



MERAKI

Edition 2 August 2018
Quarterly Newsletter

It's either Black or White, there is no Grey.



Institute of Architecture &
Planning, Nirma University

In the memory of our beloved Prof. Sharad Panchal



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Edition 2, August 2018
Quarterly Newsletter



Institute of Architecture
& Planning, Nirma University

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Dear Readers,

You are holding in your hands the second edition of “MERAKI”, IAPNU Newsletter. It is an eloquent chronicle of everyday events, workshops, achievements and academics. Unfortunately, this time, it has become a way of bidding adieu to Prof. Sharad Panchal. Meraki gave us all the chance to extend our heartfelt condolences to him. Here’s to all the learnings and experiences he gifted us. We are honoured to have got an opportunity to share his words and sayings through these pages. The words that have been inspiring us and will continue to do so. The entire Institute is deeply saddened by his demise. May his soul rest in peace.

“It is well to read everything of something and something of everything.” We would like to continue this trend of presenting the news through the written words and amazing works of the IAPNU family. Every effort made by us, great or small, is incomplete without the participation of the students and faculty members who contributed their works. We welcome all our readers with their compositions of art and articles to be published and appreciated in the next edition.

Constituting the pages that will inspire and incite you. Have a jolly reading! Let your imagination run amok!!

-Neha & Devanshi



Previous edition: Meraki #1

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IN PURSUIT OF EXCELLENCE

Hearty Congratulations! Meraki gives us all an opportunity to congratulate the achievers.

Prof. Utpal Sharma

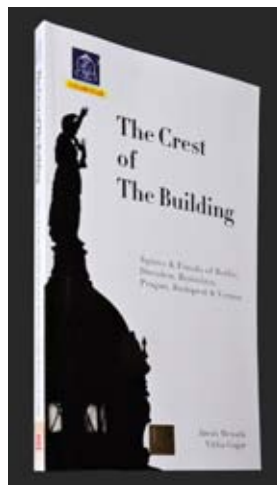
Director, Prof. Utpal Sharma recently attended the 6th Annual International Conference on Architecture and Civil Engineering in Singapore. He was one of the keynote speakers of 20th International Conference on Humane Habitat held in Mumbai on 1st February 2018.



He was also one of the keynote speakers of the International Conference held at MNIT, Jaipur on 16th of March, 2018.

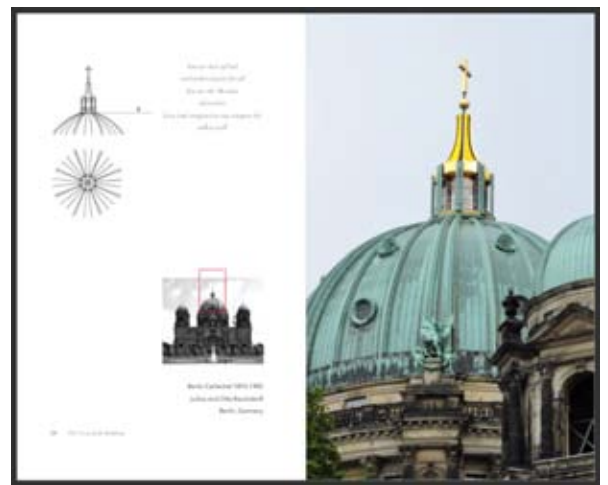
Prof. Vibha Gajjar & Prof. Jitesh Mewada

Prof. Vibha Gajjar and Prof. Jitesh Mewada have successfully compiled and published their book titled "The Crest of the Building". As the name suggests, the book is about the topmost element of any building, a 'Finial'.



Title: The Crest of the Building
Author: Jitesh Mewada- Vibha Gajjar
Publisher: Charotar
ISBN: 978-93-85039-33-1

The main part of the book contains over sixty such elements of buildings from six different cities of Eastern Europe, namely Berlin, Dresden, Bratislava, Prague, Budapest and Vienna. Each documented element is present with high quality



An excerpt from the book

photograph and hand drawn Elevation View Diagrams with human figure to get the idea of scale of the element. A small 'Verse' as an attempt to pen down the glory of it, is included in each plate. 'The Crest of the Building' also includes an essay 'Finial: A Tale of Significant Building Element' which provides an overview of the historical presence and development of the element.

The book is available in the IAPNU Library as reference book and will be soon available for issue.

National Seminar on pedagogy in Architecture, Rajkot



Prof. Sharad P, Prof. Vibha G, Prof. Forum V, Prof. Dhaval C, Prof. Sujana U and Prof. Jitesh M, Participated in National Seminar on pedagogy in architecture held in IPSA, Rajkot on 4th April 2018

Prof. Rahul Shukla



Prof. Rahul Shukla during his paper presentation.

Prof. Rahul Shukla presented a paper on 'Urban Sustainability: Emerging Trends, Themes, Concepts and Practices', organized by the Department of Architecture and Planning, Malaviya National Institute of Technology, Jaipur.

Jugal Bhatt



Jugal Bhatt, from the Batch of 2014, received the Gold Medal under the Head of "Excellence in Architecture - B.Arch. 3rd year" by GICEA on 24th of February 2018. The Name of the Gold Medal says, N.K. Patel - Gold Medal For B.Arch. Third year.

University Sports Day

Versatiles winning the Vessels of Victory!

Disha Dave

1st Position, 200m. Race

Debabrata Ghosal

3rd Position, 800m. Race (Boys)

Hemil Ganatra

2nd Position, 1500m. Race (Boys)

Samay Chevli

2nd Position, High Jump (Boys)

Swara Desai

3rd Position, Long Jump (Girls)

2nd Position, Javelin Throw (Girls)

Kush Desai

2nd Position, Javelin Throw (Boys)

Chinar, Saumya & Vaibhav

Students of Fourth Year, Architecture participated in the Popsicles Stick Bridge Competition held at CEPT University. Portraying their interests and talent in the field of structure, Vaibhav Vadodariya, Chinar Shah and Soumya Kansara were successful in designing a cantilever bridge, of the ratio of 1:2 by interlocking popsicle sticks.



स्वर्ग नो अनुभव
करवो होय तो जाते
ज भरवु पडे!

GROWING IAPNU BODY

This academic year IAPNU welcomes the new faculty members.



Prof. Mansee Bal
Professor, B.Arch



Prof. Rajendra Pardeshi
Associate Professor, B.Arch



Prof. Supriya G. Pal
Assistant Professor, B.Arch



Prof. Ankit Kumar
Assistant Professor, B.Arch



Prof. Manashree Parikh
Assistant Professor, B.Arch



Prof. Sneha Ramani
Assistant Professor, B.Arch



Prof. Swati Kothary
Assistant Professor, B.Plan



Prof. Pratyosh Madhavi
Assistant Professor, B.Plan



Prof. Nishant Kansagra
Assistant Professor, B.Arch

TEACHERS ARE LIKE ELECTRIC CURRENT. THE SAME CURRENT FLOWS EVERYWHERE, IT DEPENDS UPON YOU HOW MANY WIRES OR EXTENSION BOARDS YOU ATTACH TO GET THE MAXIMUM OUTPUT FROM THE CURRENT.

JOINING HANDS FOR A BETTER TOMORROW



Prof. Utpal Sharma Signing MoU with Prof. Christan Dautel, Director of The Ecole Nationale Supérieure D'architecture De Nantes, France

List of Collaborations with Foreign Universities

- Escola Da Cidade Sao Paulo, Brasil
- The Ecole Nationale Supérieure D'architecture De Nantes, France
- Ecole D'architecture De La Ville Et Des Territoires A Maorne -La- Valle, France
- Department Of Architecture And Design Politecnico Di Torino, Italy

IAPNU is joining hands with foreign universities of France, Brazil and Italy; opening new vistas of learning. Signing the MOUs brings an opportunity of exchange program for students and faculties, providing the vital exposure to imbibe their culture, lifestyle and its influence on the architecture.

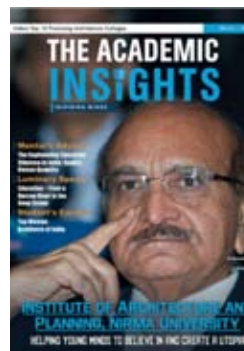
THE LITTLE THINGS WE CAN DO!

“We make a living by what we get but we make a life by what we give.” The students of second semester, B.Arch (Batch 2017) went to government schools in Juhapura Ahmedabd, and interacted with the little kids. They, along with the kids, painted the walls of the school.



IAPNU IN THE NEWS...

The March 2018 edition of the popular monthly magazine, The Academic Insights, featured Institute of Architecture and Planning, Nirma University on its cover page. It showcased our institute's position as one of the top emerging architecture colleges of India.



Excerpts from the Magazine

Read full article on: http://theacademicinsights.com/architecture/public_html/#page=1

CARNIVAL EPOCH: KALP

Neha Surana

Yes, the much awaited, Kalp 2018, held in mid-February; was a festival in itself. As every year, this wondrous week started with the announcements, inviting calls and welcoming posters around the entire campus.



They say, sky is the limit and so were the ideas this time. The theme being UNBOUND, everything from mechanics to the tiny pins, were the weapons of the installation war!!! Yes, a competition! The ordinary materials like bamboo, cloth, tiny pins, wires, turned into extraordinary installations. The wonderful night stays, working hard, we cried and tried. Amidst this roller-coaster



of emotions, the installations were finally standing as a result of sweat of our brows. The endeavors of all, brought the most unique installations this year. And that's the thing about Kalp, it fills everybody with new energy, thoughts and confidence to be the best together.

A fiery flash mob marked the beginning of the fest. The event had something in store for everybody, Kavitra for all our young storytellers, Miniature sculpting and block printing for the budding artists, and a drama workshop for the emerging actors. Talent hunt, games and Treasure Hunt were added attractions. The gusto and zeal exhibited by the enthusiastic crowds added flavors of joy to the fest. The amazing array of paintings and models made the exhibition, a superb success. The rhythmic sounds of the drums on the grounds of Nirma University with the scintillating music, was really a crowd puller.



Wall Painting prepared by students



Installation done by first year students at the entrance of the institute

Kalp'18 Events & Lectures

IAPNU		Kalp 2018	
18 - 22 FEB, 2018			
18 FEB 2018	06:00 - 19:00	CYCLOTHON	
	13:00 - 18:00	TREASURE HUNT	
	18:00 - 20:00	KAVITRA, AN OPEN MIC	
19 FEB 2018	12:00 - 18:00	INNOVATION AND EXHIBITION	
	18:00 - 20:00	PUBLIC LECTURES BY: MADHURA PRASADILAKSHMI MSL SURESHA PATIL	
20 FEB 2018	9:00 - 18:00	MINIATURE SCULPTING WORKSHOP IDEA GENERATION WORKSHOP DRAMA WORKSHOP BLOCK PRINTING LINCUTTING WORKSHOP ASTROLOGY WORKSHOP	
21 FEB 2018	9:00 - 18:00	MINIATURE SCULPTING WORKSHOP IDEA GENERATION WORKSHOP DRAMA WORKSHOP POTTERY WORKSHOP LINCUTTING WORKSHOP TALENT HUNT	
22 FEB 2018	09:00 - 12:00	PARENT TEACHER MEET	
	13:00 - 18:00	PUBLIC LECTURES BY: CHANDRA BHUSKAR DR. SUDHAR ANANDHAKAR DRUM CIRCLE 18:00 - 20:30	

19 February 2018

The Right To Joy

Madhura Prasadi Lakshmi
Freelance, Social Architect
Colombo, Sri Lanka

Public Lecture

19 Feb 2018
Monday 4 pm

C Block Auditorium
Nirma University

Public Lecture

22 February 2018

Thursday 1:00 pm

C Block Auditorium
Nirma University

Sufian Jamshidi
Architect, Urban Designer

Thinking Design

How climate & culture has influenced the concept of design in the global practice

BONJOUR INDIA FUTURE TOUR

Taruna Khatri

Bonjour India Future Tour was an initiation by the Institut Français en Inde. The main aim of the tour was to strengthen the partnerships between India and France through education, training, research and innovation. The tour included interactions between scientists, academicians, companies and students from both the countries. IAPNU was a partner in hosting the 2-day event in the tour dated 24th and 25th February. The theme was 'Smart cities: Urban planning, Architecture and Design'.

The first day had round-table sessions with topics of Urban planning and multimodal mobility, challenges of architecture heritage in Indian cities, sustainable management in energy, safety and public space, emerging

and alternative materials in architectural practices and digital design and fabrication. These sessions were held between scientists, companies, organizations and other experts from India and France.

The second day was dedicated for students to inform and encourage them to pursue study opportunities in the French higher education system. A lot of opportunities to interact with experts from different fields from France were introduced to the students of IAPNU.

This event was unlike any other event that has occurred in IAPNU in the past. It deemed progress and connection on a global level apart from the course structure.



IAPNU Faculty members & Students with French delegates.

દવા ના ખાઈએ તો
ડોક્ટર કઈજ ના
કરી શકે.

COA INSPECTION

Dinal Mehta



IAPNU Faculty members with Council of Architecture Inspection team
Prof. Rashmi Ashtt &
Prof. Vandana Sehgal

Council of Architecture inspection betides every three to five years to supervise the quality of education catered by the institute. The healthy inspection held this year aids the institute to continue with the batch of eighty bright-eyed students. Efforts by proficient pupils procure the institute with qualitative and quantitative remarks; ranking the institute ahead.

JURY TIME! Hemil Ganatra

Studio II External Jurors

Prof. Neelkanth Chhaya, Prof. Sohan Nilkanth, Prof. Snehal Nagarseth, Prof. Rupinder Singh, Prof. Shubhra Raje, Prof. Sachin Soni, Prof. Pranav Raiji, Prof. Hitesh Changela, Prof. Manisha Shodhan



Studio IV (Housing) External Jurors

Prof. Mansee Bal B, Hiren Patel Prof. Vishwanath kashi, Prof. Sankalpa, Prof. Milind Patel, Prof. Neelkanth Chhaya, Prof. Kartik Shukla, Prof. Manisha Basu, Prof. Devang Parekh, Prof. Manoj Joshi



Studio VI (Urban Form) External Jurors

Prof. Urvi Desai Prof. Jaideep Bhagat



B.Plan Studio IV (Infrastructure Planning) External Jurors

Prof. M D Lele Prof. Sudhir Thakur Prof. Jamal H Ansari



EVERYONE LOVES STORIES!

we do too. we don't mind sharing some. would you mind having some ???



Croire

Handcrafted stories of experiences

A Friend of mine always says that
 Architecture is not a profession but a lifestyle!
 Maybe...She is right. Maybe there are bits and pieces
 scattered around in the form of experiences
 How about putting them together woven
 with the thread of profession.
 Stories of Architects!



Stories are the best when they are served light. Croire is a series of compiled stories bound together that you can flip over coffee (Okay....or tea too) We bet it will get you all smiles

COME HAVE YOUR SHARE OF
 handcrafted stories
 OF ARCHITECTS AND THEIR JOURNEYS

CROIRE IS AN INITIATIVE BY CURIOUS TRIO PURSUING ARCHITECTURE. BOUND TOGETHER BY INSTITUTE OF ARCHITECTURE AND PLANNING, NIRMA UNIVERSITY!

Reach us at : contactcroiresocial@gmail.com
 Instagram handle : [croire_futurearchitects](#)

RSP: BEYOND THE REALM OF BOOKS

Dinal Mehta



Students at Goa RSP

Students sketching the famous, Guggenheim Museum, by Ar. Frank Gehry; in Bilbao, Spain.

Related Study Program, a significant tool to inculcate teaching-learning process beyond the course. It is a great learning experience, opening new vistas and taking students on an intriguing journey, amalgamating theoretical and practical knowledge. This semester, it was held in Spain, Goa and Ahmedabad. Students in Spain reviewed the contemporary architecture and works of Calatrava and Gaudi under the guidance of Prof. Forum B. and Prof. Jitendra M. At Goa, the students got the knack of the Portuguese architecture directed by Prof. Pratima S. and Prof. Sneha R. while those in Ahmedabad learnt about embodied energy of building construction directed by Prof. Keyur S, Prof. Darshan A and Prof. Pratik.



OPEN HOUSE 2018

David Paul

The open-house hit a crescendo almost immediately, as the auditorium saw an overwhelming turnout that morning. The faculty put up an informative presentation that walked the audience through the program offered, and the rigour and dedication that was expected. They also initiated dialogue with the curious students.

The floor was open to parents and students who threw in their concerns and hopes. The session was fruitful and resulted in a clarity of thoughts. Parents and students toured the block. Our built-form has a spirit that has become synonymous to who we

are as an institute. Our ideas permeate the air and our work adorn the walls, stairways and ceilings. We have marked our space with our art, and this idea was bound to translate to our visitors. Our course work was also showcased at an exhibition that

was open to the visitors. It had glimpses of what we produce as an institute, and stood as a testimony of the excellence we are trying to achieve as we move from strength to strength.



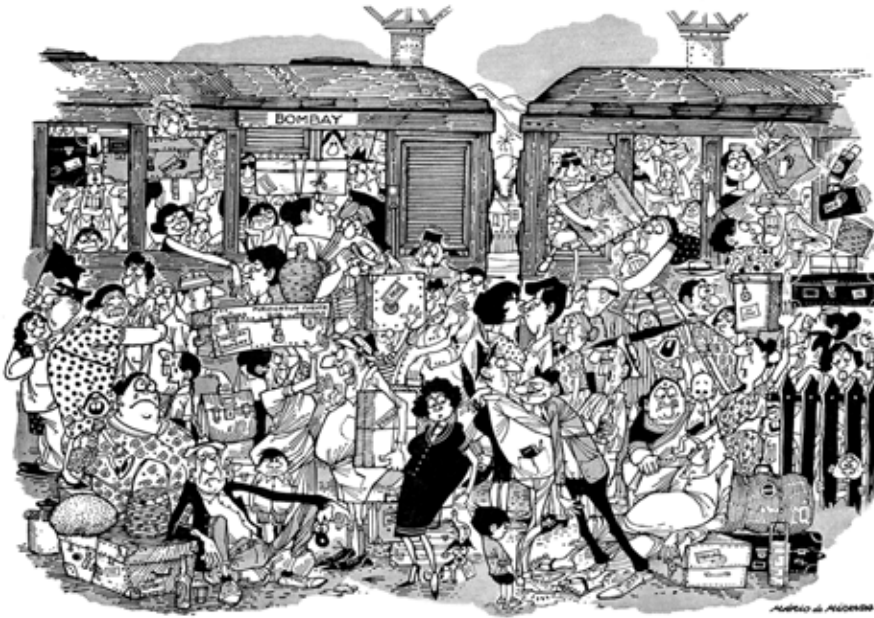
Prof. Sharma Addressing prospective students & Parents in Open House-'18

WHAT IS INDIAN?

Aditi Pancholi

The system that keeps India going is "jugaad". Here master of one is appreciated and jack of all is celebrated. Choking traffic, numbing noise and whistles are the proof here that no matter what life does not stop. Time never stops.

Whistles, whistles.



The Railway Station by Mario Miranda

There is lack of assumed sophistication on the streets and nukkads of India because chaos is the color that fills up life in the canvas of India. And what is sophistication today? It's the adaptation of western culture which has always been influential. The Adab and Tehzib of the historic India is so tantalizing even today that its millionth part that survived till present will not fail to amuse people. That tehzib is Indian which will not let someone disrespect a woman, that will teach children to believe in their parents as they would in god and to trust their guru like they would trust god. The mythologies stand as assertive example of the same.

Tehzib, tehzib.

None of the Indian systems have been monocentric in terms of organizing, performing, associating or executing. That is exactly why malls came up drastically but failed dramatically in India. Because here each vendor on his own Thella performs flawlessly as a sales executive,

advertising expert and managing director. He does not quite need to suppress himself into the system unknown for no better reason. Here multinational companies too do not become monocentric and divide themselves into different strata. Each one works individually yet united. That functioning is Indian.

Functioning, functioning.

This actually comes from the traditions that are older than ages. It is being followed and transferred generation over generation with required flexes and bends as time demands. Say for the Indian wedding, the father will look after the food and the mother after jewelry, siblings will take care

of relatives and the bride or groom will be responsible for their own luck with the wedding. And we say people are not self-dependent in India. Yes, they are not that is because here one's self consists of not only himself but his/her family, relatives and loved ones. That family-self is Indian. What else could have been the reason that Indians staying in the states overcame the great depression whereas the Americans failed at it largely? This family support is Indian.

Support, support.

Indian systems have never been so straight and parallel but they are versatile and adjusting. Maybe that's why they are not quite straight. Human tendencies have framed, molded and remolded Indianism in different ways and that has always proved to be enough unless compared to the system alien to the context. More digging into our own roots and remolding them to match global standards may give better Indian systems instead of a heterogeneous mixture that eats up our well-functioning individuality.

Indian, Indian.

DRAWING WITHOUT

SCALE IS LIKE

FRUIT WITHOUT

JUICE.

GIOVANNI BATTISTA PIRANESI

Piranesi remains one of the more seminal figures in architectural history. His work has been the springboard for many architectural and artistic effects. The capriccio (architectural fantasia) were complex creations in strong contextuality and history. His etchings included prisons (carceri), tombstones, monuments of the ancient world and city scale plans of ancient Rome (campo marzio). His etchings revealed a quality which was drastically different than what his contemporaries were putting forth. So much so, that it wouldn't be a stretch to call these ahead of their time.

The carceri were a series of imaginary drawings of prisons that he made in the mid eighteenth century and were completely radical and groundbreaking in their approach to the kind of space that it inhabited. These drawings look upwards with a deep and dark space where one cannot perceive the shell of the building. The space is rendered vast with various elements and objects, coexisting and the canvas boundary does not guide the extent of the object. In other words the elements can spill out of the etching and still retain the character of space (more accurately, inside the space). The drawings are in fact a wonderful example of the viewer engaging with the capriccio art instead of being the voyeuristic onlooker who is indifferent to the events in the picture. The structures evoke the Roman ruins and take a sizable chunk of references from it. The details in the paintings like lamps, pulleys, ropes, sculptures etc. serve not only to advance the illusion of the ruins but also the space



1. Pietro Labruzzi portrait of Giovanni Battista Piranesi 1779 Museo di Roma (Palazzo Braschi) oil on canvas.



3. 'Capriccio with Palladian buildings' c. 1756 - 1759 oil painting 52 cm x 82 cm by Canaletto (picture on the bottom)

itself. These spaces were very evocative of French enlightenment architecture in their scale and represent the free thought that was fostered in those architectures. His contemporaries (Canaletto and Bellotto) had a respectable contribution to the style but Piranesi achieved a higher plateau and

was much more influential because of his remarkable ability to create drawings which questioned the conventional foundation of the architectural discourse (be it the Campo Marzio plan of Rome or the prisons).



2. 'The Man on the Rack', from *Carceri d'Invenzioni* Etching by Giovanni Battista Piranesi



4. *The Lion Bas-Reliefs*, 1761 Etching by Giovanni Battista Piranesi 56.5 x 41.3 cm (plate)

The kind of space that is developed by Piranesi is peculiar and illusory. For example in some of these etchings he shows at a far off distance (usually on the sides of the etchings) the city outside that of the prisons in a very contrasting and distancing manner (Fig 4). He carefully makes this part of the image small, to create a state of repose at a distance. This contrast is a very powerful agent. The subject/viewer is always inside the prison, part of its architectural chaos and usually cordoned off by huge pillars of stone on either side (Fig 5). Edmund Burke, an Irish philosopher of the 18th century, in his treatise "A Philosophical Inquiry Into The Origin Of Our Ideas Of The Sublime And Beautiful" wrote about the vastness of space, infinity, 'greatness of dimension' etc.: "Greatness of dimension is a powerful cause of the sublime... Extension is either in length, height, or



5. *'The Gothic Arch'*, from *Carceri d'invenzione* Etching by Giovanni Battista Piranesi ca. 1749-50 41.2 x 54.4 cm (plate) Plate 1 and plate 2

depth. Of these the length strikes least; a hundred yards of even ground will never work such an effect as a tower an hundred yards high, or a rock or mountain of that altitude. I am apt to imagine likewise, that height is less grand than depth; and that we are more struck at looking down from a precipice, than looking up at an object of equal height; but of that I am not very positive. A perpendicular has more force in forming the sublime, than an inclined plane; and the effects of a rugged and broken surface seem stronger than where it is smooth and polished.”

Burke had influenced much of the 18th century scholars with this treatise. These lines sync with the image that the Carceri is manifesting in itself and shows us how Piranesi has used 'height'. However these are tools; tools to a more sublime and conceptual process. Piranesi does weave an experiential space but the evocation is done through the discourse of sophisticated architectural medium. The experience is jarring rather than the conventional aim towards collective utopia of the other capriccio images. John Wilton-Ely writes “The potent appeal of the early Carceri comes from the manner in which the eyes of the spectator is forced on a restless journey through the plate” He goes

on to explain this effect with interweaving lines and contradictory hatching. He also writes- “Each plate represents a powerful architectural experience in itself, whereby the entire Renaissance system of pictorial space is questioned.” This questioning of the perspectival space of the Renaissance and the constant disruption of the laws of perspective and the manner of shade and light is a fascinating conceptual leap ahead. Wilton-Ely also points out that this daring attempt at the questioning of the former pictorial space is “unparalleled before Cubism”.

In one of the famous drawings “The Gothic Arch” a particular type of man oeuvre is hidden. The wooden structure above the stone piers and the jutting out logs in the left side of the image are impossibly large. But that is not self-evident in the first look. The human figures on the grand palatial staircase are absurdly small. This revelation leads further down to a rabbit hole of illusions. The light coming from the deep right of the painting does not cast proper shadows on all the elements. In his first version of the “The Gothic Arch” the contrast is much lower and faded, but the second version is darker making the plate more articulated. The bridges and the staircases don't line up and the

perspective is slightly bent at the places he desires. In the first plate the complexity is lesser and the shadows are less pronounced. For example, he increases the amount of wooden logs jutting out of the left most pier and also increases the obscurity in the right side of the plate with more wooden members and makes the right most framing stone pier darker and less defined. Two bridges added to the central opening and the right most opening increase the shadowed area in those parts of the plate.

Marguerite Yourcenar, a Belgian novelist wrote in “The Dark Brain Of Piranesi”- “one of the most secret works bequeathed us by a man of the eighteenth century”. Yourcenar wrote of the Carceri as a representation of the “negation of time, incoherence of space, suggested levitation, intoxication of the impossible reconciled or transcended”. It was Piranesi who mastered the equivocation of infinite tumultuous space and the viewer's finitude of gaze. He bent history to reinvigorate it. Fantasy was a tool rather than a desire or nostalgia.

मोडल ज कहेसे के हुं यालीश के नही!

OH AHMEDABAD

Viraj Dave

Oh... Ahmedabad has a twist in its lifestyle,
Where people happily play whist,
And even where mass have time on their wrist,
But they are Enlist,
Oh...Ahmedabad has a twist.
Oh...Ahmedabad has a twist,
It consists of mysteries,
Where there is Youngquist,
But they are still nativist,
Oh...Ahmedabad has a twist.
Oh...Ahmedabad has a twist,
There are numismatists, anthologists, and also localists;
Still they eat the Grist,
The main thing which is unmissed,
Masses are kissed by the Heat,
Oh...Ahmedabad is a twist.
Oh...Ahmedabad is a twist,
Masses assist each individual,
The people living here are truly Artist,
Oh...Ahmedabad is a twist.
Oh...Ahmedabad is a twist,
Some insist not to be dismissed,
Here women make price list to assist,
Therefore, men are subsist,
Oh...Ahmedabad is a twist.
Oh...Ahmedabad is a twist,
Everyone is cultist,
But still some desist,
Who are recidivist are protested by feminist,
Oh...Ahmedabad is a twist.

Photo: Rutvi Vyas

GOOD READS

Prof. Dhaval Chauhan

Catch-22**By Joseph Heller**

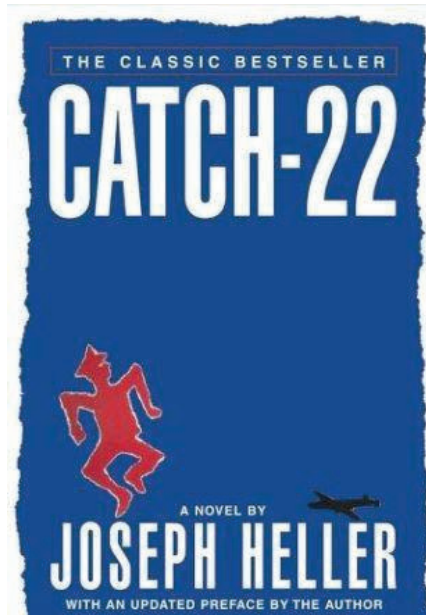
A novel set among the insanity of war, ties closely to the insanity of lynchings that are going on in India. A dark, surreal tale of Kafkaesque situations brimming with satire. Not to mention some of the situations are so darkly absurd that they become hilarious and some hilarious situations make you think deeply. It is a book one might read with a continuous feeling of hopelessness and still come away laughing.

Author Joseph Heller writes the novel based on his personal experiences during the World War II. About a US air force base on an island somewhere close to southern Italy, the themes apply to the modern world as well. Many Catch-22 situations keep on recurring in the book. So are many situations that are told from different points of views. The novel is circular in the telling and retelling of the events and the jokes.

The novel starts with Yossarian, the protagonist in a hospital for something that is just short of jaundice. If it became jaundice they could treat it and if it went away they could discharge him but this was just short of jaundice and it confuses the

doctors. One of the “Catch-22” situations in the book.

Today when one reads of the lynchings happening throughout India one gets the same surreal feeling, unable to comprehend and process such information. One does not know how to react to the absurdity



of random people gathering to met out justice to a complete stranger on the basis of a rumor. I might go out on a limb and suggest that Indians in general have never cared about the due process of law but this is taking it to the another level.

Below is an excerpt from the book:

“There was only one catch and that was Catch-22, which specified that a concern for one’s safety in the face of dangers that were real and immediate was the process of a rational mind. Orr was crazy and could be grounded. All he had to do was ask; and as soon as he did, he would no longer be crazy and would have to fly more missions. Orr would be crazy to fly more missions and sane if he didn’t, but if he was sane he had to fly them. If he flew them he was crazy and didn’t have to; but if he didn’t want to he was sane and had to. Yossarian was moved very deeply by the absolute simplicity of this clause of Catch-22 and let out a respectful whistle.

“That’s some catch, that Catch-22,” he observed.

(Catch 22, Pg. 56, Ch. 5)

This quote alone is the most compelling reason to read this book.

મરચું ખાઈએ ત્યારેજ ખબર પડે કે તીખું છે કે નહીં, માત્ર જોઈને નહીં.

NEPAL: NEVER ENDING PEACE AND LOVE

Jaimin Upadhyay

Those 16 days in the country of peace, in the place of beauty, at the home of the Lord Buddha, RSP-2017- Nepal. Students of B. Plan, the first year experienced their first related study program, visiting different places in Nepal. Students received a rich learning exposure from a new place under the guidance of Prof. Ratnil Shrivastava and Prof. Vibha Gajjar.



Site Visit With District Commissioner

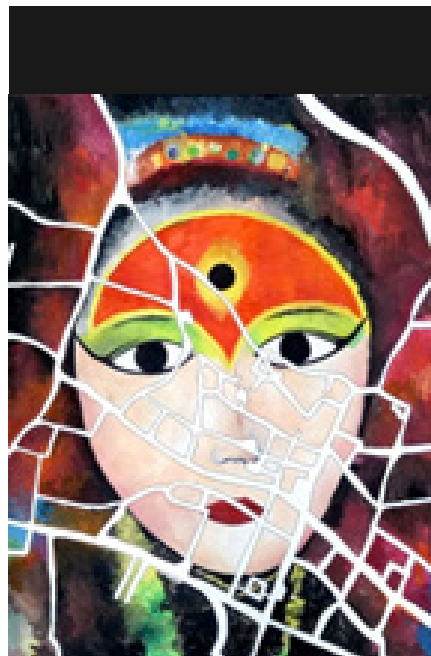
Pashupatinath temple in Kathmandu to the beauty of Annapurna mountain ranges in Pokhara; From the unforgettable beauty of nature, in the UNESCO world heritage site Chitwan; Some difficult road journeys and the adventure activities like river rafting and paragliding. From the North to South and East to West, the students got a wild exposure of the country.



Lectures at the Ministry of Urban Development.

Nepal, a country of religions, peace, and beauty. This country is an array of ethnic groups with vibrant cultures, religions, history, and languages. The birthplace of Buddha, a country having the world's highest snowy mountains. We can name it 'a country of tourists'. Thousands of temples, especially a vast reflection of Buddhism and Hinduism.

The basic purpose of the program was to visit and explore new places with different characteristics and diverse cultures and to see it with an eye of a planner and to feel it as a tourist. Students visited many destinations far away from each other and had an opportunity to get through various lifestyles, cultures, climatic conditions and people. From the religious spirit of



Documented map of Patan Durbar as a painting.

AS AN ARCHITECT, YOU SHOULD HAVE A BASIC SENSE OF PROPORTION INTUITIVELY. FOR EXAMPLE, DIAMETER OF ROTI REMAINS CONSTANT IN THE CANTEEN. ONE DOESN'T HAVE TO MARK THE DIAMETER OF ROTIS.

In Kathmandu, students were supposed to learn the impacts of the earthquake in 2015 on the UNESCO world's heritage sites and the initiatives taken by people and the government. The learning of land pooling and development mechanism in Kathmandu by the district commissioner at the Ministry of Urban Development, has been very useful in the further studies. The learnings were documented in the form of photographs, sketches, writeups and maps. Students got a chance to represent the technical aspects of planning with a slant texture of art.

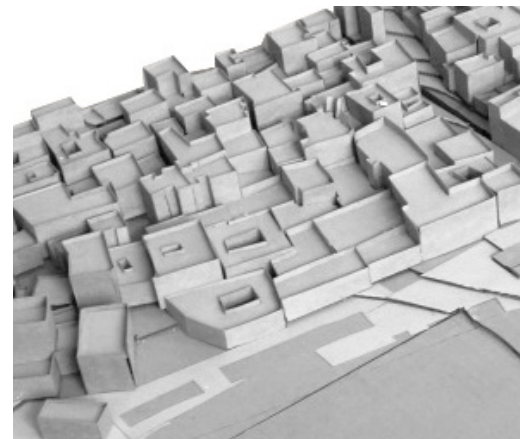
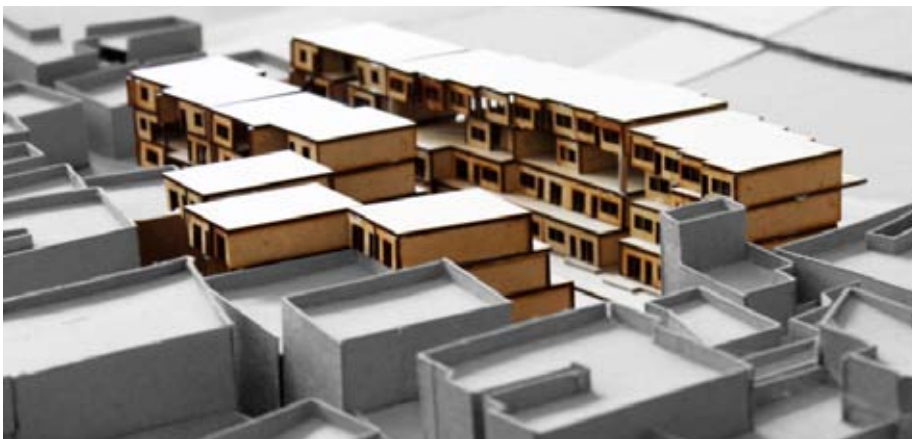
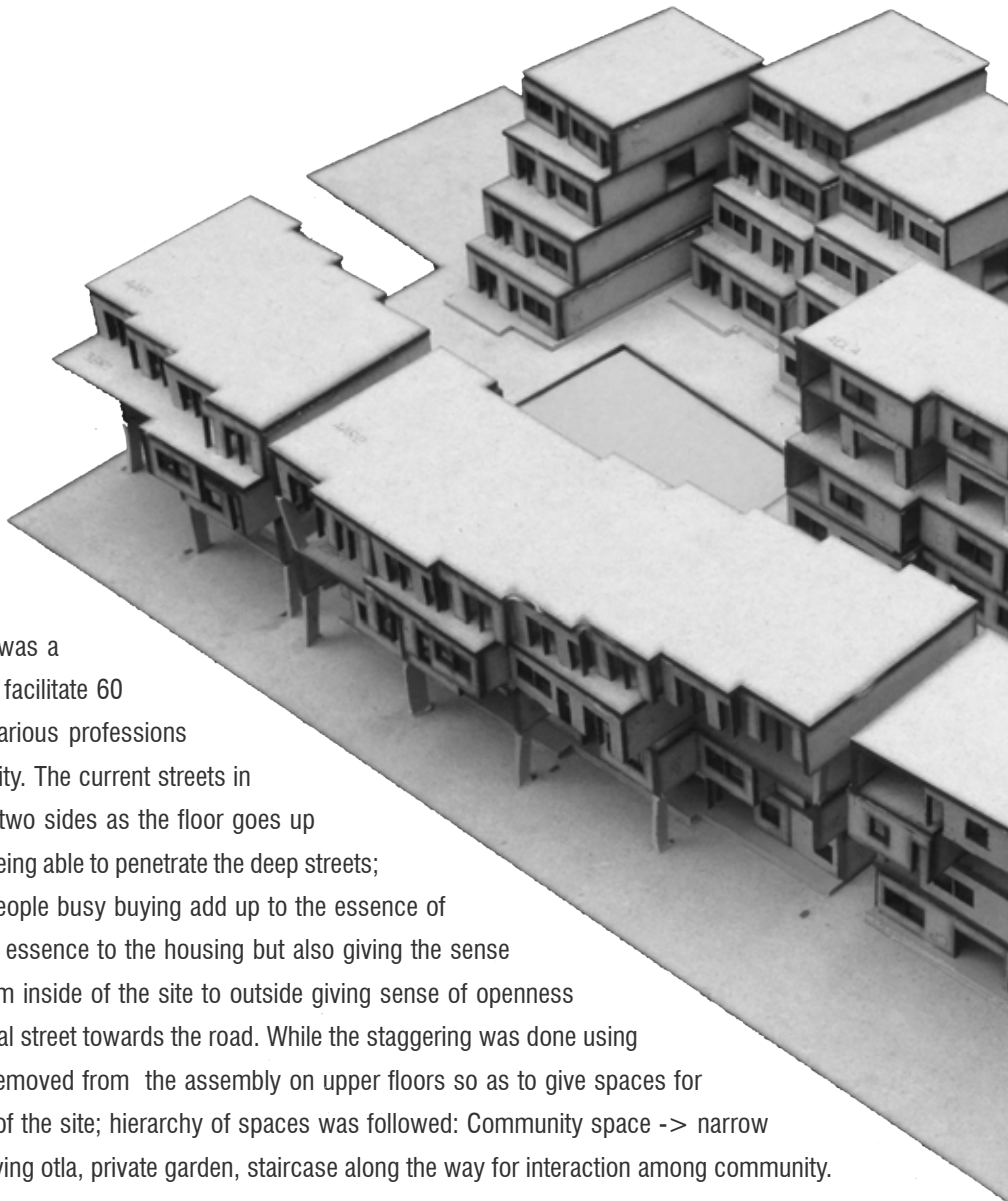
This trip ended up with a lot of learning of the field and a bunch of lifelong memories.

RAGA OF SKILLS

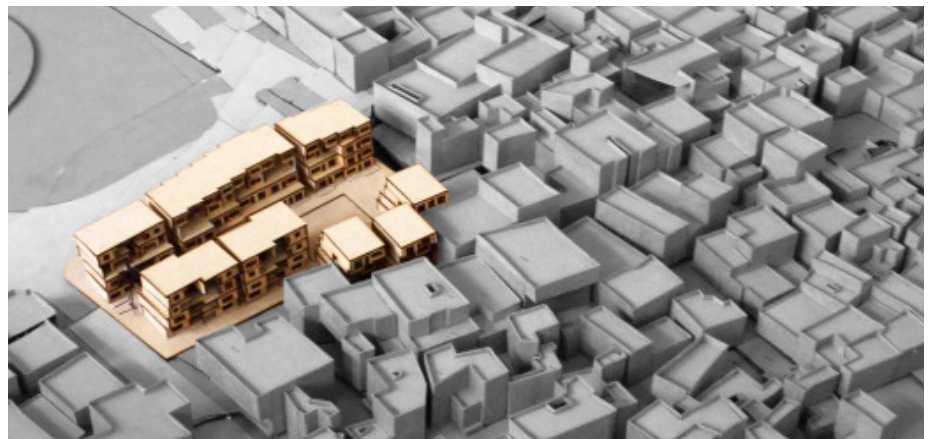
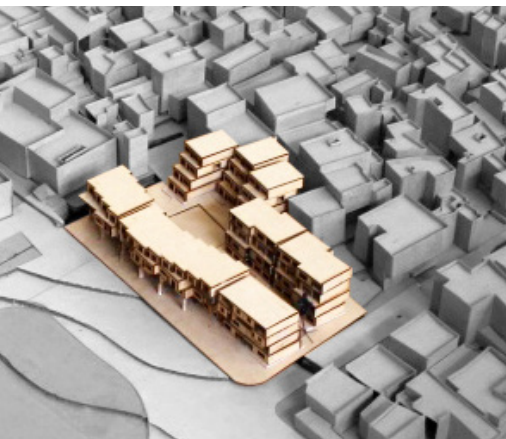
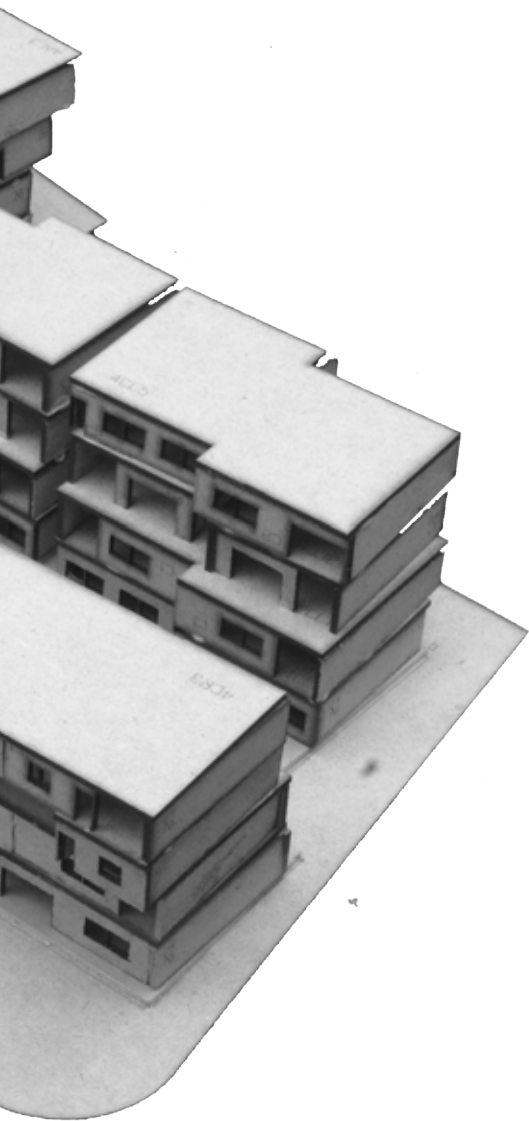
Studio IV 2017-18 Low Rise High Density Housing

Site: Varanasi, Uttar-Pradesh

To design a housing in the dense fabric of Banaras; the city having one of the most ancient and rich cultural history was a challenge in itself. The program given was to facilitate 60 families belonging to multiple cultures and various professions along with some spaces for commercial activity. The current streets in Banaras have high buildings jutting out from two sides as the floor goes up giving a sense of enclosure. The sunlight not being able to penetrate the deep streets; the shops on both the sides of streets with people busy buying add up to the essence of Banaras. My design concept was to give this essence to the housing but also giving the sense of openness. The houses were staggered from inside of the site to outside giving sense of openness inside the community while making a commercial street towards the road. While the staggering was done using a specific pattern, some of the blocks were removed from the assembly on upper floors so as to give spaces for informal meetings. Entering from South end of the site; hierarchy of spaces was followed: Community space -> narrow street ending to a tree on the Northern end having otila, private garden, staircase along the way for interaction among community.



Shantanu Parikh's Project, Studio IV (Housing)



Sharadhanjali

Prof. Sharad Panchal, a perfectionist in his own ways of showing love and concern for all. He looked after all of us as his own kids. Neither someone nor anyone, he was the one, backbone of IAPNU. He always wished for equal development of all the students in the class and expected every student to become a part of the class discussions. He believed in enhancing one's presentation skills and forever emphasized on that.

Sharad sir, a person with very rich values and morals. A person who always believed that your wrong doings should never be hidden. He made the students realize their mistakes and rectify them on their own. His markedly frank attitude that running through his sayings and writings, had always brought us all to the right path".

Parting in life is always sad and for all of us it is sadder still when parting from a person like him. He left behind a legacy of ideas and optimism incorporated in his words and thoughts.

SHARADhanjali is an effort to share our experiences with him and the lessons we learnt, that probably will last for the lifetime. Thank you, sir, for everything. May we always be showered with your blessings and may your soul rest in utmost peace.

-Devanshi and Neha



Prof. Sharad Panchal

1975-2018



Hey Michael! Saumil Upadhyay, third year student, with his team turned thousands of tack pins into an amazing portrait of Michael Jackson. More than 40,000 colorful, tiny tack pins representing the pixels of a picture, embellishes one of the walls of IAPNU.

