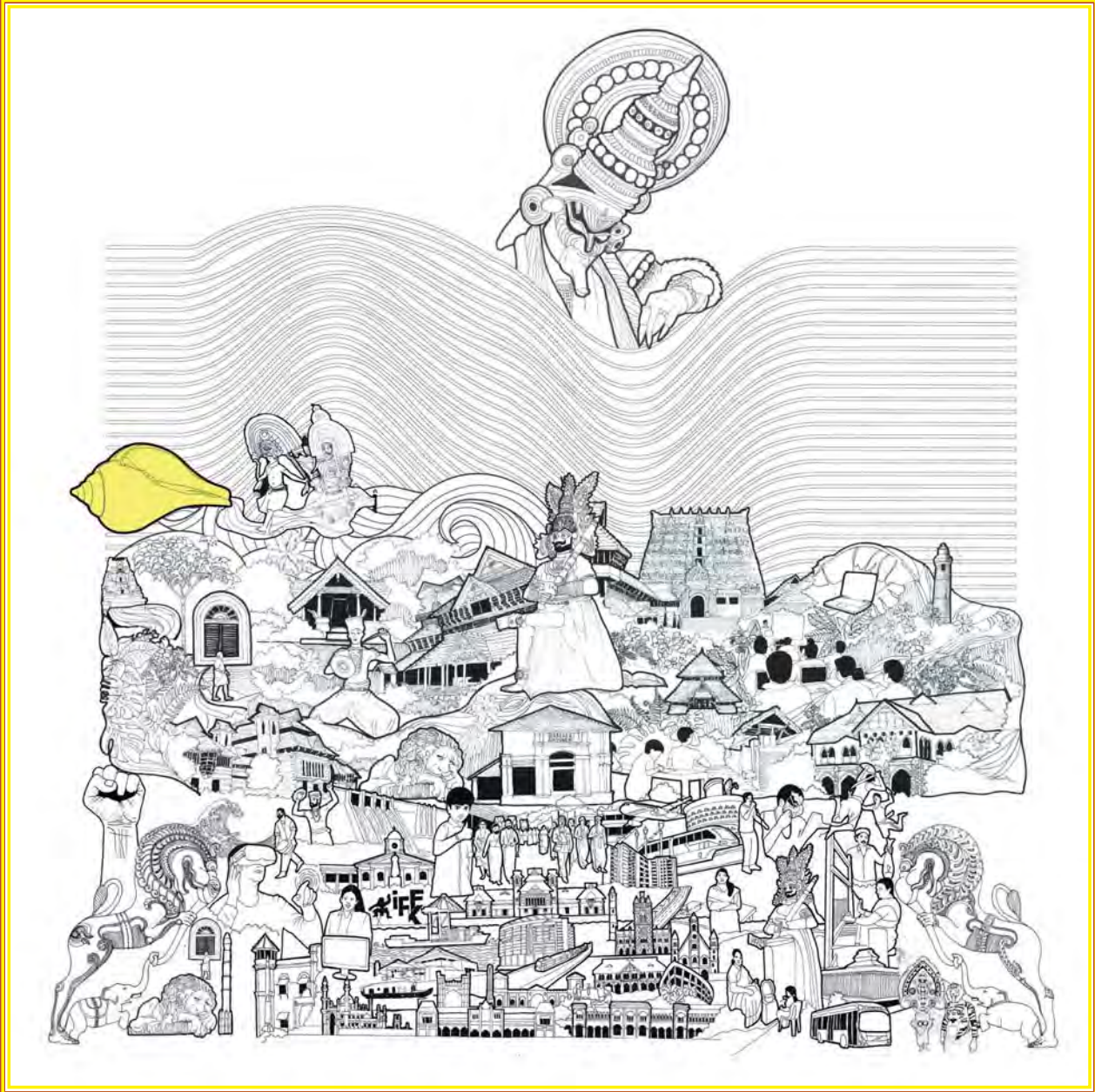




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YOUNG ARCHITECTS FESTIVAL

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UIA2024KL INTERNATIONAL FORUM KUALA LUMPUR | 15-19 November 2024

CALL FOR PAPERS DIVERSECITY for Humanity and Sustainable Growth

The objectives of the UIA 2024 International Forum Kuala Lumpur (UIA2024KL) is to provide opportunities for the public, architects, urban planners and policy makers to participate in a series of enriching programmes invigorating discussion on culture, heritage, sustainability, equity and ecology to achieve humanity and sustainable growth.

All accepted papers will be published in MAJ (free) and selected papers will be published in indexed journal (additional charges may apply)

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Sub-theme 1

Culture and Heritage



Sub-theme 2

Density and Sustainable Growth



Sub-theme 3

Equity and Ecology

EXTENDED DEADLINES

NEW EXTENDED KEY DATES

- 01 July 2023: Open call for papers submission;
- **31 December 2023: Deadline for abstracts submission;**
- 31 January 2024: Notification of abstracts acceptance;
- **30 April 2024: Deadline for Full Paper submission with abstract;**
- 31 May 2024: Notification of Acceptance / Authors receive feedbacks;
- 30 June 2024: Deadline for authors to submit revised papers if asked to do so by peer reviewers;
- **31 August 2024: Final paper submission by authors;**
- 15 - 19 November 2024: Presentation of Paper at the UIA 2024 International Forum Kuala Lumpur

Submission procedures available <https://uia2024kl.majournal.my>
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+91 22 22046972 / 22818491 / 22884805
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www.indianinstituteofarchitects.com

Editor Ar. Lalichan Zacharias

Kakkamthottil, Jaya Nagar, Marudu P.O., Pachalam S.O., Maradu, Dist-Ernakulam, Kerala-682304.
R.N.I. No.9469/57
lalichanz@gmail.com

Advisors : **Ar. Mukul Goyal**

Printer's Email

arihantdigiprint.offset@gmail.com
krish.graph2021@gmail.com

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Dear Fellow Members of The Indian Institute of Architects,

India is a land of festivals where several events and important days are celebrated with enthusiasm. The month of August has several important festivals and days including Onam, Raksha Bandhan, Independence Day, World Photography Day, World Humanitarian Day and Sadbhavana Diwas. In this mechanized world the importance of handicraft is celebrated on 7 August as National Handloom day. In the same spirit, for the protection and promotion of the rights of indigenous peoples. World Indigenous Day is celebrated on 9 August.

The August issue of JIA has a unique cover page which illustrates the place of Lord Vishnu at the heart of the cover theme, symbolizing the enduring presence that has guided the city of Thiruvananthapuram through the ages. This cover resonates with the theme, Indigenous Knowledge Systems of our first International Research Conference ANVESHAN 1.0 which investigates the relationship between the built environment, history, culture and modernity. This issue also shows the passion of our President, Ar. Vilas Avachat where he has expressed divinity on canvas by portraying different forms of Ganapati, the deity of wisdom and knowledge, and with Whose blessings, ANVESHAN 1.0 was a grand success. This issue investigates the historical overview of *Maner Sharif* along with the idea of 'home'. Students' inquiry about the Nazi Party Rally Grounds, with respect to the propagation of Nazi ideology through existing architecture is an interesting read, and with the present unrest regarding women's safety, addressing the needs of women in the design of urban spaces is also highlighted. Our host for ANVESHAN, the Marian College of Architecture and Planning (MCAP) has featured proudly under design projects and Fontainhas of Goa has been depicted through a photo essay. Captivating book reviews of *Gurudwaras of Sultanpur Lodhi* will be read along memory lane. The summary of our first *Sorab Bharoocha Memorial Lecture* is going to be an intriguing and introspective journey along with our guest speaker's diverse talks on discourse of architecture.

We, at IIA, want to thank all the participants for their overwhelming attendance at ANVESHAN. On behalf of the ANVESHAN Team I want to thank our visionary IIA President and Office Bearers for giving the IIA Research and Development Committee the opportunity to organize this first Research Conference upon the IIA platform. We also thank MCAP and its management, Principal, faculty and students for hosting this Conference, as well as our fellow IIA members who attended this event in large numbers to make this event truly successful.

With similar enthusiasm, I urge all IIA members to register in large numbers for our upcoming YOUNG ARCHITECTS FESTIVAL (YAF) on 27- 28 September and PINKPRINT on 8- 10 November hosted by the IIA Goa and IIA Odisha Chapters respectively.

An appeal to all IIA members to contribute to JIA with articles, projects, research papers and most importantly, in terms of sponsorship and funding. Thank you for your continued support and readership.

Prof. Vinit Mirkar
Editor, JIA



Ar. Vinit Mirkar

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Rajendra Raju**
Imm. Past President, IIA

Friends,

We have already completed one full year of our term.

Looking back, we have achieved many goals, but still many are yet waiting. I know all the Chapters, Centres and Sub-Centres are doing very well, conducting seminars, discussions and presentations. It is important to continue these activities to encourage newer generations of architects and also to involve general people in our events to spread the awareness about architecture.

Our dynamic Vice President has taken the initiative for *Design Yatra*. This has already been held at the Madhya Pradesh Chapter. Similarly other Chapters have also shown interest.

We have two good news to share: 1st IIA member, Ar. Anant Gadgil, who has been Congress spokesperson for a long time, has been awarded the Best Parliamentarian Award 2019- 20 by the Hon. President of India, Draupadi Murmu. Second: The election result of the IIA representatives to the Council of Architecture, which was declared in December 2023, have now been formally gazetted. Many congratulations to all these members.

Another serious matter holding our attention is how we can help prevent violence in society. In the last many days we are hearing about atrocities against girls and women in the news. We also read about the situation in Bangladesh, West Bengal and Badlapur, when men's demonic attitude has come forward. Regressive ancient norms have to be curbed and changed immediately: the mindset of society and violence, whether political, domestic or even personal, is condemned. As architects, planners and designers, I would like all Chapters to take up the task and sensitize our society through our designs and planning. Safe environments are to be an integral of buildings. A few examples are avoidance of narrow passages, dark corners, positions of toilets, lighting- both natural and artificial, ease of identifying locations- especially for schools, colleges, public offices; use of CCTV cameras, exit signage, and many others.

A checklist would be helpful while designing buildings, of aspects such as universal accessibility and safe environment. These should be promoted as part of the DC Regulations while sanctioning of drawings.

As a designer we can bring about these changes and can implement them immediately in our designs. This literacy should also form an essential part of architectural education.

After all, we architects are the masters and captains of the ship and defiantly steer it towards safe environments.

It is not only candle marches, but also creativity in building safe environments to all ages and all people in our society is our moral duty.

Ar. Vilas Avachat
IIA President

Garuda's Gaze

The Tapestry of Thiruvananthapuram's Essence



In the heart of Thiruvananthapuram, a city whose very name honours its divine protector, Lord Vishnu, this line sketch illustration emerges, capturing the spirit of a city poised between its rich past and a promising future. This artistic narrative, imbued with profound symbolism, portrays Garuda, the mighty *vahana* of Lord Vishnu, sent to oversee the unfolding events in Thiruvananthapuram. As the central figure, Vishnu embodies the city's ancient essence, while Garuda's watchful gaze reveals a compelling vision of its future— an intricate tapestry where progress, heritage and sustainability are seamlessly woven together.

Thiruvananthapuram, a name derived from 'Thiru' and 'Anantha-pura,' meaning 'Abode of Lord Anantha,' reflects the city's deep spiritual and cultural roots. The illustration places Lord Vishnu at the heart of this narrative, symbolizing the enduring presence that has guided the city through the ages. Yet, it is Garuda who carries the weight of this story, soaring above the city, observing the convergence of history, culture, and modernity.

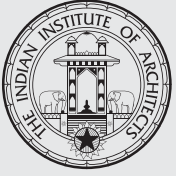
Next to this narrative is the iconic *Sangu*, or conch shell, a powerful symbol of Travancore, now known as Thiruvananthapuram. In this illustration, the *Sangu* represents the present— a timeless emblem whose sound reverberates through the city, echoing the promise of development. As Garuda surveys Thiruvananthapuram, he sees the *Sangu* as a beacon, its resonant call symbolizing the progress that is reshaping the city while remaining deeply connected to its heritage.

Garuda's vision extends beyond the present, reaching back into the annals of history where he encounters the ritual art of *Garudan Thookkam*. Performed in certain Kali temples of Central Kerala, this ancient tradition embodies the city's rich cultural heritage, a stark contrast to the futuristic landscape Garuda now witnesses. This juxtaposition highlights the continuity between past and present, underscoring how tradition and innovation coexist in this evolving urban tapestry.

What Garuda sees is a future vision of Thiruvananthapuram— a master plan where development, ecology, and history are not merely coexisting but thriving together. This illustration encapsulates the essence of the city's future— a dynamic, sustainable landscape where every element, from traditional craftsmanship to the latest advances in artificial intelligence, contributes to a vibrant cultural mosaic. The harmonious interplay between ephemeral activities and enduring cultural and heritage precincts creates a living tapestry, reflecting the collective identity of Thiruvananthapuram's people.



Ar. Vivek V. (A24730) is the Principal Architect of *Design Tribe Studio*, Thiruvananthapuram, Kerala. He is an Assistant Professor at the Marian College of Architecture and Planning (MCAP), Thiruvananthapuram and the Hon. Secretary IIA Thiruvananthapuram Centre.
Email: ar.vivekvmcap@gmail.com



JIIA Call for Papers, Articles, Projects

The Journal of the Indian Institute of Architects invites original and unpublished contributions from members **ONLY** (academicians, practitioners and students) under the following FIVE categories. Submission in each category is strictly only through the respective google forms.

In order to be accepted for publication, all material sent in these categories should have the following components:

1. MS Word document file with text only. Please do not format it in anyway. The numbered captions for all the images will also be in this document.
2. Folder with all images (minimum 300 dpi), numbered according to the captions given in your text file
3. Photograph of the author/s (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.

Category 1 : Articles

google form link: <https://forms.gle/7pDFva1HDH4hfUyj8>

Essays, interviews, articles (1500- 2500 words), book reviews (600 and 750 words), travelogues, sketches and photo-essays 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).

- For a design project, please include the 'Fact File' with the following details : Project Name, Location, Plot area, Total built up, Structural consultants, Project completion. Also please give the photo captions and credits. Please ensure that the image is referred to within the text. For eg, "As seen in Figure 1...". This is essential for the layout.
- For design projects, plans and sections of the project are desirable along with the photographs.
- Book reviews should be only of books by Indian authors. please include the "Fact File" with the following details: book title, author name, publisher, year of publication, ISBN, language the book is written in, genre (technical/ fiction/ etc.), no of pages, dimensions (in cm), type (Kindle/ paperback/ hardback), available at (amazon.in/ flipkart.com/ others).
- Please send a write-up of about 200-300 words along with sketches and photo-essays.

Category 2 : Student Work

google form link: <https://forms.gle/hyhsCoK6QPe6qDJu8>

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

Category 3 : Contributions from Chapter Correspondents

google form link: <https://forms.gle/Ru4JBLSHwaYEBTcg7>

(a) *Chapter News*: This includes various interesting activities from the Centres of your Chapters (maxm. 500 words for the news from the *entire* Chapter).

(b) News of conferences by the academic institutes in your respective Chapters.

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

Category 4 : Research Papers

google form link: <https://forms.gle/Z9YWQQMaw843N1eT6>

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

Category 5 : Cover Design

google form link: <https://forms.gle/BSkuE5cApXdy7dX1A>

Students from affiliated colleges are invited to design the cover page theme. This should be a graphic based on some aspect of Indian Knowledge Systems. The submission will include the graphic file (jpeg or corel draw); a theme note (with a title) of about 500 words explaining the concept of the graphic.

Please note that the image you send will be adjusted as per the layout requirements of the JIIA Cover.

Please note:

1. All submissions will be accepted only through google forms.
2. Submissions will **NOT** be accepted through email.
3. Any queries to be addressed to : jiieditorial@gmail.com.
4. When you correspond with us, please give your email id (that you regularly use) and your cell no. (preferably with WhatsApp).
5. It is compulsory to mention your IIA regn. No. Submissions will **NOT** be accepted from non-members.
6. The review process takes anywhere between 4-6 weeks. Since it may not be possible to respond to all authors who send in their work, we will definitely revert if and when your work is accepted.
7. JIIA does not charge any fees for publication of any professional or academic work.
8. It is understood that submission from an author is an original work, unpublished anywhere else, and that IIA and JIIA are in no way responsible for any matter or dispute arising out of the publication of the same.
9. All authors are requested to refer to further detailed information available on the JIIA website.

Maner Sharif

An Architectural Perspective

By Dr. (Ar.) Md. Danish

1. Location of Maner Sharif Dargah

Maner Sharif is a *kasba* (small town) in the state of Bihar. It is located 25 km west of Patna on NH-30. In ancient times, it was the principal centre of spiritual knowledge and learning. It is a land of Sufi saints, a place of historical values, religious importance and also regarded as a restoring centre. Figure 1 depicts the location of the *Chhoti Dargah* and its precinct. It has a beautiful lawn on the northern side with a monumental gateway rising from the plinth of 3.08 metres from the ground level. *Chhoti Dargah* lies in the centre of the enclosure with manicured lawns on all the four sides. There is a beautiful tank in the south of the *dargah*, beautifully adorned with the *chunar* sandstone on all sides. The monument covers an area of 3453 sq. m and the water pond spreads over 8100 sq. m area. The *sangam* (confluence) of rivers Sone and Ganga on the north-west side of Maner offers a magnificent view.

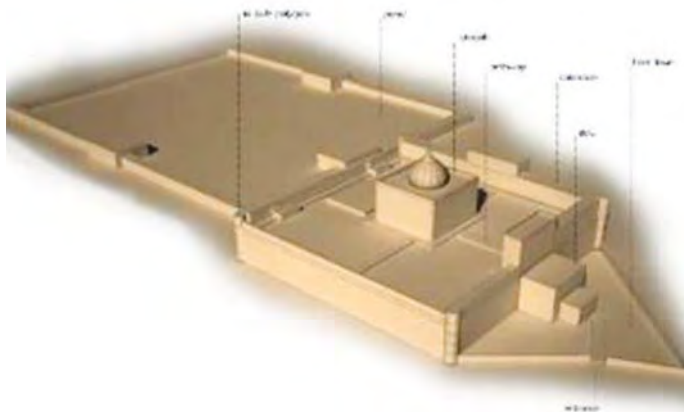


Figure 1: An artistic view of the dargah and its precinct
Source: Author

2. Historical Overview of Maner Sharif

Maner Sharif consists of *Chhoti Dargah*, *Bari Dargah* and *Khanquah*, the birth place of Hazrat Makhdoom Shah Daulat Maneri RA in 1492 AD. It is one of the most magnificent and finest examples of Mughal Architecture in the eastern part of India. It is made up of *chunar* stone brought from the Chunar in eastern Uttar Pradesh via the River Sone. *Chhoti Dargah* was built in the memory of Hazrat Makhdoom Shah Daulat Maneri by his disciple, Ibrahim Kakkar, Governor of Bihar in the year 1616. While *Bari Dargah* is located on the rock (*teela*), the mausoleum of Sultan-ul-Makhdom Shaikh Kamaluddin Ahmad Yahiya Maneri RA is near the pond. *Khanquah* Maner Sharif has been the centre of fourteen Sufi orders. Out of these, Soharwadia and Firdausia orders were spread vastly through the Indian subcontinent. Maner Sharif is the centre of annual festival conducted by the Bihar Government — Sufi Mahotsav Programme. *Ziaratgah* of Maner Sharif offers a visit to the *Rawaq Sharif*, the birth place of Hazrat Makhdoom-E-Jahan Shaikh Sharfuddin Ahmed Yahiya Maneri RA and *Hujra Sharif*, the worship place of Shah Maneri.

3. Design Characteristics

3.1 Mosque

On the west side of the shrine lies the beautiful mosque which has an annexe from north side to south side and is extended to the main gate (see figure 2a and 2b). The mosque building is a marvelous one with intricate designs adorning its walls. There is a big dome at the top and the ceiling has Quranic engravings. The mosque is richly adorned with exquisite ornamentation on the doorway and niches on the walls.



Figure 2a: Elevation of the mosque with annexe on N-S side
Source: Author

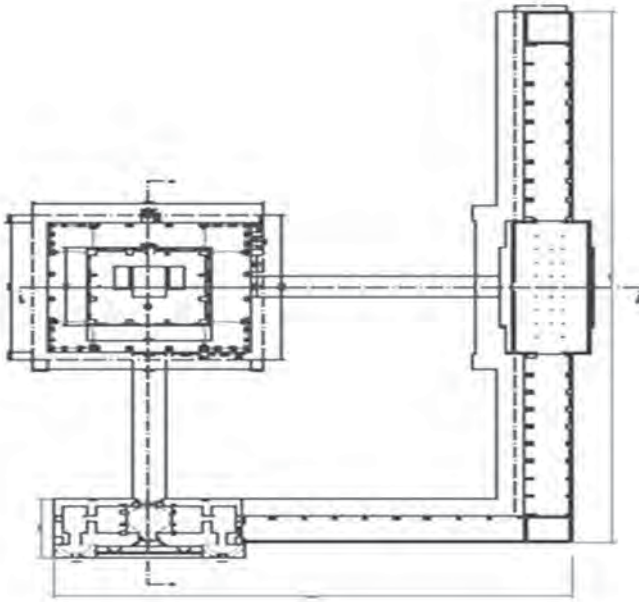


Figure 2b: Plan of the mosque with annexe on N-S side
Source: Author

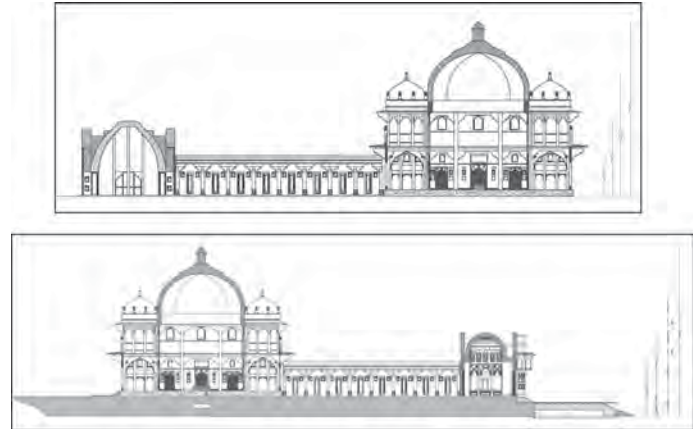


Figure 4: Sections showing the dargah, mosque and main gate
Source: Author



Figure 5: Pathway connecting the main gate with the mosque
Source: Author

3.2 Main Gate

There is a giant main gate at the northern side of the holy shrine which gives it a fort-like appearance, as seen in figure 3. The main gate still bears the signs of the 1857 mutiny in the form of impressions left by the cartridge fired by a British soldier. It is an extraordinary example of Indo-Islamic architecture with *jharokhas*, *jalis* and squinch inside to support the dome. It has a garden in the front and the plinth rises 3.08 metres from the ground level (see figure 4) and the height of the gate is 8.9 metres. There is a pathway on the roof which connects with the mosque on the western side (see figure 5). The main gate is richly ornamented with various architectural elements like *jharokhas* and turrets and has intricate carvings on the wall (see figures 6a and 6b).

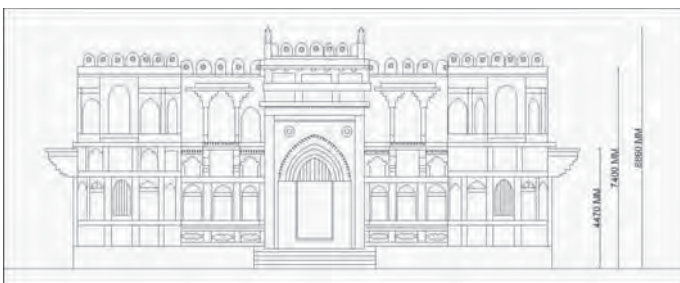


Figure 3: Elevation of the main gate towards Chhoti Dargah
Source: Author

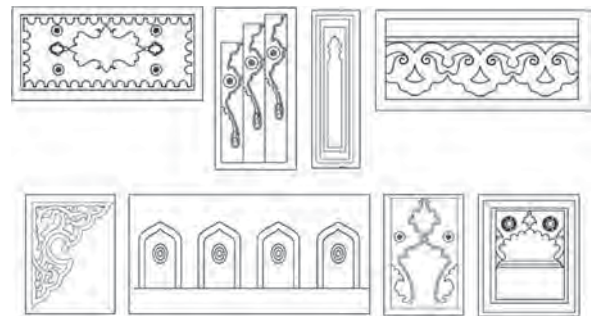


Figure 6a: Details of turrets and intricate carvings on the main gate
Source: Author



Figure 6b: Detailing of the jharokha on the main gate
Source: Author

3.3 Chhoti Dargah

Chhoti Dargah is a monumental structure lying at the centre of the enclosure. The *dargah* and its precinct was designed by Kuli Khan Badkhashani. The mausoleum has three graves. The largest one at the centre is Hazrat Shah Daulat Maneri's grave and to the left lays his wife and on the right lays his disciple and builder of the *dargah*, Ibrahim Khan Kakkar. The building is square in plan with a circular dome resting on the squinch. At the first floor, there are identical domical roofs on all the four corners (see figures 7a-d). The *dargah* has a square platform of size 20.35 m

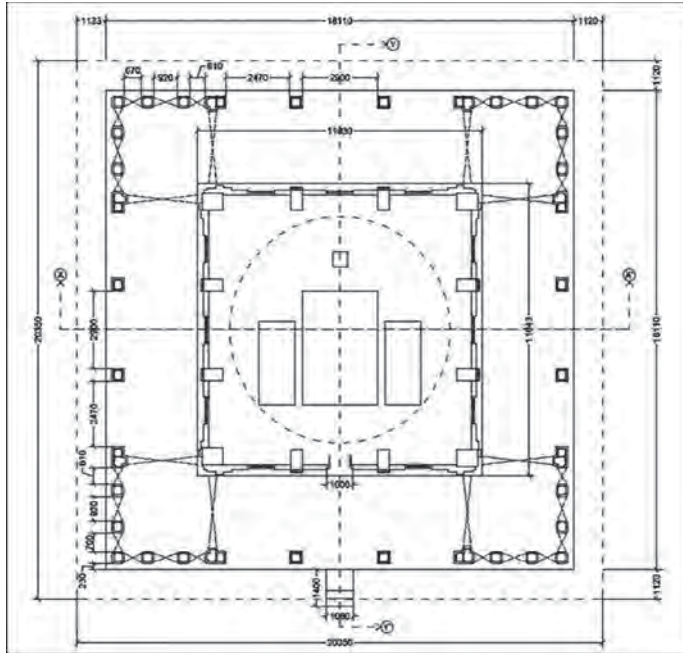


Figure 7a: Ground floor plan of Chhoti Dargah
Source: Author

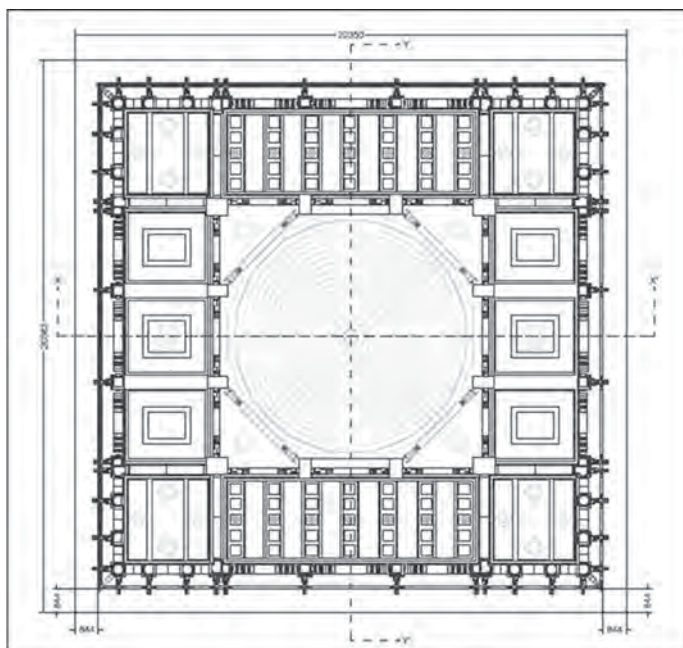


Figure 7c: Reflected ceiling plan of Chhoti Dargah
Source: Author

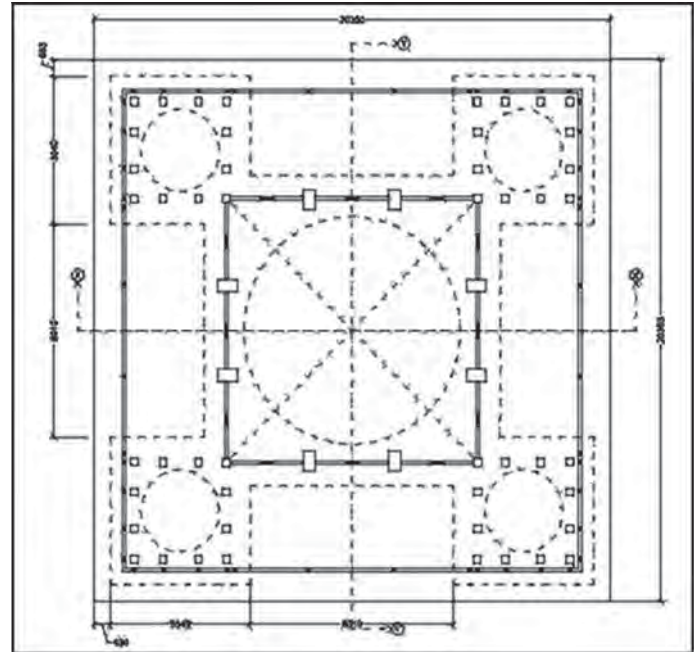


Figure 7b: First floor plan of Chhoti Dargah
Source: Author

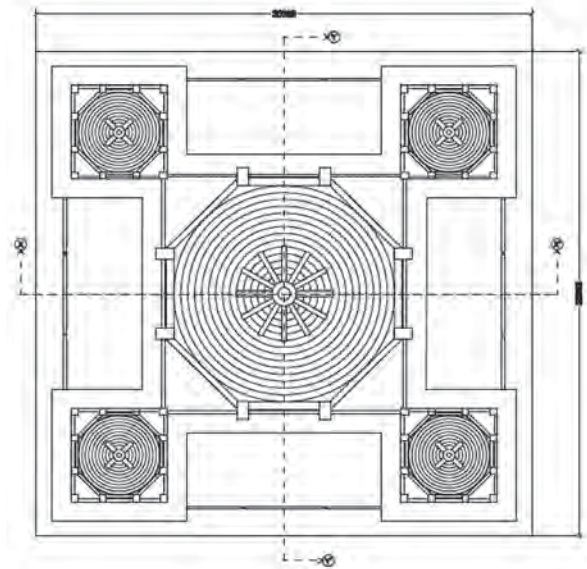


Figure 7d: Roof plan of Chhoti Dargah
Source: Author

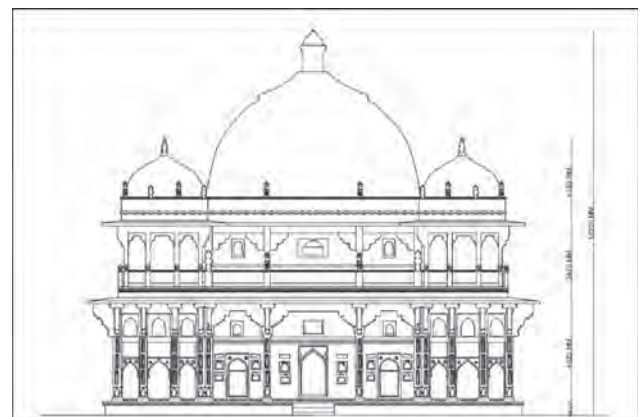


Figure 8: Front elevation of Chhoti Dargah
Source: Author

by 20.35 m (414.12 sq. m). It rises to a height of 18.2 m and has subsidiary domes at the four corners. The elevations on all the four sides are similar and they display a mix of Persian and Indian architecture (see figure 8). The dome had a golden *kalash* which was later stolen.

Chhoti Dargah is known for its richly ornamented ceilings, columnar brackets, engraved niches, intricate *jali* works and squinch for supporting the dome. The ornamentation details of the *Chhoti Dargah* are seen in figures 9a-c.



Figure 9a: Details of the squinch supporting the central dome of Chhoti Dargah

Source: Author

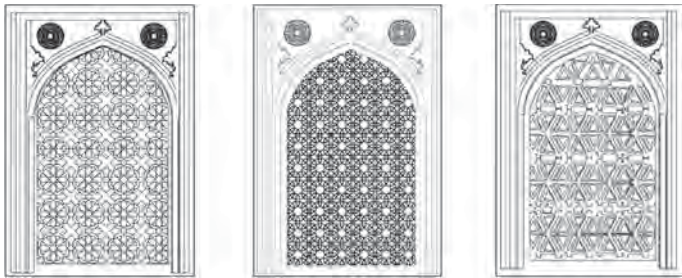


Figure 9b: Details of intricate jali works on the walls of Chhoti Dargah

Source: Author

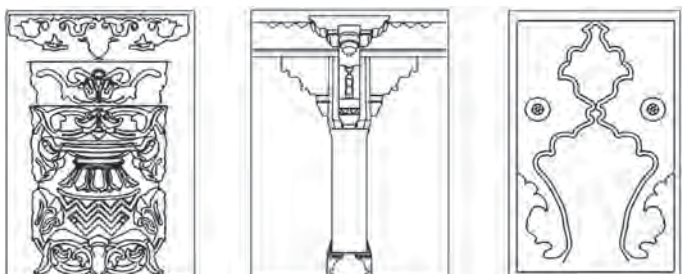


Figure 9c: Details of plinth ornamentation, pillars and engravings at the Chhoti Dargah

Source: Author



Dr. Md. Danish (A22030) is an Assistant Professor in the Department of Architecture and Planning, National Institute of Technology, Patna Campus. He completed his B.Arch. degree from NIT Patna in 2008, Masters in City Planning from IIT Kharagpur in 2010 and PhD from BIT Mesra in 2020. His area of interests includes History of Architecture, Urban Planning and Design.

Email: danish@nitp.ac.in

A Space called Home

By Ar. Chintan Shah

Fact File

Client name - Mr. Jayesh Chaudhary
 Design firm - Shodh Architects, Surat
 Project Designer - Ar. Chintan Shah
 Photography - pcube_studio
 Lighting Consultant - My Lights, Surat
 Furniture Consultant - Mr. Gauribhai
 Year of completion – 2023

Interior designing of a residential apartment unit is one of the very common projects that designers come across in the urban context. Last year, we were approached by Mr. Jayesh Chaudhary for the interior design of his 4 BHK unit in an upscale neighbourhood of the city for his family of five people spanning over three generations. His professional work requires frequent travel to various locations, exposing him to a wide range of interior design styles. When he reached out to us, he was clear that he wanted a space that was both serene and vibrant, offering a calming atmosphere for his family after their busy work schedules. Before initialising with conceptual design process, we met the client several times to understand the family's preferences and daily activities.

The Idea

The architectural planning of the unit was not one of the best designs that you come across as it lacked natural light and ventilation in the dining area and the large space beside it. Also, two of the rooms were not of standard sizes that are generally found in such scales of projects. This led us to take the important decision of providing minimal furniture, painting walls with the light tint of satin finish and using warm lights to create a mild effect into the internal spaces which will make it look brighter as well as bigger.

The Family Spaces

The elongated living space has two sections – one with the entry and the wooden decorated *pooja* space in the east and the other with the family sitting



Teak wood entrance door
 Source: Author



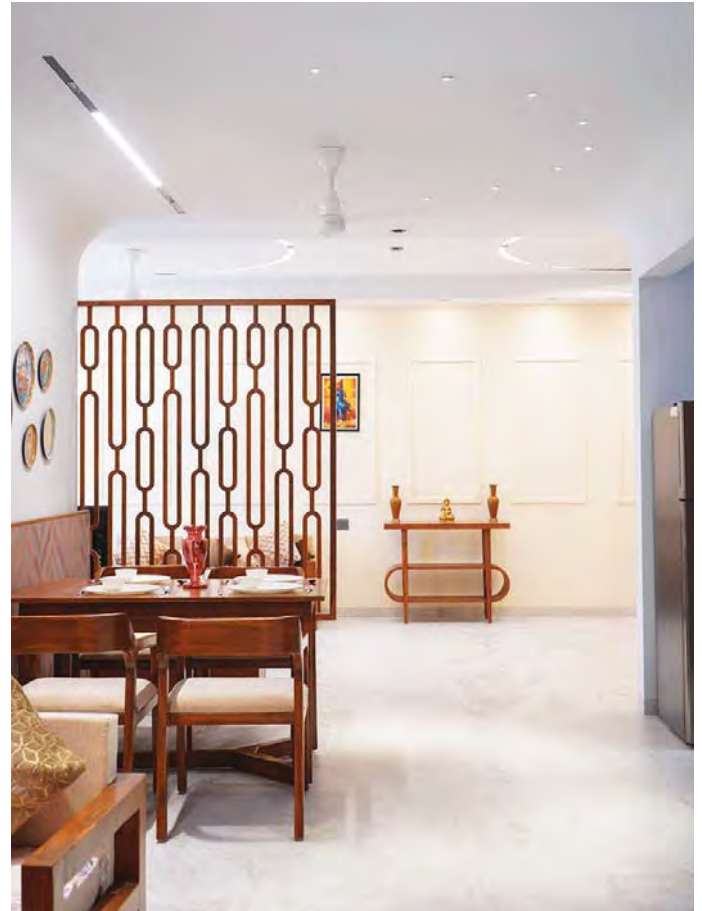
Living space with circular profile lights
Source: Author



Common space sitting
Source: Author



Dining area with wooden partition
Source: Author



Partition divides the living space and dining area
Source: Author



Master bedroom
Source: Author

area connected to the balcony through a full-height sliding glass window opening to the west. This large opening is covered with two layers of curtains – one layer consists of off-white cotton blinds and the other is a sheer curtain to control the entry of harsh daylight from the west direction during evening hours. The flooring is a white vitrified tile with sparkling grey patterns on it. The living space is basically the combination of a white gypsum ceiling, light beige satin finish wall colour and teak wood natural finish



Children's room getting soft evening light
Source: Author



Mother's bedroom

Source: Author

furniture. It also has two concealed circular profile lights of 8 feet diameter which certainly becomes the feature of that space.

The living and common space is separated by a teak wood partition which divides the space physically. The wooden blocks which were remaining after carving out the partition were used for making the main door at the entrance. This common space which is also the main feature of the design has a dining space and an informal sitting where purposefully the ceiling height is reduced to 9 feet to hide all the structural elements. Here, the side walls and curved gypsum false ceiling are connected to make it look like a seamless box that creates a cosy dining and sitting experience.

The Private Cocoons

The design of the master bedroom is given a different look from the living and dining space to bring in variation to the user's experience. There are shades of black on the walls, lighting fixtures and brown laminate finishes on the furniture to make it look more sophisticated and dynamic.

The children's bedroom has two separate beds and study tables for the two teenagers of the family.

Here, the floor and ceiling is kept white and the walls which have less surface area due to large openings are painted in light grey satin finish so as to not restrict focus on one particular space. The large windows on south and west walls bring in cool sea breeze. Filtered light from the sheer curtains in the evening makes the space very lively.

The mother's room is smaller in size and hence we have used lighter shades of wall colours and laminates to make the space feel lighter. The fourth room which is used for exercising and yoga is provided with minimal furniture.

Overall, the materials that were used for the projects were teak wood furniture and veneer in the living room and dining area and laminate finishes in the bedrooms to control the cost of the project. The major expenses were made on artificial lighting fixtures to give an elegant look to the overall design of the apartment. With the apt use of finishing materials and configuring furniture in a manner that the experience of living becomes very relaxing for all the members of the family, there has been an attempt at all stages of design to make the owners consider it as 'a space called home'.



Ar. Chintan Shah (A20303) is an Assistant Professor at IDPT, Sarvajanik University and has completed his master's degree from the same institute. He is also the Principal Architect of 'Shodh Architects' in Surat city practising architecture and interior design projects of different scales and complexities. His practice involves projects from small-scale residences to large-scale institutional designs. He has been awarded the winner of national competitions related to design and writing. Email: shodh.aiu@gmail.com

Study of Propagation of Nazi Ideology in the Architecture of the Third Reich

By Khyati Latkar and Ar. Mahesh Rameshwar Bangad

Introduction

The aim of this article is to explore the propagation of Nazi ideology in the architecture of the Third Reich. This study can be done by an analysis of the symbolical representation of Nazism in Nazi architecture and the spatial manifestation of Nazi ideology along with its intended effects on the user.

"We shape our buildings; thereafter they shape us."

- Winston Churchill

As is evident throughout history, architecture can be an efficient tool for propaganda. The design of spaces is influenced by beliefs and this design in turn can enforce ideologies. Architecture can be a symbol to represent different ideas and promote certain notions or philosophies.

The Third Reich was the official Nazi designation for the regime in Germany from January 1933 to May 1945 which was led by Adolf Hitler. Hitler strongly believed in the power of architecture. He opined that art and architecture exercise the greatest influence on people and should be used for the same reason. He had made his intent clear: "to build in order to fortify [our] authority". This vision reflected in the buildings of Nazi Germany. Formal elements like horizontal extensions, flat roofs, uniformity and absence of décor created an impression of

uniformity, simplicity, monumentality, solidity and permanence, which is how the Nazi party wanted to appear.

Nazi Ideology

The Nazi argument was simple — the strongest race would survive and the weak ones would perish. They believed that the Aryan race was the finest and it had to retain its purity, strengthen itself and dominate the world. The other aspect of Hitler's ideology related to the geopolitical concept of *lebensraum* (living



Volkshalle

Source: <https://es.wikidat.com/info/volkshalle>



German Nazi Swastika Flag

Source: https://www.si.edu/object/nmah_1357427

space). Nazis believed it to be a territory necessary for national existence or economic self-sufficiency. Nationalism was also imbibed in Nazi ideology.

The Swastika

Graphic symbols were widely used by the Nazi Party, with the most prominent being the infamous swastika symbol. The swastika flag became the national flag in 1935. The emblem consisted of a black swastika at an angle of 45 degrees, placed on a white circle on a red background. The colour theme represented the flags of the German empire. It was also associated with the anti-Weimar German nationalists. Adolf Hitler described the meaning behind the Nazi flag in his book *Mein Kampf*. "The red expressed the social thought underlying the movement. White the national thought. And the swastika signified the mission allotted to us—the struggle for the victory of Aryan mankind and at the same time the triumph of the ideal of creative work..." Swastika flags could be found in abundance in all Nazi spaces.

Hitler's Passion

"We build in order to fortify our authority."

- Adolf Hitler

Adolf Hitler's architectural ideas played an influential role in shaping the Third Reich. He is said to be very passionate about architecture. The subject brought him great joy. He would often exclaim about how he would have loved to be an architect. The dictator wanted to showcase the power of his Reich through his new monuments. He even designed plans for the reconstruction of Berlin that would aim to compete with the grandeur of Roman structures. He would often criticise the absence of monumentality and grandeur in the architecture of German cities.



Adolf Hitler with Architect Albert Speer

Source: https://www.youtube.com/watch?v=5ltXCEXnX_4

Albert Speer

Keeping in line with his beliefs, Adolf Hitler named Albert Speer the chief architect of Nazi Germany. Berthold Konrad Hermann Albert Speer was a German architect who served as the Minister of Armaments and War Production in Nazi Germany during most of World War II. He was a close ally of Adolf Hitler. His work has come to define fascist architecture. His style consisted of big, imposing, concrete structures. He tried to build with 'ruin value' which means that his buildings were meant to last a thousand years. After meeting Speer, Hitler was impressed by the architect's proposal to bring the dictator's vision for the architecture of the Third Reich to life. Soon, he would go on to become not only Hitler's chief architect but also one of the most trusted members of his inner circle. Hitler regarded him as the greatest architect of all time.

Ruin Value

Inspired by the Roman and Greek ruins, Albert Speer conceived a theory of ruin value. According to this theory, Nazi structures were to be erected in such a way that their aesthetic value would endure the passage of a thousand years. The attempt to achieve permanence through monumentality reached to such an extent that it aimed to numb the body. Hitler wanted Berlin buildings to be made of stone and brick, as opposed to concrete and steel, in order to make their ruins seem imposing. Hitler believed that Nazi power would stay in those ruins.

Spaces with Influence

The architecture of Nazi Germany aimed not only to create structures but to create a sense of power through their colossal nature. This is evident through the vastness or the vast uniformness of Nazi spaces. Hitler and Speer aimed to create spaces that definitively influenced, with or without consent, the user of the space. All architectural forms create an



Albert Speer, chief architect of Nazi Germany
 Source: https://en.wikipedia.org/wiki/Albert_Speer

'affective atmosphere' which exerts forces on the body and Hitler intended to harness it in a way that would stir up an emotive intensity in the viewer and user of the space. He wanted Nazi architecture to be grand and attention-grabbing.

Monumentality

Adolf Hitler considered monumental and towering structures to be facilitators of military victory. Due to this reason, he also tried to demolish grand structures built by his adversaries such as the New York skyscrapers and the Soviet Palace in Moscow, symbols of prestige which Hitler found necessary to destroy. Hitler believed that awe-inducing monumentality of Nazi structures was essential to demonstrate power over the people of Germany. It further backed the narrative of Nazi prestige and glory that the dictator wanted to propagate throughout the world.

Another aspect of monumentality that is related to Nazi ideology is the absence of human scale in structures and the insubordination of the individual to the state, as was desired by the party. Albert Speer described Nazi monumentality as "a Nouveau rich architecture of prestige, focused on pure spectacle and the need to demonstrate one's strength".



Nazi Party Rally Grounds

Source: <https://www.businessinsider.com/albert-speer-architecture-2016-3?IR=T>



Olympiastadion

Source: https://www.researchgate.net/figure/Nazi-architecture-conveyed-the-partys-agenda-with-the-use-of-space-and-architectural_fig4_242543326

Absence of Human Scale

Another notable feature of Nazi architecture with regard to propagating ideology is the sheer disregard shown intentionally for the human scale in structures. The scale, proportions and dimensions lack a human component and this is done in order to make the user feel small in the buildings. This further leads to projecting the state and the Nazi party as something larger than life and greater than the individual, reflecting the dismissible value of the common individual in the Nazi ideology.

Volkshalle

One of Hitler's dearest desires was to build the greatest monument in the world. He aimed to restructure Berlin around what he considered was the upcoming center of the Germanic empire– the People's Hall or Volkshalle, a 290 meter high dome with a capacity of 180,000 people. Hitler was said to be so preoccupied with the idea of the massive dome that he became greatly annoyed upon learning of the Soviet Union's attempt at an even greater structure in Moscow i.e. the Palace of the Soviets. He looked at monumental architecture as a way of creating a disarming feeling of awe in a human. The reason

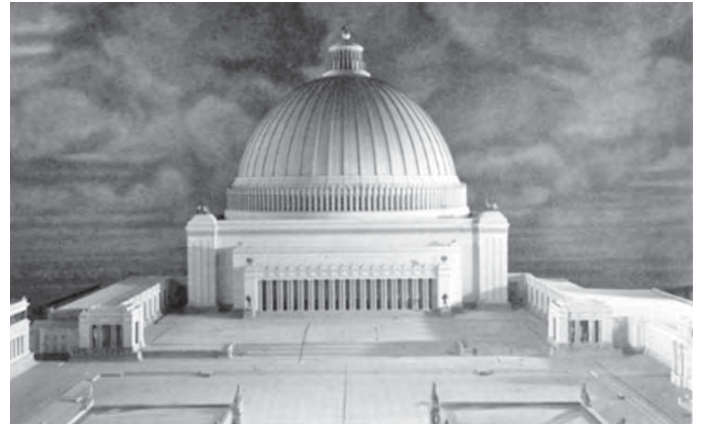


Absence of human scales in Nazi monuments

Source: <https://howtorhino.com/blog/nazi-architecture/>

behind Hitler's fervent obsession with Volkshalle lied in his belief that gigantic structures that captured the attention of the crowd and intimidated it were vital elements required for political domination. This is an age-old phenomenon of wanting to cultivate reverence through enormity.

The Volkshalle translates to 'People's Hall'. It was meant to be a monumental, dome building to be placed in reconstituted Berlin. The dome was to elevate from a huge granite podium of size 315 metres by 315 metres, 74 metres high, to a total height of 290 metres. The diameter of the dome was to be 250 metres. The building was never constructed. The Volkshalle holds much resemblance to the Pantheon—coffered dome, continuous pillared zone



Model of the Große Halle

Source: <https://en.wikipedia.org/wiki/Volkshalle>



Nuremberg rally of 1936

Source: <https://www.independent.co.uk/news/world/europe/nuremberg-germany-s-dilemma-over-the-nazi-field-of-dreams-a6793276.html>

and temple-like nature. The latter was to cement Hitler's status as a public deity in Nazi Germany. This structure can also be seen as an attempt by Hitler to outdo his predecessors and rivals and thereby strengthen the propagation of the Nazi ideology.

Nazi Party Rally Grounds

Projects like the Volkshalle, which were a part of Hitler's elaborate architectural vision, were not constructed. However, there are also existing structures which can be taken as a case study for the propagation of Nazi ideology through architecture. One of them is the Nazi Party Rally Grounds. Located in the south east of Nuremberg, Germany, the Nazi Party Rally Grounds sprawled over 11 square kilometres. They contained a group of spaces. Between year 1933 and 1938, six rallies were held over there.

The party's key architectural principles of permanence and monumentality are clearly exhibited at these grounds. The structures were



League of German girls dancing during the Reich's party congress
Source: <https://news.artnet.com/opinion/timo-de-riijk-nazi-design-1652641>

meant to be imposing and intimidating, building a sense of discipline and community, just like the Nazi ideology dictated. Architecture serviced propaganda and a display of power. A peculiar thing to note about the construction materials used here is that they came partially from inhuman concentration camp quarries, where the Nazi ideology of Jewish “extermination through labour” was employed.

To summarise, we can make the following observations about the Nazi Party Rally Grounds, with respect to propagation of Nazi ideology through existing architecture:

- Implementation of ‘ruin value’ theory for preservation and permanence of the Reich
- Monumental nature to impress and intimidate
- Use of “affective atmospheres” to exert unseen pressure on the user by the party
- Absence of human scale to achieve insubordination of the individual to the state
- Use of scale, proportion and dimensions to assert dominance over the user
- Display of glory and prestige of the Reich
- Large public spaces to encourage sense of community
- Similarity to Greek and Roman architecture to demonstrate the empire-like nature of Nazi Germany
- Construction methods that condoned discrimination, if not extermination of the Jews
- Attempt at display of authority
- Absence of decoration to signify uniformity and solidity
- Creating order and discipline through structures.

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Khyati Latkar completed her higher secondary education in Pune and is currently a final year Bachelor of Architecture student at Dr. Bhanuben Nanavati College of Architecture for Women (BNCA) under Savitribai Phule Pune University (SPPU).
Email: contactbyemail7@gmail.com



Ar. Mahesh Rameshwar Bangad (A25615) is an Associate Professor and former Head of Department for B. Arch. at BNCA Pune. He holds a master's degree in environmental architecture and a post-graduation in Project Management. He is the current chairperson of the Architects Engineers & Surveyors Association and serves as an EC member of IIA Pune Centre. He has won multiple national teaching awards.
Email: maheshrbangad@gmail.com

Gendered Perceptions of Safety in Urban Spaces: Case of Thekkinkad Maidan in Thrissur

By Roshni P R and Dr. Ranjini Bhattathiripad T

1. Introduction

The public realm is not merely a physical construct, but a platform for social life through which one develops a sense of identity and belonging. The access to good quality public spaces has been associated with low psychological distress, which is a global health concern (Francis et al., 2012). However, women have been historically excluded from the public realm. Feminist perspectives on the patterns of inequality in both space and culture, acknowledge fear to be a more important concept in the theory of social control than violence itself (Valentine, 1989). This fear ultimately restricts the right to freedom of movement in the city, under-utilisation of public spaces, etc., which adds up to the disproportionate presence of women in the public realm. It becomes necessary to understand how different factors contribute to this fear and analyse how they can be manipulated to create a more inclusive space. Different theories based on environmental design point to how design can elicit emotional responses to that space in the user (Jiang et al., 2018; Appleton, 1975; Rengifo & Bolton, 2012; Shariati & Guerette, 2019). The study draws out elements of the urban environment that influence the perceived safety and their effect on the same in the context of Thekkinkad Maidan at Thrissur, Kerala.

2. Background study

2.1 Fear of crime and perceived safety

Fear of crime is not a measure of the actual risk and is directly linked to the levels of perceived safety. While

correlating fear of crime and perceived safety, the strategies to improve perceptions of safety should not be 'aimed naively at eliminating fear of crime', but at 'synchronizing fear with actual levels of crime' (Cordner & Melekian, 2010). One can experience fear of being the victim of crime while moving through a space which has any attributes that induce such fear. Such fear can be temporary, but when experienced in multiple episodes or in a repeated pattern, it may contribute to one's disposition of being a victim of crime. Other factors like gender, societal status and age can influence the extent of this fear.

2.2 Gender and perception of safety

Women's perception of safety is an experiential state where women feel or do not feel safe in a given situation or place because of some incidence – heard of or seen. Most studies regarding perceived safety acknowledge that 'gender is the most constant factor' in determining who fears crime (Grabosky, 1995) and women's fear of sexual assault in public spaces, as well as sexual and physical violence in private spaces, explains why they are more fearful than men. Valentine (1992) contends that patriarchal society's social construction of space is linked to women's fear of violent crime. As a result, crime and the fear of crime can be thought of as another tool for a social group to exert control over space. The vulnerability hypothesis argues that perceived safety is the product of an individual's conception of their own vulnerability to victimisation (Baur, 2007). Compared to men, women's physical and social

vulnerability results in a greater perception of risk in the built environment (Skogan & Maxfield, 1981).

Fanghanel (2015) discovered through interviews that women are tied to specific safeguarding behaviours because they rely on complete understanding of public settings. Women's subjectification in today's society has resulted in a strong desire to minimise their fear of public settings, especially in places they only know from second hand reports (Fanghanel, 2015). This evidence suggests that policymakers should seriously consider a gendered perspective when planning public spaces if seeking to maximise perceived safety.

2.3 Spatial influence on perceived safety

Evidence from years of research suggests that the spatial distribution of crime and the perception of safety in spaces is influenced by the location, its physical characteristics and activities occurring at a particular time in that space. Several theories have been developed to find out how the physical environment influences crime and perceived safety.

2.3.1 Crime Prevention Through Environmental Design (CPTED)

CPTED is a crime prevention theory focusing on tactical design and the effective use of the built environment, which when applied, reduces both crime and the fear of crime. The CPTED interventions are broadly classified into six types - territoriality, surveillance, access control, management/image, activity support and target hardening.

2.3.2 Broken Windows Theory (BWT)

Orderliness (adherence to social standards) conveys the subjective social meaning that the community is under control and criminals are being held in check, hence deterring criminal action. Both physical and social factors might contribute to the manifestation of disorder.

- a. Social incivilities: These include activities outside social norms like prostitution, unlawful activities, public urination, etc.
- b. Physical incivilities: These include physical deterrents like littering, abandoned buildings, ill-maintenance of infrastructure, etc. Physical incivilities could act as an indicator of social incivilities.

2.3.3 Routine Activity Theory

The Routine Activity Theory, in contrast to BWT, focuses on the convergence of three important social elements that determine crime occurrence: a potential perpetrator, a suitable target and the

lack of a capable guardian (Cohen and Felson, 1979). Legitimate routine activities such as dining, shopping and transit that cater to basic population and individual needs deter motivated perpetrators, protect potential victims and promote guardianship.

2.3.4 Prospect Refuge Theory

The prospect-refuge theory, proposed by Appleton in 1975, is based on the premise that the features and attributes of space, notably volume, configuration and access to natural light and view, can have a major impact on a person's emotional response to that space. The three physical features of the environment most important to perceived safety are light, open space and access to unambiguous refuge (in decreasing order of importance).

3. Methodology

A reconnaissance survey was conducted on the site at Thekkinkad Maidan, in the form of semi-structured interviews to understand the general concerns regarding safety perceptions among female users. A questionnaire survey was then conducted to analyse the influence of various factors, which were identified during the reconnaissance survey, on the perceived safety of that space.

The space was analysed on the basis of different factors classified under eight broad parameters:

- (i) Territoriality, (ii) Access control, (iii) Activity support, (iv) Access to help, (v) Image/management, (vi) Surveillance (vii) Prospect and (viii) Refuge.

These parameters were chosen after an observational study of the area and linking them to existing theories such as Prospect-Refuge theory (Appleton, 1984; Loewen et al., 1993), CPTED (Lynch, 1960; Jacobs, 1961; Jeffery & Zahm, 1971; Newman, 1973; Gardiner, 1978; Poyner, 1983; Saville and Cleveland, 1997), Broken-Window theory (Foster et al., 2011; Wilson and Kelling, 1993; Welsh et al., 2015, Troy et al., 2016), Routine Activity theory (Cohen and Felson, 2003; Jiang et al., 2017).

4. Research design

4.1 Site study

Thrissur is a city located in the state of Kerala and is considered to be the cultural capital of the state. The site chosen is Thekkinkad Maidan at the heart of Thrissur city. The 65 acre open ground is encircled by Swaraj Round and houses Vadakkunnathan Temple, Nehru Park, Water Authority office and hosts exhibitions and political, religious and cultural events throughout the year. The maidan is hence a hub for diverse activities, which include temple

visits, vending outside the temple, park visits, vending near the park, strolling or relaxing during the evenings, playing games like chess, cards, marbles. It is also a major pedestrian thoroughfare that connects different parts of the city. Vehicular traffic is restricted to temple and park visitors.

4.2 Study population

The population comprises 75 women who are from or have lived in Thrissur. Most of the respondents were students aged between 18 and 25. During the observational study, almost all women who were not accompanied by males were also from this age category. It was also observed that the younger population stayed for longer periods than the older population.

4.3 Observational study and reconnaissance survey

From an observational study, it became clear that during day-time, there was an almost equal distribution of males and females but as soon as it got dark, the male population dominated over the female population. The space is closed to the general public after 10 p.m. and hence some unlawful activities like drug peddling, gambling, prostitution, etc. have also been observed here. Also, the period for which females stay is much less than that for males. Women are usually passing by or visiting the temple and do not stay back to relax or pass the time. During the reconnaissance survey, some women said they never felt unsafe in this space. Upon further elaboration, it became evident that they had not visited the space in the absence of a male companion or during off-peak hours.

After several interviews, it was also observed that women do not get to experience the space as well as their male counterparts do. In addition to the lack of spatial elements that contribute to the fear that prevents them from utilising the space, many social concerns prevent them from doing so. Women loitering around in public spaces without a male companion is something that is considered unconventional by the older population. During the interviews, this was cited as one of the reasons for not visiting this space alone.

4.4 Questionnaire survey

The respondents were asked about the path they used frequently out of the three major pedestrian paths, shown in Fig.1. These three pathways were chosen because they are the most prominent ones inside the maidan and most of them had used all three of them. The purpose of the visit was also recorded and it showed that most of the respondents were visiting the temple (Fig. 2).



Figure 1: Aerial view of Thekkinkad Maidan showing three prominent pedestrian roads
Source: <https://earth.google.com/web/>

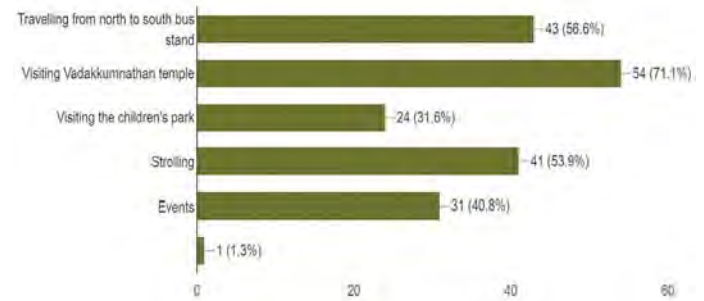


Figure 2: The different purposes of women visiting the space
Source: Author, 2024

The respondents were also asked about the time during which they were present at the site and if they were alone (Fig.3 and Fig.4). This was done to correlate perceived safety with activities at different times, types of users present and other time-dependent characters of the space. The survey asked the respondents to rate the perceived safety of the space based on images and their experiences. It also asked the respondents about their response to these factors from a safety perspective. The survey was conducted among women chosen through convenience sampling who live around the city and use the space regularly.

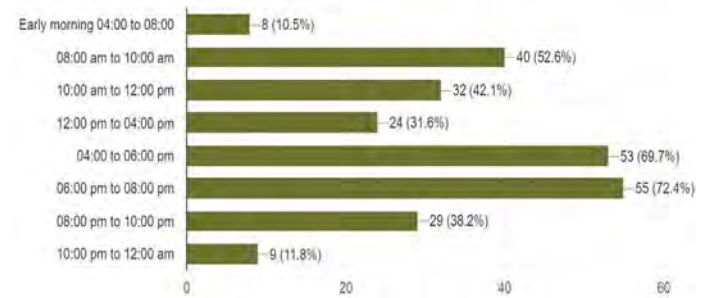


Figure 3: The different time periods during which women visit the maidan
Source: Author, 2024

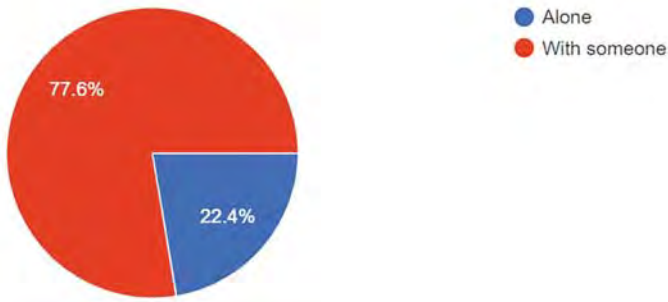


Figure 4: Most of the women were accompanied by a male companion or another woman
Source: Author, 2024

5. Results and analysis

With respect to the space, the respondents were asked to rate how they felt, in general, on a scale of 1-5. The average rating was 3 (Fig. 5) indicating the space needs to be redeveloped to be fully sensitive towards gender concerns. The respondents were also asked about the time during which they were present at the site. Most people recorded to have been there from afternoon to late evening. This is also the period during which people are visiting the temple and cultural events are hosted. The maidan is most crowded during this time. The respondents were asked to rate the factors that influenced their safety perceptions on a scale of 1-5. The responses are represented in Fig.6.

- Presence of unlawful activities or social incivilities creates a feeling of potential victimisation and create a feeling of disorder. Presence of physical incivilities like littering or poorly maintained infrastructure also induce a feeling of disorder and reduce the perceived safety.
- Ill-maintained roads were cited as one major factor contributing to perceived safety. The graph shows that poorly maintained infrastructure reduces perceived safety and this is in direct accordance with the Broken Window Theory. Disorder may or may not be an indicator of actual risk. Regular maintenance along with a proper system in place for maintaining order

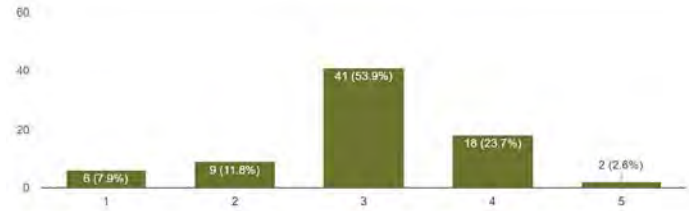


Figure 5: Rating of perceived safety experienced in the study area
Source: Author, 2024

(like routine waste collection) can boost the positive image of a place.

- Access to help definitely improves perceived safety, but here, people felt the patrolling is inadequate or unreliable. Other than police patrolling, social control can be an effective tool which can be used for this, as proposed by Jane Jacobs. Stakeholders, who feel a sense of ownership of the place, are likely to intervene when there is a disorder. By efficient zoning, mixing of uses to increase surveillance and activity and establishing a sense of territoriality, this social control can be translated into the quality of the space.
- Lack of visibility is accounted for by poor lighting, topography and high walls obscuring views. Although the pathways are moderately lit, the surrounding areas are dark, creating the anxiety of danger lurking in the dark.
- Openness created mixed feelings among respondents. For some, they offered prospect and made them feel safe due to the ability to see and calculate the actual risk. In the case of an emergency, refuge proves to be essential. However, refuge can mean hiding places for both criminals and victims. This demonstrates the refuge ambiguity (Loewen et al., 1993). Refuge should be unambiguous or otherwise absent.

Other factors cited by the respondents were stray animals and open drains, both of which pose an immediate physical threat. Sexually explicit incidents like exhibitionism significantly reduces the perceived safety, as observed by some respondents.

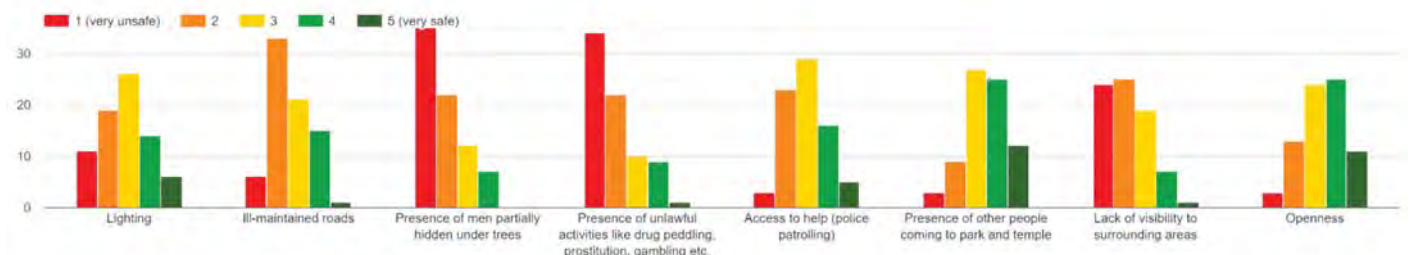


Figure 6: Influence of different factors on perceived safety
Source: Author, 2024



Figure 7: Road leading to the children's park from the temple, at day and night time

Source: Author, 2024

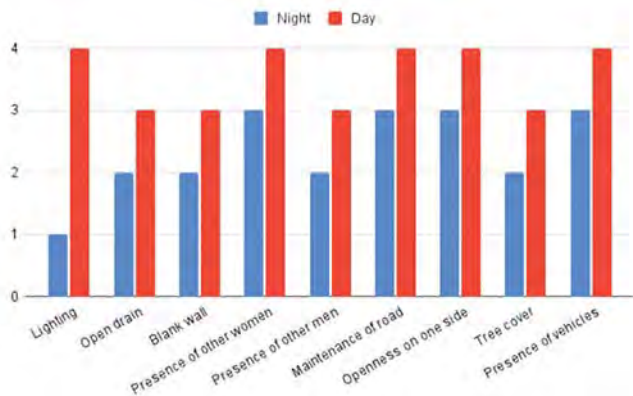


Figure 8: Average safety scores of the road shown in Fig. 7 day and night time based on the same parameters

Source: Author, 2024

Images of the same place taken during day and night (Fig. 7) were rated based on their perceptions (Fig. 8). The results showed that hazards like the open drain, presence of other men and ill-maintenance became drastically more fear inducing in the absence of light. The presence of a highly active, vibrant space affected the image of an isolated space nearby, especially during night.

6. Conclusion

Thekkinkad Maidan is a public space with immense potential to act as a social connector. Considering the cultural and social significance of the space in the city, it is necessary to carry out design interventions that promote the participation of women by ensuring that they feel safe. Through community participation and activity generation, the space can be enlivened, which can encourage more people to use the space. The space also needs to improve the basic facilities like lighting, toilets, furniture, etc., the absence of which deters women from using the space. Design and proper policy interventions can go a long way in changing this current scenario.

For several decades, there has been research going on in the area of safety perceptions of public places to encourage and support people to use such spaces without feeling fear for their safety. Yet, we see that such theories are rarely implemented. Public spaces conceived to be inclusive congregational spots often fail to become so due to this. In countries like India, where urban spaces are being redeveloped, addressing the needs of women in the design of such spaces can go a long way in creating gender-inclusive urban spaces.

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Roshni P.R is currently pursuing post-graduate studies in urban design from School of Planning and Architecture, New Delhi (IIA Affiliated). She graduated as an architect from Government Engineering College, Thrissur. She shares a passion for crafting spaces that make our cities more sustainable and liveable. She believes that design plays a vital role in the relationship between people and their cities.

Email: roshnirajan268@gmail.com



Dr. Ranjini Bhattathiripad T (A8023) is an architect and educator. With over 30 years of experience, she is an academican who has made several publications and has furnished diverse roles in academic councils and committees in various universities. She is currently the Principal of the SCMS School of Architecture, Ernakulam (IIA Affiliated). Previously, she served as the Professor and Head of the Department at the School of Architecture and Planning, Government Engineering College, Thrissur as well as its Principal.

Email: ranjinibt@yahoo.com

Marian School of Architecture and Planning

By Ar. Vinod P. Cyriac and Anita Choudhuri



MCAP building

Source: Sana Gracious, architecture student of MCAP

Fact File

Location: Kazhakkootom, Thiruvananthapuram, Kerala.

Area: 100657 sqft

Category: Institutional

Firm: Spaceart, Calicut, Kerala

Team Members: Ar. Vinod P Cyriac, Ar. Anita Choudhuri, Ar. Akhil Velayudhan,

Ar. Dedeev Vijayan, Ms. Manjula, Ms. Prabitha, Mr. Sanath, Er. Jain Joseph and Mr. Ratheesh

Structural Consultant: Valsaraj Associates

MEP Consultant: Tekton Engineering Consultants

Execution Team: Mr. Xavier and team

Client: Latin Archdiocese of Trivandrum

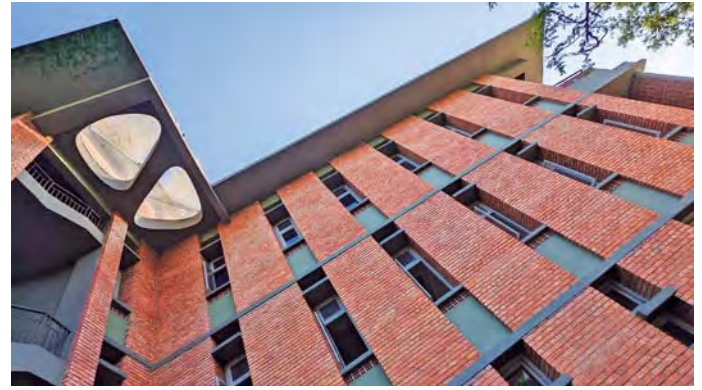
Year of Completion: 2021

The environment we learn in is the catapult to our thoughts; it needs to be the inspiration for dreams to fly. The architecture school is a part of an existing campus that houses engineering and other disciplines. Nestled within 25 acres of a bustling campus, this project aims to transcend the conventional boundaries of architectural education. As it stands surrounded by disparate buildings without any shared design language, the intent of design approach emerges to create a catalyst that livens the entire academic panorama. It envisions a space where innovation converges with tradition and creativity finds a home in every curve and angle.

In a campus characterised with no connectivity in architectural styles, Marian Architecture College stands as a structure to unify the existing



MCAP building
Source: Vivek Venugopal



MCAP building
Source: Vivek Venugopal

surroundings. The program for the building required the studios and other supporting academic activities to be housed together and the administration activities separated.

Site

The demarked land parcel is 2.5 acres within the campus of Marian Engineering College located at Kazhakkootom in Thiruvananthapuram, Kerala. The east facing site can be accessed through an internal road of the campus. On the western end of the site is the Parvathy Puthanar Canal. The site measures approximately 106 by 92 meters.

Program

The program for the educational institute of administration and academic block was predetermined. Two inverted C-shaped plans became the logical option for separation of the activities. The road facing the administrative block connects to the rest of the campus. The academic block facing the river is terminated by the amphitheatre on the ground level. The site has been rationally used, creating interactive transition spaces. The student plaza on the ground floor gives access to the admin and academic block with a central green buffer. The first floor comprises functional spaces with academic and administration spaces. Studios, labs and workspaces have been accommodated in the academic block.

Visual connectivity between the spaces scales the volumes and makes it interactive. These spaces are skylit. A bridge connecting the built forms acts as a link between the masses. The two blocks, academic and administration blocks, are linked by a suspended bridge over a green transition court. Skylit double-height transition spaces and visual connectivity allow meaningful interactions. It was imperative that the design invoked enquiry to cultivate an environment

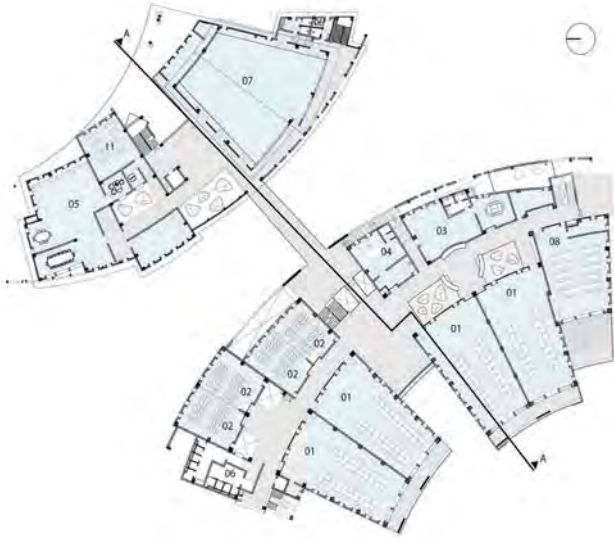


Site plan
Source: Author

Legend:	
A - Administrative Block	B - Academic Block
C - Amphitheatre	D - Stilted Activity Area
01 - Lobby	02 - Principal
03 - Director	04 - Board room
05 - Office	06 - Staff
07 - Labs	08 - Students' centre
09 - Common room	10 - Stationary shop
11 - Kitchen	12 - Dining

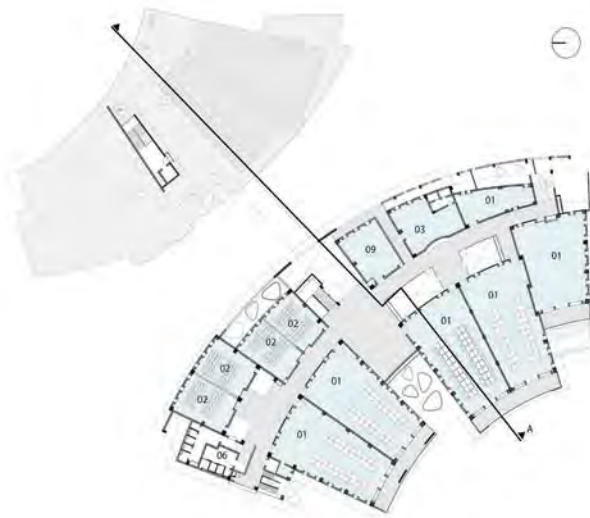
that encourages students and faculty to think creatively and push the boundaries of architectural design.

Lawned balconies have been provided for every studio and interactive space which helps in connecting spaces with the exterior natural context. The central core passage has been distributed for circulation and spaces of visual connect (see-through).



First floor plan
Source: Author

- Legend:
- | | | |
|-------------------|-------------------|-------------------|
| 01 - Studio | 02 - Lecture room | 03 - Staff Room |
| 04 - HOD | 05 - Library | 06 - Toilet |
| 07 - Seminar hall | 08 - Computer lab | 11 - Language lab |

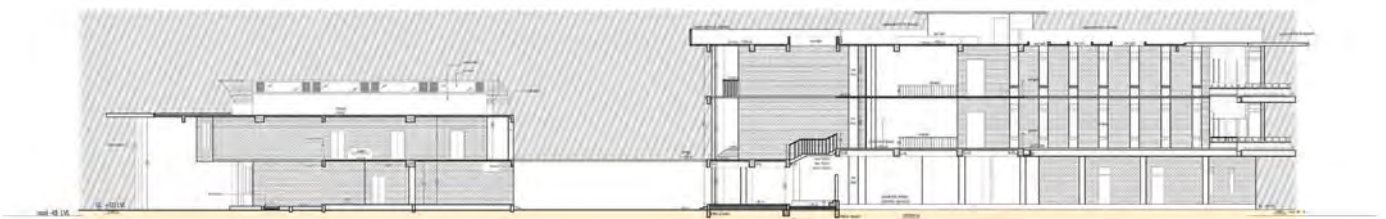


Second floor plan
Source: Author

- Legend:
- | | | |
|-------------|----------------------|-----------------|
| 01 - Studio | 02 - Lecture room | 03 - Staff room |
| 06 - Toilet | 09 - Resource centre | |

ADMIN BLOCK

ACADEMIC BLOCK

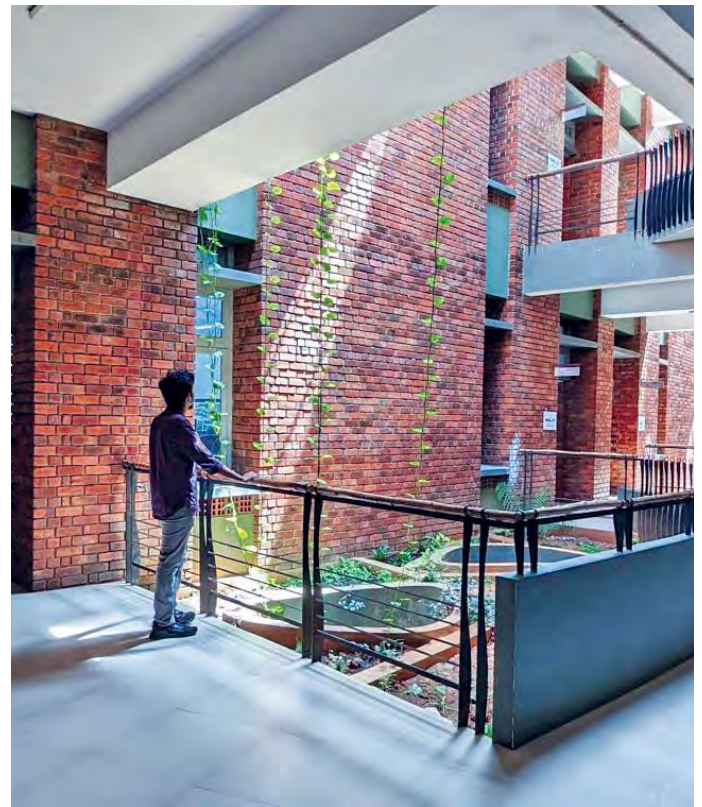


SECTION AA

Section
Source: Author



Skylights
Source: John and Honey, architecture students of MCAP



Courtyard
Source: Vivek Venugopal



Transition spaces
Source: Prashanth Mohan



Natural and rustic features added into the detailing of railing and façade elements - light well, handrail detail, clay *jali* and perforations
Source: Vivek Venugopal

Lights pours in from varied sources – skylights, open-edged bridges, windows and clay block perforations – creating a rhythm and drama on the surfaces as it illuminates the interiors. The intensity and quality of light varies as the day and months move on, filtered from its sources. The materiality and textures are of clay blocks - a combination of perforated blocks, cavity blocks and solid blocks. The perforations in the clay blocks allows a dynamism for art work, where students can explore and experiment with their favourite icons.

“A design isn’t finished until someone is using it.”
- Brenda

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Amphitheatre
Source: Vivek Venugopal



Ar. Vinod P. Cyriac (F12598) is the founding partner of Spaceart, an architecture practice under the umbrella of GoodEarth. His innate socio-political consciousness made him participate in several projects in the public realm over the past 25 years, for which he has won several design awards. An alumnus of Manipal Institute of Technology, he is presently serving as the Chairperson of the IIA Kerala Chapter.
Email: vinod@spaceart.org.in



Anita Choudhuri (F12597)
Email: anita@spaceart.org.in

Fontainhas Panjim, Goa

By Ar. Moksha Bhatia

The depths of the history of Goa makes one appreciate its rich heritage.

Fontainhas is a famous heritage colonial district, located in the heart of in Panjim, Goa. Fontainhas was home to powerful Portuguese kings. The area is known for its narrow streets filled with colorful Portuguese houses and Urban art. Fontainhas not only makes you appreciate the architecture but also the art. The area is a good example of art

and architecture. The buildings are painted every monsoon to maintain the district. In 1984, it was recognized as a Heritage Zone by UNESCO.

These pictures were taken in April 2024, to explore Goa as it is, more than a party place. The pictures are from the different areas of the Fontainhas district. Narratives are involved with every picture depicting the story of Fontainhas, setting a perfect example of art and architecture.

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Running into the vibrancy of Fontainhas



And it was called Yellow



Geetanjali Gallery, the house of Freedom Fighters



The rhythmic Church of Our Lady of the Immaculate Conception



The two sides of the same street



Blue out the window



Way to the cosmos



Streets of Fontainhas makes you, wonderstruck and wanderlust



Detail of the roof of the house



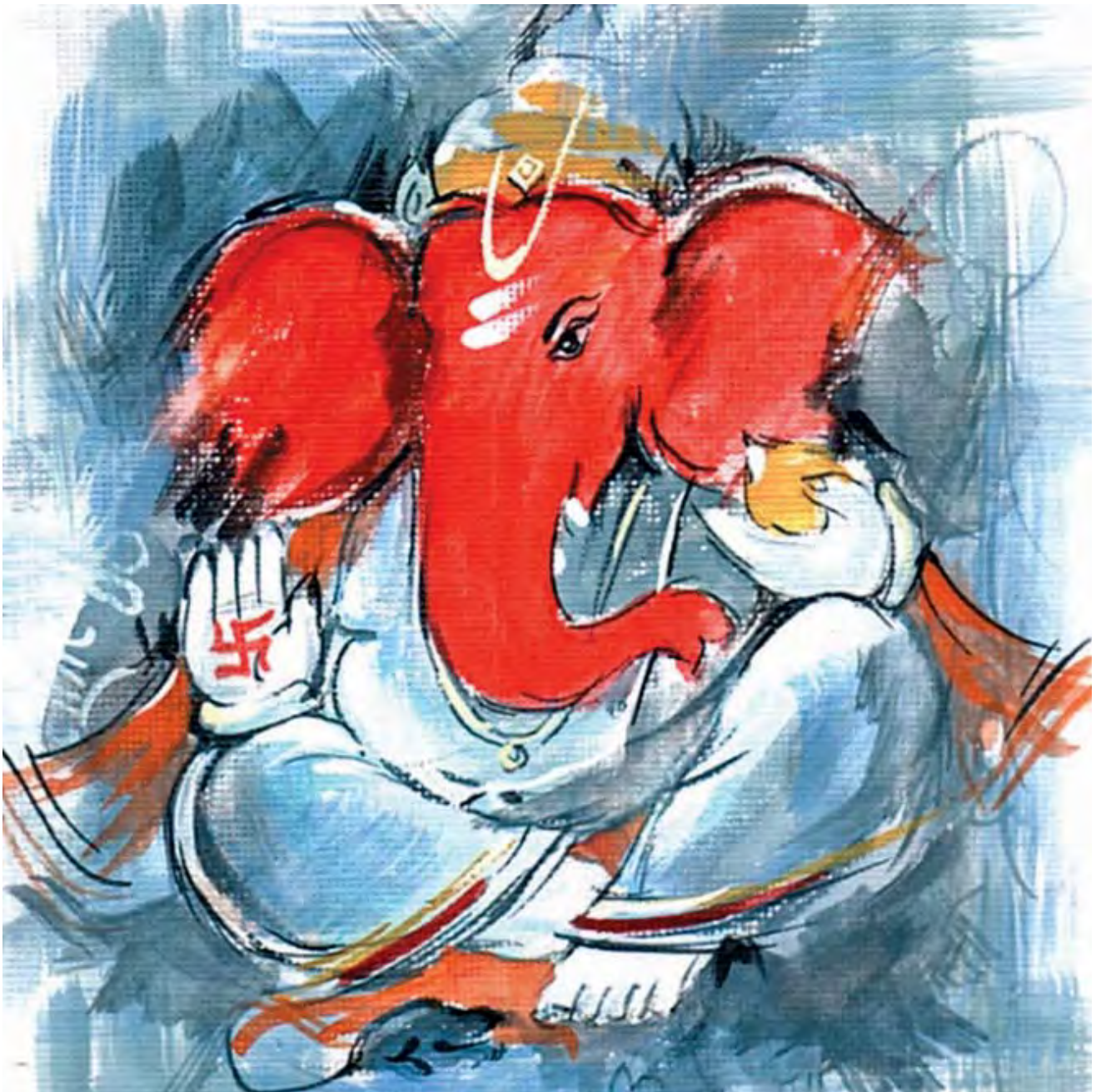
A mini – garage of the house



Ar. Moksha Bhatia (A27831) is a graduate of Punjab Technical University, Mohali and has completed her Masters in Urban Design. She is an avid traveler and documents different places for her *Urbanism Spinning* platform. Being an architect, she likes to photograph, heritage buildings and districts most. She believes that architecture and travelling co-exist.
Email: moksha.bhatia14@gmail.com

The Divine Series

The IIA President was inspired to put his brush to canvas, inspired by the form of Lord Ganesh, whose festival is celebrated with great pomp in Maharashtra.







Ar. Vilas Avachat (F-F07855) is the President of the Indian Institute of Architects. Alumnus of the prestigious Rachana Sansad's Academy of Architecture, he has a rich experience of over five decades in architecture and architectural education.
Email: vilasavachat@yahoo.com

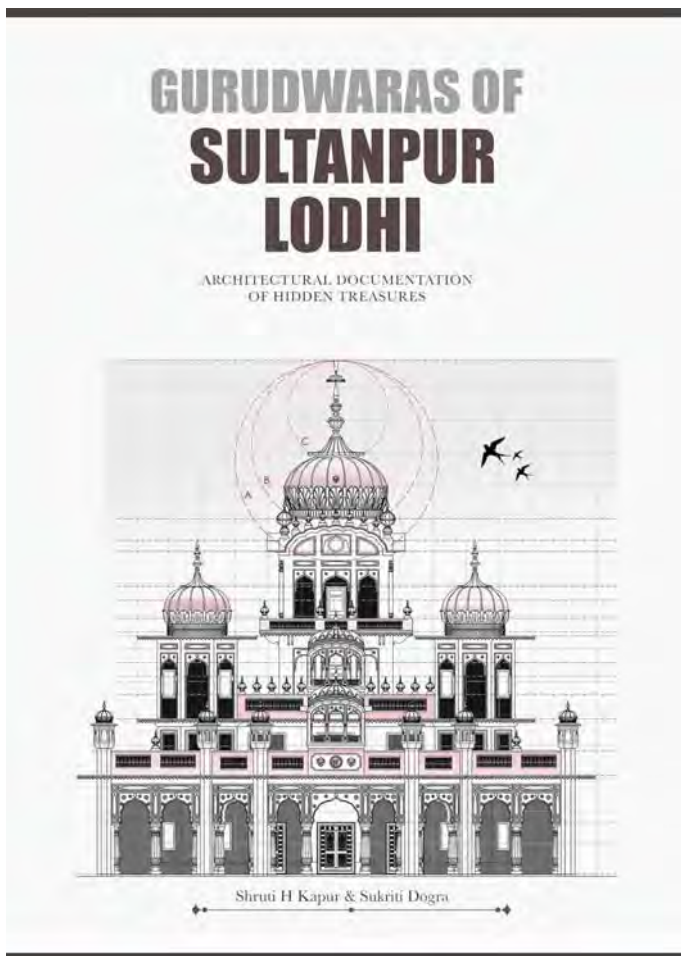
Gurudwaras of Sultanpur Lodhi

Architectural Documentation of Hidden Treasures

Author: Ar. Shruti H. Kapur and Ar. Sukriti Dogra

Reviewer: Ar. Surinder Bahga

Research Support: Ar. Aditi Sharma



Gurudwaras of Sultanpur Lodhi: Architectural Documentation of Hidden Treasures: Book Cover

ISBN: 978-93-5768-626-6

Genre: Documentation

Language: English

Publisher: White Falcon Publishing

No. of Pages: 100

Year of Publication: 2024

A Journey through Sikh Heritage

Communities often build structures that reflect their shared beliefs and culture. These buildings embody their identity and philosophy. This connection between culture and architecture is beautifully illustrated in the book *Gurudwaras of Sultanpur Lodhi: Architectural documentation of hidden treasures*. The book explores the history and architecture of the gurudwaras in Sultanpur Lodhi.

Sikhism, one of the newest religions, is based on a rich spiritual and historical tradition. The first Sikh Guru, Guru Nanak Dev Ji, played a key role in shaping Sikhism. Sultanpur Lodhi, a city by the Sutlej river and the Kali Bein stream, is deeply linked to Guru Nanak Dev Ji. This city, with its ancient temples, old gurudwaras and historic streets, offers a unique look into the spiritual and historical journey of Sikhism. Dr. Karamjit Singh, who wrote its foreword, says that this book is a treasure trove of architectural and historical knowledge, showcasing the profound connection between Sikhism and its sacred sites in Sultanpur Lodhi. It is a captivating read for anyone passionate about cultural heritage.

Sultanpur Lodhi: The City of Gurudwaras

Guru Nanak Dev Ji spent 14 years in Sultanpur Lodhi, making it a significant place for Sikhs. The town is known as Gurudwara Waala Shaher because of its many gurudwaras. Each gurudwara tells a unique story about Guru Nanak Dev Ji. The city's landscape, from the castle walls of Qila Sarai to the calm Kali Bein and the unique architecture of the gurudwaras, shows its rich history and cultural importance. Dr. Manbir Singh describes this book as a remarkable blend of history and architecture, providing deep insights into the significance of the gurudwaras in

Sultanpur Lodhi. It is a valuable addition to the study of Sikh heritage and architecture. Ar. Arvind Varshney finds it to be an insightful and well-researched book that brings to life the spiritual and historical journey of Sultanpur Lodhi. The meticulous documentation, detailed research and comprehensive analysis make it an invaluable resource for scholars, architects and historians alike. The book connects the gurudwaras and various parts of Sultanpur Lodhi with historical events. It explains the geographical and historical background of the region and highlights different periods in history. The book includes a detailed look at the key architectural features of the gurudwaras, which are built at sites associated with Guru Nanak Dev Ji. These gurudwaras serve as memorials for significant events in Sikh history. Dr. Anupamdeep Sharma considers it a meticulously crafted book that offers a profound understanding of the cultural and architectural heritage of Sultanpur Lodhi. Ar. Manoj Gupta praises its comprehensive study that not only highlights the architectural significance of the gurudwaras but also links them to key historical events. The authors have done a commendable job of preserving this vital cultural heritage. The main goal of the study in the book is to understand the actual conditions in which each shrine or architectural structure was built and how they have changed over time. The book compares all the gurudwaras, showing their architectural details and historical importance. It offers a complete understanding of how these structures evolved and their role in Sikh heritage. Ar. Shikha Setia states that this book beautifully captures the essence of Sultanpur Lodhi's rich Sikh heritage through its detailed exploration of the city's gurudwaras. It's a must-read for anyone interested in the intersection of architecture and history.

Gurudwaras of Sultanpur Lodhi is a valuable resource for anyone interested in Sikh architecture and history. It provides a detailed exploration of the gurudwaras in Sultanpur Lodhi, connecting them to important events in Sikh history and offering insights into their architectural features. The book, brought to life by the passionate work of faculty members (Ar. Sakshi, Ar. Simran, Ar. Ishween, Ms. Harpreet, Er. Preetpal) and students of CT Institute of Architecture and Planning, celebrates the rich cultural heritage of Sultanpur Lodhi and the enduring legacy of Guru Nanak Dev Ji.



Authors

Ar. Shruti H Kapur (A18185) is an architect, designer and an advocate for the power of architecture to shape the world. With a career spanning over 20 years, she has redefined the boundaries of innovation and creativity. She has earned a reputation as a trailblazer in the field as a founding member of CT Institute of Architecture and Planning. An accomplished practitioner and a professor, she seamlessly blends the technical intricacies of architectural design with the emotive power of an academician.
Email: shrutihkapur@gmail.com



Ar. Sukriti Dogra is an Associate Professor at CT Institute of Architecture and Planning. She is passionate about teaching and is committed to supporting and inspiring students, enhancing their academic and personal success. Her ideology, influenced by her Himalayan roots, emphasises creating buildings that harmonise with natural surroundings. Her teaching approach is enriched by a strong interest in history and landscape, which has also developed her leadership and management skills.
Email: cradleofcreativity@gmail.com



Reviewer

Ar. Surinder Bahga (F06401) is heading the architectural organisation 'Saakaar Foundation' in Chandigarh. His project, the Baptist Church at Chandigarh was selected by the Ministry of Non-Conventional Energy Sources and TERI as one of the best 41 energy-efficient buildings in India. He received the *Sir M. Visveswaraya Award* in 1995 by HUDCO for energy-efficient housing design. He also received the *Michael Ventris Award* from Architectural Association, London. He was associated with the Home Minister's Advisory Committee on Union Territories, the Chandigarh Housing Board and the Chandigarh Chapter of Fire and Safety Association of India.
Email: sbahga17@gmail.com



Research Support

Ar. Aditi Sharma is an Assistant Professor in the School of Architecture and Landscape Design at Shri Mata Vaishno Devi University. As an educator, she is deeply committed to mentoring the next generation of architects, guiding them with her extensive knowledge and passion for architectural heritage and design. Ar. Sharma's teaching philosophy centres around experiential learning, critical thinking and appreciation for cultural heritage. She believes in blending theoretical knowledge with practical application, ensuring her students gain a well-rounded education.
Email: adisharma32@gmail.com

Unravelling the Depths of Inter-Reflective Macrocosm and the Microcosm

An Intertwined Case of Designed Geometry and the
Designer in Indian Architectural Knowledge System

By Dr. Joy Sen

This is a summary of the Sorab Bharoocha Memorial Lecture by Dr. Joy Sen at the recently-concluded IIA ANVESHAN Research Conference 1.0 at MCAP, Thiruvananthapuram.

Introduction

Complexity, scaling within fractals, non-linear dynamics, and topological networking are just a few from many emerging knowledge systems that feature and govern the emerging frontiers of science today. Increasingly evident in super knowledge domains like the quantum physics to quantum biology and more, there is a rising conviction that human consciousness plays a deep reciprocal role interconnecting the external vast world of design, and the inner micro psyche of the designer. In other words, it is the system of user interface and user experience itself, where 'the participatory role' is far more important than objective deduction in design. Thus a feedback or non-linear (often cyclic) loop is evident, which is embedded under the surface structures of systems that govern the art and science of built-environmental design thinking, which further is Architecture. In science, this is a very important field. Broadly known as Cybernetics, it imparts the right controls and apt communication in a system of interlinked histories of change that govern the dynamics behind all changes, and all disciplines that are arrayed in the matrix of change, architecture just being one of many.

Though Cybernetics that represents an emergent and futuristic pool of the latest in science, we may approach Architecture from a Pan-Indian historical perspective, and then reach the roots of deep Indic sciences, which is always non-linear, cyclic and regenerative.

Therefore, to leap forward is actually to trace it back, and this chain of cause-and-effect is indeed a recovery of the larger algorithms of a cosmic design stratum (Srutis) in which are rooted the many and many smaller historic design manifestations (Smritis). The two-way inter-relationship or interpenetration is therefore a powerful knowledge key to best decipher our deep design rules, decode our design texts, and delineate the deep patterns that are behind our designed icons and their meanings that govern our Indian built environment for ages and aeons.

An Example

One major example can be forwarded here by first tracing, and then deeply exploring a research outline to THE SCIENCE OF CONTROLS & COMMUNICATIONS explaining the Dynamics of Architectural History! In the science of design engineering, 'Cybernetics' as a holistic system thinking now affects all branches, from information sciences to neural networking; from behavioural disciplines to sciences that govern the environmental and climatic sciences (see Figure 1).

To forward an example of 3 successive ages of architectural history, we should know that every age has its own controls and communications based on the feedbacks from a preceding age that transforms the preceding stage A to the current age B. And, the current age B has a further inflexion point to both proceed to C and also return again to Age C through

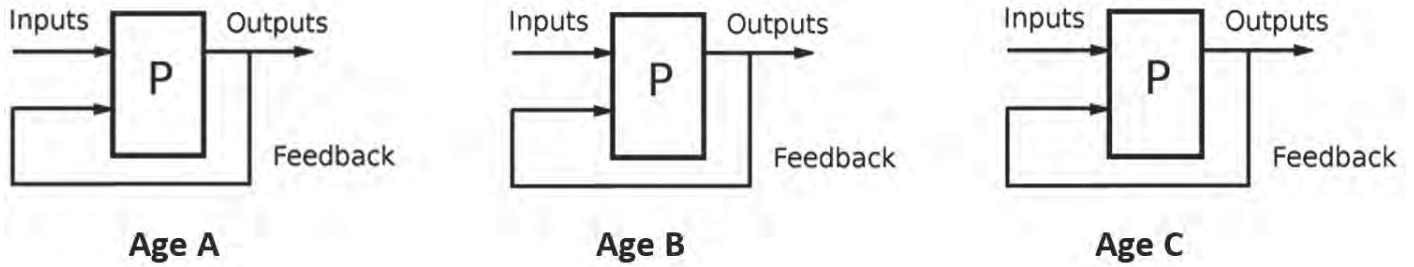


Fig. 1: Linear and non-linear relationship between the preceding age A and a succeeding age C to Age B (intermediary or in transition)
Source: Author

a non-linear feedback to transform the present age B to a matured stage C (see Figure 1). And this will go one to Ages beyond, like D, E and so on.

And very interestingly, it may be seen that what was lost in the transition from A to B may again come back, partly as new reforms, as and when B becomes C. Thus any age of reformation is always a recycling of a lost antique age, just lost in the preceding age. The 3 stage Greco-Roman Phase, the Dark Age and the Age of reformative enlightenment is a brilliant example.

This is the forward linkage holding the futuristic unfolding (evolution) arrow of time and change that may enfold parts from the past (involution), which is the returning loop or the retro arrow. In this sense, every discrete object, at present time stage B is an existence produced out of the entanglement of the two, A and C (see figure above). Incidentally, this is called Quantum Entanglement celebrated by the Nobel Prize in Physics (2022).

If Age A is the architectural history that was principally governed by the preceding ideas emanating from the École Nationale Supérieure des Beaux-Arts and the Ecole Polytechnique of France, then Age B represents the shift governed by the principles of 'International Style' forwarded by architects from BAUHAUS, first in Weimer, Germany and then in the USA. Age B questioned the superficiality of the design principles of A where and when all buildings almost looked like a large or small Greco-Roman Temple. Age B proposed instead a new principle of structural honesty where 'Form follows function and utilities'.

Consequently, as a chain effect, Age C then become the Era of Post-Modernism mostly steered by Architect Robert Venturi and his team, who were trying to bring back inputs from Age A, as a reaction to Age B, by labelling B as an Age of 'Machine Brutalism' governed by the increasing use of concrete, glass, steel and tall building technologies driven by rapid industrialization. An initial part of this chain effect is evident in bestseller 'Fountainhead' by Ayn Rand, and the further reactions, in another book named 'After the Masters' by Vikram Bhatt and Peter Scriver.

Thus a continuous feedback loop (non-linearity or one may say, circular dynamics) is evident in and through a certain Age (say B in this case) from the preceding age (A in this case) and to the succeeding age (C in this case) in a feedback loop system. This is the science of controls and communication, a deep research stratum that governs and explains the temporal nature and spatial dynamics of art and science of built-environmental design thinking, which is architecture.

In summary we can convincingly say that research becomes an indispensable and reinforcing tool to modulate 'History of Architecture' by extracting the right theories of architecture to shape the right practice of architecture over time. Similarly, other subjects in architecture can be taken up one by one – materials, building physics, climate sciences, details and constructions, and many more. Architect Christopher Alexander called this process - 'The Timeless Way of Building' and he then explained the science of evolutionary and non-linear dynamics through his seminal award-winning bestseller 'The Pattern Language Technique'.

This is the most urgent need of the hour, which the present article underscores.



Dr. Joy Sen is Professor of Architecture and Regional Planning, Indian Institute of Technology Kharagpur with 27 years of teaching experience and 9 years of industrial experience. His master's degrees are from College of Design, Iowa State University, where he received the ISU Best THESIS AWARD (1989). Prior to that he was recipient of Institute Silver Medal, Mansara Scholarship and the Best Thesis mark from IIT Kharagpur (1984).

Email: joysen@arp.iitkgp.ac.in

Equitable Reflections on India's Multicultural Past through Heritage Conservation

By Dr. Manish Chalana

This is a summary of the lecture by Dr. Manish Chalana who was a Keynote Speaker at the recently-concluded IIA ANVESHAN Research Conference 1.0 at MCAP, Thiruvananthapuram.

India's multi-cultural history offers much to celebrate. The field of historic preservation plays a crucial role in identifying, managing, and interpreting the historical record within the built environment. For many, the presence of these tangible reminders shapes their understanding of who has contributed to the nation's development. However, Indian preservation practice faces a vast and complex challenge: representing the contributions of an exceptionally diverse range of peoples over millennia, including periods of conflict, conquest, and colonization.

In contemporary times, the magnitude of this challenge has grown as the field increasingly grapples with the complexity of history. This is particularly

true in liberal democracies like India, where values of equality and inclusivity are central. These challenges extend far beyond academic debate as seen in the protests over the removal of Confederate statues in the US.



B.R. Ambedkar's Home in Mumbai

Dalits

Dr. Ambedkar's Mumbai residence
Source: Author



Razia Sultan's Grave, Delhi
Source: Author

In my work, supported by a Fulbright Fellowship, I explored the state of historic preservation in India to assess how inclusive and equitable current practices are. I am particularly interested in examining how sites associated with underrepresented communities are reflected in the historical record; how those that do appear are managed and interpreted on the ground; and what histories and memories may be lost for those whose physical presence in the landscape has become illegible. I argue that addressing structural biases and colonial framings within historic preservation is essential to honoring India's multicultural past and supporting its constitutional commitment to pluralism.

All Images Courtesy: Author



Dr. Manish Chalana is an Associate Professor in the Department of Urban Design and Planning at the University of Washington (UW), USA, and the Director of the Graduate School Certificate in Historic Preservation. He also co-directs the Center for Preservation and Adaptive Reuse (CPAR) located within the College of Built Environments, UW. Additionally, he serves as an Adjunct Associate Professor in the Architecture and Landscape Architecture departments and on the faculty of the South Asia Studies Center in the Jackson School of International Studies at UW.

Email: chalana@uw.edu

Building Our Common Future Guardrails for Sustainable Design

By Ar. Smita Chandra Thomas

This is a summary of the lecture by Ar. Smita Chandra, who was the Keynote Speaker at the recently-concluded IIA ANVESHAN Research Conference 1.0 at MCAP, Thiruvananthapuram.

We are on the cusp of a great challenge and an even greater opportunity in designing the built future of India. Architects in India will play a vital role in ensuring a habitable world for current and future generations.

India's construction industry is the fastest-growing globally, with its built-up area expected to double by 2050 and again by 2070. This rapid expansion is driven by economic growth, population increase, and migration from rural to urban areas. By 2050, India's urban population is projected to surpass 800 million — one in twelve people globally will live in an Indian city. This is why you may have heard that *most of the India that will exist in twenty-five years is yet to be built.* (see Fig. 1)

This construction boom is exacerbating the climate crisis: Buildings contribute to India's greenhouse gas emissions in three significant ways. First, they

consume vast amounts of energy, accounting for a third of the country's total energy use in 2021. With most of India's energy generated from coal, this results in high carbon emissions (2 kg per 3 kWh on average in 2024). Advanced economies have successfully decoupled energy use from economic growth. India can too. Second, the rising use of air-conditioning, driven by increasing heat and population, not only increases energy demand but also the use of refrigerants whose greenhouse gas impact is hundreds of times worse than carbon dioxide. Given its temperatures and population, India's potential refrigerant emissions could wipe out all gains made from energy efficiency globally to date. Third, the manufacture of new materials and construction activity contribute significantly to a building's lifetime emissions. These emissions are set to rise with India's construction surge. And emissions do not know political boundaries. The concept of *Vasudhaiva kutumbakam* (all the world is one family) is never truer than when we consider carbon emissions.

Architects can harness this opportunity: by designing buildings that promote financial stability, environmental stability, and human health. As environmentalist Jane Goodall has said, "What you do makes a difference, and you have to decide what type of difference you want to make". Design choices impact energy use far more than mechanical systems. Own your impact and act without waiting for perfect solutions. Every kilowatt-hour saved



Fig. 1: Projected Built-up Area in India

Source: Energy Shrink, Data Sources, Pike Research, AEEE, McKinsey

counts; don't lose any opportunity to do so. Achieve and exceed your local energy codes. Design for the climate. Aspire for thermal comfort, not air-conditioning. Passive techniques like airtightness and ventilation, simple designs with high thermal performance, and learning from historical techniques for thermal comfort can offer high, long-term value. Combine this knowledge with new materials and building techniques to respond to the climate crisis. Design resilient buildings to reduce repair and new builds. Communicate the financial benefits of green buildings — faster sales, premium rents — to clients to gain their support. (See Fig. 2)



Fig. 2: Guardrails for sustainable design
Source: *Energy Shrink*

In the face of a climate crisis that is threatening the existence of humans on earth, we must learn from history and commit to designing climate-responsive buildings as if our future depends on it —because it does.



Ar. Smita Chandra Thomas is a recognized expert, published author, and speaker specializing in decarbonizing the built environment. With a strong dedication to advancing energy efficiency in buildings through building science, Ms. Thomas is at the forefront of green technology and energy management strategy. She has over two decades of experience in performing and managing techno-economic analyses to support demand-side management for innovative green buildings, programs, and policy development. After working in US national and international technical and management consulting, Ms. Thomas now runs her consulting practice, Energy Shrink, LLC based in Washington, DC serving clients such as the World Bank, UNEP, the US Federal and State governments, and private entities. She is also a Visiting Scholar at the George Washington University in Washington, DC, where she teaches a course on Decarbonizing Buildings.

Email: thomas@energy-shrink.com

Architecture as Process

Space and Time in Asian Architectural Wisdom

By Prof. Bharat Dahiya

This is a summary of the lecture by Prof. Bharat Dahiya, who was the Guest of Honour and esteemed Speaker at the recently-concluded IIA ANVESHAN Research Conference 1.0 at MCAP, Thiruvananthapuram.

Conventional wisdom states that the craft of architecture should be put to great use to create 'monumental' buildings and structures. There lurks an unspoken desire in an architect's heart for the ever-lasting glory that comes with creating architectural masterpieces that are to be found at particular points in time or *loci* in space. However, this leaves much to be desired with regard to meeting the architectural needs of 'ordinary people', and building, integrating and reflecting the dimension of time in the architectural wisdom.

I see architecture as process. This idea goes beyond the conventional standpoint of 'architecture as monumental,' but is not necessarily juxtaposed to it. Further, this is not an *a priori* notion but an *a posteriori* knowledge, i.e., based on my professional experience, research and learnings in multiple countries.

Thinking of 'architecture as process' allows us to consider architecture as a multifaceted process. Looking through the lens of temporal fluidity, architecture takes a 'processual dimension'. Further, one needs to go beyond the idea of 'architecture as frozen music.' Looking at architecture as process enables us to 'see' that the architectural music flows all the time.

Architecture as process continues cyclically following circadian rhythm, through seasonal changes, and in annual progression. The circadian rhythm

of architecture and related wisdom is visible in Mongolia in the design and use of traditional 'Ger' (or felt tent)- a portable, circular dwelling, which pastoral nomads use (Figure 1). The human need to adapt to the recurring cycle of monsoon and drier seasons gave rise to distinctive architectural wisdom in Thailand where residential and other buildings as well as walkways connecting them are designed and built in such a way that they can be used across seasons (Figure 2).

In a much longer inter-generational renewal, this unique process transfers architectural wisdom from past to the future through the prism of present. Such



Fig. 1: Mongolian Ger

Source: Marcin Konsek / Wikimedia Commons, CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=34241800>



Fig. 2: Traditional House along a khlung (canal) in Lat Chado, Ayutthaya Province, Thailand
Source: Author

20-yearly architectural renewal of *Ise Grand Shrine* dedicated to Sun Goddess, *Amaterasu Omikami*, is orchestrated in Japan. This is carried out not only for the upkeep of cultural heritage of highest significance but also to pass on the architectural wisdom to the next generation.

Where the cultural or spiritual message is perennial, architecture speaks to us metaphysically and inspires us to go beyond the mundane or quotidian affairs. Such is the case of *Gopuram* (doorway) architecture of temples in India. *Gopurams* beckon the spiritual aspirants to come to temples and sanctify their lives in order to attain *moksha* (liberation).

Thus, Asia's culturally rooted architecture is created and expressed across space and time. It gives a more constant temporal expression to human creativity. Moreover, it articulates the fine nuances of local and national cultures and glorifies the age-old Asian architectural wisdom.

These examples from across Asia demonstrate that architecture is not only produced periodically and intermittently, but it is also created constantly and regularly as a process. Like so, architecture conveys the message of temporal cadence as in musical compositions. Architecture and architectural wisdom become an incessant flow of music.



Prof. Bharat Dahiya is the Director, Research Centre for Sustainable Development and Innovation, School of Global Studies, Thammasat University, Bangkok, Thailand and Extraordinary Professor at the School of Public Leadership, Stellenbosch University, South Africa. He is an expert in sustainable urban development with leadership experience in international organizations and academia. Advising on policy and strategy, he has collaborated with the World Bank, UN-HABITAT, and others. His work includes leading projects, conducting research, and publishing influential reports. He holds a PhD from Cambridge University.
Email: bharatdahiya1112@gmail.com

EVENT REPORT



ANVESHAN

The first Research Conference held by the IIA Research and Development Committee took place at Marian College of Architecture and Planning (MCAP), Thiruvananthapuram on 29 to 31 August 2024. This is a Report by the Convenor, Dr. Shilpa Sharma and the Co-Convenors, Dr. Binumol Tom and Prof. Vinit Mirkar.

THE CONCEPT

The past is seen all around us, physically. Customs and practices evolve, change or perish. But eventually each of them shapes our perceptions of time and space. While societies can choose what is essential and what to discard, and eventually fades away, the shift from ancient languages and traditional skills to modern technologies and globalization often leads to cultural and intellectual losses. Globalization has undoubtedly improved living standards but also led to cultural homogenization, erasing regional dialects and practices. This shift from experiential knowledge to digital convenience reflects a broader change from the slow cycle of seasons to rapid, technology-driven lifestyles. The idea of these timelines and this context inspired the research conference, highlighting our understanding of our place within this larger continuum.

We wanted to immerse ourselves in a representative cross-section which could capture the complexity of the situations of the past, as a celebration of the present and looking forward to linking these with the future. Despite the creation of the virtual metaverse (not sure that still exists), but reality still matters, our past still concerns us and it is in our hands, in the present, to control and connect in ways we may not have imagined. And that is a reason to optimistically look forward.

It was with all these thoughts that we approached the President and the Office bearers, to request a platform by the only recognized body of the professional fraternity of architects. The thought also arose from the fact that IIA, in addition to having prestigious practicing architects as members, it equally consists of eminent academicians who have steered the thought-processes during the very education of those practitioners, and where all these would be put forward in the first-ever Research Conference.

And the rest, as they say, is history.

The name of our research conference: ANVESHAN, means to investigate, to find out. As is also seen in our logo.

The symbol of the square and the circle, a geometry derived from the sun's movement and long-used in Indian art and architecture and seen again, later, in da Vinci's Vitruvian Man.

The circle within is not a single circle, but is made up of an endless spiral of circles symbolizing the endless quest for knowledge, infinite in all directions.

This is only the first of many more such ANVESHANs which we hope to continue even into the future.

Dr. Shilpa Sharma
Convenor, ANVESHAN

THE PROCESS

The ethos behind the name ANVESHAN is embodied in the attempt to overview the enquires from these three streams of Celebrated Past, Significant Present and the Projected Future. The undercurrent of this Conference was to investigate indigenous knowledge systems which informs the built environment across the timeline of mentioned streams. It is now time for IIA, who represents the Indian architectural fraternity for more than a century, to provide a quality platform for research by fellow architectural academicians and professionals which will form the basis of the of the future practices of this new Bharat and the rest of the world as well.

We can tell you that it was meticulous journey from conceptualisation to the realization of this Conference. This was only possible with leadership of the IIA OB and support of the IIA Council and the effort taken by our IIA R & D Team. To ensure the appropriate quality for the conference, the review process was in two parts, which were very important for us:

The first part was to formulate the good team of reviewers from across the country who would review the submitted abstracts and research papers and filter them to the quality parameters decided by our team. With more than 200 abstract submissions, 90 authors gathered at ANVESHAN to present their research enquiry, all thanks to stringent quality checks by all the reviewers who took their time to do the justice to the set quality parameters of the Conference.

The second part will be the more stringent process for the indexed publication of the Conference Proceedings with a reputed publisher.

This entire process has been a long journey of efforts from the ANVESHAN Conference Committee, MCAP and the associated Team members over last six months to make sure that it became a successful reality.

In view of the situation with our neighbor Bangladesh and the difficulty to present papers physically by the architects from there, we have allowed these authors to present their research online. This is an attempt to reach out to our fraternity across the borders.

We thank all for supporting this endeavour directly or indirectly and hope this overwhelming response will continue for many more such Anveshans in the future.

Prof. Vinit Mirkar
Co-Convenor, ANVESHAN

THE OUTCOME

The three days of the IIA ANVESHAN International Conference on the Past, Present and Future of Architectural Knowledge Systems was held over three days. Through this we have embarked on a journey through time and space, exploring the rich tapestry of architectural wisdom that spans across Asia, with a special focus on the architectural heritage of India cutting through the present scenario of architecture and planning as well as what it is to be in the future.

As we stand at the crossroads of tradition and innovation, we must pause and reflect on the profound legacy that shapes our built environment. India, our Bharat, with its millennia-old architectural traditions, offers us a treasure trove of knowledge that is as relevant today as it was centuries ago. Our ancestors, guided by a deep understanding of nature, spirituality, and human needs, created marvels that continue to inspire and awe us.

From the intricate cave temples of Ajanta and Ellora to the grand Mughal structures, from the sustainable vernacular dwellings of various regions to the majestic temples that dot our land- each structure tells a story of innovation, adaptation and harmony with nature. These are not mere buildings; they are embodiments of a holistic worldview that integrated art, science, spirituality, and sustainability long before these became buzzwords in modern architecture.

But why, you may ask, are we delving into the past in an era of rapid technological advancement? The answer lies in the timeless wisdom encoded in our traditional knowledge systems. These systems teach us about climate-responsive design, the use of local materials, the importance of community spaces, and the integration of nature into our built environments - principles that are more relevant now than ever before.

ANVESHAN is not just about celebrating our past; it is about bridging the gap between the ancient and the modern, the local and the global. One of our key objectives is to explore the transfer of architectural knowledge systems, not just within Bharat but across the entire Asian continent. We seek to understand how ideas and techniques have flowed across borders, influencing and enriching various architectural traditions. As we look to the future, we must ask ourselves: How can we harness the wisdom of the past to create sustainable, culturally rich, and human-centric architecture for tomorrow? How can we ensure that the essence of Bharatiya architecture evolves and adapts to meet the needs of our changing world without losing its soul?

The Indian Institute of Architects (IIA) has taken up this crucial task through ANVESHAN a platform for academic discourse. It is a crucible for ideas, a meeting point for minds passionate about architecture and a launchpad for research that will shape the future of our field. We had three streams of discussion during this international conference and had nearly 90 presentations, covered in parallel offline sessions as well as online sessions for speakers from Bangladesh.

The highlights of the conference were the keynote addresses by Dr. Manish Chalana, Professor University of Washington, Ar. Smita Chandra, CEO, Energy Shrink, USA, Dr. Bharat Dahiya, Professor, Thammasat University, Thailand as well as the first Sorab Barucha Memorial Lecture delivered by Dr. Joysen, Professor, IIT Kharagpur.

Through the various streams of discussion, we explored the Celebrated Past, examined the Significant Present, and envisioned the Projected Future of architectural knowledge systems. Scholars, practitioners, and students engaged in meaningful dialogues, challenging assumptions and forging collaborations that transcended geographical and cultural boundaries.

In conclusion, ANVESHAN was not just a conference; it is a movement. A movement to reconnect with our architectural roots, to foster pan-Asian dialogue in architecture, and to pave the way for a future where our built environment reflects the best of both worlds - the wisdom of the past and the innovations of the present heading towards a dynamic future.

Dr. Binumol Tom
Co-Convenor, ANVESHAN



The Convenors' Team of IIA ANVESHAN 1.0
(from L to R): Prof. Vinit Mirkar, Dr. Shilpa Sharma and Dr. Binumol Tom



The Team of IIA ANVESHAN 1.0 of the IIA Research & Development Committee
(from L to R): Prof. Advaita Jalan, Dr. Deepashree Choudhury, Prof. Vinit Mirkar, Dr. Binumol Tom, Prof. Suja Kumari, Dr. Roopal Deshpande and Dr. Jagdish Singh



The Team of IIA ANVESHAN 1.0 of the Marian College of Architecture & Planning, Thiruvananthapuram, Kerala

The IIA R & D Committee is grateful to the IIA President, The COA President, all the IIA Office bearers, to all the IIA Council members and the members from all IIA Chapters for their unstinting support in making this a huge success. We also extend our heartfelt gratitude to Ar. Sudhir B., IIA Hon. Treasurer; IIA. Ar. Vinod Cyriac, Chairperson, IIA Kerala Chapter; Ar. Jayakrishnan, Chairperson, IIA Thiruvananthapuram; the entire IIA Team of Kerala; Prof. Suja Kartha, Principal, MCAP; the management, faculty and students of MCAP.

**NATIONAL EVENT
HELD BY IIA KERALA CHAPTER**

ANVESHAN 2024

A Journey of Collective Vision and Unyielding Effort

As the sun rose over the vibrant city of Trivandrum, its rays gently kissed the majestic tower of the Sree Padmanabha Temple, casting a golden glow that mirrored the city's rich heritage. In this serene setting, Anveshan 2024 began—a Conference destined to leave its mark on the architectural world.

The journey to Anveshan 2024 was one of dedication, with months of planning and countless sleepless nights by a passionate team. As Chairman of the IIA Kerala Chapter, I had the privilege of witnessing this labour of love come to fruition.

Anveshan 2024 was no ordinary conference; it was a gathering where innovation met sustainability. The highlight was the First Sorab Bharoocha Memorial Lecture by Dr. Joy Sen, who explored the deep connections between traditional Indian architectural principles and modern scientific concepts. He emphasized the importance of understanding the interconnectedness of design and consciousness to address today's architectural challenges.

Ar. Smita Chandra Thomas delivered a keynote lecture on Building Our Common Future, igniting meaningful discussions on sustainability and the future of design. Dr. Manish Chalana, in his keynote lecture, celebrated the past through his discourse on Honouring Heritage, offering a critical look at how India's history is managed.

The conference concluded with Dr. Bharat Dahiya, the guest of honour, who addressed the three streams of Anveshan—Past, Present, and Future—through his lecture on *Space and Time in Asian Architectural Wisdom*. His insights drew connections between the ancient architectural wisdom of Asia and its relevance to the present and future.

Green and Minimalistic Approach

What set Anveshan 2024 apart was its commitment to sustainability. The entire conference was designed with a green concept at its core, emphasizing a minimalistic approach. From reducing waste to conserving resources, every aspect of the event reflected a deep respect for the environment. This commitment not only highlighted the importance of eco-friendly practices in architecture but also focused on its content which served as a model for future conferences.

Behind the Scenes: A Tale of Dedication

While the speakers inspired, the real story of Anveshan 2024 lay in the tireless efforts behind the scenes. The vibrant IIA Trivandrum Centre worked with quiet determination, ensuring every detail was perfect. Their commitment and passion were unwavering.

At the heart of this effort were key individuals like Dr. Shilpa Sharma, the Convenor, along with Dr. Binumol Tom, Prof. Vinit Mirkar as Co-Convenors, and Prof. Suja Kumari,

Principal, MCAP, who played the perfect host.

Additionally, Ar. Aarati Binayak and both, Venugopal and Prakasam deserve special recognition for coordinating the entire program with remarkable *vivekam*. The ever-smiling Chairman of IIA Trivandrum Centre, Ar. Jayakrishnan was instrumental in leading the young brigade. The entire team of IIA Trivandrum, who worked day and night, were the true driving force behind the success of the event.

The support from the Marian College of Architecture and Planning (MCAP) management, faculty members, alumni and students were invaluable. Together, with IIA, they formed a well-oiled machine that ensured the event ran smoothly, from logistics to the green protocol.

And then there was the *sadya*—a meal that wasn't just food but a celebration of the collective effort. Even now, people are still talking about it, with 'smiles and *payasam*' on their faces.

A Collective Gratitude

My heartfelt thanks go to the IIA National Council and the IIA R & D Team for trusting us with this responsibility. Special thanks go to Ar. Sudhir bhai, whose strategic vision, unwavering support and provision of the much-needed resources were crucial to our journey and that enabled us to make Anveshan 2024 the success it became.

With unwavering support from the fellow travellers Ar. Sudeesh and Ar. Nihad, along with the enthusiasm of the speakers and attendees, Anveshan 2024 truly came to life, becoming a genuine celebration of architectural excellence.

Looking Ahead

Anveshan 2024 has set a new standard, opening doors for future opportunities and innovations in architecture. As we look to the future, I am excited about the challenges and opportunities that lie ahead.

To close with the words of Prof. Dr. Joy Sen, 'Architecture is not just the creation of structures; it is the crafting of spaces where the spirit of culture and the essence of nature converge. In embracing both, we find sustainable solutions for the future.'

This is not the end, but the beginning of many more journeys.



Warm regards,
Vinod P Cyriac
F12598, Chairman
IIA Kerala Chapter
Email: vinod@spaceart.org.in

NATIONAL EVENT HELD BY IIA
THIRUVANANTHAPURAM CENTRE

ANVESHAN 2024

The Indian Institute of Architects (IIA) conducted the groundbreaking, first IIA International Research Conference named ANVESHAN from 29 – 31 August 2024, jointly hosted by IIA Kerala Chapter and IIA Thiruvananthapuram Centre. This First Edition organized at Marian College of Architecture and Planning (MCAP), Thiruvananthapuram, delved into research under the streams, *The Celebrated Past, The Significant Present and The Projected Future*.

The conference was inaugurated with the auspicious lighting of the lamp by the IIA Office Bearers-President Ar. Vilas Avachat and Jt. Secretary Prof. Rane M.L. Vadamuthu, the Convenor of ANVESHAN- Dr Shilpa Sharma, Archbishop Rev. Fr. Thomas J Netto and the ANVESHAN Organisers- IIA Kerala Chapter Chairperson, Ar. Vinod Cyriac, IIA Thiruvananthapuram Centre Chairperson Ar. Jayakrishnan R.J. and the Principal of MCAP, Prof. Suja Kumari. Along with the release of the Book of Abstracts of the papers presented at ANVESHAN, a glimpse of the journey leading to the Conference was given by Co-Convenor Prof Vinit Mirkar and an overview of the event by Co-Convenor Dr. Binumol Tom. The inauguration was also graced by the IIA National Office Bearers- Hon. Treasurer Ar. B. Sudhir, Junior Vice President Ar. Tushar Sogani, Jt. Secretary Ar. Sandeep Bawdekar and Rev. Fr. A.R. John (MCAP). Attended by over 200 delegates, the conference hosted almost 90 authors who presented their research across three days, in addition to online paper presentations by international delegates. Also present were the IIA National Council Members and other attendees from across the country. The authors ranged from B.Arch. students and young architects intending to take the path towards research, to academicians and doctoral scholars. Among these, it was a refreshing and inspiring sight to have an octogenarian, Prof. Anil Bhingarde and septuagenarian, Prof. Subodh Shankar. ANVESHAN aimed to be a green conference, but our preparations pale against Prof. Bhingarde who travelled by train from Mumbai, his contribution to a green participation. The participation of such senior architects as presenting authors was a testament to their dedication to research and architectural discourse.

Presentations by architects on research that ensued from their professional practice exemplified how such participation truly bridges the recurrently discussed gap between academia/ research and practice in architecture.

In addition to paper presentations, ANVESHAN also had international speakers deliver keynote lectures aligning with its streams:

Ar. Smita Thomas Chandra (CEO & Founder, Energy Shrink) reiterated in her lecture *Building our Common Future* how India with the world's fastest-growing construction sector has great potential for decarbonization, but a high global risk from climate change if not addressed and executed appropriately through sustainable design.

Dr Manish Chalana's (Professor, University of Washington) lecture on *Honouring Heritage* addressed how India's heritage and past is managed, offering a perspective through a critical lens.

Furthermore, the event paid tribute to Ar. Sorab Bharoocha, the first Indian president of IIA, by conducting the first ever *Sorab Bharoocha Memorial Lecture* which was delivered by Prof. Joy Sen from IIT Kharagpur, outlining the science of controls and communication from one period to another, diving into *The Dynamics of Architectural History*. The Memorial Lecture, marking the first edition of an annual series, was graced by dignitaries such as the chief guest, President of the Council of Architecture, Ar. Abhay Purohit, the IIA Office Bearers, past presidents of the IIA, Ar. Divya Kush and Ar. Prakash Sahebrao Deshmukh.

In an apt conclusion to the three days, Dr Bharat Dahiya (Director, Research Center for Sustainable Development and Innovation School of Global Studies, Thammasat University) delivered the final lecture *Space and Time in Asian Architectural Wisdom*, tying together the thematic streams of the conference, sharing his insightful journey through architectural practices in regions like Mongolia, Thailand and Southern Asia, imparting perspective on how one can learn from past practices, and rethink spatial design now, for a more promising future.

As an academic event, ANVESHAN also witnessed the release of publications compiled by MCAP students,

Elysian: The Churches of Travancore, a documentation of Thiruvananthapuram's architectural heritage, by students from the 2017-22 and 2019-24 batches, and *Historic Urban Landscape of Thiruvananthapuram - A Case of Karamana* by Semester 8 Urban Design Studio. They were presented to Ar. Vilas Avachat and Ar. Abhay Purohit. *Tessera* the latest edition of the MCAP magazine in the College's Decennial Year was also unveiled and presented to IIA President by its Student Editors.

At the culminating Valedictory Ceremony, all authors were awarded certificates in recognition of their research presentations. The significant role played by the Convenors and the members of the IIA R & D team, along with student and faculty volunteers from MCAP, and the working committee from IIA Thiruvananthapuram and IIA Kerala in organising ANVESHAN 1.0 ensured its success.

Intended to be a green conference, the preparations attempted to reduce waste, and instead gifted guests flowers made of palm leaves hand crafted by students instead of cut-flower bouquets, used minimal decor printed on fabric banners all designed and planned to be reused for future events. The delegate kits comprised student made notepads with recycled paper, bookmarks with graphics by architects and students with fun facts on the culture of Thiruvananthapuram, seed pens, coir fabric ID tags, and glass bottles to keep oneself hydrated, all packed into jute bags crafted by *Snehitha*, a small-scale stitching unit run by mothers of differently-abled children. Mementos presented to guests were all artworks by Jayakrishnan R.J., Vivek Venugopal and Alok Dinesh of IIA Thiruvananthapuram EC, depicting the essence of Thiruvananthapuram.

The inaugural International IIA Research Conference has set a precedent for future global collaborations and discussions under the auspices of the IIA. It laid the groundwork for ongoing international dialogue, aiming to advance the field of architectural research both in India and globally. With a blend of academic

discussions, cultural exchanges (heritage walk through the temple precinct of Shri Padmanabha Swamy Temple, *sadya* – the traditional Kerala feast) and tribute to significant figures in the field, the conference underscored the relevance of understanding the past to inform the present and shape the future of architecture.

Having made a remarkable debut as a groundbreaking event, ANVESHAN represents a major milestone for the IIA, marking its foray onto the international stage.

The ANVESHAN Team members from IIA Thiruvananthapuram consisted of Ar. Jayakrishnan R.J.- Chairperson, IIA Thiruvananthapuram Centre; Ar. Aarati Binayak- Jt. Secretary, IIA Thiruvananthapuram Centre, Ar. Niranjan C.W.- Vice Chairperson IIA Thiruvananthapuram Centre, Ar. Vivek V.- Jt. Secretary, IIA Thiruvananthapuram Centre, Ar. Abhilash U.A., Ar. Deepak D., Ar. Vivek Prakasam, Ar. Alok Dinesh, Ar. Abhiram M.L., Ar. Gautham S Pillai, Ar. Ananthakrishnan A., Anoop S Kumar, Arya Nair, Rancy Bennet D Almeida, Sharan Radhakrishnan, Praveen K.P., Shefna Cleetus, Kichin Suresh



Ar. Aarati Binayak (A24861)
Jt Secretary, IIA Thiruvananthapuram



Ar. Jayakrishnan R.J. (A21067)
Chairperson, IIA Thiruvananthapuram



Welcome address by IIA Kerala Chapter chairperson, Ar Vinod Cyriac, at inaugural ceremony of Anveshan



An auspicious beginning to the conference (L-R) Ar. Vilas Avachat, Ar. Jayakrishnan RJ, Ar. Vinod Cyriac, Dr. Shilpa Sharma, Prof. Raneer M L Vedamuthu, Archbishop Rev. Fr. Thomas J Netto, Prof. Suja Kumari



Presidential address by IIA President, Ar Vilas Avachat



Prof. Raneel ML Vedamuthu, IIA National Jt Secretary, offers felicitation on behalf of the IIA



Opening Remarks by Dr Shilpa Sharma, Convenor of Anveshan



An overview of Anveshan 1.0 by co-convenor, Dr. Binumul Tom



Prof. Vinit Mirkar, co-convenor, shares a glimpse on the journey leading to the conference



Unveiling of the Book of Abstracts of papers presented at the First IIA International Research Conference



Prof. Suja Kumari, Principal of Marian College of Architecture & Planning (MCAP) & organiser, offers felicitation on behalf of MCAP



MCAP students decked up for cultural evening after SBML



Lighting the lamp to mark the launch of the inaugural Sorab Bharoocha Memorial Lecture by (L-R) Ar. Bawdekar Sandeep, Prof. Joy Sen, Ar. Abhay Purohit, Ar. Akshaya Kumar Beuria, Ar. Vilas Avachat & Ar. Tushar Sogani



Audience at the First Sorab Bharoocha Memorial Lecture



President of IIA presents memento to President of COA, of artwork depicting Trivandrum by Ar Alok Dinesh, Ar Vivek V & Ar Jayakrishnan RJ



Rancy, Sharan & Arya, recent MCAP graduates & editors of 'Historic Urban Landscape of Thiruvananthapuram - A Case of Karamana' (a study by Semester 8 students) presenting their publication to Ar. Vilas Avachat



Ar. B Sudhir presenting a token of gratitude to co sponsors of the event, Simpolo



Prof. Joy Sen delivers the first Sorab Bharoocha Memorial Lecture on 'Dynamics of Architectural History'



Cultural events by students of MCAP during Day 1 dinner



Prof Manish Chalana delivers keynote lecture 'Honouring Heritage: A critical look at how India's past is managed' under the stream 'Celebrated Past'



Enraptured audience at keynote lecture



Dr Bharat Dahiya (Thammasat University, Bangkok) delivered the final lecture at Anveshan- 'Space and Time in Asian Architectural Wisdom'



IIA R & D Team, the team behind Anveshan with Ar. Abhay Purohit & Prof Joy Sen



Day 1- Authors with Dr Binumol Tom, session chair (s3) & Dr Shilpa Sharma (convenor)



Day 1- Authors with Prof Vinit Mirkar and Dr. Roopal Deshpande, session chairs



Prof. Anil Bhingarde, senior architect, engages from the audience of a panel discussion



Ar. Vivek V awarded Best Design for cover page of September issue of JIAA



Ar. Aparna Bidarkar, Hon. Secretary of Hyderabad Design Forum (HDF), presents the IIA National office bearers copies of 'The Forgotten Stepwells of Telangana', a publication of research and documentation by HDF, for the IIA National Library



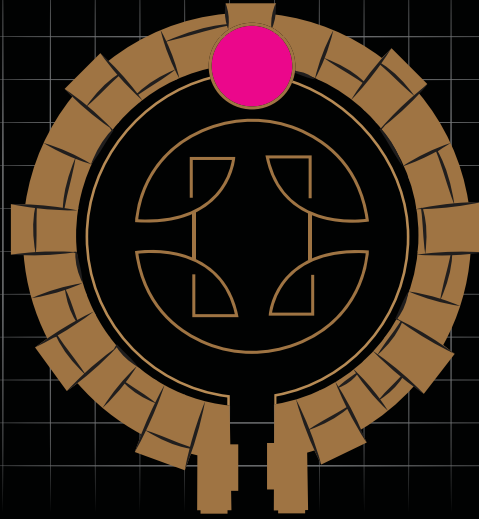
Tessera the latest edition of the MCAP magazine in the College's Decennial Year unveiled and presented to IIA President by its Student Editors



And that's a wrap! Delegates, organisers & volunteers after a concluding traditional Kerala feast



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CONTRIBUTIONS & CHALLENGES

INTERNATIONAL CONFERENCE OF WOMEN ARCHITECTS

08 09 10 November, 2024
Hotel Swosti Premium, Bhubaneswar

IIA National Office Bearers Meeting | IIA National Council Meeting
ARCASIA Zone A Presidents Meeting | Design YATRA | Plenary Sessions | Design Charrettes
Professional Networking and Knowledge Sharing | Material Expo by Industry Partners
700+ Delegates | State Design Carnival

Pinkprint Contributions and Challenges

Welcome to the International Conference of Women Architects, proudly organized by the Indian Institute of Architects, Odisha Chapter. This year, our conference, titled "**Pinkprint: Contributions and Challenges,**" is dedicated to celebrating and exploring the multifaceted contributions and unique challenges faced by women in the field of architecture. The event will be held on 8th, 9th & 10th of November 2024 providing a platform for thought-provoking discussions, insightful presentations, and inspiring stories from **WOMEN** who are redefining the architectural landscape.





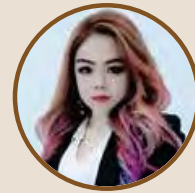
SPEAKERS



Ar. Diana Kellogg
New York



Ar. Nafisha Radin
Malaysia



Ar. IDr. Alice Leong Pek Lian
Malaysia



Ar. Michelle Addington
USA



Ar. Acharawan Chutarat
Bangkok



Ar. Primavera Desta
Indonesia



Ar. Becca Rellosa
Philippines



Ar. Viluckshi Ravindran
Sri Lanka



Ar. Parul Zaveri
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Aishwarys Tipnis Architects



Ar. Sameera Rathore
Samira Rathod Design Atelier



Ar. Tarini Mukharjee



Ar. Nidhi Anand



Ar. Jasleen Waraich



Ar. Sheila Prakash



Ar. Rachna Agrawal



Ar. Sunitha Kondur



Ar. Poonam Verma
Mascarenhas



Ar. Suruchi Modi



Ar. (Dr.) Roopa
Lakshmi Bhat



Ar. Shamini Shankar



EVENT SCHEDULE

8th Nov' 24

9.00 am	Registration
9.30 am	Design Carnival
10.30 am	IIA National Office Bearers' Meeting
1.30 pm	Lunch
2.30 pm	IIA National Council Meeting
6.00 pm	Inaugural Ceremony of International Conference of Women Architects
7.00 pm	Inauguration of Material Expo
7.30 pm	Musical Nite with Fellowship Dinner

9th Nov' 24

9.00 am	State Design Carnival
9.30 am	TECHNICAL SESSION – I & II
1.30 pm	Lunch
2.30 pm	ARCASIA Zone A Presidents' Meeting
2.30 pm	TECHNICAL SESSION – III & IV
7.30 pm	Gala Dinner with Entertainment

10th Nov' 24

9.00 am	Technical Session – V & VI
1.30 pm Onwards	Lunch & Sightseeing Tours



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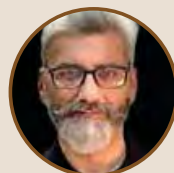
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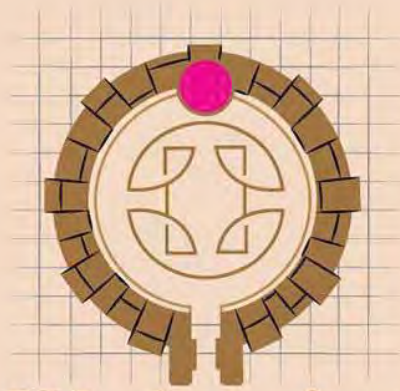


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SUBMISSION CATEGORIES

Students of Architecture Colleges

Showcase your fresh perspectives, innovative ideas, and creative expressions related to the conference themes.

Faculty of Architecture Colleges

Contribute your academic insights, research findings, and professional experiences to enrich the conversation around women in architecture.

IIA Members

(Who Do Not Fall in the Above Two Categories)

Share your professional achievements, challenges, and contributions that align with the themes of the conference.

Last Date of Submission

15th September 2024

CONFERENCE THEMES

Back to Roots: Cultural identity, contemporary impacts, and the integration of tradition with modern techniques.

The Frontline: Women entrepreneurs in architecture, their challenges, successes, and future prospects.

Her Identity: The role of women in architecture, challenges, successes, and the future for female architects.

Beyond Architecture: Expanding architectural practice into product design, interior design, project management, and more.

Think Tanks: Redefining Pedagogy: The impact of AI, smart technologies, and evolving architectural education.

Transitioning to Future: New technologies, digitization, and the future of architecture in relation to IT.

We invite submissions in the following categories, all of which should align with the themes of the conference tracks:

1. **Articles:** Share your thoughts, research, and experiences on topics such as cultural identity in architecture, the role of women in the field, challenges and success stories, and the impact of technology on architecture. Articles should be submitted in Word format, single-spaced, using a 12-point font. Please use italics for emphasis rather than underlining (except with URLs).
2. **Photographs/Photo Essays:** Submit high-resolution JPEGs (300 dpi minimum) that capture moments reflecting the spirit of women in architecture and the themes of the conference.
3. **Book Reviews:** Provide reviews (maximum 500 words) of books that highlight the contributions and challenges faced by women in architecture or related fields.
4. **Architectural Projects:** Showcase innovative architectural projects, particularly those led by women or addressing the conference themes. Submissions should include relevant visuals and descriptions. Ensure that all illustrations, figures, and tables are placed appropriately within the text.

Ensure that articles are in Word format, photographs are high-resolution JPEGs, book reviews are no longer than 500 words, and architectural project submissions include relevant visuals and descriptions. The text is single-spaced; uses a 12-point font; employs italics, rather than underlining (except with URL addresses); and all illustrations, figures, and tables are placed within the text at the appropriate points, rather than at the end. Images should have a minimum resolution of 300 dpi.

Plagiarised and AI generated texts won't be accepted for publication.

For any queries please connect to
Dr. Prof. Deepashree Choudhury
ar.deepachoudhury@gmail.com
 (M) +91 90501 37634

For Submissions
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8th COUNCIL MEETING OF THE TERM 2023-2025 AT THIRUVANANTHAPURAM, KERALA ON 30-08-2024.

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4	Ar. Mohd Aafak	Haryana	A29031
5	Ar. Archit Gupta	Haryana	A29032
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7	Ar. Arya K Kumar	Kerala	A29034
8	Ar. Akshara Verma	Karnataka	A29035
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14	Ar. Sushibala Devi Nambram	Maharashtra	A29041
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16	Ar. Abhijeet Bharat Tawde	Maharashtra	A29043
17	Ar. Devi Praseeda P	Maharashtra	A29044
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20	Ar. Ritesh Rakesh Deshaware	Maharashtra	A29047
21	Ar. Sujit Kailas Pawar	Maharashtra	A29048
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30	Ar. Rohit Saini	Haryana	A29057
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32	Ar. Lakshmi Priya K S	Kerala	A29059
33	Ar. Neeta Premchand Dharanwar	Maharashtra	A29060
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43	Ar. Maithily Velangi	Karnataka	A29070
44	Ar. Nikhil Shori	Chandigarh	A29071
45	Ar. Dharendra Kumar Misra	Uttar Pradesh	A29072
46	Ar. Siddharth Singh	Uttar Pradesh	A29073
47	Ar. Manoj Kumar	Uttar Pradesh	A29074
48	Ar. Arunima Gupta	Uttar Pradesh	A29075
49	Ar. Rohit Anand Gupta	Uttar Pradesh	A29076
50	Ar. Anurag Deep Gupta	Uttar Pradesh	A29077
51	Ar. Saumya Srivastava	Uttar Pradesh	A29078
52	Ar. Aditi Srivastava	Uttar Pradesh	A29079
53	Ar. Amol Srivastava	Uttar Pradesh	A29080
54	Ar. Shaury Gupta	Uttar Pradesh	A29081
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120	Ar. Ravali Kusuma Rekapalli	Andhra Pradesh	A29147
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122	Ar. Pramod Prabhu K	Karnataka	A29149
123	Ar. Suresh Kanna Seelamantula	Andhra Pradesh	A29150
124	Ar. Sai Sree Ramya Godavarthi	Andhra Pradesh	A29151
125	Ar. Ashin B Antony	Kerala	A29152
126	Ar. Adhisivan V	Tamil Nadu	A29153
127	Ar. Greewin Varghese	Kerala	A29154
128	Ar. Smit Rahul Dungarwal	Maharashtra	A29155
129	Ar. Ruchita Ashok Kumudini Jagzap	Gujarat	A29156
130	Ar. Avantika Vedprakash Sharma	Uttar Pradesh	A29157
131	Ar. Jagannath Biswal	Odisha	A29158
132	Ar. Nitin Shrivastava	Madhya Pradesh	A29159
133	Ar. Navukarasan N S	Tamil Nadu	A29160
134	Ar. Ruchi Rishiraj Kapoor	Gujarat	A29161
135	Ar. Atri Rikhav Mehta	Gujarat	A29162
136	Ar. Bhumit Dilipbhai Shah	Gujarat	A29163
137	Ar. Mohamed Athiq M	Tamil Nadu	A29164
138	Ar. Reenu George	Kerala	A29165
139	Ar. Aditya Ajit Kadam	Maharashtra	A29166
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143	Ar. Pradeep Kumar R	Tamil Nadu	A29170
144	Ar. Prathiusha T S	Tamil Nadu	A29171
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CONGRATULATIONS !!!



Ar. Anant Gadgil

IIA Member

**Awarded Best Parliamentarian Award 2019-20
by the Hon. President of India, Draupadi Murmu**

Ar. Anant Gadgil, an architect by profession, has been Congress spokesperson for a long time.

Alumni of the prestigious Rachana Sansad's Academy of Architecture, he completed his Masters from USA.

Former Visiting Professor of Town Planning at the Post-graduation Section, Engineering College, University of Pune.

He is the designer of India's first Electronic Township of 9 acres in Goa, a high-rise project that survived the earthquake of 2001, Peshwe Urja Park, the Sea Passenger terminal, Alibaug, and many others.

His first book in Marathi, *Chimaji Appa Punekar* won the prestigious Maharashtra Sahitya Parishad's Award for Humorous Writing. His first book in English *Pinches & Punches* was well-received. He has written over 50 articles on environment, architecture, foreign affairs, urban development, etc.

He has been known to take up several issues of public well-being which have shown his metier as a conscientious architect. These have included tackling the issue of unlawful and unsafe structural changes by interior designers, which resulted in the Hon. CM mandating an architect's certificate for interior renovations. It is also upon his insistence that the Maharashtra Lift Act to make it compulsory for lifts in high-rises to have glass door elevators, to prevent misbehaviour. He is also responsible for the governmental enforcement of parking lots having 30% non-concrete areas to allow water seepage in monsoon.

He has been the National Panel Spokesperson, Congress Party and a Member of the Legislative Council (MLC) of Maharashtra Vidhan Parishad and has been rightly awarded for his notable contribution to the Council.

IIA MAHARASHTRA CHAPTER

Consolidated Activity Report for IIA Thane Centre (December 2023- June 2024)

The Architect's Championship Tournament 2023 (ACT 2023), organized by IIA Thane Centre (IIA Maharashtra Chapter) on 9 December 2023, at the Golden Swan Country Club, Yeoor Hills, Thane, was a resounding success. The event aimed to bring together architects and interior designers, fostering a spirit of camaraderie and friendly competition. 200 participants from eighteen architecture firms from Thane city showcased the widespread interest and involvement of the architectural community in the region. Additionally, members of the Institute of Indian Interior Designers (IIID) from the Thane region were also invited to the tournament.



Renowned architect Ar. Shirish Beri from Kolhapur shared his insights regarding sustainable architecture through his presentation, *Space and U s... an intrinsic, indelible, interdependent relationship*".

IIA Thane Centre proudly hosted its Annual Confluence under the leadership of Chairman Ar. Makarand Toraskar and Secretary Ar. Anil Jagwani on March 9th at Hotel Satkar Grande in Thane. The event comprised a series of enlightening lectures and a celebratory gathering for the esteemed members of IIA, Thane Centre. Er. Amit Surlekar, VP of Sterling ECS Pvt. Ltd. delivered an insightful lecture on High Rise structures, providing valuable insights into the intricacies of such architectural marvels. Following this, Mr. Santosh Warick, CFO of MIDC and Director of Maharashtra Fire Services, presented a comprehensive overview on Fire Safety in High Rise structures. Mr. Warick explained the causes and dynamics of fire incidents, delving into the pertinent NBC 2016 Fire safety and fire protection norms applicable to buildings. Emphasizing the significance of both active and passive protection strategies, he shed light on how they collectively contribute to effective fire prevention.

The event also featured remarks from Thane's CFO, Shri. Girish Zalke, underscoring the critical importance of adhering to fire protection and

prevention norms. Subsequently, a panel discussion was initiated, featuring Er. Surlekar, Mr. Santosh Warick, Ar. Sharmistha Mukerjee, with Ar. Shreyas Sarmalkar served as the knowledgeable moderator. This unique amalgamation of a structural consultant, chief fire officer, architect and interior space planning expert provided a comprehensive exploration of the multifaceted considerations essential for the successful realization of high-rise projects. Alongside the gracious felicitation of distinguished guests by Ar. Sandeep Prabhu, Chairman of IIA Maharashtra, a dedicated ceremony was conducted to honor all women architects in celebration of International Women's Day. The evening also featured the announcement of results from a design esquisse competition, engaging both student interns and architects. This event was well attended by about 105 well known and budding architects. It was sponsored by Save Fire Protection Engineers, Aayush Fire & Safety Services, United Fire Safety Industries and OTIS Elevator Company (India) Ltd.

IIA Thane Centre organized IIA membership drive on 13 April, 2024 for architects in and around Thane city. The drive attracted a significant number of architects from the city, including both young talents and experienced professionals. This diverse participation suggested a strong interest and support for the activities of the IIA within the local architectural community. Approximately 50 new members were registered during the drive, which is a notable achievement. Its particularly noteworthy that some architects chose to upgrade their membership status from 'Associate' to 'Fellow' during the drive. The involvement of IIA officials from the head office resolved issues related to the membership status of the existing members, etc. ensuring the smooth functioning and inclusivity of the organization. The inclusion of 'Architectural Inspiration Talks' (AI Talks) as a part of IIA Thane Centre's events alongside the membership drive added another layer of value to the overall initiative. Ar. Prashant Sawant from *Think Design Aec Pvt. Ltd.* gave a presentation on the 'Building Information Modelling' (BIM). Introducing BIM in architecture and its various aspects were explained by him.

IIA Thane Centre's Foundation Day coincides with the World Environment Day on 5th June. This year IIA Thane Centre celebrated its 38th Foundation Day on 7 June, 2024 at the mini auditorium Dr. Kashinath Ghanekar Natyagruha – IIA Thane Centre took this opportunity to honor and felicitate few esteemed senior architects of Thane city. Ar. Suresh Mahajan, Ar. Naresh Muley & Ar. Subhash Gupte were recognized for their significant contributions to the

field of architecture in Thane city. Ar. Ulhas Pradhan, veteran architect of the city, graciously imparted his insights and reflections on these esteemed architects. IIA Thane Centre also felicitated Prathamesh Patil, student of IES college of architecture for achieving the first position in Bachelor of Architecture degree course from Mumbai University. Renowned architect Ar. Shirish Beri from Kolhapur was specially invited as a Guest Speaker to give a presentation of his notable works and share his insights regarding sustainable architecture, *Space and Us...an intrinsic, indelible, interdependent relationship* was the theme of Ar. Beri's presentation. The presentation commenced with a video highlighting the detrimental effects of construction-related pollution and inorganic waste generation. Following this, he elaborated on his architectural endeavors, emphasizing the use of sustainable materials

IIA ODISHA CHAPTER

Curtain Raiser for International Conference of Women Architects (ICWA)

On 10 July 2024, IIA Odisha Chapter hosted a grand curtain raiser event at Hotel LYFE, Bhubaneswar, for the upcoming International Conference of Women Architects (ICWA). The event marked the official announcement of the conference, scheduled for 8-10 November 2024, with the theme *Pinkprint*.



The Members of the Organising Team of ICWA

The evening commenced with the release of the introductory flyer and teaser video for the ICWA, showcasing Odisha Chapter's pride in hosting its first international event. A highlight of the event was the unveiling of the *Pinkprint*. logo, which drew inspiration from the *Chausath Yogini* temple, a revered heritage site in Bhubaneswar. The creative derivation from this ancient monument symbolized the conference's connection to local architectural heritage while embracing contemporary design perspectives.

Ar. Swopnadutta Mohanty, Chairperson of IIA Odisha Chapter, led the proceedings, accompanied by Vice Chairperson Ar. Mousumi Nanda, Treasurer Ar. Laxminarayan Singh, and Hon. Secretary Ar. Bibhudatta Sahoo.

In her address, Ar. Mohanty highlighted the significance of the conference and announced the list of conveners and organizers for the event. The chairperson emphasized that alongside the ICWA, the chapter will also host the ARCASIA Office Bearers meeting, ARCASIA Zone-A Presidents meeting, IIA National Office Bearers meeting, and IIA National Council meeting.

Adding to the city's architectural calendar, the state event *Design Carnival* will run concurrently with the International Conference, promising a week of intensive focus on architecture and design in Odisha's capital.

The curtain raiser saw enthusiastic participation from senior and junior members of the IIA Odisha Chapter, as well as numerous industry partners, underlining the collaborative spirit behind this ambitious event.

The evening concluded with a cultural program, celebrating the rich heritage of Odisha and setting the tone for the international conference in November.

This landmark event positions Bhubaneswar as an emerging hub for architectural discourse and underscores the growing role of women in shaping the built environment globally, while also highlighting the city's rich architectural heritage.



The official registration portal for Pinkprint was inaugurated by the IIA President, Ar. Vilas Avachat on 30 August 2024 during the 8th IIA National Council Meeting at Thiruvananthapuram, Kerala. (L to R): Ar. Swopnadutta Mohanty, Chairperson of IIA Odisha Chapter, Ar. Vibha Shrivastava, Chairperson of IIA MP Chapter, Dr. Shilpa Sharma, Member of IIA National Council, Ar. Vilas Avachat, President, IIA and Dr. Raneer Vedamuthu, IIA National Office Bearer.
Registration link: <https://iiaodishachapter.com/pinkprint/>

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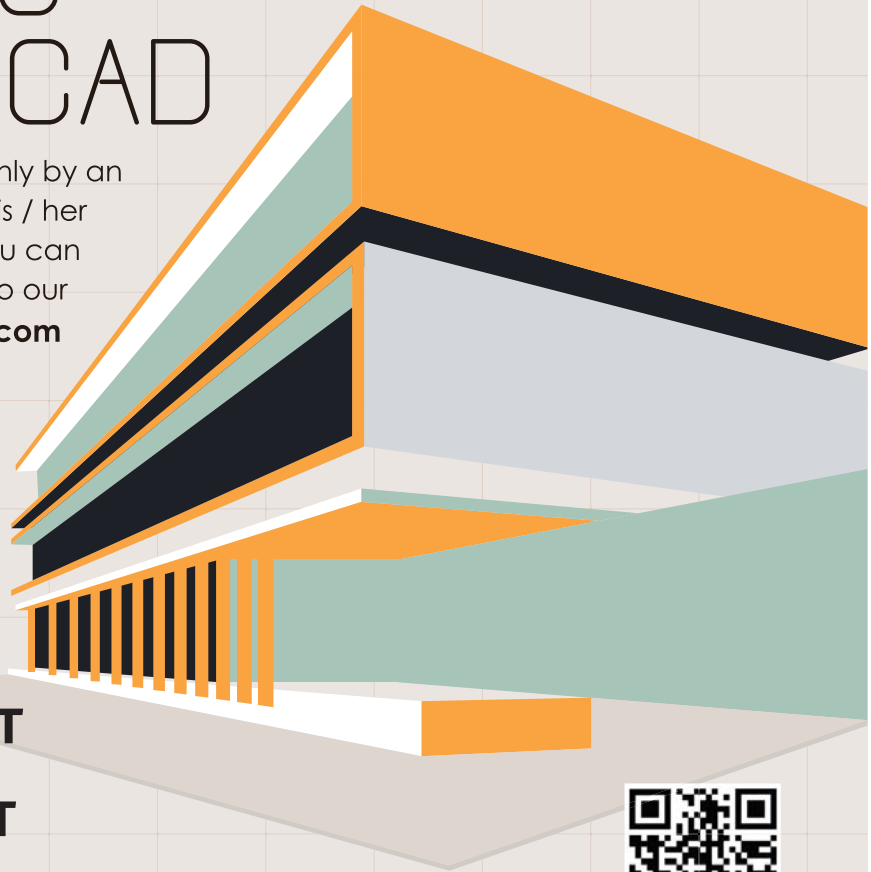
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