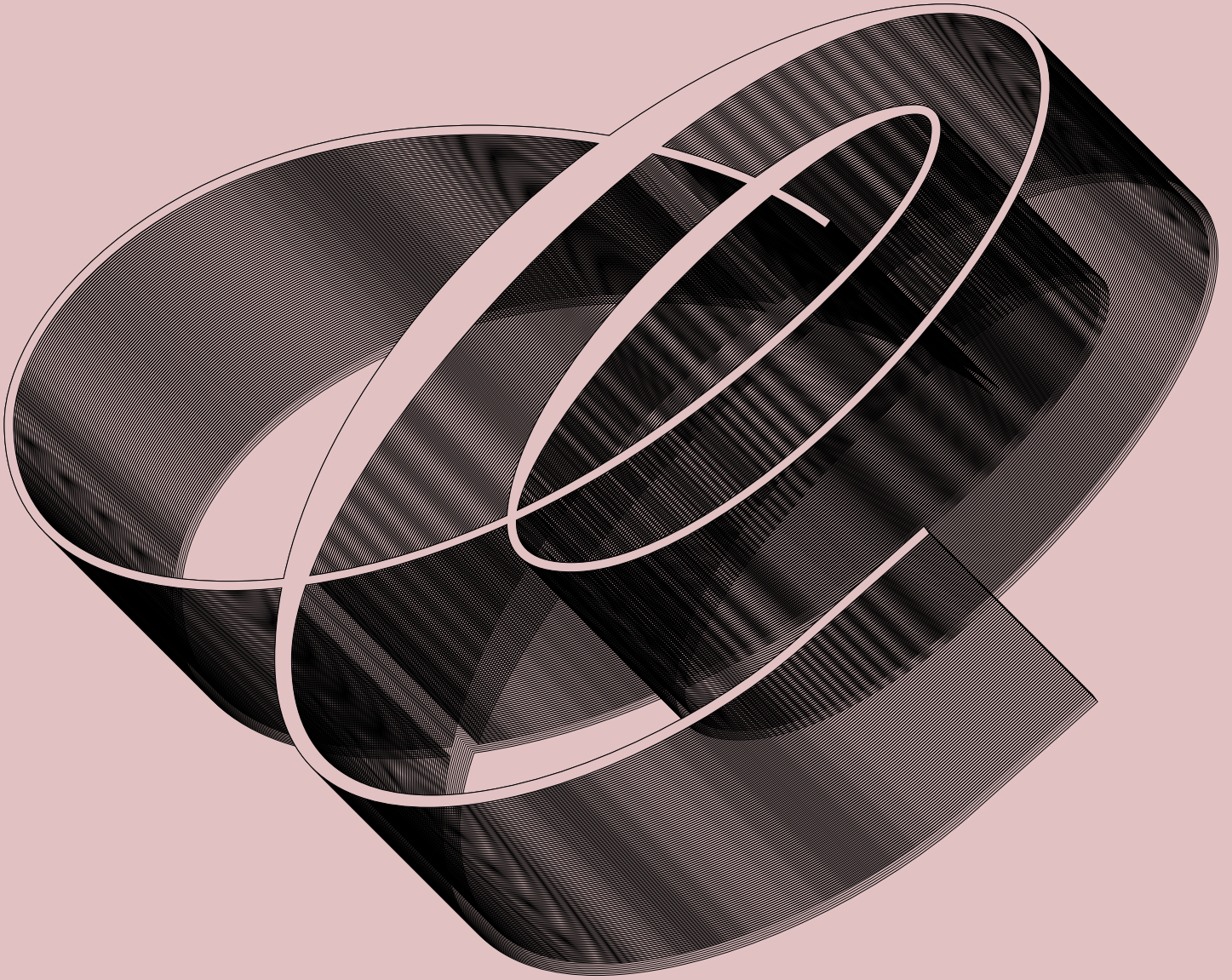


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EDITOR'S NOTE

“Love and Compassion are necessities, not luxuries. Without them Humanity cannot survive.”

DALAI LAMA

The main tenet of design thinking is empathy– for the people you are designing for as well as for the people beyond your site and the environment that will be affected by each of your design decisions. And this empathetic approach leads to Compassion.

Our theme for the issue is COMPASSION.

What would our built environment look like if we took our emotional, psychological and social needs today as the starting point for creating our surroundings? We need a new set of tools and progressive approaches to accommodate the 21st century patterns of life; strategies and processes that lead to an architecture that responds, that accommodates and that is inclusive– that is compassionate and evokes compassion.

The Foundation day of IIA falls on 12 May. We are including a brief history of IIA and Memories and Reflections from the Past Presidents of IIA in this Issue.

Architect Brinda Somaya in dialogue with Ar. Apurva Bose Dutta is also featured in the issue.

We plan to connect more with the field of architectural education in the upcoming Issues, through articles from senior teachers and by introducing a section for student contributions as well.

This Issue carries a road map from the Chairman of the Young Architects Committee. Similar road maps from the Chairpersons of other Boards and Committees are expected in the upcoming Issues.

Revised guidelines for submitting the materials for publication in the various sections of the Journal, have been published in the Issue. Request all contributors to strictly adhere to the guidelines while submitting materials for publication.

We are quite enthused by the positive feedback from the members for the Journal. Please keep sending in your valuable suggestions and comments for the upcoming Issues also. Request you to keep sending your contributions to the various sections of the Journal, through your Chapter Correspondents.

Here we present to you this Issue on the theme Compassion.

“For me Architecture is a Social Act.”

DAVID ADJAYE

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 an unprecedented situation across the country where we are facing the loss of lives especially those of younger ages. But it is also true that many are recovering and the vaccination drive may improve the well-being and the immunity to protect us from the pandemic. The efforts of our Members, Chapters and Centres in providing relief are appreciable.

It has instilled in us awareness about healthy ways, immunity and lifestyle changes. We also have a passion for whatever we do in our professional or personal lives but the value of Compassion is uppermost in our minds now, making us realize and reflect on our empathy for fellow beings, concern towards our environment and understanding to sift between the need and greed in the pursuit of materialistic aspirations causing an immense drain on our natural resources. Shakespeare's words, "Sweet are the uses of adversity" always ring in my ears.

It is an irony that though nature has endowed the atmosphere with abundant oxygen, we are witnessing many people suffering due to insufficiency in drawing it due to the virus infection— a typical example of poverty in plenty. Though it is presumptuous to say that we should have had the infrastructure to tackle a pandemic of this proportion, it is a fact that the facilities to treat are unevenly spread apart from being inadequate. This seems to be a result of successive deterioration in the Town and Country Planning administration of our nation over the decades. The concentration of facilities or development in few areas with unequal distribution has led to an increase in the density of the population with inadequate infrastructure and people migrating from different parts due to lack of facilities and opportunities.

There is an urgent need to reflect on this and study possible ways of providing and revitalizing facilities in the built environment by equitably distributing them across the country. This will enable people to have access to resources, employment and facilities in each and every tehsil.

Our passion for development when dealt with compassion can result in an equitable and well-distributed system for the benefit of all sections of society. As professionals, it is our responsibility to contribute our part in this exercise.

Let us be Compassionate in all that we do.

Wishing you all good health,

Ar. C. R. Raju
President, IIA



Ar. C.R. Raju
President, IIA



Ar. Vilas Avachat
Vice-President, IIA



Ar. Jitendra Mehta,
Jr. Vice President, IIA



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Ar. Divya Kush,
Immediate Past
President

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BEARERS**

COMPASSION

- C** (Conscious design)
- O** (Omni design)
- M** (Multi-faceted design)
- P** (Pluralistic design)
- A** (Attributable design)
- S** (Sincere design)
- S** (Solution-driven design)
- I** (Indigenous design)
- O** (Open-ended solutions)
- N** (Natural design)

Architecture should be for the people, by the people and also of the people. Spaces should resonate with all strata of society through projects, ideas, interviews and stories. This issue will bring forth the softer, and a more people-oriented face of architecture.

Architecture, through its various realms of applicability, is an art and a science that touches each and every human being, right from the minute scale of interior design to regional and urban planning exercises. It is bound to touch, affect and reflect human psychology.

Of the many attributes that go towards making up an architectural design, compassion and empathy go a long way. An architect is continually learning, unlearning and re-learning through and from social paradigms. According to the Routledge Handbook of Philosophy of Empathy, empathy can be understood as experiencing the world from another person's point of view, positioning oneself in the place of another to sense another's point of view. It is a quality of social encounters that allows for an experiential grasp of another person's psychological state.

This is, therefore, very much within an architect's purview to see what users would feel about a designed space or about a space that is being designed. Compassion in architec-

By Ar. Tushar Sogani



ture is a necessary ingredient for a profound design process. This fact can be easily understood from examples like the city planning of Jaipur, which has not only stood up during the centuries but is still a living example of co-existence of various strata of society. Right from the vegetable sellers on the street to the diamond traders—all are brought together in a spontaneous ambit of a sustainable city planning. Sensitive approaches in design are to be directed towards both vulnerable sections of society and those well-off too.

Compassion in architecture is many-layered and needs to find space at all stages—right from material specifications which render a design vernacular and sustainable to the area program, anticipating the need of every possible stakeholder. An architect's sensitivity towards stakeholders, culture, nature and the future is the most critical driving force which builds up the character of the place and people.

The nature and process of architectural design should be such that it resonates with the diversity of contextual parameters and is inclusive in nature. Being compassionate translates to being sensitive, future-sighted, accepting and pluralist and this is nothing short of what an architect is supposed to deliver.

LET'S BE COMPASSIONATE...

COMMENTS

“Congratulations on the new look! I would also like to share that I enjoyed reading the JIIA March Issue and found the revised format of the Journal, its font, typeset, style and graphic illustrations refreshing. I thoroughly enjoyed reading Ar. Raj Rewal's interview by Ar. Divya Kush, and am looking forward to the forthcoming issues of JIIA.”

Ar. Sunanda Satwah

“I am really very happy to note the change. It has made a drastic value addition in the expression, presentation and contents which is the positive result of a change in attitude. I hope JIIA will attain its height and become the most coveted architectural refereed journal. I wish all the best to the Editorial Team!!!”

Ar. Prakash Deshmukh
Past President of IIA (2012-15)

Simply amazing. Excellent work!!

Ar. Damit Premathilake
Sri Lanka Institute of Architects

I have been on this journey of the architectural profession for now more than five decades. I have participated closely in the activities of IIA since 1994, being the Chairman of the Northern Chapter. I have proud to have seen the transformation envisioned both qualitatively and visually of the JIIA. This tremendous change has been a delight at the global compilation which speaks of our intellectual profession, truly and purely. The new management of elected team members has proved the adage that where there's a will, there's a way. I request all my professional brothers to share their best of works for publication so that Indian architects receive their due on the international platform. I congratulate the team for such wonderful hard work and wish that it continues to be a guiding spirit.

Prof. Charanjit Singh Shah

“Yet another surprise from IIA – the excellent quality of the new publication of JIAA. My compliments to the Editor and his Committee members.”

Ar. H.C. Thimmaiah
Past President of IIA (1995-1998)

Well done. Congratulations! A commendable job!

Ar. Nela D’Souza
Sri Lanka Institute of Architects

Thank you so much! Nice job!

Ar. Hui Min
Hon. Sec., ARCASIA

Wonderful publication. Enormous valuable material, documents and information. Commendable graphics too. Congratulations to the brilliant team who worked so hard for it. Thanks for sharing.

Ar. Qazi M. Arif
Bangladesh Institute of Architects

Congratulations for an excellent publication!

Ar. Thomas Vonier
President UIA

The Journal of IIA is excellent, improving day by day. I enjoyed reading it slowly and in detail. The first JIAA magazine under your guidance is an excellent one. The paper quality and the content is neat and crisp. I would suggest cartoons, interesting building concepts, unbuilt spaces, creative works of architects and students can be incorporated in the future editions to make it more interesting. The Acts and Amendments and professional practice-related issues can also be discussed. A Q&A page can be incorporated. Great job!

Ar. Rajaa G.

Great feat indeed – will enjoy reading. Congratulations to the entire team.

Ar. Anju Malla Pradhan
Society of Nepalese Architects

Impressive!!

Ar. Tan Pei Ing
Former President, ARCASIA

Thank you and congratulations to IIA for the revitalization of the journal!

Ar. Rita Soh
President, ARCASIA

Super-duper!!

Ar. Russel
Sri Lanka

Hats off to you! What a turnaround for our Journal in less than two months. I am sure your vision for the Journal will take it to international standards before long. Hearty congratulations and choicest compliments.

Ar. Divya Kush
Imm. Past President IIA

Nice work. Huge improvement. All the best.

Ar. Vijay Garg

THE INDIAN INSTITUTE OF ARCHITECTS A BRIEF HISTORY

By Ar. Vilas Avachat Vice-President, IIA



At the beginning of the twentieth century the profession of architecture, as understood today, hardly existed in India. It was the age of the hereditary master builders and craftsmen which had started right from Vedic times and continued as a living force through Buddhist, Jain, Hindu and Muslim history— a period of continuous evolution with a spirit and character essentially Indian.

The tragic decree of Emperor Aurangzeb, dismissing all Hindu craftsmen from the Royal Rolls, started the decay of Indian architecture, which was accelerated by British influence that led to its final decline. Towards the second half of the last century official and public work was, to a large extent, designed and carried out by royal engineers who at times had sufficient architectural knowledge to carry out good work. This phase was influenced by the Battle of the Styles, then being waged in England. It was either the Gothic or the Classic Style. Even in the so-called Gothic work, Indian motifs came to be used.

Towards the end of the last century provincial governments began the practice of bringing over qualified men from England to act as consulting architects to handle the work of the various Public Works Departments and thus a tardy recognition of the professional architect was granted. Bulk of the work in a few cities was nevertheless handled by civil engineers, whose training was far advanced than any provided at the time in the architectural field. By virtue of the knowledge of the structural aspects of building and because of the scarcity of qualified architects in the country, the engineers assumed a controlling influence in the building developments in the big cities, while in the country as a whole, the building work was in the hands of maistries or supervisors who designed and supervised the work of their fellow craftsmen. Work developed more into a practice of rules of thumb and uninspired copying from the past, often in bad taste, leading to the further decline of architecture in India. The harmonious blend of utility, structure and aesthetics which constitute good architecture was missing.

It was in these times that the first seeds of architectural education were sown in Bombay. In about 1900, on the advice of Mr. John Begg, the first Consulting Architect of Government, classes in architecture were started at the Sir J.J. School of Art, towards the building of which a sum of one lakh rupees was offered to the East India Company by the great Par-

si philanthropist, Sir Jamsetjee Jeejeebhoy, the first baronet. These classes were meant to train draftsmen to fill the need in the offices of the consulting architects. In 1907, the training was recognized by the government, by granting of a 'Draftsman's Certificate' to those candidates who passed the preliminary and elementary examinations at the school. This made them eligible for employment in the lower grade posts in the drawing offices of the Public Works Departments.

In 1908, there appeared on the architectural scene, George Wittet, the-then consulting architect to the Government of Bombay. He took charge of these classes and organized them into a four-year course for those students wishing to work in the offices of architects and engineers, with a single full-time teacher. The classes were held from seven to nine every morning. This improved the quality and as a result, so did the popularity of the school. Mr. Wittet found that it was more than he could cope with in, addition to his official duties. It was in 1913 that Mr. Robert W. Cable, a member of the staff of the Architectural Association School in London was appointed to take charge of the school as professor of architecture, with a staff of lecturers and teachers, including the consulting architect, assistant architects to the government and architects in private practice in Bombay. The school soon acquired the dignified status of a school of architecture. Professor Cable worked hard and urged the government to bring it in line with the best schools in the West. He re-organized the morning classes and made it a five-year course. Public examinations were to be conducted by the government but were postponed due to the outbreak of the First World War in 1914. As Professor Cable was on active service in Mesopotamia, Mr. H. Foster King, was put in charge of the school, while his partner, Mr. Claude Batley was a member of the staff. Mr. Batley continued the good work put in by Professor Cable and in 1924 became the Professor of Architecture. All these men were, in some way, destined to play leading parts at various stages in the history of the Institute.

Photo 1: The Dean's Bungalow at Sir J. J. College of Architecture, Mumbai
(Source: https://m.facebook.com/story.php?story_fbid=688272941217797&id=688244391220652)

Photo 2 & 3: IIA Examination Centre at CBD Belapur, Navi Mumbai
(Photo courtesy: Ar. Vilas Avachat)

History of IIA

The fascinating journey of Indian Institute of Architects spans over many years. After running the gamut of ups and down, the Institute today has a place of pride in the Indian architectural space. Having been one of the drivers of the Renaissance of Indian architecture, IIA remains committed to finding newer meanings and avenues for the field, while being rooted in the core values of architecture. Above all, IIA's odyssey remains one of vision and ideals, of ambition and grit, of an everlasting labour of love, and the discovery of the art in architecture.

The Architectural Students Association (1917-'22)

May 12, 1917 was the historic date that saw the inception of the Architectural Students' Association (ASA), one of IIA's forebears. First of its kind, the Association was flagged off by the alumni of the illustrious Sir J.J. School of Art. At a meeting held in Mr. Foster King's charming bungalow (known as Dean's Bungalow. See Figure 1) within its pastoral environs, Mr. George Wittet was unanimously elected the President of ASA. This was a momentous accomplishment in itself, and marked the beginning of what was to be a prodigious new phase in the story of the modern development of Indian architecture.

The Bombay Architectural Association (1922 - '29)

Noting the steady progress and growth of ASA, Mr. Batley, upon assuming its Presidency in 1921, decided along with his fellow members that it was time to upgrade the Association and rename it in a way that befitted the scale of its reach and the grandeur that had come to be associated with its membership. In the general meeting on June 15, 1922, it was renamed the Bombay Association of Architects (BAA) and a new constitution and bye-laws were brought in. Finally, on August 3, 1922, the Bombay Association of Architects was officially born out of its predecessor.

Affiliation with the Royal Institute of British Architects (1925)

Collaboration with the distinguished Royal Institute of British Architects (RIBA) firmly ensconced the BAA in the big league. A special general meeting in 1924 was the final act in fructifying this effort which had begun in 1922. A resolution to conduct the final examination of RIBA in India was moved by Professor Claude Batley in 1924. Finally on May 14, 1925, a formal alliance with RIBA was inked. This ushered in a much-wanted and -vaunted universality for the Bombay Architectural Association. A prestigious five-year Diploma programme was inaugurated, adding another feather in the Association's hat.

The Indian Institute of Architects (1929)

After having formally affiliated with RIBA in 1925, significant changes to the constitution and the bye-laws, in keeping with the enhanced stature of the association became the talk of the day. In line with this vision, a new, re-organised body was officially registered in Bombay. Thus, in the monsoon of 1929, on September 2nd, the Indian Institute of Architects was born. Popularly called IIA, among its mottos were to 'encourage the study of architecture, to elevate the standard of architectural practice and by mutual support, to promote the interests of architects throughout India' and to 'continue the work of the Bombay Architectural Association founded as the Architectural Student's Association in 1917'.

The Institute began its activities in the room of the Sohrab F. Bharoocha Architectural Library, 7-10, Elphinstone Circle, Bombay and this therefore was the first permanent headquarters for the various activities of the Institute. Later, as things improved, the Institute and Library moved into the new and more convenient quarters, which it occupies till date, at Prospect Chambers Annexe, Hornby Road (now Dr. Dadabhai Naoroji Road), Mumbai- 400 001.

Having promoted the interests of architects throughout India and having continually fostered an atmosphere for innovation and growth, IIA's membership has exploded from 158 in 1929 to over 20,000 today.

Legal Status of the Institute

The Indian Institute of Architects is registered under the Societies Registration Act XXI of 1860 as a voluntary organisation of architects. The only other organisation at the national level is the Council of Architecture established under the Architects Act 1972 with the statutory duty of registration.

Outreach Programmes of the Institute

The Institute plays a major role in promoting the profession of architecture. It has very large area and population of the Republic of India to serve. Today IIA has 23 Chapters, 54 Centres and 16 Sub-Centres.

Its outreach programmes are conducted through its Chapters and Centres, which also reach out and publicise its various activities including special programmes of international import. The details of the programmes are routinely communicated to the larger public in various regional languages through the press and electronic media.

Public lectures are arranged on commemorative days such as World Environment Day and World Habitat Day. The IIA Publications Board and the Editorial Committee publish the Journal of the Indian Institute of Architects (JIIA) and a monthly newsletter.

The IIA is a member country of the International Union of Architects (UIA), Architects Regional Council of Asia (ARCASIA) and South Asian Association of Regional Cooperation (SAARC).



IIA inaugurated its own building as headquarters at CBD, Belapur at Navi Mumbai on June 30, 2001 (Figure 2).

On the recommendation of the Boards of Assessment for Educational Qualification, the Government of India has decided that the qualification of Associate membership of The Indian Institute of Architect (by examination) is already recognized for the purpose of employment to posts and services under the Central Government and accordingly, IIA runs its Examination department at IIA HQ, Belapur, Navi Mumbai. Till date, 2423 students have passed the IIA qualifying exam from December 1984 to April 2021.



Ar. Vilas Avachat has been practicing in Mumbai for over three decades, specializing in high-rise buildings. He is also a visiting faculty at colleges of architecture. He has served IIA as Jt. Hon. Sec. of IIA and as Vice-President in the previous term, and is the Vice-President of IIA for the current term.

REFLECTIONS ON THE PAST PAST PRESIDENTS OF IIA



Ar. Rusi Khambatta
IIA President (1983-1988)

My views during my presidency of the Indian Institute of Architects

Our Council was fortunate to inherit the legacy of the previous ones. We continued and strengthened the aspirations laid down and practised by them. The emphasis was to propagate the profession of an architect among the general public, generate education by encouraging the establishment of schools of architecture (which at that time were very few) and stimulate consciousness amongst architects to lead towards a clean a profession as possible. Students and professionals were stimulated by encouraging competitions. In short, the essence of the Council was to enhance and propagate the cause of righteousness in every possible way.

Once we invited Ar. Pilo Mody, who had contributed a great deal towards the formation of the Council of Architecture (COA), to receive first-hand information on the guidelines of the COA Act. He requested us to bring along with him his dog, since it could not be kept locked in for a long time in his car for the duration of the meeting. The dog which sat very quietly under our meeting table, turned out to be the most silent of the lot!

Another time we invited ex-sheriff Nana Chudasama as a chief guest to one of our annual functions, at 10:00 a.m. Mr. Chudasama is known to be a stickler for time. 10:00 a.m. meant 10:00 a.m. – not a minute earlier, not a minute later. When I received him at 10:00 a.m. at a function at the National Sports Club of India (NSCI), the auditorium was still being arranged. So, I politely offered to take him to the exhibition hall, where the architects' projects were displayed. He quickly saw through the game and asked, "So the auditorium is still not ready?"

I attended an ARCASIA meeting in Bangkok. On the first day, we were taken around a group of temples, along with numerous other tourists. Amidst this, I got detached from my group and got lost. With a lack of knowledge of the Thai language, and unable to remember the name of my hotel, I was totally lost. This was a pre-mobile era. I approached a policeman, who after many inquiries and attempts, connected me to the Thai Institute of Architects, and got the name of my hotel. The experience was devastating, with a prayer never to repeat again.

I had a very satisfying two terms as President and thank my Council for strengthening our resolutions, and my members for fulfilling our decisions.



Prof Madhav Deobhakta
IIA President (1988-1992)

George Wittet Memorial Lecture at RIBA, London

During 1988 and 1992, when I was President of IIA, we had organized 26 memorial lectures all over India and in London and Bahrain, to celebrate the memory of twenty-six Past Presidents. These lectures were delivered by young architects on subjects of their choice. The lecture which I am describing here was organized in London in the memory of the first IIA President, Ar. George Wittet. This was organized on the eve of IIA's Platinum Jubilee in 1992.

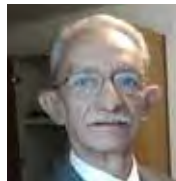
I had written to the then-Presidents of Royal Institute of British Architects (RIBA) and of Commonwealth Association of Architects (CAA) requesting them to join with IIA in organizing this lecture. Both Presidents graciously agreed that the lecture should be organized in the Conference Hall of RIBA. The CAA President said that it was befitting that the incumbent President of IIA celebrates the memory of first President of IIA. Further, he suggested that CAA's Sir Robert Mathew Award should be presented to Ar. Raj Rewal on the same day. Both these events took place in London in 1991. It was a well-deserved tribute to late Ar. George Wittet.

In my introduction, I mentioned that George Wittet, Raj Rewal and myself were all members of RIBA. George Wittet had been deputed as the Chief Architect by the British Government. In his long career in Bombay (now Mumbai) Wittet designed the Gateway of India having features from Ahmedabad, Prince of Wales Museum in Mumbai (now Chhatrapati Shivaji Sangrahalaya) having features from Bijapur, Sir Cowasji Jehangir Hall (now National Museum of Modern Art), K.E.M. Hospital Complex in Parel, just to mention a few of his iconic projects. At the end of my slide presentation, I said that someone has said "East is East, and West is West, and never the twain shall meet." However, George Wittet synthesised the 'twain'.

After my presentation, Raj Rewal was presented the Sir Robert Mathew Gold Medal by CAA President, Larry Rowlands. He said that he was pleasantly surprised that a fellow Scotsman, George Wittet had such a distinguished career in India. After this Raj Rewal made a delightful presentation of his projects.

A British journalist who covered this event said that this had been a unique event in which all three presenters were members of RIBA. He went on to say that the sartorial choice of the IIA President—kurta, pyjama and Nehru jacket—added a distinct colour to this apt tribute to late George Wittet.

This event was attended by nearly 150 members of IIA who resided in London. Among them were my contemporaries and past students. Needless to say, we enjoyed meeting each other after many years. Akhtar Chauhan, the then-Editor of JIIA covered this event in one of the Issues of JIIA. It was indeed a memorable event which I fondly recollect.



Ar. Shireesh Deshpande
IIA President (1992-1994)

Meetings at the IIA Office at Prospect Chambers, Mumbai

What I remember clearly, as the President of IIA, was going to Bombay in a train for the IIA meetings. I always liked to go to Mumbai be-

cause I had spent five-and-a-half-years at the Sir J.J. as a student for my Diploma in Architecture, and it was all so familiar. The best part about attending IIA meetings was travelling by train. There were no flights from Nagpur at the time. I was permitted a second-class berth. Many times, I would not get a reservation. The train would be full and I would have to travel all the way sitting in a corner, waiting for VT station (now CST) till eight next morning. I would go straight to the bathroom in the retiring rooms to freshen up and have a bath, then have breakfast of batata wada at Hornby Road (now D.N. Road) en route to the IIA office. Then I would take the lift up to the fourth floor of the Prospect Chambers Annexe. At that time, the lift did not go up to the fifth floor where the IIA office was situated, and had to walk up one flight. At 9:30 a.m. I would be at the table in the IIA office. I would have a chat with the peons and the other people at the IIA office before the meeting— Anthony, Agnelo and the ladies in the administration. The peon in his khaki uniform would go down to the restaurant at the ground floor to arrange for snacks and set up our table for the meeting. There would be about seven or eight people at most from the Chapters at the table. IIA did not have as many meetings as there were fewer Chapters and Centres than there are now. Two people at most would represent a Centre. Looking back after so many years, I remember that the meetings were quite informal. This would be followed by the meeting of the Education Committee regarding the IIA examinations. IIA would receive instructional booklets from RIBA. The IIA exams were based on the RIBA pattern. Sometimes we would have to go to the Sir JJ College of Architecture to interact and discuss with students and teachers, in the final year studio on the ground floor. Even practising architects would sometimes join in. The highlight of these meetings would be batata wada at Ramaiyya's under the mango tree in the JJ campus. If there was time, I would drop in at the offices of architects who were friends. At about 4:00 p.m., I would wind up and walk to VT station across the road from Sir J.J.'s to take the Calcutta Mail at 5:10 p.m. to Nagpur.



Ar. H.C. Thimmaiah
IIA President (1995-1998)

My Memoirs of IIA as its President

It was on May 25, 1995 that the ground-breaking ceremony was held at the site of our prospective HQ building at Navi Mumbai. As the President, my wife, Jaji, and I both sat on the ground for performing the puja. I had the honour of laying the foundation stone for our HQ building.

On June 30, 2001, the IIA HQ building at CBD, Belapur at Navi Mumbai was inaugurated. The ribbon was cut by all the Past Presidents of IIA, including myself. With the unstinted support and co-operation that I received from my Council members and IIA members from all over the country, these two incidents will linger in my memory forever.



President Ar. H.C. Thimmaiah and Mrs. Jaji Thimmaiah at the ground-breaking ceremony held at Navi Mumbai for the IIA HQ building on May 25, 1995 (Picture courtesy: JIIA, July 1996, p.4)



Ar. Atul Desai
IIA President (1996-1998)

A Message from a Past President of IIA

Architecture is a progressive profession, and we are not only accountable to our generation but also to all future generations. Architects are in a unique position to catalyze the transformation of the urban environment, more than ever before. The value a profession brings to society and the trust it engenders, depends on expertise, skill and conduct. In order to ensure that the architectural profession remains essential and relevant, these relationships must be reviewed and renewed — and that's what IIA should seriously explore.

IIA should look at strengthening the relationship between practice and academia and how, through collaboration, they can challenge and support one another to create an educational and professional development system. There is also an utmost need to lift our young talent and new practices and help them seek more opportunities and alliances.

We architects must prove that our professionalism goes beyond our self-interest and contributes to the common good of the architectural fraternity as a whole.



Ar. Gurunath Dalvi
IIA President (2004-2008)

Oh my days...Come again

Although my presidency of IIA was of two tenures of two years each, (2004-2008), in reality, I got the opportunity to serve our members only for 24 months. As the Treasurer since 1996, I had been instrumental in forming the Amnesty Scheme for members in arrears which generated huge revenue. As a result, for the first time, council members were offered one way airfare to attend council meetings. Revisions in the IIA examination fees and JIIA advertisement tariff also helped. This prompted me to contest in an election for the post of President to make IIA more active and financially strong. During my first tenure of 2004-2006, various legal and health issues prevented me from working to my fullest capacity to serve our members. The work done during this period with the support of past presidents, council and members from various chapters, centres and office staff of IIA, allowed me to function efficiently as an administrator, organiser and a fundraiser.

The Presidential Address of my first tenure, at Hotel Rang Sharada, Mumbai on November 22, 2005 was followed by me performing on the table during the entertainment programme. This was a surprise to the spectators who appreciated it with thunderous applause. We held a felicitation function in Mumbai on March 17, 2006 to congratulate Ar. Charles Correa for being awarded Padma Vibhushan by the Government of India. He made a presentation of his works to an audience of more than 800 architects and students of architecture. We also organised a seminar in Mumbai on "Green Architecture and Sustainable Development" on November 11, 2006 at ITC Grand Maratha Sheraton Hotel, Mumbai. Eminent speakers from various parts of India presented their views to a record number of 1500 attendees. NATCON 2006 was organised in Mumbai in December on a grand scale. IIA Awards for Excellence were presented in a grand manner in the presence of 500 delegates.

During my Presidency I tried to transform the IIA organisation. It started with the design of letterheads: coloured letterheads took the place of black and white ones; the seating arrangement of the IIA office staff was re-designed for efficiency; revision in pay scales along with mediclaim facilities were also given to them.

JIIA, the mouthpiece of IIA was overhauled from the cover design to the page layouts. Issues were printed timely and sent by concessional book post rates.

I am content with the work I did in a short time span for the fraternity. I wish I could go back in time and relive those days...“Oh my days...Come again.”



Ar. Prafulla G. Karkhanis
IIA President (2010–2012)

IIA Activities from 2010 to 2012

Friends, let me wish you all the best for this 104th IIA Foundation Day on May 12, 2021.

Way back in 1917, Ar. George Wittet formed Architectural Student's Association in Bombay city which was active till 1923 and then onwards Bombay Architectural Association was formed. That association was active till 1928. And then, the Indian Institute of Architects was formed in Bombay and registered as an Institute. Under the able leadership and guidance of Ar. H. Foster King, our institute commenced the various activities for architects.

As far as our regular activities were concerned, the National Convention was held at Hyderabad in December 2011 and in the following year at Raipur. Both the conventions were organised and attended very well in all respects, thanks to the Chapters of Andhra Pradesh and Chhattisgarh. At the same period, the Young Architects Festivals were held— in 2011 at Chandigarh, by the Chhattisgarh-Punjab Chapter and in 2012 at Igatpuri by the Nashik Centre of Maharashtra Chapter. These were participated in by young architects and students of architecture. The Bureau of Indian Standards also held discussions for meetings for architectural specifications for India.

I also used to attend meetings at the Council of Architecture, New Delhi, along with our elected zonal members. Students of architecture of our country would invite us for the national and regional meetings of NATA for the critical issues which only our professors could handle successfully during their lectures in colleges.

Beside our regular activities, IIA had felicitated Ar. C.N. Raghavendran from Chennai for being awarded the Padma Shri by the Government of India in 2011. We had received the President of American Institute of Architects, Ar. Clark Marius, for his historical visit to Mumbai. All office bearers and trustees had the opportunity to meet him.

Members participated actively in international events in association with UIA, ARCASIA and SAARC at Kathmandu, Nepal, Tokyo, Danang, Thimphu and Bali.

Ar. C.P. Kukreja, New Delhi, was awarded the IIA Baburao Mhatre Gold Medal 2008 for the year 2012. However, the IIA Madhav Achwal Gold Medal 2008 was not awarded to any member since the Jury did not select any nomination.

All members enjoyed the IIA–PL Southern Region cricket match held at Patna. The IIA–PL final match was held at Hyderabad and Andhra Pradesh Chapter won the trophy. Our IIA football team members had participated in the tournament at Bangalore. The IIA national Awards in 2010-2012 were also awarded in the various categories during this period. Overall, most of our active elected and selected members whole-heartedly participated in almost every activity of the Institute. Our selected chairpersons of the National Body take a lot of care for their noted issues and handle the matters successfully during the time slots.



Ar. Prakash Deshmukh
IIA President (2012–2015)

Milestones of my work with IIA

Prior to being elected the National President of IIA between 2012 and 2015, I had participated in various ways in IIA since becoming an Associate member of IIA in 1987, I had served as Honorary Secretary and Chairman of Pune Centre. I had been Convenor for several IIA Conventions. I had been elected as the Chairman of IIA, Maharashtra Chapter (2000–2004).

As the President of IIA, numerous milestone activities are embossed in my memory: as the UIA Council Member Region IV (2014–2020), as Patron for the National Conference Women in Architecture (Mahacon-WiA) at Pune in 2013, which was attended by over a thousand lady architects. I was also Convenor for the National Symposium on Sustainable Smart Cities, New Delhi in 2015. I also had the opportunity to attend the conference on architectural education with RIBA at London in 2015.

This has been a journey of 34 years of association, affiliation and affection with IIA!! And the fellowship still continues. . .

Still, I wish to support IIA for unfinished tasks of constructing the IIA World Headquarters at Navi Mumbai, making amendments in the Architects' Act, making JIIA an international refereed journal and to build IIA as forefront professional organization.



Ar. Balbir Verma
IIA President (2000 - 2005)

Ar. Balbir Verma will send his message for JIIA readers in a later issue due to reasons of health.



RESEARCH

Subaltern Urbanization and the Small Towns of Karnataka

Aparna Shastri



**Rethinking Design Pedagogy through a Pandemic –
Understanding the Role of Educators and Learners**

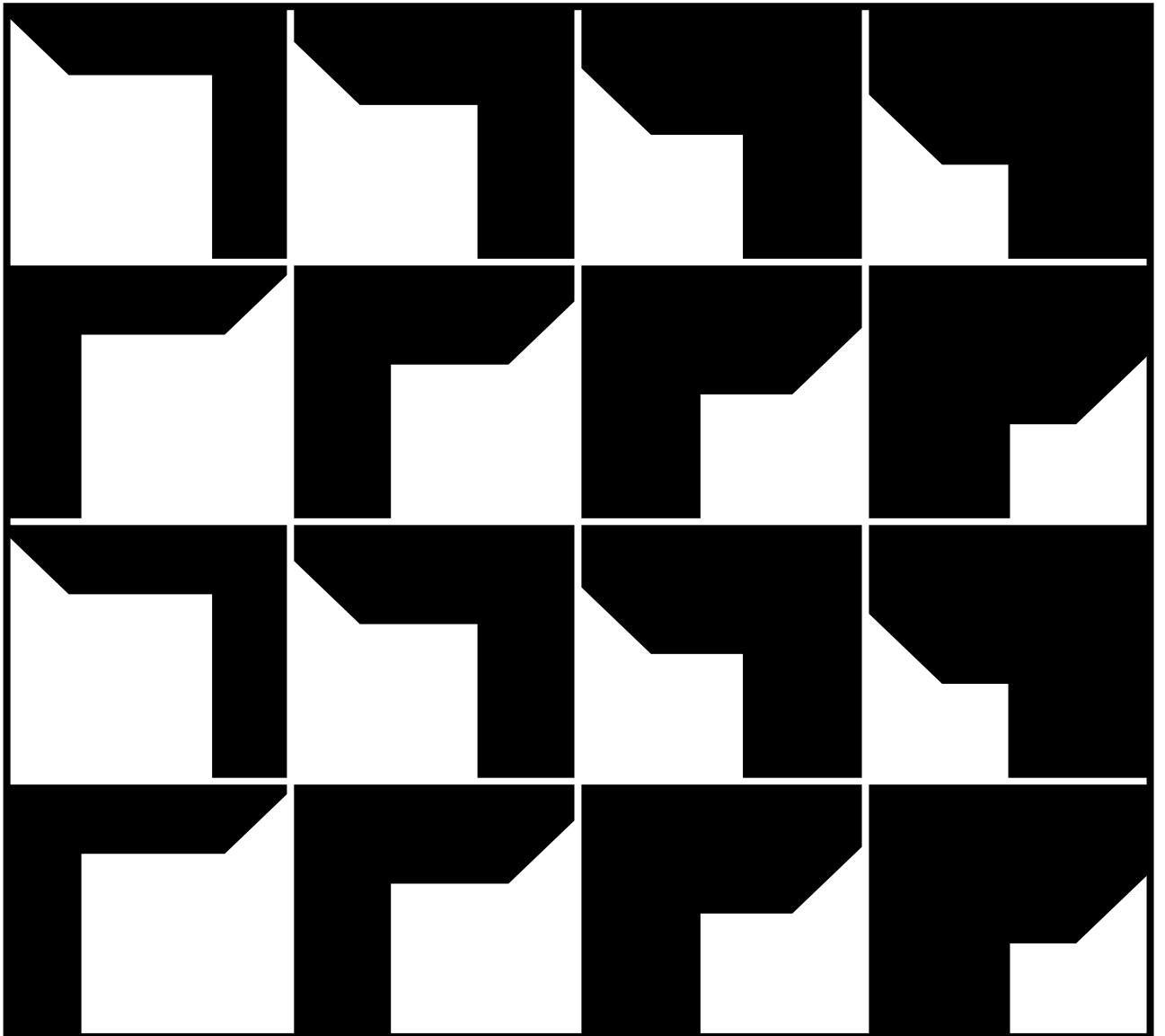
Ar. Glynn George



Silk Sanyog: Unifying Silk And Its People

Madhuli Awasarkar

SUBALTERN URBANIZATION AND THE SMALL TOWNS OF KARNATAKA



In her conclusion for the worlding of cities, Ananya Roy endorses Aihwa Ong's call for new approach to global studies that situate studies from the global south in 'planetary capitalism' or 'subaltern resistances' as inadequate. The study, which is a collection of essays on the Asian experiments of city making, underlines the fact that the existing theories are inadequate to understand the cities of the global south. Subaltern theories are questioning the hegemony of the urbanisms that purportedly originate in the global north and translate into weak copies in the global south. Instead, as Roy postulates, many urban centres like Bangalore, Kolkata, Dubai and more, are places where neoliberal urbanism is as much home grown as it is borrowed. Questioning the command-and-control cities of the global north theory as posited by Sassen, scholars of post-colonial studies argue for a new lens to view cities of the global south that are as much provincial as global. While these studies and research are looking at new ways of studying urbanization of metropolitan cities in the global south, there are not adequate studies about the small towns in the global south. This focus on small cities that shifts the spotlight away from the megacities of the global south to the ordinary cities is limited both in scale and approach. This research is an attempt to bridge the gap in the studies of small towns particularly the small towns of Karnataka, India and how the increasingly blurry lines between rural and urban are leading to an all-encompassing urban as suggested by the planetary urbanism theory by Brenner and Schmid. Adding on to the existing and fairly in-depth studies of small towns in India by Mukhopadhyay, Denis and Zerach whose research is focused on small towns in India which have a population of less than 100,000 people as per the 2011 census; this study looks at small towns in Karnataka and the planning methodologies that are impacting the built morphologies of these towns and the need for new templates of planning that are better suited for their scale and function and not a clone of the metropolitan template of planning.

INTRODUCTION

Bengaluru, the capital city of the state of Karnataka is an urban agglomeration with a population of million plus as per the Census Report 2011. The World Cities Report classifies Bangalore as a mega-city. The master planning exercise for Bengaluru was last carried out in 2015 and subsequently the 2031 draft master plan that was proposed has been recalled until further notice. Badami, a Class III town as per the census report 2011 by the Government of India (GoI) is the taluk headquarters of the Badami Taluk in Bagalkot district of Karnataka. The master plan for Badami was floated in 2007 for the horizon year 2021. It was declared as a heritage city under the National Heritage City Development and Augmentation Yojana (HRIDAY) scheme of the Ministry of Urban Affairs in 2015 and has a new master plan being prepared.

The difference between the two towns cannot be more obvious: Badami covers 10 sq km in area with a population of 31,000 and Bengaluru covers an area of 8,005 sq km with a population of 10,576,167. Yet the master planning exercises of both the towns follow

a similar template and the plans stem from a rubber stamp approach of planning cities. The City HRIDAY Plan (CHP) for Badami identifies the lacunae in the master planning exercise and suggests inclusion of the natural heritage and the larger heritage precinct of Badami which includes the Banashankari temple and the other historic and religious sites of significance. While the CHP is extensive in its listing and identifying of heritage and a comprehensive infrastructure and tourism plan for the city; its proposal for an arts and crafts village on the western banks of the tank shows a lack of understanding of the function and significance of the tank with respect to the town at large. Badami also forms part of the Chalukyan architectural treasure triad along with Pattadakal and Aihole, both of which are situated within a 40 km radius and are between 30 and 45 minutes' drive from Badami respectively. This impacts the tourism potential of the town and its attendant amenities. These aspects seem to be ignored in the master plan as well as the CHP plan that are limiting the planning exercise to a geographical boundary and not the regional influences. This paper questions this unilateral approach to planning, wherein all cities are categorized under the single classification of 'urban' and the approach to planning is the same, irrespective of their scale. A study of the various new emerging epistemologies on planning and the urban is undertaken both in the global and Indian schools of thought and an attempt is made to arrive at specific tools for planning small towns in the context of Karnataka that may further the study of conceptualizing urbanism in small town India.

HISTORICAL PLANNING IN INDIA

The Manasara, Vaastu Shastra and other ancient Indian texts on architecture and town planning have extensive literature on town planning. The texts list the various plans that can be followed for the planning of villages, towns and cities based on the site conditions and the settlement's functions like administration, defence, trade, and so on. The Mansara Shilpshastra deals with many aspects of town planning including the importance of soil studies, climatic conditions, topography and orientation to get maximum advantage of sun and wind. It also mentions the layout of various town plans such as Dandaka, Swastika, Padmaka, Nandyavarta, Prastara, Chaturmukha and Karmuka. The general principle was to align the main streets (raja marga) along the east-west so that the roads are purified by the sun's rays. The shorter streets were aligned along the north-south axis. 'Mangal vithi' or the roads which ran around the village were reserved for priests. Many of the layouts suggested in these texts follow the grid-iron pattern for the roads with the temple at the town's centre. Some were fortified while others were not.

The Indus Valley civilization had a well-defined town planning system with a sophisticated drainage system and grid-iron pattern having the important streets along the north-south axis and distinct zoning for different groups of people. During the Buddhist period too, we see towns like Nalanda laid on a grid-iron pattern with the main roads and the entry points to the town clearly defined. The medieval era saw the planning of the walled city of Jaipur as per the ancient

texts in accordance with the mandala system with grid-iron streets and designated zones for different activities. The Moghul period saw the introduction of gardens into town planning. With the British occupation and subsequent independence, new cities were designed both for administrative as well as industrial purposes, including Chandigarh, Bhubaneswar, Gandhinagar, Rourkela and Jamshedpur, among others. These were green field developments with famous architects such as Le Corbusier and the lesser known Koenigsberger designing the cities from scratch. Many towns thus have a historical core that dates back several centuries and are based on the above-mentioned principles which are evident even today. Subsequent developments around and beyond these historic districts have led to expansion of these towns into sprawling cities in some cases and quaint historic towns in others. With increasing awareness about the preservation and conservation of tangible and intangible heritage, these districts are seen both as threats to development and are in turn being threatened by 'development'.

MASTER PLANNING EXERCISE IN INDIA

Master planning exercises in India can be traced to the third Five Year Plan. Here the term 'Master Plan' was defined as a 'statutory instrument for controlling, directing and promoting sound and rational development and redevelopment of an urban area with a view to achieving maximum economic, social and aesthetic benefits' (Meshram, 2006, p 1). The master plan is a vision document for the city, strategized to accommodate the projected population growth for the next twenty years or so. Based on the population projected, the economic development and the ecological aspects of this period are outlined as well. Due to these aspects, it needs to take into consideration the regional and national context as these will impact the projections that are outlined in the document. This is how it differs from the City Development plan (CDP) that is anchored in the Jawaharlal Nehru National Urban Renewal Mission (JNNURM). The CDP is focused on 'creating economically productive, efficient equitable and responsive cities. As per the tool kit of the JNNURM, a City Development Plan is both the perspective and vision document for the future development of a city'. (Meshram, 2006, p 3) The master plan is a legal tool that outlines the land allocation, infrastructure requirements in a sustainable way so that the towns and cities are able to function efficiently and effectively. The master plan, being a vision document, broadly outlines the various functional allocations of the land, the network and circulation systems; it identifies historical areas and precincts that need to be conserved and preserved, the natural landscapes that need to be protected along with the zonal regulations that need to be followed. In essence, the master plan is a comprehensive document that guides and regulates the growth and development of a town or a city for the given period of time and spells out the phases through which the plan is to be implemented and operationalized. Town planning in India can trace its origins to the British town planning system which evolved for the development of infrastructure and better living conditions. While this planning system was useful for the conditions prevailing then, it has not kept pace with evolving needs and living conditions.

LITERATURE OVERVIEW OF EMERGING CONCEPTS OF DEFINITION OF URBAN AND ITS IMPACT ON URBAN THEORIES

Patrick Geddes, who worked in the subcontinent between 1914 and 1924, anticipated the problems that would be faced by our cities almost a century ago. In his book, *Cities in Evolution* he spoke about the evolution of the cities both in terms of historical evolution and ecological evolution (Munshi, 2000). The ideas put forth by Geddes are very similar to the present-day sustainable approaches to town planning. Geddes advocated the use of biology, sociology, geography, geology and town planning to understand how humans and the environment they lived in, affected each other. In *The Economy of Cities*, Jane Jacobs (1969) talks about the theory of epigenesis for cities to explain how cities start to grow. She talks about how cities grow through diversification and differentiation of their economies and the need for small businesses that support the larger exporters and their own growth leading to addition of more business, and thus, an economy that can help the city grow. Jacobs thus makes a convincing argument that cities did not emerge out of villages but that settlements started out as urban and the socio-economic factors of these settlements lead to bigger and larger cities. Cities or urban settlements have been in existence since millennia, and with the post industrialization boom of the urban space, mankind has been trying to theorize the production of space. Space is a socially produced construct according to Henry Lefebvre. He talks of the perceived city, a city that is lived in by the people who occupy it and the conceived city as that which is conceived by the planners, urbanists, bureaucrats and social scientists which is the dominant space and the dominated or the representational space that is the lived space which connects the perceived and the conceived spaces. This space where the spatial imagination seeks to change is a socially constructed space that Edward Soja (2010) further builds upon as the third space, a space that is always in transition, producing different kinds of spaces in the social space. These transformative spaces are leading to new kinds of urban imaginaries that are resulting due to globalization. The movement of goods, people, data and capital has led to the formation of globalized cities. The post-industrial economic activity has brought about restructuring of cities both socially and economically creating what Saaskia Sassen (2001) calls as the global cities which have resulted in spatial injustice and inequality. The Urban Revolution theory by Lefebvre contends that non-urban life ceased to exist in a way that globalization was prevalent everywhere. Thus, according to Lefebvre, the term urban takes on a new meaning where it is not just about a spatial aspect but about a way of life. Taking this theory a little further, Brenner and Schmid suggest a planetary urbanization where the term urban is no longer used to denote a particular type of settlement space but a process of socio-spatial transformation where there is no singular morphology of the urban but many processes of urban transformation that crystallize across the world at various spatial scales, with wide ranging, often unpredictable consequences for inherited socio-spatial arrangements. (Brenner and Schmid, 2015: 16) With this new epistemology of ur-

Table 1 : Population growth by size class of urban areas (% change per year)
 Source: **Subaltern Urbanization, Mukhopadhyay et al, 2020**

	Gross Increase (including inter-censal class changes)				Constant Classes of 2011 (without re-classification effects)		
	1971-81	1981-91	1991-01	2001-11	1971-81	1981-91	1991-01
CITIES	4.4	3.7	3.5	2.7	3.7	3.2	2.9
METROPOLISES	4.2	4.9	4.2	3.5	2.8	3.8	2.9
CLASS IA	5.5	4.3	4.8	3.3	2.7	3.4	2.8
CLASS IB	2.7	5.7	3.5	3.8	3.4	4	3.1
CLASS IC	4.5	2.6	2.6	1.7	4.2	3.1	3.3
TOWNS	2.7	2.4	1.5	1.6	3.4	3.2	2.3
CLASS II	4.1	2.8	1.6	1.6	4.8	3.7	2.5
CLASS III	2.4	3	1.9	1.6	2.7	3.4	2.3
OTHERS	1.9	1.3	1	1.6	2.3	2.4	2.2
POPULATION GROWTH							
URBAN	3.9	3.2	2.8	2.4			
RURAL	1.8	1.8	1.7	1.2			
TOTAL	2.2	2.1	2	1.5			

Note: Class IA is above 5 million, IB between 1 and 5 million, IC between 100,000 and 1 million, Class II towns are between 50,000 and 100,000, Class III between 20,000 and 50,000

ban, Ananya Roy (2005) questions the theory of urban studies of the First World/developed countries or global north and posits a theory of worlding, which is used to provide an approach to the post-colonial global theory that presents the worlding of the Third World/developing countries or global south. The term 'worlding' here implies a practice that conjures a world beyond the current conditions of urban living (Roy and Ong, 2011). Worlding demands an inquiry into the diversity of urban activities engaged in transformation of the cities of the global south and rejects the singular standards and ranking of cities as per pre-established norms in favour of alternative social visions and configurations. Termed as the Asian century, the turn of the century also saw a turn in urban studies with the focus shifting from the global north to global south. Post-colonial studies and subaltern theories question the hegemony of the theories that have emerged from the global north and have provided insights and evidence into the urbanisms of the global south that are distinct and diverse from the global north. It is in this context that a section of the scholars has turned their attention back to small towns and the cause and effects of urbanization of the same. From Jane M Jacobs to Jennifer Robinson to Mukhopadhyay et al (2020), the focus is on the banal and ordinary

towns of the world where banal everyday activities specific to the settlements are linked to the locally available resources and not necessarily linked to the metropolitan or big city activities. It thus requires new or different lenses to analyse and understand these modes of urbanization.

SMALL TOWNS IN THE CONTEXT OF INDIA

Small towns are often studied in comparison with big cities and not by themselves. They are sites of urbanisation as well with their own economic and social activities and linkages that are formed between them, their countryside and the global economy (Denis and Zerah, 2017, 2). Calling for a shift away from the world or global city theory towards an understanding of the ordinary cities, Robinson (2006) calls this as a side-lining of the cities of the global south. Roy and Ong (2011) further elaborate on this and attempt for new epistemologies from the global south. Yet most of these studies are centred on the large cities that can and are competing with the megalopolises of the global north like London, Paris and Tokyo. Subaltern urbanization is an attempt to restore visibility to the smaller settlements that have their own local and global economic and social linkages

Table 2: **Classification of towns as per population size**
Source: **Census of India**

Town/City	Type	Population	Classification as per population*
BADAMI	TOWN PANCHAYAT	25847	CLASS III
BANGALORE	URBAN AGGLOMERATION**	5701446	CLASS I
CHANNAPATNA	CITY MUNICIPAL CORPORATION	63577	CLASS II
CHIKABALLAPUR	CITY MUNICIPAL CORPORATION	54968	CLASS II
KAMPLI	TOWN MUNICIPAL COUNCIL	35380	CLASS III
RAMANAGARAM	CITY MUNICIPAL CORPORATION	79394	CLASS II
SIRSI	URBAN AGGLOMERATION**	65335	CLASS II
UDUPI	URBAN AGGLOMERATION**	127124	CLASS I

*Population size-class: Class I: 100,000 and above; Class II: 50,000 to 99,999; Class III: 20,000 to 49,999; Class IV: 10,000 to 19,999; Class V: 5,000 to 9,999 and Class VI: Less than 5,000 persons.

**U. A. or Urban Agglomeration is a continuous urban spread constituting a town and its adjoining urban outgrowths (OGs) or two or more physically contiguous towns together and any adjoining urban outgrowths of such towns. (a) The core town or at least one of the constituent towns of an UA should necessarily be a statutory town; and (b) the total population of all the constituents (i.e., towns and outgrowths) of an Urban Agglomeration should not be less than 20,000 (as per 1991 Census).

and flows that makes them a vital part of the hierarchy of the urban structure. In India, urbanization is unique in many ways as it is a result of the morphing of places rather than moving or migration of people. (see Table 1). Thus, it is a form of 'in-situ urbanization' as it is termed by Mukhopadhyay (2020), and not due to movement of a large body of people from the villages to the city. Mukhopadhyay et al (2020) classify small towns in India under four categories: The first is an influenced town which is in close proximity to a metropolitan town and is thus influenced by it. The second is an entrepreneurial town that is composed of entrepreneurs and skilled workers and forms industrial clusters. The third category consists of market or administrative towns that have always historically been centres of commerce and/or administration governed by urban local bodies. The fourth and final category are the emerging small towns that are either large census towns or large urbanizing villages which have a significant portion of their working population moving away from the farm sector. To this list, I would like to add a fifth category of towns that have a strong historical layer and thus horizontal linkages which extend beyond the local and national boundaries: this has been proved in my earlier research on Badami where such linkages are very evident (Shastri & Subrahmanian, 2021, p. 321). From this analysis we can conclude that small towns are independent of metropolitan and bigger cities in terms of their economic linkages, where the inhabitants are directly linked to the external world through trade and or innovations. Second governance regimes matter as the nomenclatures of rural or urban can make a difference in terms of the funds allocated to the town and thus decide its performance. Thus, there is a need to look at planning

processes that look at small towns away from the lens of the metropolitan planning regime and change the approach itself and not just the scale.

SMALL TOWNS IN THE CONTEXT OF KARNATAKA

The classification of small towns in India by Mukhopadhyay et al (2020) can be applied to Karnataka as well, where we have influenced towns like Ramanagaram and Chikkaballapura in proximity to Bangalore; the entrepreneurial towns like Udupi and Channapattana, market or administrative towns like Kampli, Sirsi and others. The fourth category is the emerging small towns like Ron, Pavagada, Yellapura and so on. The last category as defined by my research, historical towns consist of places like Badami, Srirangapatna and Belur. These are towns that fall into the class II or class III towns as per the census of India 2011 with a population of under 100,000 with the exception of Udupi. (see Table 2).

As stated earlier with the introduction of the JNNURM scheme and the implementation of the 74th Amendment, all town and municipal corporations were required to develop master plans for their respective towns and cities. Hitherto these exercises were limited to the class I cities which had a population of more than 100,000 as per the census by the Government of India. The new amendment thus meant all town and city municipal corporations in Karnataka started the exercise of master planning. While this is an excellent idea, the execution leaves a lot to be desired as most of these towns are not equipped either with the requisite tools or expertise to undertake an exercise of this nature. The result is an outsourcing of the planning to an external

agency that invariably uses the megacity template to create the master plan for the said town or municipality as the case may be. Coupled with this the government of Karnataka's vision of replicating the iconic legislative building of Bangalore, the Vidhanasoudha in all towns of Karnataka, we have replicas of the Vidhanasoudhas in mini or aspiring to be mini Bangalores all over Karnataka. The tragedy of this approach is that formerly dense and compact settlements are given permission to sprawl without either the supporting infrastructure or the necessary planning wherewithal in place. The result is a land use plan with huge tracts of agricultural land converted to residential/commercial/ industrial or transportation as the case may be, in anticipation of the projected population. This plotted development template—which is a colonial hangover followed to this day in megacities like Bangalore—is a highly flawed method of planning for densely populated, land-starved sub-continental cities, let alone the small towns of Karnataka. Yet the same template is unfailingly used for town after town in the guise of development and planning. Compact and dense, pedestrian-scaled settlements are changing into sprawling cities with suburban plotted development patterns that are unsustainable in terms of the climatic, infrastructure and resource dimensions.

TOWARDS A NEW EPISTEMOLOGY IN URBAN PLANNING IN THE CONTEXT OF SMALL TOWNS IN KARNATAKA

In their research on subaltern urbanization Mukhopadhyay et al (2020) comment on the centrality of the land-based economy that is common to all the different categories of small towns that they have identified. This method of financing is the key factor in the urban transitions underway in these towns. This study attempts to find the various other dimensions that factor in the urban transitions of these towns. The classifications help one identify the path to urbanization of these towns and each typology is interlaced with the other and none of these exist in their pure form (*ibid.*). The conversion of fertile agricultural land to other land uses results in a chain of higher land prices that inflate with time and subsequent investment by realtors in huge parcels of land that are further parcelled for residential or industrial activities that are moved away from big cities due to tax, labour, pollution and lifestyle concerns. Educational institutions are another way of diversifying the local economy. Many religious and community trusts establish huge educational complexes for institutes of higher learning. This is a common occurrence across Karnataka that alters the local landscape both economically and physically. Indigenous arts and crafts are the mainstay of the entrepreneurial towns that have formed their own local and global linkages, which are independent of the hierarchical urban structure. Market towns with their huge yards for the Agricultural Produce Market Committees (APMC) are the urban centres for the surrounding villages. They also provide the surrounding countryside with infrastructure, education and health facilities. These towns thrive on the banal everyday economic activities along with good connectivity that is required to link them to the larger regions. The new economic drivers are the construction industry where

we see the transition of the built form from the local vernacular materials and techniques to the RCC structure. Tourism is also a new activity that is gradually picking up in many of the towns, especially those with historic districts. All these factors together suggest a gradual shift away from an agrarian economy. While it may still be the dominant economy generator, there is a definite shift towards a post-agrarian urbanism that needs to be studied in order to better understand the transitions and transformations occurring in these towns. All new types of activities, which include cell-phone related services, healthcare, education and hospitality, are driven by the locals who are self-employed and these are catered to the town and the surrounding hinterland. The study by Mukhopadhyay et al (2020) culminates with two sets of conclusions: In the first set, we have the typologies of small towns, the economic activities that now include new non-agrarian activities apart from the everyday; the settlement-specific activities and finally; alternate employment opportunities that are available. Mukhopadhyay et al (2020) observe how these towns have a higher share of non-regular workers than cities, as the workers tend to move between regular farm work and non-farm work throughout the year. The second set is about governance regimes and nomenclatures. Their study proves how the nomenclature of a town as 'statutory town' or 'census town' makes a difference in its performance, as the nomenclature governs the policies and funding that the town is entitled to. While they agree that the boundaries between urban and rural are blurred, the nomenclature is relevant as a category of practice. They thus argue for a new ontology which is evident in the in-situ urbanization and the diverse economic activities coupled with the social changes leading to housing transformations, that are as much local as they are global. We thus need new epistemologies to define these ontological findings to understand the processes of urbanization in small towns of India.

CONCLUSION

Homi K. Bhabha conceptualizes a third space which is liminal and continually transforming, a space of continuous negotiation. Edward Soja (2010) takes this concept further as the space where the minority people are able to express themselves in the liminal spaces of contemporary cultures and cities. Taking this argument further Felipe Hernandez (2010) applies the concept of third space to the slums and squatter settlements of the cities of both the first world and the third world, a place where the hegemonic position of the cities is rendered obsolete. He argues for a theorization that allows for people to produce their own habitable space thus shaping and reshaping their cities and towns. Continuing this thread of argument, one can further state that small towns of the global south occupy their own space away from the hierarchical urban systems, forming their own horizontal linkages that are not necessarily linked to larger or metropolitan towns. The studies and analysis stated earlier demonstrate that small towns have their own economic and social processes that are autonomous and trans-local. It debunks the theory that views only the large metropolitan cities as sites of innovation in a well-established system of global capitalist hierarchy.

These towns with their banal everyday economic activities and complex forces and transformations open up an alternative reading of urbanisation. A deeper and more layered understanding of the functioning and flows of the small towns is the need of the hour. A more complete understanding of these settlements would lead to better planning methodologies that would move away from the rubber stamp template method to a more holistic approach.

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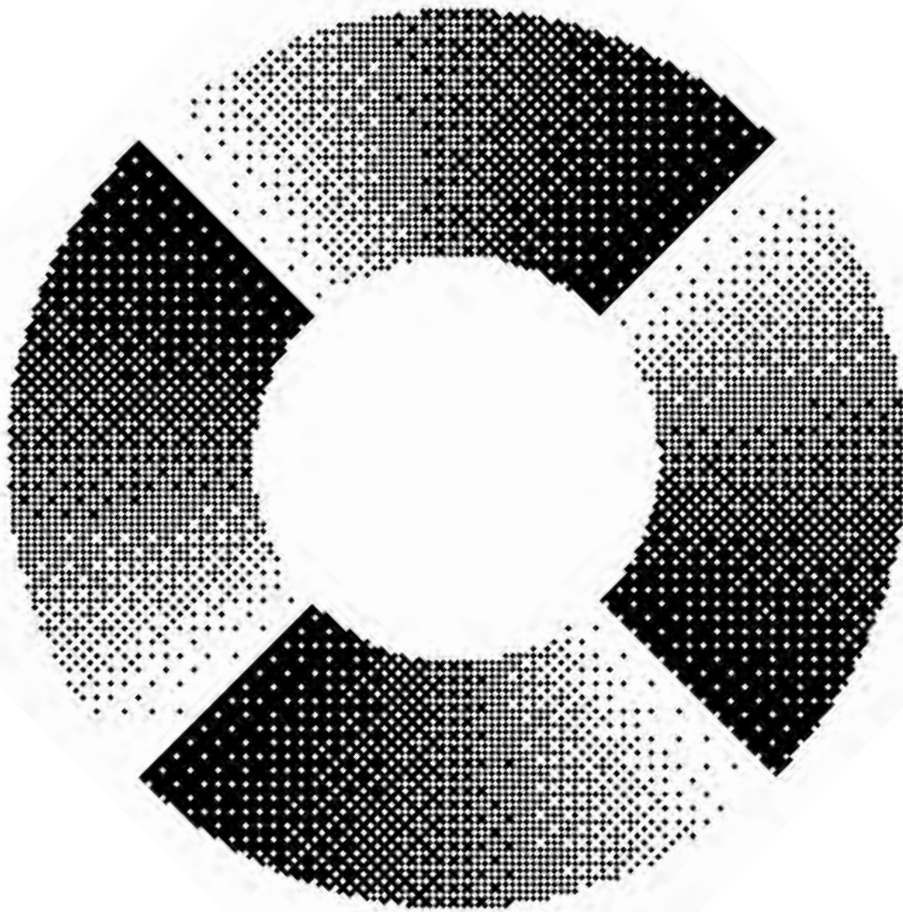
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RETHINKING DESIGN PEDAGOGY THROUGH A PANDEMIC

UNDERSTANDING THE ROLE OF EDUCATORS AND LEARNERS



ABSTRACT

Through these unprecedented times, trust for the system and a collective approach on all fronts is important to mitigate the disruptions experienced during this transition. This has been all the more challenging for design verticals where interactions and ideas in the studio has been the essence of the process for years. Defining the roles and responsibilities of both, the educators and learners for assimilative learning in remote education is extremely important to ensure the efficiency of the process. Instead of a unilateral approach towards education, the educators can and must lead in many ways and use their judgements in the best interest of the learners. Equally important is for learners to step up and engage in the sessions with a deep interest for learning and creating.

The complexity of stay-at-home lives comes with mental, physical and emotional strain which has to be considered for both stakeholders— the educators and the learners. As a designer, an empathetic approach is always the way forward and there is no better space to consciously start cultivating it than through the formative years of learning.

INTRODUCTION

Design thinking is a reiterative and recursive process in which people collaborate to analyse and evaluate problems and develop solutions, with the prime focus being enhancing user experience. While every industry has been going through myriad changes trying to combat challenges, teaching and learning have seen some major shifts in perspective and methodology. As education moved online, there was a transition phase, but one that carried with it unexpected challenges that we were not prepared for. In general, there was a lot of discussion about the shortcomings of the educators, systems and syllabi. Somehow, the noise around considered only the educators as the major stakeholders of this process. The digitization of design education is highly challenging because the pre-packaged solutions available on these platforms are not enough to teach, learn or explore creative disciplines. With COVID-19 disrupting education and taking learning to virtual classrooms, a mindful response is called for, not just from the educators but also the students and their families to ensure that the learning process is made effective irrespective of the uncertain times and changing circumstances.

1.1 Problem Statement

The pandemic has come in with an array of overwhelming consequences and this global crisis has been an extraordinary time for learning. We are learning how adaptable and resilient educational systems, policy makers, teachers, students and families can be.

Both the educators and learners are going through a phase that they were not prepared for and the whole education system is trying to re-imagine human connections and physical interactions to facilitate remote learning. This continued phase has been challenging in its own ways to both the stakeholders and there is no more affected side.

This paper aims at exploring the best practices that can be adapted by both educators and learners, to facilitate a stimulating environment. Defining the roles and responsibilities of educators and learners for assimilative learning in remote education will improve preparedness and mindset towards the process. As we

move forward there is a constant uncertainty as to when campuses would be able to welcome students back so it is important to bridge the gap between learning and teaching online.

1.2 Objectives

- ▶ To understand the issues faced by the educators and learners separately
- ▶ To throw some light on the real problems that they are trying to deal with
- ▶ To identify the factors that need empathy in both cases

1.3 Literature Review

As seen in Figure 1, navigating through design education away from studios can be effective and meaningful when educators and learners have clarity about their dynamic roles and a complete awareness about the prevailing situations.

▶ Dynamic nature of design pedagogy

Learning and teaching design is a transformative learning process. It is highly dynamic in nature compared to other disciplines. An educator in design is more of a facilitator or mentor who helps the learner to define his or her own specialised design skills. Becoming a successful designer has a lot to do with the individual's capacity to think differently and develop ideas.

▶ Is online education effective?

There cannot be a definite answer on the effectiveness mainly due to the diversity of the stakeholders. Since the typical stakeholder is taken to be the students, most studies are about educational outcomes for students. But there are many other stakeholders: Teachers; Online education providers; Technology suppliers and the families who have an interest in this question because the answer affects their welfare as well. Unfortunately what works for one stakeholder may not work for the others (Zhao, 2020, pp.190).

▶ Support tools

Both design thinking and design communication make use of various forms of representation—including sketches, drawings, models and prototypes—which can be used along with other tools to support design education. Such tools are needed to overcome the barriers of communication during online interactions (Tovey, 2015).

▶ Right frame of mind

Embracing change is not easy. The time taken varies from person to person based on various factors. While educators need to be acquainted with new technology, tools and innovative teaching methodologies, learners have to stay motivated, focus on up-skilling and enhancing their knowledge and push their limits as far as they can.

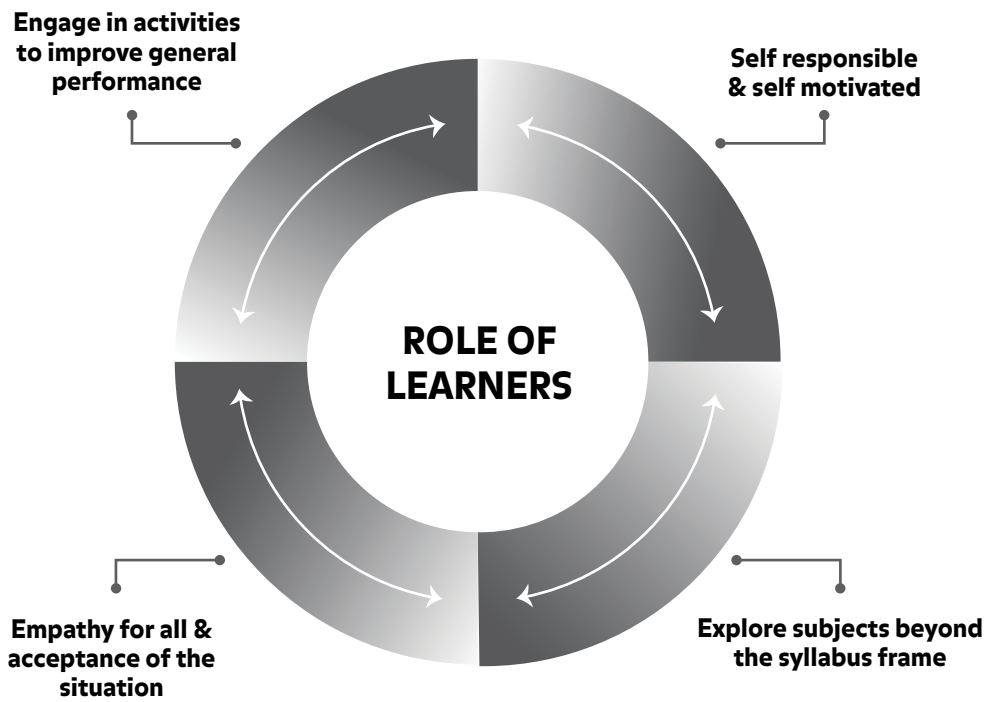
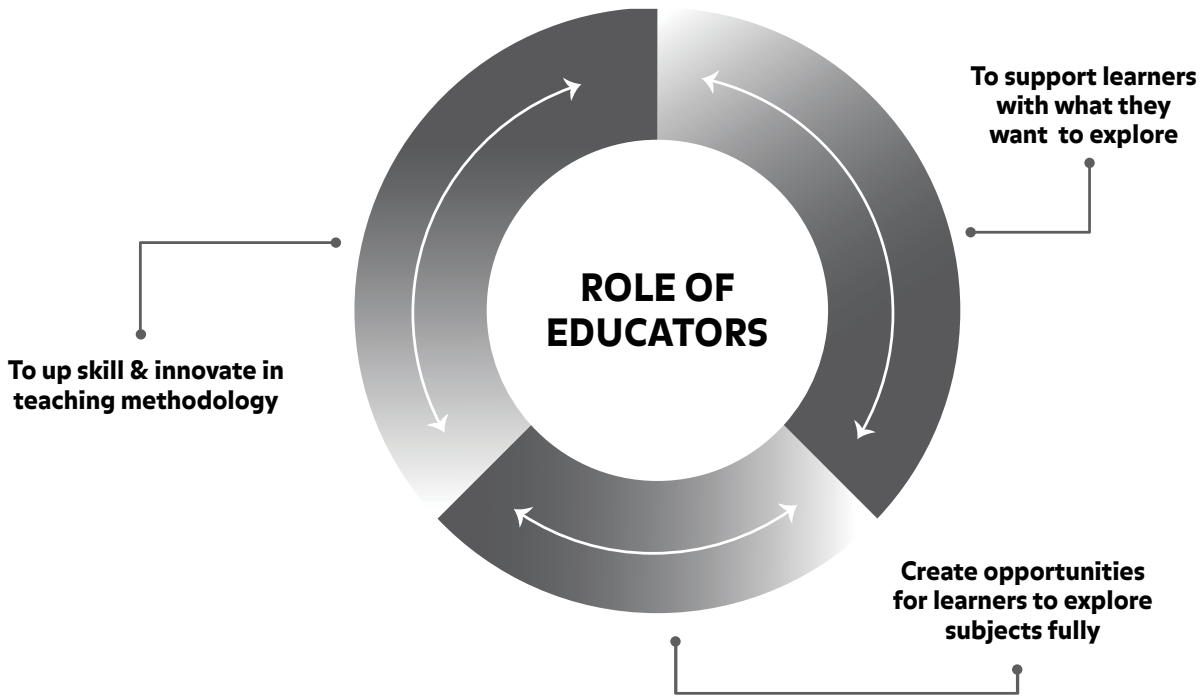


Figure 1 - Key points for Educator and Learner
[Source: Author]

METHODOLOGY

The above objectives will be achieved by using the following methods:

► Literature review

Through secondary research, journals, conference papers, and books to review different literature written about the gap in the remote teaching and learning process.

► Primary research

An online survey of 15 learners and educators each was conducted to gather opinions on the situation of the education system in general. Two separate questionnaires were prepared— one catering to educators and the other for learners. The inferences below are based on around fifteen responses per category. The questionnaire covered aspects like opinions on the effectiveness of online education, challenges faced, areas that can be improved, etc.

FINDINGS

As interpreted from the online survey (Figure 2), the major learning is that both the stakeholders agree on commuting time being saved. This in turn is giving the opportunity to explore other areas of interest which was a difficult task through a regular day.

Though the pandemic has restricted in-person interaction, the positive side is the time gained to be more productive and work on oneself. This will have a holistic impact on every individual if taken in the right stride.

The challenges are observed to be similar for both stakeholders and are issues that can be taken care of with some planning and innovation.

These insights have supported the process of identifying the approach that needs to be considered.

The survey also took feedback about one stakeholder from the other and that is listed below.

Feedback about Educators by Learners

- Focus on innovative ways to check the learning level.
- Dedicated efforts to make classes more engaging and interactive.
- Making it a compulsory rule to switch on the cameras can be really a game-changer.
- Emphasis must be on the learning process rather than assigning unrealistic deliverables in quantum.
- Being empathetic by spending some time connecting with students on a personal note.
- Dedicated efforts to reinvent the studio culture virtually.
- An educator has the power to expose students to a world of subject, by instigating curiosity with intriguing information, so that they are curious to research on their own, thereby stimulating interest.

Feedback about Learners by Educators

- The learner should get used to the reality of the pandemic and try their best to absorb what's conveyed to them through online modes.
- Explore as many literature studies as possible—the internet has so much more than we can handle.
- Connect with more people from the field to ensure that the physical interactions on site or preliminary physical studies is not fully missed out.
- Repetition of concepts and self-study must work beyond the lectures. Maintain a healthy body and be conscious of being in the right frame of mind.
- Plan a schedule that gives enough time to do different things and break the monotony of being home and staying in front of the system.
- Take responsibility and hold one accountable.
- Reach out and ask for support whenever needed.

The technical aspects that can be improved to enhance the learning and teaching process is something that is discussed in detail in many forums. The difficulties faced by the students to cope with this unexpected shift are given priority almost always. It is important to understand the challenges that both stakeholders are tackling in general.

3.1 Identified parameters

Table 1 above helps in understanding how each parameter is impacting the performance of both stakeholders. Keeping in mind the changing educational practices in design due to various interruptions by the pandemic, educators and course designers must be able to apply self-learning theories to create an assimilative learning environment in online education (Kausar, N. 2021, pp. 4).

Learners should have an open mind to learn anytime and anywhere, via any platform with the intent of gaining knowledge and upskilling. It calls for acceptance of the situation, embracing the reality and having a strong personal goal for the times ahead.

3.2 Identified Approach

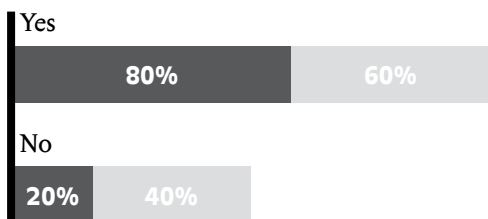
Empathetic approach

Whatever maybe the pedagogical approach adopted, the system must be human centric and based on empathetic approach.

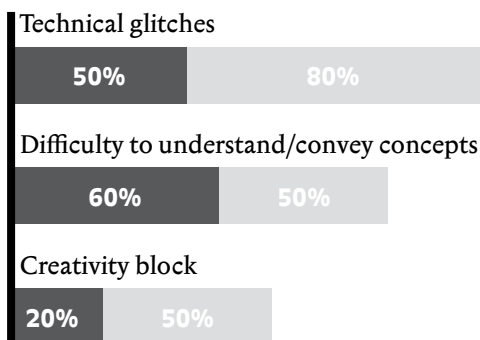
The scope of functions that empathy can mediate includes social understanding, emotional competence, pro-social and moral behaviour, compassion and caring, and regulation of aggression and other anti-social behaviours. It is a very important factor in the matrix of developmental variables that mediate cognitive and affective behaviours (Feshbach & Feshbach, 2009).

As seen in Figure 3, the teaching approach and learning processes through which a group of design students design a product or a service for a group of real people in real or simulated situations, must utilize empathy as the catalyst for human transformation (Lam &

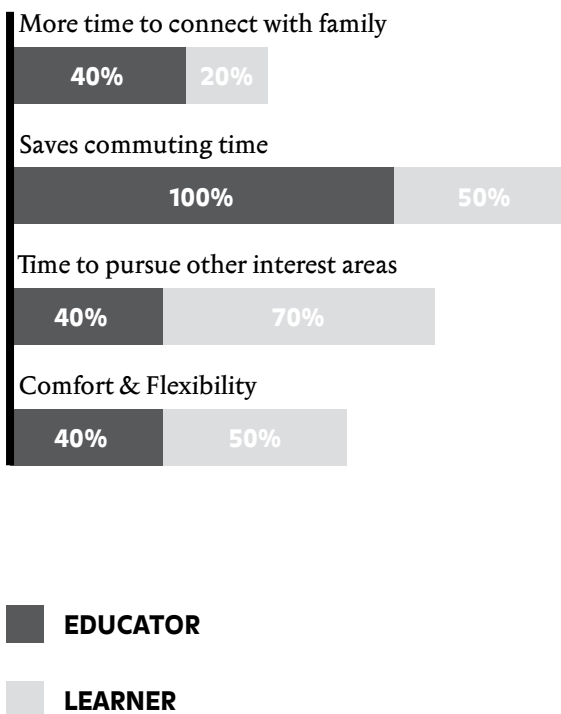
IS ONLINE MODE WORKING FOR YOU?



CHALLENGES OF ONLINE EDUCATION



BENEFITS OF ONLINE EDUCATION



EDUCATOR
 LEARNER

Figure 2 – Insights about effectiveness of Remote Learning
 Source: Survey by Author

Parameter	Educator	Learner
Education Teaching/Learning	<ul style="list-style-type: none"> ▶ Sudden need to acquaint with new tools and platforms to teach. ▶ Less time to innovate on remote teaching techniques. ▶ Figuring out the transition from studio and interactive ideation spaces to virtual problem solving. 	<ul style="list-style-type: none"> ▶ Transition phase from classroom to online takes time. ▶ Difficulty to focus through a class and at times assumptions made regarding the subject taught. ▶ Restrictions in movement for case studies and observation possibilities causing the block of “cracking” a design problem.
Time	<ul style="list-style-type: none"> ▶ Challenging to convey the concepts and ideate for designs online as a session should not get too long when online. So effectively, though similar schedules are followed on paper, the duration of interaction is reduced. ▶ Difficult to keep aside defined time slots for work and home. 	<ul style="list-style-type: none"> ▶ Difficulty to keep track of time but effectively more time at hand to explore academics and other activities ▶ Opportunity to make time for many things kept aside earlier
Social Situation	<ul style="list-style-type: none"> ▶ Mostly overloaded with responsibilities and difficulty to draw line between work and home. ▶ Need to cater to the continuous demands of the household while ensuring the sessions are handled well. ▶ Usually exhausted due to the continuous exhaustion. 	<ul style="list-style-type: none"> ▶ In most cases, in the security and comfort of home with limited responsibilities other than learning. ▶ More time to relax and engage in activities of interest if time is managed well. ▶ More time to spend with family and opportunity to take up responsibilities at home.

Table 1 – Insights about effectiveness of Remote Learning
 Source: Survey by Author

Suen, 2015). This approach holds good in design pedagogy irrespective of the disruptions brought about by the pandemic. So, in the current scenario, it only calls out for this attitude with increased urgency and seriousness.

Just like these aspects can have phenomenal impact on the design process and final deliverables, empathy and the efforts to understand the situation of each stakeholder, will help each individual to operate from the right frame of mind with right judgments.

Considerations to be given to Educators

- ▶ Distress of familiarizing with new modes of teaching.
- ▶ Time management issues while working from home while doing a job that needs complete focus
- ▶ Blurred lines in case of schedules and responsibilities.
- ▶ Coping with health distress in their own household.
- ▶ In many cases, since the educators are asked to report to work physically, fear of exposure and guilt of putting their families in danger.
- ▶ Distress caused by pay cuts.
- ▶ Stress and anxiety of not being able to convey concepts or hold attention of the learners for long enough.
- ▶ Policies and regulations issued by statutory authorities which are often not in favour of educators.

DISCUSSION

The transition of the mode of education, especially in the design discipline, can be smooth only when both stakeholders understand the situation and respond with a sensitive mind. The educator and learner must both come with open minds and with empathy if the process is to work.

Design has to be an empathetic process and the pedagogy must always be a sensitive approach. Having empathy in the design process can help designers relate to the end user by identifying how and why certain experiences are meaningful. This underlying concept of the design process is the very same trait that will help in rethinking the design pedagogy through this pandemic.

When the stakeholders approach the situation with an understanding of what each stakeholder could be handling in their own personal capacity, the teaching and learning will become more effective as each will do their best to ensure efficiency. To sum it up:

- ▶ An empathetic approach from the side of both, learners and educators.
- ▶ Facilitate an environment that pushes for self-learning.
- ▶ Self-judgment and rational thinking needs to be cultivated.
- ▶ Time management is vital.
- ▶ Learning attitude needs a reform.
- ▶ Educator-learner ratio needs to be reorganized.

CONCLUSION AND RECOMMENDATIONS

The shift from a physical studio to virtual platform can be brought about sensitively when the educa-

tor and learner come together with the intent of collaborating for knowledge and up-skilling.

In any design vertical, it is always a collaboration that makes sense. There is ideally no scope for a gap because where one stakeholder is in doubt, the other stakeholder must be able to come up with a viable step forward.

The pandemic is a reminder to increase everyone's awareness about the impact and relevance of the trait of empathy. As a designer, an empathetic approach is always the way forward and there is no better space to consciously start cultivating it than through the formative years of learning.

ACKNOWLEDGEMENTS

I wish to thank all the educators and learners who took the survey which supported by analysis and findings.

I extend my thanks to Mr. David Vincent for helping me interpret the data and for critiquing my manuscript.

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SILK SANYOG

UNIFYING SILK AND ITS PEOPLE

By Madhuli Awasarkar



trainees and visitors.

► Third is the administrative body with research and development expansion which is strictly a private space.

► The fourth is the accommodation facility for trainees which is a private space.

BUILT EXPRESSION

The design follows the programme categorisation of four phases, with three zones on the ground floor and one first floor planned to segregate users according to their activities. The built-mass is planned around intimate courtyards or pockets, which as a whole entity, again has a central pocket or courtyard. The spatial arrangement is a response to the existing functions, the administrative office with the new sericulture department works with the existing one. Training spaces are planned opposite it for a dedicated and uninterrupted space. The spaces for public interaction are planned in between these two masses. Built spaces are planned around a semi-open and open central spine which is a convergence of all public activities.

Use of CSEB was a conscious decision that increases the use of local material and works efficiently in Nagpur's temperate climate. The building uses a composite structural system, where arches not only act as structure but also create a design language. Arches cover spans of 10m that help to achieve seamless working spaces for the process and experience.

RESPONSE

In this process of research and study it was clear that 'people' have been equally the souls who are the shaping hands behind this magnificent tradition. Over decades with silk, its weavers too have lived the journey of change. From a rarest and luxurious form of textile to the one accessible to everyone, silk has been a ubiquitous favourite. There arises a need to equip weavers and silk farmers in order to preserve and promote this art. This intervention hence kept these very 'people' in the centre and served the needs of both the farmers and weavers. With an idea to support and elevate the silk process, a programme was planned to provide support services to users in terms of training, skill development, textile weaving and training and handloom fashion runways. This connects the insiders of industry with outsiders to encourage the design and diversity of quality. Incorporating the spaces, needs and connecting them with the users, and also considering the soft aspects has been a prominent factor in design. Free flowing spaces with a variety of uses, balancing the built with open and semi-open, green cover are few important aspects that opened its doors for all.



Top to bottom: Orientation space and courtyard; Reeling and stifling process of yarn; Entrance space; Informal seating for trainees in sericulture Training space; Weaving space with discussion setting for weavers and designers.



Madhuli Awasarkar graduated from the IES College of Architecture, Mumbai in 2020. This article is based on her final year design dissertation under the guidance of Dr. Shilpa Sharma.



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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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- 2 Folder with all images (jpeg of minimum 300 DPI), numbered according to the captions given in your text file
- 3 Photograph of the author/s (jpeg of minimum 300 DPI)
- 4 Author biodata – Maximum 50 words.
- 5 PDF (optional)– showing the intended layout. This pdf should include text and all images, with numbered captions.

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Essays, interviews, articles (1500–2500 words) and book reviews (600–750 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).

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DIALOGUE AR. BRINDA SOMAYA



Compassion in design is something that is evident in the way Brinda Somaya practises architecture and this conversation between Apurva Bose Dutta and Brinda Somaya bear ample testimony to her compassionate self.

Interview by: Ar. Apurva Bose Dutta
Pictures: Courtesy Somaya & Kalappa Consultants (SNK)



Previous page Ongoing conservation of Indian Institute of Management, Ahmedabad; **Top**: Goa Institute of Management, Goa; **Right** Campus for TATA Consultancy Services (TCS), Indore

Apurva Bose Dutta (ABD)

Congratulations on the recent recognition from the International Union of Architects for the Malabari Memorial Hall, Seva Sadan Society project in Mumbai. The building caters to the education of lesser privileged girls and women, and you are known to associate yourself with projects of women empowerment. Has your ideology seen a shift in the past four decades in terms of the projects you want to associate with?

Brinda Somaya (BS)

I feel blessed to have a journey that has been rich and diverse in terms of opportunities, whether in the form of projects that have come to me or pro-bono projects where I have offered my services. The current pandemic has made it more evident that no one can foresee the road ahead. I wonder how the pandemic will impact everything, what the needs of the people will be, and how architects could help. This change will have to happen in actual down-to-earth projects in rural and urban areas, rather than mere grandiose projects.

Sustainability, conservation, restoration, retrofitting, and the circular economy concept (preserve, value, and reuse resources, even from a demolished site) have been an essential part of my design approach. This is especially relevant to India, a poor country that will, unfortunately, become poorer after the pandemic. Now is the time to stick to the above mantras with serious commitment to avoid wastage.

Architecture is a cerebral profession. There are various ways to contribute to the profession, including practice. I have recently completed guest-editing a journal on housing for the *Ekistics* and *The New Habitat*. I wrote my monograph a few years ago, chronicling my journey over the last four decades. I established the HECAR Foundation, through which we are publishing several books and organising seminal conferences, like the recently held WID2020+. For me, age is not an obstacle, and I am sensible about it. As long as the mind is alert and interested in what is happening around and one keeps good health, I believe architects need never retire. Naturally, the role that they play in the profession will change but will always have value.

ABD

Architects can have different intentions to build. However, the one intention they should always have is the social intention, which outlines the role of architecture to serve society. In your architecture, the social dimension has been omnipresent. How has this dimension evolved for you through the lens of your work in this time?

BS

I was born in India, and I built my practice here. I design for the Indian people, and it is imperative that I understand and put their needs first. In no way does this diminish

my creativity. The social dimension is one of the most fundamental and intrinsic parts of architecture, which gets heightened when you choose to practise in a country like India.

What could have changed over time is the scale of social projects that I have been involved with. My first project was a small pro bono project; thereafter, I rehabilitated an earthquake-hit village in Bhuj. I have also worked in rural areas and slums.

Over the years, my aim has been to impact a larger group of people through social projects. The Colaba Woods project, a garden and an open-air museum in Mumbai, and the proposed Mumbai Esplanade urban project have been examples of such projects.

Social dimensions in architecture include many more aspects than just building for the underprivileged. For me, how labour is treated at site is very important. Since the beginning of my career, I have always ensured that the facilities for women labourers and their children at site, namely a creche and a basic school, are an integral part of the project. It is essential that women get upskilled to increase their employment opportunities (as painters, welders, masons). The government and the corporate world, along with architects, certainly need to make conscious efforts to address a few of these social issues.

ABD

If you have to travel back in time and reflect on your journey in architecture, has there been any proposed project that you wish could have materialised?

BS

Every architect has many projects that they wish would have materialised. The Mumbai Esplanade Project remains an unbuilt dream that I persisted with the government for two years, but I realised that it would not materialise unless there was political and bureaucratic will. I stopped pursuing the

project, but not before completing its documentation, which can be implemented later.

Another one is a museum for the Indus Valley Civilization, a project that the 'Global Heritage Fund' had proposed, with their local partners. I was excited about it because India did not have any exclusive museum for our most ancient civilisation. In many of my visits to museums across India (barring CSMVS, Mumbai), there would be only some artefacts related to the Indus civilisation, and that too, inadequately displayed. Unfortunately, the land in Pune never came through, and the project disappeared.

ABD

You associate relatively less with large-scale government projects. Has that been a conscious decision? Should we put more focus on letting government buildings take the lead in architecture design in India?

BS

The government RFPs or invitations to architects are rarely prepared to treat the architect no better than a vendor. We are not vendors!

In a country like India, the definition of a 'government project' could be broad – depending on which organisations are involved, how professional and serious they are, their members, and what they seek from an architect. I have enjoyed working on some government projects, like the restoration of the Old Yacht Club in Mumbai for the Department of Atomic Energy. I am currently working on government-owned educational institutions such as IIT, Bombay and IIM, Ahmedabad, which I won through competitions that were held in a systematic, fair, and transparent manner.

The government is the largest client for architects, with various kinds of projects. If a government is fair and honest in its thinking, it should use its power to encourage young architects. I would suggest restricting a few government projects/



competitions to architects who are 45 years and below. What matters most is the architect's ability to design and build; the narrow criterion for the applying participant to have completed some 'n' number of square feet should be eliminated. Otherwise, we see the same people getting all the government projects, and we end up missing out on the fantastic creativity that we have in the younger architects of today. A young country like India needs fresh, and new ideas for their projects of the future.

ABD

Indian traditional history has been replete with examples where the architects or artisans of world-acclaimed monuments were never known.

The people who commissioned those projects – the clients, became far more important than the creator. However, in the twentieth century, architects became better known than their clients. Architecture is a collaborative process, and it is the vision or idea of a client that an architect conceptualises, curates, executes and delivers. From your own experience of building for some of India's biggest and most respected names, what is the ideal synergy that an architect-client bond can develop with sensitivity and awareness to boundaries they should not cross?

BS

Some aspects of the architect-client relationship have altered over the decades, while other aspects remain constant. I always welcome change because I know that change is inevitable. When I started working, life was slower; there was no technology and time was invested in building personal relationships. I had to be physically present for every meeting. Values of trust and integrity were shared between the architect and client. Architects were like doctors or lawyers for every family, and clients would return to them for every project.

While I still have many repeat clients, the world today is very different. There is an overload of information on the internet, media, and in publications. The number of practising architects has significantly increased, so some clients may not want to continue working with a single architect. It is up to the studio to ensure why their client would want to keep on returning to them. It is very important to have trust and a comfort level with the client. Besides, some clients today derive pride from their projects, and the sensitive ones appreciate a good aesthetic sense, which the architects must deliver. Architects must be very clear about their foundation and basics. Since a client is investing a large sum of money, architects should be transparent about what value they can add to the project.

Well-informed clients are a great asset. They know their limitations, the architect's strength and value, and their reason for approaching a specific architect. We have intelligent non-confrontational discussions with our clients. We do not have to be sitting on opposite sides of the table, but rather next to each other. Clients end up becoming partners in the process.

ABD

Unlike India, citizen participation is an essential aspect of city building in countries worldwide. Your community projects and the Mumbai Esplanade project ensured that public participation became integral to the project conceptualisation. How is the lack of citizen participation in city building hampering architecture in India?

BS

Citizens, on their own, are participating in city building. Mumbai is an example where I have witnessed many NGOs and citizen groups who have played a prominent role in saving buildings, getting several city sites on the world her-



itage lists, and fighting for the environment. However, frustration and helplessness do creep in if there is no support from the government.

It is time for us to get the youth into governance, and a younger government can support its young citizens. I strongly feel that only a certain number of seats should be reserved in the government for older people. The pandemic has been a great example for us to witness the energy that the youth brings. We are a country of young people, and change can only come if younger people are given a chance. The change has to be made from the top, which can only happen if they are willing to listen and they make way for the next generation.

ABD

The power of imagination in architecture design influences how spaces can affect human psychology and lives. This imagination needs to be enhanced at the education level, where shifts have to be made in pedagogical skills. With your keen interest and association with architectural education, how do you opine architectural schools should focus on developing imagination and creativity in students?

BS

There is no easy answer for this. What is essential is that architects should have a broad education, which covers literature to history, sociology, psychology and the sciences along with architectural training. One can go in for a master's degree in architecture in the U.S.A. even after a four-year undergrad in the Liberal Arts. Our profession is indeed a remarkable one that covers all aspects of life.



Above Proposed scheme for the Mumbai Esplanade Project
Left Page Malabari Memorial Hall, Seva Sadan Society, Mumbai

There have been many debates, even overseas, about what should be more critical – the design studio or the outside reality. However, if we only let it be the studio, then in the absence of broad education, that narrowness of vision could remain.

Every school should have their course structure and electives and devise it as per the kind of architects they would want to bring out into the world. Rigid pedagogical approaches or standard syllabi have to be reconsidered.

One cannot structure a fixed environment to nurture creativity. Often architects talk of mentors or their professors who inspired and encouraged them, and I think everyone does find their way to circumnavigate life through their academic years and beyond.



Brinda Somaya is an architect and urban conservationist. Over four decades, her firm Somaya & Kappa Consultants (SNK) has merged architecture, conservation and social equity in projects. Master-planning and building design of multiple corporate and educational campuses, including Tata Consultancy Services, Indore, and Nalanda International School, Vadodara, is her expertise. She has won numerous international and national awards. In 2014 she was awarded the Indian Institute of Architects Baburao Mhatre Gold Medal for Lifetime Achievement. Her monograph, *Brinda Somaya : Works & Continuities* was published in 2018. At present she is the A.D. White Professor-at-large at Cornell University, U.S.A.



Ar. Apurva Bose Dutta is an author, architectural journalist, curator and editor based in Bengaluru. Her professional journey of sixteen years has seen global collaborations with multimedia publication houses, firms, organisations, and educational institutions to communicate in the AEC industry. She has authored *Architectural Voices of India : A Blend of Contemporary and Traditional Ethos*.

A JOURNEY FROM MONUMENT CONSERVATION PRACTICES TO CULTURE- CENTRIC DEVELOPMENT APPROACH PROMOTING CULTURAL RESILIENCE

PROF. SHUBHADA
KAMALAPURKAR AND
PROF. VAISHALI LATKAR



Recent disasters in the world led to rethinking of the strategies to be adopted for combating them. A strong voice for integrating traditional wisdom while addressing these issues has been emerging worldwide. Global policy documents like UN Sustainable Goals 2030 (UNESCO 2015) identify culture as the driver for development. This has changed the perspective towards cultural heritage, which is being viewed as a resource than mere historical evidence. Further, the Hangzhou Declaration (UNESCO 2013) places culture at the heart of sustainable development policies; thus, emphasising people-centric development. The Faro Convention marks the shift in the approach for understanding heritage. It states, “Cultural heritage is a group of resources inherited from the past which people identify independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. (Europe 2017). It includes all the aspects of the environment resulting from the interaction between people and places through time.” The approach is more holistic in concurrence with the ‘cultural landscape’ approach. The attributes of inclusiveness and a sense of belonging of historic cores have been highlighted by different global policy documents. Thus, it becomes imperative that we understand the nature and values of cultural resources that can be used for the benefit of the society at large.

In the Indian scenario, heritage conservation started with monument conservation. Over the years, in keeping pace with the global developments, India too drafted the INTACH Charter to cater to Indianness of the practices. However, heritage conservation as a holistic development strategy in India is yet a dream. Sectorial practices, multiple governing agencies and a lackadaisical approach are some of the hurdles we need to overcome. This article tries to highlight few attributes of our built heritage and elucidates the roles played by heritage as a cultural resource and how it can contribute in building resilience in various ways.

HERITAGE AS AN ECONOMIC AGENT (for livelihoods and development)

Heritage conservation should be looked upon as a socio-cultural activity rather than a technical practice. Thus, contextual factors of the heritage and the traditional ‘significance’ of the heritage gains importance along with a modern approach of assessing ‘economic value’, which is a strong force in shaping heritage conservation and management practices today. According to World Trade Organization, 2013, conserving unprotected heritage and sites not only ensures the survival of country’s sense of place and character, but also provides avenues of employment, markets for local arts and crafts and thereby generates values like direct use value, non-use value, cultural value, tourist value and real-estate value. Harnessing this will help in poverty alleviation and sustainable development. In India, the spectrum of the built heritage categories is vast. It includes residential, religious, mixed, commercial, industrial, infrastructure, public architecture and scale-wise urban areas and cultural landscape categories. The matrix becomes complex with regions and times. Each category has unique characteristics yet these are bound by the similarities of arts and crafts employed in respective times. Thus, retaining such entities involve craftsmen, ma-

sons, experts conversant with these practices. Achieving sustainability through application of traditional wisdom have been proved through various studies.

Recent technical advances support these conservation efforts. In case of an owner incapable of maintaining such structures, innovative adaptive reuse may be introduced in such structure encouraging locals to participate. It will not only increase social cohesion, but also strengthen the bond that locals share with such places and generates economic avenues. Many owners from small towns are opening up their properties for the homestays, where people from all strata can experience local culture, local cuisine and local architecture. The ‘home-stay’ model giving visitors an authentic experience of the place has been successful in many cities and small towns of India. These initiatives provide livelihood opportunities and boosts up local economy directly benefitting the local communities of the place. Corporate models of heritage hotels already attract handsome foreign currency through heritage tourism.

A new trend of recreating heritage is also picking up. It strongly emphasizes the need of such destinations as break-away places. Heritage tourism to such areas can turn out to be an economic driver for the region. Conversely, tourism can provide financial support for the conservation of heritage.

Monuments in public domains have been conserved successfully with government funding in various cities and towns. Recent initiatives by the Government such as HRIDAY can be seen as another tool to achieve this. To a good extent, the aim of HRIDAY—of bringing together urban planning, economic growth and heritage conservation in an inclusive manner and with the objective of preserving the heritage character of a city—has been achieved for the cities of Ajmer, Amritsar, Amaravati, Badami, Dwarka, Gaya, Kanchipuram, Mathura, Puri, Varanasi Velankanni, Warangal. The scheme has supported the development of core heritage-linked civic infrastructure projects which includes revitalization of urban infrastructure for areas around heritage, religious, cultural and tourism assets of these cities. Heritage served as a driver for this development which uplifted the cities’ urban and green infrastructure in terms of water supply, drainage, waste management, approach roads with footpaths and street lights, tourist conveniences, electricity, landscaped areas and citizen services.

HERITAGE AS A SOCIAL AGENT (for social inclusiveness)

Global documents identify historic cores for social inclusiveness. The attributes of historic cores as footprint, massing, distribution of open spaces, relation of open spaces to built, culture responsive spaces make historic cores more inclusive and safer. Social value of heritage includes place attachment, enhancing social cohesion, building community identity, or other feelings of affiliations that the community derives from specific heritage or its environmental characteristics, defining their ‘home’ territory.

Conservation of areas, especially the historic cores, heritage precincts become challenging due to involvement of multiple agencies. Separate legal tools as well as stress on public participation could help in successful implementation of such projects. Nizamuddin Urban Renewal Initiative in Delhi combines conservation with socio-economic development focusing on community-centric approach. It has paved a new way for such collaborations where the locals are benefit-

Image on left page: Spectrum of built heritage is varied and intricately woven with socio cultural practices of the times demonstrating sense of Indian aesthetics. Water structures were not merely functional entities but used to be cultural hubs of the time.



Forts and Palaces converted into heritage hotels are favourite destinations for heritage tourism.

ted (Network 2020). In Mumbai, critical and creative public engagement with Mumbai's histories, streets and spaces, art and museums has strengthened the bond of Mumbaikars with their city and the heritage. These participatory approaches and engagements are very crucial for emotional and social health of the city and its people.

BUILT HERITAGE AS A COMPONENT OF CULTURAL LANDSCAPE

(for strengthening socio-ecological systems)

Many of the heritage sites in India are cultural landscapes, while several others are combined works, reflecting man's understanding and associations with nature. Amos Rapoport defines landscape as a spatial and temporal aspect in settlement establishment process. These are time- and place-specific socio-ecological interactions which lead to diverse, resilient social-ecological systems which can also be termed as 'socio-ecological' heritage. It is important to understand the relationship between cultural and ecological diversities for developing successful conservation strategies, failing which, both will diminish due to the dynamic interconnections of people and ecosystems. UNESCO, in their sustainable development policy, have recognised these 'human-ecological' and 'social-ecological' links, their interdependencies and their complex mutual adaptations, which make them central to the resilience of communities and cultural landscapes. Many of the forts across India, settlements along rivers like Varanasi, Orchha and Ayodhya can be cited as examples of cultural landscapes and called as 'social-ecological systems'.

HERITAGE AS A CULTURAL AGENT (building cultural resilience)

Cultural heritage, as a key component of cultural diversity, is a critical consideration for any strategy to build the resilience of communities. Heritage places, pan-India have cultural significance which is determined by the associations and meanings that people attach to a place, its setting, its buildings and its patterns of usage. Local communities build relationships with landscapes in numerous ways, thus highlighting the importance of understanding local perspectives and connections of individuals and groups with heritage. In that case, the vital store-house of cultural meanings which they attach to it, and is called as 'heritage', become primary. Culture and identity are related to social relationships and reflected spatially through landscapes. 'Spatiality' extends far beyond 'heritage' to include locally distinctive characteristics of the place. These distinctive characteristics are the identity of the people, reflecting their associations. Inappropriate development can break these links between local communities— culture, nature, and change locally distinctive characteristics and meanings; and affect sustenance and resilience of the place. These localized values and associations with the heritage can contribute towards cultural resilience.

Cultural Resilience is a relatively new theory which is relevant extremely in a country like India which is rich and varied in culture, heritage and traditional wisdom. This theory proposes the use of traditional life— ways to overcome the negative influences of oppression, abuse, poverty, violence and discrimination. It holds true especially in the wake of cli-

mate variability and subsequent extreme events of disasters like epidemics, flood, droughts, tsunami, earthquakes, etc., where heritage can act like an 'anchor'— as cultural touchstones, as symbolic locales, as physical and emotional connect for people who have been displaced from their houses, uprooted from their places or affected by these extreme events. This theory emphasizes the culture-centric development approach to improve cultural resilience. Many sensitive designers are turning back towards traditional wisdom to frame indigenous modern solutions for our times. Strategies for water conservation, economic rejuvenation centred on local crafts, traditional settlement planning inspired housing, better performance of traditional building types during disasters— all these point to the relevance of the theory of cultural resilience.

Culture of a place and people enables environmental sustainability at various levels: through the intrinsic links between cultural diversity and biodiversity, through its influence on consumption patterns, and through its contribution to sustainable environmental management practices using local and traditional knowledge.

These were a few perspectives of looking at linkages between heritage, heritage conservation and resilience. The



Emerging trend -Private Heritage property owners are now opening up their properties for the people to experience.



River Sarayu as part of Social-Ecological System ; a revered component of the Cultural Landscape of Ayodhya

awareness about this should stem from academics. In architectural education in India, theories of indigenous building practices and traditional wisdom are seldom taught at undergraduate levels. There is a need to introspect, re-invent and introduce this at the graduation level, thus shaping young minds and making them resilient to changing climates, changing cultures, changing technologies and changing ecologies.

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IN MEMORIAM

JOSEPH ALLEN STEIN AN 'INDIAN' ARCHITECT ASHOK LALL



India Habitat Centre by Stein (Photo courtesy : Ar. Meena Mani)

It can be said that great architecture, like great literature, stays alive: it stays alive in that it continues to engage successive generations of audience – speaking of its origins, of its shifting meanings as it accommodates change, recalling its history, and inviting fresh readings of its values and qualities for the new present. The architecture I am thinking of is living architecture, not the monumental architecture of glory or nostalgia. Living architecture would be of a kind which is continually appropriated by users, creatively, into changing cultural contexts rather than being retained as historic memory. The India International Centre is one such work— arguably the most cherished work of architecture of post-Independence New Delhi, as it is also the most accomplished creation of its architect— Joseph Allen Stein. When the India International Centre was celebrating its fiftieth anniversary, it was an occasion to reflect on the core values embodied in his work and the historic significance of his architectural journey in India. So, allow me the liberty of recalling, and taking forward, a piece that I had written for the India International Centre Quarterly’s commemorative issue in 2012!

It was the optimistic internationalism of the time coupled with the promise and creative opportunities of a newly-founded democratic nation that had attracted Stein to India. And it was the convergence of faith in an open forum for the exposition of ‘cultural patterns prevailing in different parts of the world’ expressed by the founders of the Centre which laid the conceptual foundation for Stein’s architectural response. The task was to express the universal principles of modernity through an idiom that resonated with its particular cultural context. Or, conversely, the design challenge was

to incorporate the ethos of a particular cultural context into the universal principles of modern architecture. Stein had said of this duality:

“Now, I believe very much in One World...I think we will yet come to a point where we will have a common language so we can all communicate. But I still think that within the frame of, shall I say, the integrity of the logic that modern architecture tried to develop, this search for truth is not incompatible at all with sensitivity for the site and even ecological awareness, and sensitivity to nuances of culture.”

It may be surmised from this that the orientation and directive of the design philosophy for the International Centre followed a Nehruvian path. It spoke of transcending the constraints of tradition and history into modernity, rather than thinking of a process of evolving from tradition, and yet it sought to characterize the new modernity with an infusion of the ethos of a complex and syncretic cultural inheritance. For Stein this was a truthful position, coming as an immigrant inspired by the opportunities and richness of India. He would seek to express the spirit of his time, but, perhaps more significantly, he would express his personal beliefs and his inner being through his architecture.

The first belief of Stein’s is in democracy and human dignity. The India International Centre is conceived as a public building, open and inviting. The edges of the campus seek integration with the Lodi Garden which skirts it along one side. Equally it maintains openness toward the streets from which the Centre is reached, providing entrances from all



India Habitat Centre by Stein (Photo courtesy : Ar. Habeeb Khan)

directions through the low stone walls and fences that mark its periphery. The Memorial Plaza, commemorating Mahatma Gandhi and Martin Luther King, designed as a place of contemplation marked by a great tree, is offered to the passer-by on the street. Stein always resisted the fortification of institutions and it pained him greatly that social divisions and tensions were slowly turning against the city as a democratic space. At the India Habitat Centre, where public institutions and a conference centre are housed in a single complex, the same principle is extended to an urban scale. There is an open access for pedestrians through grand shaded courts – a gesture toward the democracy of public spaces of the city. The development of the courts as tropical gardens, with the relegation of the motorcar to the basements, completes the formulation of an urbanism for Delhi.

This signals Joseph Stein's belief in the value of human contact with nature. The experience of the changing sky, of the play of sun and shadow, of the cycle of seasons, of flora and fauna animating land and water as integral aspects of day-to-day life would make us better human beings. At the India International Centre, a continuum of informal gardens and courts is masterfully disposed, where the buildings sit lightly on the garden-scape, now beginning to enclose a space and then letting it flow through and beyond.

Next, Stein sought the challenge of innovation in deploying the available means of material and craft with imagination. The use of precast concrete elements to build the dome over the auditorium, the floor spans over the curved hostel block, the hexagonal dining room and lounge and the rectangular building, all exploit the logic of geometry and structural economy produced with skilled craftsmanship. The masonry of blue-grey Delhi quartzite stone achieves a subtle balance between an informality of randomly shaped natural stone and ordering of scale and geometry. The patterning of innovative screens to soften the harsh summer sunlight recall the jaalis of Mughal buildings. And the play of open frames and rhythmic shells, deploying modern structural materials and techniques, silhouetted against the sky create a roofscape reminiscent of chhatris.

The exploration of constructional and structural systems into spatial and aesthetic whole is seen in diverse projects. One sees it in the roofing systems of many other institutional buildings and also industrial buildings. It is this integration of building systems, with a gradation of scale from the intimate scale of texture and pattern to the scale of volumes and spaces, that he sought to humanise the architecture – always looking for the 'lighter and gentler' line rather than a 'bold and dramatic' one.

The overarching commitment, though, in Stein's architecture has been to the aesthetic experience of beauty – a beauty that is gentle, graceful and lyrical. It is this subtle quality that makes the India International Centre particularly special. Indeed, it is this experience of beauty that prompts our individual engagement with and appropriation of the place, and draws us to reinterpret its meaning and significance. The aesthetic composition of the gardens and buildings, from its broad structure down to every detail, not unlike a musical raag, is disciplined by the nature of its bhava – a shringaar bhava that might be experienced in the unfolding of spring. This is what distinguishes Stein from his contemporaries and peers.

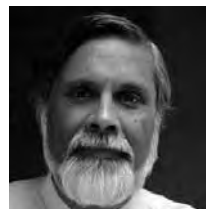
We now have the benefit of some historical distance as we take a glance back at the advent of Modernism in India to see where Joseph Stein resides in this recent history of ar-

chitecture in India. We saw the arrival of Modernism in India shortly after Independence as the seeds of a new philosophy were being sown in Bombay, Calcutta and Delhi by returnees from the USA and Europe. Le Corbusier had been invited for the Chandigarh project. Later Kahn was invited to design the Indian Institute of Management (IIM) at Ahmedabad. They came and they went, leaving a strong imprint on the culture of contemporary architecture in India. Their work was celebrated globally as an extension of the discourse of Western architecture. The works of Corbusier and Kahn in India, in my opinion, carry the mark of imposition – an application of a pre-formed language of form and aesthetic stylisation that retained its force through the drama it created in interpreting a new harsh and hot climate and the materials of concrete and brick on the one hand and in giving a symbolic stature to the new institutions of an emergent nation.

Laurie Baker and Joseph Stein, on the other hand, had chosen to make India their home and the place for which to evolve their particular practices of architecture. Their practices, even as they were located at opposing ends of the spectrum of service through architecture, had one thing in common. They were both emotionally engaged with their land of choice. They learnt from its history and responded to its voices in creative and sensitive ways. Theirs becomes an architecture that belongs here – an architecture that, perhaps, wanted to be woven into the fabric of local cultures. Or, to use another metaphor – theirs is a modern architecture that is rooted in the region of its practice.

Finally, one should place Joseph Stein, historically, as an 'Indian' architect, alongside his well-known Indian contemporaries – Balakrishna Doshi, Charles Correa, Achyut Kanvinde and Habib Rehman. Each of them have, in their own ways, been on the journey of a modern architecture that is rooted in the region of its practice.

Kanvinde, Rehman and Stein were friends and would meet off and on informally in Delhi for family picnics. I have often wondered in what ways they may have influenced one another. There is a discernible affinity between the architecture of Stein and Rehman, and Kanvinde's is one step removed from the two – a collective legacy from which important lessons can be gleaned. But that is another story...



Ar. Ashok B. Lall is a practicing architect based in Delhi. His architectural practice is based on the principles of environmental sustainability and social responsibility. Engaged in architectural education since 1990, he has developed curricula and teaching methods to address environmental issues. He has published many articles and presented papers on environmentally sustainable design and has been an active member of institutions and groups promoting awareness and building competence in sustainable design of buildings. He is presently Design & Technology Chair at Kamla Raheja Vidyavidyalaya Institute for Architecture (KRVA), Mumbai. His current interest is in developing strategies for sustainable urban development in the context of rapid urbanization.

SHANTI SADAN

DIVYA ETHIRAJAN & PRAMOD JAISWAL



The corridor overlooking the courtyard below

Nature begets spirituality and so most religious centres are ensconced amidst nature. Shanti Sadan is a place for worship and for service. The spatial planning of this facility, the materials used in the construction and the simple form that defines this building are all a reflection of the austere life of the nuns of this community.

The site had a two-storeyed structure adjacent to an existing hospice, which had become weak due to disrepair and age. It could no longer accommodate the current and future needs of the congregation. Hence, the Sisters of St. Ann, Luzern in Mysore invited us to design a new facility. Our approach to this project was to understand the semiotics associated with religious architecture and separate it from the pervasive image of what architectural forms and shapes define a specific religion.

Programmatically, the building has two important parts: The accommodation facility and the Chapel. The first part consisted of a dormitory, a few bedrooms, a classroom, an office, dining and kitchen facility are all clubbed together in a linear arrangement over two floors, whereas the Chapel has been detached from the main block and pulled out into the greenery around. Metaphorically, this arrangement helped in detaching oneself from the worldly affairs while in the place of worship.

The aesthetics of the building drew its inspirations from Buddhist caves at Ajanta with vaulted ceiling and apsi-

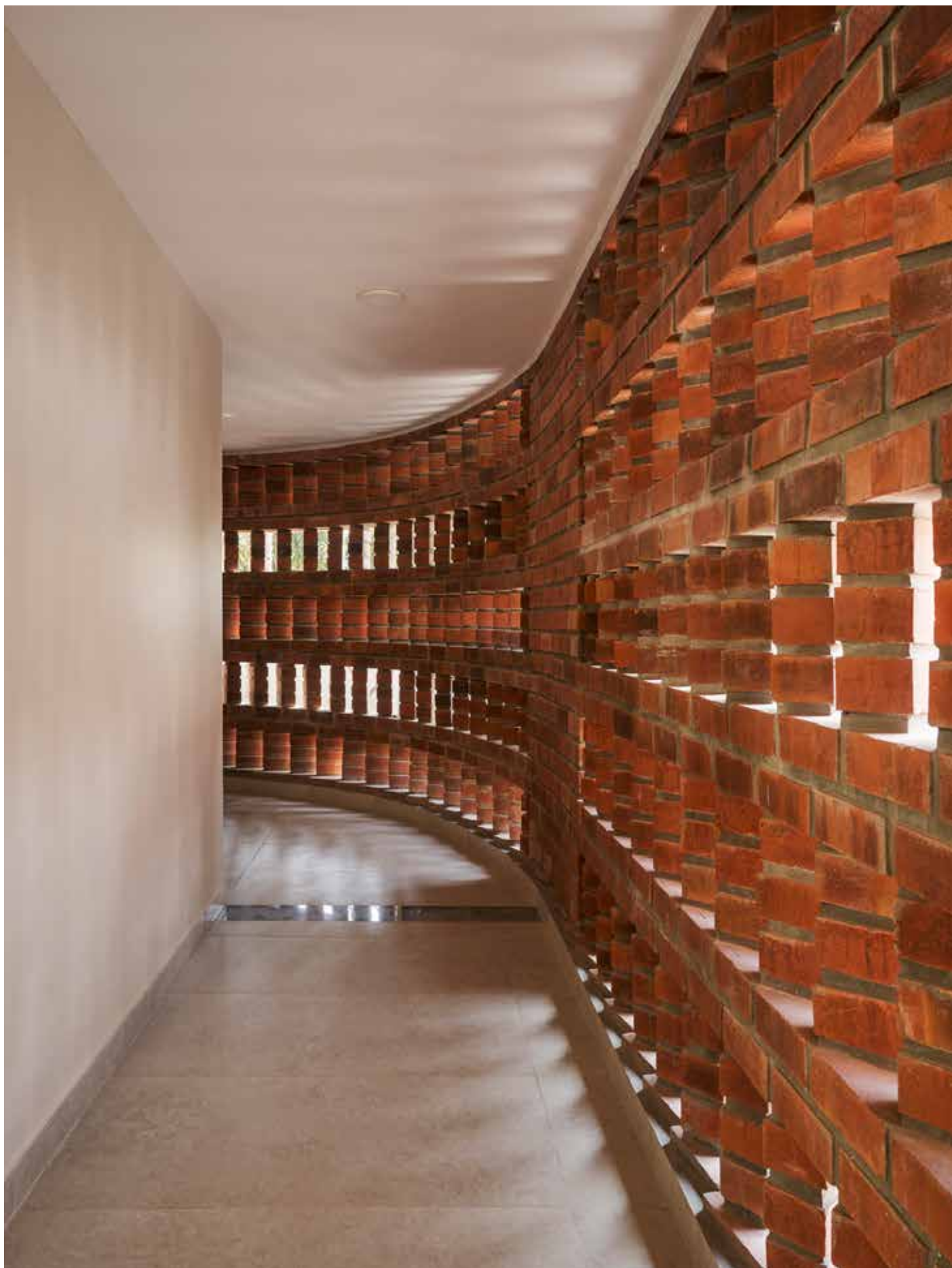
dal plan of the Durga temple at Aihole; the Buddhist caves at Ajanta and the typical Byzantine, Romanesque and Gothic church plans. The two-storeyed linear mass on the northern side has an RCC vault roof finished in China mosaic to reflect the summer heat. This not only creates a more heightened spatial experience as is suitable for religious buildings, but also keeps the interior cool with a high ceiling, and also allows to accommodate the bunker beds in the dormitory.

Spatially, the double-storeyed linear mass is connected in the rear to the single-storey programme in the foreground through two small courtyards. These are the pause points in this small building and also allow cross ventilation. The linearity of the vaulted roof is punctuated by the verticality of two towers— a small one over the Chapel, more symbolic in nature and another in front of the vault roof which in fact is an overhead water tank. The second tower was deliberately given a certain mass to impart to it the significance of a typical church spire.

The entire southern façade has an apron of intricate lacing of bricks. The brick screen shields the habitable spaces from the southern sun and affords a sublime visual experience at the entrance. The brick screen wraps around the Chapel defining the passage leading to the sacristy where the priests get ready before entering the Chapel. The entire construction is load-bearing, which helped in a significant saving on the cost of concrete and steel.



The courtyard forming the buffer between the Chapel and the rest



Passage to the sacristy



GROUND FLOOR PLAN



The two towers punctuate the otherwise grounded mass



Between Spaces at Bangalore was founded in 2010 by Ar. Divya Ethirajan and Ar. Pramod Jaiswal. They have won the IA&B Young Designers Award 2016 in the architecture category and NDTV Design and Architecture Awards 2015 for office interior category. The studio interior also won IIID Anchor Awards 2015 for small office category. Their work expresses their belief in architecture as a conversation, a dialogue between spaces. The making of these spaces through simple strategies of orientation, scale, volume, proportion, spatial and material manipulations and manipulation of light to get these unique spaces forms the core of their practice.



Ar. Divya Ethirajan graduated from R.V. College of Engineering, Bangalore. Divya has interned with Arya Architects in Ahmedabad and continued working there after her graduation and thereafter with Hundred Hands from 2006 to 2010.

Ar. Pramod Jaiswal graduated from Bangalore Institute of Technology, Bangalore. He trained under V.K. Giridhar and worked with Hundred Hands from 2005 to 2011 where he worked on some of the award-winning projects and competition projects.

Left: Intricately laced brick *jali* screens; **Bottom:** The Chapel and its landscaped courtyard, detached from the two-storeyed mass



WHERE TO START FROM?

UPLIFTING THE ARCHITECTURAL
PROFESSION: INVESTIGATING
THE RELATIONSHIP BETWEEN
NATA ENTRANCE EXAM AND THE
QUALITY OF ARCHITECTS IN INDIA
AR. MAUKTIK TRIVEDI

INTRODUCTION

By 2025, the construction market in India is expected to emerge as the third largest globally. In this development ideally architects will have a major role to play. At present, the status of architects in the construction industry is not satisfactory. This report attempts to investigate obstacles at the grass root level and provide solutions to remove them.

AIM

The report aims to offer unique recommendations for the upliftment of the architectural profession in India by analysing issues at the grass root level.

METHODOLOGY

The methodology involved a survey to understand the state of following in India:

- ▶ Architectural Profession
- ▶ Architectural Education

This is done by:

- ① Conducting a survey
- ② Gathering relevant data
- ③ Analysing data
- ④ Offering suggestions

CONDUCTING THE SURVEY

A survey was conducted by circulating a google form with architectural professionals and academicians in the IIA circles.

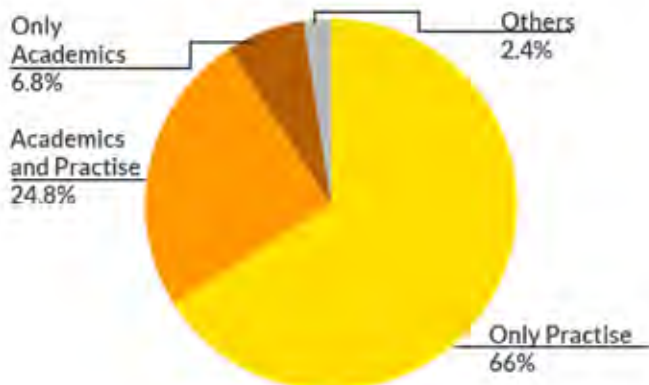
RESPONDENTS	STATES	CITIES
250	19	62

Respondents	Graduated in	Experiences
Eldest	1965	55 years
Youngest	2020	0 years

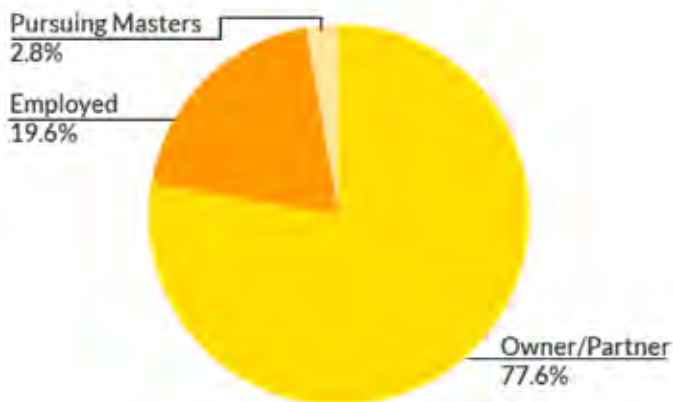
The average experience of the 250 respondents was 17 years.

① Profession Of The Respondents

PROFESSION

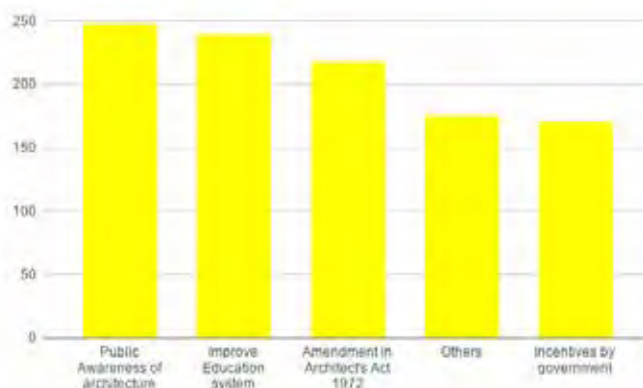


JOB PROFILE



SUMMARY OF THE SURVEY

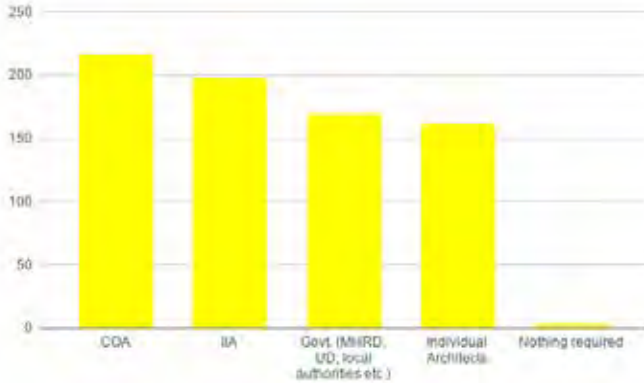
METHODS OF UPLIFTING ARCHITECTURAL PROFESSION



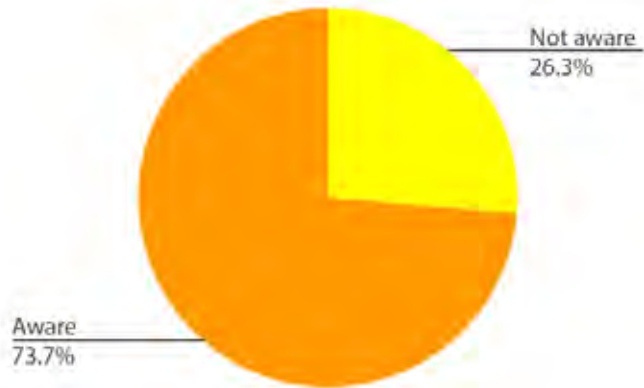
HOW MUCH PERCENTAGE OF THE GENERAL PUBLIC IS AWARE ABOUT THE DIFFERENCE BETWEEN THE ARCHITECT AND OTHER DESIGNERS?



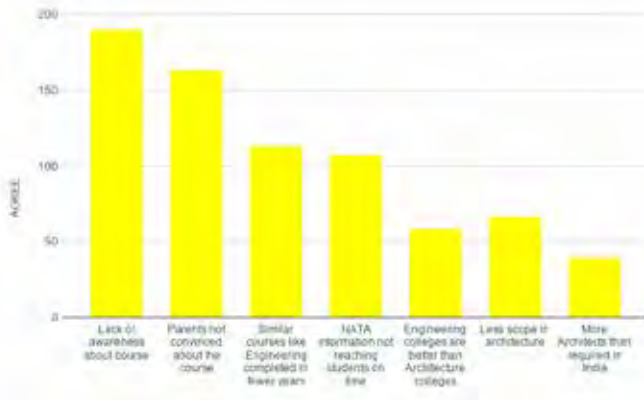
WHO SHOULD TAKE THE LEAD FOR PUBLIC AWARENESS ABOUT ARCHITECTURE?



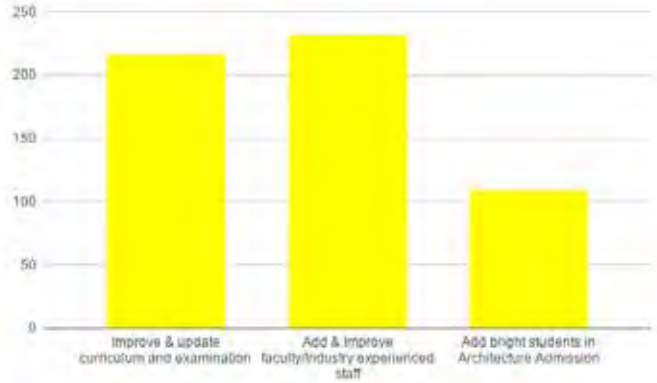
HOW MANY RESPONDENTS ARE AWARE ABOUT THE VACANT SEATS IN ARCHITECTURAL COLLEGES?



REASONS FOR VACANT SEATS IN ARCHITECTURE ADMISSION



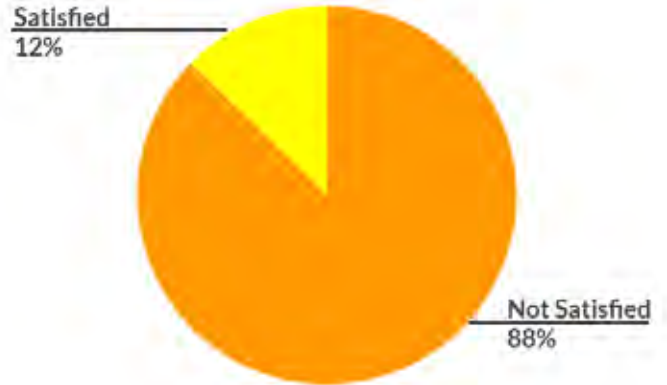
RECOMMENDATIONS TO IMPROVE THE QUALITY OF FRESH GRADUATES



FINDINGS

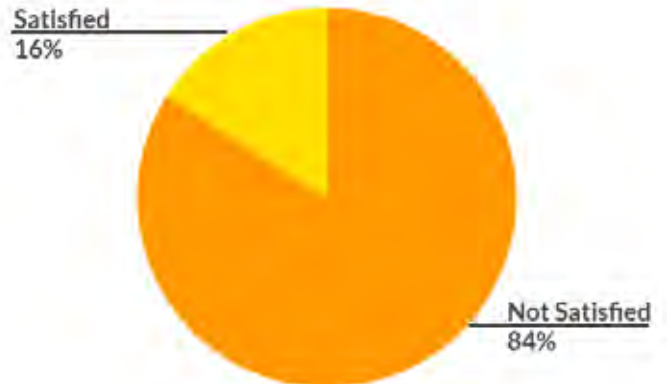
FINDING 1

88% of the Architects **not satisfied** with the current role of architects in the construction industry in India.



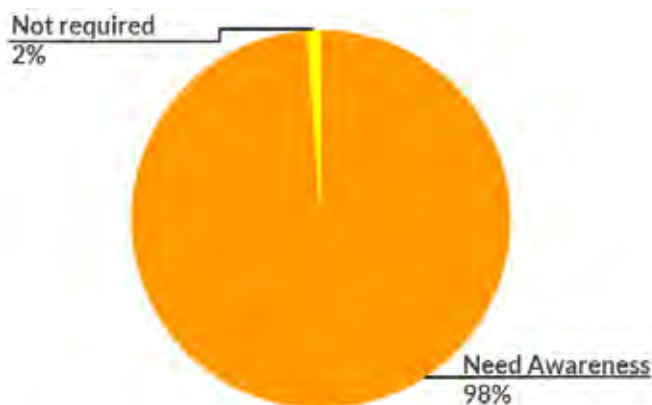
FINDING 2

84% of the architects are **not satisfied** with the quality of fresh graduates entering the profession.



FINDING 3

98% of the Architects see awareness as a method to uplift the architectural profession in India.

**INTERPRETATION**


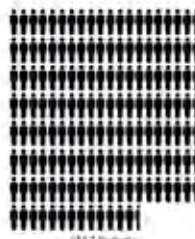


It can be seen from the findings of the survey that most of the respondents are not satisfied with the status of architects in India. In order to uplift the profession, there could be the following ways:

- ❶ Public Awareness:
 - ▶ Awareness about the field
 - ▶ Difference between an architect and civil engineer
 - ▶ Information about entrance examinations
- ❷ Improving Education:
 - ▶ Improve and update the curriculum
 - ▶ Add and improve faculty/industry experienced staff
 - ▶ Admit more talented students into colleges
- ❸ The Architect's Amendment Act:
 - ▶ COA is working for this at present
- ❹ Government Initiatives:
 - ▶ Though there may be possible solutions, the fraternity should not wait or even expect the government to offer solutions to uplift the profession.

These methods can be acted upon almost immediately. If there is a larger pool of candidates who apply for the examinations, due to more competition better students will get admitted to colleges. Currently due to fewer students applying for NATA, there are vacant seats in several colleges, which means that anyone who qualifies in NATA gets admission. Our goal should be such that more students desire admission in architecture.

ARCHITECTURE ENTRANCE EXAMS

A comparison of architectural entrance examinations and other fields is as follows:

EXAM	JEE Paper 2 by NTA	NATA by COA
Eligibility	Passing 12th in Chem, Phy and Maths with minimum 50%	Passing 12th in Chem, Phy and Maths with minimum 50%
Fees	Rs. 650 for boys Rs. 325 for girls	Rs. 2000 for general students Rs. 1700 for SC/ST candidates
Mode of exam	Online + Offline	Online + Offline
Time	3 hours	3 hours
Language of paper	English, Hindi, Gujarati	English
Marks allocation	1/4th mark as negative marking	No negative marking
Difficulty level	High	Medium
Colleges	17	446
Seats offered (2019)	946	14,736
Students appeared in 2019	1,45,386	50,991
Students to seat ratio (2019)	2537 students competing for 946 seats   2537 Students	54 students competing for 1 seat   54 Students

❶ Interpretation

- ▶ A girl student pays INR 650 and a boy student, INR 1300 for best of two results in JEE paper-2, while he/she pays INR 3800 for the average of the two attempts in NATA
- ▶ Every 153rd student gets admission via JEE paper-2
- ▶ Every 3rd student gets an admission via NATA

In spite of having 44 times higher chance of getting an admission and less difficulty level for admission to architecture, there is a huge disparity between the two examinations, NATA and JEE paper-2. Four times more students appear in JEE paper-2 while there are fifteen times more seats in NATA.

❷ Probable Reasons For Disparity

- ▶ Students do not wish to enrol for colleges affiliated with NATA.
- ▶ Fees for NATA is three times for boys and six times for girls in comparison to JEE paper-2.
- ▶ Inadequate awareness about architectural entrance procedure and NATA.

If reason one is the case, then it would be a serious concern for the institutes and Council of Architecture. Keeping that aside for now, the other two reasons point towards the issues of lack of awareness and fees, which we are capable of solving if we act swiftly.

COMPARING WITH OTHER PROFESSIONS

Ratio of students appearing to seats available:

NEET FOR MBBS

17 students competing for 1 seat



1 Seat



17 Students

CA FINAL FOR CA

Out of 5 students, 1 qualifying the exam



1 qualification



5 Students

NATA FOR B.ARCH

3.5 students competing for 1 seat



1 Seat



3.5 Students

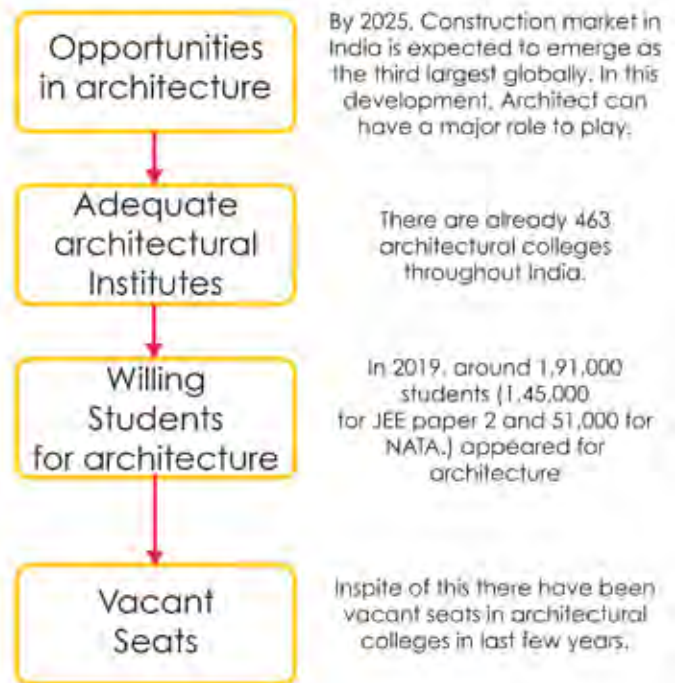
1 Interpretation

Other professional fields have a higher students-to-seats ratio which ensures that the best enter the field.

Because of a lower student-to-seat ratio in NATA, the filtering process is weak. In addition, even if there are 3.5 students competing for a single seat, there are vacant seats left in several colleges. This points towards students taking up other fields of study because they are not satisfied with the placements or they are selecting different courses. If there are more people competing for a seat:

- ▶ The architecture field will get the brightest students.
- ▶ There will be less or no vacant seats in architectural colleges.

JOINING THE DOTS



Opportunities in the field, along with adequate institutions in all corners of the country, with already willing students, should result in full admissions, but in the past few years there have been several vacant seats in institutes.

WHY NO ONE PROMOTES NATA

The first step to correct this is to promote NATA. At present there is no one seriously promoting NATA or are doing so ineffectively. Following are some of the probable reasons:

1 Council of Architecture

COA deals with architectural education and the profession. All of these interventions come into play after a student takes admission.

2 Government Bodies

The government will not put in special efforts to promote one particular field unless there is a special need for them.

Indian Institute of Architects

IIA plays a major role in promoting the architectural profession both in practice and in education, but not before the admission process.

Individual Architectural Institutes

- ▶ Well-reputed institutes don't need to promote NATA.
- ▶ New or less reputed institutes: public would be sceptical of their announcements.
- ▶ Also, some institutes have several other courses. Their focus would not be on architecture alone at an administrative level.

NATA Coaching Classes

They do promote NATA except for their personal benefit, due to which the public does not trust them.

Individual Architects

Architects feel that they can achieve little single-handedly, and that there is no incentive for them to work towards attracting more students at whom they look at as future competitors.

Therefore, a new structure must be formed that deals with providing awareness about architecture and NATA at the right levels.

WHAT TO DO?

Awareness

Awareness about the field, the course and the entrance examination is required. Awareness will have the following benefits:



Another awareness campaign that should begin subsequently is to make the public aware about the difference between an architect and an engineer.

Adding to the awareness of NATA, the COA can also take measures to reduce the registration fees for NATA, as more students taking the test would generate the same amount of revenue for the COA.

HOW TO PROMOTE NATA?

The following content should be generated keeping in mind the target audience, i.e., the students passing 12th and their parents. The content should create interest in the field of architecture.

Video Tutorials



Posters



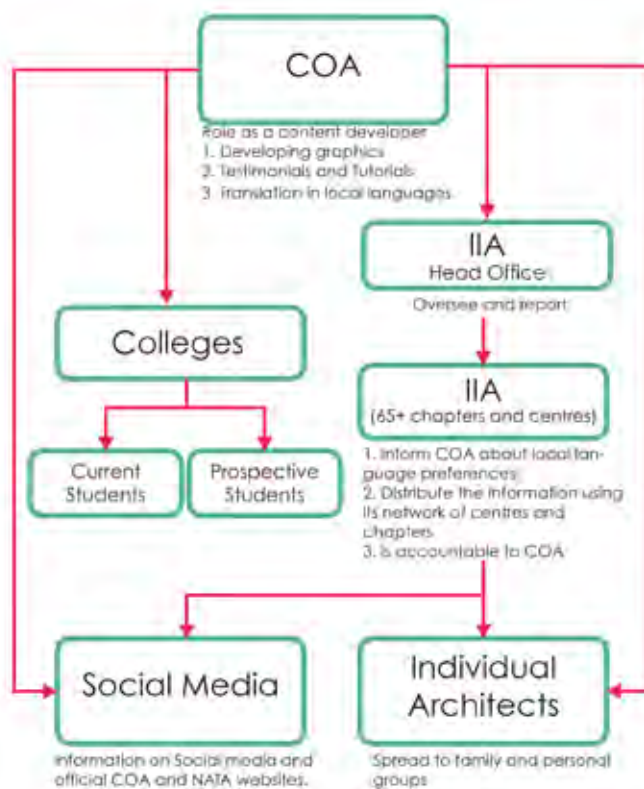
Press Releases



Topics to be covered:

- ▶ Why is architecture better than other courses?
- ▶ Opportunities for women in architecture
- ▶ Reasons for joining architecture
- ▶ Career options after joining architecture
- ▶ Difference between NATA and JEE paper-2

WHO SHOULD IMPLEMENT THIS?



The progress on this can be reviewed after students have applied for NATA 2020.

SUMMARY

Where to Start from?

Our goal should be to spread awareness about architecture and the NATA entrance exam among young students and their parents. In order to do this, our efforts should start before a student attempts the entrance exam.

This report aims at highlighting the importance of bringing about awareness regarding the architectural entrance exam, NATA. This has been an overlooked issue and which can have a significant impact on the field. Several students appear for JEE paper-2 without any strong intention to pursue architecture even if the chances of admission are low. Shouldn't NATA also be more welcoming so that it invites maximum students even if they appear just for the sake of it?

NATA examination should be made barrier-free in terms of its fees and schedule, according to the academic year, in order to welcome more students. This will enable us to increase our filtering process and ensure capable students enter the field. This, along with improving the curriculum and adding and upgrading faculty (which is already being done continually by the institutes and the COA) will give more aware and enthusiastic fresh graduates.

There are several other non-architectural fields whose graduates work and call themselves 'architects'. If these people would have known the existence of the field beforehand, they might have taken admission to it.

Lack of awareness about the field and less rural-friendly format of our entrance exams produces architect vacuums in the Rural Centres. The students from these areas with better hands-on experience could lead the development in the construction field as architects. They could also play a role in uplifting rural craftsmanship.

If we do not succeed in getting local architects for rural India, we might be forced to have compulsory village internships for architecture graduates similar to what MBBS graduates have. The architecture field in general will benefit a great deal due to the talents of these architects.

Such interventions will gradually pave the way for an improved role of architects in the construction industry.

Thus, it becomes the collective responsibility of individuals as well as the professional bodies (COA and IIA) as well as institutions to bring about awareness about the field and about the entrance exam NATA.



Ar. Mauktik Trivedi has worked towards awareness and development of the architectural profession in the region as the Chairman of IIA-Saurashtra Centre for four terms. An ardent thinker and a doer, he works in unexplored niches. He has orchestrated the design, execution and funding of a police control centre and has also led several proposals to the city council for development of the city.



CONNECTING THE DOTS

SANJAY MOHE

Connecting the Dots is an apt expression of a process that highlights how architectural design ideas are shaped. These are initiated with a dot, then become a line and eventually comprise a palette of design decisions that makes architects think, calm down and relax, all the while moving towards forming patterns that lead to a thoughtful picture.

The book reflects the significance of sketching in the evolution of designs in architecture which are seen in the author's signature inked visuals which introspect the windfall change in the profession with the advent of software applications revolutionising the way an architect approaches a design problem.

Multi-dimensional sketches had been an integral part of Ar. Mohe's training at Sir J. J. College of Architecture. His works have even been displayed at Saudi Arabia during his work experience there. These emphasize the need of a child-like sketching ability by every young architect in order for a better architecture, than just drawing a good sketch. He continues to express that through sketching, the quality of ambiguity and incompleteness allows an architect to imagine, ideate and generate thoughts. Just like hand-eye coordination in cricket, sketches need hand-mind coordination. Each and every sketch which moves from a dot to a line, connects a story supplemented with personal memories across spaces by Mohe who makes it a point to mention technical accuracy, the correct perspective and proportion that relates the scale of a human being to the space around. The book narrates the challenges of technology amidst the emerging digital era and also expresses concern about losing track of scale of our design ideas in architecture and while planning.

Sketching through the animated medium of an iPad also features in the newer process of connecting the lines via dots in architecture as part of the contemporary processes of design formulation. Mohe has effectively made several attempts in striking a balance between traditional sketching and trendy technology-based mediums in architecture dominated by software. Architectural education and its educators need to have a close look at the creatively sketched collection of this book, that will not only facilitate academics in architecture but also contribute in a way to shape architects' design ideas in practice through his stories connecting dots and lines.

This is why you must read this book with your body and not just your eyes. Do not just look at Sanjay Mohe's sketches, go beyond their appearance and you feel within you the process by which they have come into being. Use these drawings to inhabit the bodies of musicians and fakirs, and know what life would be as another kind of being. Then you will do justice to the drawings in the book, connecting with the sense of purpose that make Mohe draw, siphoning the memory of being in the world into your muscles, conversing with the universe, exploring its delight with your fingertips. These are the embodied connections you need to free your body from the rigidity of conformance and habit, so that you may dance towards your potential. You may never draw as well as Sanjay Mohe, you may never draw at all. But if you can make the sketches in this book resonate within your body, you are heading in the right direction.

AR. PREM CHANDAVARKAR

The flow of time between the series of hand-drawn visual sketches and the contemporary technology-based digital walk-through era has been an important lesson in this book that reflects the relationship between the state of mind and the imaginary space bubble that we carry during a design process, with the simplicity of Mahatma Gandhi. Sanjay Mohe,

via his journey through a successful architecture practice, has emphasized the need of sketching in understanding the processes of architecture through the application of dots, lines, connections and their strengths beyond just the mechanical quality in creations of architecture.



The Book is available at:
Page 3 Book Shop, Bangalore

Contact Person: Vinay Sachdeva
+91 9886130211
page3bookshop@gmail.com



Ar. Sanjay Mohe, alumni of Sir J.J. College of Architecture, Mumbai, is the Founding Partner of the sixteen-year Bengaluru-based Mindspace. His work straddles a wide spectrum and has many awards to his credit including JK Cement Great Master Award (2019). He is a very popular speaker at architectural forums. Ar. Mohe loves to sketch and is most relaxed when he has a pencil in hand, scribbling unintentional doodles which take interesting forms. He believes this hand-mind coordination contributes to his architecture.



Ar. Manguesh R. Prabhugaonker has a Masters in Landscape Architecture from SPA, New Delhi and is a Fellow of IIA, ISOLA and an Associate member of IIID. He is a National Council Member of the Indian Institute of Architects.



**OSR PLANNING
AND LANDSCAPE
DESIGN – A
COMPASSIONATE,
INTEGRATED
APPROACH**

AR. K. SENTHIL KUMAR

INTRODUCTION

Open Space Reservations (OSR) in large scale residential planning is seldom integrated with the landscape and open spaces during the planning. Instead, OSR lands are left out as rather isolated parcels of land to satisfy the mandatory requirement of the planning authorities. This article deals with how to comprehensively integrate OSR land with the open spaces and landscape design in residential developments above 3000 sq. m. area in urban places.

OSR GUIDELINES

OSR regulations may slightly vary from state to state, but the underlying principles are the same. Taking into account Tamil Nadu, the reservation of land for community and recreational purposes such as parks or playgrounds are as given below, at ground level in a shape and location abutting a public road as specified by the competent authority.

For the first 3000 sq. m. it is nil. For land between 3000 to 10,000 sq. m., 10 % of the area excluding roads or in the alternative, the guideline value of the equivalent land shall be paid (excluding the first 3000 sq. m.) as per the valuation of the registration department. No such area reserved shall measure less than 100 sq. m., with a minimum dimension of 10 m. Such areas are to be reserved shall not be more than two parcels. The space so reserved shall be transferred to the local body, free of cost, through a registered deed. In cases of residential developments, the local body concerned may permit the residents' association for maintaining such reserved space as a park or playground. For land above 10,000 sq. m., 10 % of the area excluding road with the dimension in the ratio 1:5, and such area to be reserved shall not be less than 500 sq. m. This space shall be transferred to the local body designated by it, free of cost, through a gift deed. Public parking lots may be permitted in basement below OSR.

The gifting of the reservation of land for community recreational purposes in respect of institutional developments and industrial developments to the local body is not required. However, the space may be maintained by the owner concerned, subject to the supervision and monitoring of the concerned local body.

PRESENT PLANNING OF OSR SPACES

Predominantly architects and designers cut off the 10% of the OSR land from the total site area for meeting the statutory regulations and plan the residential blocks with the landscape spaces separately, which has no connection with OSR. Generally, OSR is given in one of the corners of the site abutting the main road. The buildings and the open landscape space between them also have no relationship with the OSR.

ADVANTAGES OF OPEN SPACE LINKAGES IN LANDSCAPE

Past experience says it is always better to have a single large open space rather than small parcels. Open space linkages have many advantages: continuous breeze movement, birds and butterflies prefer long uninterrupted open spaces for flying, maximum surface water flow from rains and increased percolation of water resulting in groundwater recharge, percolation ponds at various intervals, increased biodiversity, long continuous walking trails, jogging tracks, long

bicycle paths and visual continuity of the greens are some of the advantages of linking open spaces. An example of this is seen in Figure 1.



Mostly, the central designed open space or spaces at the ground level or podium level are dominated by hard landscape. In order to have a rich quality of outdoor space, carpet lawns are preferred, which require good sunlight. Also, to have a good aerial view of the central landscaped space from the surrounding dwelling units, dense trees are avoided and ornamental shrubs and low height trees preferred. This also helps to accommodate various requirements to attract buyers: children's play area, gazebos, pergolas, amphitheatres, water cascades, senior citizen courts, kids' play area, yoga courts, basketball hoops, multi-purpose courts, cricket practice nets, etc., are designed, and so the green area becomes limited. If the OSR is linked to this open space, lot of native trees shall be planted which are beneficial to health, as shown in Figure 2.



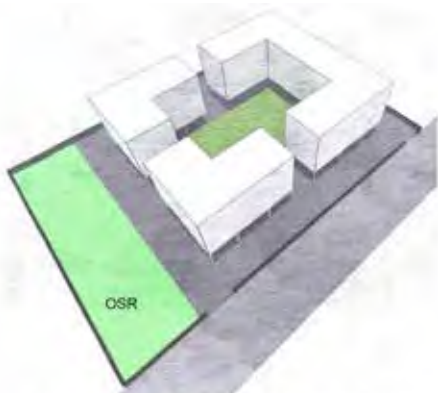
Medicinal shrubs and herbs which can be very handy during the pandemic can be grown. A dense forest can be created which acts as an oxygen generator and purifies polluted air by absorbing carbon dioxide. The variety of trees in OSR enhance biodiversity, while the dense plantation also acts as a buffer from air and noise pollution from the main roads. Natural walking trails can be designed within them. Maximum rainwater can be allowed as surface flow on the greens and taken to the percolation ponds in the OSR thereby enhancing groundwater recharge. The list is endless and advantages are plenty. We leave it to the creativity of the designers. (See Figure 3).

Captions for Images in order of appearance- Figure 1: Landscape Architect: STX Landscape Architects. Project Name: Duchess Residence. Location: Singapore (Source: MOOOOL); Figure 2: Landscape Architect: SHMA Company Limited. Project Name: Lupin Research Park. Location: Pune, India (Source: MOOOOL). Figure 3: Landscape Architect: Redland-scape. Ltd. Project Name: Elio Del Nest. Location: Thailand (Source: MOOOOL). Figure 4: OSR as a separate parcel of land. Figure 5: OSR in the centre. Figure 6: OSR along the diagonal corner. Figure 7: OSR along one corner.

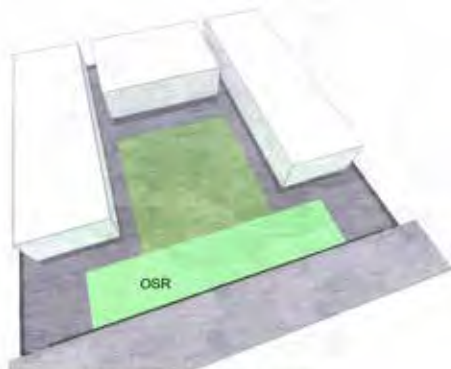


INTEGRATING OSR IN DESIGN

Instead of having the OSR in one corner of the site, while planning, it can be designed in the middle of the site frontage abutting the main road, as seen in Figure 4. Further it can be linked to the central designed landscape surrounded by the building blocks planned around it. This gives a continuous open space.



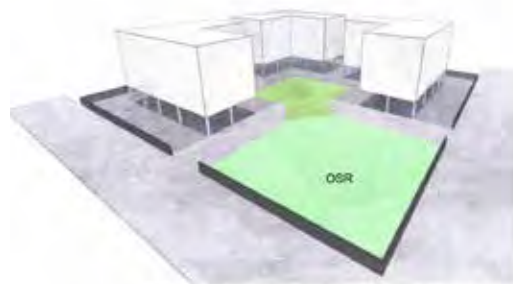
OSR AS A SEPARATE PARCEL OF LAND (SKETCH A)



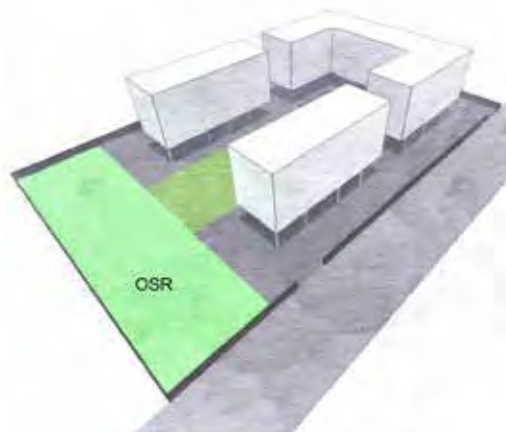
OSR IN THE CENTER (SKETCH B)

Alternatively, OSR can be designed in one corner of the site abutting the road and the diagonal axis can be extended and the design of open spaces can be planned along the axis and surrounded by building blocks (see Figure 6). This is especially advantageous for corner sites with roads on two sides.

Another option is to plan the OSR in one corner of the site and link it with the central designed open landscape surrounded by building blocks (see figure 7).



OSR ALONG THE DIAGONAL CORNER (SKETCH C)



OSR ALONG ONE CORNER (SKETCH D)

If a separation is required—for safety, security, controlled access and to define the ownership boundary—it can be planned as a live fencing using hedges and shrubs or by trailing creepers on low height polymer mesh fencing between the OSR and the landscaped open space allowing visual continuity while merging the open spaces seamlessly. When a driveway is inevitable between the OSR and the landscaped open space, it can be designed with heavy-duty interlocking grass grids thereby extending the green linkage.

CONCLUSION

Architects should consider the OSR as an integral part of their design and link it compassionately with the landscape and open spaces in the layout and create large open spaces which contributes immensely to the local places and also at the city level. Large continuous open spaces abutting the streets are a visual delight and add to the green streetscape adding value to the urban design and the environment.



Ar. K. Senthil Kumar graduated from School of Architecture and Planning (SAP), Anna University in 1989 and completed his Masters in Landscape from SPA, New Delhi in 1991. He has been Past Chairman of IIA-Tamil Nadu TN Chapter and Past Chairman, ISOLA of Tamil Nadu and Pondicherry Chapter. He has also served as President of the SAP Alumni Association, Anna University. He is the Principal Architect of Senthil Kumar & Associates, having many award-winning and notable public projects to their credit.

DESIGN FEATURE

**GREEN
CASCADE
COLLAGE
ARCHITECTURE
STUDIO**



Fact File

Project Type ▶ Commercial

Location ▶ Avalahalli, Bangalore

Site Area ▶ 10,600 sq ft

Built-up Area ▶ 9,200 sq ft

Collage Architecture Studio endeavours to curate designs to suffuse the built with the un-built, to create an interaction between its users and the surroundings. Integrating split levels to enhance the visual as well as the physical connect whilst having bridges connecting these staggered layers form an integral part of their design philosophy. This not only helps achieve a succession of spaces at different levels, but also maintains privacy. The strategic placement of volumes to differentiate the various interior functions while articulating the exterior envelope provides a relatable scale to the built form and creates interest. Projecting cubes and volumes, double-height spaces, sprawling cantilevered balconies, flourishing courtyards with skylights are some of the design interventions which contribute towards the spatial experience.

Light is a crucial tangible living material in their structures that alters throughout the day. This creates an interesting play of shadows. Exposed, bare materials—brick, concrete, wood—melding with the versatile whites and greys with splashes of colours form the material palette. Water is another important element of design.

Varied building typologies of projects ranging from residential, commercial to group housing tell of a strong impact of context and culture in the built vocabulary. The existing foliage in each of these sites governs the emerging design and zoning of the built form. The strategic placement of walls creates zones and frame views and unravel a path for users. The play of volumes versus voids, interspersed with colours add to the overall experience.

Green Cascade was conceptualized as any other plotted layout project near Avalahalli off Sarjapur Road in Bangalore.

The project was marketed to upscale customers and was to be equipped with all the amenities necessary for a comfortable, cosmopolitan lifestyle. The clubhouse was visualized as the nerve centre of the layout, an activity complex designed to be the focus of the project. Well-appointed with indoor and outdoor sports facilities, it also houses a multipurpose hall, fully functional gymnasium and a poolside with breathtaking views all around.

The unique challenge presented to us in this project was the specific location, size and usability of the plot. Faced with the decision of zoning various activities in a triangular-shaped plot, we were always clear that we wanted to use the longer face for creating an interesting, interactive facade that would serve as a subterfuge to the unusually shaped building.

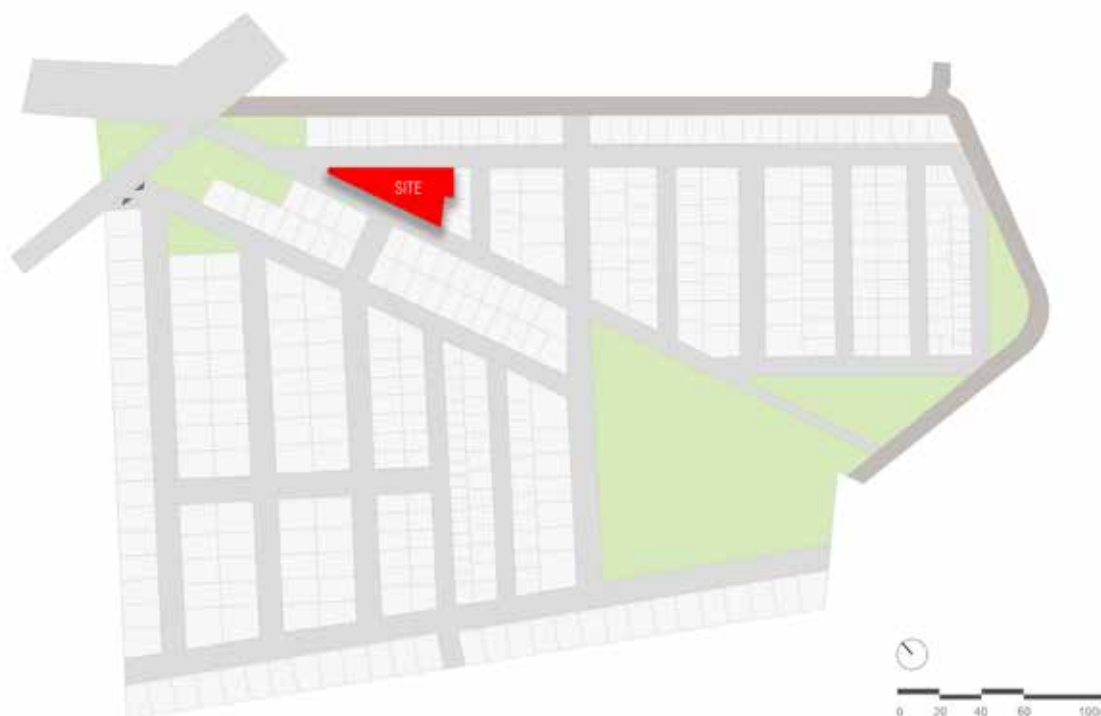
As the visitor encounters the building, he is greeted first with large, exaggerated volumes interspersed with voids and colours. Every extrusion is a calculated design element with a functional aspect— some are large glass windows, a staircase landing and a double height space for a badminton court. Each aspect emphasized with a warm burst of colour.

The two intersecting planes that dictate the orientation were determined by the site itself, creating a dramatic visual appeal. All sharp corners are subtly softened with the use of cubes and voids, drawing the eye of the user towards the frames through which a glimpse of the sky or landscape is visible.

The building is oriented three ways, with the pool positioned towards the shorter end, facilitating beautiful frames and views from and towards it. The treatment of the building is minimal with a limited material palette. Colours and textures are used to define and segregate spaces, to also provide interest and to break the visual monotony of each plane.

What we were finally able to achieve in Green Cascade was a multi-functional yet aesthetic activity centre which stands out as a landmark. Contrary to creating a stark dissimilarity to the surroundings, it enhances and influences the atmosphere and architecture around it.

Left page: Intricately laced brick *jali* screens





View of entrance



View of the Green Cascade building



Ground floor plan



Section



Collage Architecture Studio

In 2008, the trio Ar. Swapnil Valvatkar, Ar. Arunkumar and Ar. Adwitha Suvarna founded Collage, a young multidisciplinary architectural firm to explore ideas without limits and create spaces without boundaries. Over the years, the studio has expanded over a wide spectrum of projects ranging from residential to mass housing. Regardless of the scale of the projects, an eye for detailing an underlying attempt to create a design vocabulary—minimalistic yet contemporary and context responsive, simple yet modern and timeless—is nurtured. They believe in the ideology, 'a good design is not when there is nothing more to add but when there is nothing left to take away.'

THROUGH THE LENS OF AN ARCHITECT

AR. GAURAV BHATNAGAR



After completing his Bachelor in Architecture from MNIT, Jaipur in 1997, and having worked under several architectural firms, Gaurav Bhatnagar finally settled into his own practice with Megha Bhatnagar in 1998 in Jaipur. During their formative years of practice, they both worked passionately in various design and architectural projects and have, since then, won many regional and national awards.

Gaurav's keen interest in nature and nature photography, which started as a serious hobby, made a huge impact on him. It gave him a sense of ecology and environment and thereby a very different perspective on architecture, design and landscape. He has, since then, designed several ecologically friendly and sustainable projects.

Bottom The Jaigarh Fort sits overlooking the Aravalli hills quietly conserving nature and wildlife that is abundant in the preserved native forests on its hills.

Right The jali was not merely an aesthetic element. It provided shade, ventilation and privacy. It was ideally suited to the 'zenana' portions of palaces and forts.









Left Nahargarh Baori: This stepped well or 'baori' is more than just a pragmatic solution to harvest rainwater. It reminds us of the foresight, ingenuity and the supreme aesthetic of our forefathers.

Nahargarh Fort, 2020.



**Left Page**

Top Jodhpur by night: A 'jharokha' of the Mehrangarh Fort looks down on Jodhpur city at dusk with the monsoons looming over.

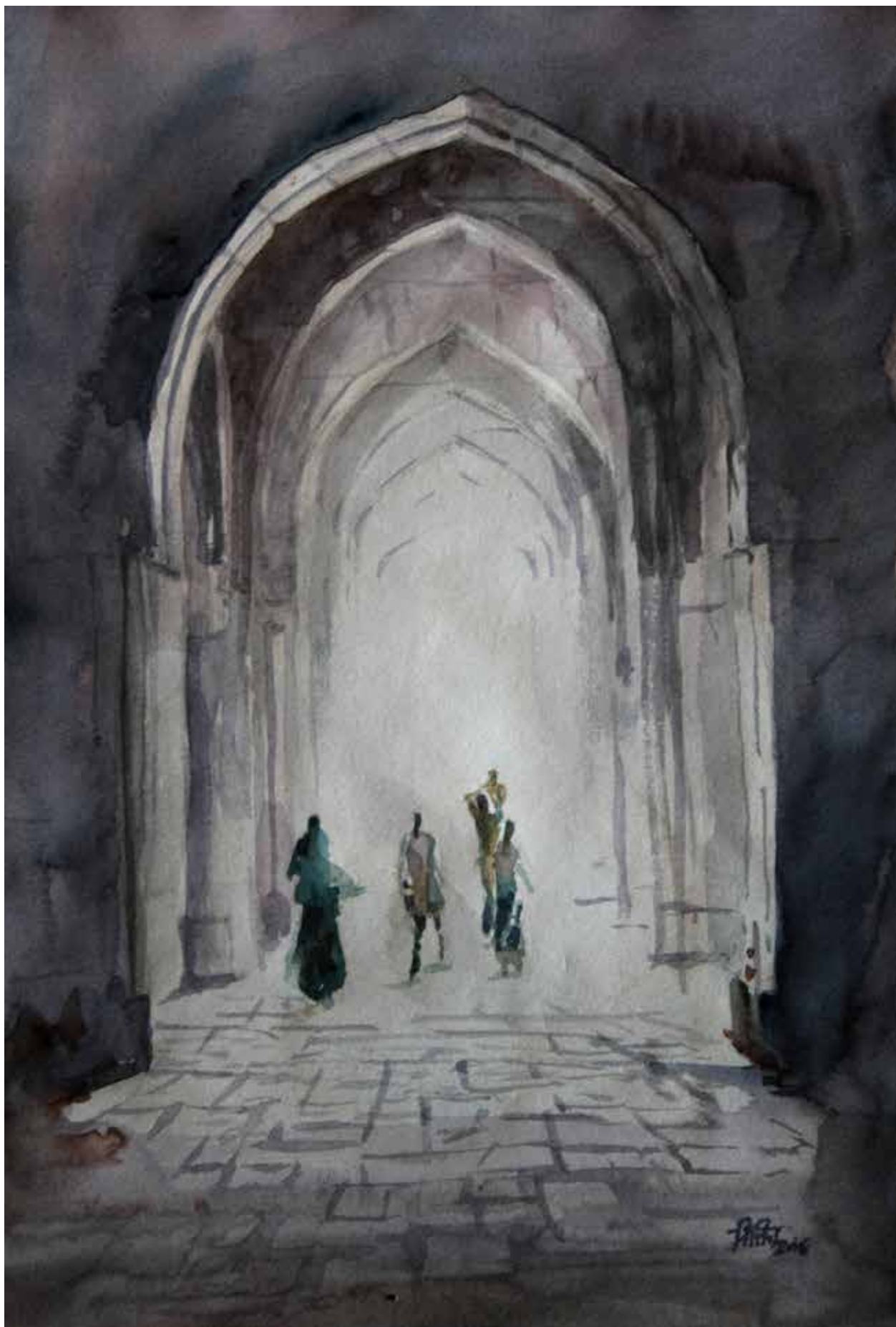
Bottom Haveli in ruins: A disused and vandalized old haveli in Balaran, Shekhawati, Rajasthan, lies shattered and broken with fragments of its glorious past.

This Page The vantage: The majestic Mehrangarh Fort watches over the city of Jodhpur getting drenched with the monsoon rains.

SKETCHES

AR. NITIN M. GHULE





Left: Jazz musicians; Top: Arches, Mandu



Top: Somewhere in Kolkata; Bottom: The BRTS, Indore; Right: The Rajwada, Indore





Both pages: Imaginary urbanscape



Ar. Nitin M. Ghule graduated with honours from Government Engineering College, Raipur (1995). He currently works with Spacon Design (India) Pvt. Ltd., Indore. Along with practising architecture and interior design, he has been keenly active in the fields of art and music, and been a founder member of the architects' band VOID. He loves to express architecture, culture and pottery through mediums such as pencil, water, acrylic colours and photography.

ISTANBUL

MEENA MANI



Inside the blue Mosque

I first visited Istanbul in 2005. Chance and choice have taken me back there three more times. The last visit before the pandemic hit the world, was with my sister who doesn't like to follow the regular paths taken by tourists. So, we landed there without a previously determined itinerary. It was her first visit to the city so we did have to tick off some of the must-visit iconic landmarks. Hagia Sophia, or Ayasofya, 'church of divine wisdom' is undoubtedly the most significant heritage monument. It was built originally as a cathedral, later converted to a mosque, then a museum and now, since 2020, converted again to a mosque. When it was built in the sixth century it was the largest cathedral in the world, a title it held for about a thousand years. The sheer scale of the interior and the exquisite details are truly awe-inspiring. On this visit we sadly could not fully experience the grandeur of the space which was obstructed by scaffolding erected for restoration work: the plaster was peeling, the flooring cracking and the structure deteriorating.

Some of the mosaics of Jesus and Mary, white washed and plastered during the Ottoman period, were later cleaned and restored to be seen side by side with huge calligraphic plaques and other Islamic symbols. Now that it is designated a mosque again, I wonder what fate awaits these artistic marvels. The original mosaics on the underside of the dome had already been covered with Koranic inscriptions. Being there, one realized that while designing any structure, architects should be alert and incorporate scope for future re-imaginings of the built and interstitial spaces. In India of the present time, we are seeing schools, parking lots, places of worship, and many other spaces being transformed almost overnight by exigencies of the times. Versatility and adaptability ensure buildings remain relevant and aesthetic.

Sultan Ahmet Camii or the Blue Mosque, so dubbed because its interior is richly decorated with hand-painted blue tiles and stained glass, situated near the Ayasofya, is probably the only mosque in the world that has six minarets. Over the years that I have visited it there has been a discernible shift from an open, welcoming atmosphere to a more restrictive one, with time slots designated for purely religious activity, and the obviously non-Islamic tourists being herded rather rudely into separate zones within the mosque.

Another change over the years has been the increase in the number and volume of the muezzins calling the faithful to prayer. It's almost like a surround sound system has been installed in the Sultanahmet Square. The competitive decibel level combined with uncoordinated recitation created a cacophony. One cannot plug one's ears for fear of causing offence!

The Topkapı Palace or Topkapı Sarayı or 'Cannon Gate Palace' which was built in an Ottoman baroque style as the main residence and administrative headquarters of the Ottoman Sultans, is today a museum. The palace buildings are built around a series of four main courtyards starting with the more 'public' park and parade ground, leading to the second park having the imperial council, mint, etc. The third park is the heart of the palace with the privy chamber, audience chamber, treasury, library and harem positioned around it. Finally, we walked into the fourth courtyard with the exquisitely decorated private sanctuary of the sultan. The circumcision room is also located here. All the buildings are surrounded by lush gardens, with many fountains and the buildings themselves lavishly adorned with hand painted tiles, mosaics, marble arches and filigreed screens. The comparison to the serial sequencing of spaces with the traditional Indian temple final-



Cicek Pasaji, off the Istiklal Cadessi

ly leading to the sanctum sanctorum showed the underlying identity of the sacred with the temporal.

Every city has a historical market, or markets, where you get a flavour of local culture. The Grand Bazaar or Kapalıçarşı, or 'Covered Market' of Istanbul is one of the grandest and definitely the largest and oldest, covered markets of the world. It is a maze of over sixty criss-crossing arcaded streets, some crossings distinguished by a fountain, with thousands of shops, many only cupboard-sized and amenities such as prayer rooms, a hammam, restaurants, banks and a police station. The streets are named after their original functions. For example, Aynacilar Sokak was the street for sellers of aynas or mirrors. Everything from carpets, jewellery and lamps to ceramics, perfume and bath scrubs are sold here. This is no longer the centre of commerce but a tourist centre providing a taste of life in the Ottoman era. On this last trip to Istanbul, I noticed a shift in the attitude of shopkeepers. They were rather arrogant and rude. Was this directed towards Indians? Or was it a more general cultural shift?

The Spice Market or Mısır Çarşısı or 'Egypt Bazaar', is another covered market of relatively modest size. It is till today, the centre for spice trade, engaging all your senses with colourful goods, the aroma of spices, herbal teas, sweets, dry fruit and soaps, the noise of hawking and haggling, and the feel of fabrics, jewellery and souvenirs.

It was spring time and Istanbul was abloom with flowers. The tulip festival was on with tulips filling the plaza in front of the Ayasofya, the courtyards of the Topkapi palace and the surrounding gardens. They had literally recreated a Turkish carpet design with blooming plants in carefully choreographed colours. The tulip is the national flower of Turkey with the tulip motif being one of the most popular motifs



Entrance to the Hagia Sophia

adorning mosques and palaces, ornaments, clothes, ceramics and painting. Few remember that the famous Dutch tulips were first imported from Turkey.

Another flower that Turkey has a special relationship with is the pink and mauve flowering erguvan tree, also known as Judas Tree. Erguvan festivals have been celebrated since the fifteenth century and the pink and mauve petals have added colour and flavour to salads. Bosphorous Tours take you to spots on the river to view the blossoming erguvan on the banks. The art department of the university had on show competition entries of art works on the theme of the erguvan done in exquisite ebru or marbling— a traditional art form with oil and water colours, textiles and other media.

We interspersed our historic sightseeing with a lot of people-watching and exploring the streets of Istanbul without an itinerary, a map, GPS or any homework done. One afternoon we found ourselves on a crowded street, somewhere behind the Grand Bazaar that turned out to be a wholesale market for bridal wear where shoppers come from around Europe looking for bargains. It was very much like many parts of Indian cities, teeming with shoppers. The last thing on our agenda was to shop but we found ourselves in a busy market so ended up buying, what else, Turkish towels!

Just as we were getting hungry and looking for a place to eat, we found shutters coming down and within what felt like five minutes the streets were deserted. It was still daylight and we were caught totally by surprise and left totally spooked. Our hotel near the two mosques in Sultanahmet

area, the heart of both the tourist and heritage centre of the city, was on a street that came alive in the evening and was abuzz till the wee hours of the morning, so much so that we had to shut our window to get any sleep. We had assumed all of Istanbul would be the same.

One morning we set out with a plan to take the funicular from near the Galata Bridge up the Tunnel, the second oldest subway in the world, to Istiklal Caddesi or Independence Avenue. The intent was to explore Istiklal Caddesi and its side streets, built in varied architectural styles in the late Ottoman era. Many significant institutions, synagogues, mosques, churches and consulates are located there. The Cicek Pasaji or Flower Passage, a covered passage lined with shops, taverns and restaurants, as well as Balik Pazari, the fish market are located here. The funicular was closed so we walked up a steep road to the Galata Tower. Along the way shutters, adorned with graffiti, were down but we didn't think anything of it as it was still fairly early morning. At the tower we found the way to Istiklal Caddesi barricaded and manned by police to make sure no one got past. We learnt it was May Day and political protests were planned in Taksim Square at the further end of Istiklal Caddesi. That was sad. I would have liked my sister to have seen Istiklal Avenue.

So back we went across the Galata Bridge to Eminonu wondering what to do next. We looked at the ferries going back and forth and then at each other and a bulb flashed in our heads. We grabbed a quick bite at one of the floating kitchen eateries and in no time at all we found ourselves on

a ferry headed to Kadikoy on the Asian side of Istanbul. The deep ultramarine water at the junction of the Bosphorous and the Sea of Marmara, the seagulls flying low looking for food and the receding view of historic Istanbul as a backdrop was a beautiful site forever etched in my memory.

A 20-minute ride later, we had travelled from Europe into Asia. The waterfront at the ferry terminus is a large public plaza and across the road, a short walk away, is the vibrant, open-to-sky, Kadikoy market. The vivid colours of the buildings compete with the colours of the goods on sale. The quality and variety of fresh produce—fruits, vegetables, sea food and spices was mind-boggling. I did not know so many types of olives existed. Or that people ate some of the exotic looking fish we saw. There were cafes aplenty with sinful desserts and cakes. We feasted on the sights and tastes on offer, sharing each dish so that we could sample more variety! Gradually we made our way back to the ferry terminal stopping on the way to watch, heart in mouth, a parkour performer leaping from one wall to the other unmindful of the traffic moving below him. Next, we stopped to listen to a series of street musicians on the waterfront spending the longest time with a pair of South American boys on their flutes and panpipes. They had the most eye-catching costumes like the plumage of birds of paradise. It had been an afternoon well spent and time to head back to Eminonu and our hotel.

We reached the ferry terminal and were stunned to discover the service was closed for the day. Was it because it was May Day? Had there been trouble? We could see the Topkapi Palace, walking distance from our hotel, across the water, but we were about 25 km away by road. We learned there was a metro connection to Sultanahmet, got instructions where to change lines and we set off. The melodious sound of a guitar wafted towards us through the tunnel at Ayrilik Cesmesi,



Tulips bloom in one of the gardens of the Topkapi Palace



The East face of the Hagia Sophia

the interchange station. Subways have great acoustics. Other than a lone musician playing the guitar, the station was deserted. The metro too was shut for the day.

We had no idea where Ayrilik Cesmesi was with respect to our destination. We were now inland without any familiar landmark visible. There were no taxis, buses or cars in sight. We started walking blindly, rounded a bend and our spirits lifted when we saw a cluster of taxis and a young couple from Holland in the same situation as us trying to negotiate a ride to Galata. After a lot of pleading and coaxing we were finally on our way, through banal parts of Istanbul we would otherwise not have visited, across the river Bosphorus, back to familiar territory. The driver speeded, swerved and honked the way auto and cab drivers in India do and had the young lady from Europe cling to her companion in sheer terror. I had to pull out every last note and coin of local currency to pay for the greatly inflated fare, but the relief to be back safe made it worth every lira.



Ar. Meena Mani was associated with Joseph Allen Stein and worked in partnership with him and Anuraag Chowfla. Her projects include India Habitat Centre, IIM Kozhikode, Sagar School at Rajasthan and three Delhi Public Schools. Out these the Jaipur DPS was nominated for the Aga Khan Award. Her work has been mindful of local climate, material, context, human scale, nature and integrated with latest technology. She has taught at several design schools, featured in architectural books and journals and been on the juries of several awards and competitions.



AN ODE TO BY DR. S. BRINTHA LAKSHMI
DADABHAI NAOROJI
(D.N.) HALL
THE MAHARAJA
SAYAJIRAO UNIVERSITY
OF BARODA

*You stand with grace and dignity,
Embracing one and all with profound intensity,
I have etched you in my heart with great propensity,
For you exude warmth and tranquillity.*

*Your entrance is prominent but you greet with simplicity,
Your simplicity flows out of every feature of your personality,
Be it your façade, your passages, your roof, or your domes,
You make everyone feel at ease, and at home.*

*The bevy of brick arches on your façade make you as light as filigree,
The arches with their intimate scale, and a little ornamentation reflect pedigree,
I am sure every user will agree,
The moving lines of the arches hold the eye endlessly like a musical soiree.*



*Your arches connect the inside and the outside,
An interesting passage on the inside, and an expanse of space with trees on the outside,
The passage is in itself an experience for one to cherish,
The smooth surfaces of the arches, the shadow pattern of the arched openings cast by the moving sun, embellish.*

*The instant action of stretching the hand outside to feel the rain in the palm, and the spray on the face is a relish,
The spontaneous move to pull a chair, and sit in the warmth of the sun in winter to read a book is no fetish,
The opening of the arches framing a glimpse of the trees on the outside are not garish,
The jack-arch ceiling creating a wavy texture to mesmerize the eye is another embellish.*

*The walls of the rooms with their doors and windows, the proportions, solids and voids, textures and surfaces are in unison,
All blending together to create a variety of experiences through the day, and the season,
The passage is always alive and kicking, dancing in every season.*



*The courtyard is your heart, a space very warm and calm,
You draw people inwards within themselves like a balm,
Away from the outer world but upwards to the celestial sphere,
A wooden balcony that lightens the inner sphere,
The exposed brickwork that warms the inner sphere,
The slender wooden columns, the low hanging roof that are not severe,
All create a discreet presence to complement the serenity of the celestial sphere.*



*Your domes are special features that frame your façades,
They soar to the heavens, lightly kissing the sky,
They play hide and seek amidst the trees' foliage,
But always telling the users, 'I aim for the high'.*

*Stately D.N. Hall,
Can I miss you ever?
Can I forget you ever?
For you are etched so very deep in my heart forever.*



Dr. S. Brintha Lakshmi is a retired Associate Professor, Former Officiating Head, Department of Architecture, and Former Chairperson, Board of Studies in Architecture, The Maharaja Sayajirao University of Baroda. She was also the Associate Director of the Master of Urban and Regional Planning Programme before she retired.

STUDIO FIRKI

SPINNING STORIES THROUGH ARCHITECTURE





Left: Villa 91, Lucknow; **Top:** Abhinandan Palace, Durg - view from the main entrance

Firki Studio is an open platform for cultivating a design-centric work culture and we partner closely with clients to create spaces that are culturally rooted, economically viable and attuned with nature. Simple interventions with a large impact is what we look forward to delivering in a project. We rely a lot on intuitive design and try to construct a collage of forms and spaces that are dynamic, aspiring and meaningful throughout. While the studio tends to draw inspiration from simplistic observations and day-to-day objects or events, every project is a result of complex collaborative processes not necessarily bound by a predetermined style.

A number of times, the project is low budget and we have to innovate ways and means to spend the minimum amount required. For us optimum utilization of resources, within the box, to provide out-of-the-box solutions, is innovation. This also requires us to work closely with artisans, craftspersons or even unskilled daily wage workers. Design communication is imperative as we have to get on the ground and communicate the task hands-on. The design drawings are not necessarily in the form of detailed working drawings on paper. Rather, most of the time it is a set of processes, pictures or even videos which the site-workers can easily understand. This also works well in case of out-station projects.

Over the years we have realized that there is an acute shortage of skilled labour in our industry. In fact, the few who are skilled want to leave their traditional work as it does not fulfil their daily needs and they are not able to provide socially accepted norms of a “good lifestyle” to their children. Nor

does the younger generation find their craft profitable. Hence it has been and is our constant endeavour to work with local craftspersons whenever possible and present their workmanship with a modern outlook so that they remain relevant in contemporary times.

For example, for the design of a hotel-cum-banquet hall in Durg, Chhattisgarh, we tried to express the term “mahal” in the modern context: instead of just contemporising elements and details of a palace to suit a modern building, we reorganized traditional forms and geometry in a different manner. Drawing inspiration from traditional arched gateways of forts, the movement through them was reinterpreted. Gond art was showcased as an installation in the premises and positioned strategically in a double height entrance foyer to attract attention.

For a fashion retail project La Palette in Delhi, the narrative with the embroidery hoops was possible because of the craftsperson’s concept which could highlight the core of the client’s business. Drawing inspiration from embroidery, the design uses embroidery hoops as a metaphor to unify the entire space in a simple yet elegant manner: the hoops were arrayed carefully to generate a range of patterns that would form visual enclosures, enabling one to celebrate the craft of embroidery throughout the journey. A stringent budget led us to use an inexpensive material such as embroidery hoops, to ironically create a rich Indian aesthetic.

From the very beginning our focus has been to deliver something different with every project, which has become a

core value for the studio. This not only helps to distinguish ourselves in a sea of small-sized design studios, but also this is one value that remains relevant no matter the scale or type of project. In all our work, there is an experimentation in design and aesthetics – a little twist in the plot or a break from the mundane. In order to achieve the level of detail and finesse that has come to be expected of Firki Studio, we started making modular designs for which we train masons and craftsmen on one module. Once the process was understood, scaling up for the remaining modules to create complex forms and textures becomes an easier and more efficient task. This hands-on process works dramatically : the same unskilled workers who vehemently denied taking up any work in the first instance, did it effectively once they were trained. They became masters and are today proud of their achievement. It just took a little off-the-track time from us to boost their capabilities and their confidence to work wonders.

The Brick Curtain Office in Karnal is an apt example of this experiment. Where many craftsmen had refused this work, an enthusiastic unskilled sardar ji who was ready to learn became the star of the project. The client aspired for a landmark building that would create a unique identity for their practice. A drama was created in the experience of entering into the space by capturing the act of moving aside a curtain in a physical architectural frame. The wall seems to be curling on itself like the folding of fabric. Marked by a long slit, the threshold transports the visitor to an open, well-lit interior full of plants. A modular and earthy material like brick was chosen to realize the curtain and made possible by our sardar ji.

Today, the industry has mastered the technology of parametric modelling and digital fabrication. However, we face a lack of craftsmen willing to learn this methodology of working with module-based design. It is no surprise that the biggest challenge we face today is not technology but the unavailability of skilled labour. With growing client demand, time constraint on deliverables, need for quality and aesthetics, there is a dire need of mechanical hands who can do this laborious precision work for hours on end, without getting tired. But such a scenario is decades away for us in our country.

We believe that in the current scenario of exponential growth of technology it is imperative to keep oneself contextual and relevant in time. It is more important to keep our designs relevant irrespective of the availability of technology. We are not looking for another industrial revolution in the field of design. Instead, we are looking for a revolution to bridge the gap between imagination and the physical product. More importantly, we are looking to enhance imagination itself to get desired results within the stipulated time, without having to worry about the availability of a skilled work-force. To produce a tangible product, as it has been originally conceived, without having to overspend is the biggest challenge. We see possibility in every deficit and we create the desired skill.

That's exactly what we did for a residence in Lucknow. A three-storeyed façade with turning and twisting bricks looked like a mammoth task to achieve. The design was broken down into the minutest of parameters and finally just one repetitive module was chosen to be executed. This one module was easy to communicate and construct for the entire façade. With just one brick mason, who is the hero here,



Abhinandan Palace, Durg – double-height entrance lobby with Gond art

doesn't believe now that he could have ever made anything like that; he still doesn't know it's a parametric design.

The more we explore, the more we realize how little we know. Yuval Noah Harari in his book Homo Deus says that every human being today is looking for a smarter phone than he has in his hand, smarter bike, smarter car, smarter healthcare, smarter homes and smarter personal assistants. Every entity has an upgradable smart feature attached to it, and every smart feature has a design linked with it and also a process. This process- a set of rules and commands- that becomes more and more refined, is which intrigues us most.

The community school in Ambala was an ambitious project with a budget which would have made it impossible to construct even half the building. The client did not want a shabby-looking building, nor did he want to convey an impression to the local community that it had been constructed with a constrained budget or lack of interest. Rather it should be a community magnet where village kids and youngsters would come for inspiration.

To impart education one has to get educated oneself first. To give inspiration one has to get inspired oneself. So we looked for inspiration locally and found the apt people : master masons from Rohtak who are masters at making the famous brick Rohtak domes. We also collaborated with local masons who were learning certain details on site. The process is set and the modules are ready; the city is gearing up to see its first building, even its roof made with only bricks, without any concrete or steel.

This is how our team of young thinkers is focusing to create designs and memories that are everlasting and have embarked on a journey to understand and explore the modern Indian aesthetic. In our studio, designing is seen as a means to stay grounded and connected to the spirit of creating.



La Palette, Delhi – Interior View



Brick Curtain Office, Karnal

Studio Firki

Vasanth Packirisamy

Ar. Vasanth Packirisamy is a graduate of SPA, Delhi (2009) and is the principal architect of Firki Studio. He looks at the practice as an open platform to bring about a right balance of art, design and architecture.



Sakshi Kumar

A graduate of SPA Delhi (2009), Ar. Sakshi Kumar is the co-founder of Firki Studio and is the principal landscape designer. Her design ideology respects local traditions and environmental factors to optimize the inherent potentials of the site and architecture.



Shiv Pratap

Ar. Shiv Pratap graduated from SPA, Delhi in 2011 and is Partner and Design Head at Firki Studio. He has keen interest in exploring different materials and experimenting with new ideas to design efficient and aesthetically sound spaces.



ARCHITECTURE FOR THE YOUTH

YOUNG ARCHITECTS COMMITTEE

94

CALL FOR ENTRIES

A LOGO DESIGN COMPETITION

FOR

YOUNG ARCHITECTS COMMITTEE

THE OBJECTIVE OF THIS COMPETITION IS TO DEVELOP A LOGO WHICH BEST REPRESENTS THE IDEA OF TOGETHERNESS, COMPASSION, UNITY, YOUTH, INCLUSIVITY AND MUTUAL SUPPORT AMONG THE YOUNG ARCHITECTS OF THE COUNTRY

ANYONE WHO IS AN ARCHITECT (BELOW 40YRS) / ARCHITECTURE STUDENT CAN PARTICIPATE. PARTICIPATION AS A GROUP OR AS AN ARCHITECTURE FIRM IS ALSO PERMITTED.

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THE INDIAN INSTITUTE OF ARCHITECTS

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The Young Architects' Committee (YArC) is an initiative of the Indian Institute of Architects, organized to address the prominent issues of recently licensed architects below the age of forty. Focusing on developing leadership, fellowship and mentorship, we have taken into consideration the small size of this populace of the country by including all emerging professionals and Associate IIA members.

YArC strives to safeguard and improve the professional well-being of the members and to bring in young architects of the country into the limelight. It emphasizes on increasing the overall quality of young architecture practices to match international standards and to update their technical, management and financial knowledge for the future. YArC provides legal and professional advice in matters pertaining to their practice, academics and various field of possible profession.

The YArC has proposed 24 forums this year for the betterment of communication, knowledge, advocacy, practice and community sectors.

YOUNG ARCHITECTS COMMITTEE LEADERSHIP

- ▶ Ar. Brijesh Shaijal – Chairman
- ▶ Ar. Yogesh Singla – Vice Chairman
- ▶ Ar. Noufal C. Hashim – Hon. Secretary
- ▶ Ar. Ravindra Jammanakatti – Treasurer
- ▶ Ar. Tarun Walecha – Editor

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- ▶ Ar. Hamir Smart – Practice Director
- ▶ Ar. Ranit Maiti – Communication Director
- ▶ Ar. Santhosh Shanmugam – Advocacy Director
- ▶ Ar. Anupam Deb – Community Director
- ▶ Ar. Karan Nagpal – Knowledge Director

YArC will implement an effective communication system to connect globally with a larger spectrum of audience through all mediums, including social media. A separate design wing will be formed for creative and graphic works. We also propose archiving documents and preserve the content for future references. A periodical newsletter will be circulated amongst the members to give updates about various activities. YArC will work as a facilitator to identify potential public or semi-public projects for competitions to provide a platform for young architects to showcase their talents.

YArC will organize various community service activities and events to support the needy in society. Socially relevant projects will be identified as pro bono, providing a platform for young architects to work with all the strata of the society and other NGOs, to build a socially responsible community. YArC aims to bring a comprehensive resilience plan for the areas in the country that suffer continual natural calamities, to prevent and reduce the impact of future calamities with various campaigns. More green initiatives, events and workshops are planned to build sustainable practices for the future. Various outreach programs will be conducted at both the Centre and Chapter levels in the country.

YArC also plans to set up a cell for addressing legal matters and to hire expert services. An IT cell will be developed for updating with the latest information and technology and to deal with piracy and legal issues. A gender cell is also proposed to create awareness in society, to treat genders equally and to provide all possible support to resolve issues for wellbeing of the community.

YArC aims to bring about opportunities for members to connect and network with each other by conducting various events– exhibitions, seminars, workshops and shows. Young Architects Awards and Young Architects Festival (YAF) will be organized to identify and appreciate talent. A world-meet shall be organized for young architects to establish a global network to exchange ideas and grow. YArC looks forward to conducting various training programs for fresh graduates and young professionals to start their practices and learn about professional etiquette organized by industry experts. This will help nurture a conscientious and informed next generation of professionals. Various pedagogic workshops will be conducted for fresh teachers with the help of experienced academicians. YArC aims to conduct various sports activities along with IIA, and also to provide medical camps and other counselling sessions for physical and mental well-being of members.

YArC will promote student memberships through IIA-affiliated colleges to provide exposure to the industry. Support will be extended for student events at zonal, national and international levels and more exchange programs will be organized. A placement cell is proposed for connecting students to professionals for internships as well as placements for fresh graduates as per their calibre in various professional organizations and academic institutes.

With a vision to safeguard and improve the professional well-being of young members of IIA, to contribute to the overall well-being of society and to nurture architectural education, YArC will be planning for various awareness programs among young professionals, to introduce the importance of such a platform and how they can contribute to society and the fraternity. YArC strives to envision future opportunities, roles and responsibilities of the profession and to increase awareness about benefits of architectural services to the general public and also as peoples' representatives.

At present, our country is going through unprecedented challenges in the fields of health and economy. Young architects find themselves in the midst of these challenges, unable to identify the required and critical skills needed to navigate themselves through these. YArC will engage and enable these emerging professionals to work with, rather than for society.

Young people should be at the forefront of global change for a better tomorrow. YArC strives to acknowledge, empower and inform the youth to meet challenges in the real world. YArC emphasizes on the importance of brotherhood and bonding among the fraternity and to contribute to the overall wellness of society. This shall be our primary aim in the coming years, and we look forward to the support of each and every member of IIA in this endeavour.



SCHOOL OF ARCHITECTURE & DESIGN (SA&D) MANIPAL UNIVERSITY JAIPUR



The academic excellence award-winning School of Architecture & Design (SA&D), Manipal University Jaipur is dedicated to providing world-class architectural education. An ambience to inculcate creativity and innovation, state of the art facilities, dedicated and experienced faculty and student-centric academic practices beyond the syllabus is the School's hallmarks. The quality of life at SA&D is designed to shape the students into professionals with good human values.

The pedagogy followed at the School is unique as it is the perfect amalgamation of technical, practical, and hands-on work. Apart from regular classroom/studio work, students are encouraged to undertake site visits, building studies, participate in workshops and technical sessions. The School promotes students' growth and self-development through internships, guest lectures, industry-sponsored projects, opportunities for experiential learning, study tours to architecturally significant locations, expert talks with renowned architects, industry experts and in collaboration with professional bodies such as IIID, CoA, IIA, INTACH, IGBC, etc. The School's industrial associations have facilitated practical learning and value addition to the students' education. Workshops are also

organized for students to learn about and explore various techniques, materials, and advancements in architecture. The School also houses a construction yard for ready accessibility and experimentation by students.

For an industry as diverse as architecture, providing relevant education is a gargantuan task. What would make it easier for the educational institution in this endeavour would be the strength of its industry network. Leadership in Energy and Environmental Design (LEED) Lab in collaboration with GBCI and USGBC, provides the School's students and faculty with opportunities to gain exposure to green rating systems and relevant certification procedures. Along the same lines, the School also promotes exchange programs for students with foreign universities through their in-house program called IAESTE (International Association for Exchange of Students for Technical Education). Manipal University Jaipur, encapsulates the philosophy of creating innovators, empowered with the knowledge for creating a dynamic world, pulsating with intellectual acuity and striving for the utopia of a prosperous biosphere for all.



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Heartfelt Condolences

A prayer meeting was held on May 30, 2021, by IIA in remembrance of the departed souls. It was attended by members across the country. Ar. Divya Kush, Imm. Past President offered his deepest condolences at the start of the meeting. Ar. Leena Kumar, Jt. Hon. Sec. presented the slides of the deceased members, along with an ode to the departed souls. This gracefully organized session was concluded by President Ar. C.R. Raju by expressing deepest condolences to the families of the deceased members.

Condolence Note

It is with a deep sense of sorrow that we record the passing away of some of our beloved members. We offer our prayers for their souls to rest in peace and give strength and courage to their families to overcome their grief.

In this unprecedented pandemic situation, it is painful to have also lost other members of our fraternity, members of our allied professions and the public at large, across all ages. The pandemic has had an immense effect on the psyche of society and it is essential for all of us to overcome this by imbibing practices of good health and nurture values to improve our mental strength.

Ar. C R Raju
President, IIA

*To all the members who we have lost,
I have penned down an ode from the IIA.*

*Time is, time was, and always will be,
One thing that doesn't wait for you or for me,
You turn your head, and you find it's gone.
Time is one thing that doesn't lie
It only just keeps passing you by.*

*In 1917, the IIA was formed,
For a 100 years and more we have journeyed on,
With highs and lows, and twists and turns,
We have but marched on with concern,
To be the harbingers of change, and promote for the good,
A better place to live for the people in their neighbourhoods.
A better place to work, a better place to enjoy
The gift that is life, for one and for all.*

*Then in the year 2020, a big calamity we faced,
That took the world by surprise and with no foretaste,
We called it the corona virus, a pandemic it was,
It came as a storm, and it took its toll,
With soaring cases, and deaths uncontrolled,
It took with it our young and our old,
And left us all in remorse plenty-fold,
The Architect, the designer, the member of the IIA to behold.
Your memories will be cherished by us,
For many a 100 years and more,
Our beloved fellow members who left us, when the pandemic came to our door.
In your memory we will carry on,
To usher in a shift into the spaces that we live,
To say to the world that no matter what the style you apply,
Each space must be for good health, and that you cannot defy.
For the Cosmos is one thing that doesn't lie,
It only just keeps passing you by.*

*In your memory we will call for change,
Your life and your spirit, will not go in vain,
Good bye dear friends, we must part now,
From the IIA, we give you a bow.*

Ar. Leena Kumar
Jt. Hon. Secretary, IIA
Cause the battle is within.


Ar. Divakara Kumble
(July 27, 1974 – May 3, 2021)

Ar. Divakara Kumble was a remarkably simple, sensible, soft-spoken and creative architect, who would design and speak through sketches rather than words. He had worked as Principal Architect on many prestigious educational institutions and hospital projects. Being a highly successful architect till his last breath, he was a very promising professional who had still lot more in him for society.


Ar. Bharath Rathi
(August 15, 1948 – May 8, 2021)

Architect B.H. Rathi was the founder and chairman of Rathi Associates, a reputed architectural firm in Bangalore. During his fifty-year career, he was well known as a prolific and talented architect having completed numerous projects both in India and abroad. He had received several awards for his achievements– Excellence in Architectural Design in Houston, Architecture & Interior Excellence from the Gujarat Government and the Lifetime Achievement Award from Indian Institute of Interior Designers (IIID).


Ar. G. Manohar
(June 10, 1941 – May 14, 2021)

Ar. G. Manohar was one of the senior architects of Mangalore and was also the past Chairman of IIA-Karnataka Chapter, Mangalore-Manipal Centre from 2009-2013. Known as a specialist in hospital design, he was awarded by the Chief Minister of Karnataka for his YMCA hostel design. He was the recipient of the Lifetime Achievement Award from the AK Group. He was honoured by IIA-Mangalore Manipal Centre for Outstanding Contribution to the Profession and Creative Excellence in Architecture in 2018.


Ar. S.N. Kohli
(1936 – 2021)

Ar. S.N. Kohli retired as the Additional Chief Architect, Haryana in 1994. He had been the Chief Architect of Haryana Tourism Corporation. He had served as the Chairman of the IIA Chandigarh-Punjab Chapter (2000-2002). He had handled a large number of projects in India and Nigeria. He was a visiting faculty at the Chandigarh College of Architecture.


Ar. Amar Rajinder Singh
(1933–2021)

Ar. Amar Rajinder Singh was a veteran architect based in Chandigarh. He had completed his National Diploma in Architecture (N.D. Arch.) in 1964 from the School of Planning and Architecture, New Delhi. He retired as a Senior Architect in 1991 from the Department of Architecture, Punjab. During his three decades in the Punjab Government service, he designed several outstanding buildings.


Prof. Kuldip Chand Kambo
(January 11, 1933–May 11, 2021)

Prof. Kuldip Chand Kambo, born at Lahore, completed his graduation in architecture from SPA Delhi in 1955, and Masters in Tropical Architecture and Urban Planning from the University College of London in 1970. He had a distinguished teaching career at the University of Roorkee (now IIT Roorkee) as a Reader (1961), Professor (1973) and Head of Department (1989-92).


Ar. Darshan Kumar Bubbar
(November 12, 1937 – 8 February 2021)

Ar. Darshan Kumar Bubbar was born in Quetta, Baluchistan, but spent nearly his entire life in Mumbai, India. A graduate of the Academy of Architecture, Mumbai, he started his own firm, The Angles Architects in 1965 and continued his practice until retirement in 2014. When he was in his early sixties, he began his immersive studies and research into Indian architecture and the application of the traditional science in the modern architectural context. He applied this knowledge in most of his projects. In 2005 his book *The Spirit of Indian Architecture* was published. He was a member of IIA.


Dr. Sushma Deodhar

Dr. Sushma Deodhar, proprietor of Deodhar Associates and partner in Grit Architectural Consultancy Pvt. Ltd., had been a practicing architect for over 25 years and had also ventured into project management consultancy. She completed her B.Arch. (1983) and Ph.D. in Management in Real Estate in India and Abroad from Mumbai University (2012). Having started with Great India Metal Industries, she established her own furniture factory in Nasik. Along with her husband, she did interior projects in Nasik. In 1995, she shifted back to Mumbai and concentrated on development of slum rehabilitation. She had been advisor to a number of government and semi-government organizations namely the small industry service institute, Mahila Arthik Vikas Mahamandal, Government of Maharashtra, Central Excise and Customs, Government of India, S.N.D.T. University and others. She passed away on May 1, 2021.


Ar. Omkar Nath Patel

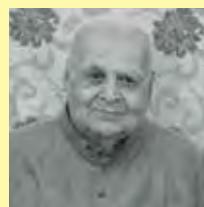
Ar. Omkar Nath Patel passed completed B.Arch in the year 2016 from Dignity College of Architecture, Durg, Chhattisgarh. He was a very creative and promising young architect with a very sweet and pleasing personality.


Ar. V.C. Fernandes

HOD Architectural Assistantship, Govt. Polytechnic Panaji.


Ar. Kiran Gandhi

An innovative architect who had worked extensively on pre-fabricated modules for housing that could be erected at great speed and especially useful for disaster management. His designs were used for the rehabilitation of our citizens who lost their homes during the Bhuj earthquake in 2001.


Ar. Mahendra Shukla

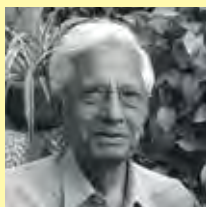
A senior architect and active member of the IIA who worked with various departments of the government.

**Ar. Umesh Bhatt**

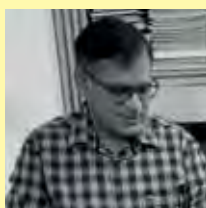
Ar. Umesh did his architectural studies from M.S. University. He was actively involved in architectural practice in and around Saurashtra region in Gujarat. Apart from architectural practice, he was involved in academics as well. He was a visiting faculty at Indubhai Parekh School of Architecture, Rajkot, Gujarat.

**Ar. Vinod Makhesana**

Ar. Vinod Makhesana did his architectural studies from CEPT university and was actively involved in architectural practice in and around Saurashtra region in Gujarat. Apart from architectural practice, he was involved in academics as well. He was a visiting faculty at Indubhai Parekh school of architecture, Rajkot, Gujarat. He received many architectural awards including IIA award in the year 2006. He was a great mentor and philosopher.

**Ar. Prof. Dharam Pal Kambo**

Professor Kambo was born and raised in pre-partitioned Punjab and moved to Delhi to study architecture at the then-Delhi polytechnic near Kashmiri gate. He did his Masters in Architecture at the Cranbrook Academy of Art, in Michigan, under a Saarinen fellowship and worked in Toronto and Washington D.C for several years. He decided to return to New Delhi, where he taught for many years at the School of Planning and Architecture, becoming the head of urban design and founder of the Centre for Conservation Studies, retiring in 1993. He went on to teach at the Vastu Kala academy, School of Architecture and to consult on conservation and preservation projects. He was an avid photographer and artist and has a large collection of personal drawings.

**Ar. Sanjiv K. Nagpal**

Ar. Sanjiv. K. Nagpal was an IIA graduate and had a private practice.

**Ar. Gayatri**

Ar. GAYATHRI was an IIA graduate and had a private practice

**Ar. Debjyoti Biswas**

Prof. Deb Jyoti Biswas graduated in Architecture from IIT Kharagpur and did his Masters in Town and Country Planning from the same Institute. He served as a Senior Architect with MECO, Ranchi, and then joined the Architecture Dept of Birla Institute of Technology, Mesra, Ranchi. He led the Dept of Architecture at the off-shore campus of BIT at Rasal Khaimah, UAE. After coming back, he became the Head of Dept, Architecture and Planning, BIT Mesra. He was very popular with the students.

**Ar. Sanjay Pagar**

Ar. Sanjay completed his graduation in Civil Engineering from SSVPS College of Engineering. He appeared for IIA examinations to earn the title Architect in 1996. He was a knowledgeable member of the fraternity having completed many prestigious projects in and around Northern Maharashtra during his 27 years of practice. He was a panel architect for many renowned government and semi government institutions like MHADA, LIC, etc. He was an asset to IIA-Nashik Centre. He was actively associated with many charitable institutions contributing to social causes. His pleasant personality was contagious to everyone he met and that will be missed a lot.

**Ar. R.C. Manchanda**

Born in Sialkot, then in undivided India and started life as a refugee post partition. He graduated in Architecture from SPA, then known as Delhi Polytechnic and Masters in Architecture from Mc Gill University, Canada. He started his working career with P&T, which gave him the opportunity to work on many telephone exchange buildings and later moved to CPWD, which gave him the opportunity to work on large projects all over the country. He headed the Housing and Town Planning Unit of CPWD for many years handling projects like the Minto Road Housing complex and Mehrauli Badarpur housing in Delhi besides many other projects all over India. Being in the govt. gave him the opportunity to be sent on a foreign assignment to Muscat, Oman, giving him another stint of very different kind of projects. His last major assignment with the govt. was being Chief Architect in the Ministry working on Redevelopment of Lutyens Bungalow Zone South of Rajpath. Post retirement he started his private practice which specialized into healthcare architecture. Projects included Sanjay Gandhi Memorial hospital expansion, NIMS Hyderabad, Medanta Ganganagar and others.

**Ar. Deba Prasad Moitra**

He completed his architectural graduation in the year 1954. A well-travelled architect who worked with AR Le Corbusier at Chandigarh, worked in Dubai and Africa. A thorough gentleman Ar Moitra will be remembered as our senior most architects for ever.

**Ar. Umesh Kumar**

Ar. Umesh graduated from Visveshwaraiya National Institute of Technology, (NIT) Nagpur in the year 1989. He was a practicing architect in Prayagraj, erstwhile Allahabad.

**Ar. Raj Kumar**

Ar. Rajkumar graduated from MACT Bhopal and was a practicing architect in Ranchi. He was an active member of IIA-Jharkhand Chapter.



Ar. Kuldip Singh

Ar. Kuldip Singh, a prominent architect who designed two of the most iconic government buildings in Delhi— the National Cooperative Development Corporation building (1980), and Palika Kendra (1983), died on November 10, 2020, of COVID-19. He was 86. Ar. Singh was known for his structurally complex modern designs and his use of concrete, which were at an experimental stage when he started working with it. He graduated from the School of Planning and Architecture in Delhi in 1957, which was then part of Delhi Polytechnic. Along with his contemporaries B.V. Doshi, Raj Rewal, Achyut Kanvinde and Charles Correa, he was a highly regarded figure who was an important part of the modern architecture movement during the decolonization period in India, even though his work was not well documented.



Ar. Kshitij Jain

Ar. Kshitij Jain was a practicing architect, graduated from SPA Delhi, 2000, partner in the firm Akshay Jain & Associates. He had worked on design of various types of buildings and large-scale projects comprising institutional complexes, offices, religious buildings, housing schemes, etc, and had developed an expertise of working on net zero buildings and application of energy efficiency measures in his projects. His keen interests included photography, use of digital media in design, exposure to conservation, revitalisation projects. His professional activities included active participation in several design competitions for projects in India, Nepal and Seychelles and working as a consultant with Dalmias for ASIS Adopt a Monument Scheme for monuments at Bhimbhetka, Mahabalipuram and Khajuraho. Liked by all his friends, he is one of the youngest members to have lost his battle with Covid.



Ar. Arun Kumar Tyagi

Ar. Arun Kumar Tyagi is a graduate from GCA Lucknow, practicing in Delhi.



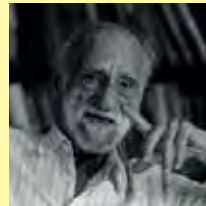
Ar. Anand P. Saxena

Practicing Architect and a renowned valuer of Delhi who served a long active inning with the Northern Chapter that included serving the Chapter as the Hon. Jt. Secretary in the early 90s and also being the secretary of the organizing committee for NatCon held by the Northern Chapter. He was also very active in the Guild of Practicing Architects and worked for bridging the gap between the various members of the profession.



Ar. Amala Sheth

Ar. Amala Sheth was the founder of Metaphors, an architecture and interior design firm in Pune, which she started with her partner Anand Bhagat. She was the master mind behind the world-class corporate office for Wipro in Pune and the majestic Ganga Dham Towers.



Ar. Jasbir Sachdev

Ar. Jasbir Sachdev is a veteran name amongst Indian architects. He had the opportunity to work with Le Corbusier and Pierre Jeanneret on the Chandigarh project from 1952 to 1956. A protagonist of the use of materials in their natural colour and texture, Jasbir Sachdev designed a number of buildings which exemplify his reverence for the masters. He is a pioneer of sustainable architecture, perhaps before the evolution of the term 'sustainability in architecture'. In 1964, he joined forces with the Australian architect Rosemary Eggleston who became his partner in work and in life. This duo has inspired generations of Indian architects and was responsible for many iconic projects like the campuses of Guru Nanak Dev University in Amritsar, the Modern School in Vasant Vihar, and the India Pavilion in the World Expo 70 in Osaka.



Ar. S. Rajaprakash

Ar. S. Rajaprakash, graduated from SPA Delhi in the 80s and after completion of his higher studies joined SPA as an assistant professor. A very loved teacher, he shall be remembered as a gentle soul by all his friends, colleagues and students.



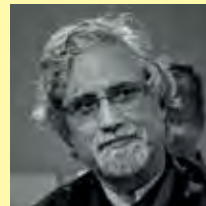
Ar. Hanwant Rai Suri

An architect, planner and an activist for the City, Ar. H R Suri had completed his architecture from IIT Kharagpur and had gone on for further studies to London. On his return to India, he set up an independent practice and was very actively involved in the running of ITPI. During his later years, he worked on activism by taking on the government regarding various policy issues affecting Delhi as a City.



Ar. Vikram Lall

Ar. Vikram Lall, who hailed from Patna, was a partner and principal architect in the Delhi-based firm Lall & Associates. His notable work includes the sprawling Buddha Smriti Park in Patna which was inaugurated by the Dalai Lama in 2010. The centrepiece of the park, built on the site of the British-era Bankipore Central Jail demolished by the Bihar government, is a modern Buddhist Stupa, which was christened 'Pataliputra Karuna Stupa' by the Tibetan spiritual leader. With lush green lawns and meditation centres, the park which falls in the heart of city of Patna, is now a well-known tourist site. Vikram Lall had earned his Bachelor of Architecture from Chandigarh College of Architecture, and Masters in Interdisciplinary Design for the Built Environment from the University of Cambridge.



Ar. R.K. Safaya

Ar. Ramesh Kumar Safaya, architect-urban designer and planner graduated from Chandigarh College of Architecture in 1975, did his masters with SPA Delhi and planning from ITPI. In the initial years, he worked with Joseph Allen stein. He worked with various government bodies including chief architects office at J&K, DDA, TCPO and NBCC, JNURRM, ITDC and HUDCO as executive director. During his tenure above he organized many exhibitions in Africa. His wide exposure to works was followed by his tenure as director, Vaastu Kala Academy, formerly TVB school of habitat studies, for giving the much needed direction the centre needed for stabilizing itself as an important temple for architecture learning in Delhi.



Ar. Utpal Basu

Ar. Utpal Basu was an instrumental force to ensure the right of architects as per COA in the state of West Bengal. He fought single handedly to establish the profession of architecture. He had a practice of more than 40 years.



Ar. D. P. Kambo

He was a practicing architect and planner associated with SPA Delhi.



Ar. Prof. MN Khullar

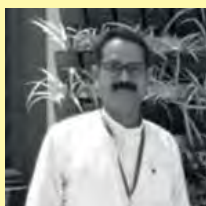
Former chief architect of the Delhi Development Authority, Ar. M N Khullar was the chief architect of the public undertaking. The Delhi Development Authority, energetically participated in the private sector in the development of housing and sports infrastructure.

After his retirement, he set up the firm Enar Consultants with his tremendous experience, especially in the housing and sport infrastructure sectors. Architect Khullar is known for transforming basic brick and mortar into extraordinary spaces with an in-depth knowledge and extensive expertise in the realm of architecture and design.



Ar. S.C. Gupta

Ar. S.C. Gupta was an architect planner who worked with DDA on Delhi Master Plan and its subsequent revisions. After retirement, he took active interest in teaching and was associated with many colleges in Delhi-NCR.



Ar. Ravi Kumar G.S.

Ar. Ravi Kumar was a very prominent architect in the city of Bhawanipatna.



Ar. Sisir Dey

Ar. Sisir is an architecture graduate from the then Bengal Engineering College. He worked with Bata India Ltd as chief architects before starting his own practice in late 70s. He will be remembered as a good human being.



Ar. Pradeep Sachdeva

Ar. Pradeep Sachdeva, the award-winning, New Delhi-based architect who was well known for designing several landmark public spaces in the capital city, passed away at the age of 62 on May 31, 2020. He was considered one of India's foremost designers of urban spaces. The iconic and popular Dilli Haat at INA Market, Garden of Five Senses in Said-ul-Ajaib, and Emporia Plaza at Baba Kharak Singh Marg are some of his most interesting contributions to New Delhi. Sachdeva's untimely demise will be a monumental loss to Indian architecture, said many of his associates.

Other famous buildings he designed in Delhi are the headquarters of the Delhi Development Authority (INA Market), Azad Hind Gram in Tikri Kalan, Delhi University Plaza, Plaza and Streets at Bhikaji Cama Place, and the Botanic Garden in Noida.

Ar. MBR Kapoor

Practising architect

Ar. Nikhil Chandra

Practising architect

Ar. Prof. Arvind Krishan

Practising architect

Ar. Anil Barai

Architect employed with Government Agencies including DDA.

Ar. Bhagwan Singh Duggal

Graduate of SPA delhi held the distinction of perhaps being the only architect to hold the position of DG in CPWD. Post his retirement from CPWD he has been actively participating in design juries in colleges and many government panels evaluating designs for many prestigious public projects while being on the board of directors for some private infrastructure companies. He shall be remembered for his contribution to public architecture.

Ar. Hari K Barjatya

Architect employed with Government Agencies including CPWD, DDA, Rail Vikas Nigam etc.

Ar. T.K.D. Burman

Architect employed with Government Agencies including CPWD.

IIA-Chhattisgarh Chapter

Providing oxygen cylinders to the needy

Since the beginning of the Corona transition period, IIA-Chhattisgarh Chapter has been continuously providing oxygen cylinders, concentrator machines, medicines and blood plasma to affected patients. In addition, constant support is being provided for arranging beds in hospitals in emergencies. A cooperation amount was also collected by members of IIA-Chhattisgarh Chapter. This amount was used to provide thirteen jumbo oxygen cylinders to Bilaspur, eight to Durg Bhilai and Rajnandgaon and fourteen to Raipur; two oxygen concentrator machines, 5000 masks and 500 litre sanitizers were made available to the general public for the Police Mask up Group campaign.

While disbursing these supplies, the various centres of IIA-Chhattisgarh Chapter also gathered data of oxygen levels and status of each patient for follow-ups. Ar. Saurabh Rathgaonkar, Secretary of IIA-Chhattisgarh Chapter informed about the donation of one lakh rupees by the Chapter to the Chief Minister's Relief Fund during the first COVID wave. Many young architects from these centres are serving patients under the guidance of their respective Chairmen:

► Ar. Ravi Chavan and his team from Raipur Centre: Ar. Siddhant Sharma, Ar. Vastu Parikh, Ar. Mimamsa Diwan and Ar. Swapnil Jaggi.

► Ar. Debashish Ghatak and his team from Bilaspur Centre: Ar. Vivek Yadav, Ar. Mohnish Anand and Ar. Nina Aseem

► Ar. R. K. Patel and his team from Bhilai Durg and Rajnandgaon: Ar. Navin Sahu, Ar. Vijay Hirwani and Ar. Avinash Delhiwar.

Chapter Chairman Ar. Raj Prajapati, former Chairman, Ar. Navin Sharma, Secretary, Ar. Ravi Jaggi and Treasurer Ar. Atul Deshpande of IIA Chhattisgarh have been pillars of support during this entire period.



IIA-Gujarat Chapter

IIA-Saurashtra Centre

Professional Social Responsibility: Free oxygen flow meters were dispatched to major cities of IIA-Saurashtra Centre: Rajkot, Bhavnagar, Jamnagar, Jetpur.

Dispatched for our fraternity at the following Centres and Chapters: Madhya Pradesh, Bhopal, Indore, Jammu & Kashmir, Chhattisgarh, Nasik.



IIA-Himachal Pradesh Chapter

IIA-Himachal Pradesh Chapter organised a two-day online session on Health and Happiness on May 28 -29 for the lifestyle benefits of member architects and their families. The event was hosted by Ar. Manuj Shardia, Vice Chairman of IIA Himachal Pradesh Chapter. Ar. Nand Lal Chandel, Chairman of IIA-Himachal Pradesh Chapter welcomed participants at the inaugural ceremony and introduced the trainers of the session: Shri Yoginder Yogi and Ms Seema Sharma, who have been teaching yoga and meditation for over twenty two years with ART of Living (AoL). These sessions were attended by architects and their families from Himachal Pradesh, Uttarakhand, Uttar Pradesh and Odisha.

IIA-Jammu & Kashmir Chapter

IIA-Jammu & Kashmir Chapter had purchased office premises in 2013-'14, which was inaugurated on April 18, 2021. Along with Ganesh Pujan during the navratra days, the members discussed the objectives in order to meet the Chapter's goals.

Contributing towards the fight against the pandemic, members of IIA-Jammu & Kashmir Chapter helped towards providing relief for unemployed architects of the union territory, as many were on the verge of changing their profession. Senior architects were in direct contact with unemployed architects through social media platforms, sharing their life experiences and providing a helping hand in form of physical and emotional support. Many were encouraged to pursue art-forms in which they were proficient so that they could stay positive and relax mentally.

IIA-Karnataka Chapter

Recognition of projects by Shreyas Patil Architects Studio, Belgaum

The Desur Farmhouse, a farmhouse on the outskirts of the city of Belagavi, designed by Shreyas Patil Architects Studio is selected for publication in InCITE's fourth volume on 91 RESIDENCES series. The project was also published in AD and in BUILDIFYME. The project is also nominated in the merit list by MATTER supported by Takshila Educational Society, recognizing projects of critical relevance in the context of contemporary architecture in India. The firm Shreyas Patil Architects Studio is housed on a vintage property, a colonial house, sensitively conserved and restored by the firm, turning it into an experience, was selected and published by AD, April 2021 Volume.

IIA-Kerala Chapter

Vaccination Drive for the IIA Members, Family and Staff
IIA-Kerala Chapter together with Aster Medicity facilitated vaccination for its members, family and staff. The camp was organized in various cities of the state. The Kerala Chapter initiated this programme as getting a slot for vaccination through the government vaccination centres required long waiting. The project was well conceived and flawlessly executed.

Initiatives for the COVID Pandemic

With the backdrop of the pandemic and architecture practices largely working from home, IIA-Kerala Chapter remained active initiating and continuing activities of the verticals online. Along with donating generously to the Chief Minister's Disaster Relief Fund, the Chapter sent a letter to Smt. K.K. Shailaja, then-health minister of Kerala offering assistance at the district level needs, design assistance for effective COVID care spaces and to propagate awareness through digital media and among construction workers. The Chapter also proposed creating strict protocols for sites, spreading awareness and helping workers to avail vaccine to assist the construction sector to function safely and effectively. The Social Security Vertical initiated a vaccine drive led by Ar. Monolita Chatterjee. The Chapter helped IIA members and their staff avail of vaccine doses in various hospitals in Kerala.

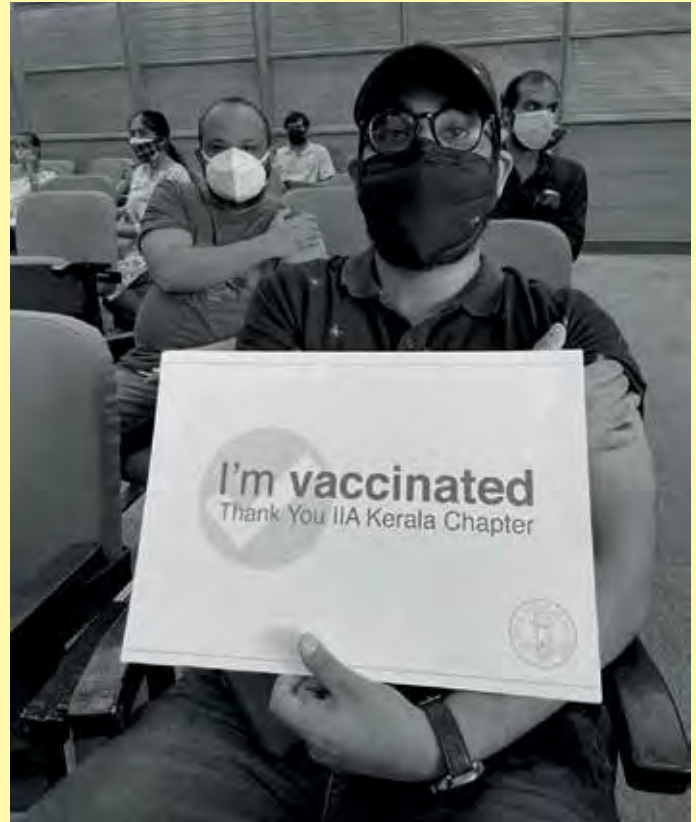
A talk on social health and post-COVID world called HEAL-THY INDIA by Dr. Sasidharan, former Professor and Head, Dept. of Medicine and Haematology, Govt. Medical College, Kerala was organized on May 19, 2021. He explained the importance of lifestyle improvement for better physical and mental health to an audience of a hundred members.

Pedagogy and Profession

As an initiative to ensure effective collaboration between architectural and academic practices, the Pedagogy and Profession Cell's first initiative of the vertical for the term was an Impact Lecture Series by prominent architects to guide undergraduates with interactive discussion sessions. The first lecture Reimagining Architecture by Padmashree Dr. G. Shankar, founder of Habitat Technology Group, was for final year B.Arch. students to help them develop their independent thesis projects. They were awarded participation certificates and offered guidance in the future by IIA members who have relevant expertise in the selected typology of the thesis project.

IIA Surakshitham Scheme

The IIA Surakshitham Scheme is a benevolent scheme, based on brotherhood, proposed by Architects Benevolent Society (ABS) under the Social Security Vertical for its members. Under this scheme, Rs.15,00,000/- is given to the nominees of the deceased member within seven days of the death. This amount is to be collected equally from existing live members, excluding paid up members, of the Society. It is commendable that a considerable number of new members joined ABS this month, as the Society hopes to increase the number of members so as to help more people.



IIA-Maharashtra Chapter

Sangli Centre

After the formalities of the last General Body meeting and the first General Body meeting of the new body, a fund-raising effort was undertaken by the Sangli Centre members, in view of the corona pandemic. Members of the IIA-Sangli Centre donated oxygen concentrators to the Hon. Commissioner of Sangli Miraj Kupwad Municipal Corporation (SMKMC), Sangli. It is notable that a sum of Rs. 5,00,000/- (Rs Five lakhs only) was raised in a short while by the members and it was donated in the form of oxygen concentrators. Out of this amount, Ar. Ravi Patwardhan individually donated Rs. 1,05,000/- (Rs One lakh five thousand) in memory of his late son Ar. Varun Patwardhan. A noble gesture indeed of 'giving back to the society' by architects!

Navi Mumbai Centre

A webinar on the use of glass, Glass, a Boon or a Bane? was organised by Navi Mumbai Centre on May 22, in collaboration with Asahi Glass India AIS. It was well-attended with AIS personnel explaining the types of glass and its suitable usage. Another webinar was held on water-proofing technology Dampness needs no Doors on May 29.

Pune Centre

On the occasion of IIA Foundation Day, Pune Centre organised a presentation on May 15, by Ar. Jayant Dharap on his award-winning project, The Cave that Travelled. Ar. Dharap is a well-known landscape designer based in Pune and this project explored the aspect of a ferro-cement 'cave' coupled with the logistic challenges of transporting the cave to Wayanad in Kerala. An online event is planned for June 5, on the occasion of World Environment Day as well.

Kolhapur Centre

Kolhapur Centre hosted a presentation by Professor Louis Gyoh from UK on Smart Cities on May 15, on the occasion of IIA Foundation Day.

Ahmednagar Centre

IIA Foundation Day was celebrated by Ahmednagar Centre by organising a blood donation camp on May 15.



IIA-Madhya Pradesh Chapter

As we realized that our lack of preparedness to deal with the contagion, as well as that of our health system, the members of IIA-Madhya Pradesh Chapter and its Centres co-ordinated efforts and resources at the community level, to help countless numbers of people within the fraternity and outside it. As oxygen became a dire necessity for treatment, fifty oxygen flow meters were made available to the needy. The survival story of Ar. Dipti Vyas and Ar. Ratish Vishwakarma are an example of successful team work. Relentless efforts by Ar. Shruti Purohit, Ar. Snehal Sontakke, Ar. Brajesh Sharma, Ar Puneet Pandey and senior architect Ar. Achal Choudhary along with many others helped in changing the scenario for fellow architects who were afflicted by the pandemic.

An interactive, online session, INVICTUS, was organized on May 23, by Ar. Anish Pal Singh and Ar. Amber Vyas and moderated by Ar. Vinay Prakash Shrivastav and Ar. Manoj Shrimal. Ar. Jitendra Mehta, Chapter Chairman inaugurated the event. A panel of eminent doctors, Dr. Tanay Joshi, an expert in respiratory medicine, Dr. Shenal Kothari, an ENT super-specialist and Dr. Animesh Sahu, expert in cataract and oculoplasty cleared doubts and fears about COVID-19 black fungus infection, treatment and post-treatment care. After the presentation, the doctors engaged in live Q & A and discussion with the attendees. This was followed by a musical presentation by Ar. Nakul Dhagat, who is on his way to recovering from COVID.

The experts were digitally felicitated by Ar. Amogh Gupta, Immediate Past Chairman of IIA Madhya Pradesh Chapter, and the vote of thanks was conducted by Ar. Vibha Shrivastav.

The Chapter Chairman, Ar. Jitendra Mehta, on behalf of the members, offered financial support to the students of architecture of various colleges of the state, who had lost their parents to the pandemic, to pursue their graduation.

IIA-Punjab Chapter

IIA-Ludhiana Centre

IIA-Ludhiana Centre organized two seminars on March 13, 2021. The first one highlighted the role of architects as key players in the Smart City Mission. Ar. Sanjay Goel, Chairman of IIA-Punjab Chapter and a director of LSCL also shared the contributions of the Chapter's members in urban development, local government and Smart City Mission.

The second seminar, Role of Stainless Steel in Smart Built Environments was also organized on the same day in collaboration with International Stainless Steel Development Association (ISSDA). Various aspects of stainless-steel applications for a sustainable, long lasting and maintenance-free public infrastructure were presented by Mr. Rohit Kumar, Executive Director ISSDA and Mr. Sahil Garg Executive Director Purever Rhinox, bringing together the gamut of international and national stakeholders.

The chief guest for this occasion was Mr. Pardeep Sarbarwal, Chief Executive Officer of Ludhiana Smart City Limited (LSCL) and Commissioner of Ludhiana Municipal Corporation. Ar. Harinder Boparai, Chairman of IIA Ludhiana Centre presented the vote of thanks.

IIA-Jalandhar Centre

On the occasion of World Water Day on March 22, two webinars were organized by IIA-Jalandhar Centre.

The first, Celebrating the Elixir of Life was in association with the Lovely School of Architecture, Lovely Professional University (LPU), Punjab. Eminent speaker, Ar. Surinder Bahga, Principal Architect SAAKAR Foundation, Chandigarh gave a talk on curbing the misuse of water to conserve this resource.

The second was Go Green Movement with Haryavall Punjab (Jalandhar Unit) with over a hundred 100 environment enthusiasts.

Mr. Jagdish Raja, Mayor of Jalandhar, inspired the participants to make a pledge and strengthen their resolve for conservation of water and the environment. He also addressed the importance of practices such as increasing the green cover with more forests, conserving the ground water and contamination of water.

Prof. Nagendra Narayan, Head of the Department (HOD) Lovely School of Architecture and Design and IIA member was the keynote speaker. He reminded all of continuing the importance of awareness of water that has commenced with the first celebrations of World Water Day by the United Nations in 1992.



IIA-Chandigarh Chapter

Webinar series on process of Chandigarh: Carrying forward the legacy of Le Corbusier & Pierre Jeanneret.

The tri-webinar series was organized on March 25, 2021, April 9, 2021 and April 22, 2021 by city-based organisations– ACT! Chandigarh and Saakaar Foundation with support from Government of India Ministry of Housing & Urban affairs (MOHUA), the official Swiss Diplomatic representations in India & Bhutan; Le Corbusier Foundation Paris; Chandigarh & Punjab Chapters of Indian Institute of Architects, Fire & Security Association of India and ASSO-CHAM-GEM. The discussion marked an important departure from the standard rhetoric around the Chandigarh city– from one focusing on its conservation and preservation to identifying the missing links that may enable its planned growth, regional integration and also pave the way towards realization of its original vision of setting an example of a progressive vision for our country. Chandigarh has been stuck in a log-jam ever since the re-organization of the state of Punjab. This event brought forth the voices of all stakeholders on one platform to comprehensively review this unique situation.

The sub-themes of individual webinars were– Legacy & Vision; Functioning of the city; and Public Participation. These were covered by a total of 21 speakers each individually representing diverse interests within the city. The Swiss Ambassador Dr. Ralf Heckner inaugurated the event and approximately 2200 professionals and students attended it online. A dozen architecture institutes and research organisations of the region that participated also conducted in-house competitions to enable a deeper understanding of the theme amongst their students.

The speakers, who are all prominent personalities actively engaged with the issues of the city, included noted Swiss scholars– Dr. Tom Avermaete, Dr. Stalder, Dr. Phillip Ursprung; architects and planners– Ar. S.D. Sharma, Ar. Sumit Kaur, Ar. Surinder Bahga, Sh. R. Srinivas and Ar. Shilpa Das; former Adviser to the UT Administrator– Jagdish Sagar, IAS; former parliamentarians from Chandigarh– Pawan Bansal and S.P. Jain as well as Prem Garg, academicians– Dr. Sangeeta Bagga, Dr. Aradhana Jindal and Dr. Harveen Bhandari and researcher Dr. Manoj Teotia, along with residents and local stalwarts– senior Advocate Mac Sarin, Er. Vinod Vashisht, Advocate Ajay Jagga, Vivek Atray and R K Jain.

The 15-minute talks by the speakers were delivered in simplest language so as to include the newcomers, the students and the residents in an open discussion. The content covered brief background information on the circumstances of the creation of Chandigarh, its original vision and highlights of the original plan, crucial to evaluate the present-day city as well as the softer issues of understanding our legacy as we go forward. It included the growth issues being faced by the city today, an evaluation of the governance framework with its various agencies that are in place today and the urgent need for statutory provisions required for a smooth implementation of Chandigarh Master Plan 2031; the dismal progress made by the high powered committee for its regional coordination with Punjab and Haryana under MOHUA currently in a limbo for six years; effective methods of public participation custom-suited to Chandigarh to bring in accountability within the system. There emerged a consensus amongst the speakers that the present setup overloaded with bureaucrats is inadequate to resolve issues of the city and has actually regressed since 1984 when the office of Chief Commissioner was converted to Adviser to UT Administrator.

In conclusion, a collective effort to strengthen the statutory framework that safeguards the interests of Chandigarh is the need of the hour: this event positions itself as a catalyst in that direction.

IIA-Rajasthan Chapter

The state of Rajasthan has been under complete lockdown since mid-April due to the pandemic. Even during this time, architects were working from home as the construction sites were open. To help architects maintain a fit body and mind, online yoga classes under the health and wellness initiatives of IIA-Rajasthan Chapter were held. This commenced from May 17, and classes are held six days a week, from 7:15 to 8:30 a.m. under prominent yoga instructor, Ms. Neelam Kumar, a registered yoga teacher and yoga alliance certified trainer.

Ar. Tushar Sogani, Chairman of IIA-Rajasthan welcomed the architects from several other states of the country as well. The program is been coordinated by Ar. Shweta Choudhary.

IIA-Tamil Nadu Chapter

Combatting the COVID-19 Pandemic

IIA-Tamil Nadu Chapter organised a session on The Role of Architects in combating the Pandemic: The case of Ghana. Ar. Fiifi Y. Sam-Awortwi (a.g.i.a), of the GIDC Project in Accra, Ghana presented the way in which the community of architects worked with their government to create state-of-the-art facilities for COVID care in Accra, Ghana.

Feedback on Building Rules

IIA-Chennai Centre is in the process of obtaining feedback on the Tamil Nadu Combined Development and Building Rules, 2019 from architects practising across Tamil Nadu. With the collated inputs, a representation will be made to the Government of Tamil Nadu regarding the same.

IIA-Telangana Chapter

To commemorate World Heritage Day on April 18, IIA-Telangana Chapter organised an online event on April 17, which presented two talks by experts. The meeting was opened by Ar. D. Uday Shankar, Chairman of IIA-Telangana Chapter and moderated by Ar. Asha Acharya and Ar. Aditya Singaraju, General Secretaries.

The first talk was Kakatiya Cultural Landscapes: Studies in Architecture and Heritage Status by Ar. G.S.V. Suryanarayana Murthy, practising conservation architect. He explained the detailed analysis and studies done by him regarding the famed Ramappa Temple at Warangal for nomination to UNESCO World Heritage Status. This concerned the Kakatiya dynasty which ruled Telangana (12-14 cent.), famed for the irrigation systems in the Deccan landscape through interlinked tanks, many of which are still in use. The iconic Kakatiya thoranam or gateway forms the symbol of Telangana Government. Ar. Murthy described the Kakatiya construction system with its glossy granite superstructure, lightweight 'floating' bricks and 'sand box' confined foundations. He showed the topography and agricultural fields amidst which the Ramappa temple has been located for centuries. This was one of the main reasons that UNESCO accepted the dossier from the Government of Telangana and inspected the precincts of the Ramappa Temple. The final decision is due soon.

The second presentation Architectural Heritage of Hyderabad: Walking over layers of history by conservation architect and author, Ar. Madhu Vottery took the audience from the twelfth century into the future, through a downloadable app called Hyderabad Heritage that she has developed for heritage buffs. It gives a tour of almost 300 heritage sites in Hyderabad with details of location, history, physical characteristics, routes and pictures. Ar. Madhu Vottery used the multimedia representation of the app to explain the multi-layered history of this 400-year-old city.

Prof. Ar. M. Vinod Ganesh, Senior Faculty at JNAFAU School of Planning and Architecture concluded the session with a dialogue engaging the speakers in topics ranging from the future of heritage, government programmes, private initiatives, social attitudes and environment responsibilities.

IIA-Uttarakhand Chapter

Inaugurated on April 21, 2019, the Uttarakhand Chapter (over 150 members) and its constituent Kumaun Centre (over 70 members) both celebrated their second anniversary through a virtual platform event on April 21, 2021. This was also attended by IIA members from other Chapters—Chattisgarh, Chandigarh, Gujarat, Haryana, Himachal Pradesh and Punjab. The inaugural issue of the bi-monthly newsletter of the IIA-Uttarakhand Chapter titled DHVANI- Voice of Architects from the Himalayan State of Uttarakhand was also launched at this event.

A virtual seminar to mark the occasion of National Technology Day was organized on May 11, 2021 by IIA-Uttarakhand Chapter, with the support of the IIA Chapters of Gujarat, Him-

achal Pradesh, Maharashtra, Northern and Punjab. Members from ten Chapters participated in this event, Gujarat, Haryana, Himachal Pradesh, Jharkhand, Karnataka, Maharashtra, Northern, Odisha, Tamil Nadu and Uttar Pradesh. During the two-hour programme, four architects spoke on various topics related to technology and its role: Ar. Sanjay Goel, Punjab, Ar. Ajay Sharma, Himachal Pradesh, Ar. Nilesh Suchdev, Gujarat and Ar. Hamir Smart, Maharashtra. Industry partners also presented: Mr. Anish Chopra, MD & CEO of Greenify Eco Technologies Pvt Ltd. on Cold Formed Steel Frame Structures and Mr. Faizer Ali Dastagir, National Head, Projects of Viva Composite Panels Pvt Ltd. on Building Facades and Cladding Technology. IIA-Uttarakhand Chapter also reached out digitally to commemorate World Creativity and Innovation Day on April 21, 2021, World Book and Copyright Day on April 23, 2021, IIA Foundation Day on May 12, 2021 and International Day of Light on May 16, 2021, and is gearing up for the next virtual celebration on World Environment Day on June 5, 2021.

International Union of Architects (UIA) News

① UIA 2021 RIO: The First Digital UIA World Congress

Due to the ongoing pandemic, the 27th UIA World Congress of Architects 'UIA2021RIO' was held on an entirely digital platform. The online format, which drew in over 35,600 participants from 159 countries combined pre-recorded video casts and live transmissions. The theme of the first week (March 22-25) was Weaknesses and Inequalities, while the second week (April 19-22) addressed Diversity and Mixture through national and international experts in debates on the topics of Gender and Culture; Citizenship & Heritage; Globality and Singularity.

② United Kingdom: 2021 Norman Foster Travelling Scholarship

The Royal Institute of British Architects (RIBA) has opened applications for the 2021 Norman Foster Travelling Scholarship which rewards one architecture student, funding travel and exploration of sustainability and urbanism. This year, in response to global travel restrictions, students can submit an alternative proposal to research a topic in their home country. Applications are welcome from students around the world and a £7,000 grant will be awarded to the winner, decided by a panel of judges including Lord Foster and RIBA President Alan Jones.

③ USA: Convention 2021

The Annual Convention of the American Institute of Architects (AIA) will be held entirely virtually for the first time this year on June 17, July 8, July 29 and August 19. Each day of the Convention will focus on four main axes: Firm Resilience, Sustainable Practice, Community Engagement and Building Efficiencies, and will include seminars, networking activities and keynote speakers.

④ UN-HABITAT: Call for Climate Action

UN-Habitat has joined the United Nations in a call for climate action in preparation for the upcoming Conference on Climate Change (COP26) to be held in Glasgow in November 2021. The initiative focuses on urban areas and communities and emphasizes what UN-Habitat Executive Director Maimunah Mohd Sharif calls the "urgent need to work with cities and national governments to reduce urban-based carbon emissions, build resilience to climate change and give a voice to the most vulnerable."

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