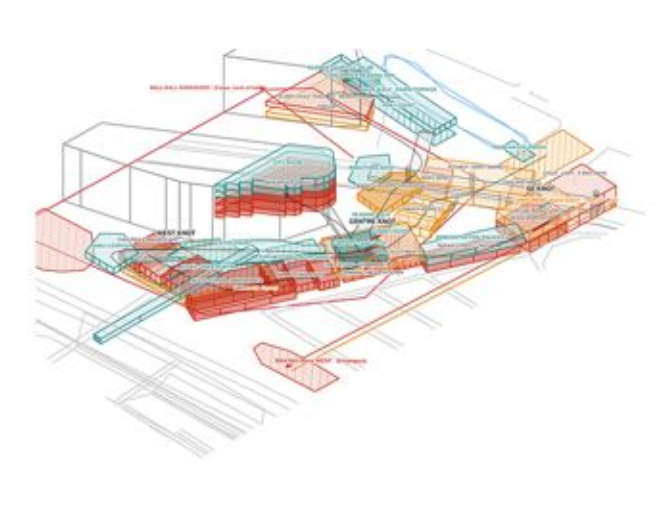
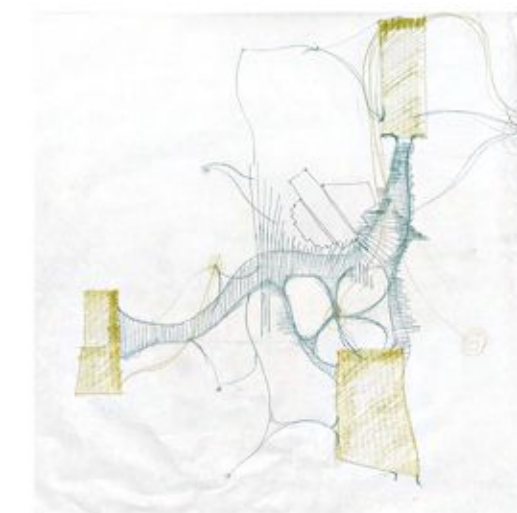
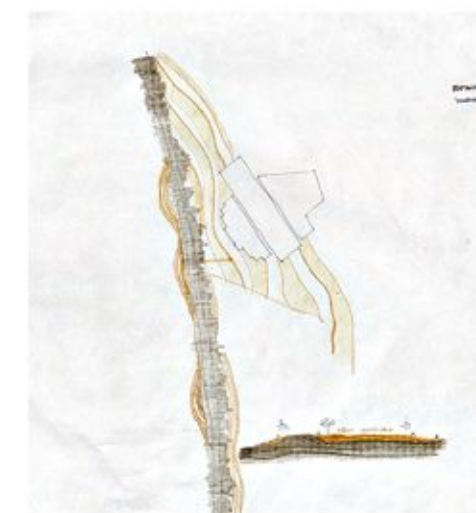


01 the verbs, on the paths people already take 02 a busy outer ring, a relaxed centre

03 three snakes: create, consume, just be



04 the strategy collage: every verb drawn as a path over the site



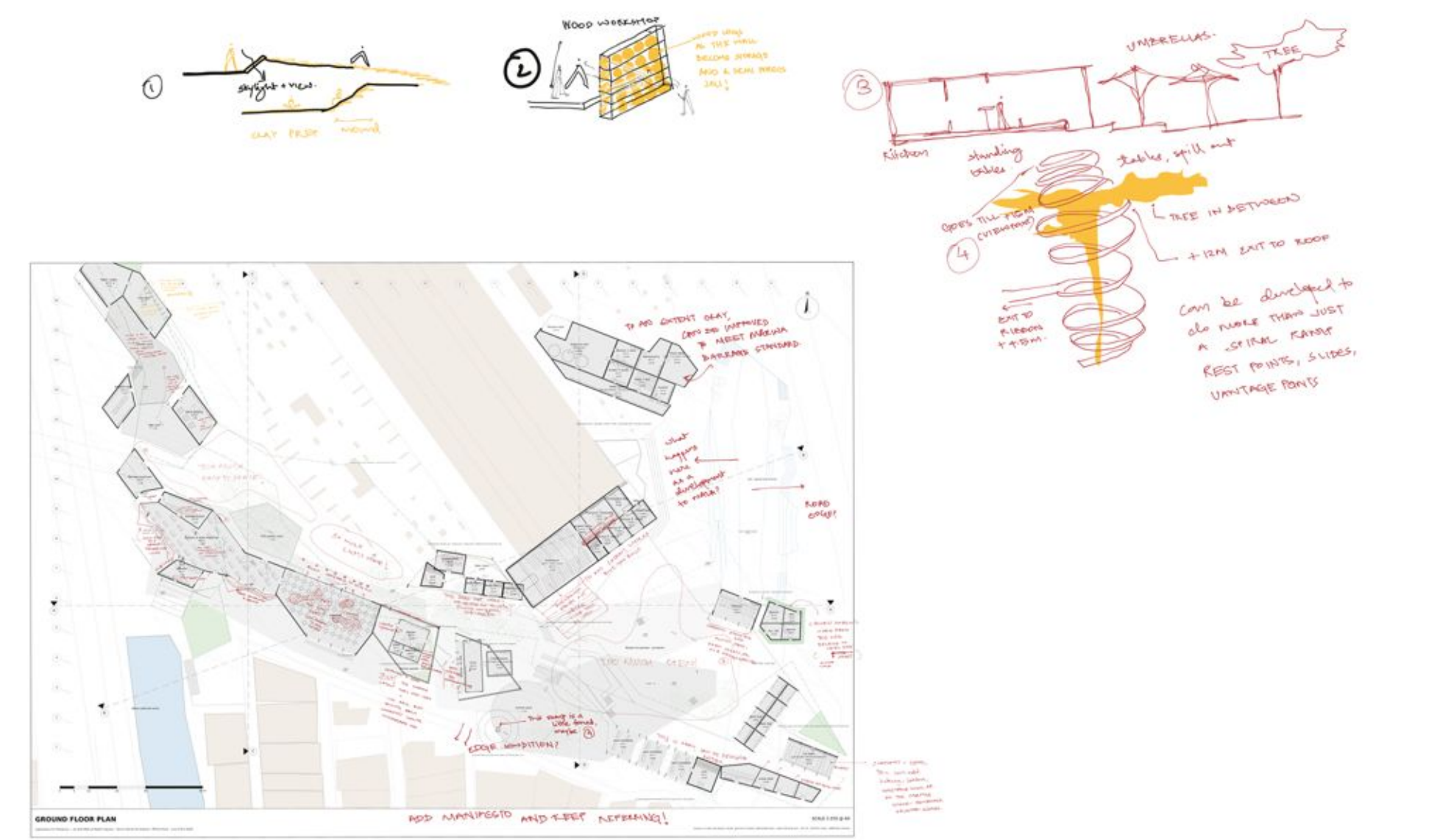
05 a snake given a body

06 bodies that branch and knot

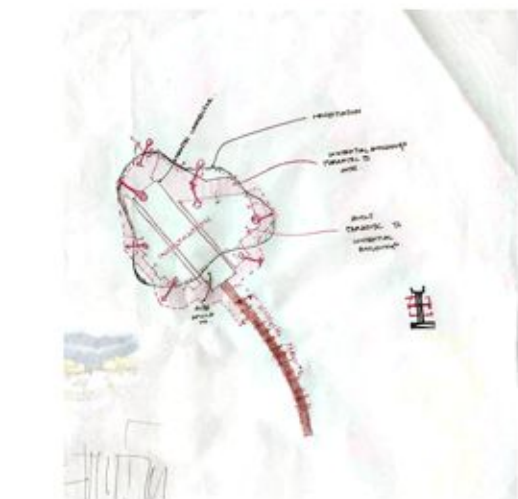
07 the snakes, modelled on the site

Snakes Become Alligators

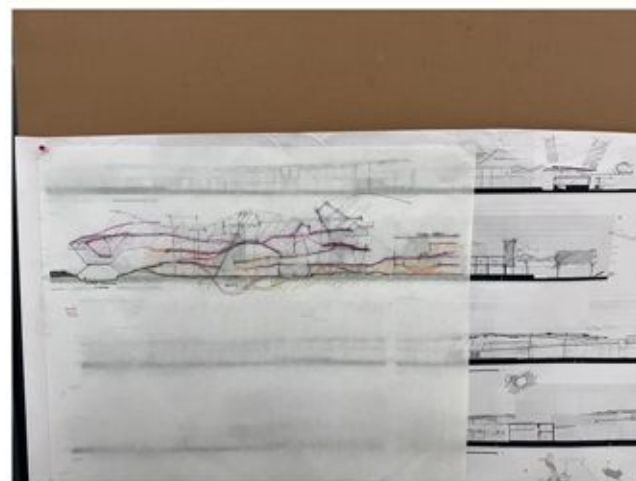
At the crit on 30 September the grey massing was called out: it had thrown away everything the snakes had, the floating band, the open ground, the see-through parts. The snakes had to come back onto the site and grow into alligators: bellies (rooms, courts) and throats (passages), a body you can occupy. The manifesto had to be on every sheet.



Crit, 30 September: red pen on the ground floor plan, and the sketches that came out of it



the first alligator, in red



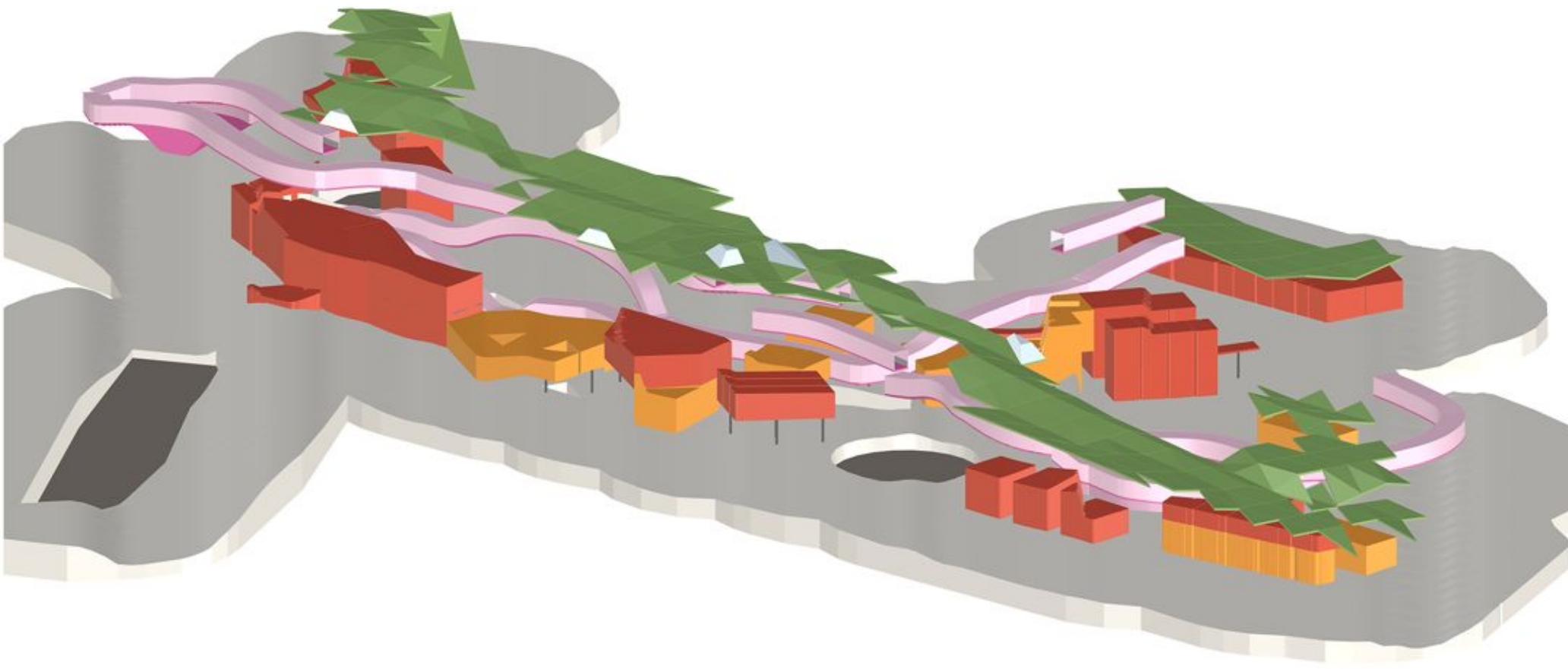
butter sheet, section B-B'



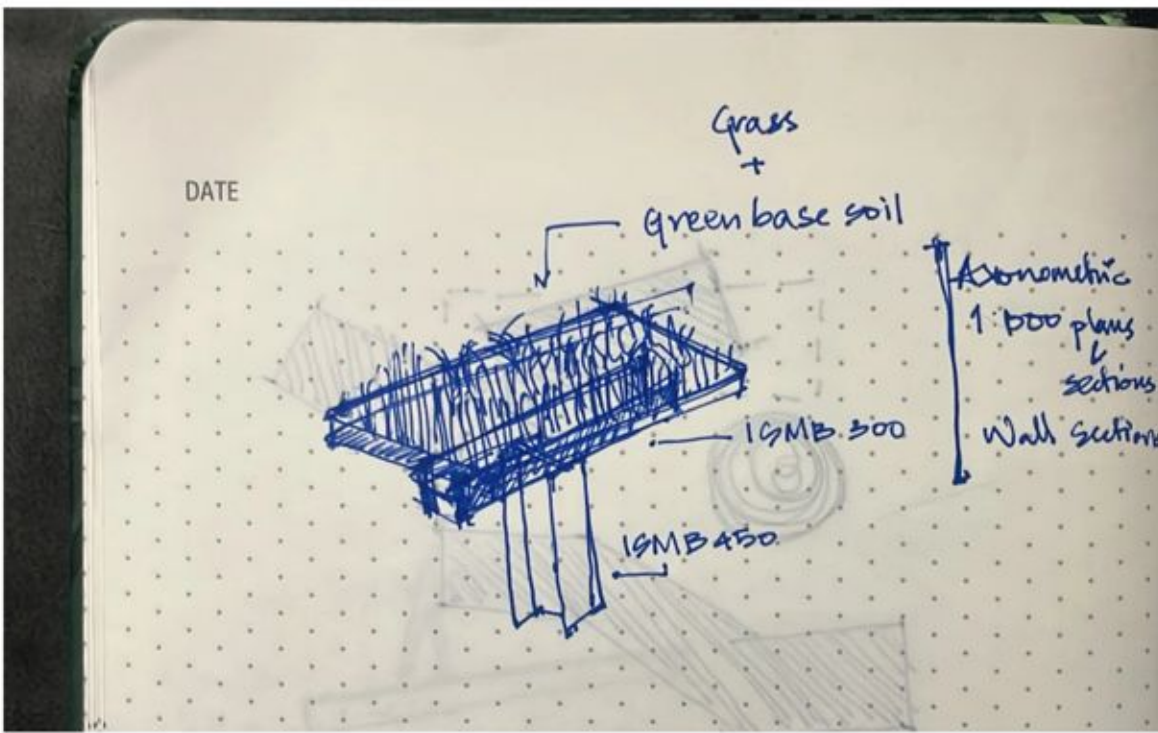
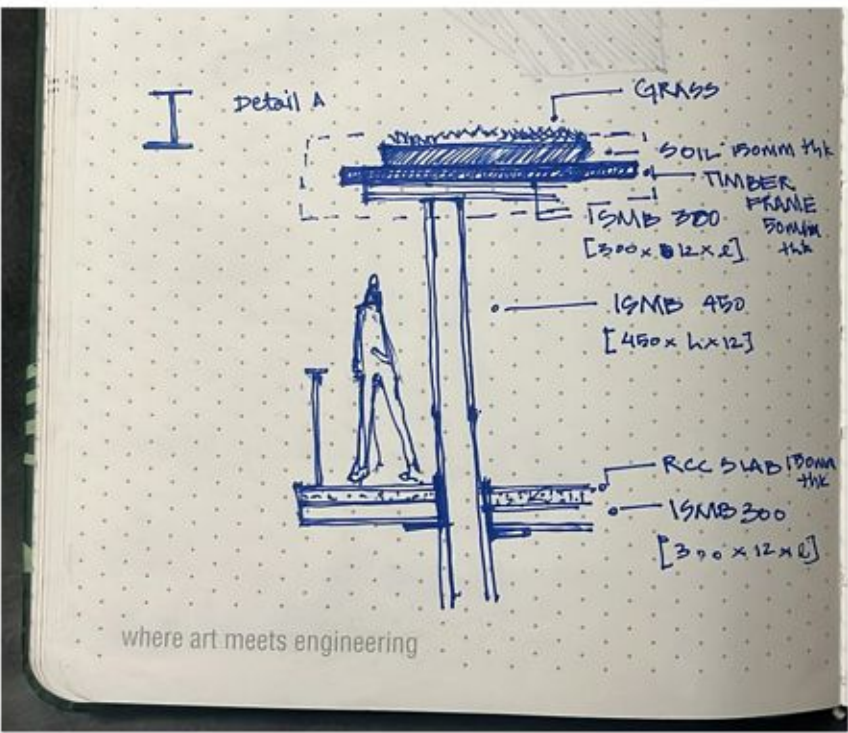
the knots, hatched by hand on the key plan

Where It Is Now

Traced from the butter sheets: a ground that steps down to -3, a pink ribbon that climbs to +12, and a triangulated green hide over both. Detailing is ongoing.



R4 · ground (grey), ribbon (pink), hide (green), making (red), consuming (orange)



Detailing by hand: a section through the green hide on steel, and the hide in axonometric

