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CONTENTS

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07

EDITOR'S NOTE

Ar. Lalichan Zacharias

08

PRESIDENT'S MESSAGE

Ar. C. R. Raju, President, IIA

COMMENTS

09

LETTERS TO THE EDITOR

THEME

10

INNOVATION

Ar. Mukul Goyal

RESEARCH

12

PLANNING FOR INTENTIONAL TEMPORARINESS: CASE OF A COMMUNITY-LED URBAN REGENERATION INITIATIVE IN KOLKATA

Ar. Debayan Chatterjee

STUDENT RESEARCH

22

APPLICATION OF BAMBOO AS WALLING MATERIAL IN MODERATE CLIMATE CONDITIONS-A STUDY OF THE COIMBATORE REGION

Ar. P. Ragunath, Dr. Sanil Kumar & Ar. Vani Soundarya

RESEARCH

28

RESILIENCE: SOCIAL RESPONSIBILITY AS AN ARCHITECT DURING THE PANDEMIC

Ar. Nanditha Nagaraj

35

CALL FOR PAPERS

DIALOGUE

36

AR. SANJAY MOHE

Ar. Gita Balakrishnan

IN CONVERSATION

43

PRESIDENTS OF COA AND IIA

Ar. Jitendra Mehta

IN MEMORIAM

47

THE LIFE IN MODERN DESIGN : THE LEGACY OF GEOFFREY BAWA

Ar. Channa Daswatte

ARTICLE

53

LAKI ... THE GENIUS I KNEW!

Ar. Nela De Zoysa

DESIGN FEATURE

58

UNITED CONVENTION CENTRE

Ar. Anoop K

DESIGN FEATURE

63

ARCHITECTS' STUDIO

Ar. Shreyas Patil

LANDSCAPE DESIGN

69

INNOVATIVE AND SUSTAINABLE LOCAL MATERIAL IN LANDSCAPE ARCHITECTURE

Satativ Design Consultants

YOUNG PRACTICE

74

WEBE A DESIGN LAB

Ar. Padmakshi Srivathsan

ARTICLE

79

DESIGNING FOR THE YOUNG AT HEART

Ar. Parul Kumtha

BOOK REVIEW

83

ARCHITECTURAL RENDERING: HAND-DRAWN PERSPECTIVES & SKETCHES

Ar. Sarbjit Bahga

ARTICLE

85

THE GOOD, THE BAD AND THE UGLY!

Ar. Samir Chaudhari

PHOTO ESSAY

86

THE FORT AT AGRA

Ar. Amit Khanna

DIFFERENT STROKES

93

SUSTAINABLE LIFESTYLE: AN ESSENTIAL

Ar. Arti Daga

96

SKETCHES

Ar. Dipankar Mazumdar

TRAVELOGUE

100

GOD'S OWN BAR

Ar. Jayadevan

EDUCATION

106

HOW DOES ARCHITECTURAL WRITING MATTER?

Ar. Muzakkir G.M. Bijli

COLLEGE FEATURE

108

LOVELY UNIVERSITY

110

NEWSLETTER



Prof. Jitendra Singh



Prof. Chandrashekhar



Prof. Parag Narkhede



Prof. Abir Bandyopadhyay



Prof. Vinit Mirkar



Prof. Rama Subrahmanian



Prof. Abhijit Natu

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EDITOR'S NOTE

JULY 2021

.....as opposed to orthodox and traditional solutions, the production of long term, authentic and low-cost solutions through the utilisation of appropriate technologies should be regarded as an innovative attitude that not only adds value to the architectural scale, but also contributes to social and economic welfare on a larger scale.

AVCI ARCHITECTS, TURKEY

The theme for the July issue is *Innovation*.

A quest for innovation through Design Research is imperative in today's times with the intent being- to raise the bar in building performance and to adopt advanced technologies in the practice of Architecture. We need to introduce strategies for integrating innovation into design practice. Also, now is the time to discuss how design and technological innovations could be deployed into improving building performance.

The increasing global emphasis on sustainable approaches, cost-effectiveness and efficiency of buildings, calls for new and innovative approaches to Architecture, Engineering and Construction.

Innovation is seeing what everybody has seen and thinking what nobody has thought.

DR. ALBERT, SZENT- GYÖRGYI

This issue features a Dialogue with Ar Sanjay Mohe by Ar Gita Balakrishnan. We remember Ar.Geoffrey Bawa's design philosophies through the lens of Ar.Channa Daswatte from Sri Lanka and Laki Senanayake, the legendary artist - Ar.Nela De Soyza, also of Sri Lanka pays a soulful tribute. Dr.Srivathsan talks of the importance of Architectural Writing and its various facets. Our regular columns are carried as well along with a few design features.

Through this issue, we hope to give a feast of interesting and informative reading.

Keep Safe and Connected.

Rather than being regulated by technology and innovation, we should steer them to serve the needs of the people.

Ar. Lalichan Zacharias
Editor



Ar. Lalichan Zacharias



Ar. Gita Balakrishnan



Ar. Brijesh Saijal



Dr. Shilpa Sharma



**Ar. Manguesh R.
Prabhugaonker**



Ar. Mukul Goyal



**Dr. Pratheek
Sudhakaran**



Ar. Tushar Sogani

EDITORIAL TEAM

PRESIDENT'S MESSAGE

Dear Members,

Greetings!

It is a good feeling to see a return back to near-normalcy but caution is the key for a better tomorrow.

Most of our Chapters and Centres continue to conduct innovative programmes, mostly online. Their efforts in furthering inclusive participation of more members, apart from facilitating vaccination efforts are deeply appreciated.

As the situation improves, Chapters and Centres can start planning some physical events subject to Government guidelines to come out of the fatigue of the online system and to promote interface and bonding among members to share experiences and exchange ideas concerning our profession.

The online IIA Membership application process is being implemented and applicants will find it easier to apply for membership. I request the Chapters, Centres and Sub-Centres to familiarise non-members with this process to enable membership growth which is crucial for our Institute. As a first step, the "Each one Bring one" effort by every member can easily double our present membership within a span of the next one year.

The IIA CAD is a significant initiative by our Institute to make available a versatile Cad Software for our members at an affordable cost. Chapters, Centres and Sub-Centres can articulate this to the members so that they are all compliant with software policies and are not subjected to harassment by companies. The feedback from the users has been very good. The planning authorities and the governments in many states have integrated or approved IIA CAD for online approval purposes. An effort can be made by every Chapter to approach the authorities for its integration.

The online building approval process is in place in most of the states but there are issues to be addressed for its proper implementation : a request to our Chapters and Centres to highlight the short comings and discuss with the local authorities to sort out the anomalies to make it effective.

Our best wishes to Ar. Jose Louis Cortes Delgado of Mexico who has been elected as the President of UIA in the recent UIA Elections for the term 2021-23.

Let us act with integrity keeping the interest of the profession and the Institute uppermost in our minds.

With goodwill towards all,

Ar. C. R. Raju
President, IIA



Ar. C.R. Raju
President, IIA



Ar. Vilas Avachat
Vice-President, IIA



Ar. Jitendra Mehta,
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Ar. Satish Mane
Jt. Hon. Secretary, IIA



Ar. Divya Kush,
Immediate Past
President

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COMMENTS

I was pleasantly surprised to see the revamped format of the Journal – it looks good. My congratulations and good wishes to you for bringing about this change.

Ar. Ranjit Sabikhi

Today I received the June issue of JIIA on Honesty. I am very much impressed by the information and overall presentation. It is really worth keeping as a reference in our library. I am assured that we will continue to get the same standard and quality in future.

Ar. Sanjeev Borse

Congratulations to the JIIA Team! Extremely meaningful content, well presented !!

Ar. Azmi Wadia

JIIA has improved tremendously in recent times. Heartiest congratulations to all of you.

Ar. Sarbjit Bahga

The IIA magazine has a totally new look and good articles now. Great work !

Ar. Kalpana Hadap, Pune

Well done ... very informative and high standard of graphics. JIIA is doing extremely well.

Ar. Russel, Sri Lanka

We welcome your comments and suggestions.

Please write to us at jiiaeditorial@gmail.com

THEME

INNOVATION

Necessity is the mother of all Innovations.

Architecture as a profession has been undergoing continual transformation through the ages. Initial changes happened with the discovery of stone and metal as materials. Self-supporting, permanent structures were built. The next change was initiated by the discovery of the wheel and metal tools, which enabled shaping and sizing of materials and their transportation. This led to buildings being built on high mounts like the Parthenon. Further ahead, tools transformed into construction machinery, which led to the discovery of more processed materials.

Innovation in aesthetics could be seen in many of the buildings - polishing, painting and engraving were at the forefront of embellishment. In the Indian context, the art of arash work, carving on stone panels, hollow clay water-pipes within stone walls created climatically cool spaces. All these showed how technologically advanced building construction was becoming.

And then electricity and piped water changed the entire scenario of building construction, as it introduced more sciences into the designing of buildings. It also gave more flexibility in the placement of various spaces. Processing units came up with newer hybrid materials which made possible spanning of larger buildings and transparent facades. The glass and steel era had begun!

Today we sit at another threshold of innovation.

The pandemic has pushed the majority of us closer to computers and softwares. We have learnt to communicate, select materials, take decisions, all the while remaining in

cyberspace. The power of innovation can be seen in the way Technology is merging with Creativity, such that today, manpower on sites can be reduced and also cost-time factors can be reduced.

3D printing of buildings has now become a reality. Although not commercially available yet, it is the unwritten future. Other technologies such as pre-cast construction and concrete and aluminium-cast buildings are now gaining prominence: these are not new innovations.

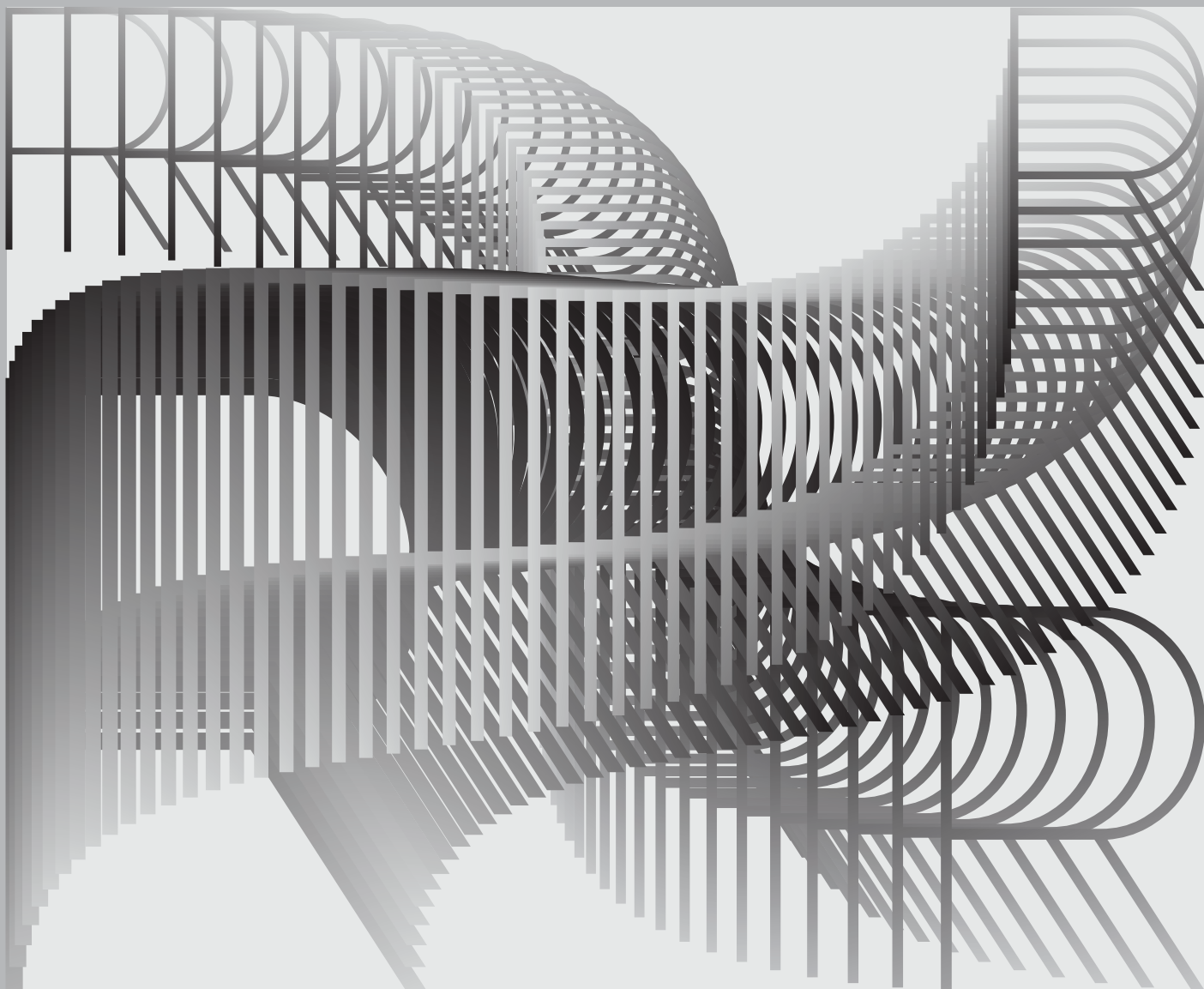
The way we practice architecture is also undergoing innovations: initial handmade concept drawings are now replaced by 3D concepts with the help of the latest softwares; virtual reality is now the latest tool in conveying design experiences to clients by them wearing the gadget and walking through and looking around the virtual building. Five years ago these things were unheard of or mocked as gimmicky..

The key is adaptation.

Innovation is our reality and the only constant..



by Ar. Mukul Goyal



RESEARCH

Planning for Intentional Temporariness: Case of a community-led urban regeneration initiative in Kolkata

Ar. Debayan Chatterjee



Application of Bamboo as Walling Material in Moderate Climate Conditions : A study of the Coimbatore region

Ar. P.Ragunath, Dr. Sanil Kumar, Ar. Vani Soundarya



Resilience : Social Responsibility as an Architect during the Pandemic

Ar. Nanditha Nagaraj

PLANNING FOR INTENTIONAL TEMPORARINESS: CASE OF A COMMUNITY-LED URBAN REGENERATION INITIATIVE IN KOLKATA

Ar. Debayan Chatterjee

Urban Designer, Jacobs-India

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Figure 1: Basemap - Scottish cemetery, Park street, Kolkata (Source: Author)

ABSTRACT

'Change' is the only constant in urban societies. Thus, conventional planning needs to re-evaluate its priorities and adapt new resilient approaches that refuse to build lasting imaginations and accept a transient yet robust urban narrative. This is the case for any cities, but more importantly for highly diverse cities in the Global South, typically in India, the focus of this study. The following research aims to position 'Time-Space Planning' as an alternative planning discourse that recognizes time as something inseparable from space. It, therefore, can empower both mainstream and marginalized actors in curating time-bound (socio-spatial) everyday practices during difficult times. To illustrate that, this research essay adopts a case study approach, and documents and analyzes an ongoing community-led regeneration initiative in Kolkata. The project exemplifies how the deliberate application of 'Time-Space Planning' can prevent urban decline, reduce space poverty, and support social inclusion across scales. The analysis also draws from Levy's strategic indicators to examine the case critically through various actors and their roles, types of spatial and institutional experiments, and their contribution towards just development.

Keywords

time-space planning, mainstream and marginalized actors, strategic temporary-use practice, just development

1. INTRODUCTION

Given the overwhelming evidence that cities are a complex overlay of buildings and activities that are in one way or another, temporary, why have urbanists been so focused on permanence? (Bishop et al, 2012, p.3)

Indian cities today are changing physically slower than the rate demanded by the pace of activities within. And the emerging trend of 'temporary urbanism' signifies a shift from the traditional physical city-making paradigm to one which interprets the city as a backdrop for activities. Therefore, contemporary urban practitioners need to revisit their conceptual association with urban permanence and explore possibilities of deconstructing the current mainstream planning narrative which is grounded in a dichotomy where "...space stood for fixity and time for dynamism, novelty and becoming" (Massey, 1999). In this context, the introduction of 'Time-Space planning' (Chatterjee, 2017, 2021), as an alternative development narrative cherishes varied flexibilities and openness by re-conceptualizing urban time-spaces as 'multiple, relational, and co-produced' (Ferreri, 2015; May et al, 2001).

Historically, cities in India have always celebrated temporariness in various ways: religious festivals, periodic cultural events, and street markets are a few examples of such 'embedded' practices that have been an integral part of people's everyday lives for years. After independence, it was the modernist city planning which generated the thrust for fixity across the country and created binary distinctions such as permanent versus temporary. However, the deliberate practice of 'Time-Space planning' allows planning professionals and communities to learn from deeply 'embedded temporariness', stresses on 'intentional temporariness' (Madanipour, 2017), and helps in the new imagination of 'urban' places/ societies. Here, the

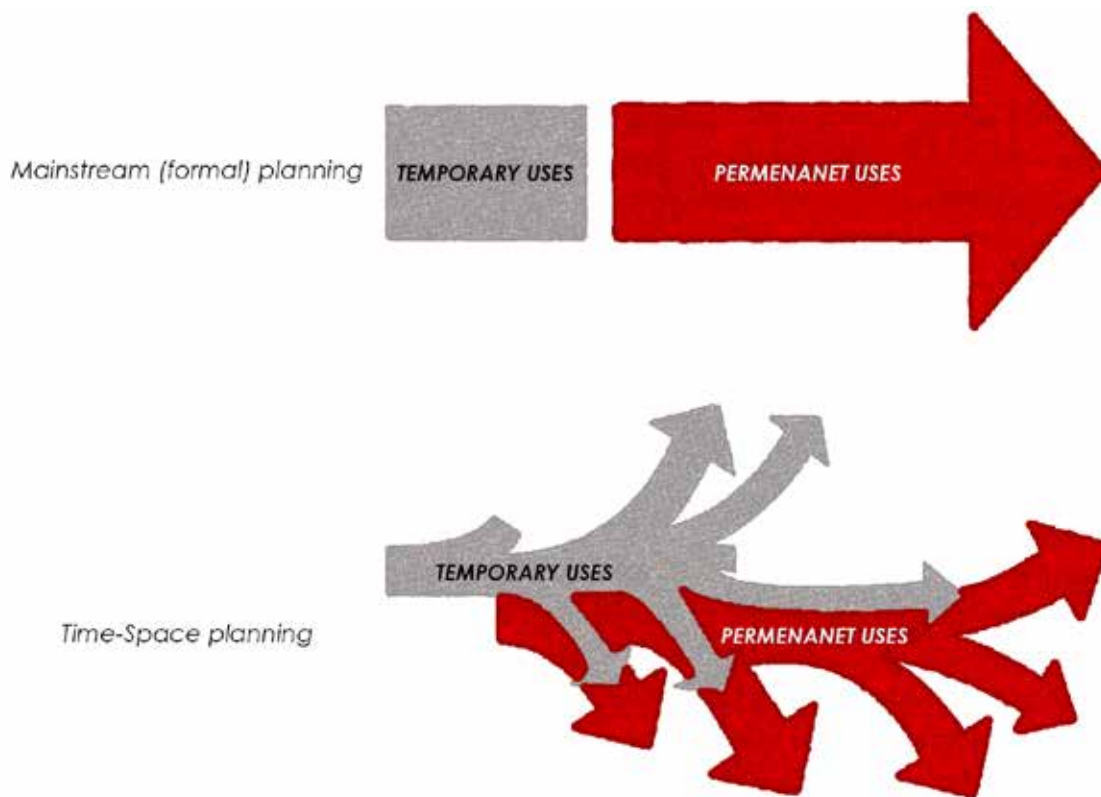


Figure 2: Re-framing diagnosis (Source: Author, adapted from base diagram in 'The Temporary City', 2012)

urban is "...understood as a living pulse, assembling and disassembling itself in a reversible manner according to needs and opportunities, market demands and supply of resources, restrictions, and aspirations of inhabitants" (Mehrotra et al, 2018).

To further elaborate on the need for a new approach to planning, this essay will analyze a case of a community-led regeneration initiative in Kolkata (Ref. Figure 1). It will demonstrate how 'Time-Space planning' and its transformative approach rely on bottom-up, community-led strategic actions, and, (reactive) place-making processes in the pursuit of socially just development in and around the Park Street area.

Methodologically speaking, the key types of work in this study include: exploring theories and concepts, collecting information and field data, interpreting data dialogically in relation to the conceptual framework and, formulating arguments through various theory pictures, visual sketches, and site photographs. The necessary base information for the research has been gathered partly via desktop research, self-observations, informal on-field, and telephonic interviews, and partly through collaborations with a few representatives of the residing communities, project partners, and other researchers too.

2. SHIFT IN APPROACH: FROM FIXITY TO FLEXIBILITY

Since the mid-1970s, a tendency was developed in the Global South [1] to encourage many (developing) countries in the implementation of long-term master and development plans "... to control

urban dynamics, uses and practices artificially through strict regulations" (Andres et al, 2019: 3). The top-down (formal) master planning, being inherited from the Global North, celebrated 'the ideas of permanence, stability, linearity, and control', created enough rooms for speculative urbanisms, and prioritized needs of privileged society (Andres, 2012; Urban catalyst, 2003). Such frequent exclusion of marginalized communities in the formal planning process forced inhabitants to adapt informal ways to perform alternative, inexpensive, and 'localized citizen-led place-making practices', triggering various forms of 'temporary urbanism' across regions (e.g. tactical urbanisms, DIY urbanisms, autonomous urbanisms, etc.). (Andres et al, 2019; Goodfellow, 2010).

The concept of 'temporary urbanism' emerged in Global North to enjoy short-term social and economic benefits of bottom-up temporary-use practices (Bishop et al, 2012). But, the idea is equally applicable for Global South cities which experience the notion of temporality through different forms of insurgent place-shaping practices (Miraftab, 2009, 2017). According to Lefebvre (1991) and Lehtovuori (2000), these diverse 'Temporary-use practices' do not happen by accident. Rather, they engage in "...conscious production of space, involving practices, conceptualizations, and experiences" (Ruoppila et al, 2015). In support of this argument, the essay will refer to a particular case in Kolkata, where the underused urban environment in one of the deprived areas significantly improved through conscious planning and execution of short-term place-making interventions engaging civil societies, urban practitioners, and disadvantaged communities.

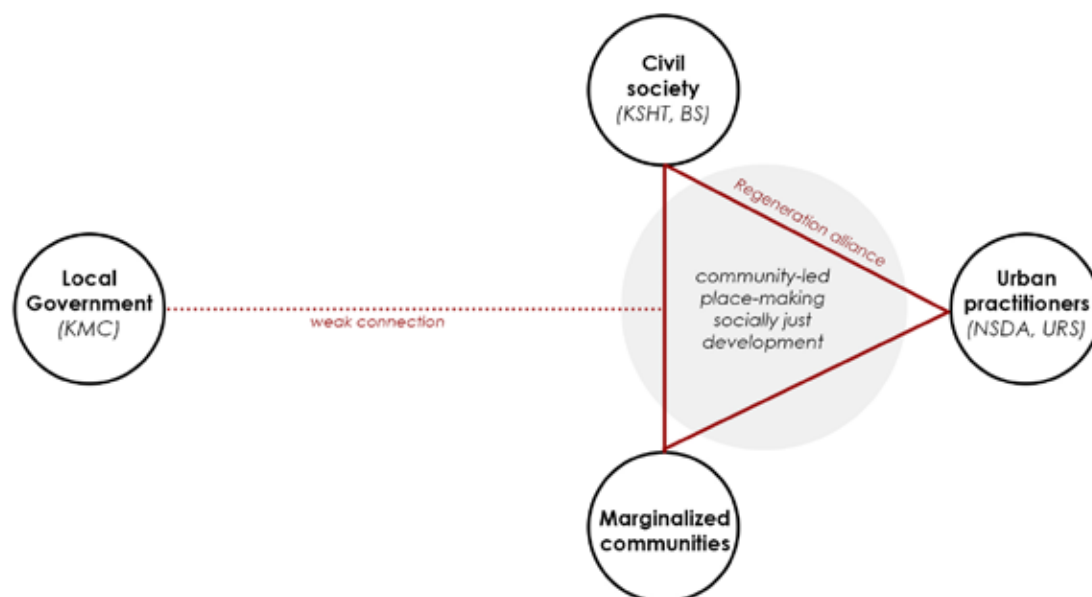


Figure 3: Regeneration alliance and development actors (Source: Author)

If urban practitioners are willing to accept temporality as the new urban reality, then it will be necessary to reframe the traditional spatial planning narrative to formally allow uncertainties in the urban-making processes (Ref. Figure 2). This highlights the need to adapt 'Time-space planning' as an alternative development approach (Chatterjee, 2021). Unlike mainstream planning, it reinstates Lefebvre's understandings of time that is something inseparable from space (1992) and therefore, provokes both the mainstream and marginalized actors to view the city through the 'prism of the temporary' (Bishop et al, 2012). Its process-oriented collaborative approach also enhances the capacities of planners and communities to operate in the cracks between local possibilities and formal imaginaries and recommends future opportunities for 'doing things differently' (Healey, 1997).

3. ASSESSING TEMPORARY INTERVENTIONS AND THEIR STRATEGIC APPLICATIONS

"Global South cities should be conceptualized as the outcome of layers of planned interventions combined with alternative-substitute place-making that represents different forms of permanent impermanence" (Andres et al, 2019, p.2). But, to host such experiment-led urbanisms, the planners need to have prior knowledge and faith in the strategically focused micro-transformations and their cumulative just impacts on urban lives (Levy, 2008). The author believes that welcoming necessary shifts in existing knowledge systems and skills can help 21st century urban practitioners to 'read the cracks', challenge the very frame of thinking, and locate unseen advantages within existing Indian cities.

The Scottish Cemetery regeneration project is an example of an on-going experiment-led practice in India, which employs temporary-use as a deliberate strategy to inhabit a city like Kolkata where there is extreme competition over spaces and resources. Such time-bound practice continuously improvises spaces, carefully curates socially just environments, and establishes "the antithesis of the modernist conception of space based on a strict segregation of functions in clearly defined zones" (Moatasim, 2019). Here, the paper presents an important correlation of Caren Levy's strategic 'action planning' [2] with the regeneration case and also applies her 'strategic indicators' (2008) to demonstrate how Time-Space planning and its applications can strategically improvise the marginalized urban lives. However, the author does not conduct a top-down 'application' of her framework but rather adds to the understanding of such a framework through the chosen case's empirical specifics. According to Levy (2008:3), 'action planning' can be identified as 'strategic' only if:

- (i) *It builds on and creates synergy between actors in civil society, the public, and private sectors.*
- (ii) *It has a multiplier effect in changing the material and institutional conditions of the poor.*
- (iii) *It expands the room for manoeuvre for socially just actions led by civil society, but which also involve the public and private sectors.*

Section 4.0 assesses whether the Scottish Cemetery case meets the requirements of these 'strategic indicators' or not. Further, to do the RFM (room for manoeuvre) [3] assessment, the author builds upon Michael Safer's (2002) 'four-dimensional

model of the action space of planners', and its technical, organizational, social, and strategic dimensions, to frame this examination. According to Safier, these make up the 'drivers of change' which, if engaged in combination, can result in progressive urban outcomes:

- Technical actions involve those that enhance the ethics of individuals or groups and advance local knowledge
- Organizational actions involve changing existing institutions' goals, resources, priorities, and procedures
- The social dimension refers to efforts to mobilize community participation and interaction
- Strategic actions connect with contextual circumstances to identify and exploit situations in a strategic way as they relate to time, and space.

4. URBAN-REGENERATION INITIATIVE IN PARK STREET, KOLKATA: UNPACKING ITS DEVELOPMENT STRATEGIES AND JUST IMPACTS

For the past seven years, the author and his research lab, Untitled Research Studio (URS) colleagues, have been working on a public-space preservation program where their research focus finds alignment with the concept of 'Time-Space planning'. They explore alternative possibilities to reclaim and redefine the public assets of Kolkata. The journey started with their first project with Kolkata-Scottish Heritage Trust (KSHT), where the URS team encouraged 3,000 disadvantaged people to become engaged in a community-led regeneration initiative in and around the Park Street area, which involved over 100 skill augmentation workshops for locals in the vicinity including women, children and economically challenged sections. Today they steer the direction, and the mechanism is self-propelled through a series of strategic temporal architectural and open-space interventions hosted within the Scottish cemetery area. The following sub-sections will present an in-depth analysis of the project and reveal a range of improvisation possibilities that the Time-Space approach can generate under deeply unequal conditions. The analysis draws from Levy's strategic indicators to examine the case critically through various actors and their roles, types of spatial and institutional experiments, and their contribution towards just development. At this juncture, the author does not however present an explicit justification of the selection of the particular case; rather, the empirical discussion will endeavour to reveal its pertinence to the focus and premise that the research sets out with.

4.1. Creating 'Synergy'

Started in 1826, the Scottish Cemetery in Kolkata houses the graves of over 4,000 Scots and important people from the 19th and 20th centuries. It fell into disuse after Independence when the Scots left India. During the same time, various strategically located vacant land-pockets surrounding the cemetery ground (in Park Street area) started offering cheap and informal accommodations to Muslim migrants and their families, mostly from Bihar and Uttar Pradesh. Soon, the exponential growth of such informal settlements/ slums harmed the Scottish heritage property as the new residing communities were happily misusing the ground either for

garbage dumping or activities related to drug abuse. In 2008, a Scottish charity KSHT was set up to rescue the cemetery from its on-going abusive encroachment. To revive its historical glory, KSHT began the basic jungle-cleaning work and appointed a conservation architect on an urgent basis to commence tomb restoration activities. Later, the principal conservation architect Dr. Neeta Das from Neeta Shubhrajit Das Associates (NSDA, 2020) realized that "...once conserved, the cemetery would soon return to a state of dereliction. People living around would soon start appropriating and abusing the place as nobody lived there" (Desai, 2019: 21). The neighbouring slum-dwellers' disinterest towards the conservation program was due to their lack of awareness and cultural disassociation with the Scottish heritage property. Therefore, to ensure long-term project sustenance, it was essential for the members of KSHT and NSDA to find out ways to engage local people in the development process.

Keeping this goal in mind, KSHT inaugurated a new community-centric regeneration mission in 2014 under which they collaborated with a group of urban designers (URS) and social scientists, Banipur Sahayog (BS). The new team (URS and BS) jointly conducted a detailed physical and social survey [4] of the cemetery precinct area to identify/ recognize the interested/ uninterested (local) communities, their perceptions, aspirations, and outlined probable social, economic and environmental benefits what the regeneration project can offer for the betterment of the adjacent Muslim neighbourhoods. Based on survey results, the architects and urban designers (of NSDA and URS) initially prepared an economically lucrative tourism masterplan which was heavily criticized by communities because of their limited involvement with the top-down planning/ designing activities, unjust consensus-seeking approach, and the common fear of eviction. Finally, the civil societies (KSHT and BS), urban practitioners (NSDA, 2020 and URS), and (marginalized) dwellers collectively agreed to formulate a series of 'open action-plans' (stressing on social objectives) that would revise its strategies and targets every year based on changing community priorities. The proposed action plans demanded sincere contributions of local government in the fair distribution of physical/ social amenities, which never happened on time because of the ruling political party's disinterest towards a non-profit foreign-funded project, and delays in keeping promises due to bureaucracy. Thus, the project partners had to implement alternative temporary-use practices to address the immediate needs of the urban poor that further enabled stakeholders to develop mutual trust among themselves.

The previous analysis highlights how the continuous co-production of place-making strategies and the mutual trust achieved among the local communities, technical experts (NSDA and URS) and civil societies (KSHT and BS), helps in construction and maintenance of synergies through-out the project, which is crucial for the success of 'strategic action planning' (Ref. Figures 3 and 4). The case also indicates that 'synergy creation' is a conflictual time-consuming process, "...creating moments of periodic consensus



Figure 4: Key stakeholders of Scottish Cemetery Project (Source: Author)

that is under continual negotiation and reconstruction, given that it is set in a context in which the actors involved have very different capacities to exercise very different forms of power" (Levy, 2008, p.16).

The next section will describe how these new partnership models can further curate opportunities for engagement in creative spatial experiments and offer testing grounds for alternative visions of future urban development.

4.2. Amplifying 'Multiplier Effects'

The growing community interests related to the new regeneration plan provoked KSHT and the technical experts (architects and urban designers) to become prominent proponents of the collaborative approach to planning. Their communicative spaces allowed various stakeholders to figure out appropriate ways to work together regardless of their differences. Such participatory planning helped in formulating the 'collective vision' of the project which was to "... create safe and hygienic green urban space for the city and the community around Scottish Cemetery" (URS, 2016, p.30). To achieve this, the 'open action-plans' recommended project partners to implement a few thematic-interventions stressing on open-space development, women empowerment and childhood and youth development.

(i) 'Common' multipurpose ground: Before independence, the insecurity of the Scottish people as foreigners and 'the fear of theft of the corpse and valuables' made the burial ground a highly guarded place, leading to an obvious detachment from its surroundings (Das, 2020). Post-independence, the current regeneration program has turned the same private ground into 'a much-needed open green

space in the heart of a crowded city' allowing local communities to conduct temporary activities such as outdoor painting classes, seasonal sports events, public day events, etc. (Das, 2020; KSHT, 2017). (Ref. Figures 5, 6a, 6b, and 7).

(ii) Skill-building centre: The cemetery gatehouse/ office has temporarily been transformed into a local skill-building-cum-community knowledge centre hosting employability skill enhancement sessions for women, a weekend school for dropped-out children, and a few community educational initiatives on family healthcare, and hygiene. The themes of the skill-building sessions change every year based on the needs of the urban poor. Also, NSDA utilizes the cemetery ground for providing training to unemployed youth on conservation and horticulture techniques, 'thereby making them responsible for repairs' (Desai, 2019). (Ref. Figures 8, 9, and 10).



Figure 5: Outdoor drawing class within the cemetery (Source: Author)



Top to Bottom: Figure 6: Street football championship outside the cemetery (Source: Kolkata-Scottish Heritage Trust); Figure 7: Sports day celebration within the cemetery (Source: Kolkata-Scottish Heritage Trust); Figure 8: Health education for women (Source: Author); Figure 9: Weekend school for slum children (Source: Kolkata-Scottish Heritage Trust)



Figure 10: Skill-building session for women (Source KSHT)

(iii) No-wall policy: The Scottish cemetery, which was earlier struggling with vandalism, theft, and social resistance, has now adopted a 'no-wall policy' granting 24-hour access rights to all the local inhabitants (NGS, 2018). Groups of young residents are voluntarily safeguarding the heritage property and its surrounding areas from anti-social activities.

The social survey report in 2015 (prepared by BS), introduced the vulnerable communities and their everyday tussle with unemployment, overcrowding, mal-nutrition, drug addiction, and lack of education. In response to that, the first 'open action-plan' wanted to mitigate the risks through formal collaborations with the ward-councillor and local government. As the government planners denied helping with this issue, the urban practitioners from NSDA and URS were unable to fulfil the essential spatial demands for social amenities. Finally, the 'strategic' use of the Time-Space approach offered an alternative opportunity to re-conceptualize the fixity of spatial boundaries as an amendable condition. And therefore, space poverty was reduced by connecting "both people in need of spaces and unused spaces as social and economic waste" (Ferreri, 2015, p.185). The temporary sports ground along with the weekend school-cum-vocational training centre were able to satisfy people's recreational, educational, and safety needs. These material benefits have significantly contributed to the improvement of livelihoods in the last seven years. No wonder, the regeneration program is experiencing a substantial increase in the number of participants every year.

At an institutional level, the regeneration alliance (formed among KSHT, NSDA, BS, URS and communities) did the foundational work in supporting the slum-dwellers to expand their 'social interaction and mobilization' (Safier, 2002) through procedurally just practices. Their 'invented spaces' [5] (Miraftab, 2017) assisted the urban poor in confronting the authorities and changing their attitudes towards the initiative. Despite all its initial delays, KMC and the local police finally agreed to provide a few key services that include "...the maintenance of law and order, control of illegal possession, regular provision of basic civic amenities (such as reliable water supply), and cleaning and amenity improvement" (KSHT, 2019: 1). These institutional and material benefits have collectively created a range of powerful 'multiplier effects' (Levy, 2008) across scales. These have also transformed the lives of the urban poor by allowing more and more access to social safety-nets.

4.3. Expending the 'Room for Manoeuvre'

Examining the Scottish-cemetery case has revealed that the Time-Space approach has somehow operated at the very moments where formal planning failed to impose its conventional end-state approach in trying "...to organize life according to strict rules and parameters" (Simone, 2019: 116). It took advantage of those moments to host multiple time-bound experiments that attempted "to provisionally reconcile the demands" (Simone, 2019) of the concerned marginalized communities. Here, impermanence allows planning to embrace incompleteness through its processes and offers scope for improvisations. The currency of such community-led practice is dependent on the flexibility and experimental nature of the processes and not on the fixed outcomes. In this final discussion, the author presents an overall assessment of the case to explain how the technical, organizational, social and strategic innovations (Safier, 2002) linked with the planning of 'intentional temporariness' [6] (Madanipour, 2016) can 'expand the room for manoeuvre' (Levy, 2008) to address social injustices in Park Street area and beyond.

(i) Technical innovations: the regeneration alliance and its 'well-articulated framework of ethics' (Levy, 2008) prioritizes marginalized inhabitants' ideas/ aspirations and transforms them into concrete reality by using appropriate knowledge and skills. This collaborative form of planning applies strategic tools like 'open action-plan', asset mapping, flexible zoning, and embraces 'technical-professional innovations' (Safier, 2002) in the urban-making process (Ref. Figure 11).

(ii) Organizational innovations: In terms of 'extending institutional and inter-organizational reforms' (Safier, 2002), the contribution of the regeneration alliance is quite limited. Although the current synergy between the civil societies and state enables urban poor to temporarily resolve the health, education, and safety-related issues, the alliance is incapable to tackle the employment and housing-related issues, due to its limited institutional capacity, constraints in the budget, and weak/ ambiguous connections with local government/ private developers.

(iii) Social innovations: The members of the regeneration alliance have done commendable work in supporting the slum-dwellers to expand their social interactions and mobilizations, and therefore, assists them further to shift from the periphery to the centre of urban socio-spatiality. The alliance also aims for participatory place-making to foster transparency, trust, and inclusion by building (periodic) consensus among the beneficiaries. (Ref. Figure 12).

(iv) Strategic innovations: In the neo-liberal context, there are always risks involved with urban regeneration schemes. Despite making the promise of trickle-down benefits, the regeneration initiatives have a history of neglecting the middle and lower-income residents of local neighbourhoods by widening economic and social inequalities and inviting gentrification. In this context, Time-Space planning for the Scottish Cemetery regeneration initiative deliberately refuses to propose a



Figure 11: Collaborative (Time-Space) planning (Source: Author)



Figure 12: Micro transformations (Source: Author)

profit-driven program; instead, it stresses on pursuing social objectives. The strategic applications of the Time-Space approach also challenges the mainstream planning imaginations by setting up a few new protocols; "...It promotes looser visions rather than idealized end-states; it aims to be implementable through having flexible phasing, an open time frame and a tactical approach that can respond to changing conditions; it values and seeks to build on what is already on site; it nurtures the 'everyday'; it is based firmly on user collaboration; and it proceeds through smaller projects, many of which will be temporary but which may have a significant cumulative impact over time" (Bishop et al, 2012: 189). As a result, the outcome promises a new form of urbanism that can easily afford 'experimentation' and 'adaptability', and improvise the on-going urban-making processes.

5. CONCLUSION

The purpose of this study is not to suggest replacing the long-term interventions entirely with time-bound interventions. Rather, it celebrates the notion of adaptability and openness in planning, intending to dialogue with two key aspects of global planning debates. These pertain to, firstly, how planners/designers work with the time and, secondly, the pressing need for developing a theory of 'urban impermanence'. Such an exploration will also pursue a potential in how different communities and regulators of urban space can gain substantive advantages in recognizing 'temporariness' in its field, rather than treat uncertainty, spontaneity, and incompleteness as objects or categories of conflict.

The case which has been discussed here represents only a tiny fraction of the varied Temporary-use practices already happening in and around Kolkata. However, the following key learnings what the current study highlights across chapters would be equally applicable for other time-bound place-making practices too:

(i) Any form of temporariness does not occur by accident. Behind every such time-bound intervention, conscious planning for time, space, and justice is involved. Planning here deals with situations that cannot afford permanence. And therefore, rejects the possibilities

of implementing borrowed imaginations and instead stresses the co-production of contextual and flexible futures. The Scottish cemetery project successfully illustrates these aspects of Time-Space planning.

(ii) The regeneration case did witness active participation of a range of non-government actors; slum-dwellers, professional planners/architects, heritage trust members, and NGO workers. These actors followed an iterative conflictual process to set up a hybrid alliance that catalyzed long-term changes. However, because of the divergent interests, the local political leaders and the government officials somehow became obstacles to the timely implementation of the project. The lack of synergy among these different groups of government and non-government actors reduced the just benefits of the program too.

(iii) The experiment-led improvisation practice presented herein displays certain resilience to formulaic conventions. Rather than a grand subversion of the system, as often characterizing the rights-based approach, it appears to operate at the interstices of the system itself. Rather than the politicized consent-seeking processes, it relies on the more spontaneous performances and enactments of shared knowledge across actors. Such a collaborative approach carefully builds and maintains a crucial link between the 'synergy' and outcomes or a range of positive 'multiplier effects' impacting social injustices in Kolkata.

'Time-Space planning' is keen on making/ remaking the urban more inclusive rather than gathering resistance against exclusionary urban policies and processes. These 'strategic' practices involve actions that help to endure the inhabitable and therefore, improvise within the formal norms of planning. This article has attempted to trace how such improvisation practices can use impermanence to anticipate unexpected forms of urban living and expand planning goals, tools, approaches, and collaborations. This is what the author explores, both conceptually and empirically, in the study's focus on planning 'temporariness'. The case that has been examined here, reveals a collective leaning towards how impermanence is, paradoxically, more enduring, and resilient than permanence.

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Endnote

- [1] The phrase 'Global South' broadly refers to the regions outside Europe, UK, and North America (known as Global North), mostly low-income (though not all) and often politically or culturally marginalized.
- [2] The concept of 'action planning' was initiated by Koenisberger (1982) and built on by Mumtaz and Safier (1982, 1983). Later in 2008, Levy defined it as a positive response to rapidly urbanizing human settlements that further seeks to address social justice flexibly and responsively within short time frames.
- [3] 'RFM' refers to an opportunity to channelize developments differently in order to create better livable societies for all.
- [4] In 2014, while doing the social survey, Banipur Sahayog (BS) interviewed more than three hundred slum-dwellers to understand the local aspirations and their immediate demands
- [5] 'Invented spaces' are defined as "...collective actions by the poor that directly confront the authorities and challenge and destabilize the status quo." (Miraftab, 2017: 280)
- [6] "Intentional temporariness refers to the changes that are the result of some planned actions. These planned actions may be instrumental or creative efforts that use temporariness as a tool or as an aim." The examples are citizen-led experiment-driven practices that enforce strategic provisional use of spaces to improve the socio-economic conditions of various community groups by challenging the status quo (Madanipour, 2016: 176).



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APPLICATION OF BAMBOO AS WALLING MATERIAL IN MODERATE CLIMATE CONDITIONS: A STUDY OF THE COIMBATORE REGION

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ABSTRACT

In his inaugural address, the then Hon'ble Prime Minister of India, Mr. Atal Bihari Vajpayee christened bamboo as 'green gold', replete with potential and promises for ecological and livelihood support globally. Stating that though bamboo was an 'ordinary' plant with 'extraordinary' qualities, he called it a 'symbol of strength, flexibility, tenacity, and 'endurance', which has been integral to the daily life of people throughout Asia for centuries. This is seen as a substitute building material which is renewable, environment-friendly and widely available, as the wood resources are diminishing and restrictions are imposed on felling natural forests. This research tries to explore the integration of bamboo with building design and promoting bamboo, from being a traditional building material to being considered for modern architectural design. Also, bamboo can play a huge role in the construction industry if its mechanical properties are used to the maximum. This study focuses on the usage of bamboo as a wall element, either fully, partially or along with other materials.

Keywords: renewable, bamboo fibre, bamboo strips, sustainable material, fast growth, less carbon footprint, low embodied energy.

1. INTRODUCTION

Bamboo has been in use as a building material since ancient times. It is also an example of being one of the natural sustainable building materials. In rapidly growing cities, bamboo is not used in the structures, instead as a decorative element for pergolas, jaalis, etc. In many cities and towns bamboo has been a symbol of tradition. But the quick and easy availability of other chemical-based building materials has faded the use of bamboo in recent times. To increase the self-sufficiency of the developing nations, native materials must be used to their full extent. Bamboo is a familiar material then which has a history of valuable usefulness in the construction of houses and scaffoldings. It has been widely used in south-east Asia and its surrounding region, but could it play a bigger role in as one of the main walling elements in houses. This research focuses on exploring this aspect, though not going into details of the properties of bamboo and on structural details of joinery and construction techniques. The main thrust is that bamboo can play a large role in the construction industry than before through optimum usage of its mechanical properties. This research aims to study the usage of bamboo as wall element either fully, partially or along with other materials.

2. LITERATURE REVIEW

Several studies have been carried out related to bamboo and its use as a walling material:

Qi et al (2014) have conducted research by taking one metre length bamboos split longitudinally into two semicircular bamboo tubes. After removing the inner nodes, the semicircular bamboo tubes were pushed through a fluffer. By continuous rolling, the bamboo tubes were processed into a loosely laminated sheet. This sheet was crosslinked in the direction of its width with a series of dotted and/or linear shaped cracks along the longitudinal direction. The net-like bamboo sheet with uniform thickness was cut into 50

cm long pieces with an electrical saw, while maintaining the original bamboo fibre arrangement. Consequently, a bamboo fibre mat was formed, which was dried till it reached a moisture content of 10 percent.

Most publications stated the lamination of the processed and dried bamboo straight strips to produce panels, boards, partition elements etc. They are finished with flat strips on the sides. The final product can be carbonised, bleached and double carbonised. This type of bamboo product is called 'ply bamboo' (Lugt & Vogtlander, 2015).

Chinese architect Gary Chang proposing a tiny micro apartment of 45 sq. m using sliding walls with the use of bamboo which allowed for transformation, flexibility and maximizing space. His system allows 4 people to live fully facilitated on the one hand and having a spacious room on the other (Kampinga, 2015).

Fire tests of bamboo have shown that its charring rate is similar to that of timber. The culm walls are so thin that after burning for only a few minutes they start to lose strength rapidly (Hansen, 2018; Kaminski et al, 2016).

In the experimental analysis, it is evident that bamboo also fuses well with other sustainable materials like compressed earth blocks, mud and clay, while the main structure of the building is fully of bamboo. Also, the bamboo building tends to perform well with low carbon footprint. Since bamboo being a locally grown material, the procuring and transportation does not require much energy by resulting in low embodied energy (Noerwasito, 2015).

3. RESEARCH & DISCUSSION

The author worked on a live design project allocated in the third semester of the Masters in Environmental Architecture course. The students were asked to experiment with various sustainable materials and justify their choice. The building for this study was the hostel for married students in Coimbatore, for which the secondary walling element was taken as bamboo or mixed bamboo and the primary walling was of AAC blocks for durability.

As shown in Figure 1 all the blocks are zoned around the central staircase and lifts. Of the five blocks in the site, the west block was selected for research (Figure 2) and bamboo partition wall detail was designed as shown in Figure 3. Corridors connect to each room while also providing privacy to each occupant. For reasons of space and hygiene, the shoe racks and mail bins are kept outside the rooms. Each dwelling unit is planned to trap efficient daylighting and cross ventilation from windward sides. Also, to reduce air-conditioning for artificial cooling, each unit is provided with a dedicated wind tower which draws in high flow air from terrace and lets it in to cool the rooms naturally. The outer walls are of AAC blocks which have a considerably low U-Value of $0.51 \text{ w/m}^2 \text{ } ^\circ\text{C} = 0.08 \text{ BTU/ft}^2\text{h } ^\circ\text{F}$. Exterior plaster is made using a traditional

lime mix mortar which is an excellent heat barrier. All the inner partition walls were taken as bamboo walls (bajareque bamboo wall) where bamboo poles and reeds were used as framed wall partition. These can also be plastered to give a modern finish. Figures 4 and 5 show the details of the west-side balcony filtering the radiation and lintel planter box for additional shading.

4. RESULTS AND OBSERVATIONS

From the simulation result from Enscape for Sketchup, it is evident that usage of bamboo walls balances the heat flow inside the spaces as indicated in Figure 6,7 and 8. Also, according to Table 4 (p.25) of the National Building Code (NBC) of India, the simulation result was seen to meet with the recommended values of illuminance and minimum lux level.

Detailed analysis of Figure 1 in HEED (Home Energy Efficient Design) result also confirms that the walls on four sides have average U-Factor of 0.44% which supports that bamboo, when introduced as walling material, not only functions well but increases the performance of the building by less u value as shown in Table 1. From this table, it is evident that the design,

if executed with bamboo partitioned walls, will have a comfortable indoor temperature. Also, the simulation output shows that bamboo building is performing well with moderate climate.

Before starting the research, my aim was to find the answers to the questions that came to my mind after my UG in Coimbatore. Even though the firm where I was practicing, did not use bamboo for construction except for scaffoldings. I was in the region where it has grown well once upon a time. This drove me to this research in my PG and find out more on how bamboo construction could be brought back. In the fast-growing concrete world, bamboo tends to come back as an alternative to typical building materials and thus increases the environment quality. Bamboo, as a fast-growing material, provides a good alternative to typical building materials, which would also regenerate over a certain period. Also, the study hopes to increase the value of bamboo again and bring it back as a valid building material, motivating other construction engineers to start it as well.

From the above simulations it is evident that bamboo building performs well with comfortable indoor temperatures, thus having a lesser carbon footprint.



Figure 1: Typical block plan

Table 1: Simulation results and u-value of walls & fenestrations. (Source: HEED)

Windows & doors						
	Area(sq.ft)	% Of maximum surface	Transmissivity of Absorptivity	Average U factor		
South	1	0.008	0.8	0.3		
West	0.8	1	0.5	0.2		
North	0	0	0	0		
East	0	0	0	0		
Walls						
	Area(sq.ft)	% Of maximum surface	Transmissivity of Absorptivity	Average U factor	Time lag	Decrement factor
South	12095	99.992	1	0.44	8	0.16
West	12096	100	1	0.44	8	0.16
North	13842	100	0.5	0.44	8	0.16
East	12096	100	0.5	0.44	3	0.16



Figure 2: Key plan

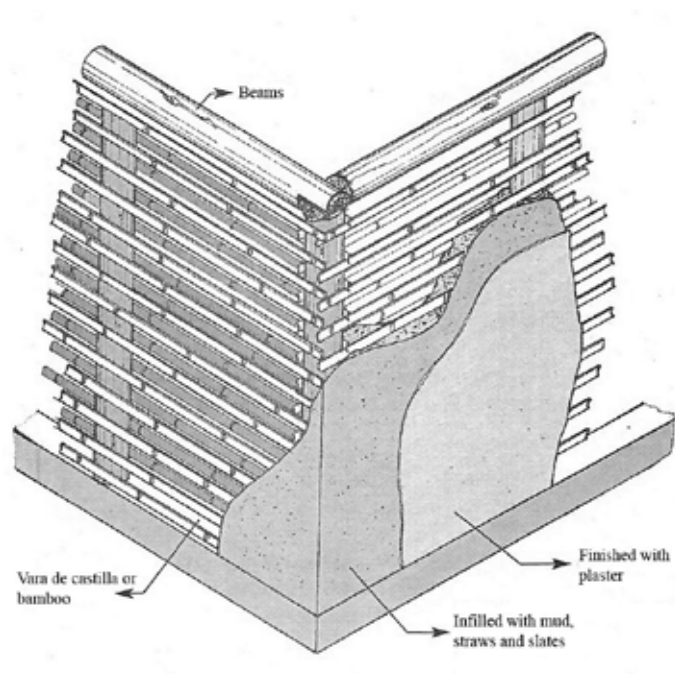


Figure 3: Bamboo wall detail

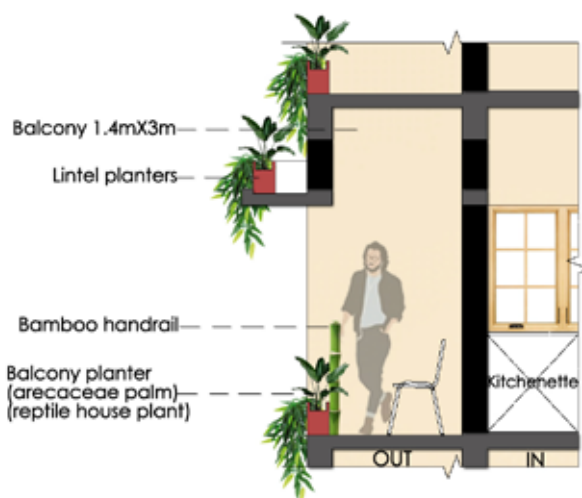


Figure 4: Section-ab



Figure 5: Section-cd

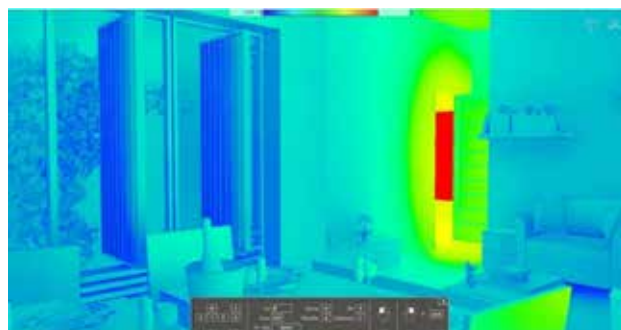


Figure 6: Living room minimum lux level

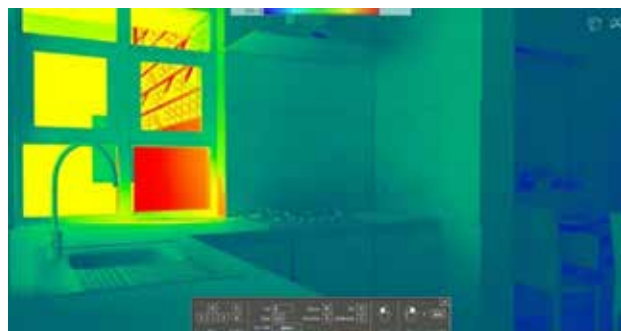


Figure 7: Kitchen minimum lux level

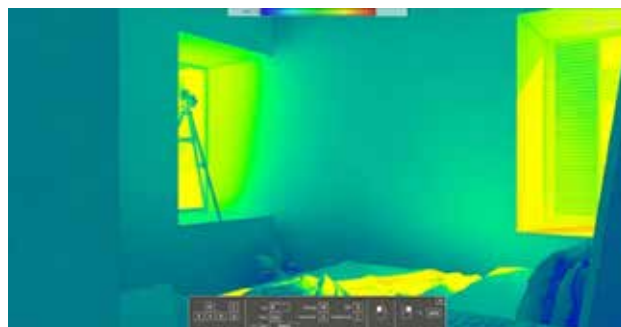


Figure 8: Bedroom minimum lux level

5. CONCLUSION AND RECOMMENDATIONS

Bamboo is not included as a mainstream material for building construction in the academic curricula of architecture, civil and interior design disciplines. Hence most designers remain unaware of this wonderful sustainable material. Students need to be exposed to innovation and global best practices in the field. Previous research and findings must be integrated into classroom teaching through dissemination by academicians and incorporating bamboo in the syllabus.

From the study of bamboo, and looking for answers to the question “What materials can be used without harming the environment?”, people can understand that mass cutting of trees will not lead the future of construction to good ecology. But after a thorough study of bamboo as a building material, one can come to the conclusion that this is exactly one of the worthiest materials that does not harm the environment. People have used bamboo for centuries. One of the most basic and complex aspects is the joinery required for bamboo. These obviously differ from those of timber and it is not possible to easily connect timber with bamboo.

Protection from pests always comes first in people who build with bamboo. Boron solution is considered to be the best protection and the most ecological, without harming the environment. For example, Ibuku House is a company that built a village entirely of bamboo. Bamboo releases 35% more oxygen than coniferous trees, while absorbing carbon dioxide. Since bamboo is a 100% natural product, energy is not expended on production, making bamboo ready for use, as it grows. It is evident from the above research and surveys that bamboo has faded as walling material only because of poor workmanship and lack of uniform structural codes, which could be brought back when executed in right manner.

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RESILIENCE: SOCIAL RESPONSIBILITY AS AN ARCHITECT DURING THE PANDEMIC

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Figure 1 : Old bungalow in Malleshwaram
(Source : <https://twitter.com/kappansky/status/988699167445934080/photo/1>)

ABSTRACT

Architects are the backbone of the progressing human civilization. This pandemic has affected the urban structure more than the rural silhouette. This is because of the cities' spatial planning and development. Vertical growth, such as apartments and group housing societies, have become the prime criteria in the urban scenario. Moreover the core areas and old layout are experiencing the transition of sharing their land for multi-purpose dwellings, which creates congestion. The city and its implementation of byelaws in the built environment are most unobserved, leading to an unhealthy atmosphere in the neighbourhood. As the setbacks between the buildings are not maintained, this factor adds to unhygienic surroundings, creating a load on health and sanitation. This fact is curbing the neighbourhood from the "right to dignity of life". The narrow distancing between the buildings has led to faster transmission of SARS COVID-19. These issues can be closely studied to combat such situations in the future by implementation of scientific solutions. A few solutions to combat the urban scenario are already manifested by creating satellite towns, smart cities and pandemic-responsive designs. The layouts planned a century ago are seen to be far more thoughtful and maintain high cultural and social distancing between the buildings. Now, because of the demand for land and the increased land value, these individual bungalows are being converted to multi-dwelling units and are causing a load on the old layouts. This problem calls for immediate actions by amending a new set of byelaws and regulations.

Keywords: architecture, COVID-19, design skills, futuristic design, multi-dwelling buildings, pandemic-responsive.

1. INTRODUCTION

Architects are environmentally-sensitive and hold great social responsibility. Actually speaking, buildings designed by architects are less vulnerable to adverse circumstances because of their training, ethics, respect towards nature, and a thorough understanding of the site context. These strengths help the design become site-specific.

This pandemic has been a testing time for architects to introspect their creations from all aspects of functionality and demand an elevation of designing skills

with future-ready design solutions. The objective of this paper is to analyse the shortfalls and highlight the preparedness to defuse any such pandemics from becoming fatal to society by suggesting design solutions.

During this pandemic attention was drawn to health, hygiene, social distancing and wearing masks. By doing all these and sitting at home, we were safe from the virus. But there is a need to think more in depth and introspect the causes of the wide-spread. As we have all heard from the news and stories, even those who maintained physical distancing and without exposure to the external world reported being SARS COVID-19 positive. The reason for this is our built environment and its indoor environmental quality. Even if one person in an apartment building was infected, then 50 – 90 % of the people living in the apartment ended up being tested positive. Through this paper, a few factors of the understanding of the fast-spread of the pandemic in the neighbourhood of Malleshwaram are analysed and a few solutions to create a healthy environment are discussed.

1.1. Literature Review and case study:

The creation of the Malleshwaram extension during 1889-1902, discussed by Shobha (2014), gives a detailed account of the layout plan, allotment of sites in the extension and the development work of the layout formation which was in process even before the Plague outbreak in old Bangalore. The details of the layout formation show the planning that was done in an area of 430 acres by dividing roads in 3 categories: 40 feet, 50 feet and 60 feet. The plot sizes were 120 x 330 feet (15 plots), 150 x 215 feet (24 plots) and 220 x 225 feet (45 plots).

Urbanization has a major impact on the construction industry today, the demand of land and land value has made a noticeable change in the residence design with a lot of violations in byelaws and depriving the privilege, "dignity of life." The environmental quality, the material quality, maintaining required distance in between the building, providing good light and ventilations, etc. These are the few important design considerations, which are not being catered to in a scientific manner to the public (Sharifi, A. et al, 2020).

The article *Malleshwaram - The Cultural Heart* (Decan Herald, 2010) talks about the nobles who lived in the newly-formed layout- the Patankars who lived in a two-acre plot. Today a small portion of these houses remain. When this layout formed, the Diwans of Mysore stayed here, including people like Divan Sheshadri Iyer and Divan Krishna Murthy. The plot sizes were two to three acres. Malleshwaram has witnessed erstwhile rich and civic-minded people. Two to three generations of their families lived in these large bungalows, before the inevitable process of dissolution of joint families created the division and sub-division of these huge properties. The Malleshwaram locality is about 300 years old and the Kaadu Malleswara temples are much older, about 1500 years old. It is sad to see the cycle of big bungalows and garden properties converted into a crowded locality today. The transformation of Malleshwaram is fast becoming the highlight of articles in the media today.

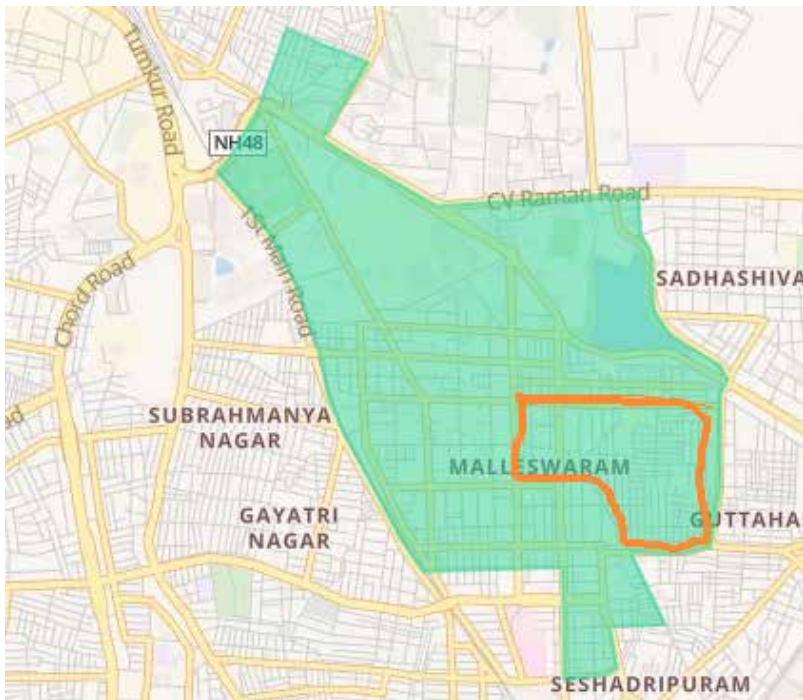


Figure 2 : Map of Malleshwaram, Bengaluru.

1.2. Hypothesis

Based on this study the hypothesis is that the two variants, the built environment and the open space in the surroundings, have a direct impact on the occupant's health and well-being. The increase in population creates a load on the locality. This has also been seen through the primary and secondary surveys of this area, and corroborated by newspaper articles and social media.

1.3. Aim and objectives

Through this paper, I aim to bring out the facts of compact multi-dwellings, its violations of byelaws in urban context. I aim to revoke design thinking among the fellows, and to create awareness in the citizens, to live the way we use to live earlier. How should we reconsider our design thinking?

The objective is to learn from the current built environment and evolve more with futuristic design solutions.

2. METHODOLOGY

An understanding of the current situation was achieved through primary and secondary data and physical surveys in the location of Malleshwaram, as well as the media. An analysis of the neighbourhood was conducted through a case study – a locality which was highly infected during the second wave of the pandemic. This study was conducted through physical surveys, collecting primary and secondary data by questionnaires and conversations with the occupants; collection of statistics of the number of patients affected in a locality, identifying, analysing and finding solutions.

3. FINDINGS AND ANALYSIS

It was seen that the densely clustered residential zones and apartment units were the most infected. In fact, the impact was so intense that people who just

commuted in these lanes were also infected. During April 2021 to May 2021, as the virus was airborne, these areas were fully contaminated since the residences and multi-dwellings were closely placed, without following the recommended byelaws, and because they were also densely populated. Apartments fell prey to infection as the common areas and service connections were inter-connected. In apartment buildings (G+2 storeys with six units), all residents were infected. The top-most floor was seen to have been affected first. The study of the multi-dwelling apartment buildings showed that the impact on its occupants was by using the enclosed common areas, which had negative spaces where there was no fresh air movement; through the sanitary service connections, the placement of windows and doors, etc. A major learning out of this case study was that planning, design consideration and maintenance of these spaces is very essential.

As seen in figure 2, K.T. apartment shows that its design has maintained proper setbacks for the circulation of light and ventilation. This creates a distance between neighbouring buildings and gives a life of dignity.

On the other hand, figure 3 shows closely placed high-rise buildings, which are less privileged and have no boundary for exposure to natural light and ventilation thus creating a poor environmental quality. Figure 4 also shows that this apartment is poorly ventilated and has not maintained the required byelaws.

The fact is that since Malleshwaram is in the heart of Bengaluru city, there is a huge demand for land, and therefore the land values are high. The once-luxury plots during their formation in 1889, transformed to sizes 30 x 90 feet, 60 x 90 feet and 100 x 100 feet during the retro-years after Independence. The vehicular road and



Figure 3 : K.T. Apartment, Malleshwaram in green zone, which is less prone to infection (Source: Swaraj Homes Builders & Developers)



Figure 4: PG Building, Malleshwaram in orange zone which is more prone to infection. (Source: Swaraj Homes Builders & Developers)



Figure 5: Jayalaxmi Apartment, Malleshwaram in orange zone which is more prone to infection. (Source: Swaraj Homes Builders & Developers)

a conservancy for services were retained as they were as they were well planned. Now these plots have been further converted to 30 x 30 feet and are shared by three to four families, as multi-dwelling apartments. G + 3 storied buildings are also seen to be constructed in such small pocket sites. This has led to an increase in population, usage of narrow common areas for access, shared amenities- which are all causes of concern for health and hygiene of the residents. This is directly creating an impact on the built environment and open spaces (referred to as the setbacks around the buildings) which are not maintained in the current scenario. This deprives the residents of fresh air, light and ventilation, reflecting on their health and well-being. Further to this, the impact of increase in the number of units is leading to overflowing of manholes most of the time, littered garbage, traffic congestions, etc. Analysis of the retro-style of planning and allotment of plots in Malleshwaram area (as highlighted in figure 1) shows that a good neighbourhood with a healthy environment is still being maintained.

In figures 5 and 6, it is observed that the buildings which were built during the retro-years (20 to 50 years ago) had followed strict principles of planning with the proper implementations of set backs, even if it was an apartment construction (as shown in figure 2). The privacy and social distancing between the buildings were well maintained and the locality was much healthier with availability of proper light and ventilation for the building. During the late nineties, after Bangalore became the IT hub, Silicon valley, the city experienced rapid growth and transformed in multiple ways. The demand for land was high, land values rose, and so did the cost of living. This impacted the transformation of building designs. The residential plots started transforming into multi-dwelling units by sharing the plots between 4 - 6 families living in smaller apartments with the concept of shared living. This increased the density of population in the core area of the city. The common passage of 5 feet was left as per the byelaws for the accessibility/ circulation/ common passage, for the successive plots, thus quenching the occupants' requirement for natural light and ventilation. This typology of building created negative spaces with air locks and contaminated the air in the surrounding environment.

4. DISCUSSION

After analysing the current situation of the buildings, it clearly shows that the passages or common area usage with the deficiency of proper cross ventilation has led to the spreading of the pandemic widely in the neighbourhood. This impact of narrow gullies and dense population took a toll on human health and well-being during this pandemic that will be felt for years to come. Such development should not be entertained in the core city, which is already established. Rather, we should encourage this kind of developments in the outer extensions. The sanctioning authorities should not approve such multi-dwelling projects in the old areas like Malleshwaram, Basavanagudi, Jayanagar, etc. If this is taken care of, the crowd in the city centre will be reduced and the development of the city will not be hampered. This will help enhance the performance of the city in terms of controlling pollution such as air, noise, traffic congestion, etc.

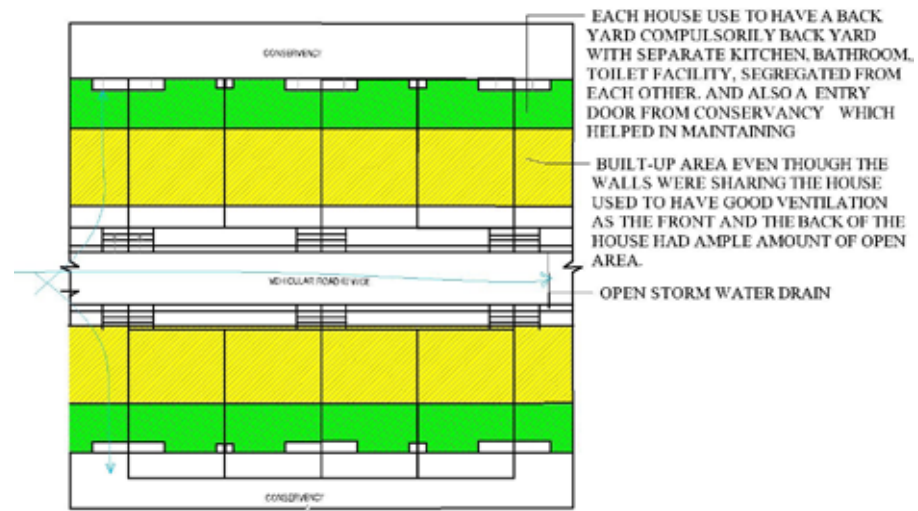


Figure 6 : Colonies with abutted walls with front and rear open spaces for cross ventilation. (Source: Site scenario as observed by the Author)

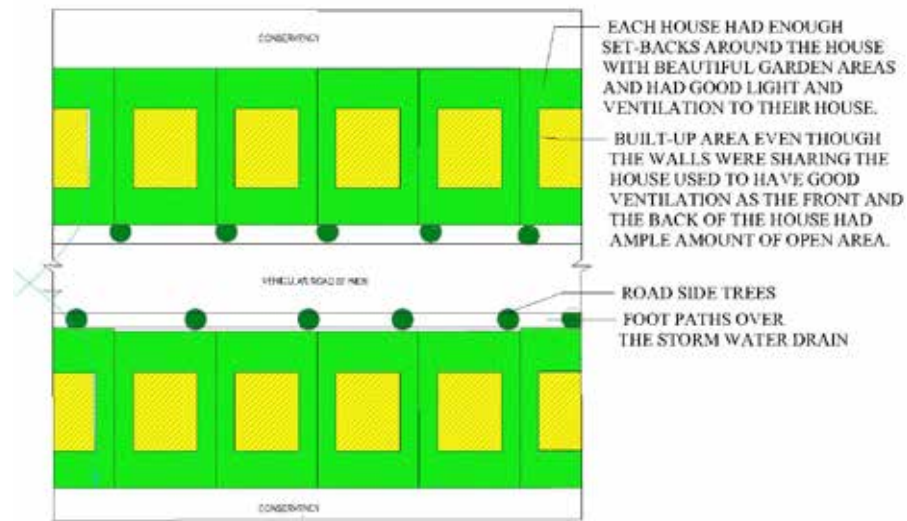


Figure 7 : Residential plots used to maintain proper set-backs on all sides. (Source: Site scenario as observed by the Author)

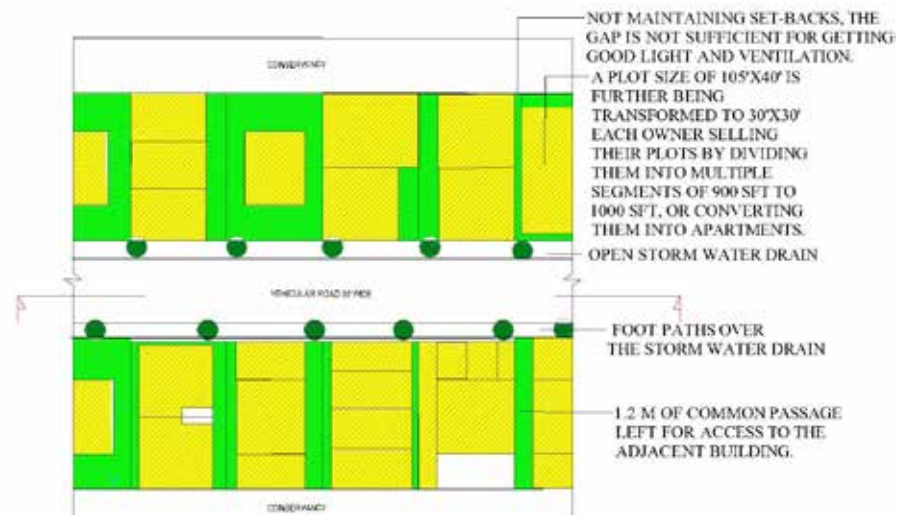


Figure 8. Transformation of division of luxury plots into multiple dwelling units deprived of cross-ventilations. (Source: Site scenario as observed by the Author)

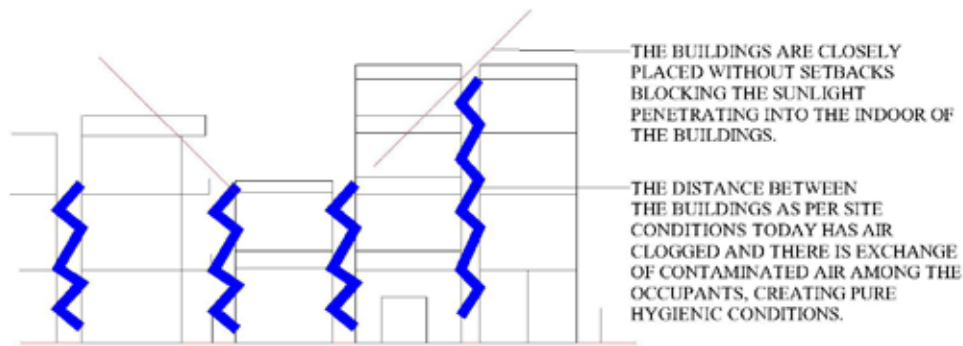


Figure 9 : Street elevation showing the gap between the bulidings and the skyline. (Source: Site scenario as observed by the Author)

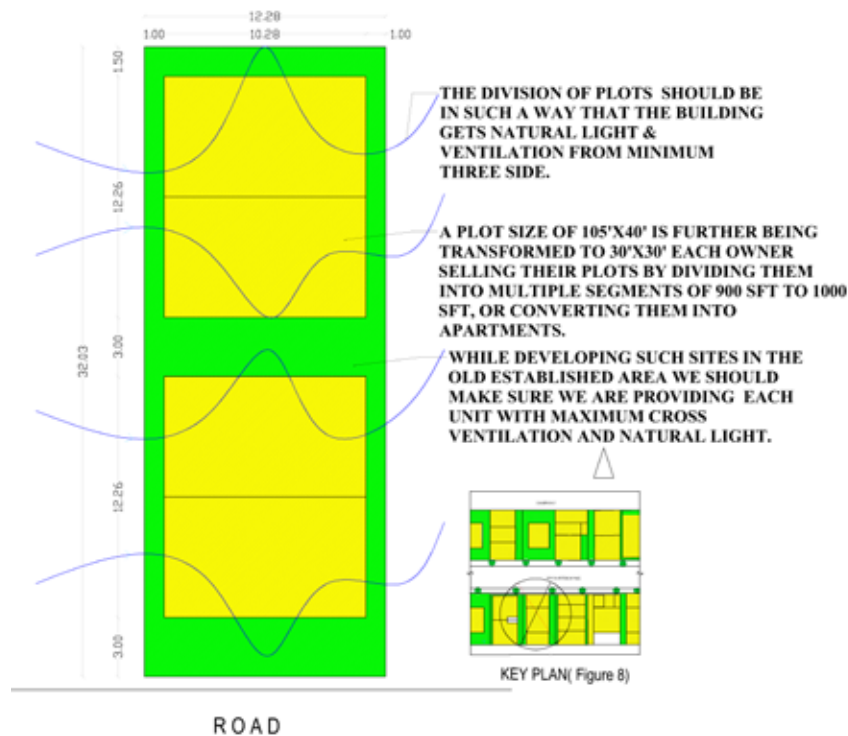


Figure 10: Plan showing a once-conventional plot in Malleshwaram layout converted into small segments and sold to multiple owners creating multi-dwelling units.

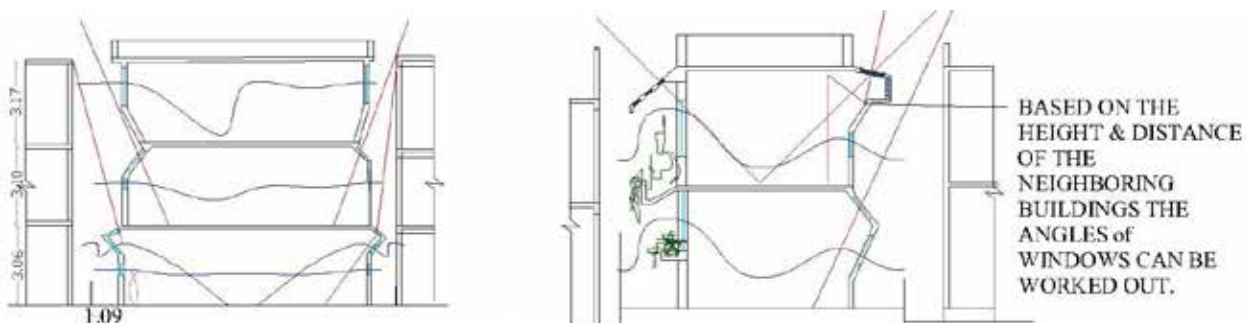


Figure 11 : Proposal of vertical functions of the buildings, a few ways of bringing in natural light and ventilation in such multi sharing units/ dwelling units. (Source: Author).

If the sanctioning of such multi dwelling projects is stopped, then the density of population in the core city area will drastically reduce. The health and standard of living is achieved. If permission is given, then there should be changes made in the existing byelaws to standardize living conditions in the neighbourhood and implementation of the same should be strictly monitored and executed.

5. CONCLUSION AND RECOMMENDATIONS

As architects, we have to consider these types of projects that are turning into multi-dwelling units in old and established urban areas like Malleshwaram, as seen in figure 10. We need to come up with innovative solutions to ventilate buildings of multi-dwelling units while considering site-specific setbacks for the buildings. This will help in the negative interactions between neighbour buildings and avoid negative air spaces or accumulation of contaminated air in the surroundings. These aspects of designing will help in maintaining a standard indoor environmental quality as well for the immediate surroundings. Not only this, we have to popularise our design, design strategies and solutions among the public, through social media and if possible publish best architectural works, award winning works, new design concepts as main articles in newspapers, in order to share the details of pandemic-responsive buildings, so that their success can be replicated for a good and healthy living environment. Service connections in multi-dwelling buildings and common area usage have to be worked out along with green building solutions.

Figure 11 shows a few design details to bring in natural light and ventilation to multi-dwelling units. In such environments where the buildings are placed very closely without maintaining setbacks. These represent few of the suggestions of how physical distancing can be maintained and the built environment be made more pandemic-responsive and healthy :

- When the conventional plots are split into a number of shared plots, the setbacks between each plot should be maintained as per standards.
- The revision of current bye-laws as per FAR has to be strictly implemented by the sanctioning authority considering the current road width while approving for construction in such small plots. This will help in restricting the clusters and maintain standard of living in such layouts.
- Alternatively, reconsideration of the revision of byelaws in such established areas with a standard plot size and number of dwelling units in each plots and height of the buildings. This will reduce overcrowding and the load on infrastructure will gradually reduce.
- A standard contemporary construction technique with current trends of the market should be encouraged as modular construction is a sustainable method in saving cost of construction, reducing pollution and in quicker construction.
- Bring Acts to stop loading the old established layouts to resilient the city and enhance the health and

wellbeing of the city. This will also help retain the heritage and culture of the city.

These are a few points, which we as architects can try to implement for the resilience of the heritage of core layouts of our cities and enhance their environmental quality.

ACKNOWLEDGEMENTS:

I sincerely thank my family, guru, neighbours, friends, who indirectly or directly contributed to my study by collecting primary and secondary data and helping me in successfully completing this research. I would also like to thank my colleague and mentor Dr. Gayathri Aaditya for constantly motivating and guiding me through the process.

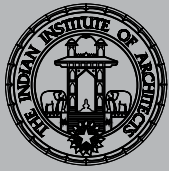
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Ar. Nanditha Nagaraj

Ar. Nanditha Nagaraj has a Masters in Landscape and started her firm, Marvel Motif 2004 in Malleshwaram, Bengaluru. She has successfully completed over 50 projects of various size and complexities, most using principles of sustainability. She ventured into teaching from 2013 and has taught as visiting faculty at BMSSA (2014-2016) and as tenured professor at AAKAR, Bengaluru. Since 2017, she is an Associate Professor at Nitte School of Architecture, Planning and Design, Bengaluru.



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Journal of the Indian Institute of Architects invites original and unpublished contributions from members (academicians, practitioners and students) under the three categories given below.

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- ❶ MS Word document file with text only. Please do not format it in anyway. The numbered captions for all the images will also be in this document.
 - ❷ Folder with all images (minimum 300 dpi), numbered according to the captions given in your text file
 - ❸ Photograph of the author/s (minimum 300 dpi)
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 - ❺ PDF (optional)– showing the intended layout.
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Essays, interviews, articles (1500- 2500 words) and book reviews (600 and 750 words) in the areas of architecture, planning, urbanism, pedagogy, heritage, technology, ecology, theory and criticism, visual design, practice or any other relevant subject pertaining to the built environment. (Details of the format will be available on the JIIA website given below).

- For a design project, please include the “Fact File” with the following details : Project Name, Location, Plot area, Total built up, Structural consultants, Project completion. Also please give the photo captions and credits. Please ensure that the image is referred to within the text. For eg, “As seen in Figure 1...”. This is essential for the layout.

- For design projects, plans and sections of the project are desirable along with the photographs.

- Further, it is important that along with the manuscript, we receive an undertaking from you that the stated architect/ architectural firm is the author of the architectural projects mentioned in the article, and that IIA and JIIA is in no way responsible for any matter or dispute arising out of the publication of the same.

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Summaries of dissertations (2000-3000 words) at the level of B.Arch. & M.Arch., and theses at the Ph.D. level. The Guide for that work will be mentioned as the Co-author. (Format will be available on the JIIA website given below)

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Research papers (2000-5000 words) in the prescribed format. The research may be based on their ongoing or completed research. (Format will be available on the JIIA website given below). All contributions in this category will be peer-reviewed before being accepted for publication by conducted by academic experts of repute.

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© Obituaries : Obituaries of IIA members should consist of the photograph of the departed soul, the dates of birth and death and a short 50-word note.

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DIALOGUE WITH AR. SANJAY MOHE



Ar. Sanjay Mohe

A graduate from Sir J.J. College of Architecture, the founding partner of the sixteen year old firm Mindspace in Bengaluru, Ar. Sanjay Mohe has held many positions of repute prior to this. This includes a working association of 21 years with Bengaluru's Chandavarkar and Thacker Associates, a short stint with Ar. Charles Correa in Mumbai and another work stint in Saudi Arabia. His work spans a wide spectrum of projects : research laboratories, knowledge parks, campus design, beach resorts, libraries, corporate offices, hospices and residences. Some of the awards won include JK Cement The Great Master Award (2019), the Golden Architect Award by A+D & Spectrum Foundation Architecture Award (2009), India; JK Cement Architect of the Year Award (1991, 1999, 2001, 2004, 2007, 2008 and 2013); The Award of the Journal of the Indian Institute of Architects, (2002); ar+d International Annual Award of Architectural Review (1999), London and d'line, for JRD Digital Library Bangalore; Gold Medal from ARCASIA (the Asian Forum for Institutes of Architecture, 1998).



Research Analysis and Innovation are the cornerstone of Sanjay Mohe's (SM) practice. Here in a dialogue with Gita Balakrishnan (GB), we get a deeper insight into the architect and what made him.

Ar. Gita Balakrishnan (GB)

A year or so ago in an interaction, with reference to the new normal, I remember you saying that you felt that COVID shall also pass. It is close to eighteen months now that the pandemic has played havoc with our lives the world over. How do you think life will be post-pandemic and for how long? I am also an optimist and believe there will be a post-COVID

Ar. Sanjay Mohe (SM)

Yes. True. I did believe that Covid-19 is a passing phase, probably due to my excessive confidence in the scientific achievements of the human race, that we can overcome any obstacle, especially when all of humanity gets together. However, it was a realisation about the power of nature. It is a fight for the survival of every organism... nature's law.

There is a lot to learn. The importance of connecting with the outdoors is no more a romantic architectural idea, it is a necessity. However small a unit may be- a projection to stand or a window seat mattered a lot, to feel the sunrays and breeze on the body, smell the air, the sight of green foliage, to hear children playing outdoors- all that make a difference.

Remote learning and working have become a way of life - hence the dependence on technology. Quality of life is controlled by how well you are 'connected'. This is a new social order- those who have 'smart' equipment and are connected are at an advantage against those, especially students, who don't have access to such facilities. We had to look at adding this technology in every new project, mainly institutional ones.

However, there are certain aspects that have to be learned sitting across a table, through spontaneous reactions, developing ideas through interaction and reading body language. If this has to be done digitally, one has to develop certain skills- as a teacher, as a student, whether it is a school or our own studio. That is not easy. Hope we come out of it soon.

GB

I remember coming to you a few years ago inviting you to mentor a design competition on healthcare and your response was a revelation of your humility. You then told me that your expertise in healthcare needs to grow for you to take on such a responsibility. The learner in you came to the fore. What mediums do you use to keep the "learner" in you, satisfied?



Titan Integrity Campus



Sai Mandir

SM

I have been lucky to be always surrounded by passionate people, that is a huge inspiration for questioning, learning and discovering.

Ar. B.V. Doshi was in Bangalore a couple of years ago. At BIC, (Bangalore International Centre) some of us from different age groups, were talking about his influence on our generation. He was sitting in the first row and quietly making notes in his diary. It was humbling to see that passion to learn. He once said that he got that habit working with Corbusier who used to carry similar diaries. Now he has a cupboard full of them and wanted to put them in order. You can see that childlike inquisitiveness in his eyes searching for new ideas, the same as in the eyes of Picasso and Einstein.

It is the way of seeing, looking at every object around as an idea, to question how it evolved over time, to go beyond

visual imagery, to understand principles and its underlying spirit. It is a process of learning, unlearning and relearning. And the process goes on whether it is a small spoon, a classroom or a healthcare facility.

GB

Taking off from my earlier reference to healthcare, hospitals and healthcare are at the crux of our lives today. What is the role that we, as architects, can play to alleviate the current situation?

SM

I read a news item last week that a parking facility in a mall is being used for vaccinating senior citizens, without getting out of the car. You wait for half an hour and go home with perfect physical distancing. That is a brilliant idea to make use of empty parking lots when malls are closed. We have to learn



Sai Mandir



Dr. Anji Reddy Memorial



School for Brigade Group

to optimise our limited resources and come up with such ideas. It is about multi-functionality- converting apartment clubhouses into Corona care units, converting hotels into hospitals- future spaces have to be designed giving priority to flexibility of usage.

GB

You are a role model for many architects. Who would you say you have followed in your philosophy of practice of architecture and life? What was it that you found so inspiring? What did you take away as lessons from them?

SM

There have been several role models, and as you grow, more get added to the list. It is important to have them, to get inspired and keep setting the bar higher.

Starting with my cousin (we were part of a joint family) who travelled to the UK to do his RIBA. I was one year old then. He settled abroad but I grew up listening to his stories and seeing some of his sketches. These stories get romanticised and you start idolising someone. That is wonderful, to set up a goal. Eventually, to emulate him, I got into J.J. to study architecture. There were great teachers like Prof. Chandavarkar and Prof. Uttam Jain who influenced us. However, our generation was highly influenced by these two figures, Correa and Doshi. There was hardly a discussion complete without mentioning them. They certainly are the role models who showed us the way forward after Corbusier and Kahn, making it relevant to our context.

I came to Bangalore in 1983 to join Chandavarkar and Thacker Associates. under the parental care and guidance of Mr. Thacker and Mrs. Chandavarkar. Besides the learning and energy, a few of us- like-minded architects got together and called ourselves 'Base Group'. To have passionate people around discussing and debating ideas, travelling together, interacting with students was a wonderful learning experience for all of us. That is where we started meeting Doshi when he was designing IIMB and later Correa when he was building his residence-cum-office in Bangalore. That was a great time- to listen to them, get charged and stay in that zone for the next few days. Those times, from the mid 80s to the mid-90s were most crucial for me, to learn and become more confident, especially the time spent with the Kanade brothers, Shankar and Navanath, as neighbours, friends and gurus.

GB

Tell me something about the man behind the architect - your hobbies, your passion (besides architecture), your family.

SM

I love sketching. In fact, I am most relaxed when I have a pencil in hand and am scribbling something. Sometimes these unintentional doodles begin to take interesting forms.

I like that process, almost like sculpting with clay and slowly forms emerge. I like to draw animals, birds, and fish. I don't get tired, I can watch them for hours. I love to travel, walk, and listen to Indian classical music. However, most of my time goes in the office, that is a big advantage being a bachelor.

GB

When you started Mindspace, it would certainly have been an uphill task to build a practice and a team that com-

pletely resonates with your philosophy. What is the kind of vision that you had for yourself when you embarked on your practice? What are the kind of goals and targets that you set about? How did you set about achieving them? How far have you come with your dreams for Mindspace?

SM

We were together as a team- Vasuki, Sury, Medappa and the whole talented lot. Each one has some strength that has to be utilised to form a strong team. That is great fun, working together, complementing each other, taking pride in each other's success and moving forward as a team. Work hard, party hard. When each one takes pride in their work, there is a different energy around. Our idea is to enjoy the work, usual tensions of time schedules, etc would always be there but within that there has to be time and space for creativity and fun.

There is an even more important aspect of sharing similar values. Values that are inherited from parents during upbringing, those form a benchmark for assessing the world around us and also finding the right friends. That is how you come together with a sense of comfort. It is not only the talent but also the right attitude to be together as a team, as a practice. There is always an intention to learn from every project. We may make mistakes but make sure you don't repeat them otherwise you are not learning. And if you are learning something new every day, work can never be boring.

GB

I visited and spent a while at your Titan Integrity Campus and I felt the magic of light and airflow for sure. I have seen mesmerising images of the Sri Sai Spiritual Centre and the ephemeral Kallam Anji Reddy Memorial - The Presence of Absence (I love the name). I am sure that there are many people working on different projects. How do you ensure that the core philosophy of Mindspace is retained through the different iterations and hands that shape your different projects?

SM

Besides senior partners, we have younger partners (Amit, Swetha) and young associates (Pradeep, Chelliah, Arun, Shyla). All of us have been together for more than ten years now. You develop a kind of bonding, understand each other just by body language, and also because we share similar values. That makes it easy to work together using the strengths of each person. There are different teams working on different projects, always a senior and one or more juniors with a partner in charge. However, there is total transparency across the studio, no closed rooms, everyone knows at least something about other projects. We always wanted to restrict the number to 30-35, with technical staff being about 25. This allows us to be like a family, travelling together, having discussions together and partying together.

It is important to have the right clients who believe in your philosophy and we have been extremely lucky to have them, and working with for many years. The same is true for our consultants, especially the structural designers. We spend most of our time fighting for every column and beam. To put architectural work together is so much beyond just good design, it is about human relationships, technology and a constant struggle to protect the design intent without compromise.



Ekya School

**Ar. Gita Balakrishnan**

A graduate from the School of Planning and Architecture, New Delhi, Gita Balakrishnan is the founder and curator of Ethos, an organisation focussed on learning. She is also a trustee of the NGO AVAS, Association for Voluntary Action and Services and IHCNF, Indian Heritage Cities Network Foundation.

RECOGNITION OF THE CONTRIBUTION MADE TO SOCIETY BY ARCHITECTS

PRESIDENTS OF COA AND IIA



Ar. Habib Khan
President of COA

Ar. Habib Khan, graduated in architecture as a gold medallist from VNIT (formerly VRCE) in 1987 did his masters in architectural design in from University of Illinois, Urbana-Champaign. In 1991 he started his practice Smita Habib Khan Architects in Nagpur, India. He was awarded the JIIA Best Interior Design Award by the Indian Institute of Architects in 1998 and IIA-KAFF Young Architects Award in 2000. He was also awarded the Orange City Achievement award in 2009 and State Level Excellence in Architecture and Education Award by the IIA Maharashtra Chapter in 2011. He was the Founder Chairman of the IIID, Nagpur Regional Chapter from 1998 to 2002 and also the Chairman of the IIA NC. He was also Chairman of the Continuing Education Board of the IIA National Council in 2012-2014.

Architecture to him is a passion, total commitment and something to enjoy and indulge in.

He is an avid painter and has exhibited his paintings on Mahabharata, Ramayan and Kabir. He also dabbles in poetry and has written songs for IIID Natcon Indore, Design Yatra and IIA centenary anthem.



Ar. C. R. Raju
President of IIA

Ar. C.R. Raju is the Principal Architect of M/s C. R. Raju Associates, a firm rendering comprehensive services for architectural and interior projects. A Fellow of IIA, he has served as Chairman of IIA Tamil Nadu Chapter. He has also organized NATCON 2013, the Southern Regional Conference 2014, IIA National Awards 2016 and TRANSCEND 2020. He was Jt. Hon. Secretary, IIA (2015-2020).

An online discussion was initiated with Ar. Habib Khan [HK], President of the Council of Architecture (COA) and Ar. C.R. Raju [CRR], President of the Indian Institute of Architects (IIA), moderated by Ar Jitendra Mehta [JM], the Junior Vice-President of IIA to discuss the various professional issues in India today.

Ar. C.R.Raju [CRR]: The profession of architecture has undergone a huge change over the years. Although we have had our professional bodies monitoring the situation, we still are faced with the question as to what more we should do. We have seen the issue arise, time and again, of unqualified people calling themselves “architects”. But over the past few decades, this has come down with the awareness, of architects and their

work, spreading in society. This has been possible by the diligent and dedicated work of architects by taking ownership of their responsibilities and delivering services to the satisfaction of the users. The awareness of architects as ‘professionals’ has increased, and this is a good sign for times to come. Still, the process of engaging architects by public bodies and governments is a matter of concern and this has to be addressed.

Ar Jitendra Mehta [JM]: Do you have a road map for IIA to take this program further, especially fixing responsibilities and creating awareness of the profession?

CRR: IIA is a professional body having Chapters and Centres spread across the country. They conduct programmes with the participation of members and students, along with public personalities at times. Now the focus should be to familiarize the general public by inviting them for programmes to highlight works and benefits of the services of architects, holding exhibition of works by architects and participation in public forums of built environment and engaging with the government on policy.

It is of utmost importance to sensitize architects to take up their responsibilities and uphold the best practices in architecture. This will definitely go a long way in promoting awareness and acceptance.

Ar. Habeeb Khan [HK]: We must take into account that the Council was formulated in the year 1972 through the Architects Act. With a handful of architects and schools to regulate the profession and education, the situation has changed since then. Now we have about 465 schools of Architecture and over one lakh twenty-five thousand architects. So now the role of COA has become vital in administering the present situation. Also, till now the COA focus was on education whereas the profession was transforming into a more complex set of parameters. So it has now become important to look at the changing situation. For that we have distributed work in three verticals:

1. Maintaining relationships with all government nodal agencies
2. Reaching out to our own fraternity with greater transparency
3. Reaching out to society in order to spread awareness and the quality aspects of the architectural profession

The third point is where IIA can play a very vital role. If you notice, the medical, pharmaceutical and legal professions are very tightly regulated because they concern life-threatening situations. But in architecture there is no such life-threatening situation. Therefore, the general image is that everyone can design a building as there is no physical harm done. But what one does not realise is that the contribution of an architect improves the quality of lives of people. This is something to be recognized. It is an intangible contribution to society, whereas in other professions like a doctor who saves a life is seen as a tangible contribution. So this intangible contribution needs to be recognized and all of us as architects have to reach out to society and tell them about how important architectural profession is. We cannot demand respect. It will have to be earned. And that is when society will recognize this contribution.

I would like to share a road map that we have at the council to partially achieve this. This involves all architects across the length and breadth of the country. And this is where IIA can contribute as it has a national reach. The 'Out-reach Initiative', as it is called, supported by the President and State Coordinators will have a sub-committee on Professional Issues in every state to monitor the ground situation. This will also work at the central government level as well the state government level. The State Level Committee (SLC) would consist of a Coordinator with a team of practicing architects,

academicians, government architects and young architects. This SLC will reach out to various state level agencies and identify problems and help resolve them. Also compliance of the Code of Conduct will be looked into within each state. Also, at the same time they will sensitise society about architecture and its contribution to the betterment of the habitat. Unresolved, unaddressed, unsolvable issues will be directed to a Central Committee which will advise on the future course of action. If required, they will suggest necessary amendments to the Act to take care of issues.

This is a brief outline of the way forward and before the pandemic we were ready to implement it. The committees are ready and now they will be able to contribute proactively once the system is back to normal. This is a major area where IIA will be required to contribute.

JM: This is a great way of reaching out to society by IIA and COA jointly. Now this gives us a clearer picture of the way forward. Another related topic which we need to address here is of the Supreme Court Judgement on the Architects Act, which by now, everyone knows has an open interpretation. Is the amendment in the Architects Act the only solution to this problem?

HK: The complexity of this situation has to be understood. While architecture was undergoing a rapid transformation the world over, we did not transform ourselves, and that is where we slowed down in the race. We must understand that on the one hand, government departments are directed by strong lobbies, many of whom may not be in favour of architects, and also because as we are a minority in the system. On the second hand we have many friends in our own fraternity who will write against architects and architecture on social media, print media, and other public forums, further maligning our image and standing in front of general public. The repercussions of a few 'likes' is tremendous and unreparable.

Talking of transformation, we must also see the other side of the coin. Majority of the architects are living in big cities and towns. But there are so many towns and villages where there are no architects. These are serviced by engineers and draftsmen who work there. Now imagine a situation where we become exclusive designers then what will happen to these places where no architect wants to go. We have to become inclusive - where we too are included in the processes which are right now being dominated by other professions, especially in government agencies. We have to educate everyone about our importance. And this should start from school where children in classes 5th to 12th should know what an architect does. So the awareness campaign has to happen from both ends of the age groups.

CRR: I agree. Transformation is the key. With the growth of architectural education and institutions across the country, a huge pool of talent is available, but the spread is mostly limited to urban areas. We have to see how to enable this to trickle down to the rural areas. For this we need the government's support in framing a policy for developing facilities and infrastructure in rural areas which can create opportunities for architectural services. Moreover, the government should evolve a policy to create employment opportunities for architects in various local bodies which can pave the way for a designed development and optimal use of resources. Amendments to the Architects Act is one of the solutions.

JM: Due to some reasons, the competence levels are varying due to which non-degree designers are gaining popularity in many places. Can IIA - COA jointly upgrade the skill sets of present architects? Can we define the levels of competence?

HK: In India it is very easy to start practice. Fresh graduates start their practices without the requisite experience and then have a problem in getting good or large projects. But then they are also viewed as equal competitors with an architect twice his age having a large setup. This is the point of friction, because we have forgotten the system of apprenticeship, which was the foothold of all good architects. Nowadays no one wants to join as an apprentice in an architect's office and learn the trade diligently.

There has to be a professional exam after successful tenure of apprenticeship to evaluate competence levels and before issuing a registration certificate. The profession would be able to be better regulated and organised that way. Plus the output also would be of higher quality.

CRR: It is essential for those venturing into practice, to have hands-on experience under the tutelage of someone already established in the profession. This will help in understanding the way projects are approached from inception, client requirements, practical ways of design development, coordination with consultants, vendors, contractors and other stakeholders. This is a gradual way of improving competence at the initial stage to become confident of handling projects individually. Competence further grows over years of practice and exposure to various stakeholders. IIA plans to have some courses/programmes as part of continuing education to help members.

JM: Ar. Raju, can IIA help COA in the competence enhancement of architects?

CRR: I would like to first commend COA on the formation of Committees at the State Level as the first step in addressing issues at the local level. This is definitely where IIA will help. Now as far as competence in practice is concerned we have to first address our egos. We must recognize our strengths and weaknesses. We must now think about getting together with other architects to form consortiums to take advantage of the collective strengths. Not everyone will give a large project to a single architect. The government is also looking at larger companies for handling their projects. Therefore, projects go to large construction companies who in turn hire architects to do a part of the work. Can we have an organizational structure which can also be multi-disciplinary with a board on which majority of the directors could be architects? This will help in qualifying for larger projects. This has to be thought of in more detail so as to help us grow. COA as a statutory body can address and deliberate on this.

HK: That's the sad part - we are still functioning like an ostrich with its head in the sand. The old rules say that you cannot have a 'company' be it 'private limited' or a limited liability partnership (LLP) and you cannot have a board of directors where even one person is not an architect. The rule clearly mentions that all partners should be architects - another example of exclusion.

JM : Why is this so ?

CRR : There may have been valid reasons back then. But now, if a doctor wants to open a multi-disciplinary hospital beyond his specialization and expertise, he can do so. But as architects, we cannot open a company. So with the changing times we have to prepare an evolved structure.

HK: We need to work this out. A lot of this is related to the way architectural education is imparted. Education in an architecture college is too design-oriented. The way building services and other allied subjects are taught is below par. The student doesn't understand what's happening and he is then expected to start practice in the field.

Another aspect is the recognition of the engineering inputs in a building. We need to take engineers and architects to work together instead of working in isolation. We have to move towards a corporate structure allowing multiple disciplines to work together.

JM: It is delightful to see that both Presidents are in sync with this important matter of office structure. This is the need of the hour. Had someone done this thirty years ago, then the field of architecture would have been on a different level altogether. Everyone could have formed a company structure. Abroad I have seen that each company has a Business Development Director with an Architect as the Managing Director. We are unnecessarily fighting with engineers. We need to be more inclusive and that will also help us increase our turnovers. Right now our turnovers are less despite our experience as we do not have the relevant contracts. Therefore, we are all highly undervalued. And now bigger players take away the creamy projects.

HK: We are in the process of creating an Architects Manual which will make the processes easier for firms to operate. Ar. Lalichan along with few others are at present reviewing this document. This will be a milestone in making our profession organised. We have to create bigger entities and consortiums and think big, if we want to move forward in the future.

CRR: Our system has a five-year course which includes practical training for a period of only six months. If you look at the profession, you need to be aware of more practical applications of the classroom studies. Within the semester, the student should compulsorily see that particular subject or material with respect to the actual ground reality. It is only then that he or she will imbibe it. Knowledge of materials is also important where students should regularly be taken to material markets to understand the variety and options.

HK: I was also on the Board of Education of IIA and I saw that building construction was a subject taught by a teacher who had never constructed a building. Now teachers are caught in a vicious circle of writing papers and doing other things for further enhancement of their careers. So they are busy writing papers (peer reviewed), rather than taking students out to the actual construction sites. There are pitfalls in the current education system and those have to be calibrated. The continuing education training programs that we conduct are for teachers to enhance their self-knowledge, but we see that actually the attendance is mainly for the points attained and certificates collected.

There is a lot of self-introspection required. If you see countries like Philippines and Malaysia, you are given points on attending trainings and seminars which enable you to renew your license. Here we have to devise a format avoiding the pitfalls in the continuing education system. It should not become a point-collecting program.

CRR: It will take time for people to understand that self-development will lead to better financial gains. In Architecture Conferences whenever we get a consultant to explain a topic, there is a very good interaction which takes place. And one can see how many interesting practical questions are asked. So this shows that we are hungry for more knowledge. So Continuing Education is an acceptable fact as we learn the latest in the field. Now how to encourage professionals in doing so, has to be seen.

JM: The only way out is to make it mandatory to renew your license with points gained from the Continuing Education Programs. Every country has a Continuing Education Program. But we should also give credits to colleges for getting organizing lectures by experienced professionals for students so that they understand practical aspects in the field. Can COA initiate a Central Education Resource System? The Byju's model is a good case study to look at. The teachers in many colleges are too young to teach and they could take support of this resource.

HK: The problem is that COA is focused more on the infrastructure and quantity when giving recognition/ approval to a college. We are now working out a framework to judge the qualitative aspect of the education system, so that we can then judge the quality of education being imparted in the institution as well. To answer your question about Byju's model, in the teachers training programmes, we are opening a TRC portal where we will archive all the lectures and trainings. These will then be bunched and converted into training modules. We are also linking all the digital libraries of the country onto this portal. Also, all the Ph.D. research done and going on will also be made available to all through this. So all courses, papers, etc. will be available at a click of a button. We are calling this 'Samarth' to enable.

JM: This is an extremely revolutionary thing. At the JIIA have a seven-member Board of Reviewers to screen all the research papers coming in for publishing. This way, the quality of the printed matter has greatly improved. We are also in the process of registering JIIA with the UGC which will give more value to the papers published. Linking this with the COA portal is an exciting idea.

To continue with the discussion on the Architects Act, what are the timelines in which the Act will be amended?

HK: This is a good question as it is on the minds of many. There are a lot of procedures which amendments have to go through. And of course political will is required from politicians of both Houses. We have to approach our local MPs and sensitise them about the need for amendments to the Act so that they understand it when it comes before them. So first, the application goes to the Ministry and there is a lot of back and forth with the procedure as well. It is then scrutinized and tabled by the Ministry in the Parliament from where it goes to a Committee. After the Committee goes through it

and clears its doubts, then it is tabled in the House for further debate and discussion. Following this, when passed, then the amendments come into action. So this is definitely a process of more than one year and all architects have to start helping by influencing and sensitising their MPs. Unfortunately, some of us think that it is child's play and question as to why no action is being taken.

JM: This is where IIA can actively help in spreading the message and briefing local MPs about the need of these amendments. This is also an area where we can work together in different states.

HK: Yes absolutely. It is a collective responsibility of us all.

CRR: Our Chapters and Centres can brief the people's representatives on the need for these amendments.

JM: Are we still self-financing or are we getting funds from the Education or Finance Ministries?

HK: COA is still a self-financing organization, probably because during its formation in 1972, funds may have been scarce. But hopefully someday, in the new provisions we may be able to get funds from the government. There are many activities which get hampered due to lack of funds, etc. But no funds from the government also means more autonomy. We will have to see how the transformation of the Council happens in wake of the implementation of the NEP.

JM : Thank you Ar. Habeeb Khan and Ar. C.R. Raju for so many insights into the professional issues at hand. We are now quite hopeful about architects and the profession gaining greater recognition and prestige in society.



Moderator
Ar. Jitendra Mehta
Jr. Vice President of IIA

Ar. Jitendra Mehta is the Junior Vice President of Indian Institute of Architects (IIA) and Chairman of IIA Madhya Pradesh Chapter. He is also the Chairman of Indian Green Building Council (IGBC), Indore Chapter. He is the recipient of various national level prestigious awards for many of his projects including JK Cement Architect of the Year.



"Transcription of the online interview by Ar. Mukul Goyal."

THE LIFE IN MODERN DESIGN: THE LEGACY OF GEOFFREY BAWA



Sketch by: Pratik Malpure, Final year, B.Arch.
IES College of Architecture, Mumbai.

Ar. Channa Daswatte

Geoffrey Bawa came to architecture late. Having trained as a lawyer in Europe, he went into his architectural education as a worldly, mature student, having included the experience of making a garden for himself on a property in the-then rural backwater of Bentota, which he acquired in 1947. As a student in the contemporary modernist hotbed of the Architectural Association of 1950s London, he was not loath to question some of the tenets that were part of education there. The idea that architecture is a setting for a potential life of people using the spaces and artifacts created must have come through his keen observations of the great architectural assemblages and gardens that he experienced in his youth. This possibly led to the basis of Geoffrey Bawa embracing the context as a generator for ideas. His work responded

to and embraced the legacy of history and culture, materials and skills, environment and landscape of his country or wherever it was he was working.

Geoffrey Bawa began his architectural practice by responding to the Sri Lankan landscape. In what he was to later call his garden within the greater garden of Sri Lanka in Lunuganga, one sees even in its earliest stages, a highly developed understanding and an already-developed view of what architecture and design can do. Lunuganga went on to become a crucible of experiment for his practice. From understanding space itself and its effects on human beings who use it, to experiments with materiality, shape and form in the buildings themselves. Lunuganga in fact remains his greatest

physical legacy in that it contains much of his thoughts embedded in the landscape and buildings in physical form.

Geoffrey Bawa's formal training of two years came at a time when the ideas of high modernism were being vehemently argued at the AA school; with some supporting the views of Corbusier and others promoting the thoughts of Mies van der Rohe. His own response seems to be more guarded and inclusive to all thoughts, and his early work after graduation shows the influence of Jane Drew and Maxwell Fry who, having worked with Corbusier in Chandigarh, also ran the tropical architecture unit at the AA. One of Bawa's buildings is even used to illustrate their book *Tropical Architecture in the Dry and Humid Zones* published in 1964.

Bawa's approach to design however becomes more eclectic and inclusive with time, with a clear eye on the history of the region he was working and reflected in a statement he wrote:

In my personal search I have looked into the past for the help that previous answers can give, and at the pointers of previous mistakes. By the past I mean all the past, from Anuradhapura to the latest finished building in Colombo, from Polonnaruwa to the present moment – the whole range of effort, the peaks of beauty and simplicity and the deep valleys of pretension"

Geoffrey Bawa "A Way of Building", *Times of Ceylon Annual, Colombo (1968)*.

His early work took two strands of thought: one from his formal architectural education and the other from his broad-minded understanding and appreciation of culture and history.

The former strand of thought that embraced modernism, as seen in the work of Drew and Fry, saw a series of buildings that squarely placed him within this modernist frame of work and included the Classrooms for Bishop's College, classrooms for St. Thomas College, and though a slight shift is seen, the Steel Corporation offices- all show the use of the aesthetics and concepts of tropical modernism as practiced by European-trained modernist architects building in hot climates and concrete and its possibilities to make them work.

Very early in his career, in fact concurrent with the work he was doing in the overtly modernist styles, he was aware that to build in Sri Lanka one had to be responsive to the local ethos of building and that modernism was not really about the use of materials but a way of providing for life in a particular way. One of his earliest residential projects acknowledges this: the ASH de Silva house, which in plan and spatial configuration could even be called Miesien. A highly modernist view of a house is actually made from local materials and craftsmanship. In the Ena de Silva house, on the other hand, he uses a traditional form of the courtyard house and deconstructs it to provide for an open modern lifestyle that the client aspired to, but without the glass and concrete that was so closely associated with modernity.

A conflation of these two strands of thought comes about at the end of the 1960s where the structural possibilities of concrete explored with his engineer partner Dr. Poologasundaram in the Steel Corporation offices in 1965

are married with the inspiration of the material culture seen in his ASH de Silva and Ena de Silva houses to construct the Bentota Beach hotel. In this building, now reconstructed after a 50-year period, its concrete core having been affected by corrosion, we see a coming together of all the possibilities offered by concrete and modernist technology with the culture, craft and aesthetic that is specifically of its place. The very elegant concrete structural solution offered by the engineer allowed the architect to achieve the overall effect of a light floating structure often seen in architecture of the monsoon lands, but at a far bigger scale than would have been achievable using only traditional material. Herein we see an icon that was to inspire not just copies, but an entire legacy of architecture that would become synonymous with monsoon Asia – the new "tropical modernism", and earn Bawa the epithet "the father of tropical modernism" which of course he would have hated, being one who shied away from being labelled.

This regional modernism was first spoken of by the architect Minette de Silva in an article describing her own house for the Karunaratne family in Kandy, in the *Marmagazine* (periodical??) which her sister Anil de Silva had helped set up with Mulk Raj Anand.

It is essential for us to absorb what we absolutely need from the modern west and to learn to keep the best of our traditional forms. We have to think understandingly in order to develop an indigenous contemporary architecture, and not lose the best of the old that has meaning and value
Minette de Silva "A House in Kandy", *Marg*, Vol. 6, No. 3, Bombay, June 1953.

At first derided by western writers and the architectural press as a quaint vernacular style, it went on to influence the whole of south east Asia which embraced it as a validation of specific cultures within the wider notions of modern living. Soon it became a movement to which many architects in Asia would subscribe. Coming at about the same time as the post-modernist movement in western architecture, with its fake colonnades and the like, that pushed back at the cultural vacuum that was being created by 1970s modernism, the now so called "tropical modern" movement went on to open up possibilities all over Asia to look back genuinely at its own past and adapt appropriately for contemporary and modern living.

Bawa's life in design did not end with his buildings. He was very much a person who always controlled every aspect of his built environment and he was not going to give up on his architectural creations. To this end he engaged with a variety of craftsmen and women, and artists to enhance the architectural experience of his buildings. In a time of import restrictions, which had also helped his work, in finding local alternatives, he also began to design his own furniture and fittings, inspired by trends taking place in the rest of the world.

How he worked to make the complete experience is clearly seen in the Bentota Beach hotel where he used the batik artist Ena de Silva to create a ceiling that drew visitors arriving in the subterranean entrance hall up towards the light of the courtyard and sea scape and continued to create a vibrant modern aesthetic by using the fabrics of another de-



Lunuganga was the garden estate that Geoffrey Bawa Designed even before he went into a formal education or training in Architecture.

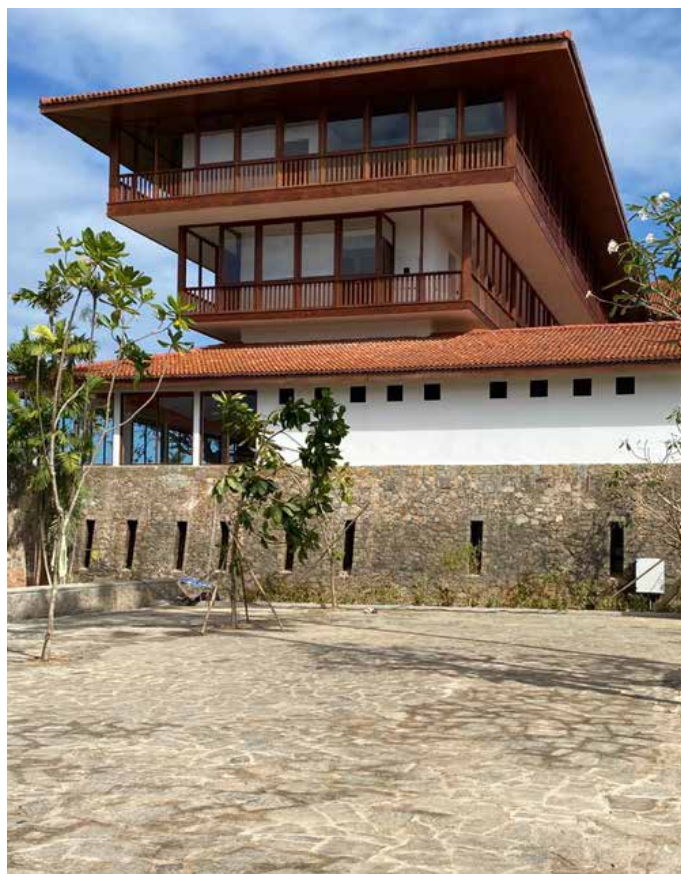


Ash de Silva House in Galle has a Meisen cartwheel plan, but is entirely constructed and finished with local materials and skills.

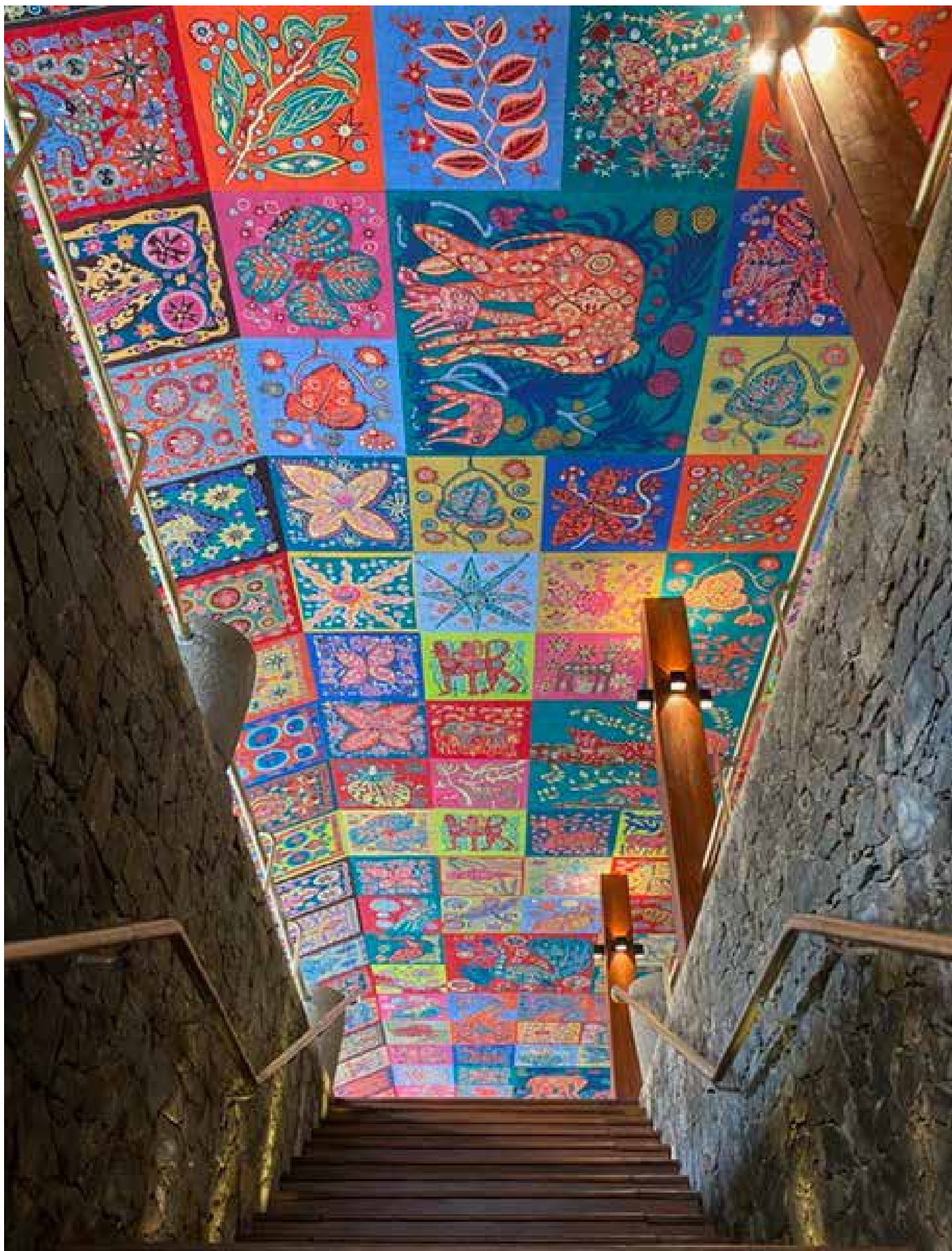
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signer, Barbara Sansoni in the rest of the public spaces. Fantasy birds and creatures dreamed up by architect and artist Ismeth Raheem adorned the duct covers in the lounge, which was presided over by a peacock made from beaten and welded brass by the artist Laki Senanayake. For furniture he adapted a classic colonial verandah chair but dropped its cumbersome arms to create a lounge chair of great elegance, much like the Butaque chair made by Clare Poset in Mexico, that surrounded concrete tables that had leaf impressions placed on them during casting. A dining chair was designed with clean modernist lines and was placed around tables with wrought iron and brass bases inspired by a set of tables designed by Warren Platner (1966) and marketed by Knoll, but with resin tops inserted with batik fabrics by Ena de Silva. The ash trays were cast brass versions of an original pressed aluminum Danish design and even the signage was made from a type face developed by Anura Ratnavibhushana, an architect, inspired by the famous Bauhaus typeface of 1935. This legacy of modern style was to be adopted by Bawa in many of his later works, personally designing pieces of furniture that he saw fit and advising his collaborators on the kind of artwork he needed on the walls.

His own collections often went on to inspire design and art works for many of his buildings. At the Triton hotel the design of the mirrored screen behind the reception is inspired by a Riten Mazumdar print in his collection as was a great batik hanging in one of the corridors. Batik played a very important role in the decoration of the Triton hotel where everything from table tops, tablecloths, napkins, restaurant ceiling and uniforms were all designed for him by Ena de Silva. Once



Bentota Beach Hotel married the best of modernist technology and its tendency to open flowing spaces with a contextual aesthetic and local materials.



Bentota Beach Hotel Reception Lobby ceiling made from contemporary batik fabrics designed by the artist Ena de Silva and her son Anil Gamini Jayasooriya was an integral part of the arrival experience of the hotel.



The Kandalama Hotel, is designed to be taken over by the forest context surrounding it, making it one with it, in an ongoing process of "completion" of the building.

again light fittings and chairs were both designed by Bawa adapting old designs to suit new tasks.

At the Kandalama Hotel, a whole suite of furniture for the lounges and bedrooms were designed so that it fitted the minimal aesthetic of this grand 'palace in the forest' built in 1992. For the reception lounge he adapted the shape of a corrugated iron chair designed by Australian architect Russel Hall, and made a couple of dining chairs stemming from it for indoors and outdoors, for the bedrooms a whole suite of stainless steel and eucalyptus wood, bed, side tables, writing table, coffee table and lamps were designed and combined with a copy of a 18th century chair, known in the office as the Wolfendhal chair as it came from 18th century Dutch, reformed the church of that name in Colombo and artworks by Ena de Silva and Laki Senanayake.

This legacy of eclectic original approach to making architecture in particular, and spaces to enjoy and live in in general, has given many a Sri Lankan architect, and some others further afield the confidence to follow on. Looking at the work of several generations of Sri Lankan architects working today it is admirable to see the lasting legacy that Geof-

frey Bawa has left through his inspiration to go beyond the bounds of international modernism and make an architecture that was of its own. A legacy now quite beyond recognition as it moves beyond the islands, shores and simply becomes the way many Asian architects think about their practice.



Ar. Channa Daswatte

M.Sc. (Lond.), Dip.Arch.(UCL), B.Sc.Built Environment, AIA(SL)1993.

Channa Daswatte is an architect based in Sri Jayawardenapura-Kotte, working in Sri Lanka and the Indian Ocean rim, with an interest in social and design history, about which he has written extensively. He is Chair of the Geoffrey Bawa and Lunuganga Trusts and a founding committee member of the Museum of Modern and Contemporary Art, Sri Lanka and a former Chairman of the Galle Heritage Foundation.

Images Courtesy : The Author

LAKI THE GËNIUS I KNEW!

SRI LANKA LAMENTS THE LOSS OF A GENIUS ON SUNDAY 30 MAY 2021

Ar. Nela De Zoysa



Laki Senanayake, an incredible artist, sculptor, architect, landscape architect, naturalist, botanist, writer, poet, mathematician, innovator, flautist, and above all, a brilliant teacher...



Sculpture

A Multi-faceted Man !

Laki was my first art teacher at Cora Abraham's Melbourne Art School, an art school that I was associated with from the age of ten. It was during this period that he met and married Ranji. I vividly recall Laki on a powerful, loud and fast motor bike with Ranji on the pillion. His daughter Mintaka, named after the third star in the Orion belt, was born a couple of years later. He was the most loved teacher who allowed us to do anything and everything with paints. We even painted on his jeans!

He used to draw like a dream. Owls were his favourite study even as early as that! He taught me the ancient craft of batik as he started to work with Ena de Silva for whom Geoffrey Bawa designed an outstanding house – one of his formative projects.

I find myself lucky to have had such a genius creating a prelude to my career as an 'artist-architect' as I like to call myself, when I failed hopelessly to be a musician in my mother's eyes! Needless to say Laki was a great Inspiration that aided in launching my long journey transitioning from an artist to what I am today – an architect.

My favourite photo taken at Kesara Ratnavibushana's outdoor wedding in March 2017, depicts how happy Laki was to see me. A twinkling sparkle in his eye was always a part of Laki that depicted mischief, excitement and exuberance.

Laki was born in 1937 to a Communist father, Reggie Senanayake, who fled to India to avoid confrontation with the

British Administration. His mother, Florence Senanayake was the first woman to become a Member of Parliament. So it is not surprising that they produced a son as creative as Laki. He was one of five siblings, two brothers Evan and Nimal and two sisters Rani and Lalitha, elder to him, and a brother Daya, younger than him. Nimal went on to become an influential lawyer, while Daya, the closest to him, became a banker-businessman.

Educated at Royal College, an aristocratic school of the great Leaders of the day, Laki lost his father at the early age of seven, and was brought up by his politician mother. After leaving school, Laki's creative talents took precedence as he commenced his first job at Architects Billimoria and Peiris as a drawing office assistant, but this didn't last long.

While teaching at Cora Abrahams, he met Ena de Silva, whose son Anil was taught by Laki, and Barbara Sansoni, whose sons were also Laki's students at Art School. With Barbara's association scraps of hand-woven 'barefoot' fabric were thrown at us, to paint and create collages in vivid colours.

Soon Laki became a part of Architects Edward Reid and Begg, having been introduced to maestro Geoffrey Bawa. Laki commenced his close links with Geoffrey, where he was featured as an artist and sculptor in most or all of Geoffrey's amazing creations.

In my formative years, I was greatly influenced by Geoffrey's work where Laki was prominently featured, 'Triton' Ahungalle, today known as 'Heritage' Ahungalle, being my favourite, where Geoffrey teases the viewer taking them



Sculpture

through a narrow winding passage that bursts out into a breathtaking space with unbelievable views creating an element of surprise. At Triton, one is greeted upon entry at the Reception to Laki's relief wall sculpture in white of a Talipot Palm, and beyond, by his intricate black and white pen and ink drawings that depict the lush Sinharaja forest on the walls.

It is evident that Laki's work is intrinsic with that of Geoffery Bawa's. Laki's contribution to Geoffery's Bentota Beach Hotel has stood the test of time through several renovations, until it has cleverly been resurrected to its original glory by Ar. Channa Daswatte. Laki's stylized peacock stands guarding the stairway to date!

A sketch of the battle of the Portuguese colonizers and Sinhalese armies was transposed to an outstanding sculpture twirling up the balustrade of a spiral staircase at the entry to the Lighthouse Hotel at Galle that stands out today as one of Laki's incredible works.

At Kandalama Hotel, Laki's sculpture of the owl, once again prominently guards the staircase as an emblematic piece. Most notable of his works is the chandelier depicting a talipot palm, delicately designed to hang from the apex of the roof and ceiling of the main chamber of the Parliament Building at Sri Jayawardene Pura Kotte that Geoffrey designed.

Besides these, Laki has done some outstanding sculptures for the Miles Young House at Mirissa, designed by my friend, teacher and colleague Ar. C. Anjalendran, Lydia

Goonesekera's House in Bentota, now owned by Rohan and Dulanjalee Jayakoddy, and the collection of sculptures at Thirukumar and Nirupama Nadesan's holiday home in Trincomalee, on the East Coast.

'Diyabubula' which means water bubble in Sinhala, situated in Dambulla, a heritage city, became his abode, following his association with the legendary Ena De Silva. A five-acre plot of land in Dambulla, a place that speaks of heritage, originally owned by Laki's lawyer brother Nimal, was bought over by Laki in 1972, for his Artist Retreat. Diyabubula was so named due to a gurgling perennial spring that was the reigning highlight of this piece of land. Apart from this natural feature, Laki created a series of water bodies as still pools, expansive ponds and cascades, creating a constant auditory symphony. A simple stilted pavilion acts as Laki's abode with expansive views as it is perched over the waters. Birds tantalized him, as they wove in and out of the pavilion, massive boulders discovered on site were made to emerge while overgrown gnarled ficus trees pranced around with their roots swinging in the wind.

Laki's clever orchestration of views links one area to a larger landscaped area, keeping certain elements of mystery alive, nurturing rich wildlife. This is where Laki enjoyed living, amidst the kingfishers, owls, water monitors, otters, fish and monkeys - surrounded by the flora and fauna. All these creatures would certainly miss this man who whistled a perfect tune, answering their calls, while often listening to classical music and jazz over his perfectly camouflaged hi-fi system.

Laki enjoyed living in Diyabubula until he decided to sell it ten years ago to the owners of Barbery Ayurvedic Resorts. He designed and helped build Diyabubula Art and Jungle Lodge, a self-contained boutique hotel with five villas in the property to blend with the environs, along with three water villas, a bamboo grove villa and a tree house villa. It is his most complete and extensive work of art.

He negotiated with the new owners to remain in his Pavilion House on stilts and continue with his work. It was a harmonious relationship and Laki was happy. Laki sculpted and painted, gathering inspiration for his creative spirit while being amidst the peace and harmony of nature, with water, boulders and native vegetation - one man's extraordinary vision!

With Ena De Silva, Laki reawakened the ancient craft of batik, producing the staggeringly beautifully designed batiks in the most exquisite fusion of colours, that appeased my creative flair! Laki partnered Ena for many years in this craft. The large Ena De Silva batik flags that are suspended from the atrium of Lanka Oberoi and the batik ceiling motifs on the ceiling of the Bentota Beach Hotel could be attributed to my first and last art teachers : Laki and Anil Gamini Jayasuriya, who was Aunty Ena's son, and who was my last art teacher at the Cora Abraham Art School. Aunty Ena continued with her marvelous creations till the end, providing me with exquisite batiks and tapestries for most of my award winning banks and commercial projects. Ironically her last creation was the large tapestry she did for the Indian Cultural Centre, depicting the heritage of India in the most vibrant Rajasthani colours.

Laki's close links with Barbara Sansoni, another immensely creative woman who developed the hand loom industry to an international level needs to be mentioned. Together with Barbara, fondly referred to as 'B', Laki toured the island helping Barbara record the amazing viharas and dagabas. Later she produced an outstanding collection of sketches in the Architecture of an Island depicting religious, public and domestic buildings - a diminishing heritage that soon will be lost. This was published in collaboration with her husband Ronald Lewcock and Laki Senanayake. Barbara's and Laki's outstanding sketches are documented in this book, which incidentally was photocopied and put together, in my office by my colleague and partner C. Anjelendran, who contributed towards this publication as well.

Laki rekindled his architectural skills later, when together with Nihal Amerasinghe, Turner Wickreasinghe (another of my gurus) and Chris De Sarem, he established the architectural firm, Envioroplan, that was responsible for the Jinasena Offices in Colombo 2. This, too, was very elegantly planned along with some exceptional houses that the firm undertook for business magnates.

My story of this ingenious 'Master of Creativity' will not be complete without talking of Noel Dias, his ever faithful assistant whom he met in 1972, and was working for him at the time for a daily wage of Rs 2.50, at Diyabubula!. Noel continued to be his able subordinate understudying him in landscaping, acquiring his vast knowledge, whilst taking care of him to the last.



Sculpture



Contemplating Laki

Laki was the landscape designer for all of my international and national award-winning projects, along with Noel who executed them, having mastered the skills and techniques from his guru. Subsequently together with Noel, Laki landscaped my own house, setting it amidst several water bodies, large trees, boulders, pots, railway sleepers and mirrors, in a terribly urban setting.

In 1983, Laki was invited by the Finance Minister to design currency notes for Sri Lanka, another important contribution Laki made to the nation. He designed the most incredible set of intricate currency notes incorporating the endemic flora and fauna of Sri Lanka in subtle shades of colour for easy identification. Unfortunately, for reasons unknown, these currency notes were not in circulation for long, when they ought to have been there forever!

Unfortunately, Laki's health declined in December 2020, at the age of 84, when he was rushed from Diyabubula to Colombo for a triple bypass surgery. Thereafter, he moved to Kalapaluwawa, Rajagiriya, in the suburbs of Colombo, where he had built a house for himself in Noel's compound, so Noel was able to take good care of him till the very end. Subsequently, his health deteriorated resulting in him slipping away quietly on 30 May 2021.

Laki leaves behind his daughter, Mintaka, now domiciled in Orlando, who monitored her beloved father till the very end, via Zoom, the new normal in times of lockdown.

Thus, Sri Lanka bids adios to an incredibly creative son of the soil, creating a vacuum that never can and never will be filled !



Ar. Nela De Zoysa is a practising architect from Sri Lanka. She is the first Sri Lankan to win the ARCA-SIA Gold Medal in 2000 and the first Sri Lankan woman to win the South Asian Architects Award in the same year. Besides international laurels, she has also won 18 national awards from the Sri Lanka Institute of Architects (SLIA) under various categories. Nela De Zoysa is the first Sri Lankan to be elected to the RIBA Council (2011 to 2017). She initiated the RIBA Members Sri Lanka of which she is the Founder Chair (2015 to 2021). She has served on the Council of ARCASIA as an Office Bearer for 4 years. She has also served at SLIA for several years as an Assistant Secretary, Council Member & Chair of the Board of Architectural Education.

Photographs Courtesy : Romesh De Silva, Past President of the Photographic Society of Sri Lanka .

UNITED CONVENTION CENTRE

Fact File

Project name ► United Convention Centre
Architect firm ► Art on Architecture
Principle Architect ► Ar. Anoop K.
Structural consultant ► Er. Sruthy K.
Design team ► Ar. Akhil O.B., Ar. Mohamed
Thas-heel, Er. Vivek P.S., Anwar Sadik,
Rafeek Rahman
Location ► Lakkidi, Palakad, India
Plot area ► 5,838 sq.m
Total built up ► 1,305 sq.m
Project completion ► June 2019
Photo credits ► Ar. Divya Rajesh



Figure 01



Figure 02



Figure 04



Figure 03





Figure 5

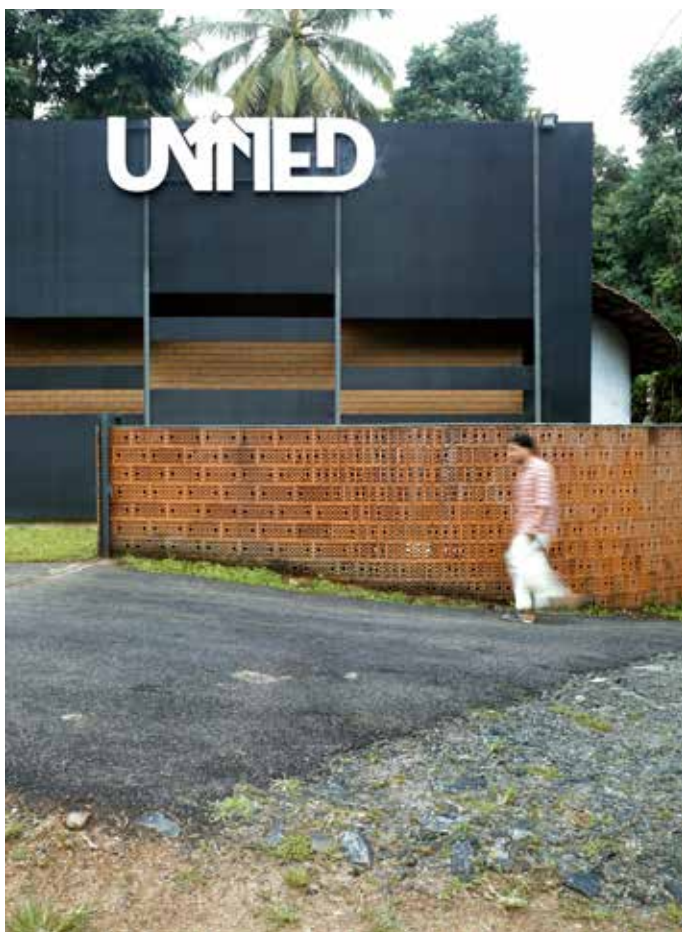


Figure 6

United Convention Centre is a humble effort to bring in human beings and nature together! A naturally contoured site, which is simply allowed to take the form of an open-air amphitheatre, becomes the heart of the convention centre. Flexible, semi-open multi-purpose halls connected by an open courtyard and verandas, overlook the centrally placed amphitheatre. The form is simple and it follows the function. The truss-less arched roofs resemble the context – the hill ranges of Thiruvilwamala. (figure 1)

Terracotta jali forms the southern facade which allows warm air to escape and protects activity spaces from the harsh sun. (figure 2). The northern glass facade provides a view to the hilly terrain and brings in diffused light. (figure 3). Creeper partitions serve the purpose of giving thermal insulation. (figure 4). The orchid net facade combined with rammed earth brick walls act as buffer to protect the air-conditioned auditorium (modified from an existing structure) from harsh western and southern sun. (figure 5). The exposed brick facades and built-in seats along with natural stone paving and porotherm boundary wall give it an earthy character. (figure 6). Warli art in the central courtyard wall which covers the support service areas give a celebrative mood for the entire space. (figure 7).



Figure 07

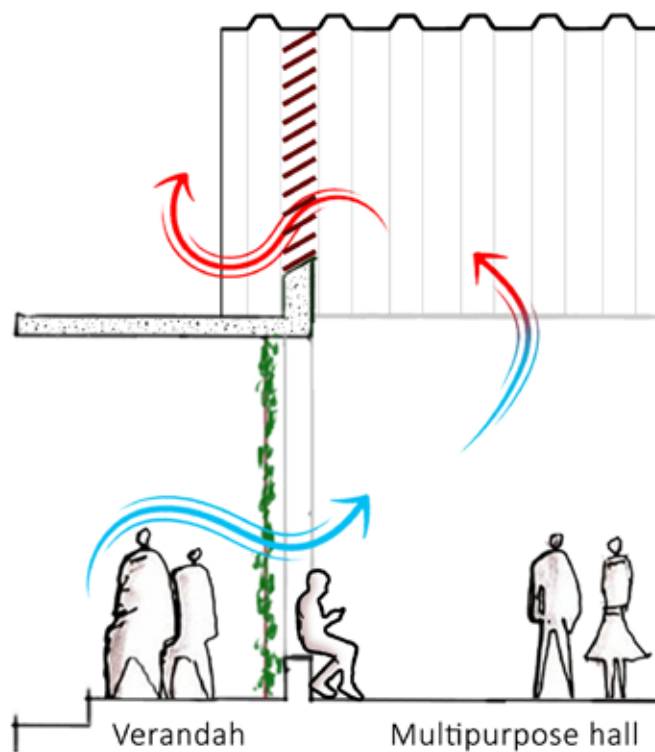


Figure 20

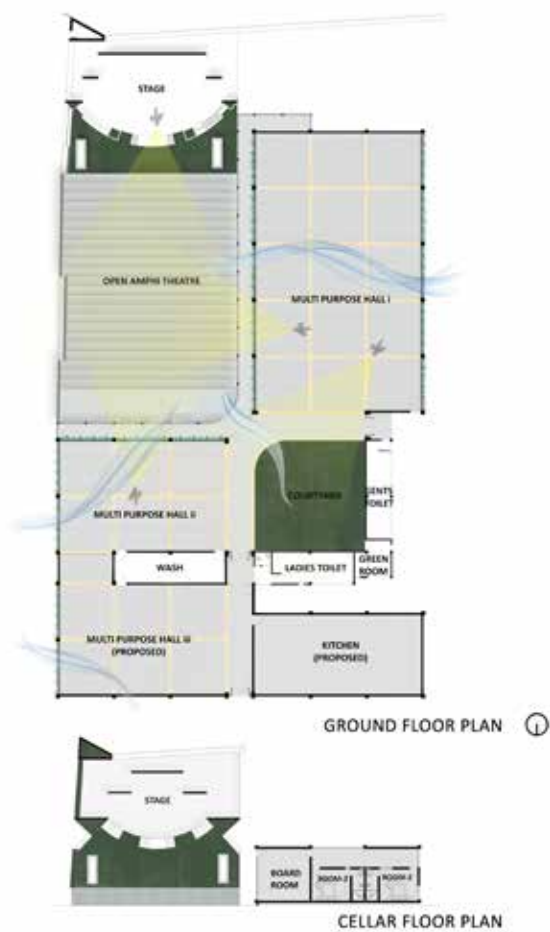


Figure 23



Figure 15



Figure 16

**Ar. Anoop K**

Ar. Anoop K. did graduated from TKMCE. After internship with Ar. Anant Swami, he joined Jaigopal Rao & Ar. Latha Raman at Inspiration. Ar. Geoffrey Bawa's works and revolutionary concepts of Tropical Modernism have influenced him the most. At his firm, Art on Architecture, which the author co-founded with his life and work partner Er. Sruthy in 2014, he tries to achieve instinctively sustainable architecture.

ARCHITECTS' STUDIO

AT 6, HAVELOCK ROAD, CAMP, BELGAUM



Atik_bheda_entrance

Fact File

Project ▶ Architects' Studio

Architects ▶ Shreyas Patil Architects

Site Area ▶ 120 sq.m

Built-up Area ▶ 85 sq.m

Courtyard ▶ 35 sq.m

Location ▶ 6, Havelock road, Camp, Belgaum

This project did not start with a blank slate. There was a century-old story already written at site. An old house was remodelled a couple of times for each of its tenants and a year ago it came into our sight as an abandoned building. Having identified it as a suitable space for a studio, we had to open the internal walls to accommodate an open, free flowing space that has usable internal connections. All the fenestrations of the existing house were carefully removed and repositioned considering our usage and the context.

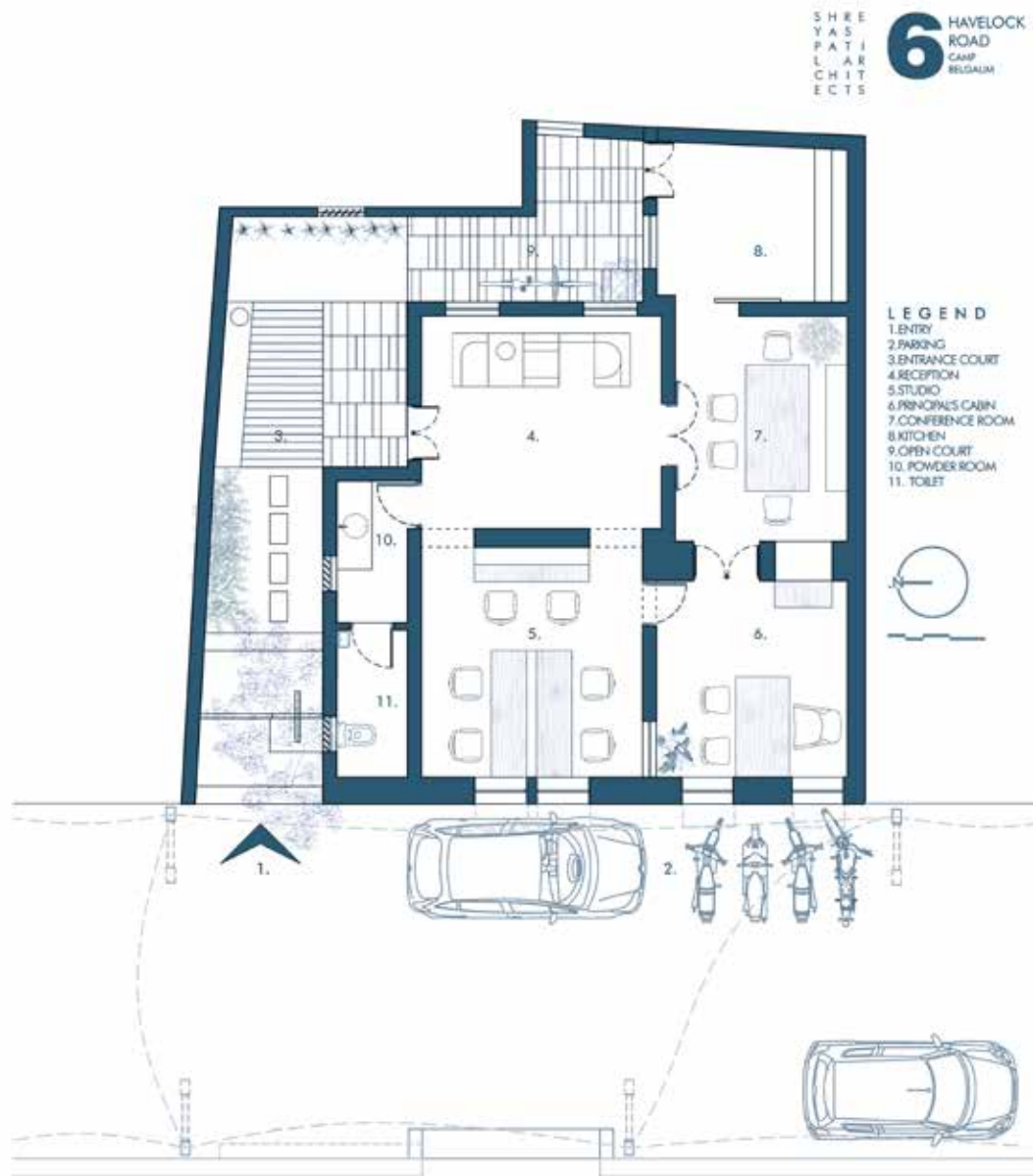
The house originally opened onto the street on the western side. Having identified an open space in the north, we decided to open the main door in that direction, changing

the entire dynamics of the internal spaces. Now, the original backyard of the house, which was a neglected space, changed to be the lucrative entrance to the studio also making it the informal outdoor waiting and discussion area.

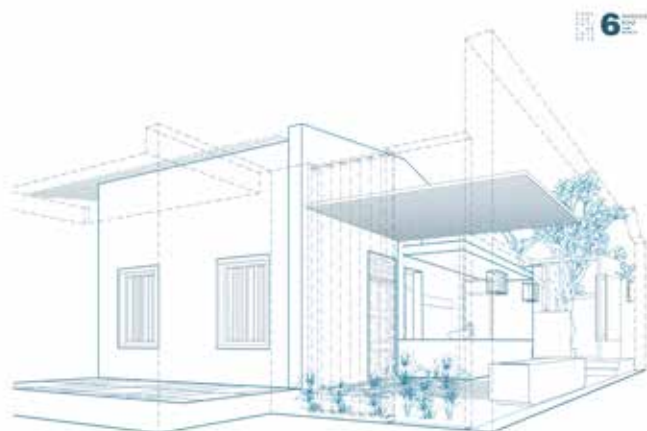
The material palette is relatively homogeneous considering the utility of each space being varied. The entire flooring of the studio is hand polished with pigmented oxide, but what is interesting is that each room has a different pigment, from greys to green to black, all connected with the continuous teak skirting balanced with stark white walls and rafters and ceilings painted white.

The lounge at the entrance room is a play of five cubes scooped out to serve as seating and teapoy units, which can be arranged in various permutations. It is carpentered in plywood to make it light and movable and polished in cement finish giving it a sculptured monolith personality.

The nature of the rooms is crafted such that put together, they create a whole. The room adjacent to the waiting room



Plan

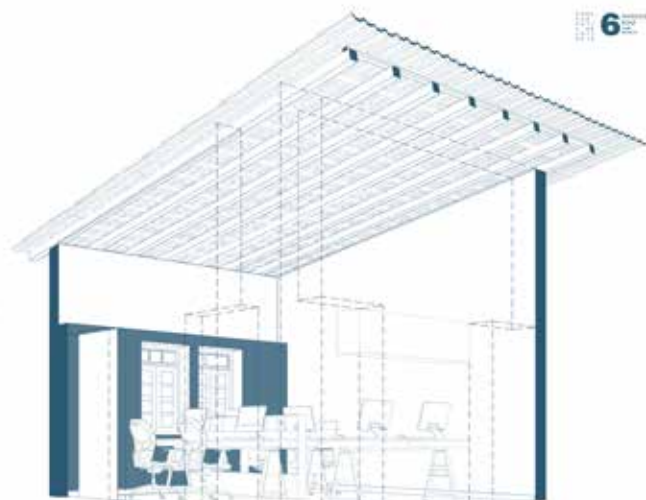


entrance_courtyard.

(n.) an unroofed area that is completely or partially enclosed by walls or buildings, and situated at the entrance of the a building.



KEY PLAN



workstation.

(n.) an area where work of a particular nature is carried out, such as a specific location on an assembly line.



SECTION



PLAN



VIEW



KEY PLAN

Courtyard

Work-station



Atik_bheda_west street elevation



Atik_bheda_architects_studio

houses desks as workstations for architects and interns, accented by a dark smoky blue wall punctured with old teak windows. The desks are placed in an informal manner considering circulation, light, and ventilation. The desks are carpentered in teak veneer and plywood with fabricated legs in mild steel.

Overlooking the workstation is the Principal Architect's workspace. The blue wall continues into this room. A fixed glass partition divides the two spaces letting the blue wall with teak windows stand out as a single element. One of the window niches is modified to accommodate shelves for the Architects library. A simple wooden table cantilevers out as the Architects desk supported by a truss on the blue wall.

A conference room is positioned parallel to the architects' workspace. This room can be accessed directly from the waiting area too. A sliding door with a painted glass not only divides the conference from the pantry but also serves as a marker board for brain storming session and client meetings.

The key feature of the conference room is the centre table. A table-top finished in white duco hovers over a stacked space framed structure made up of 6mm thick circular rods giving it sense of structural engineering and design put together to create a statement piece.

The pantry is placed right behind the conference room. A back door from this pantry connects to the courtyard on the front with the leather-finished kadappa flooring and exposed concrete walls. The pantry also functions as a lunchroom and model-making room.



Atik_bheda_courtyard



Atik_bheda_waiting_lobby

Located on a quiet street sandwiched with neighbour on the three sides, the only visible side of the building is the west which brings in the westward breeze into the indoor spaces through a series of windows which are protected by a thin sheet of Corten steel chajjas suspended by twisted metal cables, protecting the teak windows from the south-west monsoons and also adding character to the elevation.

Along the northern end of the elevation is the only entry to this property. The entry is marked by the presence of a large metal door painted dark blue coupled with a tiny centre pivoted window. The window, when kept open, blurs the threshold between the street and the courtyard. A temple tree is planted across the entry. As one walks through this entry along the courtyard, a tiny jungle like garden is developed with bamboos, raphus palms, lilies, bougainvillea and monstera with a patch of lawn.



Atik_bheda_conference room

A cast in-situ concrete bench is placed along the compound wall, across a wooden bench, with the combination of wooden and kadappa flooring. This space is shaded by pergolas that run from north to south casting dramatic shadows on the white stucco finished compound wall throughout the day. Not only does this space serve as a celebrated entry to the studio, but it also performs as a space for informal discussions and tea breaks.

A set of kadappa stone fins are positioned at an angle to form louvers that allow in light and ventilation and provide privacy from the neighbours. The same is used as louvers for the powder room which adds to the elevation of the building as seen from the courtyard.

The image of this place is an echo of its past character as a colonial building, altered by modernist interventions to subtly accommodate an Architects studio.



About the firm

Shreyas Patil Architects is now in its third year of practice. Our design incorporates contextually appropriate, sustainable design strategies. We dedicate our time to create characterful, spatial-responsive architectural spaces (through physical model making) that have a dialogue with its user and its immediate surroundings. The practice is headed by Ar. Shreyas Patil and has had its inception since 2018.

Design Philosophy

Our design philosophy aims to strike a right balance between contemporary design forms and climate responsive strategies. Respecting the site context, staying true to materials, creating comfortable yet dramatic spatial qualities is what we desire to design. In an ever-changing world of ours, it is challenging to pick a single design philosophy that has influenced our practice. Instead, we look forward to formulate our designs that compliment the culture or design language of the site; we search for influences that might help us generate ideas to layer our design proposals considering site, user and building typology.

INNOVATIVE AND SUSTAINABLE LOCAL MATERIAL IN LANDSCAPE ARCHITECTURE CONTEXTUALISM – AN APPROACH TO ACHIEVE IDENTITY AND CONTINUITY

Satatv Design Consultants



Solid stone carved jharokhas mark the edges to the beautifully crafted flooring pattern made by locally available cobblestones

Contextualism is an important paradigm in research and professional practice. Landscape architecture involves shaping and managing the physical world and the natural systems that we inhabit. Landscape architects do design gardens, but what is critical is that the garden, or any other outdoor space, is seen in context. All living things are inter-dependent and the landscape is where they all come together. Context is social, cultural, environmental and historical, amongst other considerations. Landscape architects are constantly zooming in and out from the details to the big picture to ensure that balance is maintained. Landscape architects play an increasingly important role in solving the great issues of our day- dealing with climate change and providing sustainable communities. They are working on urban regeneration and master-planning projects, tackling environmental hazards, and creating the public squares,

parks and streets we all use. Landscape architecture is subjected to a continuous transformation process, to keep up with prevailing fashions, human tastes and needs, as well as technologies changing with the process of civilization. At the same time, it must remain faithful to history and tradition. Hence, landscape architecture appears as a field that is continuously developing with new technologies, new plant varieties and new building materials. Today we encounter a wide array of innovative approaches to material technologies within the field of landscape architecture. Now a day we have to strike a synthesis between technology, theory, and art in our day to day working. Although landscaping is now a completely independent art and science, one has to remember that it stems from gardening, as well as architecture and several related fields, and it is still connected with them.



This pages (Clockwise from Left): Blending of contemporary and traditional elements to achieve traditional "araish" patterns in an exposed concrete background.; "Darshani chinayi" or exposed stone masonry with locally available material.; Stone wheel fountain erected using waste stone slabs found at site.

Fusion of Design and Local Materials

Landscape architecture can be encouraged more in recent times by embracing local materials with a blend of modern construction methods and techniques. Local materials are the resources that can be found readily in large quantity at a particular location or area at a certain time. It could also be referred to as materials that can be used to fabricate a finished element. These materials however could be abundant in some area but not available in another. The availability may largely be dependent on geographical location of the area as well as the chemical and physical components of such materials. These materials are cheap relative to the imported materials from outside the country. The neglect of these readily available materials should be discouraged. In today's context we need to follow innovative ways to get artisans use these local materials for various design projects. Close attention must be paid to the sustainable methods and means of using these materials in an innovative manner. The fusion of design and local materials manifests a design praxis and model which in turn presents a promising strategy for Landscape innovation. Hence, engaging designers to collaborate with artisans is not only helpful for the regeneration of traditional crafts, but it

also allows designers to obtain new design experiences, which could broaden their design horizons.

Co-Creation as an Approach to Innovation

Design innovation relies on reusing existing knowledge or recombining existing knowledge in new and innovative ways. The existing knowledge of art is viewed as tacit, where specialized skills are embedded in a person or within a local community. Co-creation by artisans and designers employs collective creativity as an approach to the innovative spatial landscape planning.

Rajasthan- The Land of Stones

The language of stone surpasses the language of man.
Rabindranath Tagore, Nobel Laureate

Rajasthan has, though scarcity in wood and forest but it has abundant stone mineral. The comparative scarcity of wood and the easy abundance of stone have led to concentration on the latter. The landmass of Rajasthan is rich in different rocks like granite, marble, Quartzite, slate and sandstones, limestone, etc.



Cast in situ terrazzo in the water feature, using an innovative blend of colours and aggregates



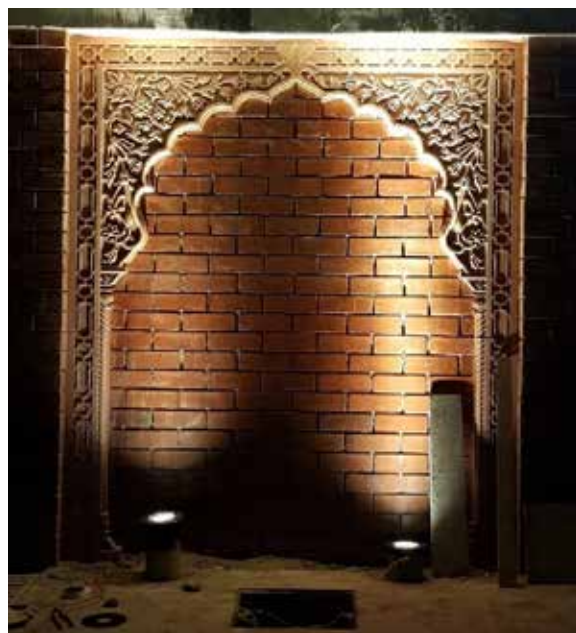
Left-Right: Graffiti art panel carved in local stone; Fusion of materials: marble vase adorned with die-cast metal peacocks.; Co-creation of solid stone landscape artifacts by the help of local artisans



Top: Locally available stones innovatively used in gabion wall structure and flooring pattern.
Bottom: Use of metal edging to achieve the traditional lotus petal shaped edge for the water feature.



Cast in situ butch stones work on the pillars, with wooden trellis



Hand-crafted stone mehraab carved in local available stone

Handicraft Clusters of Rajasthan (Source: Stones of Rajasthan, CDOS)

Cluster	Stones used	Major products
Alwar (Gola Ka Baas, Thana Ghazi and Bharkhadi)	Marble	Statues
Dholpur-Karauli- Hindaun	Sandstone	Sculpture, Furniture, Pillars, landscaping articles etc.
Jaipur	Marble	Statues, Sandstone articles
Jaisalmer	Yellow Limestone	Engravings, Pillars, Bolsters etc.
Jalore	Granite	Decoration items like balls, flower pots etc.
Jodhpur	Granite, Sandstone	Granite – ball fountains, flower vases, wash basins, cylindrical items, spherical items, canopies etc. Sandstone – Landscaping and Construction elements
Makrana	Marble	Statues, Engravings, Temple Elements, Inlay, stone based furniture with intricate floral patterns.
Sikandra	Sandstone	One of the most prominent clusters for sandstone artifacts like: • Construction items like screens, door and window frames, fireplaces, grills, railings etc. • Landscaping items like fountains, lamp posts, planters, bird baths, benches, pergolas, etc. • Tables, artifacts etc.
Sirohi-Abu Road-Pindwara	Marble, Sandstone, Granite	All kinds of articles especially engravings, statues, pillars etc. for temple work
Talwara, Banswara	Marble, talc stone	Sculptures and small artifacts
Udaipur - Rajsamand	Marble	Sculptures, Engravings, Screens, Pillars, Inlay etc.

Satatv Design Consultants

Satatv Design Consultants provide planning and design services through all phases of landscape architecture and offer significant experience in projects ranging from large scale planning projects to intensive design, involving public scale projects, campus master planning, commercial and residential land development, horticultural exhibit design, as well as ecological management and historic landscape restoration, and has been recognized and awarded on various National platforms.



Ar. Harsh Mittal is the Principal Designer and head of the Architecture and Planning Studio, responsible for all projects of Satatv Design Consultants. He holds a Master's degree in Landscape Architecture from SPA, New Delhi and Bachelor's Degree in Architecture from Aayojan School of Architecture, Jaipur. He was awarded with two Gold Medals in Landscape Architecture from SPA, New Delhi, and a honours in Architecture from Aayojan School of Architecture, Jaipur. He has won ISOLA 2011 Jury Honours Award and several other design competitions. Hamirpur.

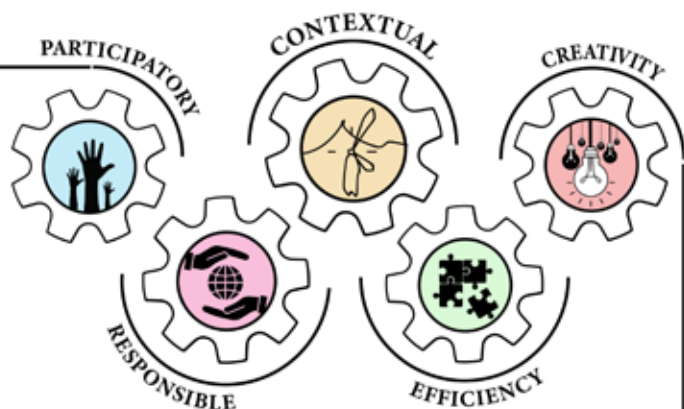


Ar. Anika Gupta is the Principal Designer and head of the Landscape Design Studio, responsible for all landscape design and site planning projects of Satatv Design Consultants. She holds a Master's degree in Landscape Architecture from SPA, New Delhi and Bachelor's Degree in Architecture from Aayojan School of Architecture, Jaipur. She is an active member of ISOLA. She was nominated for T.J. Manikkam Gold Medal Award for best design thesis among all the departments of SPA. She is a profound artist, working with various forms of art and has earned international recognition for her work.

WEBE

A DESIGN LAB

EMPATHY



STORY TELLING

Our Design Process.

We observe, experience, express, empathize: **We Breathe;**
 We interact, engage, review, respond: **We Live;**
 We negotiate, persist, connect, sustain: **We Create.**

In the new age of fast connections and building an organisation, having a website up and running even before the first project is barely completed and the team is out of the site, has become the way of design life in more ways than one. We

conceived WeBe about 11 years ago when we were not part of this practice, which was starting to shape up eventually. We came together with the mere expectation of creating interesting work together, not realising the nuances of running an organisation.

Probably, it is this very reason which propelled us to start WeBe and not over-analyse many things. While we conceptualised our practice with the simple intent of

co-creating, we realised and picked up certain things along the way which helped us envision WeBe as it is today. As many might know, ours is a multi-partner firm with varied interests, perspectives, and expertise. But one thing we all had in common is the sense of adapting and forward thinking to the fast-growing new age practice and ready to get inspired and relearn — the root of all good innovation.

This very approach has shaped the way we see anything, be it a project, an initiative, or a simple idea.

Our Approach and Design Process

Being considerate about the user's latent and apparent needs helps create magic in any design project. Every user is unique and hence, so are the projects. Our process is built to adapt to the varied ingredients brought in by the client and/or user, the site, its surroundings and the working team. Every project begins with a clean slate.

With the collaborative framework we have been versatile consistently and efficiently. Every project has its own expert team based on the service choices and creative intent, bringing a sense of surprise into every project we co-create.

Experiences of every interaction, involvement and the design are set to be cohesive, harmonious, and comfortable such that it accelerates everyone's creative well-being. Consciously, knowing why we design the way we do, creating the emotional connect and desired associations, hold every project close to our hearts. It makes every journey travelled a memory and the outcome, a story.

One such project is our design for the National War Memorial (NWM) at India Gate where the story is the essence of the project for any visitor or families of the martyrs to experience and emotionally connect with the space.

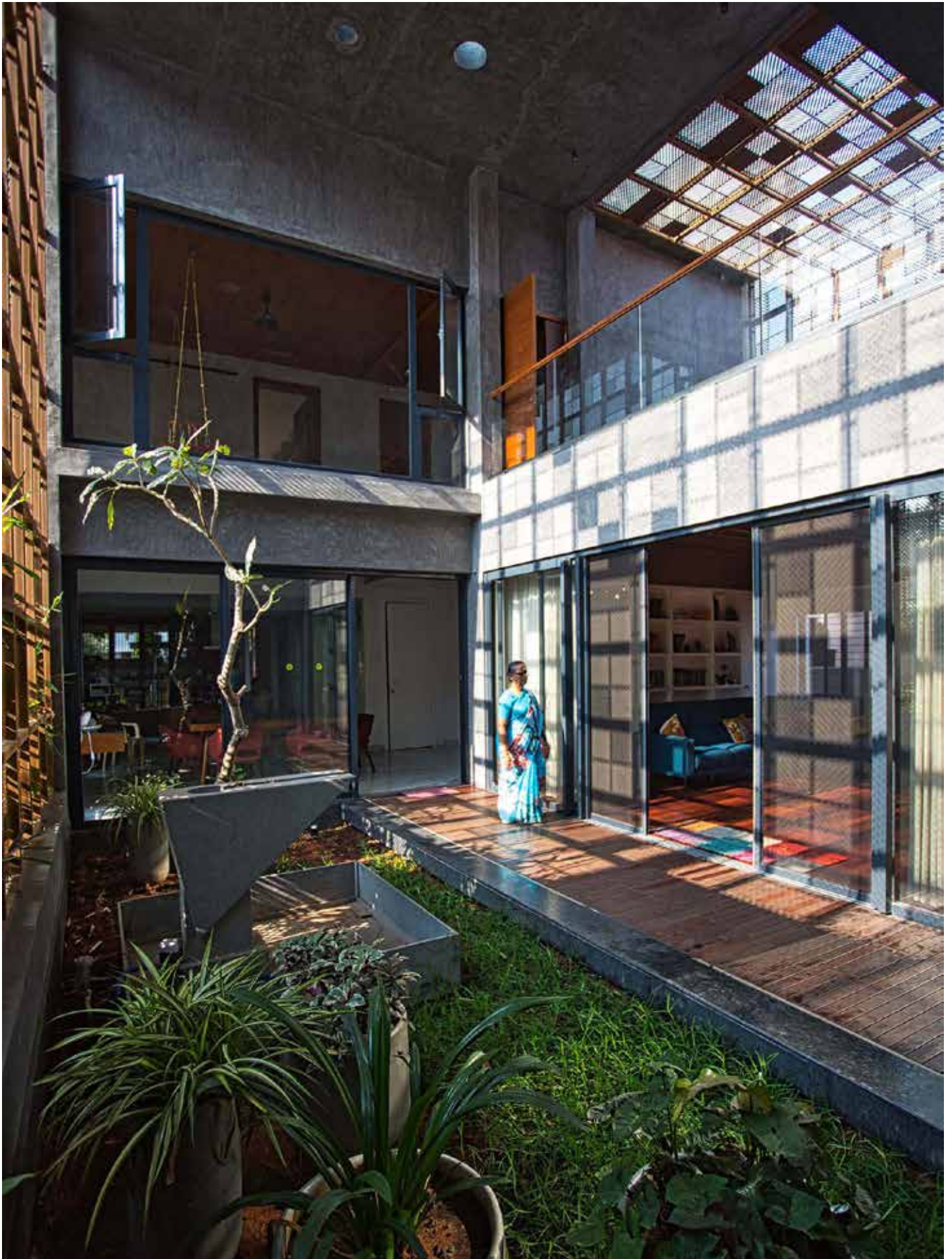
Invisible but strongly present

The NWM is the spatial manifestation of the idea of rebirth, gestated on the stories of the life and struggle of unsung soldiers who have sacrificed themselves for the sake of the nation. At the culmination of the Raj Path of Lutyens Delhi, behind the India gate, this semi-subterranean intervention spreads over 42 acres in the C- hexagon, retaining its identity as a "people's place" and embracing the memory of love, affection and pain. Each fallen soldier is imagined as a brick in the process of nation-building and arranged as a series of concentric rings, symbolizing the act of protection, sacrifice and bravery culminating in the immortal presence in the form of eternal flame.

We never defined our practice based on typology or scale and always maintained an open platform for design, architecture and urbanism. At WeBe, we encourage collective learning through our collaborations in architecture and design fields across urban scale to products. These collaborations stem from recognizing the community that shares the same collective values as us. We strongly believe that ideas shared, discussed and explored have the power to make significant changes within communities progressing towards a common future. We aspire to create a platform for sharing, collaboration, and co-creation with our assorted initiatives namely Urban Gray Matter & Soapbox.



Temporary Exhibition Space - Water Matters.



Central Court of Tut House.



National War Memorial at India Gate, New Delhi.

Urban Gray Matter (UGM) is our initiative along with the organization of Prithvi Mahadevan. The intent and vision at UGM is to enable a process of people building cities through a process of awareness and engagement at the micro and macro level.

WeBe-UGM -led Water Matters, a collaborative project of the U.S. Consulate, General Chennai, Care Earth Trust and the Smithsonian Institute which aims to sensitize the public on the pressing issues around water, was a travelling exhibition initiated by the Smithsonian Institute under the name of H2O. It is designed to utilize different mediums to educate, advocate and support South India in addressing water challenges.

The design and curation of the exhibition was conceptualised and the experience of it was modelled around the organic flow of water. The highlights of the exhibition were the wide range of information and challenges experientially exhibited in a tactile format to educate, advocate and support the importance of water conservation addressing the water challenges faced in South India.

On the other hand, in case of the retrofit project for Good Business Lab in the industrial locality of New Delhi, the intent was to co-create a workspace that resonated with the ethos of Good Business Lab and to enable the workspace in the context of a warehouse. To cater to the evolving needs of the company, the approach was from the perspective of objects and products that could fit themselves into any space they might shift later. In this interior project, the objects took centre-stage, and the space was an outcome around it. The adaptability of the objects such as workstations, seaters and lighting with respect to the changing spatial scenarios helped us envisage a homely, collaborative and flexible workplace. An ambidextrous space that combines a comfortable home and productive workspace with the

elements of the warehouse. The space was divided into zones and the objects and components were designed to cater to specific types of users, their activities and ambience, respective to the zone considering their overlapping and adaptable requirements overall.

This sums up the way WeBe envisions
To create harmony between human life and the environment through inclusive design practices.



Picture of Founding Partners.



Ar. Padmakshi Srivathsan

Padmakshi Srivathsan is an architect and an enthusiastic entrepreneur paving pathways for the firm. At WeBe she wears various hats with focus on innovating and building a sustainable and future-proof "glocal" organization. She believes in the holistic dynamics of a design firm and is excited about solving every problem both as an entrepreneur and as a designer.



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DESIGNING FOR THE YOUNG AT HEART

Ar. Parul Kumtha

Fig. 1: (Source: From the internet)



Youth is such a beautiful thing, it's a pity that it is wasted on the young.

George Bernard Shaw.

In India, the saying goes : “जब दांत थे तब चने न थे, जब चने हुए तब दांत न थे”

(When I had teeth, I had nothing to munch on; now that I have all, I have no teeth.)

It appears to be universally understood that with age, one cannot have the good things of life- a fit and agile body, a sharp and intelligent mind, a passionate and involved heart. And yet, the possibility of having these appears to have gained more longevity with every passing decade. Not long ago, the 40s were the new 20s, while today, the 60s are the new 40s.

It cannot be argued that we owe this longevity to tremendous advances in medical and healthcare with each passing year. My own mother, who dyed her hair jet black into her late 50s, has gained the moniker Bionic Woman from her grandchildren, owing to her artificial eye lenses post cataract, almost completely replaced teeth implants, two stents and triple heart bypass, a mesh holding up her diaphragm post hysterectomy and total knee replacement of both knees. She has a small bowlful of medicines for her diabetes, hypertension and to maintain her vitamin levels. And, among other things, at 80, she takes international flights by herself even in the midst of the pandemic and is sufficiently tech-savvy to stay in touch with friends and family, manage her correspondence and be suitably entertained. Although I give an example from my inner circle, it is, as you know, not an exception by any means, especially in certain strata of society. Of course, it is an entirely different scenario for those who are made old while in their mid-30s, by the rigours of their lives.

It cannot be argued, however, that either way, this is certainly a group of people who are increasingly defying the description "aged" through lived experiences, whatever may be the forces that drive them to do so.

How are the following words typically defined in the dictionary?

Aged : having lived or existed for a long time

Old : no longer young

Young : immature or inexperienced

: having lived or existed for only a short time
: and having the qualities associated with young people, such as enthusiasm and optimism.

And therein lies the paradox.

Which world do those occupy, who have lived or existed for a long time, are not immature or inexperienced and who either have retained or are driven by circumstances to retain the qualities associated with young people, such as a capacity to brave the odds of life with energy, enthusiasm and optimism?

Designing a barrier-free environment is no rocket science. Enough research has led to comprehensive guidelines that, even if blindly followed, will sufficiently ensure this. The Government of India has issued such a set too, way back in 2016, which can be found on the CPWD website.

(See : https://cpwd.gov.in/Publication/Harmonised_guidelinesreleasedon23rdMarch2016.pdf)

But is it enough to merely provide easy access to spaces? Making spaces physically accessible to people with advanced chronological age can turn out to be a futile exercise,



Fig. 2: (Source: From the internet)



Fig. 3: (Source: From the internet)

unless all the activities and functions of those spaces that are meant for the young and supposedly more able people, are also made accessible to people with special needs, through design or otherwise.

Experience and learning indicates that no place or space can be considered to be truly accessible unless the function for which it is made. An example of this can be seen in the vignettes above (figs. 1,2,3), showing persons of different chronological ages enjoying park equipment with equal zeal. Suffice to say that it is not enough to just be able to enter and exit a neighbourhood park, seniors in age need not be relegated to mere bystanders who sit on benches and watch the young at play.

An example of how these needs have manifested in design can be seen in the several senior housing societies that dot the country, from Baroda to Kolkata and the Aravallis to Coimbatore. Not Old Age Homes, but in fact, luxury retirement homes. For empty nesters who have fulfilled their duties and have a sizeable nest egg in their retirement, these societies afford the right amount of support through design and infrastructure to allow the residents to continue to enjoy the good things in life, to their fullest abilities.

Paranjape Schemes Construction Ltd., arguably pioneers in the concept of luxury senior housing, have built several Athashri Complexes in Pune and other cities of India. Interestingly, one of the meanings of the word "Athashri" is a new beginning. Mostly designed by Ar. Radhika Vaidya of AVA, Pune, they embody the essence of continued independence and societal involvement, not only through accessible and barrier free physical infrastructure, but equally through the belief that life begins at retirement. (Figs.4 & 5).

Physical infrastructure would assume that the spaces



Fig. 4 : Athashri life (Source : Ar. Radhika Vaidya's collection)

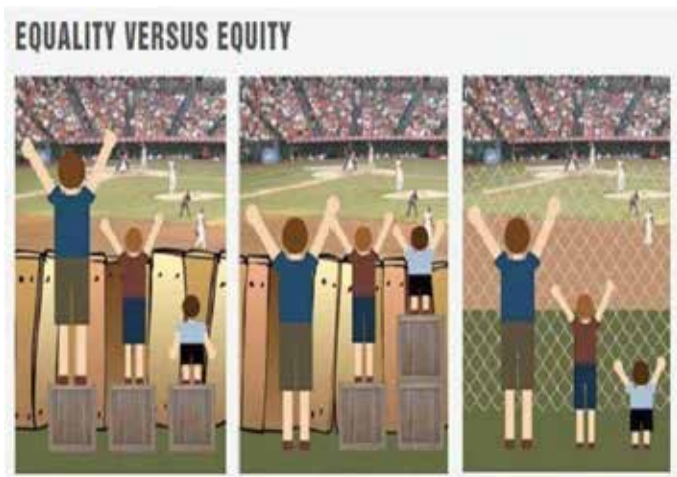
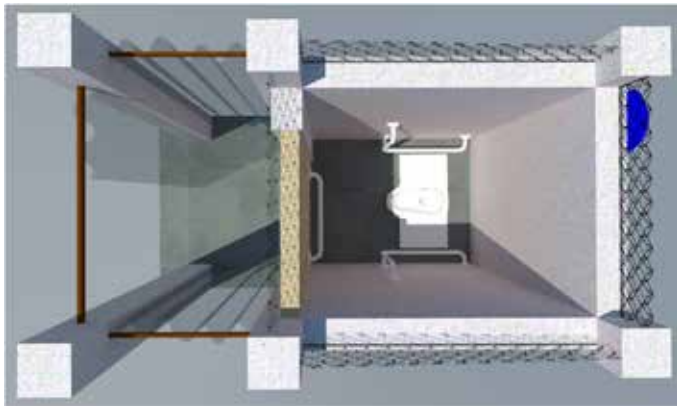


Fig. 5: Athashri life (Source : Ar. Radhika Vaidya's collection)

be designed for all maladies of those of advanced age, namely, restricted mobility, weak eyesight, hearing, fine and gross motor and muscular strength, possibly less keen observation and memory retention, perhaps even hampered comprehension. But certainly not a reduced interest in the good things of life.

It is said that the true measure of any society can be found in how it treats its most vulnerable members. While the ones who can afford it find it more possible to lead their best lives, those that strive at the other end of the spectrum continue to negotiate the rough and tumble of inaccessible public spaces that are the defining bane of India. So, as with all interventions for accessibility, nothing is accessible unless everything is. This would include pedestrian spaces, public buildings, public transport ... in fact, all spaces and all functions are public.

One of the major obstacles faced by seniors in age is their ease with use of technology. In the Indian context, it



Top-Bottom:

Fig. 6 : Top view of one alternative of toilet prototype in Chattisgarh (Source: Author);

Fig. 7 : Structure of one alternative of toilet prototype in Chattisgarh (Source: Author);

Fig. 8: (Source: From the internet)

makes double the sense to keep design as standardised and low tech as possible so that it is accessible to everybody, irrespective of cultural and educational background. It is also much easier and cheaper to maintain and more easily makeable with local work skills and materials. This was especially evident in the project for accessible toilets in the villages of Chhattisgarh, which Nature Nurture Architects & Planners undertook in collaboration with the NGO Shodhan and Water Aid, under the Swachh Bharat Abhiyan. Creating simple and workable solutions for running water, grab bars, separators for wet and dry areas, was both an exciting and challenging exercise. (figs. 6,7)

Another very important aspect of designing for inclusion is to ensure the dignity of the user. This can be ensured by designing for equity and not mere equality. When a design fails to do so, it in fact becomes exclusive instead of inclusive. An example of this can be seen in the above illustration (fig. 8), where, while the middle image appears to be fair, it does not put everyone on the same footing, while the image on the right does.

For, to design for universal use is to do such that people feel valued, respected, honoured and seen ... to create places for people to lead their best lives, put so beautifully by John Carey, when he says,

*Dignity is to Design
what Justice is to Law
and Health is to Medicine.*

And to understand the spirit of the persons we so easily could dismiss as the "have beens", when in fact, they are the persons we will be in the future, in the words of the poet Gulzar...

उम्र कब की बरस के सुफेद हो गयी
कारी बदरी जवानी की छटती नहीं....
.... दिल तो बच्चा है जो,

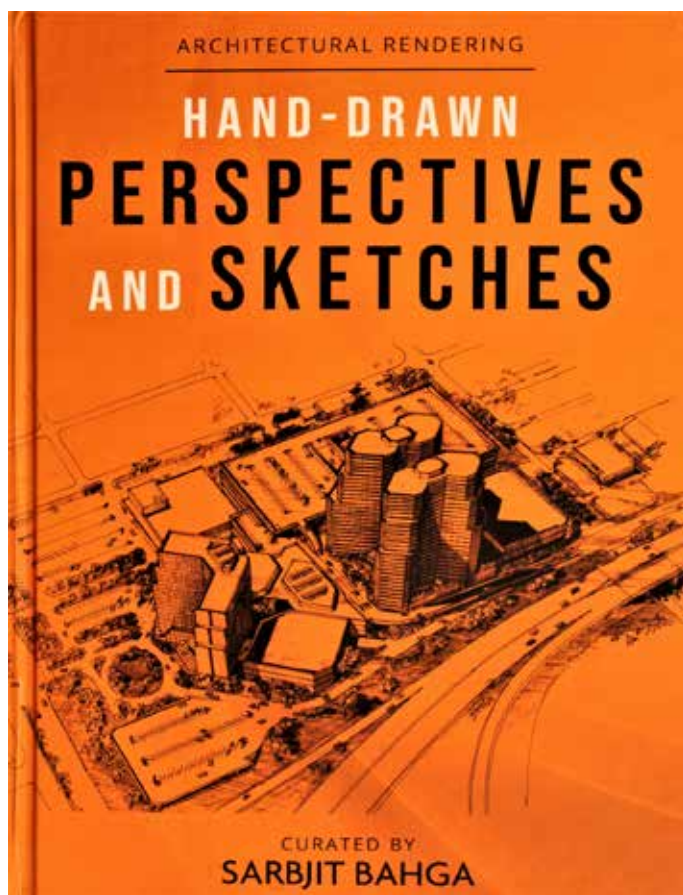
"Age has moved on to grey for a while now
But the dark desire of youth lingers on ...
... for the heart is still a child,
as yet a little unripe for the plucking "
(A loose translation)



Ar. Parul Kumtha

Parul is a Universal Design architect. Awarded by the United Nations Global Compact Network India in 2018, she is empanelled with the Government of India under Sugamya Bharat Abhiyan. Among her publications is N.A.S.I.K. Project (Negotiating Accessible Spaces for Inclusion in a Keystone Project) Feb 23, 2018 ISBN No. 978-93-5311-218-9.

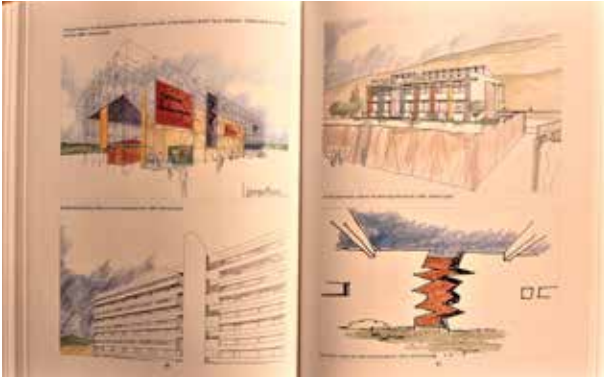
ARCHITECTURAL RENDERING: HAND-DRAWN PERSPECTIVES & SKETCHES



The Significance of Concepts of the basics of hand-drawn perspectives and sketches, especially in this world of digital era of computers, can facilitate the entire design process and its multidimensional characters of the built form. Current systems of software based graphical methods may tag it as an outdated medium in architecture, but the book *HAND-DRAWN PERSPECTIVES & SKETCHES*, actually addresses the importance of hand drawn tools and its strength to enhance the quality of architecture and its final end product.



The book that highlights four key sections in various chapters like PERSPECTIVES, SKETCHES, ISOMETRICS and AXONOMETRICS, PAINTINGS and POSTERS and many more to not only shape the design process in architecture but also play a critical role in giving directions to the architecture education in academic framework. The book appropriately titled as *"ARCHITECTURAL RENDERING: HAND-DRAWN PERSPECTIVES SKETCHES"* curated by Sarbjit Bahga is a unique collection in the form of a compendium of 412 hand-drawn



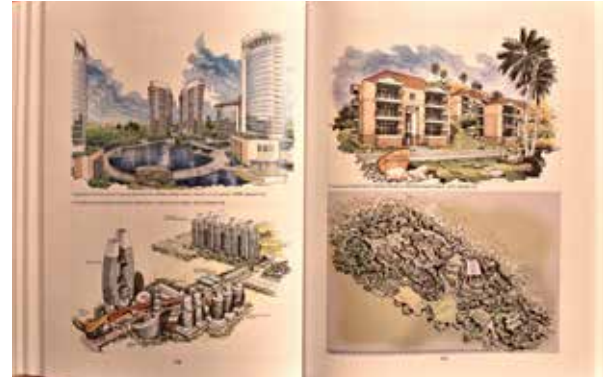
drawings of perspectives, sketches, isometrics, axonometric, paintings and posters collected personally from 27 renowned architects and artists.

Each drawing and sketch reflects a storyline in architecture which represents multi faceted architectural styles, evolving typologies, time based reflections through architecture and planning in various context based regions of India. This compilation, makes an architect and a reader to introspect on the historical connections of the past and the emerging architectural vocabularies in today's contemporary world. The graphical patterns and its strength through architectural rendering is a perfect example of how a hand drawn sketch or a perspectives makes make the entire design process of translation of preliminary design ideas to a third dimension on site in reality both for Architects to understand and refine the holistic architecture and also make clients understand the built form before execution.

On having provoked my some architect colleagues from the fraternity to make a combination of such wonderful tools of Architecture, the journey of this book started with emotions linked to such creativity which sparks the smaller ideas to broader design dimensions in Architecture. Contents of the book is like a treasure for posterity that makes an Architect narrate stories through various elements in Architecture like roofscapes, super structure facades treatments and its form making challenges with the context based timelines of the place in Architecture. This book actually positions itself as a thought provoking tutorial and needs its mention in every architecture & design institution at the design studio curriculum as a reference book for the use of architects, artists, painters, sketchers, sculptors, and students of these related disciplines.

On a Deeper review of the book, one can experience an overview of different styles of architectural renderings in the 20th Century which generates a direction to sketch and draw inspiration to continue this art in today's digital world. The architects and artists across India, Italy, Kenya, Peru, and the United States of America, have contributed in this book which apart from highlighting diversities in all these countries but also represents about four generations of illustrators - the eldest one born in 1910, and the youngest one in 1995.

This range covers almost a century exploring many architectural styles and changing trends in architectural renderings. Collection of drawings and sketches in this book is sure to inspire young minds to adopt, adapt and continue the trend of hand-drawn perspectives, sketches, and paintings which explains why all architects, painters and sculptors must learn the art of perspective right in the beginning.



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CURATOR

The curator Sarbjit Bahga is an architect, urbanist, author, and photo artist. He is Principal Architect of Bahga Design Studio LLP, a Chandigarh-based Architecture + Urban Design firm and is also a keen researcher and a prolific architectural writer. With work experience at the Punjab State's Department of Architecture, Punjab Health Systems Corporation, and Punjab Mandi Board in various positions along with 41 years of practical experience designing various building types, complexes, and campuses along with a range of administrative, recreational, educational, medical, residential, commercial, and agricultural buildings.

Book Review contents as supported by **Dr Pankaj Chhabra**

Dr Pankaj Chhabra is an academican and a researcher, Faculty in the Department of Architecture, Guru Nanak Dev University, Amritsar.



BOOK REVIEW

Ar. MANGESH R PRABHUGAONKER, along with B Arch degree, has a Masters post graduate degree in Landscape Architecture from SPA New Delhi and is a Fellow Member of IIA, ISOLA and an Associate Member of IIID. He is a National Council Member of the National Council Member, The Indian Institute of Architects. He is also an Expert member of Goa state Wetland Authority and a Senate Member at School of Planning & Architecture, New Delhi. He is also a Visiting faculty at Goa College of Architecture for Post graduation in Masters in Architecture.

THE GOOD, THE BAD AND THE UGLY!

Ar. Samir Chaudhari

This expression brings about a wide spectrum of feelings embedded within the event of one manifesting in the human form. (not clear what he wants to say) We human beings are supposed to be "intelligent" beings and the attachments with intellectual assets as we travel through the dimension of time, cause us to focus our minds on a particular pattern of thinking - termed as a "profession" it becomes the means of survival.

One of these assets, with bipolar extremities found their way into my life, as I started to evolve from teens into adulthood. After completing my degree in architecture it seemed a moment of a great achievement when I cleared my SSB exam in the first go (after several failed attempts to clear the NDA exam earlier in the 9th and 10th standards) and was selected to join up for training at IMA, Dehradun, a step towards becoming an Indian army officer through the TGC (technical graduates route).

The decision of coupling two opposite patterns of lifestyle and belief systems - namely, "creativity for the good of living through designing inspiring spaces" and "destruction for good of the nation through fighting an enemy" - was difficult to make. Nevertheless the decision was made by the adventurer spirit typical of that age. I must admit that, then too, it was a fast track modality to settle down as soon as possible so as to achieve my aim of getting married to my better half by proving my worth to my in-laws before asking for her hand in marriage! But that's a story for another time.

Thus started this story of mine in experiencing the "Good Bad and Ugly" of both professions. Graduating as an architect in 1989 and getting commissioned in the Indian army as a lieutenant in 1992 seemed worth all the effort.

As an architect I had a glimpse of trying to make the neurons fire so as to create beautiful and helpful spaces for society. But here was a journey that challenged my soul to contribute my bit in protecting my nation. Initially the lifestyle of the army and nature of work churned the very core of my personality of being an architect. The daily monotonous routine with the scheduled repetitive work of the day was compensated by the love and affection received from the troops under my command. The regimental spirit developed in the first three years of service and soldiering on became the way of an ideal lifestyle when posted to the regiment. The nature of



Ar. Samir Chaudhari getting promoted from a Lieutenant to a Captain in 1994

duties and responsibility varied from time to time within the regiment from looking after administration of vehicles to being adjutant to the commanding officer as a captain.

A whole new world of learning opened up for me as I gradually went through the courses of the army. The first course as an officer taught us the basics of applied engineering in warfare like bridge-laying, mine-laying, establishing electrical and water points, demolition and some other confidential warfare tactics.. The KRA (full form ???) was the speed of these activities combined with effective management for success in war. My earlier role as an architect in civil working for the betterment of society was slowly fading into the background. In the regiment, it was a very satisfying experience looking after, training and motivating the troops according to the directives of the commanding officer.

After three years, which is the usual posting tenure, and by virtue of being an architect, my posting in MES (full form ??) as a deputy architect, again called for a complete overhaul in thinking.. It seemed logical but the "work culture" of MES seemed a challenge to the OG uniform. Designing accommodation, regimental areas, hospitals in field and peace areas were some of the tasks in MES but coordination with agencies like army end users, planning section and contractors is also expected and becomes a bit messy within the uniform.

Every profession has its good, bad and ugly manifestations and it did not seem a surprise to see it there too. Life looked very systematic and cozy from outside but internal conflicts as a soldier and as an architect started to arise with the passage of time. Post-army service, life seemed illogical but a soldier is taught to never regret his actions if he stands true.

To conclude and to keep it sweet and simple - my opinion is that young architects should have clarity of intent towards the profession. True love and respect for the olive-green uniform is equivalent to designing a divine space as per the client's needs, but a combination of the two professions needs a tactful mindset to tackle. This journey should be undertaken with great devotion and care.



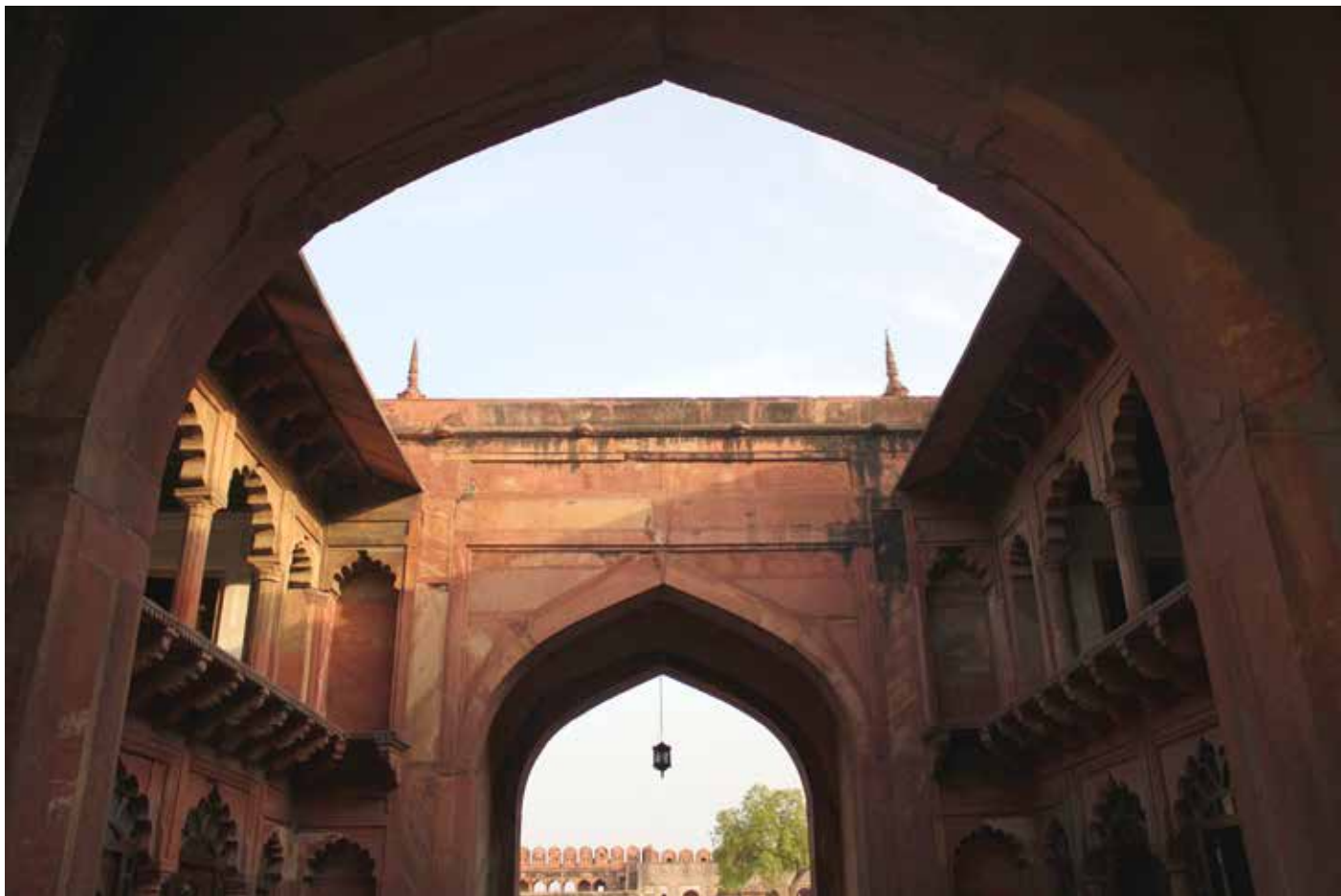
Ar. Samir Chaudhari, (Ex Captain in the Indian Army, is a designer, thinker and wordsmith. A graduate of COETA, Akola (1989), he has explored architecture as a practitioner and an academician. After clearing his SSB in 1991, he trained at the Indian Military Academy in Dehradun and then went on to serve his country as an architect in the Indian Army in a short service commission. Post-retirement, he resumed work as a civilian architect, and has executed projects and taught in various colleges in Pune. A curious and adventurous mind, he is often found reading and wondering about the scientific sequence of the cosmos while sipping a cup of tea.

THE FORT AT AGRA

Ar. Amit Khanna

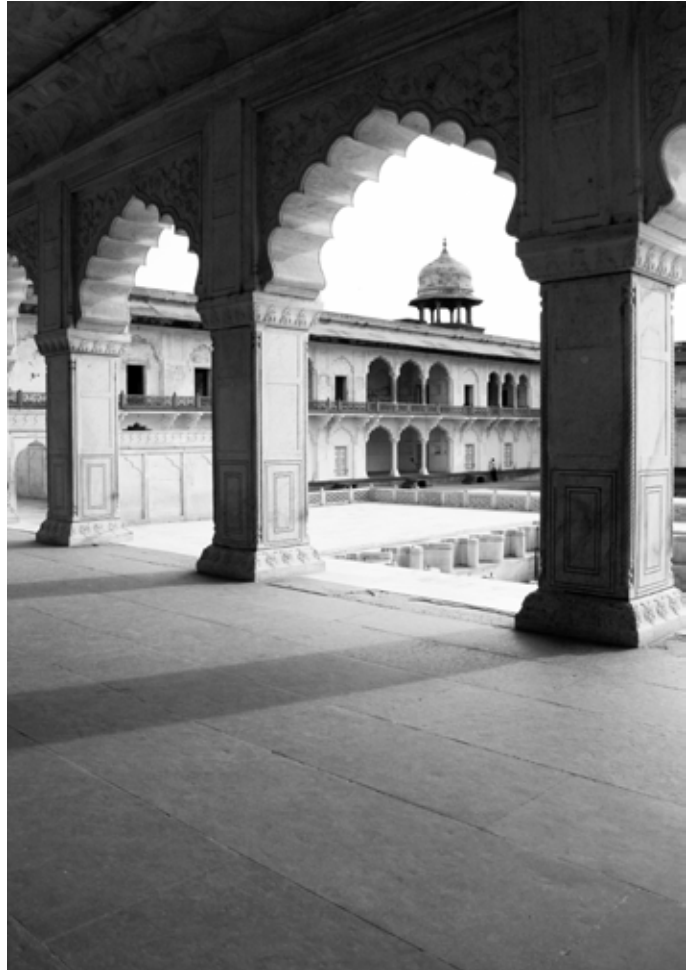
Although it may not have the subtle elegance of Sikri, the Agra Fort is an architectural heavyweight in its own right. Massive in scale and fraught with historicity, the current state of disrepair belies the fact that this was the seat of the rulers of the subcontinent for several centuries. I re-learned many architectural lessons - walking through the cool, airy courtyards - observing the subtle pragmatic gestures in the details - and marvelled at the resilience of the buildings.

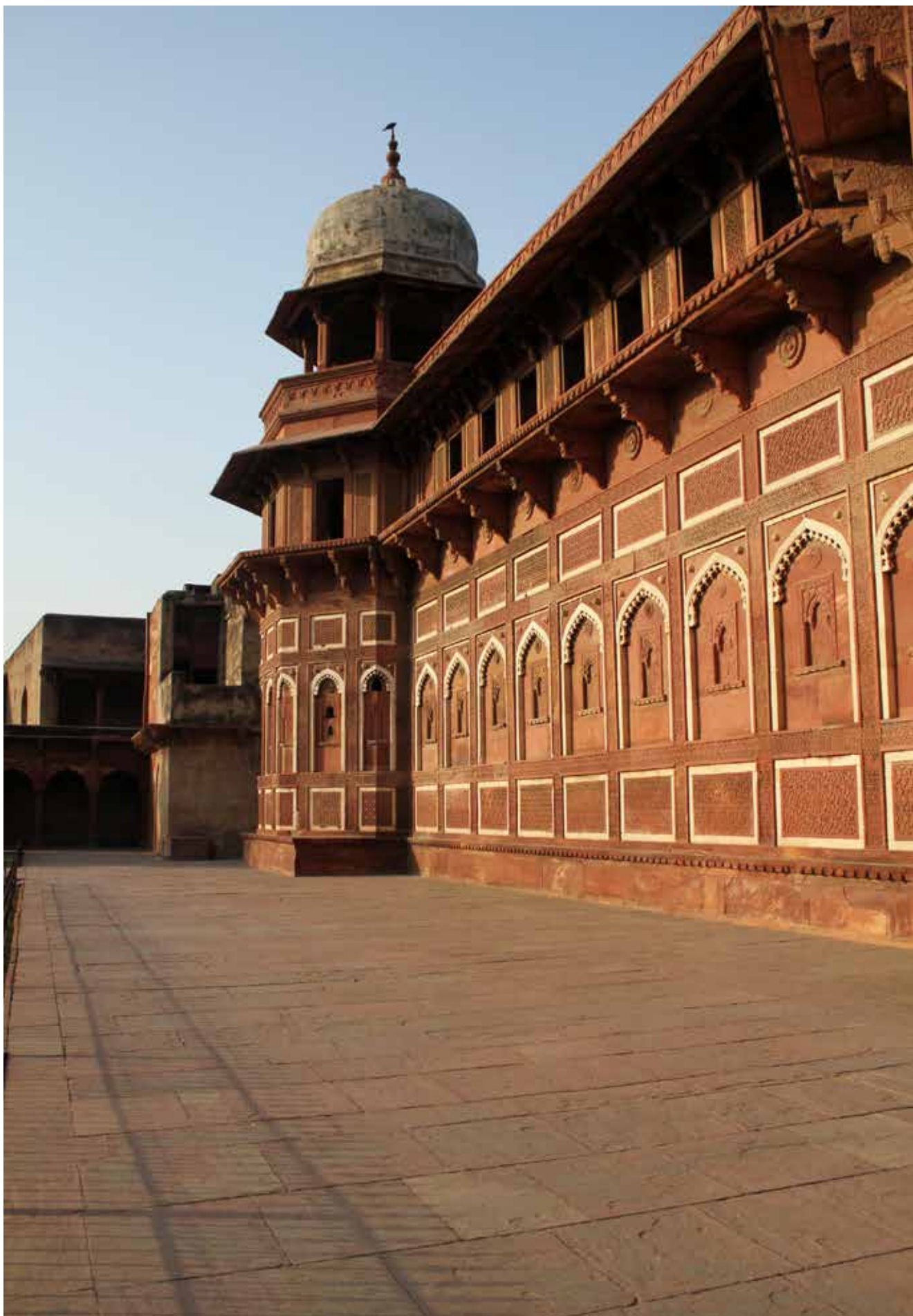






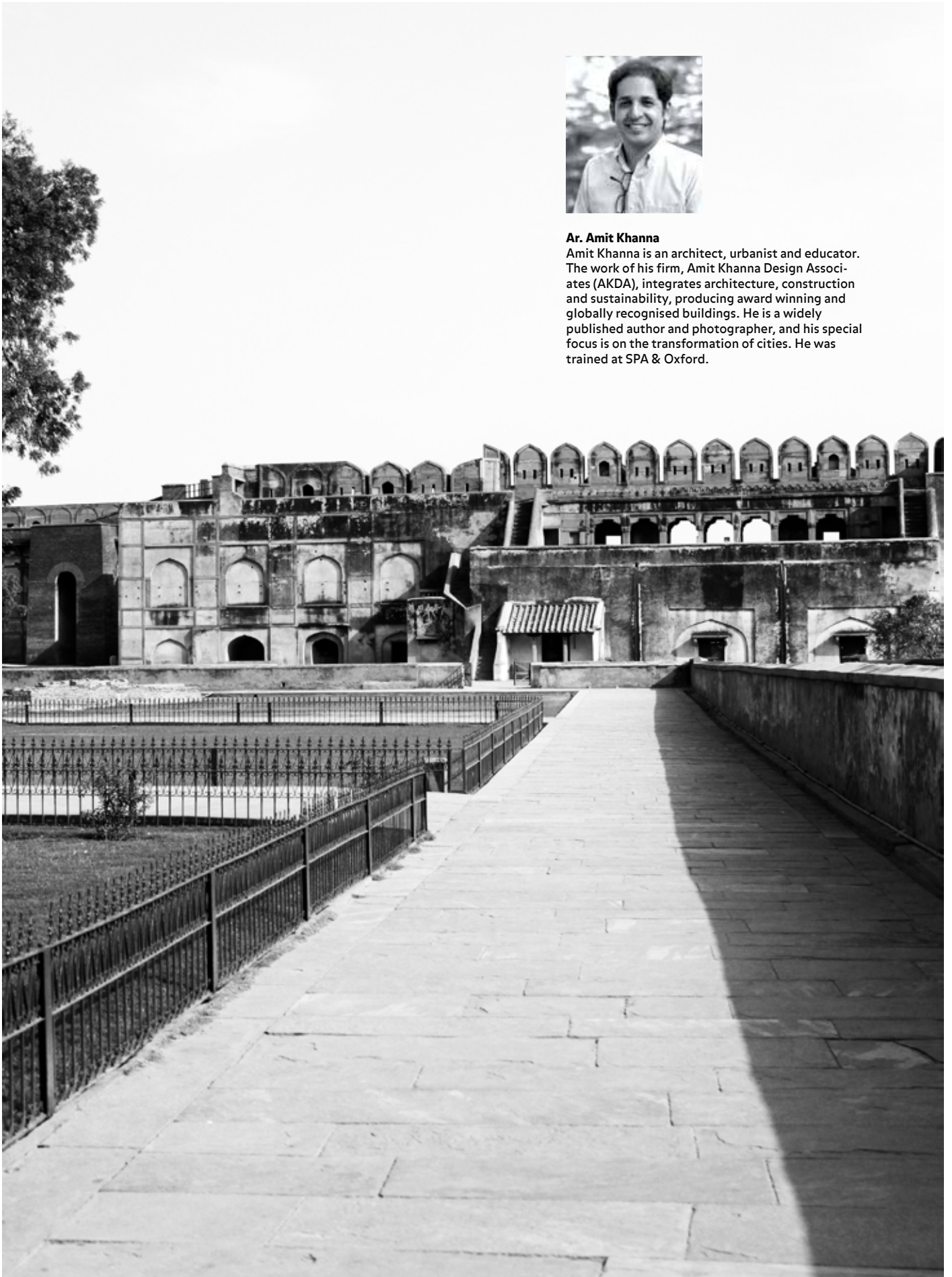






**Ar. Amit Khanna**

Amit Khanna is an architect, urbanist and educator. The work of his firm, Amit Khanna Design Associates (AKDA), integrates architecture, construction and sustainability, producing award winning and globally recognised buildings. He is a widely published author and photographer, and his special focus is on the transformation of cities. He was trained at SPA & Oxford.



SUSTAINABLE LIFESTYLE: AN ESSENTIAL

Ar. Arti Daga

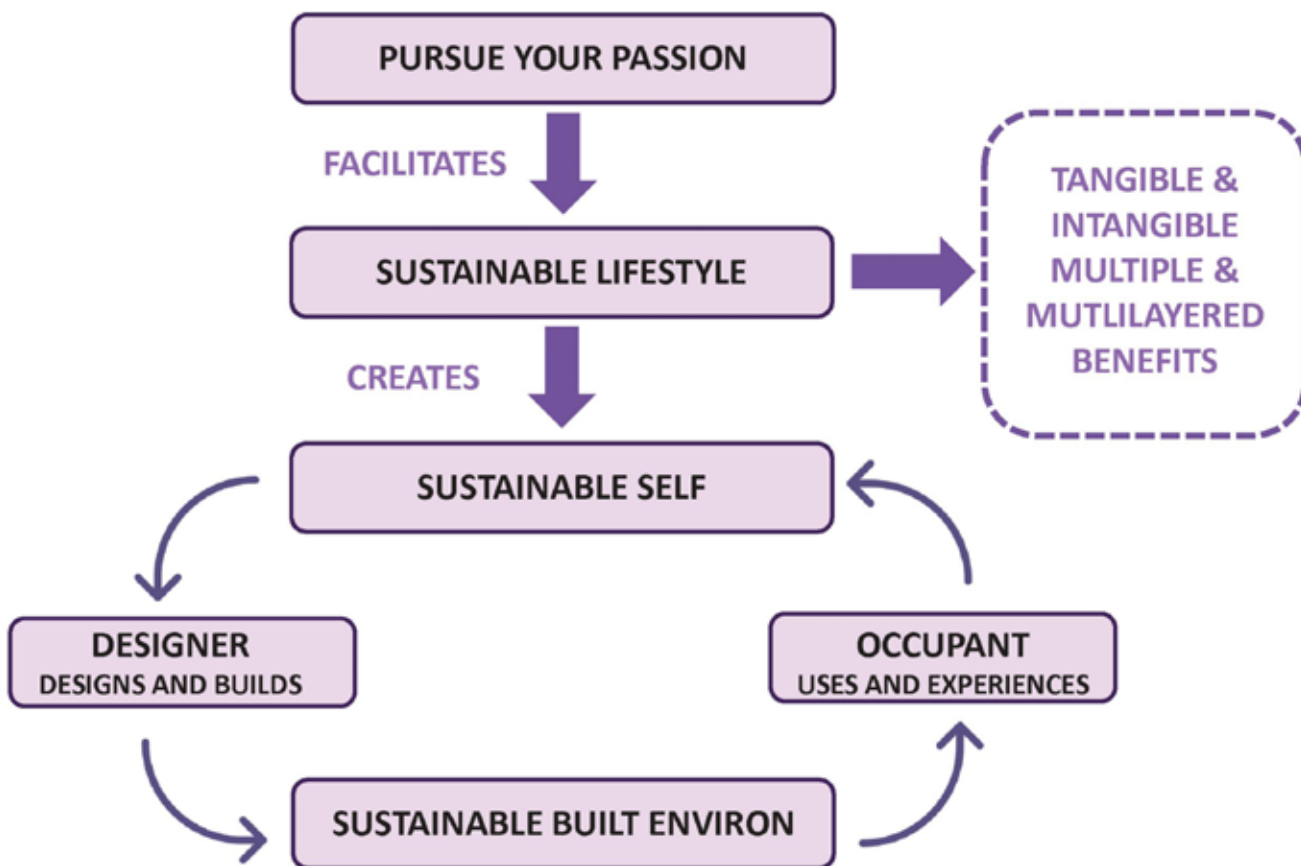




Figure 3 : Standard Chartered Mumbai Marathon 2017 (Half Marathon) (Source: Author)

A sustainable built environment is an opportunity to not only save energy, water and carbon emissions but also to educate, create jobs, strengthen communities, improve health and well-being of occupants, and much, much more. Sustainable architecture is a true catalyst for addressing some of the world's most pressing issues. But are we sustainable enough to create, perceive and experience it?

Being 'sustainable' is . . . living a holistic life, a balanced life, a life of mental and physical peace and poise, being regular yet resilient, being healthy and happy, eating nutritious food, being positive and passionate about all aspects of life and one's own lifestyle.

Our Present

Today, all of us are busy accomplishing daily chores, professional or business pursuits, academic goals, family and social commitments - busy designing and building our lives and of our loved ones. We are all social beings, but in this race of accomplishments, we either stop prioritizing or forget ourselves.

Creation, Perception and Impact

Designing and building sustainable built environs is the need of the hour. The first step to this is to have a sustainable self. How does this happen? By having a sustainable lifestyle. We expeditiously need to reduce the carbon footprint, save natural resources, reduce pollution, rejuvenate the ecosystem but all our endeavours to achieve the same will be rendered meaningless if the mind of the occupant is disturbed or preoccupied. No matter how clean and pure the air in the space is you will not experience and appreciate it unless you yourself are well balanced. Provisions in the built environment will not by themselves enhance your performance. Only a mentally happy and calm user will be cognizant of all the benefits envisaged by the astute designers and planners. A futuristic and sustainable environment will be conceived, created and completed by a designer who is calm and in the appropriate frame of mind.

To create, perceive, realise and experience this we have to develop ourselves in all parameters so that we have a healthy mind, body and soul; one of the keys to which is pursuing your passion, every single day. When you do what you love to do it is like meditation. According to the Cambridge Dictionary, meditation is the act of giving attention to only one thing, either as a religious activity or as a way of becoming calm and relaxed. Pursuing what you like to do is the way to reach that calm. You unknowingly leave this behind and don't prioritize this aspect of life which undoubtedly not just gives you inner peace but also energizes and sets in positivity, it provides respite and rejuvenates your mind and body and gives a holistic approach to life. 'Self-care is a priority and necessity – not a luxury' (Self-care here means grooming your inner being).

'Know your passion - Follow it, dream it, live it.'

You understand it best, you explain it better when you have experienced it yourself. I have been experiencing it each single day, I am living it and benefiting from it.

I belong to a hard-core and conservative Marwadi family. My parents were both highly educated, but my mother took a step back, giving up her career for the well-being of the family. Back then that was the way. My parents always encouraged and never stopped me from exploring life and I owe it to them for making me what I am. I was an all-rounder during school, from academics to art to sports to elocution.

Then life happened, as it happens to all of us. Architecture, marriage and work. Architecture is a very rigorous professional course leaving no time to do anything 'extra'. (Today I feel I was wrong then. Time was there, but no one told me nor did I realize that I should have carved out time to do what I loved to do, at least for some time in the day). Marriage and work kept me occupied the whole day. My priorities changed and I forgot what I used to enjoy doing and my focus changed from 'me' to working, taking care of the house, social obligations and studying. I assumed this was the way of life and it is complete.

Years went by. In 2008, I had four new things in my kitty: my husband's first run at the Standard Chartered Mumbai Marathon, my Masters in Project Management, my first baby and 24 kilos of extra weight. I was upscaling in life. My husband's first 21 km marathon- my pride. I was extremely happy and excited about his achievement and bragged about it to everyone. That was the moment, when I felt that if I am so happy talking about his run how will I feel if I did the same. And there I was fully geared to start. I worked hard, got fitter. This got my body and mind back in shape and I started feeling fitter and healthier both physically and mentally. I shed those extra kilos to be at the start line to run my first Half Marathon. As I crossed the finish line I knew there was no stopping, I had found my Passion. Eight months after I had my second baby, I was back on the roads again. Both my husband and I started running more and more together, travelled to places for events, trained harder, got addicted. I live in a nuclear family, my husband and I shuffled our workouts so that one of us was always with our daughters. I had partial domestic help, to help me with the children and home but managing them was my purview and responsibility. I had read once, 'women are always guilt driven' but it's true that an indomitable spirit is at the source of making life altering choices and living them. One day, I came across a sea swimming event which I decided to train for and participate in. This was a 5km sea swimming competition from the Sunk rock lighthouse to the Gateway of India and this was the game changer. The event was flagged off late, fortunately or unfortunately I did not finish the race not because I had not trained hard enough but because the tide changed (Sea swimming requires courage and the correct tide, the race is planned accordingly and if the tide changes it is difficult or almost impossible to make it to the finish line). I took it as a failure, only to come back stronger. I started swimming, running, working out to prepare myself to return with high spirits. The comeback - I won at the State Level Swimming Competition in my age category after two decades. After which each year till date I have been participating at the Masters National Swimming Championship, sea swimming competitions and marathons and winning several accolades. I had never in my dreams thought I would come back on the block to dive in for a race and have the adrenaline rush.

I had found my passion and as it happens to all of us who have found theirs, I gave it all I had - my love, dedication, discipline and determination, and of course, the support of loved ones made this journey easy and enjoyable. What I had not accounted for was meeting a whole lot of like-minded people. I got inspired and inspired others. A few other side effects were that I grew professionally, had a better balance in life, made more friends, had lots of fun and was living life to the fullest.

What to do and How to do it?

All it took was changing my lifestyle and making it sustainable. Taking that one hour out for something that I was passionate, gave me happiness, made me calm and gave me clarity about life and life goals. I understood that all of us are busy and life will keep throwing challenges at us, but 'stealing' that one hour purely for yourself makes all the difference.

This can be done in several ways either by forming groups of like-minded people who motivate each other, set goals for a fixed period of time, create group challenges, share your goals and feel accountable for the same, tabulate your

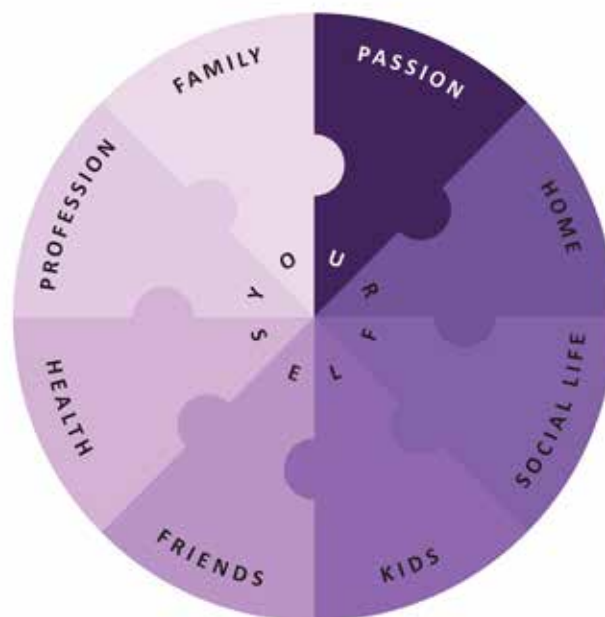


Fig. 4 : Passion : an indispensable part of the life wheel (Source: Author)

regime or have a trainer or teacher or guide. Start slow but start it's the best gift to yourself. 'If the plan does not work, change the plan but never give up the goals.'

Benefits

The benefits of a sustainable lifestyle and thus a sustainable self are innumerable and multi-layered - Happiness, me-time, better metabolism, mental health, better emotional quotient, more focus, rejuvenated, high energy levels, good addiction, discipline, stronger, fun, friends more confidence, more versatile, more active, ambitious, courageous.

In the present situation of the pandemic pursuing your passion is one of the best medicines – it enhances immunity, humility towards others, infuses positivity, increases acceptance, mental and physical fitness to fight the virus and it makes you calm.

If not NOW, When?

You are not too old and it's not too late. Always remember time once gone will never come back again. Manage your time, manage your aspirations, be stronger than your excuses, work hard and party harder. There is no substitute for hard work. Enjoy what you do and always stay happy. 'Whatever you decide to do, make sure it makes you happy.'

Sustainable lifestyle leads to a sustainable self who designs and perceives a sustainable built environment comprehensively. Thus, let's lead a sustainable lifestyle to benefit one's own self and society for a better tomorrow!!



Ar. Arti Daga

Arti is a graduate from Sir J.J. College of Architecture (2002). She did her P.G. P.C.M., NICMAR and Diploma in Built Heritage Studies & Conservation. She is also an IGBC AP, GRIHA Evaluator and GEM CP. At present, she is an Assistant Professor at BSSA, NMIMS University, Mumbai. She is also a Visiting Faculty at School of Business Management, NMIMS University. She is a free-lancer and a green building consultant. She is a National Level Swimmer, Sea Swimmer, Marathoner, Cyclist, Triathlete, Yoga Instructor and PADI Certified Scuba Diver by Passion and holds several accolades to her credit.

SKETCHES

I am fortunate to be staying in a neighbourhood that was once the precinct for a succession of cities of Delhi during the mediaeval period. The city walls of the Tomar and Chauhan dynasty exist in an uneasy truce with sprawling government housing, urban villages and snazzy shopping malls. Some of these monuments such as the Qutub complex and Humayun's tomb are well maintained within secure complexes but several others are rapidly falling into decay due to lack of interest on the part of the city dwellers and the lack of mainstream tourism potential. The southern part of Delhi is fortunate to have large patches of city forests and several of the ruins of this period can be found here. These monuments have lesser urban pressure and are coping better when compared to the monuments that are in proximity to the urban villages which leaves them susceptible to encroachment and vandalism.

After being restricted at home due to the first wave of COVID and its consequent lockdown, visiting these lesser monuments seemed an interesting idea once the process of opening up started. Being located amidst the city forests with fewer crowds, it seemed a good idea. Sketching is one of the most fasci-

nating ways to interact with a monument, far more than photography or just as a visitor. The sheer amount of detail one sees and assimilates makes the whole experience rich and insightful.

Of late a style of sketching called 'Urban Sketching' has gained enormous traction. Urban Sketching (or USK as it is popularly known) is a worldwide phenomenon with most prominent cities having chapters with frequent activities planned for weekends. It is a forum for people to freely express styles of sketching varying from the very loose to the very detailed.

The following sketches are made between the two waves of COVID. All monuments featured here are from the south and south-central part of Delhi and cover the architecture of most of the ruling dynasties of Delhi between 1350 to 1850 CE. The monuments are presented in chronological order and have been made plein-air while observing the monument, using micro-tip pens and Fude nib pen with waterproof ink. The buildings are primarily rendered in grey tones with diluted grey ink and the background is washed in watercolour.

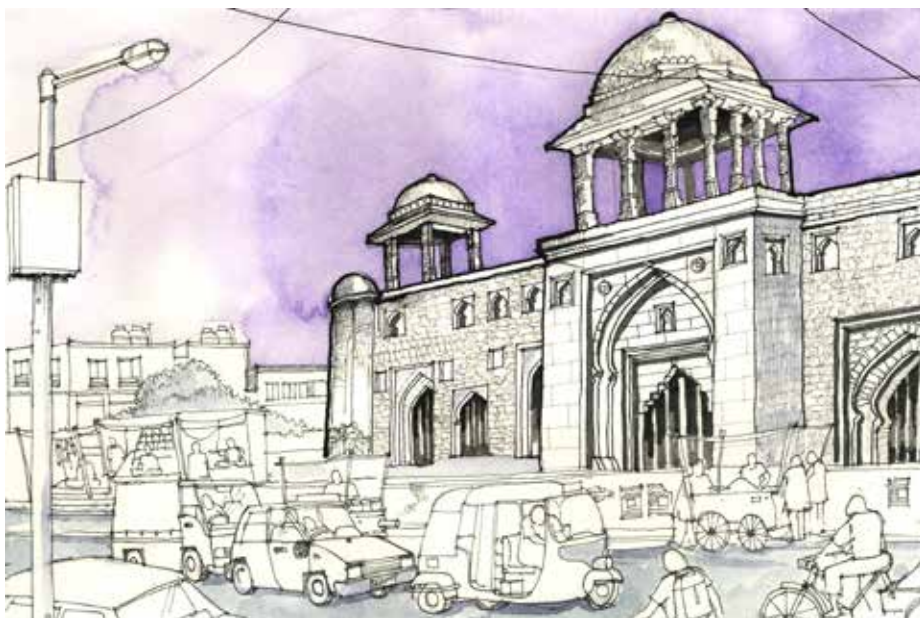
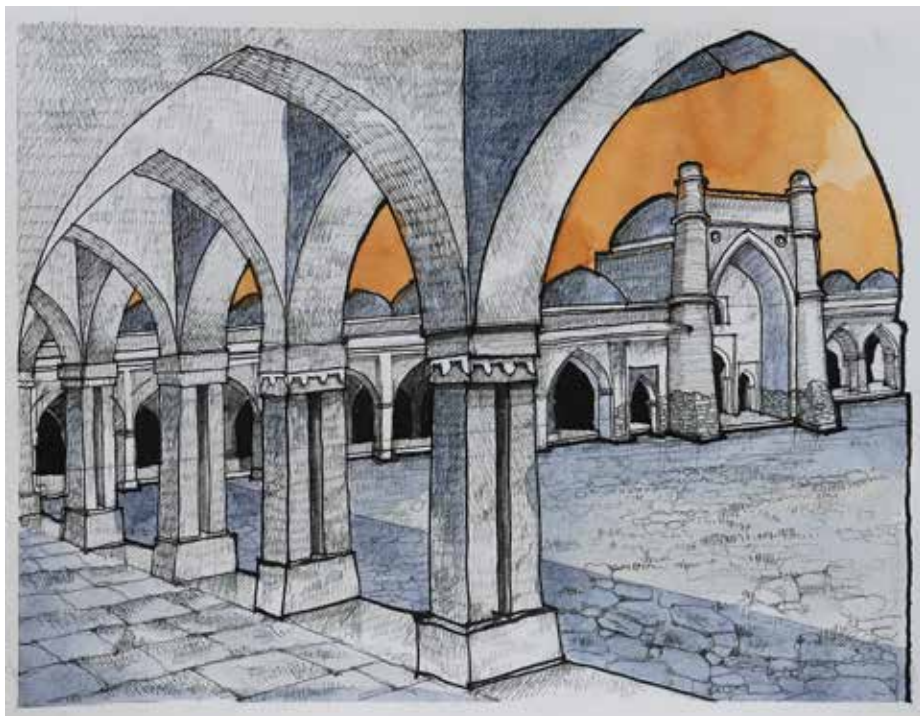
Ar. Dipankar Mazumdar

Ar. Dipankar Mazumdar is a graduate of Govt. College of Architecture, Lucknow, U.P. (1994) and has done M. Plan. (Specialization in Environmental Planning) from School of Planning and Architecture, New Delhi (1996). He is partner at ENAR Consultants, New Delhi. As a hobby, he actively pursues wildlife photography, nature illustration in watercolour and urban sketching.



Entry to Ghiyas-ud-din Tughlaq's tomb, Tughlakabad.

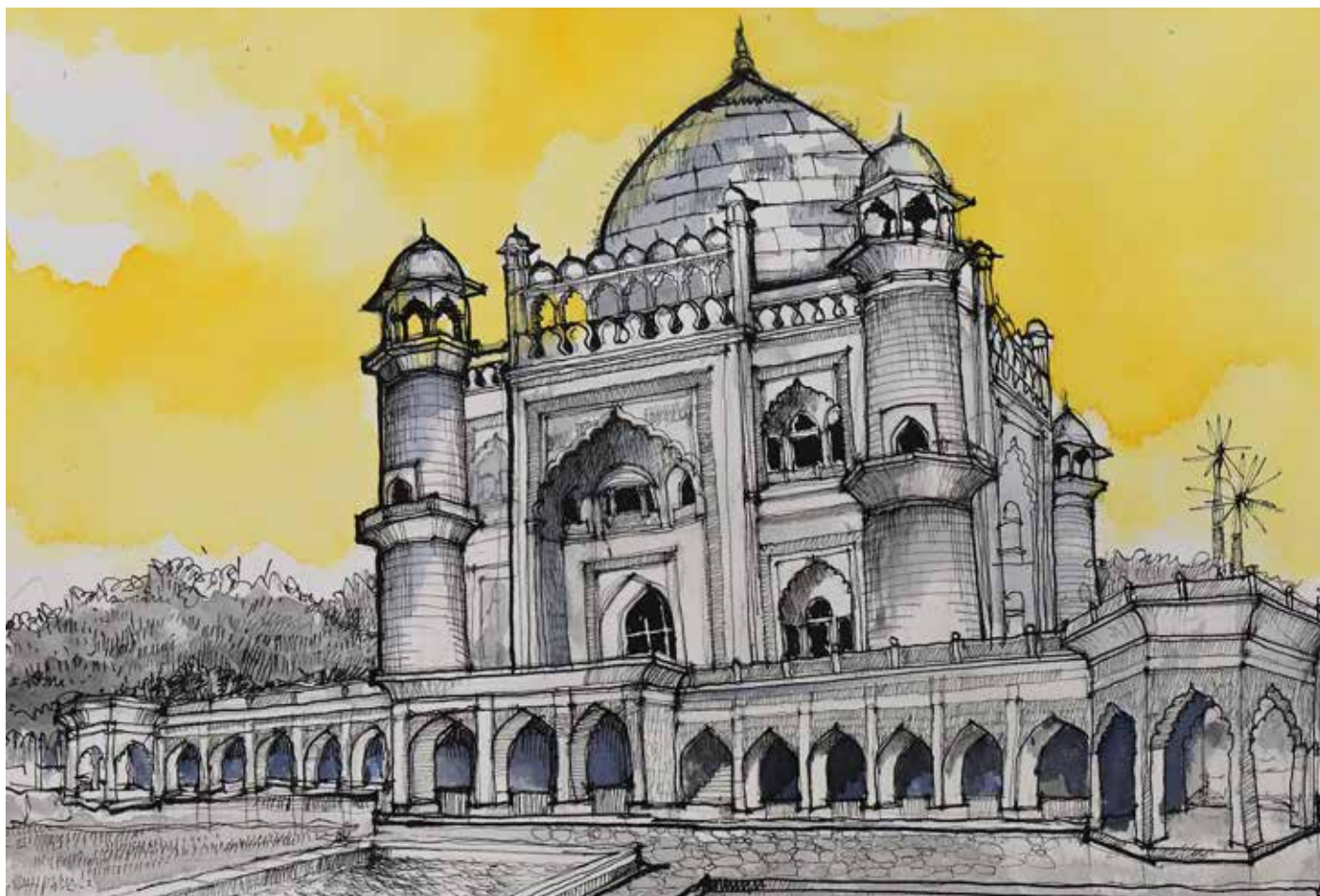




This page (T-B): The Begumpur mosque from the southern arcade.; Dadi Poti's tomb, Hauz Khas; Jahaz Mahal, Mehrauli



This pages (Clockwise from Left): Quila-e-Khuna Masjid, Purana Quila.; The Qutab Minar from the arcade at Adham Khan's tomb; Kiosk at Buhalima's garden, Humayun tomb complex.



Safderjung's tomb, Lodhi Road



Zafar Mahal, Mehrauli

GOD'S OWN BAR

Ar. Jayadevan



Matsya

It was a fish, the first of the ten avatars of Lord Vishnu which saves the world from an impending calamity. Whenever adharma rears its ugly head, the Lord had vowed that he would visit the earth as our Redeemer. No particular holy text specifies the species of fish he incarnated as, and it was left to the believer to conjure up that imagery. If the Dasavathara chronicle was ever written in Lakshadweep the tuna would have been the torch-bearing avatar for sure. The whole sequence of evolution encapsulated in the ensuing avatars caught the imagination of the scientific world. It was in the 1930s that this plot was copied by the west and the two loggerheads Marvel and DC comics were at each other's throats purging out superhero avatars in wanton attempts to save the world. If Gotham City had Batman, I advocate that we have our very own Tuna man for Lakshadweep and rebrand our coral paradise associated with this 'fishy' ambassador. The economy of this fragile ecosystem has forever weighed heavily on the shoulders of the Tuna ma'.

It was my late dad who was first possessed. Years after the Portuguese left Kochi, he was still waging a war with them. The Portuguese tuna cans were stripped of its olive oil and coconut oil was used to sauté the contents with onion, ginger and loads of black pepper. It might have been his Malayali way of re-christening the canned soul. The patriot in him prayed that the next can of tuna should be from the newly inaugurated canning factory in Minicoy. I was four years old in 1969 when Smt. Indira Gandhi did the honours. She too might have been possessed. This matsya avatar which swam its way into the limpid lagoons of a child's mind at that time sub-

limated into two theses much later on. More than thirty years have passed, the Tuna man found yet another victim- my wife.

A short term vacancy as a radiologist in a hospital in Agatti, an island in Lakshadweep opened up for Amita. Agatti is often pronounced Aaa Kathi by the islanders which literally means 'that knife'. My dad, a culinary wizard in his own right bequeathed me with his fetish for knives. It was natural for me to get seduced by this knife-shaped island floating in the sea, ready to be picked up for my collection. Poseidon might have misplaced it long before he got himself a replacement in the form of a trident. The Tuna God must have been pleased with my effort to convince Amita and my perseverance to gun for my PADI scuba diving license. We set sail in a weeks' time. Holidaying in the best season possible with no sense of guilt, as my profession as an architect was relegated mostly to swatting flies during these times of recession. I began to fantasize about tuna mermaids.

The motley crew of doctors and their families were kept entertained with the daily kathi sessions which ran late into the night fuelled by my snorkelling stories. The doctors goaded on by the masala wrapped stories twitched for adventure. The first weekend itself we headed for the satellite island of Bangaram which was where I happened to do my architecture thesis eons ago. An eerie feeling crept in as I stood on its sands for the very first time. Back then on a fishing sortie, I had seen the island from far and was compelled to choose my limited time between tuna fishing or getting legal sanctions to survey Bangaram. Tuna came up trumps. I had cleared my thesis with good marks without even stepping foot on its soil. Things do happen when you are possessed. Thirty years down the line I wonder whether I could ever be exorcised of it





For a true-blue Malayali the pièce de résistance of this island paradise was a bar meant exclusively for the tourist hut inmates. We landed up with a measly bottle of Johnny Walker after sweet-talking the manager about my medical emergency. It's ironic that though prohibition is in place in Lakshadweep, they still allow neera to be tapped from the coconut palm. Neera is cleared as a non-alcoholic drink and drinking too much of this sweet, translucent elixir can make you belch till kingdom come. We remained thirsty!!!!

The COVID virus touched the capital Kavaratti and later tiptoed into Agatti. All our outdoor group activities which needed a green signal from the hospital authorities were clamped. Night spearfishing and occasional scuba diving kept my blood pumping other than my daily snorkelling sorties. As days progressed you realise that the tuna god has made an adrenaline junkie of you. Cooking too gave me a different high. An assortment of lagoon fish, massive lobsters, and octopus were speared and cooked in different styles depending on our collective mood. My knife skills came handy and I thanked my dad for it. The Ahhh Kathi state of my mind can make a zombie out of you. Two months passed on quickly and it was time to pack my bags. One final flourish was needed to mark this grand play with a crescendo.

Our islander friends galvanized by the camaraderie of this cocktail crew from the mainland organized a trip to

Perumal Par during the last week of my stay. Perumal Par is an uninhabited coral atoll 40 km north off Agatti. We were heading onto a sandy islet, one-seventh the size of a soccer field, sitting in a lagoon which stretches over 83 square kilometres. More than three hours after we set out from Agatti post lunch, we waded on to this sandy mound nonchalantly as if though we were descendants of the fearsome, marauding Viking warriors. By the time we returned after snorkelling we found that the sea had already gobbled up a lot of our newly annexed kingdom. Junk had washed ashore by the tides lined up all along the centre of the cigar-shaped sand bar. Heaps of plastic and driftwood at the centre meant that at times the island did get almost submerged and we were already weaving horror stories in our minds. The wind was getting stronger and strong tides were expected as it was a full moon night. A solemn prayer crept up on all our lips begging the Perumal to allow us to sleep on her white sandy lap shimmering in the moonlight. Dinner was cooked on the boat while we made a bonfire out of the driftwood and tried our luck at smoking the fish that we had caught earlier. It was the first time in my life that I relished the taste of half cooked fish without seasoning. By the time we got the food from the boat it was ten and wasted no time polishing it off like savages. We all got our bed sheets spread on the available bit of dry land which spanned just about six metres across from north to south, with the waves all around threatening to dampen our spirits. The east and west ends were occupied by millions of



terns squeaking curses at us for taking away their perch in the middle. The crabs were not that shy and kept crawling near us like a commando unit in action. To find a place in the boat to sleep which was tossing about wildly in the lagoon was even more ludicrous. I stayed awake until the wee hours as I was truly over awed by nature and more by the snoring docs flanking me. An early morning snorkelling session got us chirping again and we set sail before the sun could make a tandoori dish out of us. Out of the lagoon into the sea we found a stretch of snorkeler's paradise and asked the boatman to stop for a while. From the corner of his lip we could hear him saying "shark territory" and time stood still for a while. I jokingly said that if I have two more jumping along with me it would reduce my chance of getting attacked to a third, and climbed down the boat first. I was filming these two wiry guys who volunteered to jump in with me and suddenly it dawned upon me that my corpulent self would look far juicier for any fanged predator. Amen to that.

Heading towards Bangaram, I tried to fantasize in vain about the defunct bar serving us a welcome cold beer. It suddenly dawned upon me that the Par of Perumal was in fact the Lord's private bar where he gets intoxicated by the very nature he created. Narcissism is not just a human phenomenon. Lakshadweep has a lot of Pars scattered for His entertainment. We had just stepped into the mother of all bars to toast in unison with the Perumal!!! Cheers!!!!!!



Ar. Jayadevan

Ar. Jayadevan graduated from CET Trivandrum and has a Masters in Town Planning from SAP Chennai. He runs an independent consultancy service based in Cochin for thirty years. He has held the position of Secretary of IIA Cochin Chapter (1994 – 1996). He is an adjunct faculty in a college of architecture at Cochin.

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The JIIA will be printed in 100 pages minimum, in international a4 size. The number of pages will be increased to 150 eventually.

ERRATA

We regret some of the information being missed out in a few articles of the May & June 2021 issue of JIIA.

1. We regret the misprint in JIIA, May 2021 in the Contents for the Research Paper Subaltern Urbanization and the small towns of Karnataka (pgs. 18-24). The Author of this paper is **Ar. Aparna Shastri**.

2. We regret the omission in JIIA, June 2021, regarding Ar. Himani Tawade Parte, the author of the Research Paper *A Study of Construction Workers' Accommodations in Mumbai Metropolitan Region of India* (pgs. 23-34):

Ar. Himani Tawade Parte has completed both, her B.Arch. (2010) and M.Arch. (2017), from the IES College of Architecture, Mumbai.

HOW DOES ARCHITECTURAL WRITING MATTER?

A talk by Dr. A. Srivathsan, well-known architectural scholar and academic, on the occasion of the launch of the quarterly publication *Architecture CHENNAI* by IIA Chennai Centre.

DOES ARCHITECTURE MATTER?

This first question was dealt with briefly since the gathering was mostly of architects and he did not anticipate a debate on this point. He cited examples of what writers have expressed how architecture matters. His examples included books such as *Architecture Matters* by Aaron Betsky and *Why Architecture Matters* by Paul Goldberg. Whereas all agreed with the point that architecture matters, some have placed caveats as to what kind of architecture matters. To highlight these disagreements Dr. Srivathsan shared views from the book *Spatial Agency: Other Ways of Doing Architecture* by Nishat Awan, Tatjana Schneider and Jeremy Till, in whose view, architecture which enables or empowers social relationships along with formal sophistication, matters. In addition Dr. Srivathsan referred to eight measures of architecture value by William S. Saunders from the article *From Taste to Judgment: Multiple Criteria in the Evaluation of Architecture*. He summed that it could be assumed all architects are meaningfully committed towards contributing to the society.

ARCHITECTURE MATTERS, BUT DOES WRITING MATTER?

He started with a general perception that if pictures speak, buildings also say their own story, and can be experienced directly. Then, why does one want to write? Often questions such as why does a writer want to come between the object (the building) and the user are asked? In addition to this, the cultural shift where the visual aspect has become important in the age of mobile cameras has made the case against verbal articulation stronger. He concluded by saying, that the visual is important but the challenge is its surfeit. The next challenge was the advent of terse or short communication in form of social media. How do we engage with audiences whose attention has shortened?

The second problem is the false sense of dichotomy created between theory and practice, writing and practice. In the book *Words and Buildings: A Vocabulary of Modern Architecture*, Adrian Forty explains that architects say drawing matters, drawing is the essence of the profession and that the

visual is of prime importance. They always end up relying on these to not only to communicate but also understand and experience architecture. Dr. Srivathsan claimed that the dichotomy between writing and practice does not exist as writing itself is a practice and they are two sides of the same coin. He also argued that claims that writing is a shadow and architecture is the substance is inaccurate.

Next, Dr. Srivathsan discussed Le Corbusier claiming that impactful architecture is ineffable, something that cannot be written about. The claim, he says, comes out of the argument that the essence of architecture lies in its experience and it is next to impossible to bring the experience by writing. To argue against this, he drew from contemporary Indian philosophers such as Bimal Krishna Matilal and Arindham Chakrabarti. They explain that if everything is ineffable then the purpose of language itself is under question. It may also mean that all of us must need telepathy to communicate. Language is important to have a social life and “knowing” from words is on par with perception and inference. He concluded by saying that knowledge by testimony is a valid means of acquiring knowledge, hence the notion that architecture is only valid as experience and perception, and not accessible through words is an incorrect understanding.

After making a case for writing and its importance, the next issue was the claim that writing and theory matter in the West but not in India. Arguing against this, Dr. Srivathsan threw light on how India had a long and impressive tradition of writing about or expounding a given object with extracts from Sanskrit and Tamil literary traditions. The fact that we have inherited such a rich tradition was highlighted.

Dr. Srivathsan next explained the journey of the *Journal of Indian Institute of Architects (JIIA)* which commenced in the year 1934. With some visuals of the old journals dating back to 1950s he explained how JIIA played an important role in developing the architectural discourse in this country. According to him the first 50 years of the publication from 1934 to 1984 were remarkable. He added that these back issues are

a goldmine of knowledge, information, data and drawings to understand how architecture in India developed. Explaining further about JIIA and its importance he quoted from the hundredth issue of JIIA which said JIIA is not a booklet with few advertisements. This is a journal which will enable us to show our country what architecture means. It can even show the whole world what Indian architecture means. Well-known architects were editors of JIIA. Some of the names include F. McKnight and P.P. Kapadia (1934), Vinu Mody and Charles Correa (1961). In addition to this, the contributions of other magazines such as The Indian Builder, Design and Modern Architectural Research Group (MARG) were also brought to light. The editorial board of the Design magazine included Patwant Singh, Marcel Breuer, Habib Rahman, Kanvinde, Neutra, Gropius whereas MARG had amongst its editors Mulk Raj Anand, Otto Koenigsberger, Minette De Silva, Minoo Mistry and J.P.J. Billimoria. These publications kept the discourse of architecture moving in India. Dr. Srivathsan rued the fact about how some magazines which came up later did not do what was required to be done to expand the discourse of architecture and hence lost their credibility.

Challenges of writing and bringing out publications in the digital era were explained. The challenges, he said, included the difficulty in generating meaningful content. Secondly the revenue model of bringing out a printed and digital publication and next being the setting up of a peer review mechanism. He pointed out that a lot of publications are coming out in the print and digital mode but the impact of these needs to be evaluated.

Quoting Paul Goldberger, a well-known architectural critic, Dr. Srivathsan explained that writing matters because it explains the values of the building. To conclude the importance of writing, he stated that without a discourse the profession cannot move forward, and writing is as important as the practice of the profession. Following this, he made a point that writing needs to engage non-architects to build a wider audience. Using Micheal Sorkins writing, Dr. Srivathsan argued that writing is a service profession and not only does it explain the building as an object but also highlights the outcomes that architecture has delivered.

YES. ARCHITECTURE IS IMPORTANT AND WRITING IS IMPORTANT. THEN, HOW TO MAKE IT COUNT?

To answer the third question, Dr. Srivathsan drew from Alexandra Lange's book Writing About Architecture where she strongly advises that writings must get to the point and tell us what is at stake. This is because most of the times architecture writings are verbose and entangled. Taking examples from contemporary and Indian classics such as the debate between Sulabha and Janaka in the Mahabharat, Dr. Srivathsan stressed on the point of aligning truth with language and being consistent without any doubt. Quoting again from Alexander Lange, he explained the different types of writing which included the formal, the experiential, the historic and the activism and he believed that all these types of writing are important and there is always a need for diversity.

The biggest challenge, according to Dr. Srivathsan, was not writing for peers- that is for architects- but for a wider audience. How do we engage with non-architects? How do we write in simpler terms? He also argued that only by clear and simple writing can we bring architecture out of its location in

lifestyle sections in newspapers to public discourse. It is important that newspaper editors are convinced that an article is of public interest to allot it the space it deserves.

Moving ahead on what makes quality writing, he referred to A Critic's Manifesto by Daniel Mendelsohn, where he says, opinion is important, that is the writer's taste. But it should be combined with knowledge. The combination of opinion and knowledge is what leads to a meaningful judgement. Writing for the readers' pleasure is an equally valid motive. The importance of having a discerning and evaluating society for writing was also made, because no matter how well we write, there needs to be an audience group to engage with it.

In the final part of his talk Dr. Srivathsan shared a few useful points for the young and aspiring writers. He explained that every writer is an avid reader and writing is a practice. Making a reference to the writings of the 14th century Kashmiri poet Lalla, Dr. Srivathsan concluded that through commitment, capacity building, acquiring knowledge, aligning language and truth, practising what is learnt and being empathetic are the essence.

The recording of this talk is available on the IIA Chennai website at <https://www.iiachennai.com/archives>.



Dr. A. Srivathsan

Dr. A. Srivathsan is an architectural scholar with more than thirty years of cumulative experience in teaching, architectural and developmental research and professional practice. Some of his major research projects include: Re-envisioning the City, research funded under the Indo-Dutch programme on Alternatives in Development Mega Cities Project; Hampi -The Indian Digital Heritage Research Project (as part of a larger team), Department of Science and Technology Initiative. His publications include books and papers in reputed journals.

Before joining his role as the Executive Director of the Center for Research on Architecture and urbanism (CAU), Dr. Srivathsan served as the Academic Director of CEPT University for five years where he worked closely with the Deans and the Heads of Academic Offices to refine academic policies and practices, to strengthen academic rigour and deepen the culture of research at CEPT University.

Prior to that, he has been associated with The Hindu as Senior Deputy Editor while serving as adjunct faculty at Asian College of Journalism, and at the School of Architecture and Planning, Anna University, both in Chennai. Prior to this, he was Assistant Professor at Anna University, Chennai for ten years. He has also been a practicing architect for eight years. He is an active member of various institutional bodies, contributing to the development of new academic programs and introducing new courses.

Dr. Srivathsan holds a PhD from Indian Institute of Technology along with a Master's degree in Urban Design from School of Planning and Architecture, New Delhi.



Ar. Muzakkir G.M. Bijli

EC Member, IIA Chennai Centre, Co-Editor, Architecture CHENNAI and Associate Professor, MEASI Academy of Architecture, Chennai.



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NEWSLETTER JULY

International Union of Architects (UIA)



Following the election of President José-Luis Cortés Delgado (Mexico) (top left) last week, we are pleased to announce the results of the elections held on 24 – 25 July 2021 :

- Secretary General: Tan Pei Ing (Malaysia) (top middle)
- Treasurer: Seif Allah Alnaga (Egypt) (top right)
- Vice President, Region I: Natalie Mossin (Nordic Countries) (middle left)
- Vice-President Region II: Istelianna Atanassova (Georgia) (middle right)
- Vice-President, Region III: Sam Oboh (Canada) (bottom left)
- Vice-President, Region IV: Ishtiaque Zahir (Bangladesh) (bottom middle)
- Vice-President, Region V: Tokunbo Omisore (Nigeria) (bottom right)



We are happy to congratulate **Ar. Debatosh Sahu** from IIA West Bengal Chapter, for being elected as a Council Member to the The International Union of Architects (UIA) from Region 4.



Ar. C. R. Raju will be the Alternate Member to UIA from IIA.

OBITUARY

Heartfelt Condolences



Ar. Prashanth G.
29.07.2021

Ar. Prashanth G., aged 44 was a fond member of IIA Kerala Chapter. He was former faculty at Bishop Jerome School of Architecture, Dean of Nizar Rahim and Mark School of Architecture (NRMSA) and one of the prominent practicing architects in Kollam. Ar. Prashanth was an active presence in IIA, also holding the position of Executive Committee Member of IIA Kollam Centre. His energy and jovial presence will be ardently remembered. Homage to the departed soul.

IIA Representatives COA

The Central Government appoints the following architects elected by the Indian Institute of Architects, as the members of Council of Architecture. The Order is gazetted on 23 July 2021.

- ❶ Northern Region : **Ar. Punit Sethi**
- ❷ Southern Region : **Ar. Lalichan Zacharias**
- ❸ Western Region : **Ar. Abhijit Shirodkar**
- ❹ Central Region : **Ar. Navin Sharma**
- ❺ Eastern Region : **Ar. Amitava Roy**

New IIA Centre

New IIA Lonavla Centre

IIA welcomes its new Centre at Lonavala, from the IIA Maharashtra Chapter, with 51 members, led by its Chairperson, Ar. Vishwas Kotkar. The new Centre was approved in the third Council Meeting held on 26 June 2021, held online.

Membership Online Gateway Portal

The online gateway portal for new membership to the IIA, and renewal of existing membership is under testing and will soon be available to its present and new members.

IIA-Gujarat Chapter

IIA Saurashtra Centre **World Environment Day**

On the occasion of World Environment Day on 5 June, IIA Saurashtra Chapter had arranged an online talk by Ar. Surya Kakani from Ahmedabad on Some Thoughts on the 21st Century as a part of the Knowledge Series Program. Ar. Surya Kakani is known for his sustainable practices through exploration of materials and construction techniques. He was Dean at Faculty of Architecture at CEPT University Ahmedabad.

Social Responsibility Project

Many members of IIA lost their lives during this pandemic. Family members left behind were helpless, either due to being non-architects or due to lack of knowhow about professional dealings by the office staff. Families have had sudden breaks in the income which made it difficult for them to sustain the staff and to complete clients' projects. After consultation with senior members of IIA and the families, IIA Saurashtra Centre decided to extend help to all such families handed over the received fees to them. The Centre prepared a SOP for the same and approached the clients regarding readiness of senior members to help in completing the project. It was a well-accepted move to demonstrate the feeling of brotherhood and solidarity. IIA Saurashtra Centre has taken responsibility to complete the project of Ar. Umesh Bhatt who lost his life in April 2021. More than twenty architect members for IIA Saurashtra Centre including senior-most architects have come forward to help in this cause.

IIA-Haryana Chapter

The IIA Hisar Sub-Centre organized a technical webinar on Hybrid Cooling Systems on 19 June 2021 which was attended by members of IIA Hisar Sub-Centre as well as members from other cities of IIA Haryana Chapter.

In the technical presentation made by Humidin, a comprehensive overview of various practical issues of conventional air cooling and air conditioning systems was given through examples of various hospitals, commercial buildings, industries and warehouses. Systems were also addressed, which dealt with problems like ineffective cooling during peak summers, cooling during monsoons, germicidal growth due to the presence of the water, increased humidity levels in the indoor spaces, maintaining indoor air quality by reducing carbon dioxide levels and other contaminants, maintaining adequate level of oxygen, controlling concentration of volatile organic compounds, controlling outdoor pollutants like oxides of sulphur and nitrogen, and controlling suspended particulate matter. The presentation was followed by an elaborate question and answer session.

IIA-Himachal Pradesh Chapter

IGBC Student Chapter launched at School of Architecture, Rajiv Gandhi Govt. Engineering Kangra

To highlight the importance of the sustainable built environment, Indian Green Building Council, (IGBC) India launched the 309th IGBC Student Chapter at School of Architecture at Rajiv Gandhi Govt. Engineering Kangra at

Nagrota Bagwan at Himachal Pradesh on 17 July 2021, on an online platform. The event was attended by 167 participants. Two B.Arch. students, Hitaishi Sharma (sem. 6) and Urvashi Thakur (sem. 4) explained the meaning and the importance of a green building and highlighted the role of students and faculty of architecture to ensure sustainability.

Mr. V. Suresh, Chairman of IGBC and former Chairman and Managing Director of Housing & Urban Development Corporation (HUDCO), graced the occasion as the chief guest. He has also been the Vice Chairman, National Building Code of India, President of Good Governance, India and Foundation Member of Smart Cities Committee of BIS. Other dignitaries present were Prof. P.P. Sharma, Director and Principal of Rajiv Gandhi Govt. Engineering Kangra, Ar. Jeet Kumar Gupta, Chairman of IGBC Chandigarh Chapter, Col. Shailesh Pathak, Co-chairman of IGBC Chandigarh Chapter and CEO of Art and Glass Inc. and Ar. Saurav Choudhury, Associate Counsellor, CII's IGBC architect and infrastructure planner were the speakers on this occasion.

Dr. Satish Kumar Katwal, Head, School of Architecture, Kangra welcomed the Chief Guest and dignitaries and shared his ideas and experience on the role of architects in making buildings greener. He also spoke about the 29 rating systems offered by IGBC for almost every type of building. He also spoke of the Student Chapter of IIA at the School of Architecture, which is in the process of initiation.

Ar. Nand Lal Chandel, Chairman of IIA HP Chapter also extended his gratitude to Dr. Satish Kumar Katwal and his team for organising the event. Prof. P.P. Sharma appreciated the leadership of Dr. Katwal and that the IGBC Student chapter would help students and faculty learn new concepts of sustainability for the built environment. Ar. Karan Sharma extended the vote of thanks.

Webinar on architectural glass at School of Architecture, RGEC Kangra at Nagrota Bagwan

In continuation of the online webinar series, Webinar 5.0 : Architectural Glass was organised online at School of Architecture, RGEC Kangra at Nagrota Bagwan Himachal Pradesh on 24 July, 2021 for 120 students. The keynote speaker, Col. Shailesh Pathak, Co-Chairman IGBC Chandigarh Chapter and CEO of Art and Glass Inc., spoke about the importance of glass in building, types of architectural and decorative glass and its usage.

Ar. Aman Deep Gupta, faculty at School of Architecture and sem. 8 students, Ms Harshita Negi, Mr. Parvesh Kumar and Mr. Ashish co-ordinated the webinar.

Dr. Satish Kumar Katwal, Head School of Architecture welcomed Col. Shailesh Pathak and Ms. Harshita Negi extended the vote of thanks.

IIA-Jharkhand Chapter

World Environment Day

On the occasion of World Environment Day, an online seminar was held on 5 June on the topic Footprints, Architecture and Environment. The speakers were Ar. Shivali Jainer, Ar. Aditya Singh and Ar. Anurag Kumar.

Ar. Shivali Jainer from the government sector spoke about water conservation from a micro- to a macro- scale, with several examples for illustration. Ar. Aditya Singh, who works closely with local artisans and hands-on with local materials and local techniques of architecture in the arid regions of

Rajasthan, presented his work, followed by a discussion on his presentation and on mud architecture. Ar. Anurag Kumar, practising in Ranchi gave a presentation on landscaping and its impact on the environment, with a focus on the correct plantation for the required purpose, propagation of local plants and the importance of biodiversity. The seminar was well-attended followed by discussions.

Saturday Strings : Money Tree for Architects

IIA Jharkhand Chapter has created a platform called Saturday Strings through which seminars are held on various subjects of interest to individuals at large and especially architects. A seminar Money Tree for Architects was held on 19 June featuring Mr. Praveen Sharm, a renowned chartered accountant and Chairman of CIRC, Ranchi and Mr. Anil Agarwal, a renowned wealth management consultant in Jamshedpur.

Mr. Praveen Sharma discussed the various aspects of tax compliance required by architects, for personal and professional use, including aspects related to GST, TDS and other forms of taxes.

Mr. Anil Agarwal discussed the various ways in which one can invest savings in various prospects such as stocks, mutual funds, gold and property, along with their merits and demerits. The presentations were followed by discussions related to investment timing and the amount.

IIA-Karnataka Chapter

The IIA Hubballi-Dharwad Centre in association with the IIA Karnataka Chapter organized the first online lecture series Future Focussed on 1 June with the talk Green Health Care Design – The Future presented by Ar. Shamit Manchanda, Delhi and Ar. Tapasya Das, Bangalore. This was followed by Inspired Spaces for Ignited Minds by Ar. Deepak Hiremath from Hubli. Following this, the IIA Karnataka Chapter's Publications Committee, under the editorship of Ar. Nandita, launched Blueprint, the official bimonthly newsletter of IIA Karnataka Chapter on 1 June 2021 at the hands of Ar. B.R Mohan, Chairman of the IIA Karnataka Centre and Ar. Shamit Manchanda. Blueprint will feature the happenings of IIA Karnataka Chapter, along with relevant readings and book recommendations.

The IIA Karnataka Chapter's Young Architects Committee, under the leadership of Ar. Tapasya Das, conducted a webinar Empowering Young Architects – Career pe Charcha for architecture students and young architects on 5 June. Through this, the Young Architects Committee aims to help students plan their careers systematically. Ar. B.R Mohan addressed the gathering and Prof. Salim was the keynote speaker. The webinar speakers were Dr. Mamatha P. Raj, Director, B M S College of Architecture, Bangalore, Dr. Mahavir, Professor and Head of the Department of Physical Planning, School of Planning & Architecture, New Delhi, Ar. Abhimanyu Goel, Research Associate at the National University of Singapore, Joel Alphonso, Area Manager, India, the subcontinent and the Gulf at Domus Academy Milano and Prof. Charanjit Singh Shah, Principal Architect, Creative Group, Delhi. They shared insights on career opportunities and avenues. Prof. Likitha from Dayanand Sagar College Campus 2 arranged for interviews with students and Ar. Anoop from Hubli curated the discussions. Ar. Kavya took the Q & A and feedback session. The ARCASIA competition was announced by Ar. Ramaraju.

On the occasion of World Environment Day, IIA Hubballi Dharwad Centre hosted an Instagram Live talk

session on 7 June 2021 with Ar. Sahil Tanveer and Ar. Kalpeshkumar Patel, urban designer and academician.

The IIA Hubballi Dharwad Centre, in continuation with their philanthropic activity, and donated two 5 litre oxygen concentrators to Rashtrottan Blood Centre (RBC) Hubli on 8 June and two each of nebulizers, pulse oximeters and infrared thermometers, four glucometers and 5 litres of hand sanitizer to the COVID care centre in Ayurveda Maha Vidyalaya and Hospital in Hubli on 9 June.



Members of IIA Hubballi Dharwad Centre handing over oxygen concentrators to Rashtrottan Blood Centre Hubli on 8 June 2021

On 5 June, Bamboo Society of India (BSI), Karnataka Chapter in collaboration with IIA Karnataka Chapter and Bangalore Chapters of ISOLA and IIID launched the Bamboo Design competition, Bamboo in Culture to all students and professionals under the categories of Product Design, Street Furniture Design and Pre-Fab Structures. The submission deadline is 18 July 2021.

As their Architects' Social Responsibility Initiative, IIA Mangalore Manipal Centre contributed Rs. 4,14,000 to the Deputy Commissioner, Dakshina Kannada District, Mangalore on 9 June towards the DC fund for an oxygen generator plant at Lady Goschen Hospital.

Mysuru Centre welcomed the audience. The event was curated by Ar. Ramakrishna Rao and moderated by Mr. Suneet Paul. The panellists were Ar. Ramakrishna Rao from Mysuru, Ar. Nirmal Mangal from Mumbai, Ar. Christine from Singapore, Ar. Ramalakshmi from Bengaluru and Artist Manav Guptha. Ar. Sapna Paapu, Principal of GSSS SOAW, Ar. Numitha of Desirazu Associates, Ar. Chinmaye, GSSS SOAW and Mr. Somashekar, IGBC Mysuru Chair were also present.

IIA-Kerala Chapter

During the month of July, we resumed our practices here in Kerala from homes to office spaces.

The vaccination drive organized by the Social Security Wing of IIA Kerala Chapter culminated with an addition of 208 vaccinations given at Trivandrum SP Fort Hospital. The vaccination drive conducted in Calicut, Kochi and Trivandrum covered 723 architects and beneficiaries. First dose of Covishield vaccine have thus been provided to the majority of our members in Kerala.

The Heritage Cell of IIA, Kerala Chapter organized an online talk with Shri Ahamed Devarkovil, Hon. Minister of Ports, Museums, Archeology and Archive of Kerala State on 24 June, with an audience of nearly a hundred. The concerns of the architecture fraternity regarding the demolition and dilapidation of the several existing tangible heritage were brought to the notice of the Hon. Minister. Several ideas for the conservation of the tangible and intangible heritage of Kerala were put forward which were welcomed by him and assured of his full efforts in protecting them.

On 4 July, one of the talk series of the Architects Benevolent Society (ABS) was conducted online on the topic "Stress Management for Architects". The talk addressed the ways to tackle our emotional and anxiety-related problems during the pandemic and live life tension-free. The talk was led by Dr. Anju Tresa Andrews, consultant psychologist and Dr. Sam P.J., consultant psychiatrist.

With the advent of the Clubhouse platform, various Centres of the Chapter initiated informative talk sessions through available media.



Vaccine drive

IIA-Maharashtra Chapter

IIA Kolhapur Centre

Celebration of World Environment Day on 5 June

Eminent architect, Prof. George Kunihiro, from Kokushikan University, Tokyo, Japan, was the guest speaker for the celebration of World Environment Day on 5 June. Prof. Kunihiro, a speaker on the ARCASIA platform, has also held teaching positions at the universities of Harvard, Yale and Columbia University in the United States, Kyril and Methodius University in Macedonia and at the University of Saint Joseph in Macau SAR.

Socially relevant events

On 10, 14 and 18 June, donations in the form of food packets, stickers and a cash amount of one lakh rupees were handed by Ar Satishraj Jagdale to frontline workers, healthcare workers, drivers and conductors of buses and Swayam school staff in the presence of the officials of the Municipal Authority and Red Cross. (photo2)

The Kolhapur Municipal Corporation had requested the construction of a temporary pandal for the COVID 19 vaccination centre to shelter citizens from rain at Savitribai Phule Hospital, Primary Health Centre no.1, Kolhapur. IIA

Kolhapur Centre went a step ahead by immediately providing a permanent fabricated structure by 21 June.

Conducting an awareness programme for students

To remember its history, IIA Kolhapur Centre organised a heritage conservation walk 27 June to explore the rich architectural culture of Kolhapur. Ar. Vijay Korane, the Chairman of IIA Kolhapur centre was invited by Aakar students' organisation from the D.Y. Patil group, Kolhapur to inaugurate the online annual gathering of the Department of Architecture on 11 June.

Nashik Centre

IIA Nashik Centre was also on the forefront in the battle against COVID by organising a vaccination drive for architect members and their families on 17 June. Prior to that, in the month of May, they had helped by ensuring availability of oxygen cylinders. (Photo3). Ar. Ajit Kulkarni received the first Occupancy Certificate from BPMS in Maharashtra in June. In the fifth EC meeting, it was decided to initiate a state-wide drive to address issues related to UDCPR & BPMS.

Pune Centre

World Environment Day was celebrated with an online talk, The Wall that Speaks, by award-winning Ar. Dhairyasheel Powar. He showcased the R.K. Laxman Memorial, a national level project and also presented Tribe Stay, a students' hostel that was the result of adaptive reuse of a commercial building.

IIA-Punjab Chapter

IIA Punjab Chapter in association with Confederation of Indian Industry (CII) Zonal team Ludhiana held an online session on Ecosystem Restoration on 5 June. The session had eminent speakers from the field of architecture, tourism and hospitality who highlighted the importance of restoring the environment. Talking of best practices ranging from rainwater harvesting, sustainable design and practices; the speakers Ar. Sanjay Modi, the Chairman of IIA Punjab Chapter and Director, Smart City, Ludhiana, Dr. Ar. Atul Kumar Singla, the Chairman of IIA Jalandhar Chapter, Chief Architect LPU & Founder, IDEARCH Architects, Ar. Punit Sethi, the Chairman of IIA Haryana Chapter and Principal Architect, IAD Studio along with Er. Satish Kumar Tanwar, the Regional Head, Technical Deptt., Ultratech Cement Ltd., shared their vision for creating a better India and a better world. The Tourism and Hospitality team panel comprising Mr. Sahil Kansal, Mr. Manmeet Singh, Mr. Javed Grewal and Mr. Gurwinder Singh also shared their thoughts for this vision. The CII Ludhiana Zonal team Chairman Mr. Ashpreet Singh and Mr. Ashwin Nagpal, Vice Chairman were also present.

IIA-Tamilnadu Chapter

Contribution to CM Public Relief Fund

Members of IIA Tamilnadu Chapter contributed Rs.6 lakhs to the Chief Minister's Public Relief Fund for COVID-19. On 23 July,

Chairman, Ar.T.Loganathan and the Immediate Past Chairman, Ar.K.Senthilkumar handed over the cheque to the Hon'ble Minister Thiru. S. Muthusamy, Minister for Housing and Urban Development, Government of Tamilnadu.

The Hon'ble Minister acceded to conduct a special meeting along with his Secretary to address the concerns of architects and also those arising out of the TNCBR. He also agreed to involve members of IIA Tamilnadu Chapter in various

committees that would be constituted for the development of Urban Areas and Housing. He welcomed architects to be actively involved in similar programmes. Ar.Suresh Babu, IIA Member, was also present at the meeting.

Removal of Financial Bids in Design Competitions

IIA Tamilnadu Chapter has submitted a letter to the Chief Minister's Special Cell to consider removal of financial bids in design competitions held for architectural developments in various government departments and to follow norms prescribed by COA for conducting competitions.

Selection of Architects for Government Projects

Ar.Kurian George, Chairman, IIA Chennai Centre, convened an online meeting on 19 June 2021 with several architects across Tamilnadu to discuss the selection of architects for government projects. Opinions were collated after the meeting and presented to IIA Tamilnadu Chapter for further action.

Architecture CHENNAI, Quarterly Publication of IIA Chennai Centre

On 18 June, IIA Chennai Centre launched the debut issue of its quarterly publication Architecture CHENNAI, as an effort to discuss and provoke more discussions on the advancement of architecture. The launch was at the hands of Ar. C.R. Raju, President, IIA and Ar. Lalichan Zacharias, Chairman & Editor of JIAA Publication Board. The Flipbook version is available on the website iiachennai.com and hard copies were sent to Members of IIA Chennai Centre. The Co-Editors of the publication are Ar. Prashanth C. R. and Ar. Muzakkir G.M. Bijli.

Ask IIA Chennai

Members of IIA Chennai Centre, who have any queries or need any clarification regarding any aspect concerning the profession of architecture, be it statutory provisions / contracts & legal / accounts or anything specific, can ask IIA Chennai Centre, who will try to guide, without undertaking any liability. To raise queries, members can fill the form at iiachennai.com. This initiative of is exclusively for members of IIA.

Know Your DBR

The second session of the Know your DBR series was held on 9 July, based on the topic of Land. The various Land Use Zones were explained and a checklist of basic information to be collected from the client was also presented. A Q & A session was held by the panelists, Ar. Babu Venkatesan, Ar. Kurian George, Ar. Jamal and Ar. W. Anand.

Spotlight 2021

Spotlight 2021 is an initiative by IIA Chennai Centre featuring presentations by architects on their built and unbuilt projects, academia, hobbies and all that they are passionate within 7 minutes. The first online session was held on 24 July. Ar. RM. Valliappan of Karvin Design Consultants presented An Architect-Urban Designer's Journey. Ar. Akilan R. of Le Arch presented on Architecture - Design, Process and Spaces. Ar. Binsan Oommen Baby of Triple O Pixel presented on Architectural Photography. Ar. K. Deepak of Xtrudearchitects presented on Architecture and Visualisation.



IIA-Telangana Chapter

As a part of a bi-monthly knowledge sharing series, IIA-Telangana Chapter, organised a webinar on 27 June, under the theme Stand with the Built Environment - Preparing for the new Normal. Two senior architects, Ar. Jit Kumar Gupta from Chandigarh and Dr. Ashok Kumar, Chief Scientist from Central Building Research Institute (CBRI), Roorkee were invited to share their thoughts. Ar Uday Shankar, Chairman, IIA Telengana Chapter opened the event by welcoming the speakers. The webinar was ideated and moderated by Ar Kuldeep Singh, E.C. Member.

Ar.Jit Kumar Gupta narrated his experience and insights on Tale of Two plans - Lessons from Chandigarh. Taking us through the birth and development of Chandigarh, a city he has grown with, his narrative clearly laid out the planning imperatives in the 1950s. He emphasised how the open space, traffic planning and optimal design of housing is suitable in today's pandemic situation. Elements such as sun, air, water, waste management and green space form an integral part of its design, which in turn influences the quality of life. Following this, the speaker engaged with the audience in a Q & A session.

The second speaker, Ar Dr. Ashok Kumar spoke about CSIR Guidelines on Ventilation of Buildings and UV- C disinfectant solutions for SARS-COV-2 Virus. He explained how CBRI has come up with design criteria for effective ventilation of residential, commercial and health care buildings. He showed models of prototype systems built in his labs and explained how technical intervention can improve air quality, free from suspended SARS-COV 2 virus - extremely relevant to the present situation and for the entire building fraternity, especially MEP consultants.

Over two hours, both speakers shared pertinent information on the built environment with architects across India. Session ended with the words of thanks by Ar. Asha Acharya- Hon Jt. Secretary IIA Telengana Chapter.

E-Conference

❶ 1. School of Architecture, Urban Development and Planning, Symbiosis Skills and Professional University, Pune is organizing two conferences:

• My City through My Lens (12 – 13 August 2021)

This is a national conference that aims to provide students a platform to express perceptions about their cities.

• Retro-futurism of Skills in Architecture, Design, Planning and Innovation (28 – 29 August 2021)

This international conference aims to discuss the influence of art & craft and technology & management in architecture, design, planning and innovation.

Details at : <https://sspu.ac.in/school-of-architecture-urban-development-and- planning/>

❷ SMEF's Brick School of Architecture, Pune is organizing a multidisciplinary, international online conference:

• Blurred Boundaries: In Search of an Identity (24 – 26 September 2021).

The theme seeks to reinvent our transform identities for a responsible, responsive and resilient way forward.

Details at: bit.ly/2Qg1f2c

Link for registrations: <https://brick.edu.in/conference-register>

WELCOME NEW IIA MEMBERS

2nd Council Meeting Continuation online 27th February 2021 (Continuation Com 2)

Sr. No.	Direct Fellow	Memb. No.	Place
45	Ar. Vaidyanathan K.	F24383	Chennai
46	Ar. Geetha K.	F24384	Chennai
47	Ar. P. Kathiravan	F24385	Coimbatore
48	Ar. Suresh Sharma	F24386	Himachal Pradesh
Sr. No.	Associates	Memb. No.	Place
49	Ar. Kiran Suresh	A24387	Kerala
50	Ar. Amal P. S	A24388	Thrissur
51	Ar. Sagar Sahu	A24389	Chhattisgarh
52	Ar. Anitha .M	A24390	Chennai
53	Ar. Sivasangari P	A24391	Chennai
54	Ar. Mayank Alkesh Lakde	A24392	Bilaspur
55	Ar. Navin Rajkumar S.	A24393	Tamil Nadu
56	Ar. Shalini Swarnakar	A24394	Bilaspur

Sr. No.	Associates	Memb. No.	Place
57	Ar. Girish Chandrashekar Mohile	A24395	Pune
58	Ar. Tamil Ezhil G.	A24396	Chennai
59	Ar. Minnu Baby	A24397	Cochin
60	Ar. Hima Bindu Manepalli	A24398	Chennai
61	Ar. Sahil Jugal Kishore Chopra	A24399	Jammu
62	Ar. Sakshi Sandip Gangshettiwar	A24400	Chinchwad
63	Ar. Naina Midha	A24401	Panchkula
64	Ar. Chaithanya PU	A24402	Thrissur
65	Ar. Veerta Singh Salathia	A24403	Jammu
66	Ar. Rohit Vysaraju	A24404	Telangana
67	Ar. Nishant Bansal	A24405	New Delhi
68	Ar. Shiv Shankar	A24406	New Delhi
69	Ar. Ritin Gulati	A24407	Haryana
70	Ar. Anupama Arun Sheth	A24408	Pune
71	Ar. Bhushan Dilip Dhakad	A24409	Pune

3rd Council Meeting Online 26th June 2021

Sr. No.	Associate to Fellow	Memb. No.	Place
1	Ar. Brijesh Shaijal P.K.	F16644	Calicut
2	Ar. Gautam Vikas Desai	F16911	Goa
3	Ar. R. Shanthi Priya	F22560	Madurai
4	Ar. S Balasubramani	F15945	Chennai
5	Ar. Shashank Phadke	F16649	Pune
6	Ar. Pankaj Kumar	F15461	Bihar
Sr. No.	Direct Fellow	Memb. No.	Place
1	Ar. Parag Pradip Bokil	F24410	Pune
2	Ar. Rohit Khemka	F24411	Rajasthan
3	Ar. Geetika Sethi	F24412	Delhi
4	Ar. Aruna Goel	F24413	Bhopal
5	Ar. Chandrashekar Rammurthy Ganti	F24414	Mumbai
6	Ar. Sujay S. Ghorpadkar	F24415	Karnataka
Sr. No.	Associate	Memb. No.	Place
1	Rose Thamby	A24416	Kottayam
2	Ar. Vikram Singh Salathia	A24417	Jammu & Kashmir
3	Ar. Himanshu	A24418	Hisar
4	Ar. Surbhi Sinha	A24419	Bihar
5	Ar. Shalini Saha	A24420	Bihar
6	Ar. Richa Raj	A24421	Bihar
7	Ar. Gausia Nawaz	A24422	Bihar
8	Ar. Sneha Kumari	A24423	Bihar
9	Ar. Saumya	A24424	Bihar
10	Ar. Pooja Pawan Chawla	A24425	Bihar
11	Ar. Kumar Gaurav	A24426	Bihar
12	Ar. Riya Munjal	A24427	Hisar

13	Ar. Mudit	A24428	Hisar
14	Ar. Disha Bhutani	A24429	Hisar
15	Ar. Mohit	A24430	Hisar
16	Ar. Aksh Rana	A24431	Uttarakhand
17	Ar. Sunil Singh Basera	A24432	Uttarakhand
18	Ar. Bhavuk Jain	A24433	Uttarakhand
19	Ar. Vibhor Goel	A24434	Uttarakhand
20	Ar. Prakash Singh Nagarkoti	A24435	Uttarakhand
21	Ar. Mahwash Firdaus	A24436	Bihar
22	Ar. Shahbaz Khan	A24437	Bihar
23	Ar. Neha Sharan	A24438	Bihar
24	Ar. Abhishek Kumar	A24439	Bihar
25	Ar. Mukesh Kumar	A24440	Bihar
26	Ar. Akansha Shrivastava	A24441	Bihar
27	Ar. Nandagopal S.	A24442	Kottayam
28	Ar. Vivek Varghese Mathew	A24443	Kottayam
29	Ar. Anagha Vishwas Kotkar	A24444	Lonavala
30	Ar. Chintan Vasharambhai Sachapara	A24445	Gujarat
31	Ar. Shashwata Rajendra Joshi	A24446	Pune
32	Ar. Deepak Muthukumaran S	A24447	Tamil Nadu
33	Ar. Meenakshi Sharma	A24448	Jammu & Kashmir
34	Ar. Nancy Martina W	A24449	Trichy
35	Ar. Hemnath S.	A24450	Chennai
36	Ar. Krishna Chand C H	A24451	Delhi
37	Ar. Narinder Singh Jamwal	A24452	Jammu & Kashmir
38	Ar. Abhishek Chadha	A24453	Delhi
39	Ar. Priya Arun	A24454	Tamil Nadu
40	Ar. K. Meenakshi	A24455	Chennai
41	Ar. Shuaib Mukhtar Bhat	A24456	Jammu & Kashmir
42	Ar. Sundeep Raina Vijaya	A24457	Jammu & Kashmir

43	Ar. Manik Mangotra	A24458	Jammu & Kashmir
44	Ar. Pranav Mahajan	A24459	Jammu & Kashmir
45	Ar. Ritesh Verma	A24460	Jammu & Kashmir
46	Ar. Krishnakumar N.	A24461	Coimbatore
47	Ar. Sushain Gupta	A24462	Jammu & Kashmir
48	Ar. B. Sreepada	A24463	Karnataka
49	Ar. Mohammed Shaheen M.	A24464	Cochin
50	Ar. Jaishree Mishra	A24465	Jabalpur
51	Ar. Deepika Malhotra	A24466	Karnataka
52	Ar. Kaneez Fatima	A24467	Telangana
53	Ar. Suraj C	A24468	Tamil Nadu
54	Ar. Archana S. Relekar	A24469	Karnataka
55	Ar. Sapna Ramesh Desai	A24470	Telangana
56	Ar. Atindriya Shome	A24471	Uttar Pradesh
57	Ar. Arvind Vishnu Ram	A24472	Chennai
58	Ar. Sridevi G	A24473	Tamil Nadu
59	Ar. Jui Giri	A24474	Chhattisgarh
60	Ar. Amit Chatterjee	A24475	Odisha
61	Ar. Abhilash Padhi	A24476	Odisha
62	Ar. Shifroa Alex T	A24477	Chennai
63	Ar. Sarthak Goswami	A24478	Jammu & Kashmir
64	Ar. Hemant Bhanudas Anju Patil	A24479	Kalyan-Dombivli
65	Ar. Shriya Chadha	A24480	Jammu & Kashmir
66	Ar. Anhad Krishna	A24481	Bihar
67	Ar. Abhijeet Rajendra Anita Raut	A24482	Satara
68	Ar. Prasanna Prashant Daga	A24483	Satara
69	Ar. Shilpa Prakash Mali	A24484	Satara
70	Ar. Debasish Talukdar	A24485	Assam
71	Ar. Renuka Rajendra Raut	A24486	Satara
72	Ar. Subham Paul	A24487	Assam
73	Ar. Mathew L. Umdor	A24488	Assam
74	Ar. Mohammed Ajmal	A24489	Kannur
75	Ar. Ashithosh Pradeep K. P	A24490	Kannur
76	Ar. Shabareesh M. P	A24491	Kannur
77	Ar. Anusha Vijayan	A24492	Kannur
78	Ar. Abid K	A24493	Kannur
79	Ar. Jigar Pramodbhai Mehta	A24494	Ahmedabad
80	Ar. Mustafeez Ahmed	A24495	Delhi
81	Ar. Arshak Ali A M	A24496	Calicut
82	Ar. Ankit Pahuja	A24497	Rajasthan
83	Ar. Arighna Mitra	A24498	Jharkhand
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85	Ar. Manivanan D	A24500	Tamil Nadu
86	Ar. Subiksha L	A24501	Kannur
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89	Ar. Pappal Suneja	A24504	Ludhiana
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91	Ar. Salini R	A24506	Cochin
92	Ar. Bhaskar Chatterjee	A24507	West Bengal
93	Ar. Danish Verma	A24508	Rajasthan
94	Ar. Vishal Saini	A24509	Rajasthan
95	Ar. Fathima Sabina A	A24510	Tamil Nadu
96	Ar. Jackson V Kalapura	A24511	Cochin

97	Ar. Muhammed Adam S	A24512	Cochin
98	Ar. Rishikesh S R	A24513	Thiruvananthapuram
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101	Ar. Mrinalini R.	A24516	Chennai
102	Ar. Monika Moreshwar Satpute	A24517	Nagpur
103	Ar. Vaijayanti Prashant Yadhav	A24518	Nagpur
104	Ar. Mrunal Harshad Daftari	A24519	Nagpur
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106	Ar Arya Manoj	A24521	Kannur
107	Ar Swaroop A	A24522	Kannur
108	Ar. Pratik Anand Joglekar	A24523	Satara
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110	Ar Abhishek Pandharinath Suvarna Jambhalkar	A24525	Pune
111	Ar Rohith R	A24526	Mysore
112	Ar. Anusha H V	A24527	Mysore
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125	Ar. Ramprakash T S	A24540	Mangalore-Manipal
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145	Ar. Rachitaben Yashkumar Patel	A24560	Vadodara
146	rachitra	A24561	Vadodara
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148	Ar. Virendra Kantilal Parakh	A24563	Lonavala
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199	Ar. Hemant Dattatraya Bankar	A24614	Lonavala
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238	Ar. Naved Saeed	A24653	Kota
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240	Ar. Shweta Pawan Ruia	A24655	Rajasthan
241	Ar. Parag Jain	A24656	Kota
242	Ar. Neha Jain	A24657	Rajasthan
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244	Ar. Vishnu Kundan Bonu	A24659	Andhra Pradesh
245	Ar. Sanket Hrishikesh Nilxi Mhatre	A24660	Mumbai
246	Ar. Dipti Pradeep Gharnikar	A24661	Chinchwad
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248	Ar. Blessy Maria John	A24663	Uttarakhand
249	Ar. Raghav Rakesh	A24664	Uttarakhand
250	Ar. Shivam Arora	A24665	Uttarakhand
251	Ar. Shivam Thukral	A24666	Uttarakhand
252	Ar. Abdul Ahad Qavi	A24667	Uttarakhand
253	Ar. Akhilesh Kumar	A24668	Uttarakhand
254	Ar. Akshay Veer Joshi	A24669	Uttarakhand
255	Ar. Premalata S. Mahajan Shetti	A24670	Hubli-Dharwad
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