



MERAKI

Edition 7 | February 2021

Student Magazine



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
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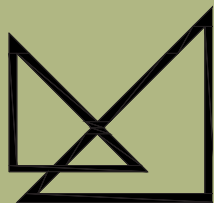
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 Chat





MERAKI

Edition 7, February 2021
Magazine



Institute of Architecture
& Planning, Nirma University

Faculty co-ordinators:

Jitesh Mewada

Dhaval Chauhan

meraki.iapnu@nirmauni.ac.in

www.nirmauni.ac.in

O +91 - 79 - 30642343

F +91 - 2717 - 241917



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EDITORIAL

Meraki

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To put something of yourself in what you create

Welcome Readers,

This is the seventh edition of our institute magazine releasing at a time when we are standing at the threshold of transitioning from online webex screens to our beloved studios.

The time has come to let go of your favourite spot by the window as you sipped your beverage and watched life pass by you. The world restarts as do you, from this period etched in memory, through hardship, failure and most importantly, learning. This sense of deja vu comes over as we will soon be returning back to what used to be our "normal" college routine. After a long break in the cycle we were so engulfed in, hopefully everybody comes back rejuvenated with a lot of passion and vigour. Here's to taking on to the best of our abilities and conquering ahead. We hope to greet you soon enough!

Regards,

Editors

EDITORS



Kriti Khandelwal
Third Year, B.Arch



Preeti Nataraj
Third Year, B.Arch

TEAM

Selvi Kataria
Second Year, B.Arch

Binisha Gandhi
Second Year, B.Arch

Myanvy Gajjar
First Year, B.Arch

Madhuri Sahi
First Year, B.Arch

Zahra Chandurwala
First Year, B.Arch

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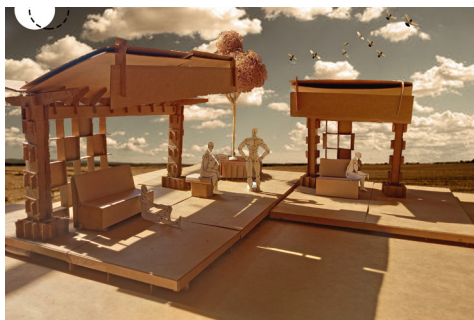
JURY TIME: B.ARCH

SEM 3

Studio Program: Material Studio

Faculty : Prof. Jaydeep B., Prof. Keyur V., Prof. Viral B., Prof. Brinda D., Prof. Jitesh M., Prof. Manmayee S., Prof. Mihir, Prof. Kavitra M.

Jurors : Prof. Shikha P., Prof. Harsh P., Prof. Vibha G., Prof. Amit P., Prof. Ayaz P., Prof. Chitra V., Prof. Heli S., Prof. Riyaz T., Prof. Vishnu K., Prof. Ankit K., Prof. Forum B.



Work Of: Khushagra Dholakia(19bar013)



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SEM 5

Studio Program: Institutional Design

Faculty : Prof. Vibha G., Prof. Jayant G., Prof. Forum B., Prof. Jinal S., Prof. Sneha R., Prof. Sanal T., Prof. Dhaval C., Prof. Ashish T.

Jurors : Prof. Rajiv D., Prof. Viral B., Prof. Sujan U., Prof. Parag M., Prof. Sujit K., Prof. Arpi M., Prof. Brinda S., Prof. Falguni G., Prof. Uday A., Prof. Rupinder S., Prof. Neelkanth C., Prof. Saptarishi S., Prof. Riyaz T., Prof. Harsh P., Prof. Shilpa R.



Work Of: Ishika Soni(18bar008)



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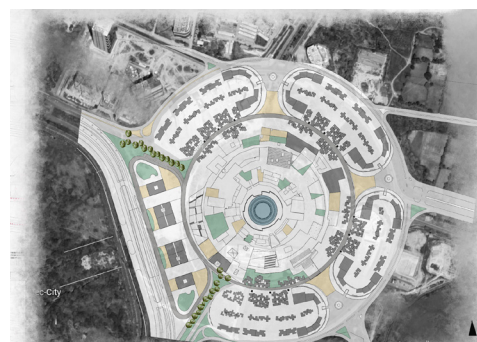
Studio Program: Urban Design Studio

Faculty: Prof. Jitendra M., Prof. Sandeep P., Prof. Brinda S., Prof. Vijay P., Prof. Ankit K., Prof. Shaifali S., Prof. Prachi P., Prof. Piyas C.

Jurors: Prof. S.K. Das, Ar. Anirudh P., Ar. Umesh S., Ar. Anal V., Prof. Deval G., Prof. Utpal S., Ar. Loveleen S, Dr. Alpana S., Ar. Kaushik P., Ar. Faizan K.



Work Of: Sagar(17bar021) | Harshil(18bar024) | Akshat(18bar033)



Work Of: Jaini Parikh(17bar066)

SEM 9

Studio Program: Design Thesis

Faculty: Prof. Parag M., Prof. Deval G., Prof. Rajiv D., Prof. Jayant G., Prof. Ratna S., Prof. Vinay S., Prof. Sujit K., Prof. Falguni G. and Prof. Sujan U.

Jurors: Ar. Saurabh M., Ar. Ranjit W., Prof. Jitendra M., Ar. Shailendra S., Ar. Hitesh C., Prof. Jaimini M., Ar. Vandini M., Ar. Shantanu P., Ar. Prashant P., Ar. Nisha G., Ar. Sonal S., Ar. Chitra V., Ar. Meeta J.



Work Of: Tirth Patel(16bar014)



Work Of: Payushi Goel(16bar048)

JURY TIME: B.PLAN

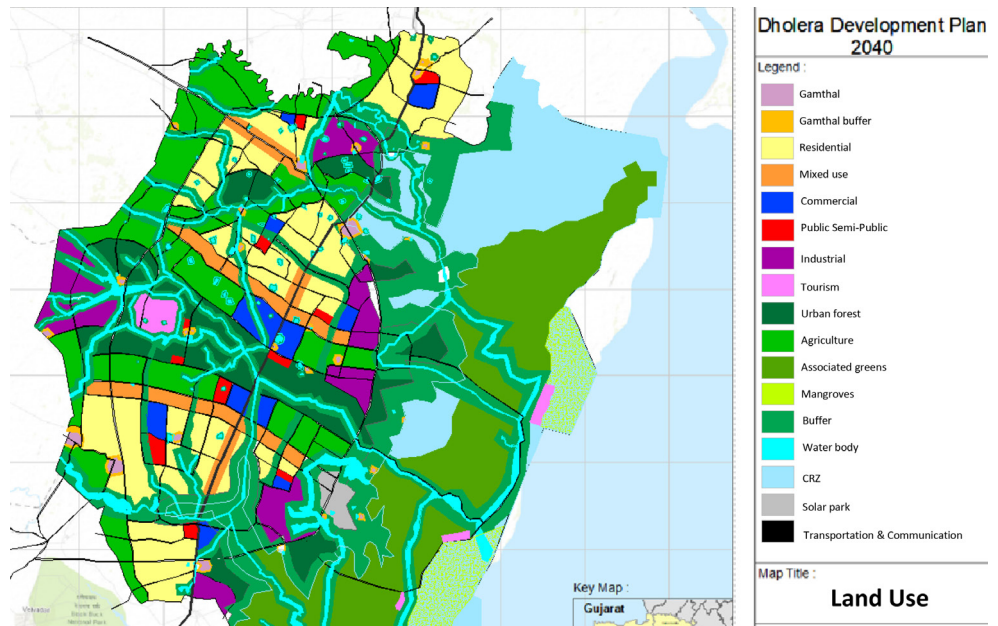
SEM 5

Studio Program: Urban Development Studio

NU faculty: Dr. Swati Kothari, Prof.

Anal.K. Vaishnav, Prof. Peeyush Purohit, Ms. Manushi Bhao

Jurors: Dr. Poonam Prakash, Dr. Alpana Sivam, Dr. R Shankar



Work Of: Nihar Doshi 18bpl005
 Dhruva Kansagara 18bpl008
 Neel Kinariwala 18bpl009
 Rujvi Polara 18bpl016
 Vedant Patel 18bpl026

SEM 7

Studio Program I: Land Value Capture Project Studio

Faculty: Prof. Pratyosh Madhavi

Visiting Faculty: Ar. Amit Mistry ,Ms. Hetankshi Shah

Jurors: Jurors: Dr. Vatsal Patel, Mr. Pragnesh Trivedi

Studio Program II: Transportation Project Studio

Faculty: Prof.Rahul Shukla

Visiting Faculty: Ms. Reema Prajapati

Jurors: Ms. Neela Munshi, Ar. Abhijit Lokre



Work Of: Harsh (17bpl006)
 Neha (17bpl008)
 Zeal (17bpl015)
 Manav (17bpl025)
 Mahim (17bpl044)
 Riya (17bpl045)

ACADEMIC ACCOLADES B.PLAN (2019- 2020)

'Appreciation goes a long way as motivation.'

IAPNU presents its students with awards for their excellence in studio works and also acknowledges them for their consistence performance in all the subjects. The following are the students who received the awards in previous academic year 2019 - 2020. Many Congratulations to all!

'16

'17

'18

BEST STUDIO PERFORMANCE



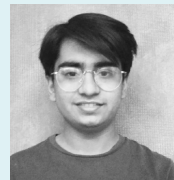
AASHKA PATEL



GAUTAMEE BAVISKAR



PRUTHA SHAH



NEEL KINARIWALA

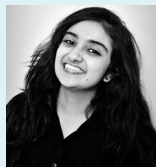
CONSISTENT PERFORMANCE



ZEEL PATEL



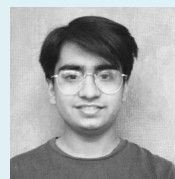
GAUTAMEE BAVISKAR



BHUJAL VARIA



NEHA DEVDIKAR



NEEL KINARIWALA

ACADEMIC ACCOLADES B.ARCH (2019- 2020)

'15

'16

'17

'18

'19

BEST STUDIO PERFORMANCE



HIMANSHU AGRAWAL



KUSH TRIVEDI



TIRTH TADA



ISHIKA SONI



AKSHITA VERMA



DHURUV MEHTA



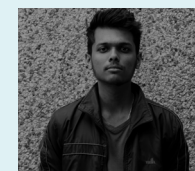
TIRTH PATEL



PUJA TARAVIYA



MAHEK RUPARELIA



KHUSHAGRA DHOLAKIA



KASHISH RATHORE



HEALIK DOSHI



DEVANSHI MITTAL



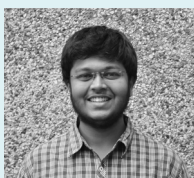
NIL DONGA



HARSHIL JIVANI



YASHASH KANOJIA



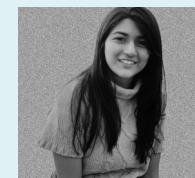
SHANTANU PARIKH



HETVI JOSHI



RUTU KEVADIYA



GATI SHAH

BEST THESIS



KUHOOPATEL



GAZAL NANWANI

CONSISTENT PERFORMANCE



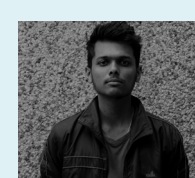
TIRTH PATEL



SAGAR SARRAF



ISHIKA SONI



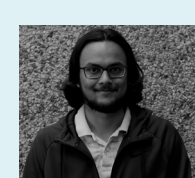
KHUSHAGRA DHOLAKIA



JAINI PARKHI



RUTU KEVADIYA



HARSHIL JIVANI

LEADING FROM THE FRONT



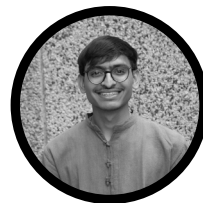
JEIMIN LANGALIA
PRESIDENT, 5TH YEAR



SURUCHI BHOGAYATA
CULTURAL HEAD, 3RD YEAR



RIDHAM AGHARA
ACADEMIC HEAD, 5TH YEAR



DHARMIK PATEL
ADMIN HEAD, 3RD YEAR



JAY DODIYA
SPORTS HEAD, 3RD YEAR



PRATIK SHINDE
PRESIDENT, 4TH YEAR



JAINY SHAH
CULTURAL HEAD, 3RD YEAR



UTSAVI SHAH
ACADEMIC HEAD, 3RD YEAR



BHAUMIK PATEL
ADMIN HEAD, 4TH YEAR



KAMIL PRAJAPATI
SPORTS HEAD, 4TH YEAR

SENSORY PERCEPTIONS IN ARCHITECTURE

CHARU MITTAL, 5TH YEAR, B.ARCH
RUTVI VYAS, 5TH YEAR, B.ARCH

Anxiety, flashback, trust issues, and dissociation are just a few of the traits the survivors of abuse are battling with at every point in time. A lot of discussions do surface for stricter law enforcement and justice, but 'a lot' doesn't take place for healing them and for restoring their self-reliance.

They need a release of emotions, and the release can really happen in the roots. Architecture accommodating colors and flora invokes serenity and promotes relaxation in thoughts. Hence, an encouraging place that helps the survivors of abuse to cope up with their detrimental notion is the pressing priority.

The main purpose behind having a facility for the abused is to reach out and present to them a place where they would be accepted and protected from any kind of harm. These concerns of acceptance and protection would be addressed

through the design of the facility with the use of colors and flora. Color is such an important element that its attributes go far beyond the limits of those of shape or size. The ambiance of any space can be devised to conform to the function of that space depending on the particular color usage. Warm and luminous colors with high levels of light will produce a centrifugal action, directing attention outward and towards the environment. Such environments are conducive to cheerfulness. Cooler colors and lower levels of illumination will produce a centripetal action which furthers inward orientation and enhances the ability to concentrate.

In addition to this, the nearness to the natural environment is associated with a decrease in negative temperament and stress levels. In fact, it acts as a therapeutic remedy at a subconscious level. Nearby plants relieve from

"attention fatigue" and 'reset' a feeling of calm, which reflects our evolutionary history of reliance on nature for security. Hence, spaces that cater to the sensitive needs of the survivors are envisioned as a balance of introvert and extrovert experiences, whereby relaxation zones are framed amidst the foliage. These relax zones will be pods made out of locally available materials to strengthen their connection with the roots.

The facility as a whole will be versatile enough to take various moods and emotions into account which can be converted into individual spaces that can eventually help the users overcome their apprehensions. It is extremely important to make the environment hospitable and liveable. Such a facility will easily adapt to the city and help alleviate the problem of mental health over the ones who suffered.

REGIONAL PLANNING STUDIO

NEHA DEVDIKAR, 4TH YEAR, B.PLAN
ZEAL PANDYA, 4TH YEAR, B.PLAN
ISHA PITHWA, 4TH YEAR, B.PLAN

Semester 6: Regional Planning studio:
Mathura-Agra-Bharatpur (MAB region)

Keywords: Heritage, Tourism,
Infrastructure, Economy, socio-culture

About: The basic objective behind doing the studio was to get knowledge and understand different tools of regional planning. The preliminary phase of the regional planning studio was to build a foundation by studying and analysing case studies of existing regional plans. The study area selected for the Studio was Mathura- Agra- Bharatpur (MAB) region. The site area was situated in the Northern-central part of India. It comprises two states Uttar Pradesh and Rajasthan (partially). The total area of the MAB region was 5128 sq. km with a population of 56 lakhs. It is located in the Ganges-Yamuna Doab region holds a religious and mythological significance and therefore, experiences an influx of pilgrims and tourists, throughout the year from various parts of the country.

The MAB region was identified based on three major aspects like tourism, economy, socio-cultural. It includes three major tourist circuits - Braj, Agra- Fatehpur, and Bharatpur. It is a part of the golden triangle of tourism in India, connecting Delhi-Jaipur and Agra.

Intent: The Regional Development Plan of the MAB region focuses on integrated development & economy of the region, by utilizing the potential tourism/pilgrimage activities and upgrading the social, physical, cultural, and ecological landscape of the region. Different approaches were adopted and objectives

were defined to achieve the aim of the studio. The studio focused on achieving cohesive development of rural and urban areas by the efficient placement of land-use activities and integrating its functional linkages. The regional plan facilitates the growth of small towns or satellite towns which will help in relieving the stress from higher-order towns thus increasing their efficiency. Along with reducing disparities, promoting growth, and promoting sustainable development. Experience: Exploring the central part of India with different socio-cultural identities was a unique learning experience. Studying the amalgamation of the different characters of 3 different areas was challenging however we learnt various regional study aspects through a practical experience. On-site observations, surveys and interactions helped us build an understanding of aspects such as history, demography, physiography, socio-cultural profile, governance, economy, settlement structure, infrastructure distribution, tourism, regional setting etc.

The region experiences major tourist inflow every year it has last-mile connectivity to tourist spots as well. Numerous market and informal activities support this industry. It has strong potential for religious tourism aiding the economy (Parikrama & Religious Places). Local craftsmanship in inlay work, leatherwork, embroidery, zardozi portrays the rich culture of the region. Such local small scale industries with a high demand for exporting within and outside the country contributes

to the economy of the region along with some local agro-based industry. On the flip side, it was observed that some areas of the region lack sufficient physical and social infrastructure. It also lags in hygiene and cleanliness sector. The deteriorating condition of lesser-known monuments is one of the weaknesses of the region. Some parts of the region lack tourism infrastructure and accommodation facilities, resulting in dissatisfaction of tourists. Owing to all these factors regional disparities were observed amongst the different areas within and outside the region.

Six proposals were developed from analysing carried out on the existing scenario of the region. Six different approaches with different aims having unique concepts were developed. A framework of objectives was formed by considering the key issues of the current situation and SWOT analysis. All these proposals sought to address prevailing issues and to assure sound development in future.

The studio played a vital role in obtaining an overview of a regional scale under the planning umbrella. Overall, it was a memorable experience with many indispensable learnings.



Pratik Shinde, 4th Year, B.plan

UNNAT BHARAT ABHIYAN REPORT

ANOUSHKA DAS, 3RD YEAR, B.PLAN



The Bachelor of Planning programme is a four-year professional course moulding students into professionals equipped with skills to shape various social, economic and spatial aspects of urban environments.

The second semester under the Bachelor of Planning program at the Institute of Architecture and Planning, Nirma University (IAPNU) has a studio dedicated to the planning of rural areas. As part of the studio, the batch of 2018-19 studied four peri-urban villages of Ahmedabad out of which three were villages adopted by Nirma University under the Unnat Bharat Abhiyan (UBA) programme of the Government of India.

UBA is a flagship program of the Ministry of Human Resource Development (GoI) which aims at engaging Institutions of Higher Education in the rural development process. One of the objectives is to create baseline information about villages across the country collected by various institutions



to bring about transformational changes. Nirma University is one of the participant institutions in Gujarat state. Under the ongoing programme, the baseline study done by 1st year B Plan students under the Rural Planning Studio was particularly helpful.

IAPNU submitted a report under the Unnat Bharat Abhiyan on the three peri-urban villages of Jamiyatpura, Khodiyar and Jaspur based on studio recommendations and design proposals. A group of students from the batch worked on this report a year after the conclusion of the Rural Planning Studio and added more information collected through village level surveys as per the UBA format that were conducted in February-March 2020. Nirma University supported the students who worked on the UBA Report with additional field work expenses of INR10,000 per village. The report outlines demographic, socio-economic and environmental status of these villages along with giving

way forward for future development and planning of these villages in extensive detail. Thus, it gives an insight into the workings of micro-level settlements and the urbanization process owing to the proximity of these villages to the fast growing city of Ahmedabad. Moreover, it is an excellent example of applied learning and theory-practice interface. The students could interact with the community, study a live case and share the study outcomes with the Government.



Pictures taken by B.Plan sem II students

HERITAGE OF FRANCO-TAMIL HOUSES

KOSHA MAJITHIYA, 5TH YEAR, B.Arch



Pondicherry is located in the southern part of the Indian subcontinent, sharing its borders with Tamil Nadu from where it inherits most of the culture, lifestyle, and language. It was initially a scattered settlement of fishermen, weavers, and trading castes- a small village consisting mostly of straw huts, and a few brick houses, which later developed into a busy trading port having ties with the Roman Empire. However, Puducherry flourished as a port town after the arrival of French colonies. It has an interesting cross-cultural heritage dating back to the beginning of the fourth century, since the invasion of the Muslim ruler onto the Pallava. Later Chola dynasty in the

thirteenth-century was invaded under the colonial rule where the architecture and culture of the city evolved. The identity of Pondicherry is amalgamated by two towns: a White town- influenced by the French colonies and a Tamil town- influence by Hindu and Muslim Culture. The documentation of the heritage becomes a necessity, as the city grows, with an increase in population and advancement in technology, there is a need for modern housing, due to which the existing vernacular houses and their heritage gets destroyed. Over the past few years, the town has been losing its allure and unique character because of developmental pressure, unchecked

demolition of heritage buildings, insensitive new construction, lack of awareness about heritage buildings, etc. There are various boutique hotels, which attract tourists to visit and stay in the heritage houses converted to hotels. The exquisite example of the same is evident from the Dune Maison Clave hotel at Vysial street in the heritage town. Due to this diversity in the heritage, culture, and architectural style, the town is now recognized as a 'Conservation Zone' by the government of Pondicherry. INTACH- the Indian National Trust for Art and Cultural Heritage works with the government of Pondicherry to conserve and restore the unprotected townscape and heritage of Pondicherry

The White Town

With almost 200 years of jurisdiction by the French colony, Puducherry has been extensively known for its distinct and breathtaking Architecture- a conglomeration of different cultural influences. Due to the diversity of Eastern and Western cultures and living styles, there is a major influence in the architecture of the built envelope. These influences are quite evident in the architecture, streetscape, people, and their culture, almost intriguing a vibe of being in a French town such as Bordeaux and Marseille. The portion of Pondicherry near the beach area on the other side of the grand canal is considered the white town. It is not very known to layman, but this layout of the city or the divide in the city was done by the Dutch in terms of racial or cultural means. The

Dutch relocated Indians away from the shore whereas placed themselves near the seacoast and government square so that the trade at the port flourishes. With the agreement with the ruler of Senji, Raja Ram, Dutch land surveyor Jacob Verbergmoes enlarged the territory of the port town and laid an orthogonal grid plan. The public squares along the coastline suffice the administration buildings, institutions, and later houses extended on either side of the four sides. The hierarchy of transition in space from public to private is quite evident in this planning layout.

The Tamil Town

The Tamil town has a strong vernacular influence and intimate fabric of Hindu, Christian as well as Muslim quarters. Originally, the native Tamil town developed around the nucleus of a group of temples, and the streets were laid in an East-West direction. The Hindu quarter grew around the nucleus of temples in the North West. The Immaculate Conception Cathedral gave rise to another nucleus where the Christian quarter developed around the Qutba Mosque. One of the significant features here is that in spite of the religious differences the entire settlement shares a common architectural pattern. Though one can spot variations influenced by socio-cultural and religious factors. However, these differences are subtle and get integrated with the built form easily. The streetscapes with row houses having continuous wall-to-wall construction and shady porches vary much in character

with that of the French. These Tamil buildings usually feature a combination of flat and pitched roofs. Often there are courtyards and backyards which are placed centrally, inside the houses, accustomed to semi open corridors. This emphasizes the importance of privacy in Tamil culture. The colors used here are green, blue, and brown, while the façade conveys horizontal and low features due to its structural system. In the case of two-storied Tamil buildings, the first floor is usually treated with French features, that being a later edition to the house leading to a mix of French and Tamil styles which is a signature mark of Pondicherry heritage.

French Architectural features

The main elements of the French town are colonial European buildings, colonnaded facades, porticos, decorated compound walls, segmental and semi-circular arched openings, cornice, vibrant colors, decorated fencing, inner courtyards, garden, wider streets, Promenade, construction material, fenestrations, street frontage, elaborate gateways, etc. Often the window, door rims, cornice, columns, etc. are painted white. The most prominent feature of the white town is the metal brackets supporting the slopping overhangs of the opening. These street façades are usually plain and austere, enhancing the effect of the straight and perpendicular grid plan of the town. The building composition is completed by a continuous parapet usually decorated with terra-cotta pot balusters. The main design feature is the symmetrical plan

and façades which usually opens onto an inner garden or court. The courtyards were not centrally placed and had fewer transition spaces or corridors along with it, which shows the openness of French (Western) culture. In front of the main façades, colonnaded porticos were built to provide better protection from sun and rain as well as to provide a pleasant transition to the garden. A major change from the French model is the use of flat terraced roofs instead of the pitched roofs of Parisian villas – an influence of local climate and construction techniques. The private garden court forms the major space onto which the other building spaces open. In most cases, the entrance court and the private court are combined and the interior façades – colonnades – face the courtyard. The interiors are more ornate than the exterior and the rooms are marked by high ceilings, high arched doors, and windows with louvered or wooden shutters and bands. Series of arched openings are usually in the case of long halls. The ceilings are marked by heavy wooden beams and wooden joists supporting Madras terrace roofing, the huge wall area is sometimes divided into ornate panels by plaster decoration and a simple cornice runs below the ceiling beam, the floors are of plain cement or colored with red oxide, occasionally with teak wood flooring. In the case of two-storied buildings, an arched staircase connects the two floors. The buildings feature load-bearing walls, usually two feet wide. These brick walls are packed with an infill of mud and brickbats. The first floor walls are lesser in width than

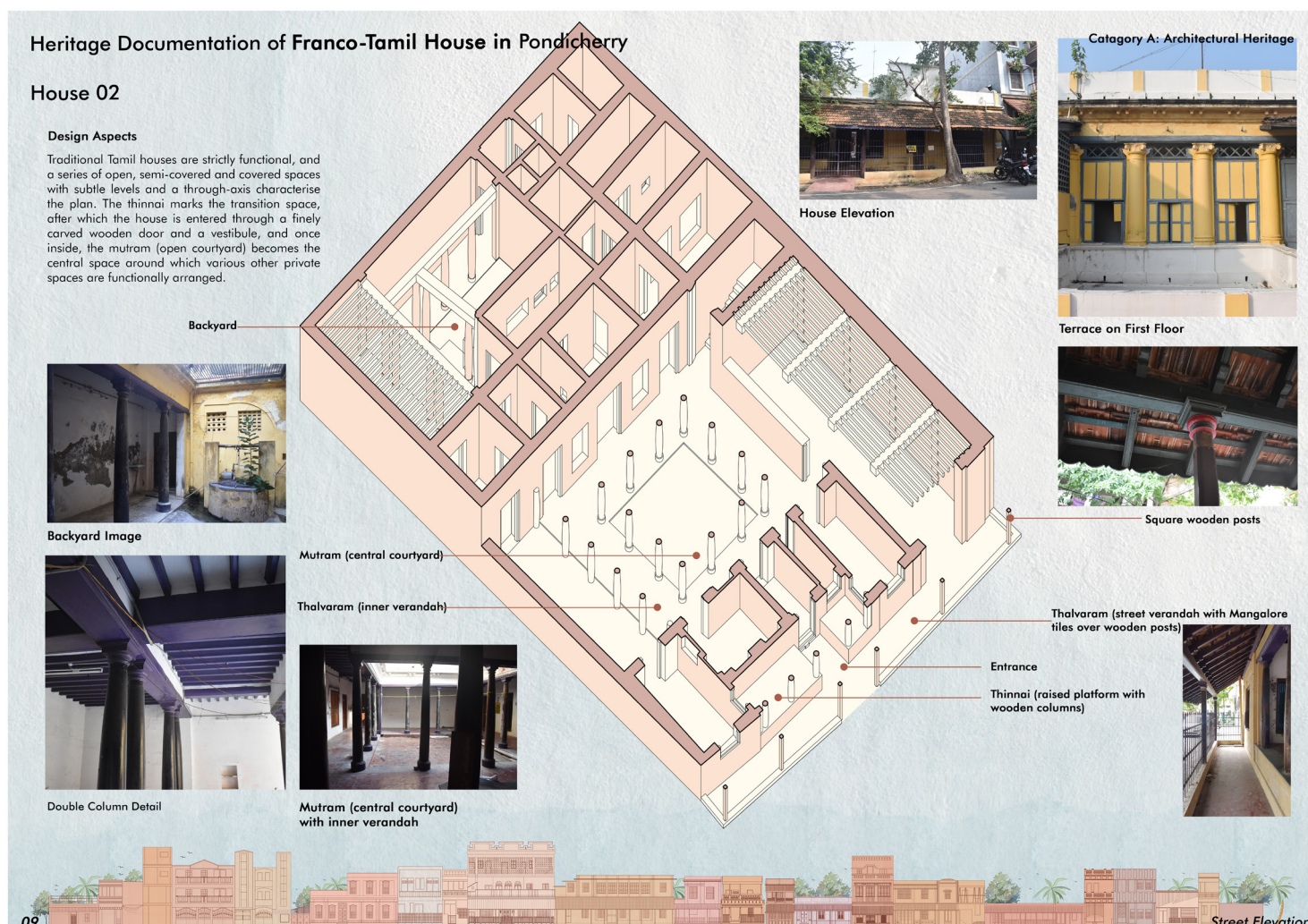
those of the ground floor. Columns and arches are usually built from brick masonry supporting heavy timber beams with Madras terrace roofing (brick on – edge masonry in lime mortar over closely spaced timber joists). The entrance gates are the most unique feature of the French streetscape. The doors are marked by subtle pilaster along the main façade. The doors are of heavy woodwork with strong iron rivets. Varieties of columns found are square, circular, octagonal, circular twin columns. Types of cornices are single curved cornice and plain pilaster, single cornice with varied

moldings and plain pilaster, double cornice with a simple lower band and the ornate upper one – pilaster with capital moldings, elaborate double cornice with rendered pilaster, etc.

Tamil Architectural features

The streets are lined by verandahs ('thalvaram') and extended porches with a plinth ('thinnaï'). These porches are an excellent example of social interactive spaces and add a transparent layer to the entrance of the house. The entry door to the house usually has low-lying lintel, present as an outcome of religious belief

to bow down and greet people. Because of the intimate scale and interactive nature, the entire stretch of the street with a leaning roof, clad with country terracotta tiles forms a homogenous connection. The thinnaï (plinth in porch) marks the transition space, after which the house is entered through a finely carved wooden door and a vestibule, and once inside, the mutram (courtyard) becomes the central space around which the circulation happens, leading to the backyard. The backyard usually has a well which suffices the need for water to the family.



GENDER STUDIES IN DESIGN : MADHAVI DESAI

COMPILED BY KRITI KHANDELWAL, 3RD YEAR, B.Arch



Madhavi Desai is an architect, researcher, writer and teacher. She is a founding member of the Women Architects Forum, author of *Women Architects and Modernism in India* (Routledge, 2017) and editor of *Gender and the Built Environment in India* (Zubaan, 2007). She was an adjunct faculty member at CEPT University, Ahmedabad, India from 1986 to 2018, and has had research fellowships from the Indian Council of Social Science Research; the Aga Khan Program for Islamic Architecture at MIT; Sarai, New Delhi; and the Getty Foundation.

The following article is a synopsis of a detailed interview conducted by 'Landscape: Journal of Landscape Architecture', where Ar. Madhvi Desai talks about "Gender Studies in Design". You can refer to the entire interview in the magazine, Landscape (ISSN 0975 - 0177).

The article presents you with her views on why it is important to discuss the gender disparities present in the field. It also sheds light on the need for a more equal representation of women in the field and recognition of their work.

Broadly, what ways can be suggested to create a gender-sensitive realm, both in education and in practice?

With the high number of women dropping out of the profession of architecture, we are missing out on an enormous amount of skill, talent, and knowledge. It is urgent to create an inclusive, diverse, and gender-sensitive realm. When I began discussion of the disparity about three decades ago, it was vehemently pointed out that these were social issues and had nothing to do with the discipline of architecture. I know much better now. Gender-sensitive training in all workplaces [educational and professional offices] are crucial in raising awareness, besides basic data collection to get an overall understanding.

Some existing issues in education are: general emphasis on the male star system as the 'creative genius', hardly any studio projects dealing with women's day-to-day concerns [crèche, women's hostels/ hospitals, or even public spaces], very few jury members or public lectures by women architects, subtle discrimination by male peers and/or faculty, not enough exposure to site work/ technical knowledge or to practice as a business. I have taught courses on Gender and the City/ Space/ Architecture which has greatly benefited not just the students but my own learning curve.

"Gender-specific events/ platforms are necessary till gender consciousness gets embedded in mainstream discourses in our country... Symposiums/ conferences/events where issues get seriously discussed, disseminated, implemented. These events can happen in educational or professional institutions and shared with key industry platforms."

The interview begins with talking about why there is a need to refer to the role of women in the design field as a separate genre, shedding light on the fact that even though about 50% graduates from architecture colleges are women across the country, this number is nowhere near reflected when it comes to practicing in the professional field. Even pioneering works of women is missing from the history books and is often foreshadowed due to the existing patriarchal systems. The conversation steers towards how research needs to happen keeping in mind two avenues, quote unquote, women as designers of space and as users of space. It is important for women to be involved in designing spaces varying in scales ranging from domestic residences to public avenues, urban neighborhoods, community toilets so that their perspective finds a seat on the table as well.

Their needs to be acceptance of the fact that these gender disparities exist, for by choosing ignorance we are denying the need to find a pragmatic solution to bring about much needed equity.

The examples of cities like Vienna, Barcelona and Toronto are cited where

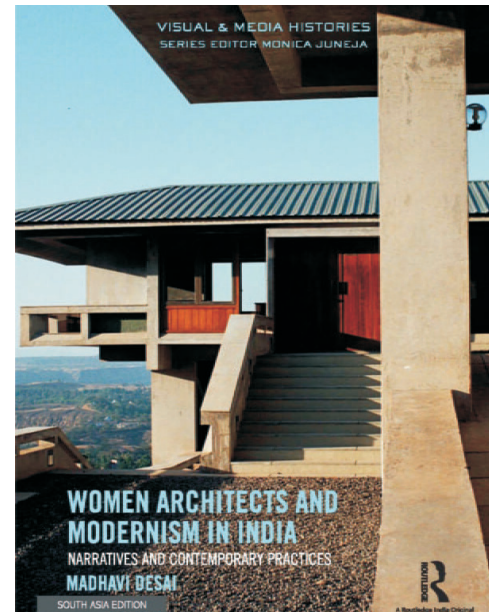
EXCERPT FROM LANDSCAPE MAGAZINE

“A category so invisible in our mainstream discourses, that it has to be brought to the notice of all concerned...The acceptance of the challenges faced by women architects can bring crucial modification in education as well as practice.”

by recognizing this inequity laws have been passed to empower the historically disadvantaged groups. The reason for why this discrimination is present even in the contemporary world has deep roots in the socio – cultural stereotypes which follow women every step of the way, from the condescending mindset of male clients, construction workers to sacrificing their career for marriage, childbirth etc. abiding by the societal constructs set out for them.

Instead of treating spaces as gender neutral, there needs to be awareness about the subtle spatial prejudice which is overlooked, for instance how in a traditional setting, women generally are expected to remain in the inner closed off areas whereas men interact and occupy the outer spaces. The key to solving these issues lies in offering uniform representation to women as producers as well as consumers of designed entities. This discussion of bringing about gender conscious designs needs to happen across platforms from academic to professional, so that the conversation yields positive results. There needs to be mentorship programs to empower women to deal with workspace disparities and facilities like crèches, flexible

working-hours need to be adopted to maintain a work-life balance without them having to compromise on any end. In conclusion, the questions surrounding the participation of women in the field, of the disparities which exist between men's and women's salaries need to be critically analyzed to bring about much needed change which leads to a more egalitarian society.



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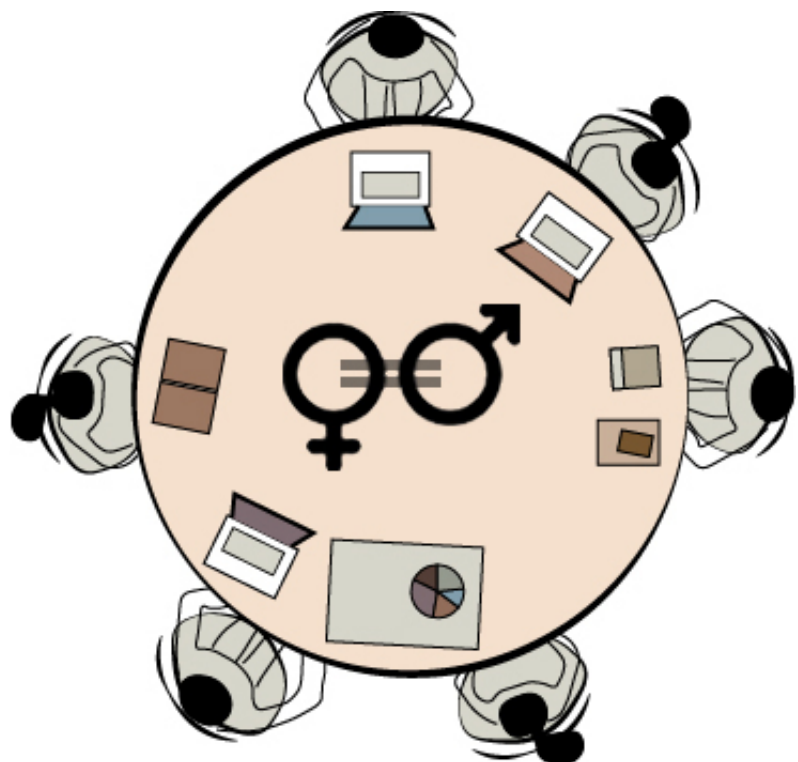


ILLUSTRATION BY KRITI KHANDELWAL, 3RD YEAR, B.ARCH

IN CONVERSATION WITH SNEHAL SHAH

COMPILED BY: PREETI NATARAJ, 3RD YEAR, B.Arch



Snehal Shah is an architect, a writer and a researcher. He is a published author of his book that talks about his lessons from the field and what now, forms the basic principle of his firm. Architect Snehal Shah also is in conversation with George Michell and has an edition of, 'The Water Architecture of Western India' a forthcoming edition of UME. Snehal Shah believes in making architecture that is 'of its time', as a Gujarati proverb states, vakhat tevu vaju. He has taught 'History And Design' in CEPT from 1987 and his love for books has recently developed into his role of becoming the director of the CEPT library. He carries with immense pride this love for learning and does his best to impart this knowledge; near or far.

An online interview session with Architect Snehal Shah brought about a wide learning platter and this piece is solely his emotions and experiences. This discussion with Architect Snehal Shah brings to you, the life of an architect in practice and key elements to life with/without a pandemic shift.

Over the course of the year, we saw a pandemic settle in and disrupt the lives of everyone around, how did this affect you/your work?

Architecture for Ar. Snehal Shah has greatly comprised of travel and books. The need for travel in architecture, visiting the site, experiencing whatever is being built around you as you stand in the space you have envisioned is one of the key elements of satisfaction that you get in the profession. This time away from the world, in the confines of your own personal space, the architect has immersed his time into research, publishing newer books to educate the upcoming generations and doing his bit to give back into the field. The pandemic has also widened the perspective of man, looking at development of architecture and water development on a macro scale and taking a break to look at the whole picture.

Ar. Snehal Shah is outspoken about his

love for learning from history and his studies of vernacular architecture as well as Western architectural history. His firm accomplished many projects through this lockdown as well, one of their projects included building a "Guru Mandir", the building around a tomb; Hindu architecture does not recognize the celebration of death, this is where his ideas of vernacular architecture as well as being accepting of wider horizons sets in. Another such project would be designing a "Ghar Mandir", the idea of simplicity and connection to the almighty. Its projects like these that makes you realise that there's more than what meets the eye.

The importance of models of scaling and sizes and why this matters is a learning through the years and the firm has a strong, "Experiment to experience" policy where their learning comes from mistakes and experiments of different kinds/materials are done to gauge what kind of experience you

would give the client and what kind of experience and learning you yourself, as someone from the profession, get from this experiment. The cycle of practicing comes from this, deriving happiness from all these experiments coming true when you stand in front of a space you designed and it pays off, it's all worth it then. You'd take a million chances, just to get them all wrong, doesn't mean you'd stop experimenting and this exact "practicality" of architecture is what keeps the profession alive for Ar. Snehal Shah. Every project that the firm takes on is well experimented and is well liked; "Simplicity brings about wondrous elements out of architecture in itself", this firm abides by this concept.

Talking about challenges for the firm through time:

"Every day is a challenge with your own firm" says Ar. Snehal Shah; A newer practice brings with it, its own share of lawyers and clauses and complications that lead you nowhere and this is where thinking rationally comes into place. Think clearly and work into what defines the space, think of light, the structure and how each of this has a reflection on the

other and work on tying these together in the end. Emphasizing on material, textures work their ways into architecture by giving a distinct edge to the space and this characterization is very important. For example, brick and plastic is not interchangeable, how would you work the characteristic of both in? Learning from history, looking at temple in Vietnam done entirely in brick, very uniform and shown as a singular entity, it feels like a monolithic structure, this defines and looks into the concept of "how truthful can you be to a material for a project"

"Architecture is, architecture was and architecture will remain always about making a space"

A façade does not guarantee the space behind; people experience the space behind the façade which is what makes it interesting. Buildings should not be looked at like a painting, it is not 2 dimensional, it has an attached space frame to it that is a defining feature. This has been a struggle right from the Acropolis to right now. We create spaces, achieving a physical form, an ambience, a space with light that modulates your experiences. In darkness, you wouldn't be able to see if the room in fact has corners or is square. Total darkness and light go hand in hand, you wouldn't get the whole experience if either one is missing from the space. Looking back into history, looking at Gothic churches in France and how they get light inside these spaces, the quality and intensity and the materials used for each of this adds up

Every question has many solutions but what is the right question?

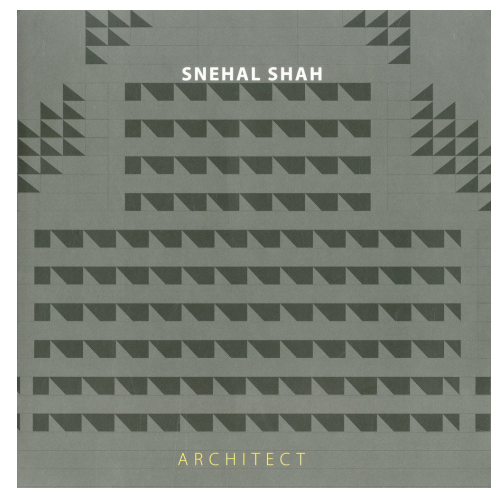
"My life would be worth if I can ask one valid question throughout my life."

to the experience of the space. These can be sources of inspiration, this sensitivity that they have achieved towards brick/stone comes from understanding the material in the space around.

Education system in relation to architecture-

The education system has gone through so much change over this period of say 20-25 years and what is most important in the field is that students should "ask questions rather than answer questions; Every question has many solutions but what is the right question" Students are keen to practice and need to be aware that the learning curve is very important and this is achieved by asking questions. Ar. Snehal Shah also talks about his love for books, his firm has its own library with a collection filled with books brought by Ar. Snehal Shah himself. The library also features a special new addition that was born out of the pandemic, a book dedicated to the pandemic and how it affected the lives of everyone in the firm and its projects respectively. This book carries your everyday stories from the

architect and his peers in the office right down to their management staff who help keep the place running smoothly, this book is a diary entry of one page out of everyone's books of their own lives. Ar. Snehal Shah is very fond of books and his mantra is; I quote" When I'm happy, I buy one book, when I'm sad, I buy two" Books have a way of staying with us forever and brings along the idea of a companion and he is often found flipping through a book, looking at pictures and illustrations as a form of "resting". Architect Snehal Shah's pursuit has always been to be able to see the most wonderful architecture around and love the architecture that he accomplishes.



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MAPPING THE GREY SPACE

PROF. APARNA
PROF. SANAL



In this segment, we have Architect Sanal T. and Dr. Aparna, a planner by profession discussing the overlap of ideas between an architect and a planner and its importance. This segment elaborates various strategies adopted by architects or planners around the world and evolving them to our today, highlighting the need to bring together the allied disciplines of learning of architecture and planning courses.

Could you describe the different perspectives of an architect and a planner, and the importance of them working together for finding pragmatic design solutions for the future generation?

Disciplines of architecture and planning (spatial in particular) address matters related to the human habitat and built environment. There are different approaches to design at any scale depending upon the problem statement, programmatic requirement, philosophy behind ideation, positions taken by the stakeholders as well as the process of implementation. Architecture and Spatial Planning only differ in terms of scale and scope of the issues to be addressed regarding the human living environment. For the students, we would like to bring in the famous analogy propounded by Aldo van Eyck comparing a tree to a city and a leaf to a house. With impending and ongoing challenges of climate risks, environmental degradation, social deprivation and development mandate, the complexity of issues gets exacerbated. These require inter-disciplinary approaches to assimilate divergent scope from the grassroots to the macro perspectives. It is a mandate to be able to work in teams based on shared vision

arrived at through deliberations and informed decision making.

What can be the contribution of design professionals towards creating a more suitable world in response to the current climate crises?

Climate is an extremely complex phenomenon and the first thing we must understand is that it is beyond the understanding of immediate causal factors. Therefore, it needs to be dealt with in a more holistic and intuitive manner. First of all we must understand that we are a very miniscule part of this tiny fraction of the vast observable universe. The universe was existing before us, is thriving and will continue to exist for long time in future after us and we are one among all the so called living species on this tiny speck of cosmic dust we call earth. One gets humbled by Carl Sagan's take on the 'pale blue dot' that is the Earth. There is some sort of imagined self-importance in the educated and well fed masses and a very common misconception that we humans are superior to the nature and other life forms and that we have the power to create and destroy like the imagined gods we invented in our own likeness. We have heard slogans of saving the earth since we were children but it is an unavoidable

truth that the earth will take care of itself. It is us who must be concerned about our collective survival which is dependent on our interaction with other humans, life forms and natural systems. We need to save ourselves and our habitat from our own extravagant way of life. Even the most resourceful will be affected by the systemic interlinked lives and resources around us. It is to be clearly understood that we cannot remain in our islands forever. We strongly believe that all we can do is to be empathetic to one another, deal more compassionately with one another, take care of this habitat with finite resources and play our part wisely in trying to preserve and cherish what we call our home which is but temporary existence.

To make it simple, for designers being trained, it is the old wisdom of rooting our designs in local climatic, cultural and resource contexts. Of course, one does not expect to continue with redundant methods, processes and systems but to improvise and contextualize traditional practices to contemporary needs of durability, safety, affordability, environmental efficiency, shifting lifestyles and well-being of all. This cannot be done by an individual alone but is to be guided by all stakeholders and expertise from allied fields.

Could you share your views on how has the pandemic changed the conversation regarding the importance of city planning, importance of open spaces both at the city level as well as on a smaller scale?

Pandemic has brought focus back to the quality of living environment in terms of direct relationship between access to open spaces and health, hence, the significance of natural environment in human habitats. Natural buffer zones and open spaces around communities could be significant to reduce human-nature conflicts (including viruses that jump across multiple species) when leaving the wilderness intact and undisturbed for flora and fauna. Further, as shown by recent studies human settlements interspersed with open natural spaces has helped in arresting dispersion of contagious diseases. In addition, these open spaces and natural environs created spill out spaces from dense and crowded living-working environments provided that they were accessible. Their importance could especially be felt during the emergency lockdowns exercised across the densely populated areas for mental health and psychological well-being. It is of paramount importance additionally to make these accessible to all sections of the society whether by policy, norms and standards or by design. Moreover, they have to be thought out not just at the city and urban cluster scales but also at the level of individual and collective dwelling and workplaces for example, apartments in high rise buildings.

“We need to save ourselves and our habitat from our own extravagant way of life.”

What are your views on the current educational framework in the field of Architecture and Planning? Any word of advice for the students to keep in mind before they move on to become professionals in their respective fields?

Current educational framework is primarily technocratic and often supply driven both in terms of material, resources as well as skills. Though need for bringing in interdisciplinary perspectives is often highlighted, it still needs to percolate education, research and practice. The educational system needs to strengthen and allow discourse and inquiry on positions taken from various perspectives to influence teaching, learning and practice. We need to bring the emphasis back on the people beyond the role of end user displaying basic attributes of affordability and personal fantasies. Thus, we need to explore and accept responsibility for the social, cultural, environmental and resource outcomes of our interventions. The faculty and students must get involved in co-learning and deliberations on macro as well as micro scale affecting human habitat. One has to humbly learn from the craftsmen and native practitioners holding indigenous knowledge, work with the community and different stakeholders, bring in deeper thought into the practice and finally be aware of the stands taken in the

process. It is upon individual practitioners and professionals to raise the bar by designing the programme and processes in order to deliver higher goals beyond the obvious mandate.

In IAPNU, as students from both the fields get the opportunity of learning together under the same roof, how can the collaboration between both streams help in creating more cohesive design solutions?

Institutions that offer academic programmes from different discipline have a potential to develop environments for co-learning and co-creation. It is exemplified greatly at IAPNU which brings together the allied disciplines of architecture and planning. As discussed earlier, both these deal with different scales of the living environment. Courses must be designed for co-learning to parallel batches of both the streams, be it those related to ecology, housing, sociology, disaster management, building regulations and planning laws etc. These may be applied for deeper integration and comprehension as part of common studios, workshops and field visits where interdisciplinary teams of students and faculty must attempt cracking design problems. Most of all, we as individuals must humbly learn to collaborate, negotiate, deliberate and work in teams.

MULTI SPECIALITY HOSPITAL

HEALIK DOSHI, 5TH YEAR, B.ARCH

THE THOUGHT

Apart from providing the right facilities for the patients and the care providers, the Hospitals should be designed in such a way that they also provide the right kind of environment which could enhance the healing process of the patients. Healing environment is not only a clinical setting providing medicines and treatment to the patients, but is defined as an environment that strengthens the physical and psychological well-being of the patients, thus stimulating the healing process of the individuals.

In India, with the rapid and almost uncontrolled growth of population in the country, the healthcare sector has been put under tremendous pressure that is already under significant deficiency. India is ranked at 120 out of 169 countries in Global Health Index of 2019.

One of the primary reasons for the backward lag of the healthcare sector is the rural and urban divide of the country which creates a vast gap between the quality of the facilities provided to the respective populations.

THE VISION

"The main idea behind the project is to propose a new definition of healthcare facility in terms of spatial perception of space, movement to provide maximum amount homely atmosphere for the healing environment of the patient."

"To answer the unasked question of - Should a health care facility be as dreadful as it sounds in India!"

WHO GUIDELINES



5 BEDS PER

1000

2.5 DOCTOR AND NURSE PER

1000

STATE OF GUJARAT



2,236

PUBLIC / PRIVATE HEALTH UNITS

64,876

HOSPITAL BEDS

1.1 BEDS PER

1000

0.8 DOCTOR PER

1000

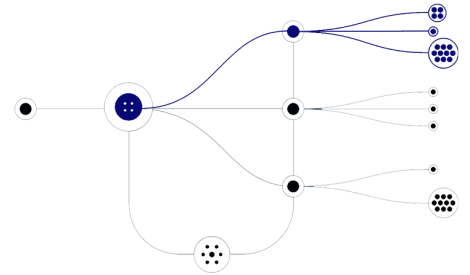
1.8 NURSE PER

1000

THE IMPRESSION

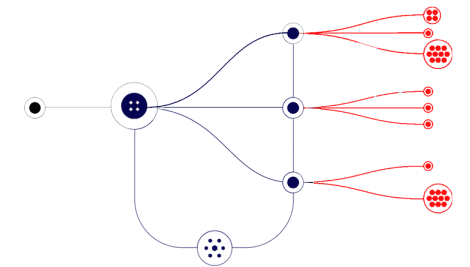
PRESENT STATE

Existing model of health care services include a primary diagnosis facility and then the patient depending upon the kind of treatment and nature of disease is transported to higher category medical centre.



INTENTION

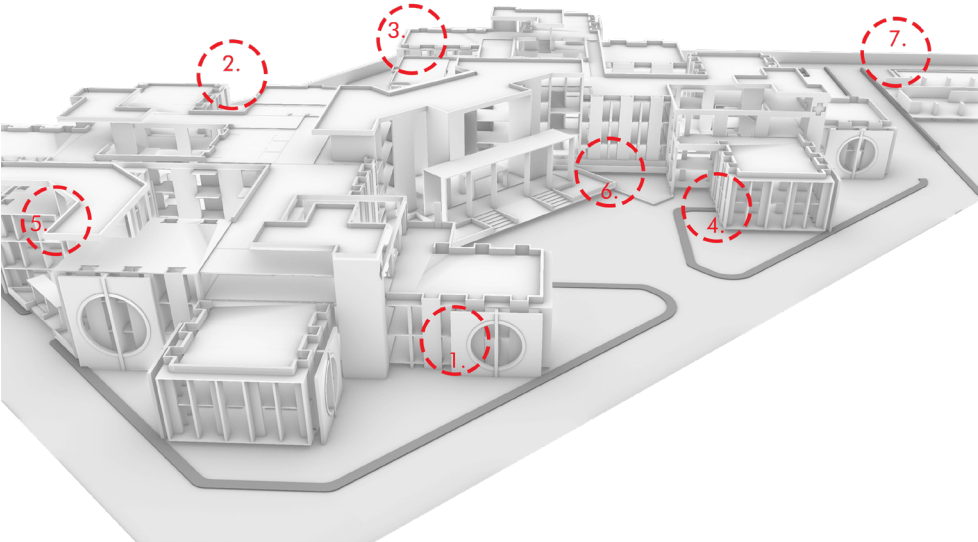
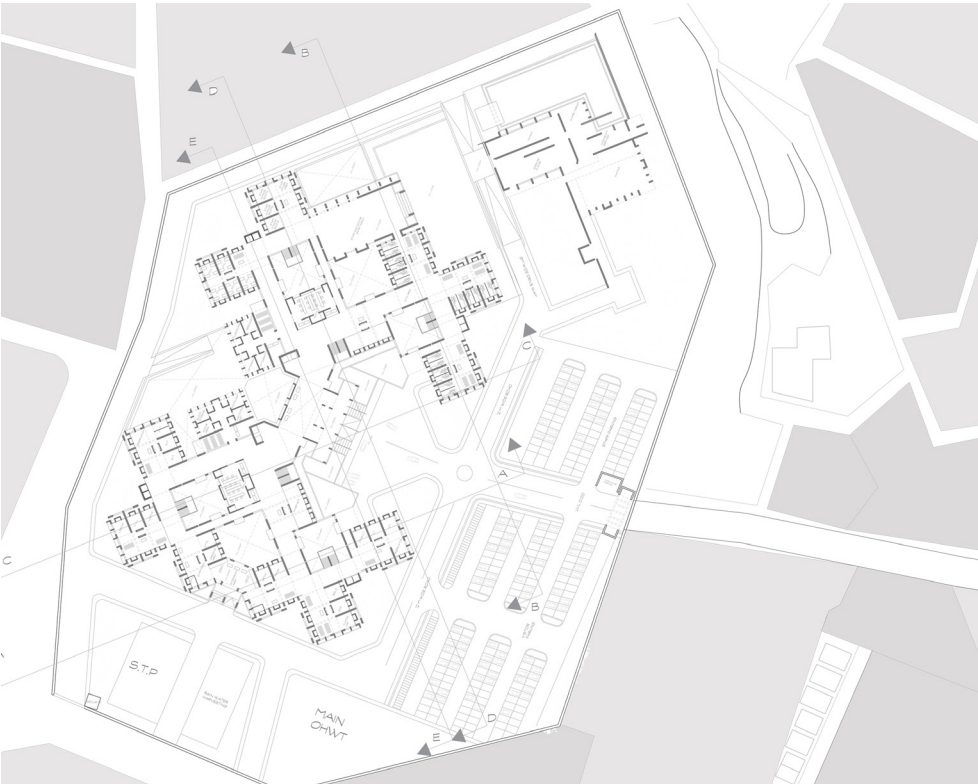
Intended model aims at providing all kind of medical facility ranging from diagnosis to surgery/transplant and post operating follow to be available under the same roof.



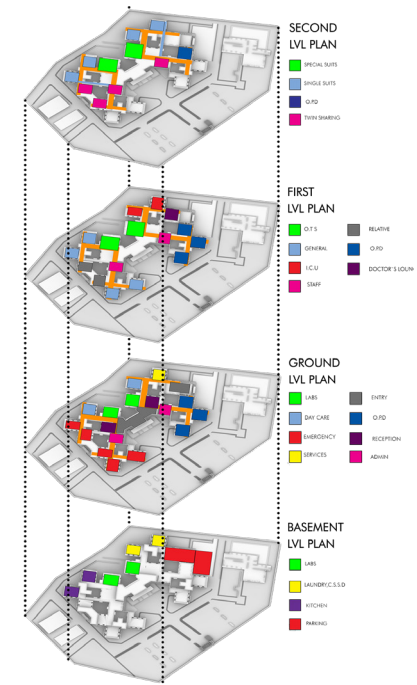
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
PLAN



ZONING



MASSING

-  1. GENERAL WARD AND TRIAGE
-  2. IN-PATIENT DEPARTMENTS
-  3. LABORATORIES AND OPERATIONS
-  4. OUT PATIENT DEPARTMENT
-  5. EMERGENCY
-  6. ADMINISTRATION
-  7. PHYSIOTHERAPY

RADICAL URBAN INTERVENTION

SHANTANU PARIKH, 5TH YEAR, B.ARCH
CHINTAN AHIR, 5TH YEAR, B.ARCH
PAYAL MERJA, 5TH YEAR, B.ARCH

Project: "Up Above"

(Selected in student category: Top 10; among projects from 75+ countries)

About the competition:

The brief of the project asked for proposal to revitalize city centers/ urban cores through infill development (within existing urban areas) which can radically improve the sense of place and quality of life for residents and visitors. The site could be selected anywhere in the world where standalone buildings or redevelopment of underutilized building blocks or a park system that infuses new life in the city could be proposed.

The proposal:

The old city of Ahmedabad is a built dense fabric of houses and connected streets. They are called pols. They have hierarchy of spaces based on privacy and protection. But due to increments done by adding floors over the original houses; the streets have become narrower and houses deeper where the sunlight barely reaches with some of the houses in the streets left in bad condition. Due to which the streets feel claustrophobic at times and have limited connection to open surroundings. While the terraces of the houses remain unused for most part of the year, these connection of terraces due to row like configuration of houses provide an opportunity of creating an urban plaza at roof level.

The aim of the project is to use the terraces of these streets of houses in pols to generate an elevated urban plaza with pixels/ frames of 3m x 3m

x 3m connected together in clusters of various functions, and with that renovate and save the heritage structures while enriching the lives of the residents.

The proposed design characteristics are:

Urban layering:

While the pol houses have used the land as resource to build ground up; the design has been proposed on top of these houses, to eliminate the use of any more ground in the dense fabric while also creating amenities on the lesser used terraces.

Typology of built:

While the pol houses are dense, the hierarchy of built form goes from a solid façade to a transparent courtyard. While the proposed design has been created with the hierarchy of transparent frame like modules to solid amenities for function from outside to inside.

Resemblance and heritage:

The modules are flexible and can be joined with each other creating endless loops of urban renewal rooftop plazas without harming the heritage and originality of the pol houses.

Benefit for all/ Energy rooftop:

While the house owners provide their terraces for the creation of public squares; the module floors are constructed with energy generating tiles which through movement by stepping of people generate energy which can be used by the house owners below giving them an

incentive and enthusiasm to participate in the project.

Functions:

Twelve functions have been identified as a starting point to the amenities such as: Picnic, refreshing tunnel, Green area, Play area, Food stalls, Place for buskers, place for couples, kiosk, market supporting local business, artist workspace, DIY area and book reading.

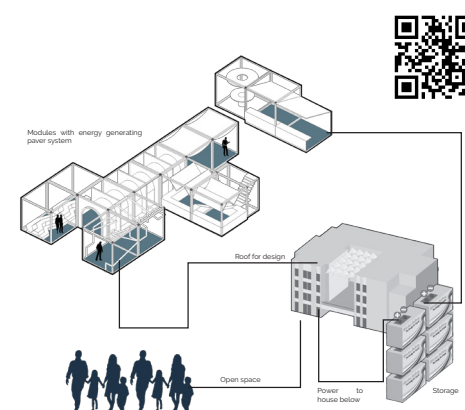
Colors of life:

Indian cities are known for their vibrance and expression in terms of colors. The festivals such as

Uttarayan: Kite flying, Navratri: Nine nights of dance, Holi: Festival of colors are filled with colors everywhere, right from the clothes worn to the props used. A feeling of a new day arises and connects people.

Similarly, with the use of colors in frames in modules which light up at night glow with various colors assigned to each of the twelve functions guiding the visitors through a story of emotions and one can revisit the festivals any time of the year.

(Source: <https://www.arcdeck.net/>)



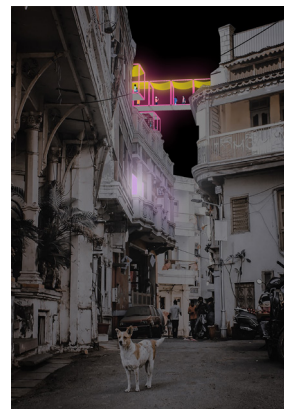
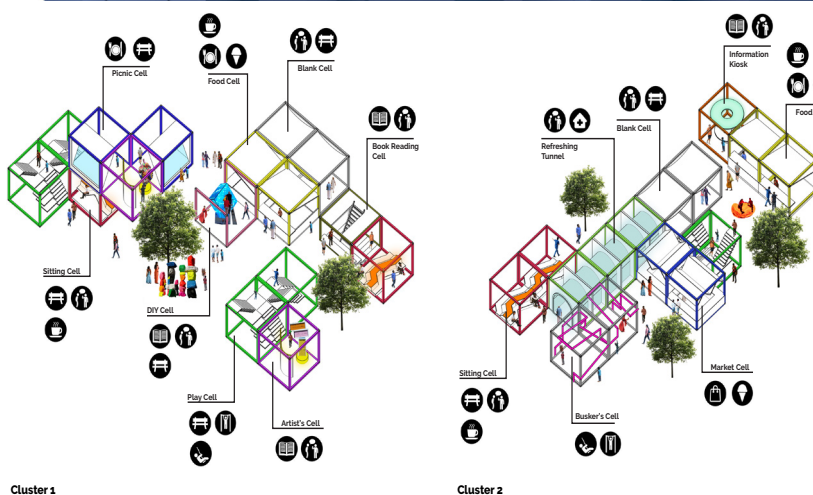
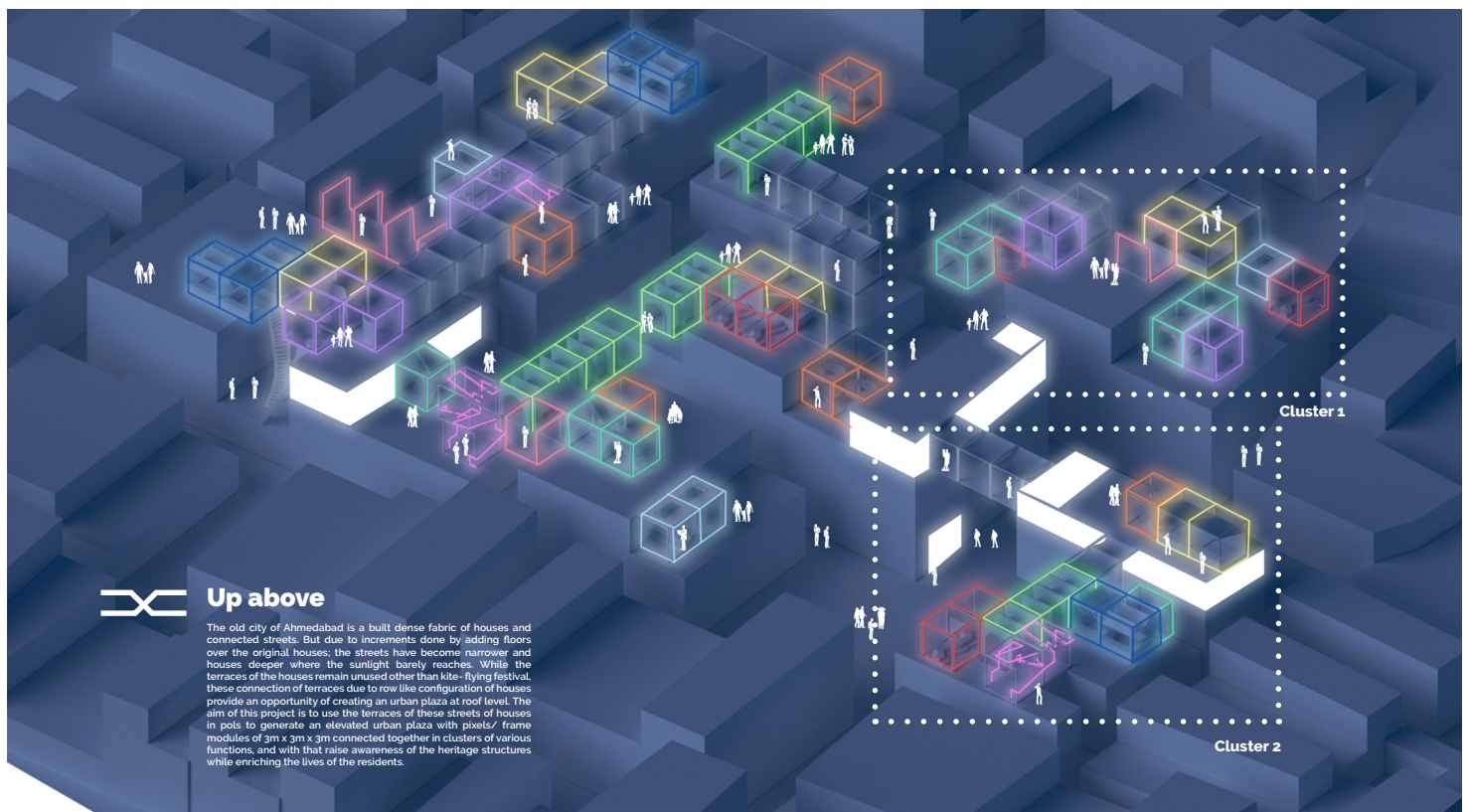
Energy rooftop/ Ecosystem:

While the house owners provide their terraces for the creation of public squares; the module floors are constructed with energy generating tiles which through movement by stepping of people generate energy which can be used by the house owners below giving them an

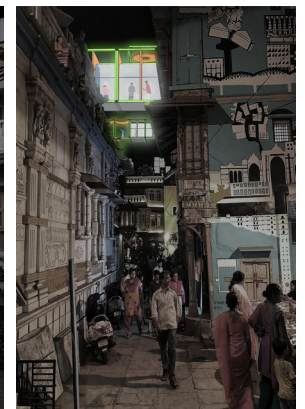
incentive and enthusiasm to participate in the project. In turn, this gesture leaves open spaces for people at street and terrace level to use and interact with.

Typology of built:

While the pol houses are dense, the hierarchy of built form goes from a solid façade to a transparent courtyard. While the proposed design has been created with the hierarchy of transparent frame like modules to solid amenities for function from outside to inside



Urban Layering



Heritage and Color

REVISITING THE ROOTS: ALUMNI TALKS

AR. TANVI KARIA, BATCH 2019



Before I jump into this article, I have a small riddle for all you readers:

‘How do construction workers party?’

Stick around till the end to get your answer. In case you do know the answer, I hope you readers stick around and can relate to what I have to say about my journey at IAPNU!

I still remember, the last few weeks of college! While a few of us were frantically adding the finishing touches to our never ending thesis, a few of us were applying to universities abroad, getting LORs and putting together a myriad of other documents. It feels like yesterday we were safely tucked within the four walls of IAPNU gearing up to face the world. With Utpal sir as our lifeline and our faculty members being sources of perpetual motivation, it was surreal that 5 years at IAPNU had come to an end. It was in these five years that I saw how we all went from being inquisitive, curious and confused 18 year olds to well little less confused creative individuals, each

on our own architectural journey.

During my final year, I recall having a conversation with my faculty about what I could do next! Do I directly dive into doing my masters? Do I take a hiatus after 5 years of sleepless nights or just wait for things to unfold naturally? As Freddie Mercury said, ‘I Want to breakfree!’ and so I did. Post graduating, I spent some time trying to figure out what I wanted to do next. After all, this decision was going to determine the course of my life. So I set out by diving head first into honing my skills by attending workshops and conferences, I got an opportunity to work with my mentor – Prof. Supriya Pal and assisted a dear friend in conducting workshops on Architectural Research in Bangalore. Apart from this, it was the first time in a long while that I was finally back home. As a family, we used this time to travel, explore and reconnect! It was through these experiences that my mind slowly opened up to various avenues and possibilities, horizons that I was unaware of and wanted to explore. As I began my TA-ship at CEPT University last year, I also got a chance to interact with various likeminded individuals, got a chance to explore the courses they offered and arrived at my decision – Masters in Architectural History and Theory, a subject closest to my heart and something I knew I would love to do and be a part of for years to come.

In my journey towards understanding what I enjoyed doing, I realized how important it was to pause, analyse and discuss my hopes and dreams. I

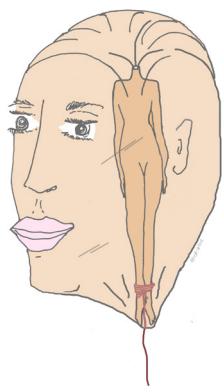
was lucky enough to have amassed a wonderful group of friends, mentors and colleagues who helped me through my decision making process. The five years you have, arguably are some of the most crucial years of your professional life. While there is a lot to do and enjoy, in my opinion and honestly for the sake of your sanity, make friendships that will last a life time. After all, you have spent 5 years with these people!

Fifth year of architecture, while it might seem like a never ending chapter finally coming to an end, it also is the start of something new and every thought, every decision is a calculated move towards shaping your future. Architecture to me was a rollercoaster of emotions – with the highest of highs and low lows, but through it all what I realized was that every turn is a learning curve. What I’d say is once you are on the ride, buckle up and try to learn and experience everything it has to offer. Because with it, you will grow. Branch out and do things that interest you, participate in events, competitions, fests and most of all have loads of fun doing it (along with your submissions of course)! Our field is filled with creative individuals, each of us, while participating in the same design projects always trying to find our niche. It is through your experiences, epiphanies and failures will you carve out your niche in this field. So keep creating, exploring, discovering, failing and most of all enjoy every fleeting moment!

And as for the answer to my riddle,

‘Well, they raise the Roof!’ Cheers ;)

A SPECIFIC PERIL: ALUMNI TALKS



The nostalgia associated with the end of college for someone whose course is as long as five years begins somewhere by the end of the fourth year, during the internship. You and your friends, split over various parts of the country (or world, if some are that lucky), getting to know a new city, new people, a profession for what it is – peeking into a future as if through a binocular. It is starting to seem bigger and closer – your post-college life, without your friends, without a familiarity you have become used to.

Although knowing that this distance is temporary (at least for now? A temporal temporary?), you do not hesitate to indulge in longing. You start to tell your friends you miss them, mutually confess you miss college just a little bit, miss canteen, doing things in your own time, not being bound by a schedule. But this intense longing starts to fade. Long phone conversations get replaced with group video calls that happen after elaborate planning for many weekends. Ah! Weekends. That corporate split of your time into 5+2, of life into Work + Fun.

By the time you get comfortable with this 5+2 split of your week, it is time

to get back. The next six months are spent cursing your time at college, talking about how it's all unreal because you've seen what real work is going to look like. You yearn to go back to work, start scheduling calls with your new distant friends. Either way, you continue questioning the role of college in your life with that unsettling background anticipation of what happens next.

By the time we hit semester X, we got softer, looking at things through a lens of forthcoming departure: How nice the courtyard, how nice the lingering on the steps post classes, how warm and comfortable the sun in the cricket ground on a winter morning, how average but addictive the tea of what will forever be "Honest" canteen to us.

Future Nostalgia, manifesting in the present, made me list down 'Things-to-do before leaving the city': Watch a movie at Drive-in Cinema, visit that important monument I should have by now (what a disgrace you are an architecture student and haven't visited that-important-place-I-am-not-going-to-name-for-the-fear-of-judgement), go on a trip close-by, spend more time with friends, cherish evening tea-times, play music together even with our unpolished skills. How fuzzy the image: of a young individual, in deep internal anticipation for it all to end while maintaining a minor fear of farewell.

Little did we know we should've begun with the plans sooner, instead of having kept them, for say, March 25 or later. Now as for getting to the point, and addressing the cockroach in the room

AR. TARUNA KHATRI, BATCH 2020
A PERSONAL ESSAY PENNED ON JANUARY 10, 2021
ILLUSTRATIONS BY AR. TARUNA KHATRI

(Elephants are too cute and I'd love to have one in my room at all times): the times that have befallen us are not exactly unprecedented. If you were curious enough to read about what became of humanity and humans during previous pestilences, you'd have perhaps concluded that we only happen to have come across something cyclic. It hasn't barged in our lives, we are falling in its path.

But that fact is hardly comforting, and there is of course the whole question of what to do and how to face something as drastic as a pandemic. Unprecedented as a phenomenon it is not, but each of us have had to face a particular combination of circumstances that may never have otherwise occurred in our lives. Apart from the ones that stemmed directly because of the Coronavirus, our perils have been oddly specific, and I will try to talk about that a little more. Was this a lot of prelude?

While there are larger, common inconveniences that all of us have had to go through last year, I am compelled to touch that idea of specificity. My peril was a combination of working from home (writing a thesis, at that, and assisting one afterwards) while adjusting in the said home, territorialising spaces I hadn't inhabited for five years of my life, getting to know my parents as individuals, as citizens of a politically derogating country, and planning my future into discernible darkness, all of which fused into a giant cloud of frustration and anxiety. Those feelings and worse were harboured by many, in addition to issues of health,

isolation, employment, struggling to keep a roof over one's head, and overall emotional chaos, but I am writing this as a person who graduated in a year of terrible, shocking uncertainty, made worse by other over-arching stresses. I am not going to come across nice and well-adjusted here, but that is a risk I am willing to take.

A thought I remember having close to April was how my friends from Ahmedabad managed to finish their architectural education while living at home. That question is more about personal space than architectural.

me).

Somewhere between March and July, a sense of settlement started to come over me. A desk needed to be arranged, schedules were to be made (if not followed), hobbies were to be taken up. I say with relief that my coping mechanisms in the face of adversity do not always involve people. In hindsight, I can see how I may have tried doing too many things to feel a sense of control. Getting back to reading as I used to in my teenage years was one of the better results. Part of me also believes I may have turned to books to feel understood.

I was also getting to know my parents as an adult that I have become over the last five years. The impact that that kind of contact generates, emotionally and otherwise, can be huge. One thing that a lot of people would agree to in regard to last year is that it instigated a lot of introspection and assessment. I have always been extensively analytical about myself, constantly evaluating how I change through time but last year my focus shifted to my parents and brother and looking at them as people. Prolonged distance, I am afraid, does not always make the heart grow fonder.



For the initial few days, it felt like a holiday, until a review came up. How relieved I was when my guide called up and said he understood it was difficult to work but we have to try, Taruna. I wish I'd known that the inactivity would soon become a foggy, stretchy, slow-motion slump; but at the time it was an alarming, urgent buzz. As a person prone to be easily disturbed by my immediate surroundings, reading for a thesis and writing it was a task that felt entirely undoable. Nevertheless, in bouts, it all happened. We made it through online juries, even though it may have made some of us puke out of restlessness (okay maybe that was just

Why I say that is because I believe we have grown up in a culturally fostered lack of sensitivity, negligence and even apathy to an extent. If not all, most would not indulge in asking "How are you?" as if they meant to find out. I always have a lot to say, a lot to share but just expression is not enough. Often I feel a dearth of understanding and reciprocation. I do not in the least mean it romantically when I say books kept me afloat and spoke to me as if in answer to the kichkich in my head.

In 2020, not only was I familiarising and personalising physical space, but

Exactly like during our internships, I missed my life in Ahmedabad immensely at least until July. Exactly how I'd gauged and scrutinised my intern life, I started to soak in what was my house, my family, my hometown with narrow, evaluating eyes. When you live with exactly 3 people for every single day without any allowance of the world into that small sphere, there's bound to be dependence, and dare I say, judgement? It is hard to re-introduce yourself to your parents as not a dutiful, obedient child but instead a thinking, processing adult. There are clashes and denial and disagreement on both ends, which constituted a large part of my anxiety.

Not often do you get a chance to sit out of life. You either end up longing for normalcy or start questioning it. Was my normal abnormal? This new, imposed isolation does not feel too alien. Does that say something about me? But instead of shedding my past self and heading forth to become a new version of myself, I was for the first time pushed toward reconnection. It was alarming that I had slipped into a state of distress as if it was second nature to me. A lot of

pre-pandemic life was put in perspective, up for reexamination. I've always spent most of my time alone and indoors by choice, but now that I had no other option – its unhealthy nature was surfacing. A similar alarm also struck when I thought about millions of women whose lives indoors continued as if unaffected by a global pandemic, and then those whose became worse at the hands of angry, oppressive husbands, but that discussion is perhaps for another time. My empathies during this time lied particularly with this demographic – the already isolated, the already quarantined, those who relied entirely on someone's kindness.

What do you do then do? It occurs to me these may be the stages encountered in a flux:

brother had shifted into mine once I left for college. The four of us spent a lot of time in that room in the lockdown (and Jenny, our dog) – playing cards, mostly. My father would ask us if we want to play just for a while before the clock strikes naptime. We would oblige. Same at nights.

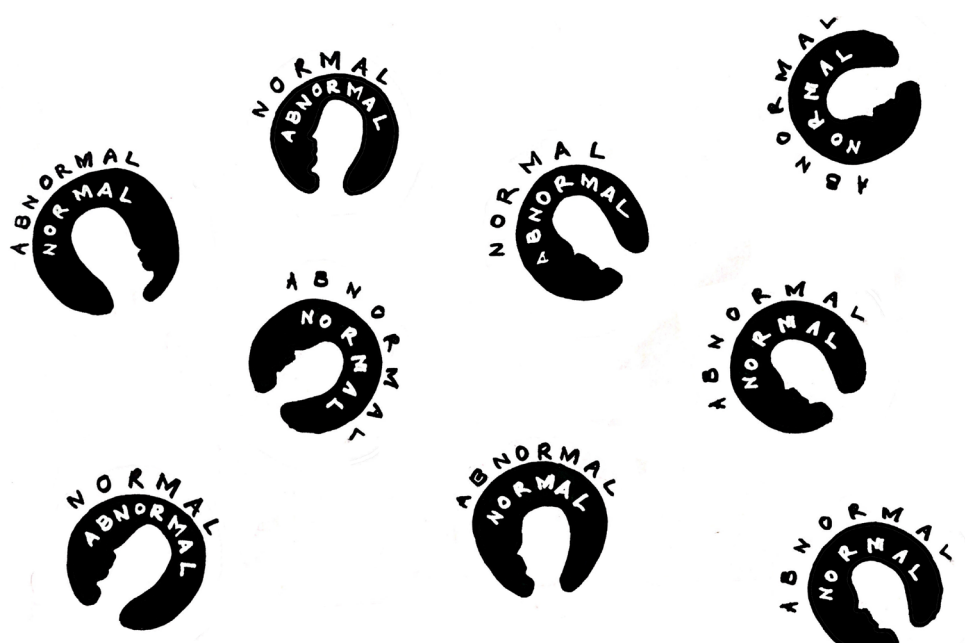
"I have to sleep at 10, let's just play for a bit so I get a little tired!"

On one of those nights, my brother and I beat my parents brutally in a game of Kaali ki Teeri and were ecstatic about it. That's about the happiest we'd been in months. Video calls happened, each of us told the story in our own way.

lockdown and sleeping in our own rooms thereafter helped depart from that illusory restraint. Somehow more full-290s were achieved. Birthdays were celebrated, a 4-people graduation party was held, charades was played, movies were watched. Unprecedented it was for me to Netflix with my father, and watch Gangs of Wasseypur at that. Unprecedented that he would ask me ever so politely if I could go and put Family Man for him.

I believe we may have been shoved similarly in a lockdown state of mind, which hasn't entirely left us yet. Things will become Normal for me the day I can zoom out again. The day I am successfully able to differentiate between pre-and post-pandemic life and say with confidence that they are strikingly different. Comparing time has turned out to be healthy for me. I gave in to what this time demanded of me and am only coming out a changed person. It is a privilege that I can afford to have concerns such as these, that my brain can associate discomfort with an air-conditioned room while millions were rendered homeless. Nevertheless, nevertheless...

Somewhere around August 2020 I wrote a future for myself and titled it 'January 2021'. It may have been naïve of me to think things would have gotten alright by this time. It's not like they aren't better though, at least in some ways. Vaccination would have begun by the time this essay is published. My hopes seem to fit with the reality of the world in the New Year that way, except in my imagination I was carrying on dejected and hopeless. How glad I am I was wrong. I have always loved January, it only makes sense I feel the best I have in a year.



Cautious cross-analysis > Gradually ceasing fighting with oneself > Shedding opinions > Perhaps acceptance. That might be a good note to head toward the end with.

Summer 2020, the AC in my parents' room stopped working and we couldn't call anyone for repair. They started to sleep in my brother's room, which is the least used space in the house. My

In retrospect, this seems to be a story we will continue to tell. Kaali ki teeri and 290 points.

When the AC was finally fixed a couple of months later the feeling of being in lockdown somehow faded away.

Perhaps for the first time, a sense of normalcy came over us. Somehow, our brains had associated that room with

B.T.S. AT C-BLOCK

SELVI KATARIA, 2ND YEAR, B.ARCH
BINISHA GANDHI, 2ND YEAR, B.ARCH



ILLUSTRATION : PRANSHU JOSHI, 2ND YEAR, B.ARCH
PHOTOS TAKEN BY:
KOSHA MAJITHIYA , 5TH YEAR , B. ARCH
KARAN MAHERIYA, 3RD YEAR, B. ARCH
NIKUNJ SOLANKI , 2ND YEAR, B. ARCH
GATI SHAH , 2ND YEAR , B. ARCH

Hey freshers,

We hope you're doing great and that architecture is treating you well. We know it's been a while since you've started your college, but still might have a lot of curiosity about architecture, IAPNU, your learning experience, the work atmosphere and a lot more. There's no need to feel apprehensive. The IAPNU culture is a very inclusive one. Without you even realising, it'll grow onto you. Sure, it won't always be smooth sailing, but we assure you, you'll never be left alone in the high tides, you'll always find people who you can rely on and before you come to know, you'll become part of this big, warm welcoming family. Coming from the hearts of those who miss C-block, its courtyard, the studios, the auditorium, the canteens and every other bit of college more than anything, trust us, you're going to love every moment here, whether or not you realise it then. So here we are answering some of the queries you had regarding college.

More than excited to welcome the new batch to the IAPNU family!

What do you experience on the first day of offline design studio?

Unlike school, entering college gives one a sense of adulthood. Contrary to what is expected, we do not start from the extreme start. One is expected to know a bare minimum and learn the rest through the process. Don't worry if you stumble at times though, you will make it to the other side eventually. The design studios will always challenge your thought processes and creativity. The moment you think you've got it, will also be the moment you'll realise there is still lots left to learn and create. So always be ready to grasp whatever and wherever you can. Inspiration can come from anywhere. Happy designing!

What all are the events that occur throughout the year?

All events in IAPNU are celebrated with full vigour and enthusiasm. Be it festivals like Ganesh Chaturthi or Navratri, cultural events like Kalp or any competition, every event is one to witness. The Institute is also part of various national and international competitions. We also compete in the competitions and events organised by the National Association of Students of Architecture, NASA. Many guest lectures, interactions and workshops are also organised for the students on a regular basis. There are various electives offered which expand the scopes of architectural learning, a few of them being Movie Making, Metal Crafts, Furniture Design, Architectural Journalism, Caricaturing, Colours in Architecture, Green Building Design etc.

How would you describe the interaction with seniors?

Architecture is one field where you learn from everyone around you. Your interactions won't and shouldn't be limited to just your batchmates, but seniors, juniors, teachers or anyone else you can learn from. The senior-junior interaction at campus is a very healthy and friendly one. You will not only learn a lot from your seniors, but also have a lot of fun along the way. People from all batches collaborate for many competitions, events, and even RSPs and Kalp. This is one aspect of college that you will find to be very different as compared to other fields but at the same time will be very thankful for too.

What is Kalp? What all activities are carried out throughout the event?

Kalp is the annual cultural fest of IAPNU. Considered by all the most happening and fun time of the entire academic year, it is a 3-day celebration which is an amalgamation of various events. One of the main attractions of the fest is the exhibition that showcases students' work of the previous academic year. It is marked by lectures from renowned personalities from and related to the field. Numerous installations are made in all parts of the building, all planned and executed by the students. It has a cultural night, the poetry event Kavitra, a lot of fun workshops, treasure hunt, etc. Preparations for the event go on for a long time and the atmosphere at campus has a whole different happy vibe to it.

Are field trips just about learning or do you also have fun along with it?

Field trips facilitate learning outside the classrooms and provide students with hands-on knowledge. Site visits also make up an important part of the curriculum of architecture. These visits are not just about learning but also help in bringing about a break in the monotony of everyday learning. Students look forward to such visits. Studio trips also allow for students to visit various cities where they get to learn and experience new things. The RSPs (Related Study Programmes) are also much awaited and end up being one of the best times in the entire semester. They are the times everyone really gets to know each other.

What all co-curricular activities are conducted throughout the year?

The Institute offers many co-curricular opportunities for the students. There are many students clubs of various interests like the Drama Club, Dance Club, Poetry Club, Photography Club, Sketching Club etc. which are open to everyone. Students are free to start new clubs too. The Institute as well as the University also organise competitions and events to promote co-curriculars among students. IAPNU, being the design department, is also given charge of making installations and decorations for many University events.

MODERN HAIKU

JITENDRA MENGHANI

crafty hands infuse
in stone, brick and steel
a desire to seduce

(IJELLS, Volume-9 Issue-3, Oct.'20)

it took years
to recognise them
behind those masks

(Haikuniverse, Oct.10, 2020)

am I
what I am
on social media

(Poetry Pea, Series-3 Episode-22: Social
Issues)

abscission -
the brittle sound
of my adidas

(Haiku Pea Podcast, S4E1)

the new normal . . .
we greet each other
with our eyes

to measure me
by your measure
is not fair

a squirrel darts
i brake . . .
two hearts pound



ILLUSTRATION BY PREETI NATARAJ, 3RD YEAR, B.ARCH

THE AMAZING ADVENTURES OF KAVALIER AND CLAY

PROF. DHAVAL CHAUHAN; ILLUSTRATION: ORIGINAL BOOK COVER

I would say I read this book at a very good time. In this dark and brooding phase of our lives when we don't need any more darkness this book came as the perfect escape. And escape is the theme that pervades this book – escape from reality through comics, escape as the superpower of the character the main protagonists creates, and escape from the unseemly chapter that was the World War II. How could one not like such a book? One of the main protagonists Josef Kavalier, an artist who is a fan of Houdini is trained in magic and the art of escape in Prague. He is able to then escape from Prague just after the Nazis have taken over and somehow manages to show up in New York. From there he –manages to escape as a soldier in the World War and ends up in Antarctica. It abounds with escape and keys to escape and such metaphors. This is interwoven with the creating of comic books during what is called the Golden age of comic books. He with his American cousin creates many characters for these comic books and becomes successful but there are other twist and turns in the plot that keep us glued to this novel.

The novel is a meditation on comics and the society they were a part of. It talks in detail about the creation of these superheroes and the ideas of the hero and the sidekick among others. The publishers they worked for mostly ripped off the artists of these characters and a lot of the stuff that came out of this Golden age is trash. In spite of that it strongly advocates the elevation of comic books (an American invention) as a legitimate art form with convincing arguments.

Escape, friendship, love, corporate greed, father-son relationship, comics and being a Jew in Europe and in America are some of the themes that run through the novel. As Indians we do not have a lot of exposure to Jewish identity and their discrimination but our society has a lot of similar phenomena that we can identify with. The description of New York in the 1940's and 50's are fascinating to read. The city is as much a part of the novel as the characters.

In between the story sort of meanders for a little and the ending seems too good to be true but all that can be ignored when

the overall is so good. It won the Pulitzer and it topped the bestsellers charts and today is considered an important contribution in the world of literature. I am embarrassed to admit that this was the first book I read by Chabon but after this one I look forward to read more of what he has written. At more than six hundred pages long it is an epic but every page is thoroughly readable – rather enjoyable and a compelling page-turner.

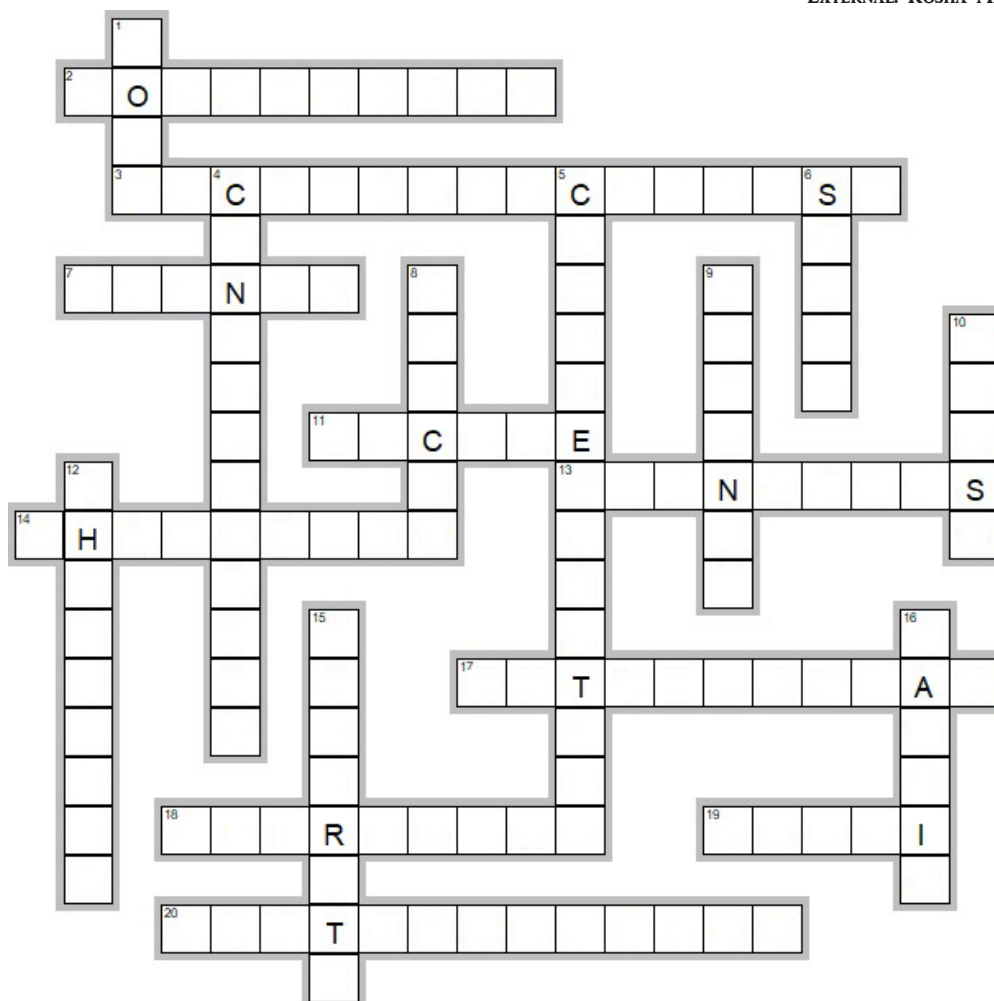


ILLUSTRATION BY AUTHOR, EDITED BY SELVI KATARIA, TEAM

THINKING INSIDE THE BOX

First 5 people to mail their filled crossword entries to meraki.iapnu@nirmauni.ac.in, get a chance to have their names published in IAPNU's own magazine. Get thinking!

ZAHRA CHANDURWALA, 1ST YEAR, B.ARCH
MYANVY GAJJAR, 1ST YEAR, B.ARCH
MADHURI SAHI, 1ST YEAR, B.ARCH
EXTERNAL: KOSHA MAJITHIYA, 5TH YEAR, B.ARCH



ACROSS

2. Changes in the formal syntax of buildings and cities as their relationship to people evolves and changes
3. Theory was first introduced by Jacques Derrida to characterise absence of obvious harmony, continuity, or symmetry
7. 'Mud hut' of Kutch
11. Cyberecture egg is famous for its _____
13. Salamander's broken tile mosaic at Park Güell.
14. These are the prominent feature of 'Hawa Mahal'.

17. Kerela's "boat with knots but nails."
 18. Method based on the cyclic process of prototyping and analysing
 19. Primary concept or organising idea behind a design (a theme, a mood, any kind of object)
 20. The Royal Ontario museum displays this type of contrast
- DOWN

1. Used as a structural material, most often seen in older pol houses of Gujarat
4. Turning Torso follows this form of architecture and is built in the current style of architecture

5. Process of making concrete
6. The world's tallest building, Burj Khalifa accounts for bulk use of this material
8. This material is Laurie Baker's forté
9. Type of architecture promoting harmony between human habitation and natural world
10. The Louvre museum is the most prominent example of use of this material
12. Transitional space
15. Exposed form of this material has been profusely seen in the Le Corbusier's work in Chandigarh
16. Step wells of Rajasthan

ARTWORK



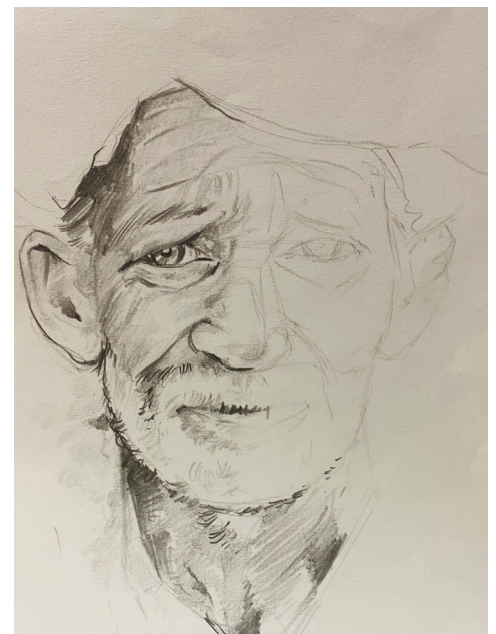
RUTVIK CHHAJED, 2ND YEAR, B.ARCH



RUSHI MAISURIA, 1ST YEAR, B.ARCH

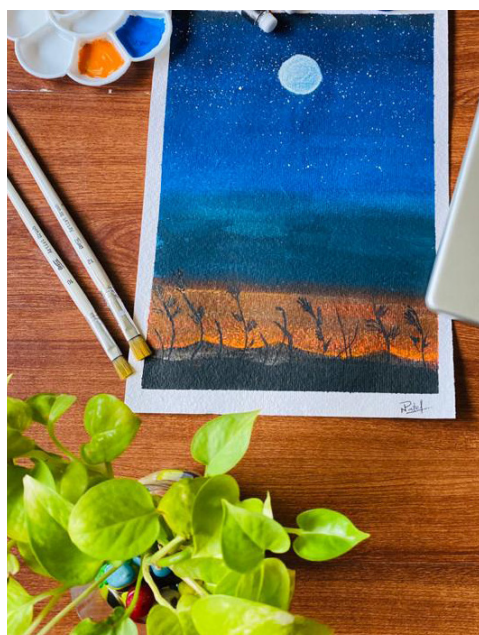


GUNJA RUPARELIYA, 2ND YEAR, B.ARCH



NIMMI PATEL, 2ND YEAR, B.ARCH

ARTWORK



NIMMI PATEL, 2ND YEAR, B.ARCH



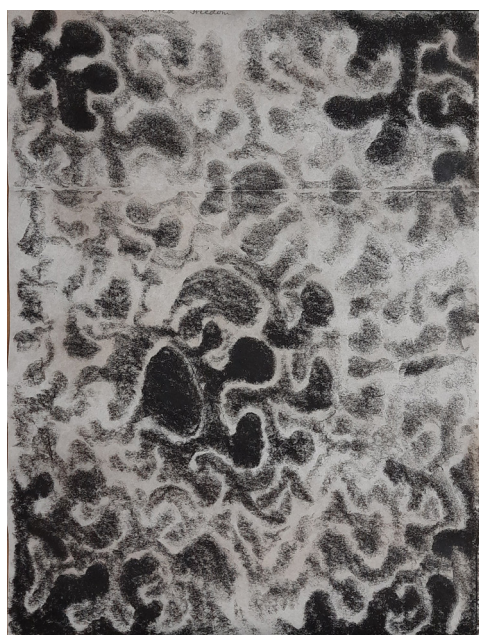
RUSHI MAISURIA, 1ST YEAR, B.ARCH



RUTVIK CHHAJED, 2ND YEAR, B.ARCH



RUSHI MAISURIA, 1ST YEAR, B.ARCH



ZANKHNA PATHAN, 1ST YEAR, B.ARCH



NIMMI PATEL, 2ND YEAR, B.ARCH

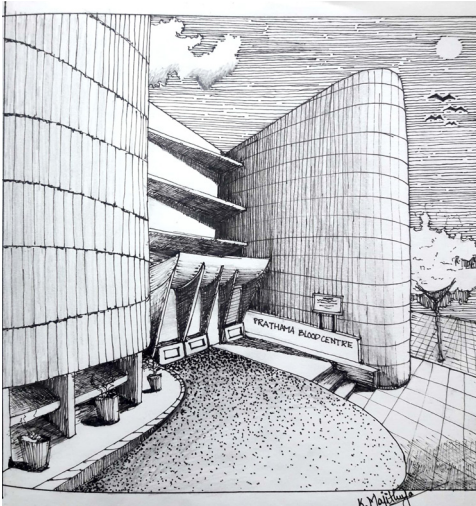
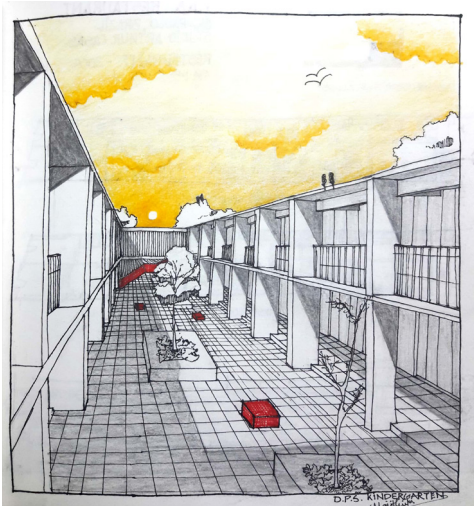
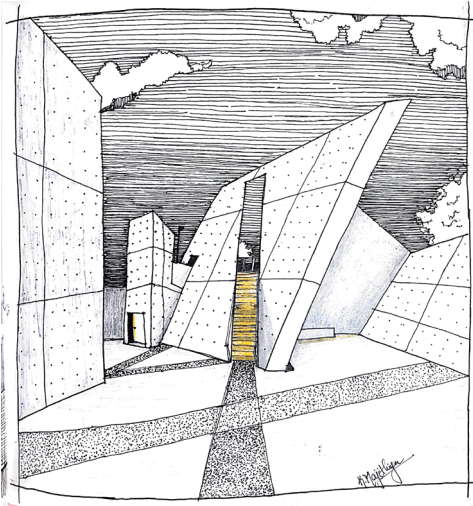


ISHA PITHWA, 4TH YEAR, B.PLAN

ARTWORK



RUSHI MAISURIA, 1ST YEAR, B.ARCH



KOSHA MAJITHIYA, 5TH YEAR, B.ARCH



Front Page Illustrations: Selvi Kataria; Binisha Gandhi, Team

Last Page Illustration: Kriti Khandelwal, Editor