

ITYUTA

IDAM
PORUL
AEVAL



09TH, 10TH
SEPT
2016

BRIEF

PORUL

'Whoever discovered water, it wasn't the fish.'

Something similar applies to architecture. Our relationships with it are so intimate, so fundamental and all pervasive as the settings of our lives, that we do not fully register how much they sustain and shape us. Architecture is far away from the regular art forms that people discuss about. Music, Arts and Cinema. Yeah! We are the books that we read, the music that we listen to and the movies that we watch. We are sediments and by-products of all that; for they pull strings and do something to us.

Yet. There is something so intimate and subtle about architecture and the way it affects our lives. We have lost that tradition of looking at things and see how they affect us. Especially after modernism came into existence and we are asked to question everything that we have come across to. And yeah, a question is answered and the effect stops there. Whereas a compliment or a smile lingers inside us and pushes itself to take up new forms and do, something more than the physical act of smiling.

I think everything does that. Everything has an emotion to itself and Modernism, which was valid in the age of machines, is no more valid. Objects, then, were like data now. We are in this age of data. We sell and transact completely based on information and nothing else. As we slowly start having our own little worlds behind LCD Screens in our pocket, the urge to open our eyes and take it away from the screens. "Think, Feel, Emote and Express" have all become terms that are no more verbs anymore.

This is an attempt to intentionally rethink the way we perceive spaces.

"Beauty has a huge role to play in altering our mood. When we call a chair or a house beautiful, really what we are saying is that we like the way of life it is suggesting to us. It has an attitude we're attracted to: if it was magically turned into a person, we'd like who it was." - Alain de Botton

That Awe when we look at the Big temple.
The plainness when we enter the Gandhi Ashram.
The freedom we enjoy in a Beach.

Every space has its own emotion. It tells you stories and it emotes. It is just that you will have to listen to it and observe it.

The Brief.

The brief demands you to connect our emotions and spaces. You will have to identify an emotion and try to understand how a spatial configuration could emote that. Explain where you have experienced such emotions and try to understand what makes them so special and what makes them emote. Understand the poetics that it offers. Memories contribute so much to emotions and a street similar to the street that we lived in when we were young kids could instantaneously make you nostalgic and happy.

- Identify an emotion and try to understand the causes and effects of the emotion.
- Observe where these emotions are experienced in buildings and how buildings have expressed the same.
- Try to design a space that completely emotes the emotion that you have tried to understand.
- Completely translate an experience that has evoked that emotion in you. A building that could re interpret the experience into spaces.

You need not decide on a site. The site is completely hypothetical. The maximum number of sheets is 4 A3 Sheets.

References:

http://issuu.com/theart/docs/the_big_rethink_part_iv?e=0

<http://www.archdaily.com/775637/six-thrillers-seven-strategies-of-architectural-design>

<http://www.archdaily.com/85656/multiplicity-and-memory-talking-about-architecture-with-peter-zumthor>

Thinking Architecture- Peter Zumthor

Last Date for Entries : 30th August 2016

Entries to : ityuta2016@gmail.com

For further quires:

Pravekha Ravichandran, +91-90031-34440, pravekhais@gmail.com