



MERAKI

Edition 3 - 4 Sept 2019
Student Newsletter





MERAKI

Edition 3-4, September 2019

Quarterly Newsletter



Institute of Architecture
& Planning, Nirma University

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Previous edition: Meraki #2

EDITORIAL

Dear Readers,

"Life is the continuing intervention of the inexplicable." What is most essential is, not quitting!

This edition is a combination of third edition and fourth edition of Meraki, the IAPNU newsletter series.

"The only people who see the whole picture are the ones who step out of the frame". How often do we step out of frames? Do we have different responses towards situations? Whether we notice or not, there is always some naturalness or one's own piece that one leaves behind in his works. We may call it the informality of life! That's what Meraki is all about. This edition makes you think of your informal responses towards the life! Not everybody performs everything exactly in the same manner! Sometimes it is about emotions, and at other times, it is something as simple as a liking for food! We humans, possess this ability of stepping out and choosing our own unconventional toils. And that is what makes everyone a different person. What unconventional ways do you choose?

EDITORS



Neha Surana
Fourth Year, B.Arch



Devanshi Gajjar
Fourth Year, B.Arch

TEAM

Dinal Mehta

Fourth Year, B.Arch

Devanshi Khant

Fourth Year, B.Arch

Nidhi Piludaria

Fourth Year, B.Plan

Kriti Khandelwal

Second Year, B.Arch

Preeti Nataraj

Second Year, B.Arch

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Priti Nataraj

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Nidhi Piludaria

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Devanshi Khant

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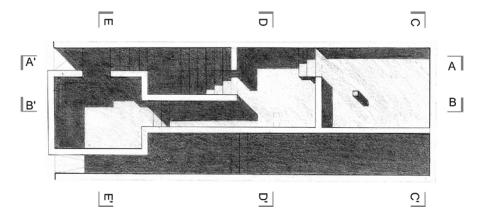
ART CORNER

THE NEW CITY

Kriti Khandelwal

TINY WINGS

Zeel Patel



DIRECTOR'S VISITS

PREETI

Our esteemed director, Prof. Utpal Sharma is very well known for his speeches, keeping the listeners captivated and their minds on the move. He attended the Jury of Asian contest of Architectural Rookie's Award function in Pune on the 3rd and 4th of August, 2019.

He has also delivered numerous guest lectures in Bangalore and Telengana and has been one of the panelists of WADe Asia, held in Jaipur and Ahmedabad in the same month. He attended an Assam development authority meeting and was also a part of the North East Green

Summit in Shillong.

His other major meetings were with the All India board of Town and Country Development held last December and January in New Delhi and Chandigarh respectively.

NOSPLAN

NIDHI PILUDARIA

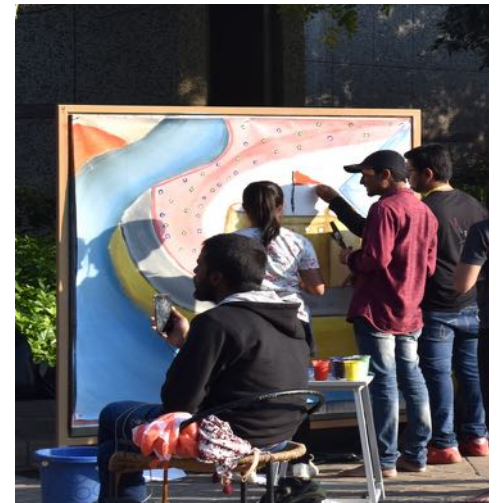


NOSPLAN installation made by students of Planning

NOSPlan – National Organization of Students of Planning is a platform for planning students professionals and academicians of the country to share their thoughts and ideas about the planning profession and its practices. This year Institute of Architecture and Planning, Nirma University, Ahmedabad hosted Twentieth Annual NOSPlan Convention from 24th to 26th December, 2018.

The theme, this year was the 'Reflection of the City' and the name of the convention as "Pratibimb" which means Reflection. Our motive of selecting this theme was to elicit ourselves and our fellow planners to understand a city fabric in its entirety. Further, not to miss as part of the planning process all aspects such as spaces, socio-cultural norms, existing and past situation thoroughly and incorporate a participatory process.

The annual four day convention witnessed 500 students from various planning colleges across India, engaging in series of formal and informal events, intelligent debates, and discussions as well as lectures by professionals. Formal events like Urban Journalism, Current Practices, Objectual Imitation etc. engaged



Graffiti Workshop at IAPNU

students in discussions and helped to develop understanding about the world behind actual onground situations and how the lives of people can be enriched. Apart from lectures, debates and other academic events that heightened the knowledge of how planners play an important role in shaping the world for tomorrow, many informal events were organized such as football, dance, drama, DJ night; which made convention very entertaining and light-hearted. Also, held at the convention were a series of panel discussions by various renowned planners and professionals on future of planning Education and Smart Cities, Real Estate and Urban Development. The platform provided opportunity to young planners and professionals to discuss and work upon various planning issues and out of the box ideas.



NOSPLAN Innaugral Ceremony

The three-day convention was inaugurated by Padma Shri BV Doshi and Dr. Jagat Munashinghe- Chairman, UDA Sri Lanka.

NOSPlan held at IAP, Nirma University was a competition that offered a chance for participants to gain substantial experiences, showcase skills, analyze and

evaluate outcomes and uncover personal aptitude. It also offered the participants a chance to meet new people and make friends from other geographic locations. The winner of the 20th Annual NOSPlan Convention was SPA, Delhi, first runner up was MANIT Bhopal and COE, Pune bagged the second runner up prize. This successful event was a collaborative

effort of our respected faculties and students of Institute of Architecture and Planning, Nirma University under the guidance and support of our honorable director Prof. Utpal Sharma.



Debate session held at IAPNU as a part of NOSPLAN programme

COA INSPECTION
DEVANSHI KHANT

The Institute welcomed the Council of Architecture inspection team on the 11th and 12th of April, 2019. The team was headed by Ar. Bandana Gupta and Ar. Sapna Prabhakar. The team had interaction sessions with the faculties and students, respectively. The Inspection helped bridge the gap between the faculties and students, whose teamwork was awarded with positive comments from the inspection team.

LEADING FROM THE FRONT : IAPNU COUNCIL 2018-19



Student Council 2018-19

- STANDING, FROM LEFT TO RIGHT:**
 Vishwa (Cultural Head, B. Plan)
 Tanvi (President, B. Arch)
 Krutik (President, B. Plan)
 Jaimin (Administrative Head, B. Plan)
 Rutvi (Election Commissioner, B. Arch)
 Nidhi (Academic Head, B. Plan)
 Pratik (Sports Head, B. Plan)
SITTING, FROM LEFT TO RIGHT:
 Jeimin (Administrative Head, B. Arch)
 Healik (Academic Head, B. Arch)
 Arjav (Cultural Head, B. Arch)
 Kush (Sports Head, B. Arch)

JURY TIME!

DINAL MEHTA

SEM I

Studio Program: Anthropometry

Faculty: Prof Shweta S, Prof Avani G, Prof Kartik S, Prof Mahesh D, Prof Falguni, Prof Manisha S, Prof Manashree, Prof Supriya P

Jurors: Prof Geeta S, Ar Pranav Raiji, Ar Brinda S, Prof Mansi B



SEM III

Studio Program: Material studio

Faculty: Prof Neelkanth, Prof Imran M, Prof Purvi P, Prof Mangesh, Prof Darshan A, Prof Parag M, Prof Sujan U

Jurors: Prof Neelkanth H Chhaya, Ar Shubhra Raje, Ar Sohan Nilkanth, Ar Vishwanath Kashikar, Ar Leo Pereira, Ar Manjunath



SEM V

Studio Program: Institutional Studio

Faculty: Prof Bhushan S, Prof Geeta S, Prof Jayant G, Prof Sanal T, Prof Deval G, Prof Vibha G, Prof Forum B, Prof Jitesh M

Jurors: Ar. Uday Andhare, Ar. Jayesh Parekh, Ar. Leo Pereira, Ar. Juzer Lanewala, Ar. Catherine Desai



SEM 7

Studio Program: Urban Form Studio.

Faculty: Prof Mansee B, Prof Ankit, Prof Bulbul, Prof Shaifali S

Jurors: Ar. Rupinder Singh, Ar. Ashish Tiwari



SEM IX

Studio Program: Design Thesis

Faculty: Prof Utpal S, Prof Rajendra P, Prof Mansi, Prof Jitendra M

Jurors: Ar Snehal Nagarsheth, Ar Mehul Bhatt, Ar Giovanni Leone, Ar Sanjeev Joshi, Ar Jagdish Jani, Ar Mona Desai, Ar Pranav Raiji



SEM II

Studio Program: Heritage Centre

Faculty: Prof Sujan U, Prof Purvi J, Prof Dhaval C, Prof Avni G, Prof Sneha R, Prof Shweta S, Prof Tanaya D, Prof Sanal T

Jurors: Ar Yatin Pandya, Ar Hitesh Changela, Ar Brinda Shah, Ar Neelkanth Chhaya, Ar Pranav Raiji



SEM IV

Studio Program: Housing

Faculty: Prof Parag M, Prof Imran M, Prof Falguni G, Prof Manashree P, Prof Jitendra M, Prof Foram B, Prof Nishant K, Prof Deval G, Ar Soham Nilkanth

Jurors: Ar Vishwanath Kashikar, Ar S.K. Das, Ar Jaydeep Bhagat, Prof Hardik Pandit, Ar Sankalp, Ar Hitesh Changella, Ar Jayesh Shah, Ar Ashish Tiwar



SEM VI

Studio Program: Working Drawing

Faculty: Prof Rajendra P, Prof Bhooshan S, Prof Jitesh M, Prof Ankit K, Prof Vibha G, Prof Viral B, Prof Geeta S, Prof Jayant G

Jurors: Ar Anil Khale, Ar Devanshu Brahmsatriya, Ar Vasav Bhatt, Ar Rajiv Darji, Ar Ramesh Patel, Ar Mahesh Patel



SEM X

Studio Program: Research Thesis

Jurors: Prof Urvi Desai, Prof Tarush Chandra, Ar Ramasubramaniam Shankar, Ar Deepika Shetty, Ar Himanshu Thakkar



IN PURSUIT OF EXCELLENCE NEHA SURANA

'Appreciation goes a long way as motivation.' IAPNU presents its students with awards for their excellence in studio works and also acknowledges for their consistence performance in all the subjects. The following are the students who received the awards in previous academic years (2017-18 and 2018-19, respectively). Many Congratulations to all!

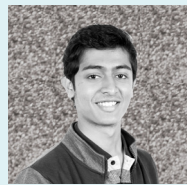
B. Arch 2017-18

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BEST STUDIO PERFORMANCE



ADITI PANCHOLI



DEBABRATA GHOSHAL



SAKSHI ALWANI



HETANSH PATEL



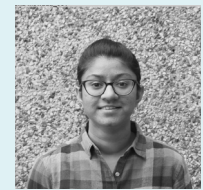
JHANAVI PARIKH



GAZAL NANWANI



TARANG ANTALA



YESHA MEWADA



TANVEERABANU SHAIKH



KUSH TRIVEDI



BURHANNUDIN LOKHANDWALA



YASHASH KANOJIA



HEALIK DOSHI



SALONI SHAH

CONSISTENT PERFORMANCE



JHANAVI PARIKH



CHINAR SHAH



YASHASH KANOJIA



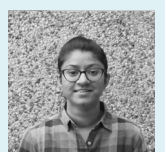
NEHA SURANA



HEALIK DOSHI



HETANSH PATEL



YESHA MEWADA

B. Arch 2018 -19

'14

'15

'16

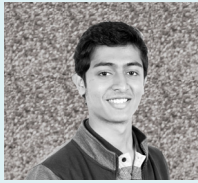
'17

'18

BEST STUDIO PERFORMANCE



JHANAVI PAREKH



DEBABRATA GHOSHAL



NEHA SURANA



POOJA TARAVIYA



NEEL NAREGAL



KETA PATEL



HIMANSHU AGRAWAL



JENISH THAKKAR



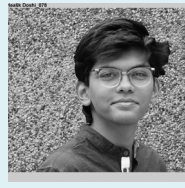
TIRTH TADA



KARAN BHAMBHANI



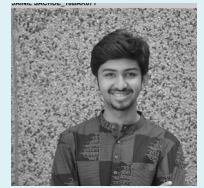
KASHISH RATHORE



HEALIK DOSHI



JAYSON CHAVDA



JAINIL SACHDEV



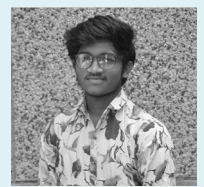
YASHASH KANOJIA



CHINTAN AHIR



NISHARG GAJJAR



RUTU KEVADIYA

CONSISTENT PERFORMANCE



YASIN KABARIA



CHINAR SHAH



NANDINI DAVE



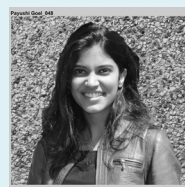
BHAVI VORA



ISHIKA SONI



GAZAL NANWANI



PAYUSHI GOEL



JAINI PARIKH



NIL DONGA

B. Plan

'16

'17

'18

BEST STUDIO PERFORMANCE



SONAL NUWAL



PRATIK SHINDE



ANOUSHKA DAS



AASHKA PATEL



RAJ PARIKH

CONSISTENT PERFORMANCE



GAUTAMEE BAVISKAR



HINAL SANKESARA



KRUPA PADHARIYA



ZEEL PATEL



BHUJAL VARIA



UTSAVI SHAH



NEHA DEVDIKAR

ROLE OF HISTORY IN CONTEMPORARY ARCHITECTURE

HEMIL GANATRA

Our intelligence in invention screams the summations and volumes of what was before making it imperative to manifest our belief in the importance of what history plays in the contemporary era. The proceedings will hail value to the above. It's quintessential to preserve, because it's in the process of preservation can we truly ground ourselves. Hence, the major driving force behind the importance of history comes to light when Cultural Identity is questioned over both, the local and global scale of matters. Somewhere between Charles Correa's aspiration to exemplify the importance of re-inventing Indian Architecture or Zaha Hadid's attempt to re-shape Baku's infrastructure, history in terms of one's cultural identity plays a heavy role.

Culture in many contexts surrounds us, defines us, it works as a way of life; something by which to look back, and forward to. It's this identity, that if not supported through today's architecture leaves no bones for society to stand for. And solicitations from our history is the way to go. Cultural Identity can be briefly achieved by commodifying it in two; by its literal sense of form, space, material and structure and the other being by its philosophical curve. Raj Rewal, a pinnacle of this theory uses it by doing a morphology of old towns and re-applying them into contemporary equivalents such as the Sheikh Sarai Mass Housing and Asian Games Village. Adding to that, his use of the Rasa Theory in the Parliament Library and Sandstone Cladding of Indian National Science Academy grounds the modernist approach with a traditional flavour. Eero Saarinen's different approach in the JFK's TWA Terminal though built in a very expressionistic style set a standard

for how jet travel was perceived in the Golden Age of Travel. Here, the architect went beyond the boundaries of form and structure touching deeper philosophical identities through the age of travel.

Contemporary architecture takes a bite from history every now and then for another reason; being, the only way to assure that respect for what was before is sustained, is by preserving it today and for the future. Behaviour of communities works on close lines of above.

The contemporary architecture proceeds by the belief systems from before and exemplifies them today hence creating parameters for living and respecting one's own community. The Gujarati Muslims (Voras) and the Gujarati Hindus live closely but differently, Voras living in houses with multiple screens or partitions owing to their culture of living a more private life. In contrast, the latter; living a more social life have houses with Otlas

and Verandas. This difference in beliefs and one's respect for one's culture procures the important role of history in their architecture. In conclusion, the article unfolds various architectural aspects key to firstly secure cultural identity in the context of different belief systems and practices and secondly the system where acknowledgement of architecture before the contemporary era is possible by means of preservation. Both of these being possible by the survival and re-invention of history.



Parliament Library - 2003, Raj Rewal

CENSORSHIP

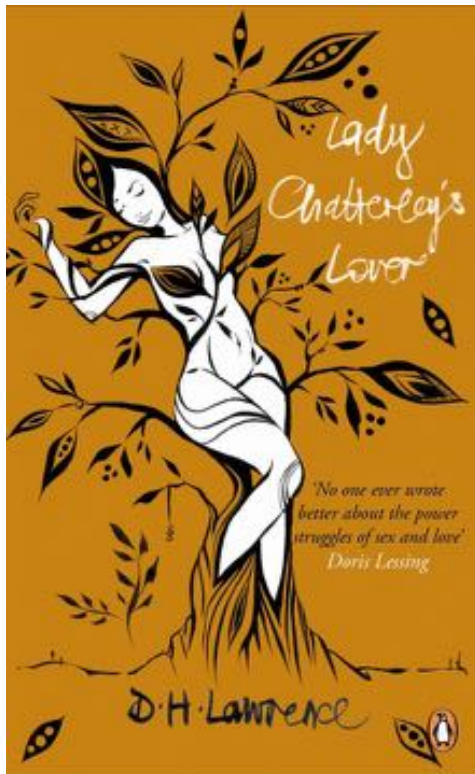
PROF. DHAVAL CHAUHAN

It would be nice to talk about censorship. I hope this article is not censored (wink, wink). According to the definition found on the internet, censorship is the suppression or prohibition of anything that is considered obscene, politically unacceptable or a threat to security is called censorship.

This column usually talks about books so let us talk about censorship of books. Saadat Hasan Manto was tried for obscenity six times in his short life. D H Lawrence's public reputation at the time



Image: newyorktimes.com, 13 jan 2013



of his death was of a pornographer who had wasted his talents. Only after E M Forster and others challenged this view was he and his work taken seriously. Penguin books had published an uncensored version of Lawrence's novel "Lady Chatterley's Lover" in 1960. This led to an obscenity trial against Penguin books which it won and led to greater freedom for publishing explicit

material. His work is considered to have great literary merit today and is taught in schools and universities and so is Manto's.

Communist and dictatorial regimes are well known for their censorship. Censorship is one of the major tools used by totalitarian governments. These regimes thrive on the control and dissemination of information. One is reminded of the book "Nineteen Eighty-Four" written by George Orwell where the citizens are constantly under surveillance and everything that they say and do is censored by the 'Big Brother'. Other than the books mentioned above, some very good books like Brave New World, Of Mice and Men, The Catcher in the Rye, To Kill a Mockingbird, etc. have

faced similar issues.

We come back to India and see how censorship has been used by governments and leaders to perpetuate their viewpoints and escape from uncomfortable questions. It is done under the garb of moral values, obscenity, religious values, security, Nationalism etc.

Why escape from the uncomfortable and why not embrace it so that a conversation can be started about what makes us uncomfortable? It might lead us to know more about ourselves.

WORKSHOP - LEEWARDISTS

NIDHI PILUDARIA

With the purpose of evoking creativity and cognitive thinking through a different media than routine classroom processes, a 7-day workshop on 'Mapping and Documentation through Visual Story Board' by Leewardists (Mr. Anuj Kale) was organised from 7th of January to 13th January, 2018 at Nirma University. The workshop was very interactive, innovative and inquisitive, and helped explore the art of storyboarding.

The workshop's main intent was to understand the crux of the situation, that is, to explore creativity other than the usual classroom methods. The workshop helped the students to think beyond the academic curriculum and know the concepts of storyboarding, which holds the strength of being considered as a visual apparatus for depicting

serious topics such as social awareness, theories or even social commentaries of various practices going on around us. Not just that, it acts as a great aid for communication and interaction within the fraternity and layman as well. The workshop was based on preparing a storyboard through visual narratives. For the same, students were divided into groups to study the various areas of Ahmedabad which were- Manek Chowk, Jamalpur, Kankaria, Bhadra Plaza, Law Garden, Vastrapur Lake, S G Highway and Sabarmati Riverfront. The intent was to develop a story which shows the character or the growth and development of the areas.

The biggest advantage of attending such kind of a workshop is that it can act as an exhibit for the public and therefore aim at



better communication of a Planner with the layman, bridging the communication gap between the design representation and its execution.

"This Workshop helped in going beyond just documentation and helped us understand the City and Planning from a different dimension." -Urvashi Bangur

CARNIVAL EPOCH : NUZEAL

KRITI KHANDELWAL

NuZeal, the cultural fest of Nirma University, is a perfect blend of various talents like music, dance, theatre, literature and art. This year, NuZeal was organised on the 5th and 6th of February with a great deal of enthusiasm among all the institutes.

The day was brimming with participants who were eager to showcase their creative streaks. The competitions held, had diverse themes. Students as well as faculties participated in groups which promoted a feeling of team spirit. The day began with poster making competition, on the theme 'On the footsteps of Gandhi'. Following it was the Rangoli competition which was conducted at the C Block. The theme, 'Indian Textiles' was beautifully illustrated with a mixture of



different colours forming good aesthetic patterns. On the spot painting was conducted simultaneously with the theme 'Ahmedabad: Then and Now'. It resulted in a quick glimpse of how the city has changed over the years and showed us, an insight on how students perceive

this change. With the theme, 'The Indian Traditional Arts, the face painting competition also witnessed a great deal of participation. Cartooning as well as collage making competition were also conducted. With such creativity in air, the day ended with many splendid works.

CARNIVAL EPOCH: KALP- 2019

DEVANSHI GAJJAR



Kalp 2019 was inaugurated by Ar. Ravi Shankar and David Mangin.

Kalp- the time of the year, when the entire institute comes together, and makes efforts to make these days the most enjoyable of the year. This year too, the institute premises were upbeat due to all the preparations going on. As the saying goes, the journey is equally beautiful as the destination. The week before Kalp, everyone was busy doing their own thing. Some were running to places for sponsorships, while some were discussing and working out the logistics for the entire festival. Everyone was involved in something that contributed towards making this festival a success. Meetings, mind you, a lot of meetings were held. There were committees made, and each group had their own management to do.

The amount of hustle and bustle in the block during this time of the year surpasses everything else. The entire block feels lively, you hear different genres of music from different corners; some days everyone suddenly starts

doing garba in the courtyard and on others, you see everyone circled up having dinner together or, gossiping over tea in the middle of the night. But, most of all you see faces that you might have never seen before in college. This, kind of makes you question about your

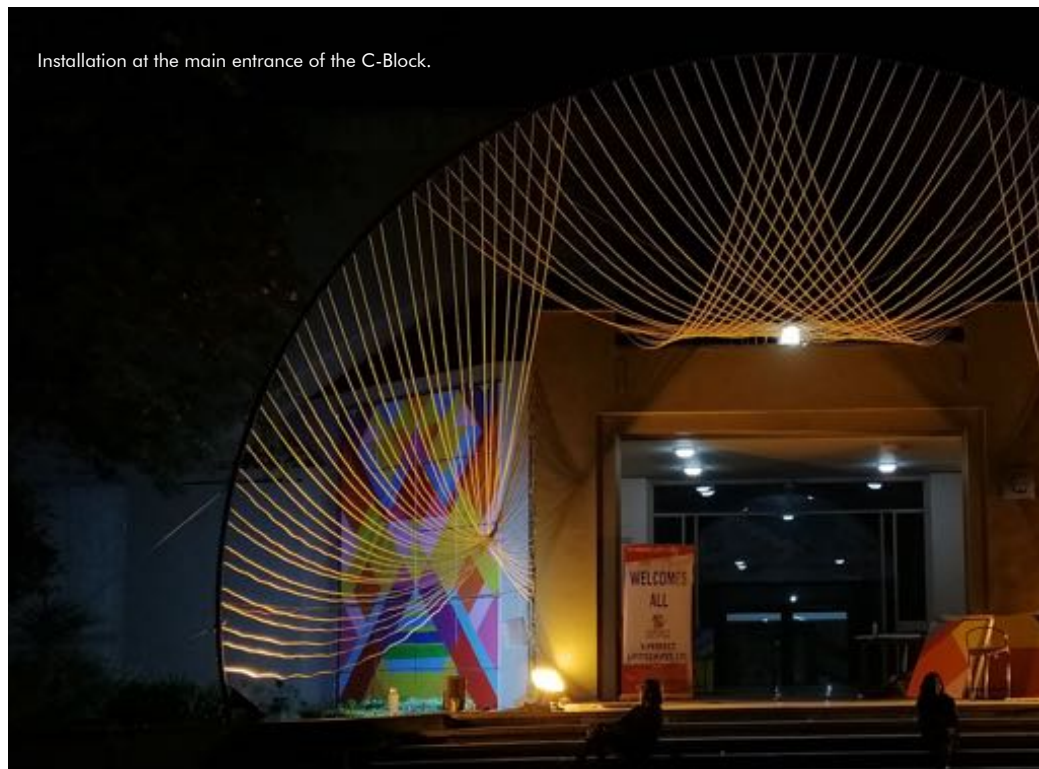
own presence in college. The case was somewhat similar, this year too!

There were wall paintings in the corridors- some creating illusions, some making us conscious about the dimensions of the places we spend most of our day in. A painting near the bamboo staircase



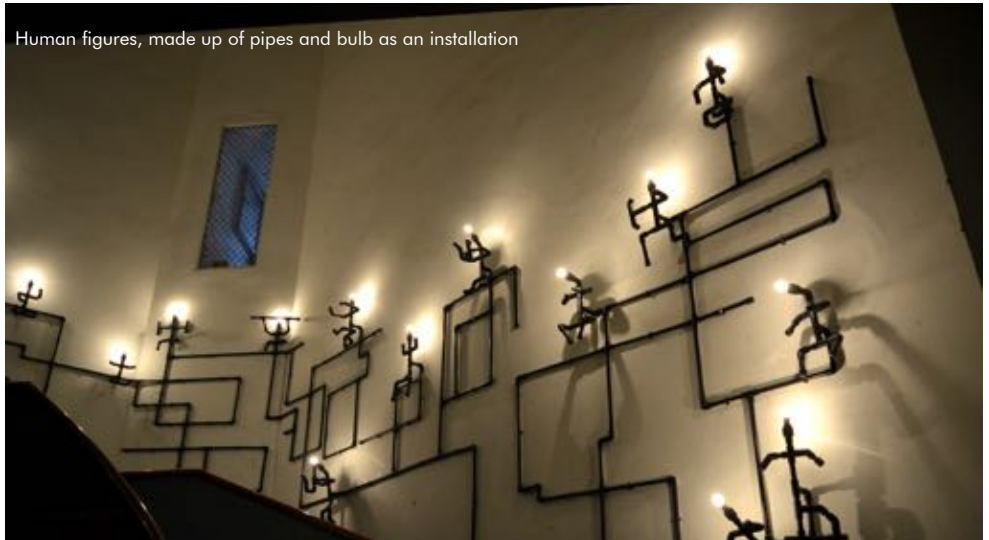
Tensegrity Dome installation

Installation at the main entrance of the C-Block.

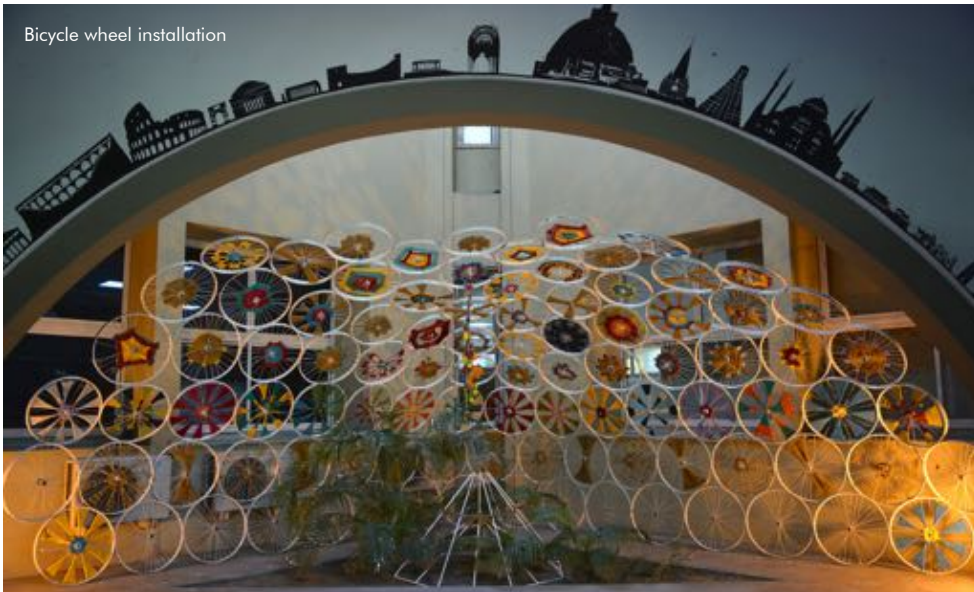


structure gave an African feel, while the paintings near the entrance, adorned the block with color. The installations set the bar high yet again. The Dome installation, a fantastic idea and an even more amazing effort by the first years to execute it. The cycle rims were reused yet again, with the threads adding a tinge of color and freshness to the structure. The sound from the bamboo hangings echoes the corridors to date. PVC pipes were put to great use depicting small human like

Human figures, made up of pipes and bulb as an installation



Bicycle wheel installation



hard to make sure everything was perfect before these dates.

The events this year included, Guest lectures by Ar. Remi Ferand, Ar. Chitra Vishvanath, Ar. David Mangin, and Ar. R. Shankar. Workshops like concrete casting and cyanotype printing were conducted. The other events were, Counter Strike competition, Quiz, Sports Matches amongst various Architecture colleges of Ahmedabad, Kalavrat (Talent Hunt), Kavitra, and Panel Discussion. A comedy night with Chirayu Mistry and a concert by Rajeev Raja was hosted by the IAPNU students during the 3 day festival.

figures accompanying the visitors on the staircase. The installation at the entrance gave a sense of grandeur with the arch like structure using metal and threads. As a tribute to Prof. Sharad Panchal, students made his portrait using cubes and cuboids giving a sense of depth to the portrait. These were descriptions of a few installations, to give a glimpse of the preparations of KALP 2019. The posters were out, the camera crew was busy shooting everything, the exhibition team was busy compiling the work and putting things at place, the cultural team was planning the smallest details of every event. Everybody had marked the dates 1st-2nd-3rd March, 2019 on their calendars and each one of them strived

I take this opportunity to congratulate everyone because this year, Kalp has only set the standards high for the next time. Festivals are always filled with fun and all in all it's a happy picture. But it takes a lot of effort to make all the departments work in synchronization and it is only due to the hard work of each and everyone involved in it. Let's make Kalp grander and better the coming year!!



RSP: BEYOND THE REALMS OF BOOKS

AHMEDABAD

DEVANSHI KHANT

On the 8th of July 2017, Ahmedabad was declared the 1st Indian city in the list of World Heritage Cities. In order to have paper-based documentation of the traditional Pol Houses, AMC collaborated with Institute of Architecture and Planning, Nirma University for documenting the same. Architecture students of 1st, 2nd and 3rd year, documented the selected houses of the various pols. Amongst the selected Pols, a few of them were, Vad ni Pol, Dhal ni Pol, Sutharwada ni Pol, Pipda ni Pol, Dey di Pol, Math ni Pol,



Pach hathdi ni Pol, Galiyara ni Pol, Bapu Mehta ni Pol, Shesh shah Bhagwan ni Pol, Vagheshwar ni Pol and Akaseth Kuva ni Pol. Students explored and documented the rich heritage of the Pol Houses of Ahmedabad under the guidance of the faculties of IAPNU.

Students working at Dhanl ni Pol, Ahmedabad for RSP, January 2019

BHUTAN

NIDHI PILUDARIA

Walking down the roads covered with thick forests and magnificent landscape of Bhutan gives a wonderful and memorable experience. Bhutan is a country rich in nature and culture. Students from 2nd and 3rd year of B. Arch. experienced their summer RSP - 2019 in Bhutan under the guidance of Prof. Jitesh M and Prof. Sneha R. The purpose of this program was to observe and learn the reflection of traditions and culture in the architectural style prominent over there. Paro, Thimpu, Paunakha, Gangtey and Bhumtang were the study areas. Students went to see Dzongas, monasteries and institutional buildings such as libraries, schools, museums. They studied the vernacular architectural style, rumbling stories, importance and use of symbols in their daily life.

Architectural elements like cornice, pinnacles, rabsels, roof construction, wood construction and facades were imbibed into the realm of their knowledge. The entire architecture composed of these



simple elements thought meaningfully, responding to nature and culture. Students were fascinated by the different types of buildings emerging out of the colourfully blended landscape. Students learnt various perspectives of the whole and parts, construction and elements. With amazing memories and Yo Yo mudra and Guru Padma Sambhava in the hearts of students, they waved a goodbye to the Bhutan.



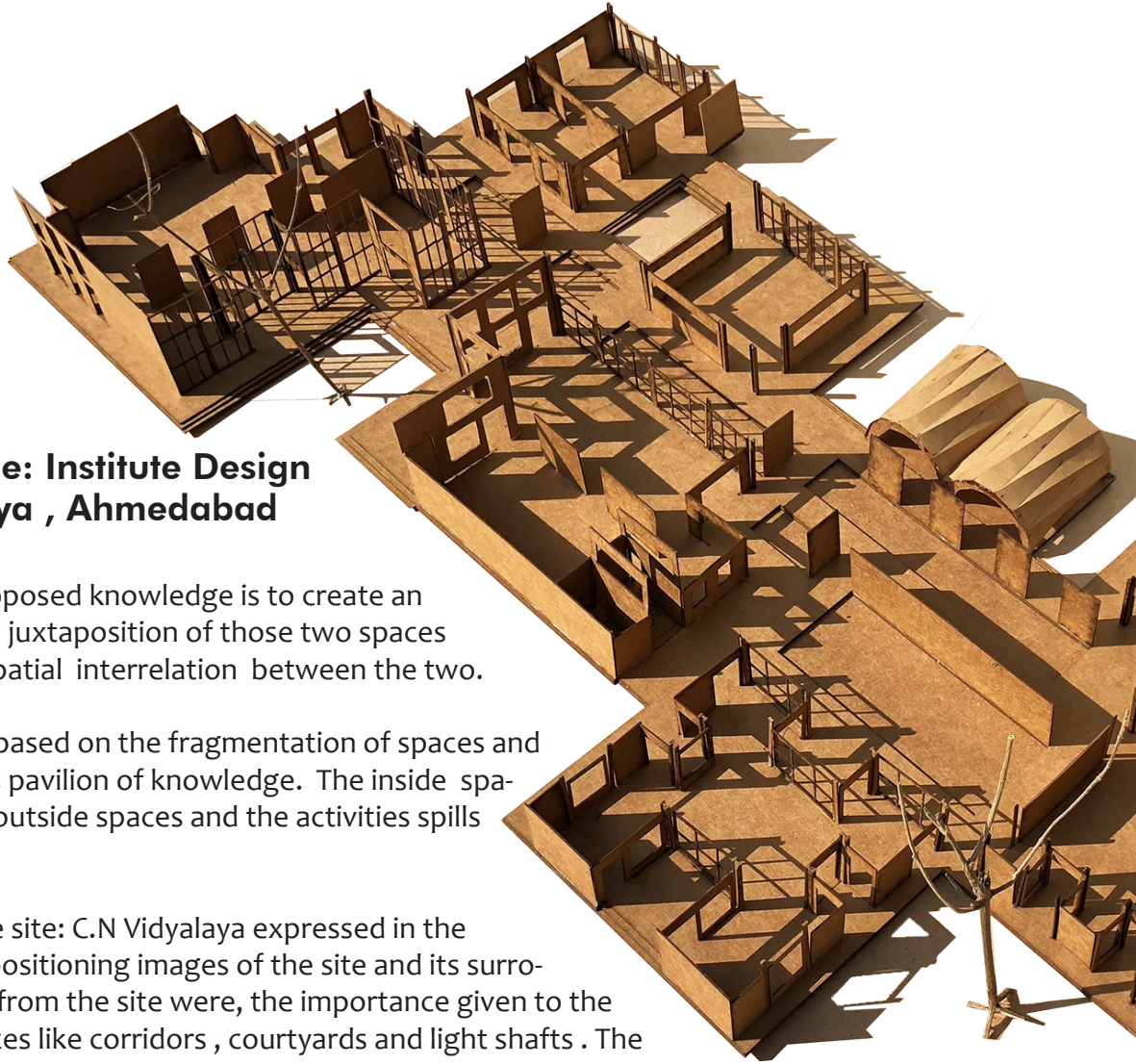
PUSHKAR

The mythical town and land of Brahma!
The wedding with Gayatri, a cause of importance,
A curse of Savitri or a blessing in disguise,
On the convergence of Lotus kissed land,
Oozes a spectral interwine of faith and belief,
A land of celebration and a land of outburst,
So subtle yet so colourful!
Merely a paradigm of social existence.
The temples, the mahals, the fairs and the locales
The gurudwara, the kund and the ghats.
An experiential tranquil, a sought after carousel
Here,
The vibrancy of culture and life come together
To form- "A Living History"



RAGA OF SKILLS

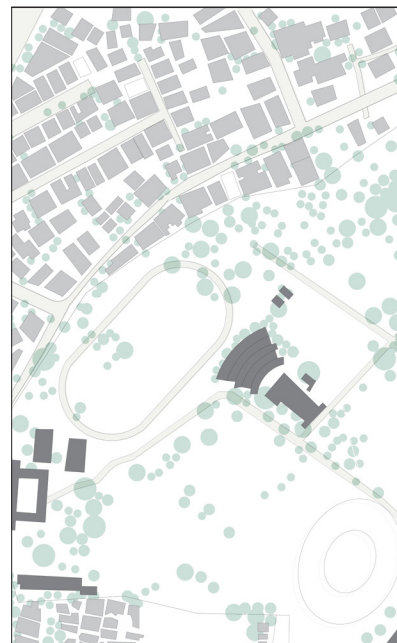
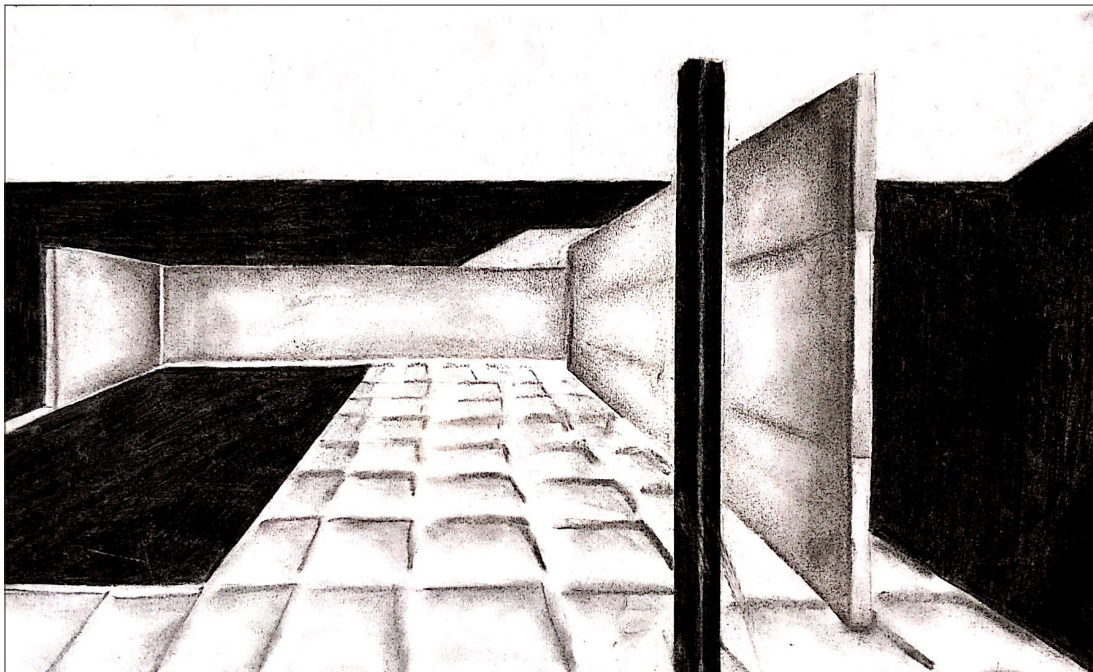
Studio V 2018-19 House of Knowledge: Institute Design Site - C.N Vidhyalaya , Ahmedabad

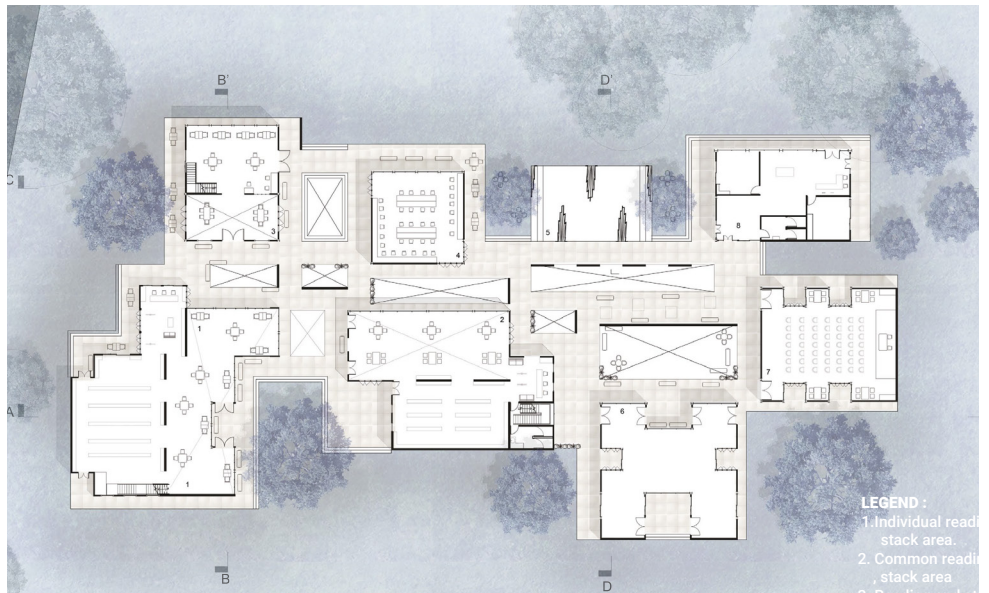
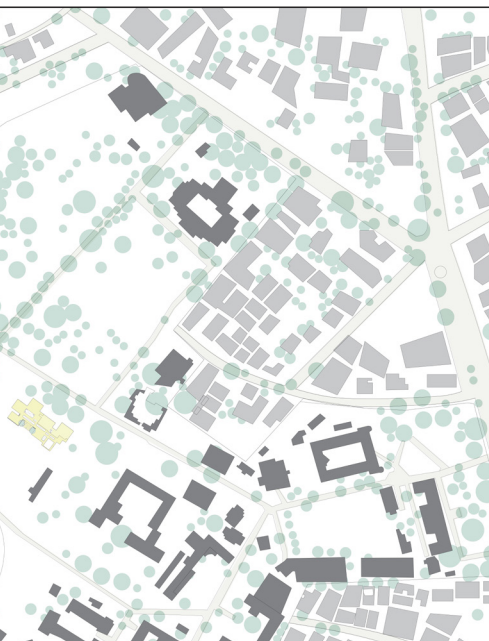


The central idea of the proposed knowledge is to create an inside-out space which is a juxtaposition of those two spaces in a manner to create a spatial interrelation between the two.

The entire composition is based on the fragmentation of spaces and the building is imagined as pavilion of knowledge. The inside spaces have a relation to the outside spaces and the activities spill out to the outside .

The First impression of the site: C.N Vidyalaya expressed in the form of a collage of juxtapositioning images of the site and its surroundings . The inspirations from the site were, the importance given to the semi-open and open spaces like corridors , courtyards and light shafts . The school activities integrated the outside as well inside spaces equally .





RAGA OF SKILLS

MUSEUM AT VACHALI SHERI (Design Exercise)

The exhibition space that we had to design for our final studio had us working with both an informal and formal space inside. The cafe was statically placed at the entrance so as to have a different atmosphere as compared to the formal exhibition space that i wanted to create. The reception desk placed at the end of the cafe acted as a shift from informal to formal space. My exhibition spaces were all placed at height so as to give a full light quality to my elements inside. The entrance to exhibition space was fully lit so as to provide as a guide for visitors and it progressively darkened as they went in. I have merged the three elements so as to provide continuity and played with levels. I have incorporated a slit courtyard in the design to provide adequate lighting to ground floor cafe area.

CHARCOAL DESIGN SKETCHES



Staircase Exhibit



Column Exhibit

STUDY TRIP SKETCHES



Shameshwar Mahadev Mandir



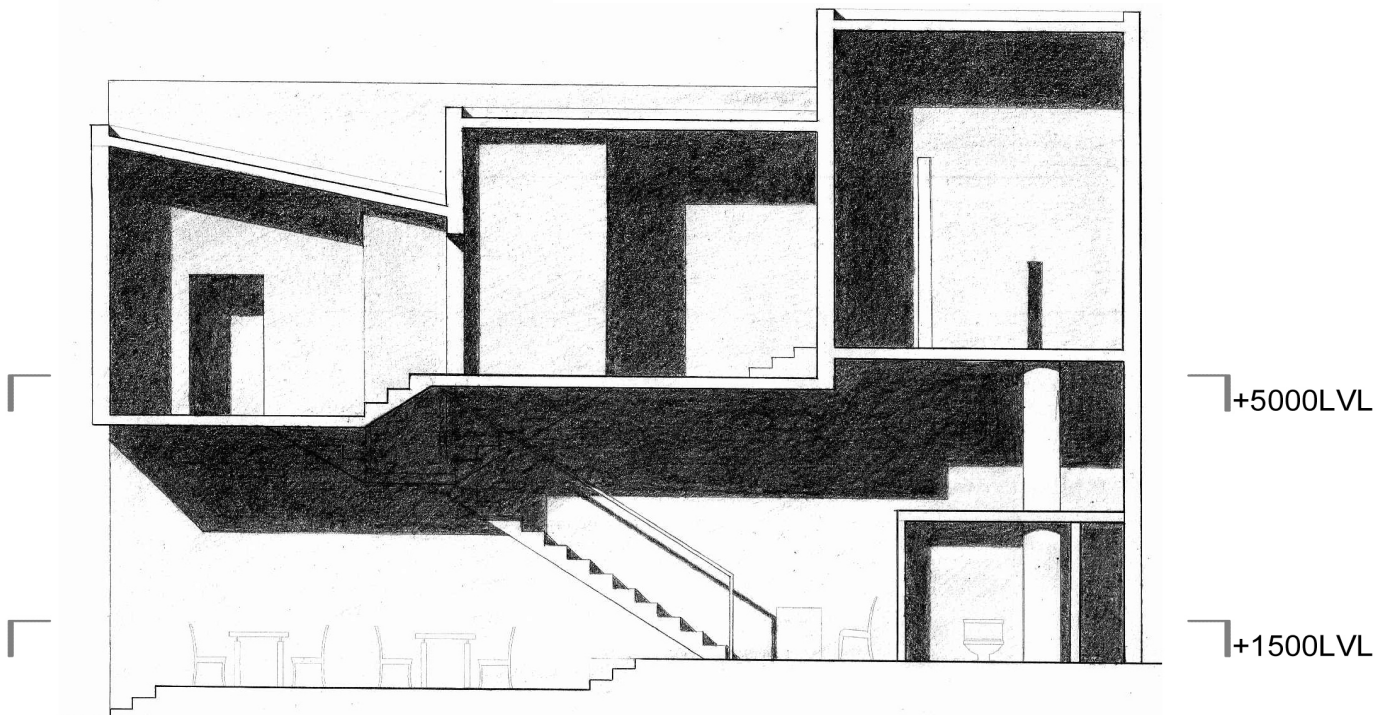
Jain Temple(Polo Forest)



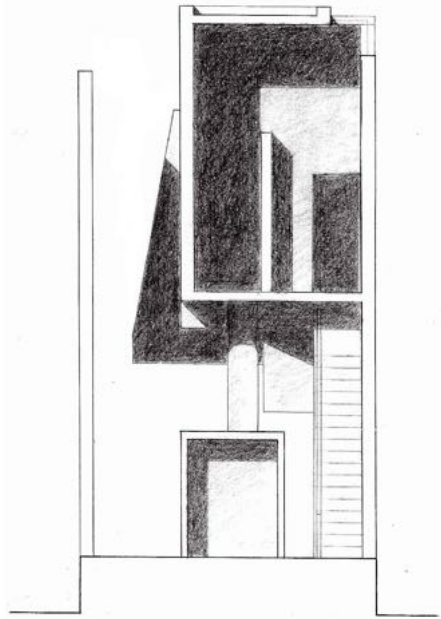
Jain Temple(Polo Forest)



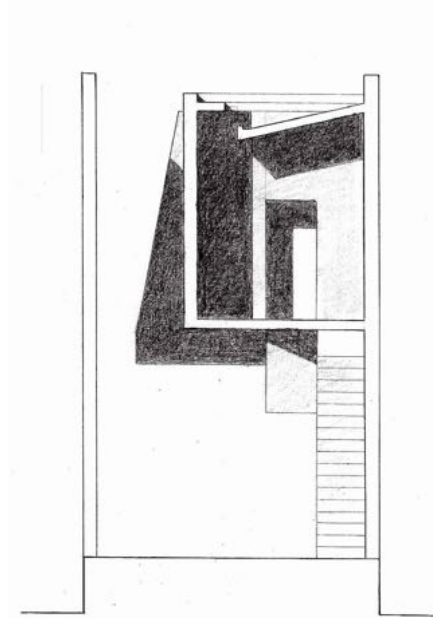
Bracket Exhibit



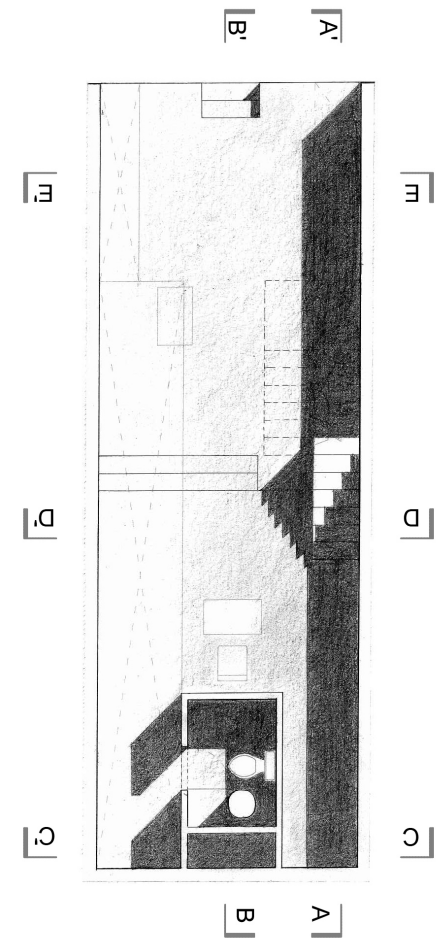
Section BB'



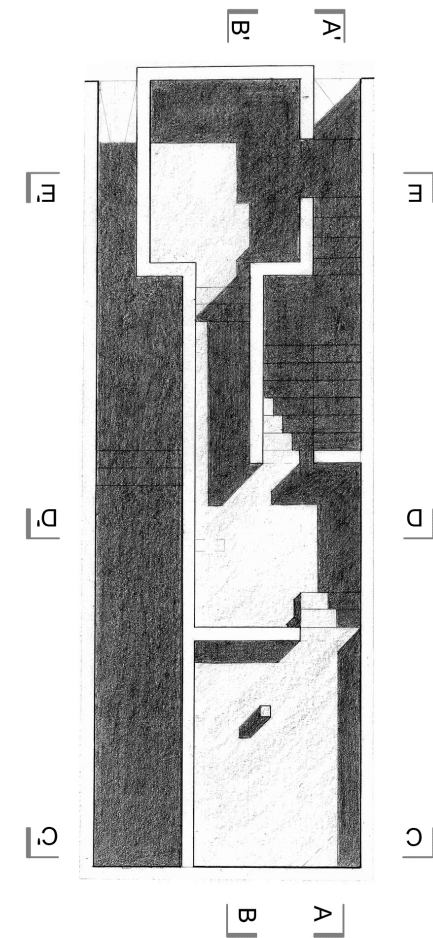
Section CC'



Section DD'



Plan @ +1500 LVL

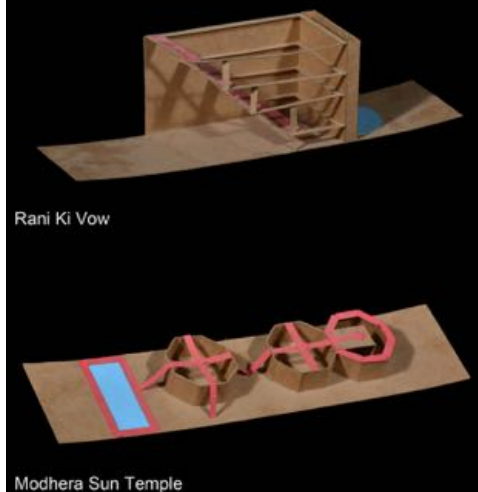


Plan @ +5000 LVL

DESIGN MODEL



STUDY TRIP ABSTRACT MODEL



Rani Ki Vow

Modhera Sun Temple

ART CORNER



Painting by Kosha M, 4th year

THE NEW CITY

Kriti Khandelwal

Few months back I stumbled upon an adventure
 Scared I was to leave home and embark on this
 unknown venture
 Gathering courage I stepped onboard
 And a new city I explored
 Times were rough and stakes high
 Me in a mess heaving a deep sigh
 Memories of home would leave me gloomy
 Missing those familiar faces turned into a hobby
 Lucky I was to have few similar to me
 For without them i would have been lost like a
 wretched boat in the endless sea
 Time went by and to this life we adopted
 Drafting sketching drawing all together blended
 Again with a sigh i remember home
 A cavity in my chest as i roam
 But now I look forward to this roller coaster ride
 For now i seek comform in this city I reside
 To learn this new language i yearn
 To travel the streets I tavern
 Experience and feel, cherish my stay here
 Explore and observe what is near
 'Kem cho? ' Meet and greet
 Grasp knowledge sheet by sheet.
 The ride would end with a smile who knew?
 For now i count my homes upto two.



DRAWINGS BY SAHIL SOLANKI



TINY WINGS ZEEL PATEL

There she stood.
 Paralyzed with fear,
 Anxiety flutters inside,
 Like butterflies in closed jars,
 Battering their wings,
 Trying to get outside.
 She returned empty hand today,
 They beat her badly, told her scars
 Thirst for iniquity,
 Those descendants of Satan ,
 Cut her tiny wings, ruthlessly.



Mandala by Kosha M, 4th year



ILLUSTRATION BY ANUSHKA BINDAL



Acrylic Painting by Yash D, 4th year



We actually do not rise up, unless we
contribute pieces of self to the situation.