



MERAKI

Edition 5-6 September 2020

Student Magazine





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Edition 5-6, September 2020
Magazine



Institute of Architecture
& Planning, Nirma University

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EDITORIAL

Meraki

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To put something of yourself in what you create

Welcome Readers,

This edition is a combination of the fifth and sixth edition of the IAPNU magazine.

You learn when you fall and not when you reach the final destination;

More than the last stop, i'snt the journey more important?

This global shift puzzled the world, opened up new horizons and forced us to take into account all perspectives of life.

This magazine brings to you exactly that, a world wide change, a new rise ; for some took the world in all its stride and did not fade and some, took a pause to reflect on the burning flames, what do you choose? What do you observe and more importantly, how do you reflect?

Stories from all over, some questioning, some teaching but all, with reflection.

We hope you're safely tucked inside your own places of solace with a warm cup of chai/coffee to keep you company.

Regards,

Editors

EDITORS



Kriti Khandelwal
Third Year, B.Arch



Preeti Nataraj
Third Year, B.Arch

TEAM

Selvi Kataria

Second Year, B.Arch

Anoushka Das

Third Year, B.Plan

Ishita Simhal

Third Year, B.Plan



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Preeti Nataraj

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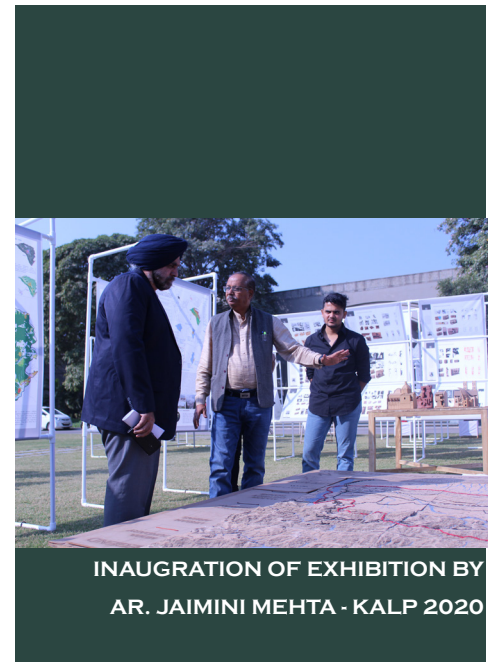
Sujan Umaraniya

DOST

Jigar Rathod

INCIDENTAL ACCIDENT

Hemil Ganatra



INAUGURATION OF EXHIBITION BY
AR. JAIMINI MEHTA - KALP 2020



INTERVIEW WITH AR. YATIN PANDYA



INTERVIEW WITH AR. STEVEN HOLL



PANEL DISCUSSION - KALP 2020

LEADING FROM THE FRONT : IAPNU COUNCIL 2019-2020



MEENVA RATHOD
PRESIDENT, 5TH YEAR



AAGAM MUNDHAVA
CULTURAL HEAD, 5TH YEAR



KAILSHREE GADANI
ACADEMIC HEAD, 3RD YEAR



SAUMYA DAFTARY
ADMIN HEAD, 3RD YEAR



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SPORTS HEAD, 2ND YEAR



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UTSAVI SHAH
CULTURAL HEAD, 2ND YEAR



HETANKSHI SHAH
ACADEMIC HEAD, 4TH YEAR



PRITHVI CHAWDA
ADMIN HEAD, 4TH YEAR



HARSHIL SARAIYA
SPORTS HEAD, 4TH YEAR

DIRECTOR'S VISITS

SELVI KATARIA, 2ND YEAR, B.ARCH

Our esteemed Director, Prof. Utpal Sharma, is a renowned figure in the field of Architecture and Planning. He made a number of visits in the past few months. He was invited to La Trobe University, Australia for the month of September, 2019. On October 19, 2019, he attended the Odisha Regional Chapter

of the East Zone Conference organized by ITPI in Bhubaneswar. He gave a guest lecture at the Xavier School of Human Settlements (XAHS) in Bhubaneswar. He was one of the panelists at the 21st International Conference on Humane Habitat (ICHH) held in Mumbai. He was invited to VNSGU, Surat for a technical

presentation during the 'Symposium on Architecture and Planning of Cities in Global Perspective.' He has also been part of the ENCORE (Enhancing Coastal and Ocean Resource Efficiency) Project in Kerala.

NIUA IDEATHON

Nudging Civic behaviour towards an Environment-Friendly Delhi Purchasing Environmentally Friendly Goods

Team Nirma for National Institute of Urban Affairs' Ideathon:

Aashka Patel (16bpl002) | Gautamee Baviskar (16bpl008) | Pratik Shinde (17bpl041) | Prutha Shah (17bpl037) | Raj Parikh (17bpl016)

The National Institute of Urban Affairs (NIUA), in association with Delhi Development Authority (DDA), is preparing the next Master Plan of Delhi 2041 (MPD-2041). Citizen engagement

is a vital component of the planning process. This Ideathon was organized to tap into the intellect and creativity of students with relevant academic background in the subject area. It was

expected that this event will lead to some innovative planning-related ideas and strategies for improving the citizens' perspective and behaviour towards the environment that could be incorporated

in the Master Plan.

To reach the ideal energy demand and response curve, the adoption of energy efficient buildings is important. While the concept of achieving net zero energy building may involve passive design strategies, envelope optimization, efficient building systems, etc., citizens can adopt to a number of optimization tools to achieve efficiency as well. The central question which we addressed was "What innovative strategies must Delhi adopt in order to Nudge Behavioural Change towards Purchasing environmentally friendly goods, even though they may be costlier than their regular counterparts?"

It all started with the industrial revolution during the first few decades of the 20th century & led us to take a turn towards mass production. A green product is a solution to such a situation it can generally be defined as "a product that, from raw material extraction & processing to use & end of life disposal, lessens its impact on the environment."

The key issues in the implementation of a readily available green product in the markets are high initial cost, price sensitive customers, lack of awareness of eco marks, lack of standardization, green sheen, legal authority for certification. Addressing to these issues the framework used had a focus on changing the default option for the public, changing the social norms & increasing simplification which

are the Nudging tools given by Cooper in 2017.

The first strategy being affordable & accessible green marketing focussed on the process & packaging of the goods which would ultimately reduce the long distances of distribution. This would also increase the accessibility of the goods & can help boost the local economy. The next strategy focuses on using less & green energy sources, environmentally friendly as well as limited raw material while creating less pollution for manufacturing products. Also, through eco-friendly packaging the use & grow concept could be promoted which includes plant able & reusable materials. Promoting the local markets where the green products produced locally could be brought for selling is the next strategy. This would hence reduce the carbon footprint of the product. Last strategy for this part of the policy focuses on addressing the issue of limited details & unauthorized certification on the product by promoting standardized system of eco labels. This will ensure the quality of products & also provide information to the consumers. The sustainable goals regarding development of industries & infrastructure &, creating sustainable cities & communities would be fuelled.

The next policy aims at bringing change in social norm within a community through an incentive-based approach

by proposing a scoring system. So, for the same the case study of China's social credit system was referred which has tried to rate the social & economic reputation by tracking individual's behaviour. This scoring system would be carried out with a mobile application which would track the purchasing activities, travelling mode etc. of an individual in coordination with the shopkeepers. 5 points would be awarded if anyone uses a cycle or the public transport as the travelling mode. If the score reaches a certain amount of 500 the individual can be awarded with incentives like discounts on the electricity, getting eco-friendly household kits at subsidised rates & further if the score is highest the citizens would be appreciated on various mass media & commercial platforms. For a negative scorer citizen training programs would be carried out along with cleanliness drives or any other community programs. This app would be linked with the Aadhar card for monitoring & evaluation of the scores by Municipal Corporation of the city. Last but not the least creating awareness among the citizens by training & workshops, teach to preach concept, CSR activities in private companies, organising interactive virtual platforms, public private partnership & promoting incubation centers would be the last policy.

Hence, it is observed that there exists an environmental value-action gap, a gap between consumers' beliefs & behaviours over being green. But by embracing the transparent green imperative; long term objectives for investment in green initiatives; systematic & strategic perspective towards consumer education can lead to a better greener & sustainable future.

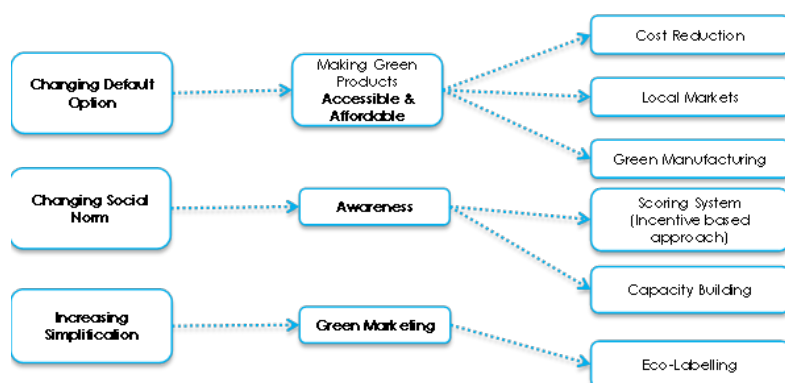


FIGURE 1 FRAMEWORK FOR POLICIES NUDGING TOOLS (COOPER, 2017)

NASA

PREETI NATARAJ, 3RD YEAR, B. ARCH

NASA(National Association Of Students Of Architecture) is a students association for undergraduate students of architecture in India. Its aim is to provide the students from different backgrounds and cultures a platform to interact and share knowledge.

Our college took part in the REUBENS trophy which allows various colleges to showcase their academic work. We got a citation for the same. The parts that our college was able to take part in included the academic exhibition, the photography exhibition and the panel exhibition.

This last year, the 62nd convention of NASA was held in Amity university, Mumbai.

This convention was a first time taking part for students from Institute of Architecture and Planning, Nirma University and the team led by USEC, Avi (4th year) and UD, Moomal Purohit (3rd year) included a group of 30 people who traveled to Amity University for the experience.

The college came alive with help from all years, learning softwares and turned

the prep for the convention into a very friendly and learning based interactive session. The team across the college had student guides Parshva Jain(4th year) and Ishan Jain(5th year) leading them from earlier experiences of visiting the NASA convention as visitors. They sat down to decide every minute detail of each panel and how it would be pinned up and presented.

Talking about the experience from actually going to the NASA convention, the exposure to different works of students and other colleges, looking into semester patterns and projects, you get a varied idea of works and talents in the architecture forum. The convention included Guest lectures and workshops organised on a global platform that could be attended by the students visiting. Guest lecturers included Ar. Prasad Mullerpatan talking about Trends In Architecture, Ar. Sunil Humane talking about Architecture In A Regional Context, Ar. Sapna Kumar talking about the Use

Of Construction Technology In Modern Architecture and several others. This was a wide platform with many architects talking about work and experiences and this convention was a very rejuvenating experience for the students who visited. This convention ended on a happy note as IAPNU, taking part for the first time won a citation in the REUBENS trophy. Having learned so much, with brains and hearts heavy, the students returned with full confidence and motivation to do their best and stand by the college.



B.PLAN - M.PLAN PLANNING PROGRAMME

INSTITUTE OF ARCHITECTURE AND PLANNING
NIRMA UNIVERSITY

**INTEGRATED
B PLAN - M PLAN PROGRAMME**

**Admission
'20**

Five Years Integrated Masters

ELIGIBILITY

The candidate seeking admission to Integrated B. Plan - M. Plan Programme shall have passed HSC or equivalent examination in any stream with a minimum of 50% marks with Mathematics as one of the core subject.

KEY DATES**

Commencement of Online application process	20 - 07 - 2020
Last date for Online application	20 - 08 - 2020
Declaration of merit list	24 - 08 - 2020
First round Admission starts	28 - 08 - 2020
Commencement of Academic Year	15 - 09 - 2020

*** Dates are tentative and are subject to change till notified further on the website.*

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Website:
<https://architecture.nirmauni.ac.in>

JURY TIME: B.ARCH KRITI KHANDLWAL, 3RD YEAR, B.ARCH

SEM 1

Studio Program: Anthropometry
 Faculty: Prof Manmayee sharma, Prof Shweta Suhane, Prof Raghuvir Katpalia, Ar Yasin Kabaria, Prof Kartik Shukla, Prof Digisha Mehta, Prof Paritosh Kumar, Ar Mili Prajapati
 Jurors: Prof Jaydeep Bhagat, Prof Jitesh Mewada



SEM 3

Studio Program: Material studio
 Faculty: Prof Imraan Mansuri, Prof Sanal Thathapuzha, Prof Purvi Jadav, Prof Tanaya Deka, Prof Falguni Goghari, Prof Prachi Patel, Prof Manisha Basu, Prof Viral Bhavsar
 Jurors: Ar Leo Parerea, Prof Neelkanth Chhaya



SEM 5

Studio Program: Institutional Studio
 Faculty: Prof Deval Gandhi, Prof Ashish Tiwari, Prof Jitesh Mewada, Ar Sneha Ramani
 Jurors: Prof Utpal Sharma, Prof Urvi Desai, Prof Jaydeep Bhagat, Prof Vinay Shah Prof Sanjeev Gupte, Prof Ruchira Bhanawat.



SEM 7

Studio Program: Collaborative Urban Context Studio
 NU faculty: Prof Jitendra Menghani and Prof Manoj Joshi
 SCET faculty: Ar Vishal Shah



SEM 9

Studio Program: Collaborative Urban Context Studio
 Faculty: Prof Vinay Shah, Prof Sujana Umaraniya, Prof Sujit Kothiwale, Prof Rucha Dubey
 Jurors: Prof Niranjan kholkar, Prof Mona Desai, Prof Punita Mehta, Prof Arjun Joshi



SEM 2

Studio Program: Heritage Centre

Faculty: Prof. Manmayee Sharma, Prof. Shweta Suhane, Prof. Jaydeep Bhagat, Prof. Prachi Patel, Prof. Dhaval Chauhan, Prof. Jitesh Mewada, Prof. Sujan Umaraniya, Prof. Digisha Mehta

Jurors: Prof. Shikha Parmar, Prof. Muntaha Rushnawala

SEM 4

Studio Program: Housing Studio

Faculty: Prof Deval Gandhi, Prof , Prof Sanal Thathapuzha, Prof Falguni Goghari, Prof Sujit Kothiwala, Prof Sneha Ramani, Prof Foram Bhavsar, Prof Jitendra Menghani, Prof Manisha Basu

Jurors: Ar. SK Das, Ar. Sanjeev Joshi, Ar. Milind patel, Prof Deval Gandhi, Prof Sanal Thathapuzha, Prof Jitesh Mewada, Prof Sujan Umaraniya, Prof Sneha Ramani, Ar Riyaz Tayyabji, Ar Harsh Patel, Prof Utpal Sharma, Ar Foram Bhavsar, Ar Mona Pingel, Ar Khushru Irani, Ar Parag Mistry, Ar Vandini Mehta,

Ar Shantanu Poreddy, Ar Vibha Gajjar, Ar Manisha Agarwal, Ar Rohit Raj, Prof Dhaval Chauhan

SEM 6

Studio Program: Working Drawing Studio

Faculty: Prof. Geeta Shah, Prof. Bhushan Sachsev, Prof. Anil Khale, Prof. Paritosh Kumar, Prof Jayant Gunjariya, Prof Parag Mistry, Prof Kavita Menghani, Prof Viral Bhavsar

Jurors : Prof Vasav Bhatt, Prof Vishal Joshi, Prof Rajiv Darji, Prof Kartik Sodhan, Prof Ramesh Patel, Prof Jitendra Menghani, Prof Viral Bhavsar, Prof Jitesh Mewada, Prof Kavita Menghani, Prof Jayant Gunjariya, Prof Prachi Patel, Prof Parag Mistry, Prof Kuldeep Kr Sadevi, Prof Vibha & Rajeev Darji,

Prof Ankit Jumar, Prof Prabhat Rao

SEM 10

Jurors: Prof. R.Shankar, Prof. Harshit lakhra, Prof. Jayshree Deshpande, Ar. Jwalant, Ar. Radhika, Prof. Raj Gopalan, Prof. S.K. Das, Prof. Chandra Shabnani, Prof. Sangram, Prof. Tarush Chandra, Prof. Yatin Pandya, Prof. Madhvi Desai, Prof. Kiran Joshi, Prof. Kiran Kumar.

JURY TIME: B.PLAN ISHITA SIMHAL, 3RD YEAR, B.PLAN

SEM 3

Studio Program: Neighbourhood planning Studio
 Faculty: Prof. Sandeep Paul, Prof. Anal K. Vaishnav, Prof. Madhavi Pratyosh
 Jurors-: Yatin Pandya, Prof. Parul Chaudhary



SEM 5

Studio Program: Urban Development Studio
 Faculty- Utpal Sharma, Reema Prajapati, CN Ray, Rahul Shukla, Peeyush Purohit
 Jurors- Neeru Bansal, Bhavin Shah



SEM 7

Studio Program: Land value capture studio
 Faculty- Amit Mistry, Ratnil Shrivastava, Peeyush Purohit
 Jurors- Mr Subhankar Mitra - JLL Mumbai, Mr Bakul Rupani - ex CTP Rajkot



SEM 7 (2ND PROGRAMME)

Studio Program: Urban revitalisation studio
 Faculty- Prof Pratima Singh and Parrantap Majmumdar
 Jurors- P K Ghosh, Spandan Das, Bakul Rupani



SEM 7 (3RD PROGRAMME)

Studio Program: Urban Agriculture studio
 Faculty- Dr. Swati Kothari, Prof Aditi Mali, Prof Riya Thomas
 Jurors- Prof Shravan and Dr.Parthasarthy



SEM 4

Studio Program: Infrastructure Planning Studio

Faculty: Pratyosh Madhavi, Rahul Shukla and Amit Mistry

Jurors: Neeru Bansal, Ashima Banker And Bhavin Shah

**SEM 6**

Studio Program: Regional Planning Studio

Faculty: Utpal Sharma, CN Ray, Peeyush Purohit, Ratnil Shrivastava, Aditi Mali

Jurors: Prof Madhu Bharti Sharma, Prof Anil Kumar Roy, Mr Mayank Garg

**SEM 8**

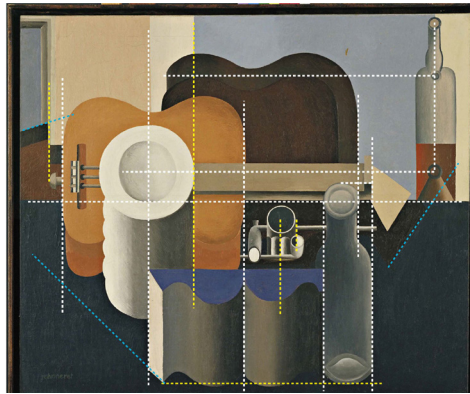
Thesis/ Dissertation :

Faculty : Prof. Utpal Sharma ,
 Prof. Rahul Shukla, Dr. Aparna,
 Prof. Paritosh Kumar, Prof. Parag Mistry,
 Dr. Abhijit Lokre, Prof. Ratnil Shrivastava,
 Prof. Madhu Bharti Sharma, Dr. Swati Kothary,
 Mr. Vivek Parekh, Dr. C N Ray,
 Prof. Amit Mistry, Prof. Ankit Kumar,
 Prof. Sneha Ramani, Prof. Subhrangshu Goswami,
 Dr. Mona Iyer, Dr. Mansee Bal Bhargava,
 Prof. Pratyosh Madhavi,
 Prof. Pratima Singh, Dr. Ravikant Joshi

SEM X - RESEARCH THESIS DHRUV MEHTA, B.Arch, 2015 BATCH

Reading Le Corbusier's Les Quatre Compositions diagram through Cubism and Purism.
 Research Thesis Guides-
 Prof. Dhaval Chauhan

The les quatre compositions was conceived by Le Corbusier in 1929 and it continues to be of importance in understanding his ethos. Most critically it provides a framework for differentiating his 1920s villas on the basis of plan and morphology. The diagram is a resultant of the achievements of Maison Dom-ino, which embodies the freeing of structural constraints in plan and section from the classical load bearing anchors. Tantamount to that it embodies the concepts of equipotential planes, transparency, depth, datum, boundary and houses a critique of the notion of the ground: problems which sometimes abstractly and sometimes explicitly appealed to contemporary painters. Some critics have argued for the chronological nature of the four diagrams where the issues that have been laid down by the previous diagram are solved by the next. However, this study tries to stitch together analyses of this diagram with the help of cubism and purism to demonstrate an alternative reading where it is far removed from a chronology. Through this alternative reading a secondary goal



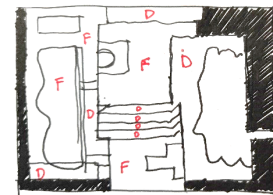
Analysis of Corbusier Still Life

These features can be derived from an alternate reading of the villas through the tools of artistic formalism such as depth, transparency, datum/picture plane, and recurring motifs such as Corbusier's purist curves. The individual features of the diagrams mentioned can be most strongly traced to art historical references of Purist and Cubist art to uncover the differences in approach to each diagram. For that it is shown where each diagram resembles their art-historical parallel and then go on to conclude how through the lens of artistic formalism these forms could not be farther from a chronology, much less solve problems of their predecessors.

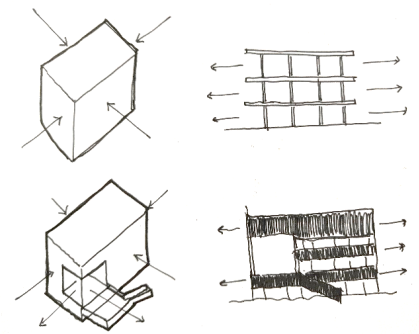
Villa La Roche and its internal tension between the cubist and purist is a perfect example of how there is a more complex argument than the simplistic assumption of the diagrams being a teleological move toward to synthesis of Villa Savoye. The oppositions faced in Stein point out the acuteness of Rowe and Slutzky's potent narrative. The study reinforces those observations with additional arguments and reconsiders that narrative in terms of an external viewer: this formulation for which in part I am indebted to Corbusier's distinction of an Arab and Baroque viewer and Beatriz Colomina's observation of the mobile-cinematic viewer is important to understand the diagram 2. It is far too straightforward to understand Corbusier's prism as a modernist trope; rather it has to be considered in all its platonic and roman classical overtones. Diagram 3's discussion is also interesting because it is present in diagram 2 and diagram 4 heavily in the form of the

Dom-ino: in some sense this was the earliest diagram since the Dom-ino was conceived in 1914. The third diagram continued throughout Corbusier's later work. Its political implication in terms of its democratic equipotential planes outlined so well by Jeffrey Kipnis becomes essential to achieving the painterly complexities in Villa Stein. Finally, the Villa Savoye although mentioned as the final form of this architectural evolution from additive to subtractive is shown at a loss because the formalist feats that Villa Stein achieves are all but lost in this. Rather Villa Savoye's architectural significance is because of its most pronounced implementation of the five points of architecture.

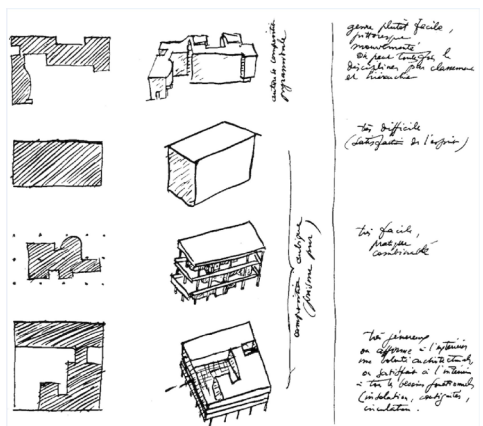
To conclude, instead of looking at individual forms as vector towards diagram 4, another prudent way perhaps is to see them as categories,



Leger diagram



Stein diagram

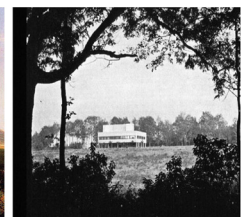


The four compositions 1929

is also to recreate the famous five points of modern architecture. In the sections of this study a historical precedence of these points will establish their genealogy as well as show through contradistinction and uniqueness the exclusivity of each of these points to the diagrams that they refer.



Thomson Cole - Appledore near Rome 1852. Milled Lane Kemper art Museum



Villa Savoye (1929) after construction in the English Landscape

Romanticism, Virgilian Landscape and Villa Savoye

SEM X - RESEARCH THESIS

DARSHI KAPADIA, B.A.R.C.H, 2015 BATCH

Community Housing in The Indian Context - A Generative Approach

Research Thesis Guides- Prof. Jinal Shah

The architecture of an era often reflects the tools available at the time. The possibilities of Computational Design are not yet explored to the maximum in the Indian context. However, it is to be noted that in reference to this study, Computational Design and Generative Design refers to the process of designing and not an architectural style.

Parameters are governed by a set of rules to generate results. These are modified to generate a number of outcomes that are analyzed based on a set of criteria. These processes need not always be digital or computational. However, computation has made these processes faster, more efficient, and given the architect more control.

Generative design can be further used to optimize these parameters by introducing constraints. Constraints are identified by the designer in the form of a required quantity, orientation, geometry, or any design intent.

Much like any other design process, computational design processes start with an idea, concept, or intent. Digital tools are used to aid this conventional design process. It makes the process faster, precise and helps analyze the design and compute data.

Housing has always been a crisis in Independent India. Not only is there a rising demand for new houses but slum rehabilitation projects have also become an integral and unavoidable part of all urban cities. Often, in the pressure to execute a quantum lot at the earliest, not enough considerations are given to low - cost housing designs. Residents are stripped of their way of living and have to make do with unadaptable conditions. There is hardly a sense of identity and a repetitive nature can be associated with their design.

Here, generative design seems like a potential process of design. It has an ability to generate multiple unique

solutions, from the same system, all following a certain set of rules. This system can have its roots in the existing dwellings and living conditions of the residents

The study aims to demonstrate a generative approach to design community dwellings, taking Mumbai as a case. Principles are extracted from existing dwelling designs that form the basis of an algorithm or a system. The study focuses more on the process of designing this system rather than the final design itself. This system of generative design can then be replicated and reused for arriving at unique results for different contexts and requirements. It takes into consideration the cues from the site - climate, topography, connectivity, and more important the design considerations set by the designer.

The designer's role in generative design processes is emphasized. The algorithm is designed in a modular fashion to enable the designer to understand, alter, and analyse parameters at each step. The primary tools used are Rhinoceros, Grasshopper3D (and its plug-ins), and Biomorpher. Biomorpher is an Interactive Evolutionary Algorithm that allows for the designer to have more control and understanding over the generated output. Hence, it better represents a designer's process of going back and forth and emphasizes the analytical role of an architect in the process.

Generated outputs are then analysed and compared with respect to each other and the original cases studied.

Following are the case studies of housing and chawls that were analysed :

- Belapur Housing, Charles Correa
- CIDCO Housing, Raj Rewal
- Haji Kasam Chawl
- Udaan Housing, SPA

	Belapur Housing Charles Correa	CIDCO Housing Raj Rewal	Haji Kasam Chawl	Udaan Housing SPA
Cluster Type				
Plot Configuration				
Unit Configuration				
Accessibility (Access to Common Space)				
Hierarchy of Open Spaces				
Street Networks				
Maximum Distance to Open Space				
Vertical Repetition				
Transition Spaces				
Private Open Spaces (100%)				
Private Open Spaces (50%)				
Cluster Orientation (Compass rose)				
Cluster Repetition				

Case studies of housing

SEM IX - ARCHITECTURAL DESIGN STUDIO : CENTRE FOR MEDITATION KASHISH RATHORE, B.Arch, 2015 BATCH

CENTRE FOR MEDITATION: interpreting Indian Values at champaner

Keyword:Vista-journey-stone-peace-heritage

SITE:Champaner heritage town, pavagadh,Gujarat ,IndiaWaterfalls,contoured site with water bodies and historical ruins in context providing an cultural journey to all the user in stages of massing in the design

PROGRAMME:Interpreting Indian values of Heritage & meditation Context driven program Hinterland to the heritage town- CHAMPANER

INTENT :Providing centre for self-realization & enhancing Indian ancient values. Learning History of Pavagadh by providing Architectural inserts and following same language the town provides

The Interpretation and meditation centre is a place deeply rooted to the heritage and the natural elements of the place. Indian government's take on nations heritage & meditation camps were the base principles of this program. Users from the cities in near radius of 100km (Ahmedabad,Baroda,Halol) admits in this centre to attain "Sila-samadhi-samrudhi" The five basic elements of nature are the basic needs for meditation which are provided by the site itself.

The centre is an place where meditation is made to experience throughout the plan. The journey of user begins by entering as an beginner and than progressing to the stages of learner and eventually expert. This journey coincides with the architectural journey of the centre,the stages of design decisions are interlinked with stages of an user's state of learning.In the end an free standing gateway proving view to the spiritual temple peak of PAVAGADH shows the devoted meditation state any user receives by viewing to temple,mountain,sky, and waterfall. The public to private connections links to the built form character and happens again in stages. The Architectural massing of the design is inspired from the natural feature-Stone scattered on the slopes of the mountains. These masses are connected by the natural ground-forming and entire 'STREET' within the centre,which is an classic element of Indian towns.These streets are connected and formed by placing walls,columns and plinths demarcing the circulations. Material and building details are responding to the immediate context. Sandstone(dhragandhra) is available in town and people residing in town are masons by occupation catering to build this centre, water streams are flowing in nearby. Hence the centre is self sustained. The roof forms are in direction to the slopes of mountain creating an edge to view nature(vista).walls are articulated in manner which highlights the street of centre(centric nave of centre by using different colour of stone) explaining that 'meditation aligns oneself by an journey if life" At various pauses there are views opening to waterfalls, mountains, historical mounuments in context making the centre to be a part of the place and not differing it in terms of mass form or architectural language.



SEM IX - ARCHITECTURAL DESIGN STUDIO : COMMUNITY PROJECT

SAUMYA KANSARA, B.Arch, 2015 BATCH



in Ahmadabad and has proposed a redevelopment of the ramapir tekra settlement. It is in-fact, a huge settlement and it has a micro environment of itself. It is an urban fabric that has progressed over years in a very organic way. Though, it has a very half hazard development and the living conditions are poor. Crime rates, poor sanitation, waste water, lack of basic amenities has led to create major healthcare, economical urban level issues.

the basic lifestyle of the people and force to stay as per their regulations. With the organic fabric gone, many have lost their daily activities and working environment. The proposal, explores the options of functionality with organic and flexible living and working environment. There are two typologies designed as Z and L unit, and through site hydrology, topography and shared workspace parameters, small group of houses are arranged.

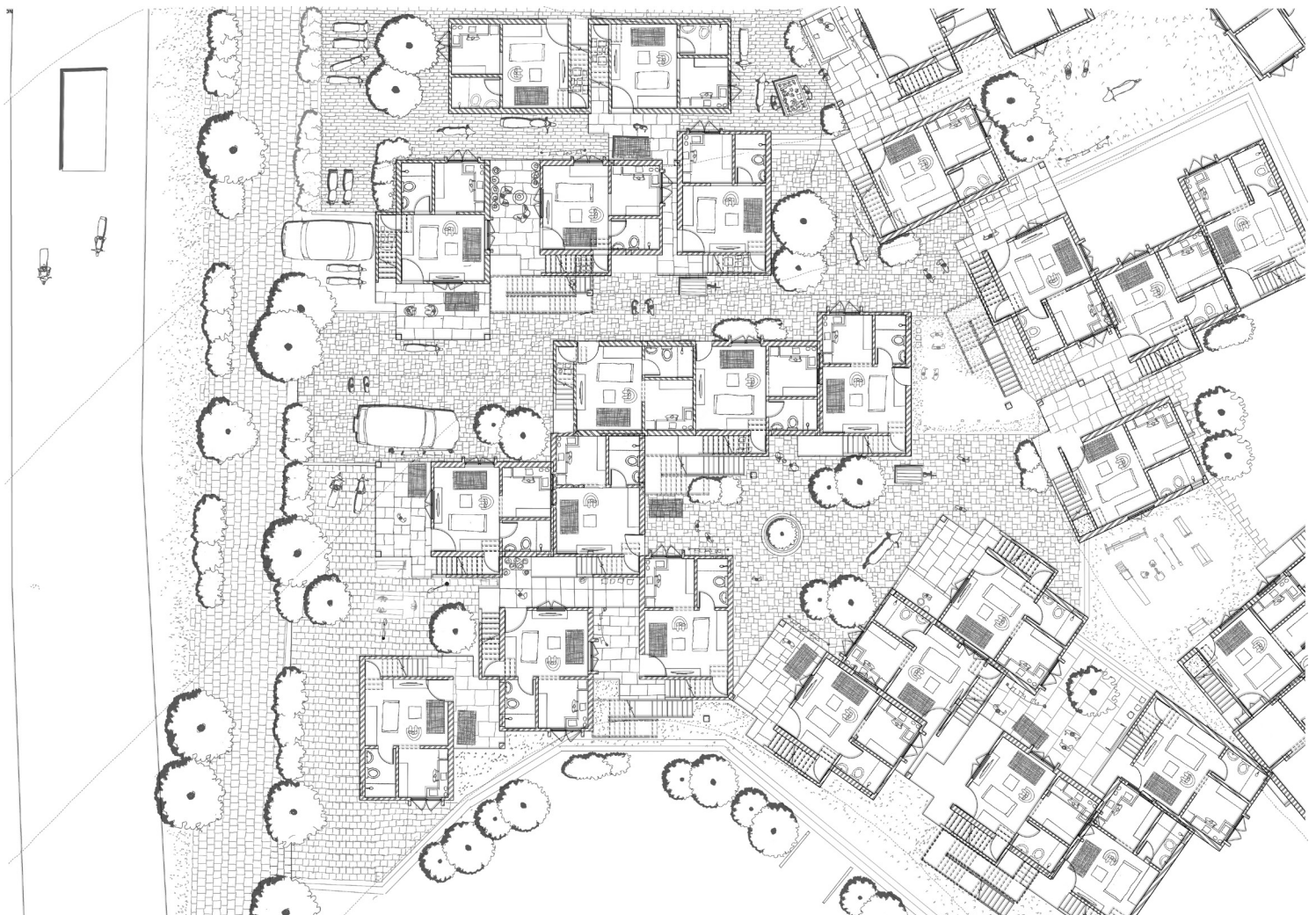
Credibility of a community project lies in its physical- social- economical components. For a context like large urban sprawls, it is critical to consider the communal requirements and development pattern. It is important to assess how the development is going to happen and how constructive decisions can be taken to enhance the lifestyle and interaction.

The government has planned to demolish the whole site and create rehabilitation for the same people and develop other infrastructures. The proposal though, is a very basic and monotonous representation of the rubber-stamping housing. They have simply divided the site into the blocks and have proposed high density high rises.

These groups form hierarchy with roads, streets, garden and common water body which is designed to collect the rain water and acts as a central focus. Through all these processes, the idea is to give the equivalent lifestyle they were comfortable in earlier with better facilities and interactive spaces.

As a real life project, government is proposing a smart city initiative

As a design thesis, my aim was to question such proposal which takes away



IMPACT OF URBAN DEVELOPMENT ON INVOLUNTARY DISPLACED PEOPLE : NIKHIL RAO, B.PLAN

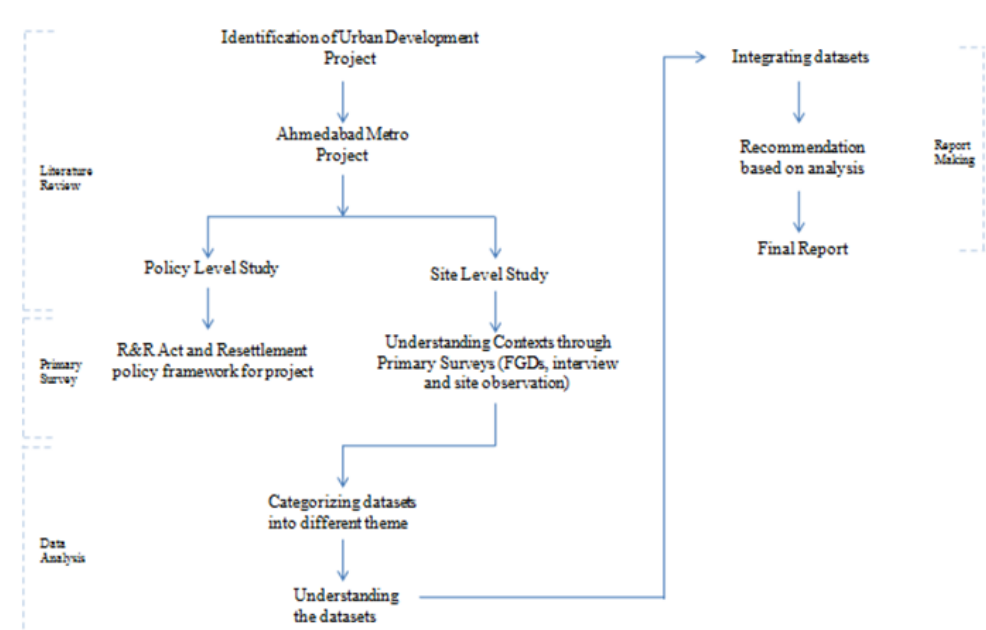
Almost every country is undergoing urbanization because larger and larger people are getting migrated from lower class of towns and villages to the metropolis.

Cities are meant to be the major source of country's economy and hence migration is obvious but at the same time cities are not sufficient enough to cater the huge infrastructural demand of the people. Pressure of infrastructural services is lot and this concern has led government to undergo urban redevelopment projects like transport project, beatification project, housing projects, roads, bridges, flyovers etc. which involve huge amount of cost.

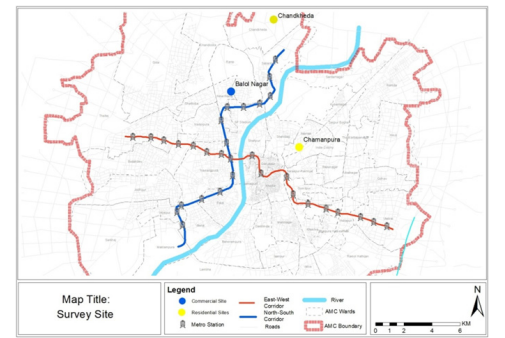
The cities requirement is mandatory but at the same time it also affected some part of society called urban poor, because Urban projects require land for any kind of development which ultimately cities are always scares, thus the only option left with government is acquiring the land which often result the displacement of people and such displacement make people vulnerable especially urban poor, further they are resettled either on site (by constructing house on acquired land) or relocate far away from the city periphery.

Our policies definitely want mitigate impoverishment risk of project affected people but the fact is, intend of policies remains policy on paper only, when it comes to actual implementation it become very hectic and complex and hence it result affected people to become the victim of urban project after resettlement. Their quality of life get affected, issues like loss of employment, loss of social relation, loss of home (ideal for them), health issue, increase transport cost etc. change the life of affected people. Such impact can be mitigated if separate planning approaches should be taken care at various stage. With the above general understanding the study aim at evaluating the impact of urban development project on involuntary displaced people through the case of Ahmedabad- Gandhinagar Metro Project. The research is intend to understand the cost of living in displaced housing due to urban development project and how the life of people change after development induced displacement (DID). The study focused on two main aspects i.e. the process of rehabilitation and resettlement in Ahmedabad- Gandhinagar Metro Project and socio- economic impact of project on displaced people.

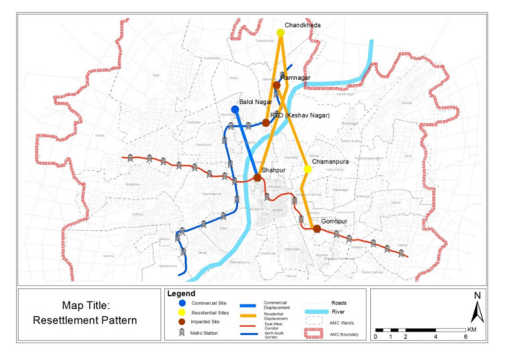
The study is not in the against the urban development project or development in any sense, we need development in each and every sector for our economic growth but the kind of methodology or framework we follow to achieve economic growth should be appropriate and less impactful to the vulnerable group of the society. The study is against the social injustice for the people who become the victim of such large scale development project. If such project can bring enormous benefits to the society then why the cost should only borne by the poorest and marginalized members. In the case of Ahmedabad- Gandhinagar metro project affected people are facing severe issue which has degraded their quality of life although, some people also impacted in positively manner but majority of people are in the other category. Through this study we can conclude that no matters how effective the polices are on paper, unless the implementation is not strong the project cannot be successful, the responsibility of authority should not be limited during the process, it should also have assist them post resettlement.



Research Methodology



Surveyed site



Resettlement plan

PERSPECTIVE OF STAKEHOLDERS ON AFFORDABLE HOUSING : SONAL NUWAL, B.PLAN, 2016 BATCH

Perspective of different stakeholders on Affordable Housing

A case study of Ahmedabad

Affordable housing is the housing for the LIG/EWS and other than end users so many stakeholders are involving in the provision of the housing that are Govt, Private developer, Financial institutions, NGOs, end users, etc. and everyone have their own perspectives regarding affordable housing. The aim of the research is to assess the gap in definitions/understanding of Affordable Housing from the perspective of different stakeholders involving in the housing. This research work tells that, all stakeholders define affordable housing differently. The current users of Govt affordable housing are more satisfied as compared to the users of the private developer housing because of the location and low cost of housing as compared to Private developer housing and there are other factors too, which affect the housing choice that are house


price, workplace, unit design, locality and accessibility, social milieu, safety and security.

The factors are important while selecting the housing, example of Slum at Gulabi Tekra.

What they don't have?

- Low Affordability** Due to low affordability, people want to be able upgrade their lifestyle.
- Poor housing structure** People living in very poor housing structure and have 1 room shared by 8-10 people.
- Lack of awareness** People are not much aware about how to avail the benefits of the government schemes.

Location of Hollywood Basti, Gulbai Tekra



What they have?

- Near to workplace
- Public Transport- BRTS
- Have Local infrastructure
- Locality
- Medical
- Education
- Socio Culture
- Safety and Security

Amenities available near the slum area

THESIS : CASE OF AHMEDABAD MUNICIPAL CORPORATION RICHIA R AGRAWAL, B.PLAN, 2016 BATCH

Urban Local bodies are shifting their focus to more efficient service delivery and are becoming more responsive towards citizen's needs. An inclusive approach has been adapted by Government of India to deliver Cleanliness and ensure hygiene in India through nationwide campaign "Swachh Bharat mission". The mission has envisioned its success through Public participation and so the mission is also called "Jan Andolan".

Hence under the campaign ULB's have adopted different models and approaches for citizen engagement under the SWM component of Mission. It focuses its success through behavioural changes in population through Information

Communication and Information Technology and Education and Communication. The study "Public Participation Using Information Communication Technology for Municipal Solid Waste Management-Case of Ahmedabad Municipal Corporation" focused on participatory approach in solid waste management through Information Communication Technology in Swachh Bharat Mission. It has explored innovative approaches adopted by Urban Local Body using ICT as a tool for efficient service delivery in Solid waste management. Secondary Case Studies were conducted through literature review for cities like Indore, Kerala, Navi Mumbai, Alappuzha. Ahmedabad was the primary case in the

study. The study initially tried to capture Eastern and Western side of Ahmedabad but due to COVID-19, only two wards in eastern Ahmedabad were studied in detail. The study draws the analysis of the participatory approach in Ahmedabad city and ICT tool used by AMC through which city had witnessed change in cleanliness drive. The conclusion from the studied were further highlighted focusing on parameters such as "Case Study Comparison", "Community Participation in the process of Solid Waste Management", "Use of Application - CCRS and Swachh Application" and "Innovative techniques used by AMC to monitor the SWM process".



IAPNU-SCET JOINT URBAN CONTEXT STUDIO, SEM.-VII, 2019

PREETI NATARAJ, 3RD YEAR, B.ARCH

A joint Urban Context Studio was conducted by IAPNU and SCET wherein a total of 40 students from both institutes collaborated for Architectural Design Studio in Semester-7. The studio was conducted by Ar. Vishal Shah from SCET and Ar. Jitendra Menghani and Ar. Manoj Joshi from IAPNU. In the semester long studio, students engaged in issues of designing for urban redevelopment and proposed a master plan for 3 sites around Malek Saban lake in Bapunagar, Ahmedabad and defunct mill compounds near railway station in Surat. The aim of the studio was to sensitize students to the design of buildings, urban environments and precincts responsive and integral to the larger context of the City. It tried to engage students in design of larger comprehensive wholes wherein parts are inter-related and in-sync. with immediate surroundings and integrated with larger vision for city and its communities. Studio curation involved joint site studies and analysis, primary and secondary case studies, literature review, formulation of common mandates, reviews at both institutes, feedback from experts and input lectures. Students and faculties from

both institutes put in substantial work and effort to accomplish the broader aim of collaborative studio; which was to have an insight into design approaches of both institutes, to co-create design ideas and mandates, to witness different designs emerge out of same concerns and to make individual design contributions which are meaningful and appropriate to the urban environment and community.

constantly changing schedule of other classes. It was definitely a new experience and a first one with digital presentations, for our batch. With these very challenges came learnings, and some very definite realization of abilities of architecture students, that is, making final jury models in trains and railway stations. This was a grand new experience that allowed a sight into the functioning and teachings of other architecture colleges around us.

Student view-

DEVANSHI GAJJAR

The joint Urban context studio between Faculty of Architecture, SCET and IAPNU, was an effort to allow the students to experience different levels of academic exposures and collaborate with new people. The objective of the studio was to revive the abandoned sites in respective cities. Be it the old abandoned mill lands near the Surat railway station, or the Malek Saban lake in Bapunagar area of Ahmedabad. Because it was the first time such a collaboration happened between the 2 colleges, it came with its own challenges. Both colleges took turns to organize reviews and this meant



IAPNU INSTITUTION STUDIO, SEM.-V, 2019

PREETI NATARAJ, 3RD YEAR, B. ARCH

Studio faculty- Deval Gandhi, Ashish Tiwari, Jitesh Mewada, Sneha Ramani.

Arts and crafts, poetry in color, describe the narrative of a place – its physical setting, landscape, culture, people, myths, folklore and values – brining forward the meaning and associative value. These art forms, immemorial since time, have preserved and evolved values associated to meanings of a place. However, with the changing environment, these craft forms are facing new threats to their survival like availability of resources, modernization, demand-supply time gap and exploitation of artisans by middleman and traders. The age-old traditions are breathing a labored life in today's fast paced world of technological advancements. The concern of the Institution Design Studio stemmed from this concern with a vision to combat the slow extinction of Indian crafts and reinvigorate these dying crafts back to the glare of masses.

The envisaged institute would be designed to provide a platform to understand the value and re-interpret the essence of craft

to a modern artifact. The site chosen is an extension to Shilpgram that is a cultural anchor rooted in traditional arts and crafts giving a sense of connection to the Indian tradition. As a part of the Design Studio at Institute of Architecture and Planning, Nirma University (IAPNU), the design project was anchored in the built-environment that inculcates stewardship of Indian Heritage by promoting the local artisans and craft. The challenge that the studio projected was also to educate every generation to value the heritage of India – rural arts and crafts, which will in turn lead to its preservation.

The project was to design a National Institute of Design and crafts, centered on crafts of the place, design pedagogy and industry. The jury, held on 14th November 2019 at Shilpgram in Udaipur, comprised of 41 innovative design proposals presented by the students of Institute of Architecture and Planning, Nirma University. As a part of the presentation, students would presented their first design exercise which was about proposing an insert of a pavilion in Shilpgram that is inspired from a product designed by students and

further on their final design projects for the Institute. The Jury panel showcased a diverse panel of academicians, architects, artisans and craftsman, from Ahmedabad and Udaipur like Prof Utpal Sharma, Prof Urvi Desai, Prof Jaydeep Bhagat, Prof Vinay Shah Prof Sanjeev Gupte, Prof Ruchira Bhanawat and local artisans from Shilpgram. They critiqued the work of students by bringing in diverse perspectives on arts & crafts, architecture and industry. The project of the Studio - NID#C - interwove the fabric of tradition and modern/ contemporary together to empower the local artisans, this building up on a new pedagogy of design and crafts education.

Student view-

This design studio instilled in us, a sense of "finding our roots". A combination of old and new, modern age techniques in olden crafts but still preserving the culture that it brought along with it. Several site visits marked the course of the semester. Every misunderstanding of a space was tackled with practically visiting one such craft centre, being able to be physically present and take it all in, learning about the processes of each.

A rural setting, for everyone to get down to mats and watch their ideas and designs for the place unfurl. We even had discussions with the local artisans there who helped us understand why certain things wouldn't work.

We understood that nobody understands a space better than the person using it. The act of visually imagining an institute in the vicinity unfolding in front of our eyes was very powerful and was brought through the Final juries that we had.



RSP: BEYOND THE REALMS OF BOOKS

SELVI KATARIYA, 2ND YEAR, B.ARCH

A Related Study Programme (RSP) is an important component of Architectural education at IAPNU. RSPs are focused on documentation of culturally charged spaces, traditional articulations, vernacular dwellings, climatic responses, efficient resource use, societal representations, environmental organisations, local technologies, regional varieties, etc. In the past the institute has conducted RSPs at Jodhpur, Vanakbara, Pondicherry, Benaras, etc in India and at Spain, Germany, Bali, Hongkong, etc internationally. These programmes have proven to be successful teaching-learning models for on-field hands-on architectural training.



AHMEDABAD

SELVI KATARIYA, 2ND YEAR, B.ARCH

Students from 1st, 2nd and 3rd year Architecture undertook their winter RSP in the walled city of Ahmedabad. Ahmedabad's typical timber and masonry based domestic architecture carries a unique character in itself, bringing it to UNESCO's list of Heritage Cities. RSP 2019-20 was conducted in Khadia ward no.-1 & 2 near Astodia Darwaja, in and around Dhal Ni Pol, Jadabhai Ni Pol, Khara Kua Ni Pol, Shamlia Ni Pol, Aka

Sheth Kua Ni Pol, Upali Sheri, Nichali Sheri, Wad Ni Pol, Kanchwado, Galiaras Ni Pol, Narsinhji Ni Pol, Bauva ni Pol, Mahadevwalo Khahncho, Pipardi ni Pol, etc.

Students worked in groups for the measure drawings and photographic documentation of the traditional houseforms, marked as UNESCO Heritage Structures under the guidance and supervision of the faculty.



RSP Ahmedabad

ASSAM

SELVI KATARIYA, 2ND YEAR, B.ARCH

Students from 2nd and 3rd year Planning undertook their RSP to the North-Eastern states of Assam and Meghalaya between 5th and 18th December 2019. The places covered during the course of the RSP were Guwahati, Shillong, Mawlyngong (considered as Asia's cleanest village) and Majuli. It focussed on understanding the urban and rural development growth patterns in various settlements of these two states. The principle concentration

of the study was based in the world's largest river island district of Majuli with emphasis on appreciation and documentation of rural culture, lifestyle, built form, livelihood patterns and other related activities.

26 students were a part of the study. They were accompanied by Prof. Uptal Sharma and Prof. Ratnil Shrivastava.



I, CLAUDIUS BY ROBERT GRAVES

PROF. DHAVAL CHAUHAN

I, Claudius is a historical novel written by Robert Graves published in 1934. It is written as an autobiography of Claudius who becomes the emperor of Rome a few years after the assassination of Julius Caesar. A fictionalized account derived from the histories written by the Roman historians of the time it is an entertaining read that is humorous and deeply disturbing at the same time. It is written as a first person narrative of Roman history from Claudius' perspective in which we are given an intimate view of the lives of the emperors Augustus, Tiberius, Caligula and then himself.

Claudius was a sickly person, had a nervous stammer and a limp among other nervous tics that the others perceived to be signs of mental deficiency. This helped Claudius stay alive through treacherous times in Rome because no one suspected him to be a threat to the ambitions of those ruling or wanting to rule the Roman Empire.

The plot is an intricate web of collusions by different people interested in grabbing power or getting close to the emperor. This includes the children of the emperor, his wife, his brothers, nephews, his extended family and the list goes on and all are in the cross hairs and can be killed at any time. It is not only the emperor who executes them but also people close to him. One such person is Livia his third wife who is the grandmother of Claudius and has been shown in quite a negative light. As she cannot openly order the killings, her methods are innovative which involve poison, actions that seem like witchcraft, etc. Competitors for the emperor's favors would also kill each

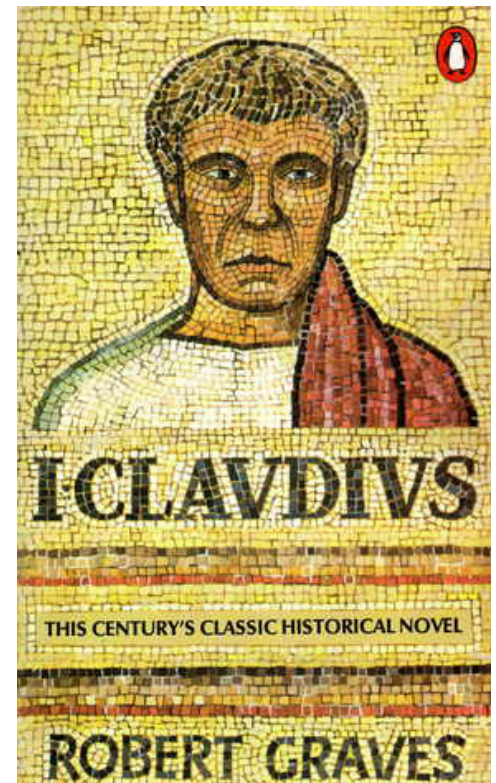
other – senators to show their loyalties will willingly murder other senators. People die in varied ways and are entrapped in varied ways. People die because they have inadvertently wronged other. One such incident happens when Claudius (before he becomes the emperor) has gone to stay with a brother-in-law i.e. the brother of his first wife Urgulanilla. This brother-in-law has divorced his first wife and married a much younger girl for dowry, but to complicate matters Urgulanilla is friends with the first wife. To revenge her sister-in-law she manages to kill the second wife by throwing her through a window from the first floor the same night. Such incidents happen through out the narrative and add to the unease that pervades the book.

The easiest way to entrap someone is to bring charges of sedition against him or her. So any enemy or so called enemy of the king can be charged with disrespecting the king or being in cahoots with the enemies of the king. Even saying a couple of lines against authority is enough. One can then be executed as punishment. Most of the people close to the royal family live in fear of falling foul to the authorities. Looking at today's society it seems like things remain the same no matter how much time has passed. Or how the French say, "plus ça change, plus c'est la même chose" that is "the more things change, the more they stay the same".

Other than being a masterpiece of historical fiction the book is easy to read and an intimate history of one of the most turbulent times in the Roman Empire. The murder, mystery, depravity, cruelty and

intrigue in this novel would surpass any period in reality or fiction.

If you like this then do read the sequel 'Claudius The God' which is as good.



CARNIVAL EPOCH: KALP- 2020

KRITI KHANDELWAL, 3RD YEAR, B.ARCH

Day 1- Inauguration of the exhibition by Ar. Jaimini Mehta

Day 2-

First Panel discussion on 'The Future of Architecture Education' moderated by Prof. Neelkanth Chaya, including prominent speakers like Ar.Riyaz Tyabji, Ar. Rajeev Kathpalia, Ar. Alok Ranjan , Ar. Jayeesh Haryani.

Second Panel discussion on 'Planning for Climate Change : Are we prepared for it?' which was moderated by Prof. Swati Kothary, including eminent panellists like Mr Subhranshu Goswami, Mr. Parthasarthy and Mr Himanshu Thakkar.

Day 3-

Guest Lectures by Prof. Jamal Ansari, Lt.Gen. Vishanbhar Singh and IPS Dr. Amarjeet Singh among many.

You know Kalp is around the corner when the air of C-block is a mixture of music blaring from different studios with students moving around the campus carrying drill machines, hammers, bamboos and what not with a buzz of excitement. The work is laid out, committees formed and innumerable meetings held, even meetings for not

attending meetings!

The flash mob practices begin with songs getting shortlisted and students lifting up their spirits with dance moves, getting ready to launch Kalp in our own unique style. This year Kalp came a little early in February, bringing with it the sweet chill of winters. One such winter evening during the preparations, with all the students immersed in work an impromptu Daalvada treat from the council made everybody gather in the courtyard. A bonfire was set up behind the construction yard, always kindling with conversations where everybody would once in awhile go to bask in the heat and then return to the task at hand with vigour.

Following the ritual of raising the bar of Kalp every year, this year as well the students put in all their efforts for a lot of new ventures. The festival opened with the annual exhibition displaying the works of students, which took place for the first time in the C-D lawn making it more interactive and accessible for all the other institutes. A maiden inter-institute competition, Excellence in Architecture and Planning Awards, was initiated to promote interaction between various architecture and planning colleges

across Gujarat. The institute also added to the Nirma skyline with a helical paper tube installation hanging from the arch in the lawn, spinning along to the rhythm of the gusts of wind around the campus. The entrance was adorned with an origami false ceiling installation, a kit of parts coming together to create an interesting form. The snowflake pavilion in the courtyard saw the amalgamation of creativity with materiality. The students managed to pull through the hard task of manifesting the initial conception of the pavilion in a viable form. The shade under the bamboo fabric installation added to the seating space in the courtyard where most of the students are found spending their break time. Moving along the corridors the timber tree truss lights up your path as you go towards the kinetic square installation rotating in an endless loop when swung, adding to the plethora of fascinating installations executed by the students.

Time flies away before those three days of Kalp, the hustle and bustle finally culminating in various events planned over the span of 10th to 12th February, 2020. The exhibition was inaugurated by Ar. Jaimini Mehta, followed by an in-house design competition, the spark plug. The treasure hunt saw students



The annual exhibition displaying students work



Flash Mob for launching kalp

decoding hints and running around the campus looking for clues just for a box of chocolates. A PUBG tournament was organised along with a cyanotype workshop on the first day. It ended with another year of beautiful poetry verses recited in Kavitra in the evening.

The second day started with a panel discussion on 'The Future of Architecture Education' moderated by Prof. Neelkanth Chaya, including prominent speakers like Ar.Riyaz Tyabji, Ar. Rajeev Kathpalia, Ar. Alok Ranjan, Ar. Jayesh Haryani. The second panel discussion of the day was on 'Planning for Climate Change : Are we prepared for it?' which was moderated by Prof. Swati Kothary, including eminent panellists like Mr Subhranshu Goswami, Mr. Parthasarthy and Mr Himanshu Thakkar, which was followed by marble art and landscape art workshops. The cultural night saw the students showcasing their talents and breaking a leg to the pop tunes. The first years came up with some amazing performances as well. The day ended with the drum circle which was a surreal experience as the air around us reverberated with the sound of everybody drumming in sync and in harmony.

On the third day the institute was graced by the presence of Prof. Jamal Ansari, Lt.Gen. Vishanbhar Singh and IPS Dr. Amarjeet Singh for various guest lectures followed by an accolade ceremony rewarding the students for all their endeavours. The talent hunt was a blast with a spectrum of performances ranging from dancing, singing, beat boxing to musical drama. Marking the end of Kalp, 2020 was the comedy night with Nishant Suri, which was filled with laughter and giggles followed by delicious pizzas baked freshly in the brick oven. All the efforts from everybody who participated were commendable and we bid adieu to Kalp this year with hopes of a bigger and brighter celebration for the coming years!



Drum Circle



Snow Flake Pavilion in the making



Drum Circle Night



Bamboo Seating Installation

BCT HANDS ON INSTALLATIONS

PREETI NATARAJ, 3RD YEAR, B.ARCH

Guided by- Jignesh Patel, Forum Bhavsar, Prachi Patel, Deep Bhagat;

Brick Oven-

Built using fire bricks and fire clay mortar, using glass wool as an insulation, this was fired up on the last night of Kalp using firewood.

Brick Seating-

An enclosure emulated in the shape of a Fibonacci spiral creates a sitting area with an intrinsic sense of tranquility. The construction made purely with bricks oozes of subdued elegance as the layout of uniform perforations allows light in further imparting airiness and a feeling of peace to the space.

Brick dome-

The idea was to improve upon the dome made by our seniors keeping the same foundation layers. The addition would be a seating space and an oculus on the top for light and ventilation.

Paper mache plaster installation-

A panel using crushed paper and a paste of wheat flour. We also used cloth and cellophane paper, to create this roofing element

Da vinci bridge-

A bridge that worked on the same principle was created on a smaller scale, with bamboo as the major element.

Ferrocement Shell-

Ferrocement shell is the surface structure made of wire mesh and the layers of cement mortar coated over it. We had to cover the the structure already made with the weld mesh in a single layer and then chicken mesh over it on both the sides. To apply the first coat from above we used the scaffolding bamboo and wooden boards.

Twisted column-

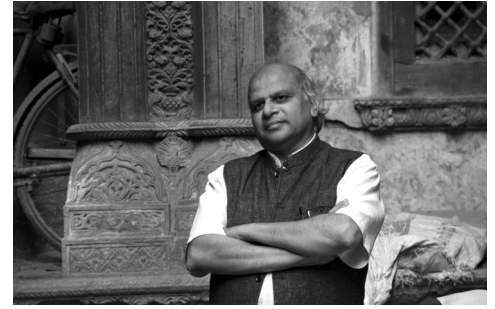
The intend was to create something using dry bricks such that centre of gravity is balanced by the form itself though it's ambiguous in nature. We made a column like structure twisting itself as it goes up.

TREASURE TROVE OF EXPERIENCE : INTERVIEW WITH ARCHITECTS

PREETI NATARAJ, KRITI KHANDELWAL

ARCHITECT YATIN PANDYA, FOOTPRINTS E.A.R.T.H

Yatin Pandya ,is an author, activist, academician, researcher as well as the practising architect, with his firm FOOTPRINTS E.A.R.T.H. (Environment Architecture Research Technology Housing). Graduate of CEPT university, Ahmedabad he has availed Master of Architecture degree from McGill University, Montreal.



What is your perspective on the current architectural training framework in India? Can you offer recommendations to improve it/progressively comprehensive for the students?

At the face of it the current architectural education scenario seems to more of a degree imparting system rather than knowledge imparting mission. The issue has to do with quality as well as quantity. These have to do with mindset of patrons, to education norms, to competence of the faculty, to attitude of students. To begin with, in the last decade or two there has been a mushrooming growth of architectural schools. Unwarranted arguably. At the inception of the Council of Architecture in 1972 in the whole of India there were merely eight schools, which grew to about a few dozen only in three decades. Currently they are nearly five hundred. From 1972 to 2012, accumulated over four decades there were total of 40,000 registered architects all over India, now with 500 schools and potentially 80 students as average intake of students it may amount to produce 40,000 students per year. In this rat race of opening new schools not every patron prioritized quality of education over economic gain, to fulfil Council's requirements teachers were recruited as

per the availability rather than suitability. It became a "FOGG" syndrome for students to enrol in architecture as a degree leading to lucrative career rather than the passion and most importantly aptitude for the same.

The first casualty of the unprecedented quantity was the entrance exam and selection process. From three stage creative entrance tests it has diluted to multiple choice –objective question answers on line which fundamentally defies the multitudes of positions inherent to creative endeavour. In order to fill required seats there is no bottom line or cut off grades for the entrance. Several years situation has been alarming where all who applied for the architecture education got in independent of the entrance exam score, rendering the selection tool a joke without benchmarking of cut off score.

In the wake of lopsided demand and supply ratio fresh graduates have been instantly hired as faculty, which used to be, rightly so, a very long drawn affair and only the proven would find the place. Patrons in order to secure full admissions wish to portray good results and hence often condone quality to promote non deserving students.

Each school needs to first envision

their ideology of education, their definition of architecture learning, their strengths and weaknesses, their contexts and accordingly tweak their curriculum, content as well as conduct. There is enough laterality in the current framework to design value based education matching the larger vision of each institute.

For any architecture school what is the importance of exchange of ideas and thought process/ an interactive discussion forum for the students as well as the faculties?

Architecture is one of the few, if not only, discipline where there are no textbooks. It is absolutely imperative therefore for every region to develop its own indigenous course material. Also design is also a vocation where there are diverse and even diagonally opposite standpoints are also valid and worthy. So it advocates for multiple truth, unlike objectivity and universal truth concepts of the core science disciplines. Neither it is as esoteric and whimsically subjective as the fine arts. Therefore endeavour in design education is in objectifying the subjectivity yet maintaining the plurality. These can only be achieved through dialogue and discussion. By exposure and sharing of diverse viewpoints.

There is great learning in studio based environment through dialogues, discussing multiple standpoints by different students on the same issue, and thus through peer learning. Therefore cross pollination not only between the students of the same unit but across the schools on some such platforms i.e exchange studios etc. are very fruitful. This not only helps understanding varied stances and resolutions but also triggers the thoughts for do's and dont's as self learning. Even the conduct of studios need to be issue based discussion and feedback rather than exams, grading and mandatory submissions.

Students who are graduating are left out in the wind, how do they harness it do discover their path, their interests and make the best of their education?

It is a self perpetuated perception that five years of architecture does not adequately prepare student to encounter the real world. If such is the perception it has to do with deficient education with respective school or student and his impressionist age. However, like any professional discipline the practical training has a huge role to play. In my personal opinion this practical training period in architecture needs to be in the final semesters and of two year's duration. Training in final year will ensure full participation as well as grasp of the subject matter as well as maturity to deal with the same. Architecture being slow process on construction site, two year's time frame is at least optimum. This time frame not only allows emerging professionals to understand subtle nuances of profession as well as

dimensions of design and its realization of site but also offer transition of time to absorb and identify personal path further. Feeling of lost and directionlessness also ties up with students attitude while joining profession without clarity, aptitude or the larger vision of personal career pursuits.

There is also an undue and unfortunate notions prevalent with emerging architects that engaging in self practice is the only (similarly to begin acting in Hollywood movies as an actor) ultimate destination and avenue. Architectural practice tends to be referral and subjective dependent on varied factors beyond degrees, grades and gold medals. Design flare, personal temperament, family contacts and circumstances, opportunity of time and whole host of personal traits do matter a lot. Research, teaching, group practice with multidisciplinary partners as well as gainful employment in practicing firm are all available avenues somehow least preferred or opted for. Two year's time at the threshold of degree and career help introspect, clarify to self the chosen path and feel confident to own the decisions.

Would you be able to discuss the challenges that an architect faces, i.e., what you faced and overcame to build your own firm?

As mentioned, architectural practice is largely the referral one thereby winning client's confidence is of prime importance. Continuum of the project is the biggest challenge and therefore clarity of your concerns and consistency of the approach is of utmost value to maintain perception of the clients about your work. Sincerity to work, going

beyond the scope of in delivering design, humility in dealing with others, sharing of concerns with the team and educating clients about priority areas and directions of design, involvement with the task rather than delivery of project, and engaging with each assignment a fresh with research and ideals have helped us in addition to God's grace.

Can you please share with us the founding principles of your firm Footprints E. A. R. T. H. (Discussion about your firm and what are the profound established qualities that your firm maintains.)

As the name FOOTPRINTS E.A.R.T.H. suggests with its acronym as Environment, Architecture, Research, Technology, Housing it believes in holistic architecture. Our activities are therefore trifold: Research, applied research and dissemination. Each task begins with research to define issues, understand context and evolve appropriate resolution to climatic, cultural, constructional, economic and aesthetic milieu- i.e. place, people and programme. Research forms the first step to most tasks giving clarity and conviction about approach and subsequently lots of time investment in iterations for resolution in different tools including physical 3D models for maturity of the resolution. Home based practice employs only architects and architectural students as in-house resource, believing every line drawn is a design decision. Rest of the allied faculties are networked on project to project basis. Office is a non hierarchical open office. There is no peon, receptionist or the driver to share responsibility and incubate sense of ownership and belonging.

What is your design philosophy and may you explain it through the example of one of your projects.

Footprints E.A.R.T.H. is a professional service organisation involved in environmental studies, architectural design, indigenous research, alternative technology and affordable housing. Research, applied research and dissemination are tri prong activities of the organisation. Contextual relevance, socio cultural appropriateness, economic affordability, environmental sustainability and timeless aesthetics with humaneness are the primary concerns for the design at FOOTPRINTS E.A.R.T.H. It deals with diverse scales of projects ranging from eco townships, institutional campuses, mass housing schemes, slum improvement initiatives, residences, exhibitions, interior design as well as graphic and product designs. The practice is research based and the endeavour is to evolve development norms and standards which are indigenous and stems from socio cultural realities of our contexts in India. In addition to architectural practice and research the organisation also is involved in academic endeavours. It conducts short term design studios as training programmes for national and international students. Organisation has also taken initiatives in raising awareness for cultural and architectural heritage of the city, to develop educational material in print and audio visual format, as well as to charter the cause of barrier free/universal designs.

A demonstrative Project:
ENVIRONMENTAL SANITATION
INSTITUTE, SUGHAD

Towards Sustainable Symbiosis of Man, Nature and Architecture

Today, when there are innumerable and conveniently flexible definitions of "Sustainability" and "Green"; when curtain glazing is considered environment friendly and dependence on air condition the inevitability; it may be worthwhile to examine a design resolution that relies on common sense and traditional wisdom to create comfortable built environment without mechanised services or energy intensive devices. The built form, epitomizing and demonstrating the understandings of environmental sustainability is a veritable showcase of an effort in maintaining the ecological balance and harmonizing with nature in the hot, dry climate. Orientation to regulate breeze and reduce solar gain are responses to the macro-climatic conditions of the site. Increased massing towards the south west exploits shaded areas to the north east by accommodating the activity areas, courts and streets along them. North facing terraces in the upper floors, decks and open to sky plinths provide multiple use probabilities. Fenestrations regulated to enhance convective heat loss and optimize day lighting are features integrated with the design. Ventilated cavity walls in brick insulate the interiors from the high ambient atmospheric temperatures and incoming solar radiation. Subterranean built form along with shared adjacent walls prevents excessive heat gain from exposure to the sun. Massing is selectively configured to provide mutual shade, maximize shadow, and break up continuous surfaces and thereby reducing reflected glare. Overhangs determined by shadow-throw studies and sun angle analysis over the year control solar penetration and also

help in reducing atmospheric glare in the interiors.

Landscape design facilitates and fosters microclimate control. Local shading by trees is used to an advantage in situations with south facing walls. Landscape, as renewable resource is edible with fruiting and herbal trees. Land management and landscape treatment in terms of cut and fill on the flat site for solar passive design like berming, evaporative cooling and sunk levels also create spatial and visual interest. Orchards and kitchen gardens are active and productive means of optimizing available resources like land in the setback margin, treated sullage for irrigation, mulched organic waste from the kitchen as manure etc. These features not only absorb these effluents which would otherwise go waste and need management but also yield produce as a by-product of the landscape effort for no extra cost, participating in the sustainability of the system and actually adding value.

The combined water requirement of the institute, for drinking, sanitation and gardening purposes have been met by rain water harvesting of the tune of twenty two lac litres, both from the roofs as well as from the open ground and garden. The clearer and unsullied water collected from the roof is stored in an underground tank. Controlled amount of the surface runoff from the ground is stored in an open air tank which becomes a major feature in the landscape of the garden and also supplements the gardening water requirement. Ground water recharging from percolating wells are combined with sullage treatment by root-zone tanks to return water to the ecosystem in a naturalized and harmless way. Organic solid waste is used to

make bio-gas which fuels the kitchen. Lavatories designed with minimized water-borne carriage system enhance performance of these techniques at the same time maintain high standards of sanitation.

In addition to solar passive, solar active systems are also installed to pump water, heat water as well as to cook food. This balance of priorities, from energy to ecological sustainability, administrative ideology to design philosophy, all come together harmoniously in creating a high quality, low energy, sustainable environment which reflects the ideals it stands for without compromising on its international, contemporary outlook as a premier educational institute.

When centrally air-conditioned malls consume 565 kilo watt hour energy per square meter per year the Institute's electricity consumption over last six years has remained thirtieth of the present day malls and about half of a typical non air conditioned residence.

Magic does not depend on devices; it relies on common sense logic and conviction of idea.

Your books are a beacon of knowledge for Architecture Schools across India. Could you please share with us any experiences after the compilation of your books that you may now want to incorporate in future publications.

The foundation for research was laid down from school days with research thesis in final year at CEPT and it matured into a vocation in the subsequent phase at Vastu shilpa foundation for studies and

research in environmental design. The first hand indigenous research brought in, in-depth understanding of issues as well as diverse responses to deal with the same in Indian context. It brought in clarity as well as conviction about positions and a zeal to share the same with fraternity translated into publications. No research funding, no money on hand for printing the research was undertaken and fully laid out as book in house at the back burner burning mid night oil and after which publishers chose to print it with their investment. It has been heartening to note the very positive response from the students as well as faculty towards these publications. Multiple reprints of these have been consumed. Even heartening is to note that it has been earmarked as near textbook in several universities and mandatory reading. Satisfying to note they have been useful resources in teaching as well as learning.

Encouraged by such warm response, its reach as well as impact there are few research publications underway. Courtyard houses of India being nearly ready, some others are: Sustainable builtform-Indian perspective; Post independence architecture of India as alchemy of time, space and people.

Books by Yatin Pandya-

1.Elements of Space Making

The book examines the inherent attributes of 'spacemaking' elements like roofs, walls, doors, windows, columns, stairs and floors and analyses their implicit influences in the design of space.

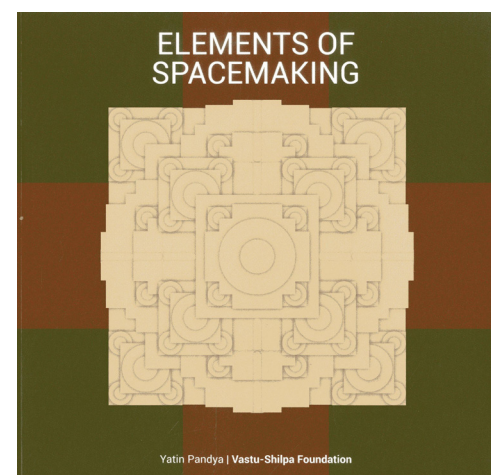
2.Concepts of spaces in Traditional Indian Architecture

This book provides an understanding of

the very roots of what constitutes the Indian context by examining its notions of time, space and existence. the study unravels the inherent virtues of traditional Indian architecture and interprets them as universal dictums, relevant to reinstate in contemporary times.

3.Courtyard houses of India.

This volume documents traditional as well as vernacular courtyard dwelling types across India within diverse climatic, cultural as well as geographic zones such as western (Gujarat, Rajasthan, Maharashtra), southern (Tamil Nadu, Kerala, Karnataka, Goa), eastern (Bihar, West Bengal), central (Madhya Pradesh) and northern (Uttar Pradesh, Delhi, Jammu and Kashmir). It then discerns the spatial elements constituting the court, and the arts, the crafts as well as the elements integral to the court.



TREASURE TROVE OF EXPERIENCE : INTERVIEW WITH ARCHITECTS

PREETI NATARAJ, KRITI KHANDLWAL

ARCHITECT STEVEN HOLL, STEVEN HOLL ARCHITECTS

Steven Holl was born in Bremerton, Washington. He graduated from the University of Washington and pursued architecture studies in Rome in 1970. In 1976 he attended the Architectural Association in London and in 1977 established STEVEN HOLL ARCHITECTS in New York City.



What is your perspective on the current architectural training framework? Can you offer recommendations to improve it/make it progressively comprehensive for the students?

To learn about architecture, one should go and see great buildings, walk through them studying the space, light, and every detail. One should make sketches on sites and make measurements of the good proportions. Students of architecture in Ahmedabad, India have a great advantage for this in-depth study of excellence in the physical works in that the city by Le Corbusier, Louis Kahn, and your own, B. V. Doshi.

For any architecture school what is the importance of exchange of ideas and thought process/ an interactive discussion forum for the students as well as the faculties?

Exchange of ideas on architecture takes focus in the critique sessions of student designs or in the analysis presentation of great works of the past and present. The relation of music, painting, and poetry to architecture can also be an inspiring

focus for discussions.

Students who are graduating are left out in the wind, how do they harness it do discover their path, their interests and make the best of their education?

The best chances for deeper learning after graduation is work in a good small atelier-type office which aims for design excellence.

Would you be able to discuss the challenges that an architect faces, i.e., what you faced and overcame to build your own firm?

When I came to New York City from San Francisco in 1977, I only knew two people in the city. I began by substitute teaching and found a cold water loft for very low rent. For ten years, I slowly struggled to form a practice starting with a tiny interior renovations and trying architectural competitions.

For me, the love of drawing, painting, and building architectural models easily got me through my hardships and early poverty. The joy of architecture is for me, transcendent.

Can you please share with us

the founding principles of your firm Steven Holl Architects (Discussion about your firm and what are the profound established qualities that your firm maintains?)

Founding principles on which I based the beginning of my atelier can be read in *Anchoring* (1989, Princeton Architectural Press), as well as *Intertwining* (1996), *House* (2007), *Urbanisms* (2009), and *Compression* (2019).

What is your design philosophy and could you explain it through the example of one of your projects.

The seven-point summary of my design philosophy is-

1. Idea-Driven-

Steven Holl Architects is an idea-driven atelier. We aim for an architecture which aspires to thought, connecting with all the arts and the human condition today.

2. Social Condensers

We aim to realize buildings as social condensers, inspiring the interaction of people and their communities, rather than simply fulfilling a program.

3. Natural Light and Proportions:

Capturing natural light in inspired spatial sequences remains a core aim of our work as well as proportions realized with our "fine tuners" at 1:1.618.

4. Materials and Details:

With each project we are inspired to create inventive details and experiment with new materials. Natural weathering extends principles of wabi-sabi, or beauty which is ever changing, yielding buildings which look better in time (such as our 25-year-old Void Space/ Hinged Space Housing in Fukuoka, Japan).

5. Collectiveness:

Our collaborative design process engages all in collective creation and building, with inspired working teams for each of our projects.

6. Ecological Innovation:

Ecological innovation is a core aim in all our work. (The 660-well heating and cooling system, the largest residential geothermal system in the world, at our Linked Hybrid, Beijing, is still excellent after 10 years.)

7. Anchoring:

The making of a place continues a manifesto launched in our 1989 Museum of Modern Art Exhibition. "Architecture does not so much intrude on the landscape as it serves to explain it. Architecture and site should have an experiential connection, a metaphysical link, a poetic link." – Steven Holl, Anchoring, 1988

Your books are a beacon of knowledge for Architecture Schools across the world. Could you please share with us any experiences after the compilation of your books

that you may now want to incorporate in future publications?

I am very grateful to hear your report that my books are a "beacon for architectural schools across the world." I am deeply thankful.

You maintain a very successful and large firm along with teaching. How does teaching help in enriching your designs?

Teaching for me is really a way of learning in our world of constant change. Our office is not large – it has the spirit of an atelier with 10 people in Beijing and 30 in New York City.

Among your teachings, you relate the features of music to architecture, could you tell us the underlying basic principle that you follow for this relation?

My wife Dimitra Tsachrelia and I teach a studio class called, "The Architectonics of Music". You can view some of our recent studios if you go to architectonicsofmusic.com.

How did, 'T' Space, the multi disciplinary arts organization that you had set up came into being? What was your initial idea behind the firm and how has its manifestation influenced your work?

'T' Space started ten years ago, 2010, here in Rhinebeck, where we built a small T-shaped gallery. I had the dream of trying to bring projects of architecture of today in closer relation to painting,

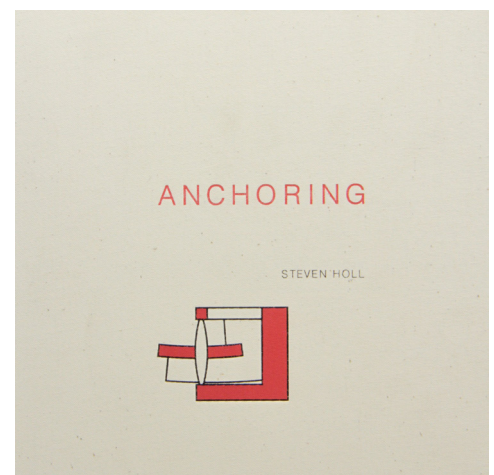
sculpture, poetry, and music with three exhibitions every summer – each with a poetry reading and a special musical performance.

This year will be our fourth year for fellowships of five students living on site and doing a one month experimental project. You can see the website at tspacerhinebeck.org.

The 'T' Space project is a summer project that has energized our ongoing works of architecture.

Books by Steven Holl-

1. Anchoring
2. Intertwining
3. Parallax
4. Questions of perception
: Phenomenology of Architecture
5. Steven Holl: Architecture spoken
6. Steven Holl: Scale: An architect's sketch book
7. Steven Holl: Written in Water
8. City
9. The Alphabetical City
10. Compression



COMING TO TERMS WITH QUARANTINE

SRIRAM VEMURI, B. PLAN, 2015 BATCH

2020 has been, and still remains an intense roller coaster. The Australian fires, COVID, murder hornets, #BlackLivesMatter, all that and also... graduation.

While there have been definite and strong happenings in the outside world, the indoors world cannot necessarily relate (or should, for that matter). Most of our indoor activities, generally speaking may not be very varied... work, distractions, resting and possibly more work. The lockdown in India may be a smart choice at the outset and remains so despite relaxed rules, but man it is exhausting.

On one hand this is what can be felt: the exhausting boredom of the increased mundane nature of life, inactivity and lack of interaction; on the other hand is the observational aspect of life announcing itself, leading to some semblance of self-reflection, admiration of daily chores in life that we often

overlook. We can see that both exist in a balance, and that this has been a period of distraction, exhaustion, self-reflection, understanding and eventually, coming to terms with the state of reality.

In a personal account, my own bachelor thesis work and the distractions (PC games of Assassin's Creed, Netflix, social media, YouTube and what not) have existed in tandem indeed, albeit now in a ratio of 20:80. Lack of social interactions with fellow mates, being cut off with the regular information flow decreased the fun part of the thesis work, tipping scales in favor of distractions. But of course, the show must go on.

Finally, the quarantine has brought with it both boon and bane- no examinations but with no travel, no outside at all. Home confinement, no casual meetups, parties, or any social presence in general. But the chilling at home does compensate for it in a very vague way. Graduating

this way isn't exactly what we wanted or ever wished for, but this is what we get and we get to take something away from it not everyone else can. There's a creed, a maxim that the assassins from those games follow: "Nothing is true, everything is permitted." This maxim may be accepted as a thumb rule during the times of 2020; Nothing is true- UFOs are real, apparently. Everything is permitted- where those hornets have disappeared as rapidly as they've appeared and what not. It's these times when we just have to take up a little pessimistic approach and be a little more jaded so as to accept our new reality... so that we may look, and move ahead. Challenges are what shape us and that's what 2020 feels like: a test for humans, by humans. We need to adapt and change to survive in the changing times. Not quite unlike that of our cities and settlements.

MATERIALITY

DHRUV MEHTA, B.Arch, 2015 BATCH



WEST FACADE, SEAGRAM BUILDING, LUDWIG MIES VAN DER ROHE, 1954, NEW YORK

When architect Ludwig Mies van der Rohe was working on a skyscraper in New York city, he had to face a difficulty which was threatening to his entire ideology. The State of New York did not allow structural steel members to remain exposed and had to be covered in fireproof materials, which might seem trivial to anyone who isn't familiar with Mies, but it was a question of gravity for him. The solution that he composed was a sublime trick that surfaced and articulated a crucial phenomenon about materiality and signification in architecture. The structural steel I-beams were concealed in concrete, and to make up for the hidden structure, Mies in all his eloquence put I-section bronze mullions on the facade of the

building. This restored the image of the steel, the gesture of verticality which was of divine importance to him and above all reinforced the conceptual existence of the material itself. The solution was neither a functional product of the design nor the inevitable end of a poetic design process, so to say some *pièce de résistance*; but a segue into the conceptual realm. The steel like bronze used here is not only for its properties, physical or nostalgic (relating to industrialization and its use of steel as a symbol of progress) but as a 'sign' of the verticality and the expression of its implicit existence in the material. The mullions then become a conscious intervention by Mies for the building to become more: more than

the sum of its parts. This point is further validated by the fact that these mullions were of a non-standard size and had to be specially manufactured. What Mies deployed is of importance here: Materiality as a conceptual tool. There is a case to be made for the opposite insofar as the materials are employed in conscious indifference for their particular and intended undermining (For example the cardboard houses of Peter Eisenman use white plastered concrete walls with no textures. This is not ignorance of materiality but a calculated undermining of the physical for the textual world). But I digress. Let me take this ignorance of materiality and also the more precarious situation of materials used as tools of romantic expression and contrast them with the conceptual materiality. There is a non-cerebral undertone that comes with the deployment of materials with romantic gestures. The romantic argument is that the conscious use of matter which has an inherent spiritual value (or a spiritual embodiment) appeals to the sensual and is transcendent in ways that are important to the very being of architecture. Now, there is a certain problem that arises

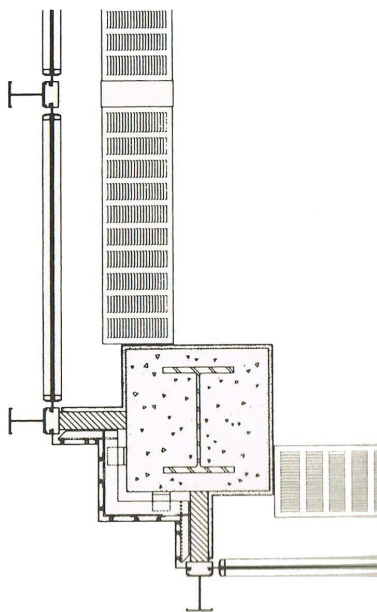
in this. When materials are employed in these particular ways in architecture they hail the phenomenological aspects but completely ignore, undermine and subvert the conceptual aspects. The physical realm is taken to be the field of the experience and of the sublime. The argument forms itself as the phenomena: Material-Experience-Reality-Transcendence.

The space of reality that the romantics have established is insufficient and in many ways inelegant (to the limit where it seems almost primitive). The continuous and rampant exclusion of the material from the league of the mind is problematic and there are particular sets of important effects that occur in the 'intellectual mind' that are of importance to the field.

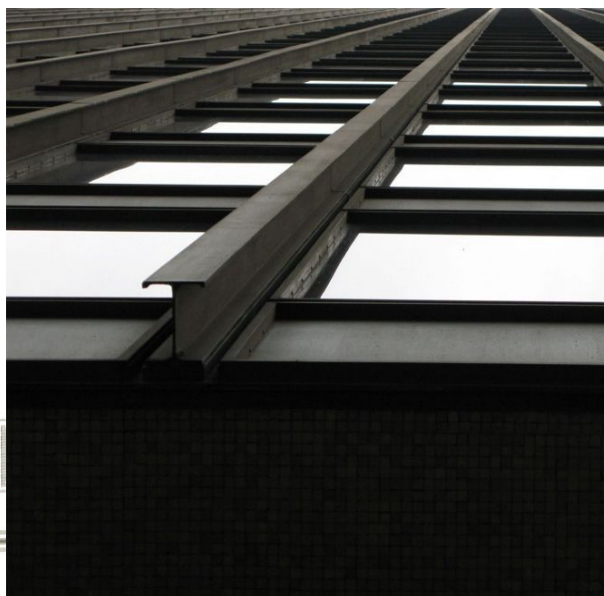
Romantic gestures are corporeal and while they can inhabit and overlap on the space of the conceptual, they rarely do. The architecture that romanticism and to many extents neo-regionalists produce is only interested in the immediacy of effects. Effects that are primitive and limited: as Wassily Kandinsky suggested that we think of materiality only in the

sensual and physical sense which can evoke only so many emotions until it exhausts itself. Fear, joy, grief, nostalgia etc. are the only arsenal in the repertoire of the romantics. In Kandinsky's view these emotions are crude and largely ignore subtle and more paradoxical emotions which constitute man and more specifically the modern man. (2)

"... Shapeless emotions such as fear, joy, grief, etc., which belonged to this time of effort, will no longer greatly attract the artist. He will endeavour to awake subtler emotions, as yet unnamed. Living himself a complicated and comparatively subtle life, his work will give to those observers capable of feeling them lofty emotions beyond the reach of words" (3).



CORNER DETAIL OF SEAGRAM BUILDING WITH CONCEALED I-SECTION COLUMN AND JUTTING OUT MULLIONS BRONZE MULLIONS, SEAGRAM BUILDING 1954 LUDWIG MIES VAN DER ROHE



INTERIOR OF HOUSE VI, PETER EISENMAN 1972



COMPOSITION IV WASSILY KANDINSKY (1911) 159.5 X 250.5 CM OIL ON CANVAS

The material world has power to influence our sensibilities which can cause a considerable shift in our mind. In the architectural ethos these are the constructional materials, which have effects and affects. (Note here that the materials aren't just the bricks, concrete, steel etc. but also the drawings and the textual work that surrounds the physical objects). These have to be used to their maximum potential, unlocking multiple realms at the same time, instead of just the one (sensual). The most archaic example of this would be the use of standard brick masonry walls at Mohenjo-Daro (see the Great Granary at Mohenjo-Daro) where the brick works only as an instrument of structure.

There is evidence however, throughout history, of architecture having sensibilities that are not only corporeal but that which require deeper analysis or deeper reading to understand. For example: When is the Doric column born? It certainly is not born when pieces of stone are assembled and load is put on it. Although the certainty and the specific time of its birth cannot possibly be known to us, it is nearer and around the time the fluting is done (i.e. the vertical lines are cut into the stone) which 'joins' the individual

pieces of stone together and enforces the vertical nature of the masculine column. Another of these examples would be the use of ceramic tiles in the Majolica House by Otto Wagner: pieces of these tiles together create an Art Nouveau pattern over the entire building facade which seemed 'hideous' at the time but was representative of the larger artistic avant-garde in the region (Secessionism). Also notice it completely eludes the visibility of a structure or any hints of its existence. Nowhere are you informed of the scale of the building and the block stands in a mysterious repose partially out of the immediate context of Viennese facades. There certainly are many other examples of this which include the works of Corbusier and the use of white plastered concrete blocks at Villa Savoye, Mies's Farnsworth house with its perfectly flat deck using individual drains for each piece of stone, OMA's CCTV tower and it's use of a false structural facade etc. The case for the conceptual is certainly not dogmatic. The use of materials leaning toward mannerisms, blatant use of them as sources of momentary pleasures in a field where the capacity to engage is much more potent and the nature of the discourse and its proliferation are factors

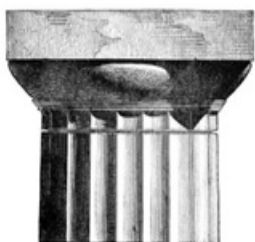
worth considering. We already have achieved the thesis that parts sum up to consistent wholes and in many ways after the century of modern painting and modern architecture we have also grasped the parts not adding up to consistent wholes.

These inconsistent wholes (that is the whole which cannot be defined by one dimension of thinking and work simultaneously in many: like the Maison Dom-Ino diagram of Le Corbusier which had an enormous impact on architecture) are in a way what the field demands and is a way forward and towards a more sophisticated architecture.

1. The curtain wall consists of 4-1/2" by 6" extruded architectural bronze I-beam mullions.
2. Mills, Christina Murdoch, "Materiality as the Basis for the Aesthetic Experience in Contemporary Art" (2009). Graduate Student Theses, Dissertations, & Professional Papers. 1289.
3. Wassily Kandinsky, "Concerning The Spiritual In Art", translated by Michael T. H. Sadler.



UPPER PART OF PODIUM OF GREAT GRANARY AT MOHENJODARO, EXCAVATED 1950 (HARAPPA.COM)



FRONT PROFILE OF A DORIC COLUMN



DORIC COLUMN AT THE PARTHENON, ATHENS (RED RECTANGLE IS WHERE THE STONES ARE RESTED ONTO ONE ANOTHER)



THE MAJOLICA HOUSE FACADE, VIENNA OTTO WAGNER 1899



VIEW OF CCTV HEADQUARTERS WITH THE FALSE STRUCTURAL DIAGRID ON THE FACADE, OMA (2012)

COVID-19 PANDEMIC AND THE IMPORTANCE OF OPEN SPACES

SHANTANU PARIKH, 5TH YEAR, B.ARCH

COVID- 19: Did the global pandemic increase the importance of terraces of houses as social interaction spaces?

A month-long lockdown in India to reduce the spread of the novel Coronavirus or COVID-19 made everyone come out of their houses for fresh air. Where exactly? On the terrace. People walking, kids running, neighbors talking to each other from the terraces of their own house maintaining the social distancing guidelines. Voila! The terraces of residential buildings unleashed a new potential of use and created a vibrant space to gather while being separate.

In major states of India one can find flat roofs on the top of floors. Some of the festivals such as Makarsankranti (kite flying) is celebrated with terraces serving as battlefields. Families, friends gather up on terrace to fly kites and sharing snacks with each other and have fun. Other than this; in the summer months due to higher temperatures people tend to sleep on terraces to escape the heated rooms

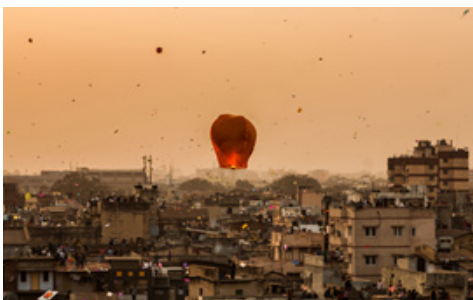
inside the house. But due to increase in use of air conditioners; lesser amount of people are opting to sleep on the terraces. In major households of India; chilies, potatoes, tamarinds, etc. are laid on terraces to dry and make powders or chips out of them. Other than these the terraces are just left to deteriorate in the dust in the remaining months.

The complete lockdown of the country initiated by the government compelled people to stay indoors; which in turn opened doors to social gatherings on terraces. Varied aged residents started meeting and talking from their personal house terraces. A kind of routine built up and activities from terraces became an integrated part of the people.

Grandparents doing a Social distancing Yoga and exercise classes on terraces in the morning. To young people doing hardcore training and aerobics on the terraces. Small children of the house playing badminton and similar sports on the terrace with the parents joining them as audience sitting on the parapet of

the terrace. In an interesting instance in the societies where individual residential units are near to each other; children are seen playing badminton from one terrace to another with the gap between acting as crease for distinguishing the sides of courts! Teens gathering on terrace late at night to play virtual tambola (Bingo) from their individual terraces sharing the join codes. While at midnight; terraces serving as a platform from star-gazers and chit chatters with two of the grand moms talking about the food recipes and TV serials... The dads or the employees working from home are occasionally seen on the terrace chatting about the payment of the project and giving their valuable opinion to a colleague about the post pandemic condition of the country.

People who had gone to a limit initially of creating roof gardens with swing and shed are getting the fruit of their hard work. One is socially distanced yet one is closer to the fresh smell of the flowers blooming and hymns of birds chirping.



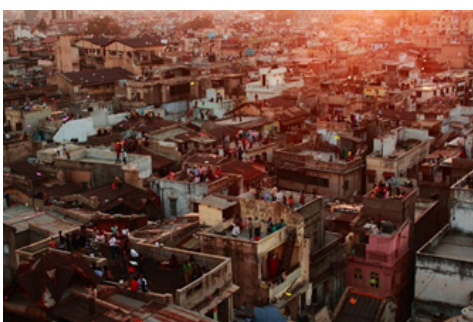
CROWDED TERRACES BEFORE PANDEMIC DURING 'MAKARSANKRANTI' KITE FLYING FESTIVAL, AHMEDABAD



A GLIMPSE OF CONNECTED TERRACES IN JAIPUR



A FAMILY HOUSE WITH TERRACE AS GROUND FOR ACTIVITY, VARANASI



A VIEW OF BUSY TERRACES DURING KITE FLYING FESTIVAL, AHMEDABAD



CHILIES DRYING ON TERRACES, DELHI



A TERRACE WITH PLANTATIONS

Such terrace gardens create an intimate space of relaxation and a platform to watch the sunset with your loved ones.

An interesting view was observed when everybody gathered on the terraces of individual houses with candles and clapping to show support to the health warriors fighting against the pandemic. A mesmerizing scene for anyone who was in the moment. In all these above instances terraces provided a platform for all the activities to happen above the ground level.

Evidence of creating and using flat roof terraces can be found as back as house units in Mesopotamian civilization. The roofs actually provided main access to the house. The housing units sometimes shared the walls creating a series of terraces where people.

as an extra living room where residents gathered to cook and eat food and also sleep on hot nights. (07)

Different instances of terraced housing can be seen throughout the world. In the works of the famous modern architect such as Le Corbusier; one can see the importance of terraces he used to emphasize. A similar instance of the use of terrace in conditions similar to today can be seen in the post war rehabilitation housing projects built by Le Corbusier. The terrace provided ample opportunities for residing people to choose and do the desired activities. Contemporary architects such as Chris Precht and Bjarke Ingels talk about the importance of terraces in both residential and commercial buildings.

Since the inception and use of technology

increased and the need to gather on the terraces became less; the importance of social gathering on the roof terraces reduced. A major possible change post the global pandemic may be integration of roof terraces and its realization as an extended living space. Because the roof terrace not only provides shelter but also acts as a platform for an elegant escape from the daily chores.



WATER ETHICS

GAUTAMEE BAVISKAR, B.PLAN, 2016 BATCH

Water Ethics in Transboundary water from History to Future of case of Ahmedabad Waters.

Historically, Ahmedabad is known for its "Water Structure" which were created with the ideology of "Using Own source of Water". The structures are categorised into; Talavadis (Normal Lake) created for the purpose of domestic, economic and recreation activities, Royal Lakes created by the royal families for recreational example: Kankaria, Sarkhej Roza, Underground Structure (Tankas) created at household-level for rainwater, Stepwells (Vav) example, Dada Hari ni Vav and the River i.e. Sabarmati River. In the present context this lakes, ponds and river are the visual model and beatification element for city as it is filled with water and irony is it doesn't have its own water but from Narmada River. Narmada River, the life line of Madhya Pradesh and Gujarat

and have a major contribution for the development of both the states. This river has a major contribution of keeping the living heritage of the city alive by filing up our historic Kankaria lake and 200 other water bodies which also include the Sabarmati River (The Times of India, 2002).

So, the question arises how can a city like Ahmedabad, declared as India's first UNESCO World Heritage city which is so insensitive for its water heritage that it needs to depend on water from other sources for the leisure in the distress situation and can we afford it? Rajendra Singh, the water man of India said, "On a temporary basis, just to showcase the project, you can say that Narmada waters have been used to bring a dead Sabarmati to life and it is nothing but a temporary visual model. It is not at all a sustainable model," (Nair, 2015). So the question arises is it ethically right

using somebody else's water for leisure where historically, the city used to be known for using its own sources to meet the demands. Especially when at global platform Water Ethics, a values approach to solve the Water Crisis (Groenfeldt, 2013) is in talk.

The Traditional wisdom of creating this water heritage is evanesce with the use of Narmada Water. What should be the approach for future of Ahmedabad Waters? Do we need traditional wisdom with (some) new approach? Or Integrated water management of the water structures? Or Interactive Water Governance? I think it may require vichar Parivartan towards water, were we don't see water as a visual model or take the approach to develop it as a stagnant pool instead an ecosystem which is self-sustainable and used for what it meant to be.

CASE STUDY OF CONTROVERSIAL BUILDING - EIFFEL TOWER, PARIS

KOSHA MAJITHYA, 5TH YEAR, B.ARCH

"In every heart, the sign of beloved Paris, the beloved sign of Paris."

-Le Corbusier

It seems like a paradox to have designed and built a delightful, yet despicable wonder of significant monumentality in the heart of the city of Paris. Believe it or not! The global cultural icon, constructed as a gateway for 1889 International Exposition, was initially designed to be built in Barcelona; however, the authorities of the city rejected the head Architect and Engineer, Gustave Eiffel's drawings, stating the tower will be an eyesore to the cityscape.

In 1870, France was already vanquished, during the Franco-Prussian war under the monarchy of Napoléon III. Due to which there was political and financial cordon, leading to starvation for Parisians. Later in 1875, a new government was formed with an agenda of universal exposition exhibiting industry products across the globe. In order to attract people to visit Paris, there was a demand for constructing something splendid, eventually, the government announced a competition for a 1000 feet tall tower for the Exposition, as a rivalry to England and the United States. Precluded from the proposal in Barcelona, Gustave proposes the plan to the city of France as a competition entry.

Eiffel tower being magnificent was the winner, apparently because it was not expensive yet austere and efficient. The wrought-iron lattice structure, 324 meters high with an observation deck, was to be built in about two years to commemorate 100 years of French Revolution as well as the strength of the national industry. Along with Gustave Eiffel, there were two other architects to work on the design, who were bought out by Eiffel eventually. In the course of construction, it caused a substantial amount of controversies that, there were protests and petition signed to the commissioner led by famous figures of art and architecture. Parisians referred the tower as 'metal asparagus' and 'gigantic smokestack' believing that the tower will overpower the cityscape, skyline, and slander the enduring legacy such as the Notre Dame, the Louvre, the Arc de Triomphe. After plenty of discussions, the construction finally accomplished with a few difficulties, such as installing lifts was a challenge in itself, since each pylon was broad enough to take elevators vertically upwards to the first level. But it was nearly impossible to install a straight track up to the second level.

The tower being the highest peak of the city and built entirely of conducting material (wrought iron) had an excessive

risk of getting struck by lightning, risking the lives of the people around, but Gustave had taken care of the situation, by installing copper brooms at the top which were connected with insulated wiring down to the earth. In fact, there was a series of experiments conducted in air resistance which led to sustaining the tower even after 130 years of its completion.



TICKET FOR THE EIFFEL TOWER IN 1889
©HUFFPOST.COM



AT THE BOTTOM OF MAGNIFICENT EIFFEL TOWER
©FLICKER.COM



A PANORAMIC VIEW FROM TOP OF THE TOWER
©360CITIES.NET

The Parisians would still consider the building to be infamous and that it will doom the milieu of the city. One of the protestors, Guy de Maupassant, preferred going to the restaurant of the tower, stating it was the only place in the city from where the tower was not visible, everywhere else, the tower would pop out no matter how misty or sunny the weather is. He quoted in the protest, 'this high and skinny pyramid of iron ladders, thus giant ungainly skeleton' for the tower and finally was forced to leave France saying that the tower irritated him so much. The critics would not acknowledge the idea of a massive tower over their heads and considered it as 'a dark ink stain' and a monstrous edifice. As an answer to the critics and protests, Gustave compared the tower with pyramids of Egypt and addressed it as 'a symbol of strength and adversity'.

The tower was granted to stand for 20 years but its use in the field of telecommunication and radio communication was considered prolific

by the French military and government. Gustave again experimented with installing an antenna at the top to establish transmission to the naval base at Tunisia and with Eastern forts 400 kilometers away, finally reaching out to a distance of 6000 kilometers, since then the tower has been in use as a transmitter as well as a receiver for television and radio transmission. There were many meteorological observations made and wireless communication with the help of antennas at the top, proving the worth of the tower; subsequently, it was to be determined to revive the structure and maintain it in the future.

The seemingly infamous, puddled iron structure with bolts is now well known as the symbol of love worldwide, with an average footfall of seven million annually and a total of 300 million since its opening in 1889. The elevators are an addition to the structure and are accessible to the tourists. The revenue gain from the visitors is an income to the French government and used for the

maintenance work of the tower.

The tower stands tall and intact, getting painted every seven years since its inauguration and renovated periodically. The tower has been illuminating with 20,000 bulbs lighting it for 5 minutes every hour. The lighting of the tower changes according to the occasion round the year signifying various events flaunting the 'Iron Lady' that it is to the city of Paris and its visitors.

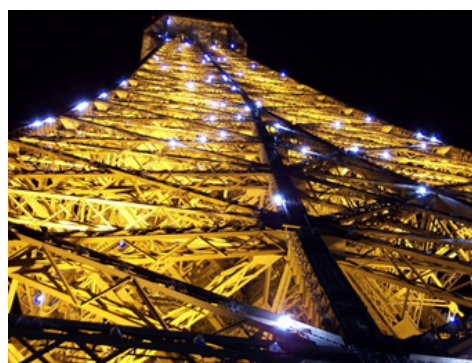
The technological masterpiece of lattice trusswork truly agrees with the thought of 'form follows function'. The criticism was obsoleted by poems of acceptance and appreciation by various poets and authors in the 20th Century. Guillaume Apollinaire wrote calligrams praising the beauty of 'The Skeleton Tower'. Le Corbusier writes the preface of the book 'The Eiffel Tower' saying "I bring to the tower the testimony of a tireless pilgrim around the world. In the cities, in the savannah, in the pampas, in the desert, on the Ghats and on the estuaries, everywhere and among the humble as among the others the Tower is in everyone's heart".



GUSTAVE'S CARICATURE COMPARING PYRAMIDS, EGYPT
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DAZZLING FIREWORKS ON BASTILLE DAY
©AGODA.COM



ALLURING EIFFEL LIGHTS
©FLICKER.COM

The man with a flair of revolutionary, contemporary ideas creates an awestricken masterpiece recognized and praised all over the world, accepted with open arms and warm hearts now, was once rejected by many.

'Are we to believe that because one is an engineer one is not preoccupied with the beauty in one's constructions, or that one does not seek to create elegance as well as solidity as well as durability?'

-Gustave Eiffel

BOOK REVIEW : BORN A CRIME, TREVOR NOAH

KRITI KHANDELWAL, 3RD YEAR, B.ARCH

Trevor Noah, a stand-up comedian, is currently the host of an American late night television show, 'The Daily Show', which is based on political satire and current affairs. Although successful now, his book is a memoir of his struggles and childhood stories from South Africa. The title of the book is quite literal in the sense that Trevor is a mixed child, the son of a white Swiss father and a black Xhosa mother, which was punishable under the law during Apartheid for a black and white person to have any relation. The book is a collection of 18 stories narrated by Trevor describing his adventures growing up in South Africa.

The book is a light read which will leave you in fits of laughter due to its hilarious way of telling even the most tragic of stories. The book revolves around Trevor and his mother, who I believe is the actual super star in the story with Trevor just being her sidekick. The stories are told in a manner where it would feel as if you are sitting with a friend reminiscing on childhood adventures, rather than reading a memoir without any preaching or sermons. The book provides an insight into a completely different cultural landscape of Apartheid South Africa and the struggles of growing up as a mixed child. For instance, during the early years of his life Trevor was mostly kept indoors and out of the public eye in fear of the government taking him away as his existence in itself was illegal. The stories depict a strong relationship between Trevor and his mother, of how they are a team fighting for survival. I really enjoyed the book because it opens up your mind to the harsh realities of racial injustice in the most light-hearted manner. The most disastrous of situations are made light with the use of smart humour, not taking

away their dreadfulness but making them more accessible and readable. Trevor grew up in abject poverty for most of his life, but not once throughout the course of the book he is looking for sympathy from his readers as he was taught by his mother to never let the pain make you bitter.

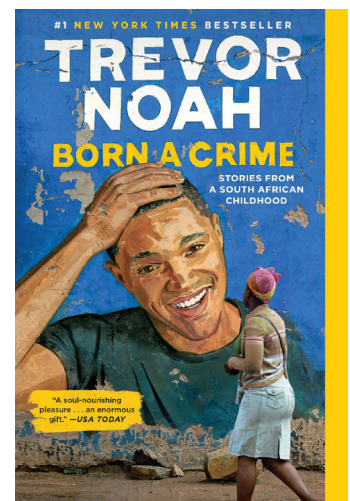
"Learn from your past and be better because of your past', she would say, 'But don't cry about your past. Life is full of pain, let the pain sharpen you but don't hold onto it. Don't be bitter', and she never was."

'Apart hate, is what it was'

Apartheid as describe by Trevor, ' Apart hate; is what it was', was the best racism in the world as it turned different black communities against each other, fighting for a problem they had no part in creating. All stories have an underlying theme of racial prejudice playing a subtle role in shaping African children. There is a line in the book where Trevor realizes how he was raised as if he was a white child, with all those privileges, by a black mother. He was taught to question and argue the pre conceived notions, he was taught to not limit his imagination, to dream big by a mother who had never gotten the opportunity to do the same. Trevor credits the architects of apartheid for creating a racism which divided people through various aspects, one of them being language, different black people from different communities learned in their own mother tongue and Afrikaans, the official language used by the government. Divide and Rule, in its classic form. Trevor, being a mixed child, learned 7 languages growing up as he understood that if you speak to someone

in their own language even if you look different you would be accepted as you could speak like them and therefore in turn would understand and sympathies with their struggles. Throughout the book, Trevor is an outsider, a mixed child, somebody who was the result of a stubborn mother, of a free will who refused to be bound by the laws laid out to confine her.

I highly recommend this book because of its wit, it's a literary genius which explains racism through a perspective which is brutally honest, where Trevor does not take pity on himself, as that was his only reality, he didn't know what the world held and yet was able to turn the table around. The lessons are innumerable, always accompanied with a laugh. Even long after finishing the book I find myself remembering a funny incident from it and laughing out loud. One of the important questions the book made me ask was how the colonial governments across the world managed to create a divide between the native people, which even after their independence has such long term consequences. I hope the book leaves you also with deeper insights regarding ethnicity, racisms, human physiology and so much more always accompanied by a smile.



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ROLE OF ARCHITECTURE IN NATION-BUILDING

KOSHA MAJITHIYA, 5TH YEAR, B.ARCH

Keywords: Multiculturalism, Democracy, Architectural History, Infrastructure, Urban Open Spaces, Net Zero Energy, Sustainability, Upcycling.

Multiculturalism in India

An architect is delegated to design and fabricate functional spaces in addition to optimum living with the least footprint, resources, and annihilation of the surrounding ecology whilst leaving an enormous influence worldwide. In a nation like India, a variety of cultures, religions, and their cherished values emerges to come together, to form a diverse yet democratic nation. Cultures are our roots, which have been nourishing us in every segment of life and existence. Since the beginning of the cultural history of India from the rock-cut shelters of Bhimbetka in the foothills of Vindhya Mountains lie five clusters of the natural rock shelter, evolving people from hunter-gatherers to agriculture (UNESCO). Caves being the most primitive form of architecture built out of the need for stability, necessities, and security from natural disasters as well as wildlife. The Mauryan architecture of stupas, pillars, and caves is immensely influenced by Buddhism. The use of terracotta brick or burnt bricks along with wood, triggered the advancement in construction style leaving a mark on the rest of the cultures. The rock-cut architecture of Kailash temple and caves of Ellora in Maharashtra is an exquisite and one of the finest examples of Buddhist, Jain, and Hindu cultures collectively. This temple architecture shows traces of Pallava and Chalukya style constructed by Rashtrakuta king Krishna I in the 8th century. The Mughal

architecture was at its zenith and flourished under the rule of Akbar and Shah Jahan with an influence of Persian, Mughal and Indian style of architecture. Various architectural elements such as chhatris (kiosks), corbelled brackets, balconies, pendentives are an influence of Rajasthani architecture, the arch and beams of the Mughal architecture, the double dome, onion dome, decorated squinches and char bagh (Garden of Paradise) are an influence of Persian architecture. The Dravidian style of architecture typically located in southern India has various salient features such as gopuram (gatehouse), shikhara (spire or pinnacle), vimana (structure over the garbhagriha), etc. It is the amalgamation of Pallava, Chola, Pandya, and Vijayanagar style of architecture. The locally available and easy to carve sand-stone was used extensively. The architecture in the Indian subcontinent was predominantly influenced by various colonies in particular parts (mainly the seashore regions) from the 16th century. These colonies were established for seaborne trade, Portuguese being the first to establish a colony in the town of Calicut, Kerala and other towns like Kollam, Kannur, Cochin (presently fort Kochi) and widening in Goa (presently Fountainhas region), Diu, Daman, Mumbai (presently the fort area), Chaul. The Dutch establishments had their effect in Cochin, Pallipuram, Golkonda, and the coromandel southeastern coast, Surat, etc. Similarly, French colonies in Pondicherry, Yaman, Karaikal, Mahe, Chandernagore and British in Surat, Mumbai, Madras, Bengal, etc. (wikipedia.org)

These traditions and beliefs have always been a source of knowledge and

responsibility. Hence, the multicultural, imperial, and ethnic history of a nation reminiscent to India has a unique identity acquired by its timeless architectural amalgamation.

Multiculturalism and democracy in the city of Ahmedabad

The more than 600 years old walled city of Ahmedabad, Gujarat, being a UNESCO world heritage is lauded for its peaceful co-existence of dominant Hindu, Islamic and Jain communities. The multiculturalism in people amalgamate the living style and routine of people, for instance, Deepak Panchal a believer of Hinduism living in Raipur, Khadia in the East of river Sabarmati, of the walled city since almost 40 years now, is working at a trading office in Mithakhali in the West Ahmedabad. His daily commute route to the workplace leads through the iconic Sidi Sayyid mosque, Rani Sipri's mosque, Shiva Temple, Rama Temple, and CNI church (Panchal). Even after the communal riots in 2002 under the democratic regime of the then chief minister Narendra Modi, the Mandvi ni pol of Khadia and Chhipawad of Astodia, being distinctive culturally, co-exists right across the street since decades. Moreover, few of these pol houses were built nearly 150-200 years ago, with a British style of construction out of natural and locally available materials such as Wooden columns and beams (few retrofitted with steel sections now after the 2001 ghastly Earthquake), stone or brick infill walls constructed by local artisans. The Construction style is altered as compared to the actual British style of construction due to various factors such as climate and surrounding context. This

multiculturalism of the organic orientation of these religious or cultural institutions impacts the identity of the settlement and at the large of the city. According to the Ahmedabad Municipal Commissioner Mukesh Kumar there are 2600 heritage sites and more than two dozen Archeological Survey of India protected monuments and sites. Ahmedabad has endured for unity in diversity with elegant carvings in Hindu and Jain temples as well as standing as one of the finest examples of Indo – Islamic architecture and Hindu Muslim art.

Present-day scenario and prospective measures

In today's world where rapid advancement in technology and growth of infrastructure is at its peak, it becomes inevitable for the designer to create human-friendly spaces to increase social interaction and urban open spaces such as plazas, libraries, pavilions, parks, recreation areas, etc. Public spaces are more often perceived as a luxury instead of a fundamental necessity for a healthy everyday public life. As much as good infrastructure can help with public life, organizing and taking part in events, debates, and discussions, raising awareness, taking the necessary steps towards education, and together creating a quality experience of good public spaces and the life in-between, can help a city and the citizens in vital aspects. For instance, the largest city of Kosovo, Pristina has had a burden as well as delight of providing for an extensive part of the country's population. This has put a strain on the city's urban development with a persistently growing number of illegal buildings and extensions, usurped public spaces, and an increasing disregard for the city by citizens. A busy

Rexhep Luci street is an active artery of the urban outline of the city which has a true potential to become a successful and interactive public space. So, to enhance the interaction between the spaces and to develop life, temporary pavilion structures are installed which promotes people to stop and interact on the street. The pavilion supports a wide range of activities, provides a semi-covered area and a vantage point within the street, therefore engaging people directly, being sustainable, productive, human-oriented, giving a distinct identity to the street. The yellow color of the pavilion is done to attract more people, which is one of the reasons to name it as 'The Yellow Pavilion', providing swings, seating, a temporary gallery which can be used to display community's talent or student works, basketball with seating for audience and even a backdrop for photoshoots. Effectively these seatings were used as library, debate, events, open mic session, and hang out place. These pods changed the composition of the street, except for offering smooth movement, people stopped there and it became a hotspot of the city (Architectureforhumans.com). Thus, just a small and temporary intervention can reflect widely on the health of public spaces, eventually giving an identity to the city and contributing towards nation-building.

For an architect to design and execute spaces there are a few challenges which need to be overcome. With construction comes modification in ecology and surroundings so, for an environmentally sensitive architect it becomes essential to consider these impacts and minimize them to a huge extent. There are negative impacts of development seen when a disaster strikes communities and their living in places that are under green belt

or flood zones. Along with designing a sustainable, efficient, and ecologically sensitive spaces, it is a designer's core and moral duty to abide by social responsibilities towards the community for whom they design, the labors who build and for the country as a whole. To be able to question oneself whether or not the design is self-efficient and socially healthy? Should it serve just the purpose or function? To be socially responsible means to design human-oriented spaces and taking into consideration all the age groups and people with disabilities. Certainly, it should serve the function of the building or space but also fulfill the social aspect by making it beneficial to the community, by and large, the nation. The Book Stop by WTA Architecture + Design studio is an impeccable way of meeting the aspect of social responsibility. The project refocuses on the core program of a library as a place for reading, a space for human interaction, and a platform for gaining knowledge. In place of a huge monolithic building with an extensive collection, The Book Stop is a network of mobile and modular spaces spread across the city each with garnering far more foot traffic than the typical library. In a modern world, where no library or bookstore can beat the collection of books that are available online, The Book Stop refrains from trying to reinvent the purpose of libraries. It instead works on rethinking and innovating the physical architecture and the distribution system of libraries, emphasizing casual serendipity and ease of access. (WTA)

Hence, the role of architecture starts right from its cultural and social roots of history, to the contemporary and revolutionary present to the continuously evolving future of sustainable, Energy efficient, and hi-tech infrastructure in nation-building.

REVISITING THE ROOTS : ALUMNI TALKS

AR. AADITYA SHAH, 2014 BATCH



HOUSING PROJECT @AHMEDABAD

I started working on a Residential House project in July 2019 that is situated in Ahmedabad. It was a phenomenal opportunity for me, it being my first project and solely working on all aspects of designing and execution.

About the project; It is a single family house that constitutes of about 1300 sq mt. of interior space distributed in three stories which is sitting on a plot of 1300 sq mt. This being my own house

I am glad to have completed the project construction involving all the civil work within 11 months including the design time, considering due planning for all steps well in advance to maintain the project timeline and currently structuring the interiors for the house

Along with this I also consulted for the prominent Architect, Kamal Mangaldas. Here I got to work on a urban design project which was a garden redevelopment for AUDA and also on other residential houses.

In January 2020, I came to United States to train under an Architect based in Malibu, Los Angeles. It was for a period of three months working on a residential project to better understand design methodology of the western world and its implementation in construction.

I have been in the United States since my work ended, due to COVID and flight

restrictions. Right now I am living in Seattle working on a research paper with the guidance of Prof. Utpal Sharma on Privately owned Public Spaces.

My takeaway from the work I have been involved in past my graduation would be that Architecture is an amalgamation of various fields that we trodden on in our five years of education yet it is not only academics that play a role to deliver a design. I am thankful to all my Institute faculties for sharing their time and knowledge.



HOUSING PROJECT @AHMEDABAD

REVISITING THE ROOTS : ALUMNI TALKS

AR. JHANAVI PARIKH, 2014 BATCH

Its been more than a year since we left our second home. The journey has been amazing in terms of learning and exposure. I was fortunate enough to work with Ar. Kamal Mangaldas right after my graduation for six months. After that, I went on to work as an associate architect with JCE, Ahmedabad for six months that gave me exposure on handling several architectural projects.

Simultaneously, I had an opportunity to assist Dr. Man see Bal Bhargava as a research assistant for her research on Women in Architecture. IAPNU has always been an encouraging factor during our bachelor's to write and express our thoughts. This not only helped us to conduct our research thesis in a great manner but also get it published at an international platform like "My Livable City".

This also motivated me to write and express even better at a global platform like "Re-thinking the Future" with whom I worked as an architectural journalist for 15 weeks. Currently, I am pursuing my Masters in Interior Design from CEPT University and also I work as one of the principal architects at 'UrbanNest Design Studio' that we went on to established in April 2020.

All these little achievements that I was able to gain in this handful time is only because of the exposure that we had at IAPNU. I express my hearty gratitude to IAPNU for the generous contribution it has made to my educational and academic pursuits. Also, my heartfelt thanks to all the mentors and faculties who have thoroughly prepared us for the outside world.

A special tip to all our junior batches; This is the best time and space to explore, imagine, and create – utilize it to your fullest!

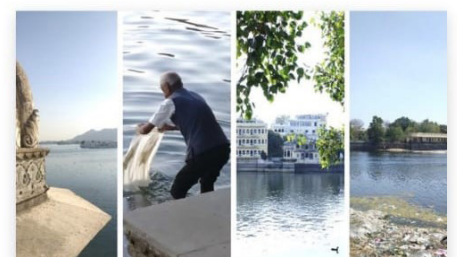


Rethinking
The Future

FRESH PERSPECTIVES

Architectural response to Land-Water-Interface in Indian Culture

6 MINS READ



It is like distant chatter, you always feel surrounded by...
The city has a beat of its own.. That makes me twirl, each day!

Brooklyn, Bronx, Queens, Staten
And Manhattan!
The bustling Broadway, the soothing highline
The grooving times square...
The ever changing image with - The people, running people...
The sun, The lights, The skyline
It is like the pinterest board brought to life!

It is dramatic reference to life... to life style
The hope to break through and to hit the blue!
Museums, Opera, Ballets, Theatres and the Concerts...
Prateek Kuhad to Alessia Cara to Chain Smokers in a single month
The city always has something to offer...
To witness, to enjoy, to relive!

It is the people, the life, the living..
As Carrie Bradshaw points out..
I see 20 something women, men, everyone..
Looking for something deeper than the surface!
Trying to chase it, to hold it, to run away with it, to run away from it!

It is the treat to the creative kind
Piano, Mies, Chipperfield to Bjarke, Zaha & Eisenmen...
The Mondrian, warhol-ian and many more treasures
The spirit of flamboyance and the spirit of expression
The Jazz workshops, the guitar sessions on the street
The stereotypical out of the box way to break through...!

It is the feeling of the Frank Sinatra lyrics
"If i can make it here, I'll make it anywhere"
The rushed life, the rush hour, the peak subs, the yellow cabs
The wait for the weekend!
The strength to take it all in...
But then I tell myself, Its NYC baby!!!
And remind myself..
To sip the coffee, flip the hair, breathe the spirit in and
Set out for yet another adventure... in disguise experience.

Eventually,
The city is like an unrequited lover!
Always so enchanting but you are never enough for it.
It's a bitter-sweet relationship of give and take..
The city is soaking me in it... And I am absorbing it in me!

It's NYC baby!



AR. ADITI PANCHOLI, 2014 BATCH

MULAKAT

PROF. SUJAN UMARANIYA

જાણે ગઇ કાલે જ તો તમે આવ્યા, આજે વળી જવાની વાત કરો છો.
હજી તો થઇ શુરુઆત અને તમે છેલ્લી ઘડી વીતાવાની વાત કરો છો.
વીતેલો સમય આ વર્ષો નો, આભાસ માત્ર સંક્ષિપ્ત છે .
હજી તો થઇ છે ઓળખાણ ત્યાં તો તમે ભૂલી જવાની વાત કરો છો ...

શું યાદ છે એ ભરેલા ડગલાં, પહેલી વાર ના એક સાથે?
સ્પર્શ તો કરવો શક્ય નથી, પણ ફર્યા બધે હાથ માં હાથે.
એક ઉદ્દેશ્ય વઈ કંઈક શીખવાનો , ભેગા થયા એક છત તણી
ખરી ઓળખાણ તો થઇ, જ્યારે રાતો વિતાવી દીવ ના દરિયા કાંઠે.

વધતી જતી ભાઈબંધી માં, માત્ર હોદ્દો અને ઉંમર હતા અલગ
પરિસ્થિતિ તો આપણી એમેય સરખી, આપણા બંને ના સાહેબ હતા કડક.
અશક્ય શબ્દ ના અણસમજી, ક્યાં હતી આપણે ચિંતા બીજા કોઈની ?
સ્નેહ ના રંગ થી કેટલાય કર્યા કમળ સમીવડા ખડક

ત્યારે વાવેલું વ્હાલ નું બીજ આજે, વૃક્ષ બન્યું છે વિહાર મા
લીમડા થી પણ ઠંડી છાયા એની , અફવા ઉડી છે એવી બજાર મા
આપડે તો સાયવી રાખેલું કે, કદી કોઈની નજર ના લાગે એ સંબંધને
ક્યાં ખબર હતી એજ વૃક્ષ ના ફળ, આંબા ને ભૂલાવશે સંસારમાં

આમ તો અંતર સંબંધ ને કાંટે, પણ આપણો તો ખીલ્યો તો ચંપા શીખે.
અનુભવ એટલો કે કોઈ દૂર માત્ર, પણ પોતાનું છે ભલે ન દીઠે
વિરહ પણ શીખવાડતો ગયો કે લાગણી અધરી હોય છે ભાઈ
ત્યારેજ તો સમજ્યા બીજું કઈ આવડે ના આવડે, પણ જિંદગી જીવતા જરૂર શીખે.

ખસ્યા છે વાદળ અંધકારના, ને ઉગ્યો વડી આપણો એ પ્રકાશ
મુલાકાત થઈ પાછી આપણી અને, હવે નઈ છૂટા પડીએ એવી આશ
તારી સાથે મન હળવું રહે, સમય સ્થગિત થાય એવી હાશ
હંમેશા મગજ મા એવું લાગ્યા કરે, કોઈ તો છે સાથે ખાસ

અને હવે ફરી વળી આ શું ? આજે વળી જવાની વાત કરો છો
હજી તો થઇ શુરુઆત અને તમે છેલ્લી ઘડી વીતાવાની વાત કરો છો.
વીતેલો સમય આ વર્ષો નો, આભાસ માત્ર સંક્ષિપ્ત છે .
હજી તો થઇ છે ઓળખાણ ત્યાં તો તમે ભૂલી જવાની વાત કરો છો ..



યાદ નથી ક્યારે થયો મેળાપ, પણ દોસ્તી છે લાખ નિરાલી.

સાથે રમવું, સાથે જમવું આ આદત હતી આપણી,
અને વળી ક્યારેક ઝગડવું, આ વાત પણ હતી નિરાલી.

આજે તું આવીશ મારા ઘરે, કાલે હું આવીશ તારા ઘરે,
આ વાતો માં વીત્યા, અનેક વાર શનિ-રવિ.

ક્રિકેટ હોય કે બાસ્કેટબોલ, પહેલું આવવું આદત હતી તારી,
વળી નિયમો પણ આપણા, આ વાત પણ હતી ખરી.

ખબર નહોતી ક્યારે આવશે આ દિવસો ફરી,
આવ્યા જ્યારે આ દિવસો રહી ગયા ઘરમાં પુરી.

પ્રાર્થના કરું હું હરિ, પામીએ એકબીજાને લાખ ચોર્યાશી.



INCIDENTAL ACCIDENT

HEMIL GANTRA, 5TH YEAR, B.ARCH

It's May 25th 2029, with the weather being so volatile, a sudden blizzard has hit the streets of London. A traumatized married couple walked into the London's Hilton, booked under the names Adam Williams and Olivia Beckham and headed straight for the room where Adam quickly covered Olivia's wounds. "They had this sense of uneasiness in their approach" the hotel manager later reported. Adam tried to console Olivia, he said "This was not your fault, we had no choice. Besides, the blizzard made it impossible for anyone to see it. We don't have to let this change anything."

Moments later, a worried Adam turns on the television to check for any reports, "BREAKING NEWS: A hit and run victim, Natasha Beckham, is in severe condition with major internal damages. The police couldn't identify the suspect car as the blizzard had blocked all the cameras covering the area of the accident." She survived. Olivia Beckham still couldn't believe it, that she had crashed into her own twin sister! The same moment Olivia's devastated mother Julia

calls, telling Olivia to hurry down to the hospital. "This is not happening, I grew up with her, we shouldn't have done this Adam" cried Olivia. While they drove to the hospital, Adam and Olivia come up with a new strategy. "I hope this time everything goes according to plan" Adam said. As soon as they arrived to the hospital, on Olivia's request her mother told the doctors, "The sisters need some alone time before we go forward." Now Olivia went straight to Natasha's room, who was apparently unconscious.

Sitting next to Natasha on the bed, Olivia caught Natasha's hand and whispered, "Adam and I have no regrets. You shouldn't have let the money come between us, or else this would've never happened to you. Now I have no choice but to end this once for all". Ten minutes later, she rushed out of the room, didn't meet anyone and just left the hospital in shock. "We couldn't save her" the doctors said to Julia. Julia was in utter disbelief, "But Natasha only had some internal injuries!" she cried. The doctors said the matter looked much worse than what

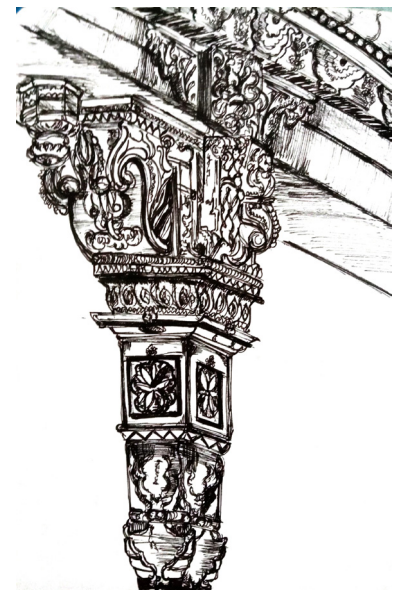
they saw at first and that this was a rare case. On calling Julia, Adam finds out about the death. Even though he was a bit relieved, there was still some concerns in his mind. This was because Olivia still hadn't come home. The next day a similar blizzard hits London. As Adam's worry grew he decided to go out and find Olivia on his own. He drove fast and recklessly.

Later in the night, Julia turns on the TV, "BREAKING NEWS: A hit and run victim Adam Williams is in critical condition with punctured..." Julia screamed, "Adam!" Julia reached the hospital and asked for Adam. The nurse said "Mrs. Beckham wanted some alone time with him" "So now it's just the 2 of us here Adam" she said holding his hand. Adam was aghast on what he saw and said, "How did you survive this? What did you do with my Olivia?". She condescendingly said "I have no regrets. You shouldn't have let the money come between us, or else this would've never happened to you. Now I have no choice but to end this once for all, goodbye Adam".

ART CORNER



SKETCH BY ANUSHRI SINGH, 3RD YEAR, B.ARCH



SKETCH BY JAINIL SACHDE, 3RD YEAR, B.ARCH

2020, A CURSE?

IPSHA PATEL, 5TH YEAR, B.ARCH

We don't have an equal pay
 But can we expect some say
 We are allowed to perform on the same stage,
 But being self-independent is still a new page
 Needle in one hand
 The other handles the funds
 The patriarchy society will transform
 If given an opportunity to perform
 What is happening to this world?
 Is 2020 some kind of curse..
 There is no peace of mind
 Because the deaths are taking our paradise.
 Maybe its not the disease that is killing people.
 Its the humans who are acting worse..
 Whether its a black man or an innocent elephant
 They didn't deserved the death which was destined to them...
 What is happening to this world?
 Is 2020 some kind of curse?!

HOLD ONTO HOPE

KOSHA MAJITHIYA, 5TH YEAR, B.ARCH

Amidst the chaos of world,
 There is a young shining pearl.
 With sound growing outside,
 Deafening the ears inside.
 Stormy waves hitting the entrenched,
 Softly razing fragile bright eyed.
 In a trice, the brine's at low tide,
 Raging away from eye sight.
 Suddenly it's quiet outside,
 Young gleaming, midget squint through confined,
 Little did it know, there was a demon right besides.
 Shattering dreams, moving back abode,
 Admiring memories, emotions overload.
 Surrounded by the invisible ghost,
 Waiting harsh days to pass by.
 Unleased a bunch of skills, lost,
 Practicing them all to try.
 Amidst all the chaos, gem finds life.
 Listen to the inner voice so bright.



SKETCH BY TIRTH PATEL, 5TH YEAR, B.ARCH



SKETCH BY NEEL KINARIWALA, 2ND YEAR, B.PLAN



MANDALA BY KOSHA MAJITHIYA, 5TH YEAR, B.ARCH



SKETCH BY TIRTH PATEL, 5TH YEAR, B.ARCH



SCULPTURE BY JANHAVI KAKADIYA, 2ND YEAR, B.Arch

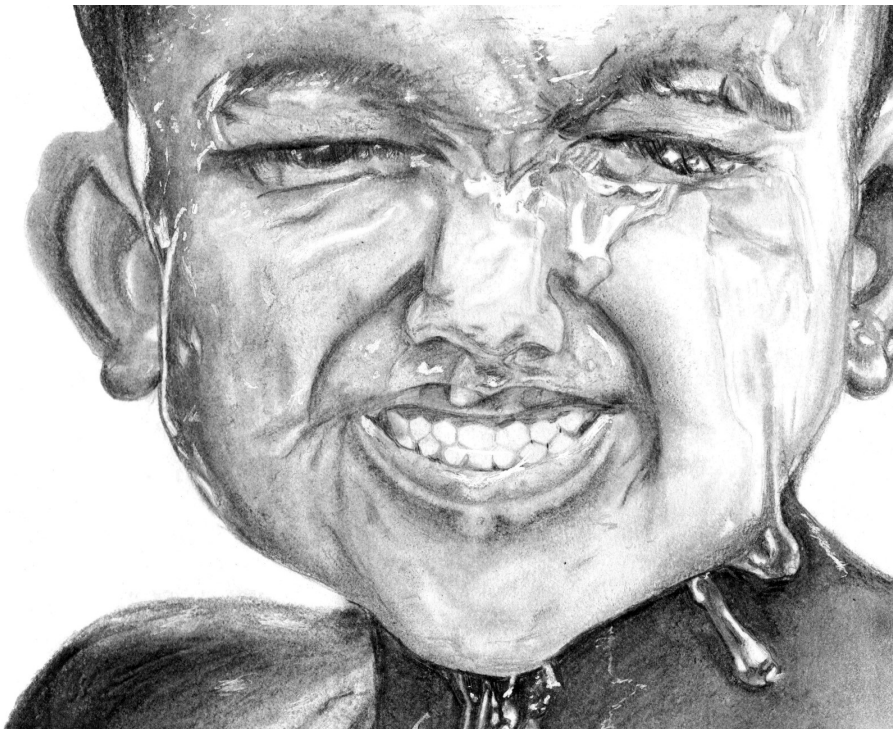
Not death this is a test
 Dryness can be calm and soft
 Stay believe wait and hope
 Keep your today for tomorrow
 Not ending this is not death
 Weakness this is a rest
 Green turns into orange
 Wait it will be green again after red
 It will restart and nature will run
 Journey and cycle watch with fun
 Stay believe wait and hope.



ARTWORK BY GUNJA RUPARELIA, 2ND YEAR, B.Arch



ILLUSTRATION BY KARAN MAHERIYA, 3RD YEAR, B.Arch



SKETCH BY SAMRUDDHI VYAS, 2ND YEAR, B.Arch



PAINTING BY PRANJAL CHATURVEDI, 2ND YEAR, B.Arch

BATWARA

CHARVY SHAH, 2ND YEAR, B.Arch

Mazhab ke naam pe tune sab baatt diya
 Insaaniyat ko bhul,
 Tu hevaan bann gaya...
 Tere liye woh bhagwan hai,
 Mere liye woh hi khuda
 Naam ka fark hai bhai
 Tune toh uska imaan badal diya
 Ladta raha tu unse,
 Lagana tha jinhe sinese
 Ek mulk mai rehte bhai hai hum
 Par Tune riwayat ke naam zeher ghol
 diya.
 Mohobbat se haath pakadke,
 Chalna tha saath har kadam par
 Tune nafrat se talwaare uthali
 Uss din tere aander ka Insaan maara
 gaya...
 Woh mandir tera hua,
 Yeh Masjid mere bola gaya...
 Gally moholle ko chhod
 Tune toh khuda ko bhi baatt diya..



PAINTING BY PRANJAL CHATURVEDI, 2ND YEAR, B.Arch

EXPLORATION OF COLLEGE

VIKRANT BHAGWANI, 4TH YEAR, B.Arch

Entrance of campus is rising sun of east
 When enter to campus every morning.
 And the same gate of campus exit
 Transfers to west setting sun of evening.
 The lawn between the institution blocks
 Are the connectivity of two institutional
 thoughts.
 And the same lawn when with rules
 Converts to the boundary between every
 course.
 The canteen in between the campus
 Allows everyone to gather, talk and eat.
 And the same canteen at it's entrance
 Transfers to the advertising street.
 The statue at entrance of lady with a book
 Welcomes everyone to place serving
 education.
 And the same statue is with a message
 Which sketches growth to teach a lesson.
 The building structure of institutes serves
 Open space surrounded by walking
 corridor.
 And the same structure also in other ways
 Depicts freedom surrounded by
 uniformity therefore.



SKETCH BY VRUTI DHANKANI, 2ND YEAR, B.Arch



SKETCH BY JAINIL SACHDE, 3TH YEAR, B.Arch



MANDALA BY KOSHA MAJITHIYA, 5TH YEAR, B.Arch



QUTUB MINAR

25 MAY 2020

Front cover- Devanshi Shah, B.Arch, 2015 Batch
Back cover- Tirth Patel, 5th Year, B.Arch