POWER OF WORDS

'Experiential Learning in Architectural Journalism'

Edited by

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POWER OF WORDS

EXPERIENTIAL LEARNING IN ARCHITECTURE JOURALISM

(Architectural Journalism articles presented by Students of School of Planning and Architecture, Vijayawada)

Edited by

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Forward

Architecture is a multidisciplinary field. Writing precisely about it through understanding these faces will be a real challenge and learning. India is lacking a platform to learn and master Architectural Journalism. The Centre for Industry-Institute Interaction (CIII) at School of Planning and Architecture, Vijayawada (SPAV) had conducted a workshop on 'Experiential learning on Architectural Journalism' to explore an additional profession as a Journalist. The program was mentored by Ar. Apurva Bose Dutta, during 22-24 February 2019. As she was renown in this field, her take-up over the program was also interesting.

Students had attended the programme enthusiastically and came up with an article as an end product, as first draft. Those articles are been nurtured and presented in this book. This book is an evidence of curious minds to gather and present their understanding and dreams over the subject.

For a subject like Architecture, that can only be experienced and understood, to explain that drawing or photograph alone might not be enough. Power of words is resilient. Architecture has many versions from different points of view as, architect, engineer, user, and visitor, so on. To narrate a real experience is really a challenge. This book is an example of that challenge taken by students of SPAV to narrate Architecture.

Ar. Brinda Somaya
Chairperson, SPAV

Architecture & Writing

Architectural Writing is an added advantage to the students to master the skills to discourse the ideas and concepts through developing individual writing style. There always have a narrow gap between communicating drawings to others through neglecting to underpin these visual representations. Alternate way to fill this gap is definitely writing on deliverance of architectural work to larger audience.

Since Architecture is a multidisciplinary field, writing precisely about it through understanding these faces will be a real challenge and learning. India is lacking a platform to learn and master Architectural Journalism. The Centre for Industry-Institute Interaction (CIII) at School of Planning and Architecture, Vijayawada (SPAV) had conducted a workshop on 'Experiential learning on Architectural Journalism' to explore an additional profession as a Journalist. The program was mentored by Ar. Apurva Bose Dutta, during 22-24 February 2019. Ar.Apurva Bose Dutta as a recognised Indian expert in Architectural journalism had shared her knowledge with our students at SPAV. She had delivered interactive lectures and checked its application through a variety of interesting contextual exercises with students' one to one basis. She facilitated the students to hands on experience in doing specific topics related to Architecture as reviews, interviews, testimonials, etc. Her patience and perseverance was commendable over the task. Students commented, 'it was enjoyable and new opportunity to view the Architectural profession' in the feedback received.

Students had attended the workshop enthusiastically and came up with an article as an end product, as first draft. Those articles are been nurtured and presented in this book. This book is an evidence of curious minds to gather and present their understanding and dreams over the subject.

Architectural Education in India is very well lacking to add the strength of Architectural writing apart from drawings and technical subjects in the syllabus. SPAV will be working out the updating of syllabus to ensure that the very essence of the Architectural Writing to reach the students in appropriate form and year of study.

Prof.Dr.Minakshi Jain
Director, SPAV

Power of Words

The Architecture education makes an individual a professional, an educator, a researcher, social worker in general, and very rarely as a Journalist. Journalism is a profession of communication of complex aspects of scientific technological knowledge into a simple way to the common public to appreciate. Architecture refers to the articulation of natural and built spaces. Architectural Journalism formulated to express this articulation through the "power of words".

Historically Architectural communication has used many tools which are narrative as cinema, comic, photo-journalism and infographic. Different forms of writing and reporting to print media provide peripheral focus on architecture. Architecture is an experience of exploring the spaces and sequencing those experiences to bring completeness as good living. Architectural Journalism is narrating the experiences as criticisms or appraisals to help others to evaluate.

Architectural Journalism is a career where a professional reporter on architecture could possess skills in urban photography, visual ethnography, urban research, communications for urban planning, community arts and visual arts practices are strengthen through Architecture Journalism.

The three days informative and interactive lectures on Experimental Learning on Architectural Journalism is aimed at giving an exposure towards creating another opportunity for the Architects to step into the field of writing on Architecture. How it could be done and what are the ways and means to learn and practise is essentially the highlights of the interactive lectures given by the expert.

It is worth to state that "**One those who read a lot tend to write**".

Prof.Dr.Abdul Razak
Editor
Professor, Department of Planning, SPAV

Dimensions of Words

It is interesting to remind you all that words creates castles and stories in the head beautifully than the books scribed it, while you read. Words have that power to take us to different dimensions. It is quite evident in the history as well that most of the information survived and transferred to others through books, even all others fail. It surely is an expression of art through articulation of words to create imagination and express intent. Reading is another thing goes parallel to writing that generates variety of thought that might lead to lateral thinking as well.

Architecture is a career of narratives of buildings. Architects sculpt the building first in their mind then at site. At majority of time there will be a clash between the intent of architect and intent of user, both are unknown. The challenge lies for Architectural Journalist is to fill these gaps. That might give new system of knowledge to the creator and user as well.

In the current Architectural education in India really thrives on drawings than another expression. Only few institutes opt for it to explore. Architectural journalism is further an opportunity for the Architects' to articulate the complex structure of the building in a simple way to the reader or an evaluator. The writer should make sure their head isn't inside but out, as the logic of writer shouldn't be applied without significant evidence, since that might mislead the reader, if not professional.

The broad aim of the Architecture Journalism is to understand the nature of good spaces, through appraisal or criticisms. A photograph always goes with writing, since the real intent never missed or diluted away.

Ar.Vijesh Kumar V
Editor
Assistant Professor, Department of Architecture, SPAV

About the Expert

Ar. Apurva Bose Dutta (www.apurvabose.com) is a Bengaluru-based author and award-winning architectural journalist. In her career of 14 years, she has developed extensive expertise in writing, researching, editing and curating architecture and design content. Her academic background (B.Arch, Chandigarh College of Architecture; Diploma in freelance journalism, UK) are further explored in her additional roles, of a professional speaker, conducting and curating architecture and design content, discourses for the print and digital media, workshops, and consulting for academic and professional industry initiatives.

Her professional journey has seen global collaborations with multimedia architecture and design publications, publishing houses, firms ,organisations and institutions in India, UK, US, Karachi, Italy, Indonesia, Singapore and Canada.

Apurva has been a pioneer in increasing the visibility of the subject of architectural writing in India. She is credited with the conceptualisation of the first magazine issue solely dedicated to architectural journalism in India in 2013. She has been invited by the Australian Government and Finland Government to represent the Indian delegation in International Media Visits of Architectural Writers in Melbourne (2016) and Helsinki (2018) respectively. Her book, **ARCHITECTURAL VOICES OF INDIA: *A Blend of Contemporary and Traditional Ethos*** (published by Cambridge Scholars Publishing, UK, 2017) has received wide acclaim and coverage.

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Introduction

There are 15 creations by the 30 participants during the 3 day workshop on Experiential Learning in Architectural Journalism (ELAJ) is organized into concepts, studies, projects and interview. This publication of "Power of Words- Experiential Learning in Architecture Journalism" starts with the Preface note given by the Ar. Brida Somaya, the Chairperson of the Board of Governors, School of Planning and Architecture, Vijayawada (SPAV). In the Preface Ar. Brinda Somaya appreciate the effort taken by the SPAV towards giving an intensive training given to SPAV students on the Architecture Journalism. Followed by the editors' note of Prof Dr Minakshi Jian, Prof Dr Abdul Razak Mohamed and Ar. Vijesh Kumar on the significance of the ELAJ, its successful conduct of the workshop and stress the need for include Architecture Journalism as subject in the Ug/PG Architecture course structure of SPAV.

The main part of the publication goes with an introductive essay on "Experiential Learning- Good to follow" highlighting the meaning, importance of ELAJ in architecture education by Dr Abdul Razak Mohamed. Followed by a Background note depicting the nature of architecture profession and the importance of creating an "other" opportunity for architects to become a writer and journalist by Dr Abdul Razak Mohamed. The end part of the publication it is stated with "Way Ahead" where is Dr Abdul Razak Mohamed envisage that there is a need to begin to think of inclusion of Architecture Journalism as a subject of Architecture Education. The last part of the publication attempts to state that the profile of the Editors, SPAV as An institute of National Importance, and the existence and function of the Centre for institute industry relation (CIII) as a part of the SPAV.

The creation of the output of the 3 day workshop with 30 participants into 15 essays organized in to four different sections such as Concepts, Studies, Projects and Interview as fall in the line of qualifying pattern as writing as Journalistic way. The creations are the innovation of the participants which are the outcome of what they learn, understand and produce a piece of writing as essays, the byproduct of their experiential learning.

The creation in the category of "Concept" flip through the area of concern in Architecture start with (a) education, the changing phases and face, the past, salt in soup, and green related, (b) gender and global perspective, and (c) smart enough.

The creations under the "Study" attempt of portray the sustainability of architecture with a built form and the reflection of human behavior on built form.

The creations of "Projects" looked into Architectural landmarks cut across public spaces such as (a) Mumpai Esplanade, (b) spiritual spaces such as stone and light in Rajasthan, and Knowledge places as learning spaces in SPA Vijayawda.

The creations related to "Interview" goes to global but local importance as institution as builder and designer voices (a) The SPAV Director, the institution builder voices strong and bold enough towards running the institute SPAV and (b) the Architect of the building SPAV voices on the passive energy system and change the face of sustainable urbanism.

Experiential Learning – Good to follow

Prof.Dr. Abdul Razak Mohamed

Education plays a pivotal role in moulding students to work better in their new professional environment. It is required to establish confidence and develop better relationships with people at workplace in the given organizational environment. Experiential learning is the apparatus in which the learner is subjected to situations where he/she develops and assesses his/her critical thinking abilities, thus allowing for freedom of creative thought and preparing for a lifetime learning process. Learners begin with a concrete experience, which then make them to observe and reflect on their experience. The learners then shape their thoughts together to create broad vision which will help them as guides for future actions.

From the name it is explicit that experiential learning involves learning from experience. The theory was proposed by psychologist David Kolb (1984). He defined experiential learning as "the process whereby knowledge is created through the transformation of experience. It is a more holistic approach and emphasizes how experiences, including cognition, environmental factors, and emotions, influence the learning process".

The experiential education as a key approach to student-centred learning for a sustainable future. Experiential learning engages students in critical thinking, problem solving and decision making in contexts that are personally appropriate to them. This approach helps learners involves, getting opportunities for debriefing and consolidation of ideas and enhance skills through feedback, reflection, and it is applied as ideas and skills to new situations.

Architectural education plays an important role in shaping the profession. But in Architectural education there is a considerable gap between theory and actual practice, in this case it is essential to build the relationship between what students learn and what they build. In the modern digital world system, the subjects prescribed are unfortunately being taught very superficially and in isolation (Panchariya M, 2018). Field experience has almost become neglected since the flow of information is in figure tips used in computers by browsing the internet. It is sure that the best knowledge one gain access, is from the personal as well as hands on experience. So, it is the era where the teaching methods move forward to use the approach learning by doing or experiential learning rather than passive learning, the listening to teacher could supplement with engage in doing by activity or practical filed based learning.

Integrative and investigative learning-by-doing approaches could undertake an experimental paradigm in which students and teachers alike collaborate to push the boundaries of the discipline, allowing the pedagogical context to become central in the creation and development of new learning environment. Pedagogical objectives and learning experiences should facilitate students' abilities to develop creative thinking, leadership quality and entrepreneurial minds. In turn the learner will understand better ways and means to respond to professional needs and use the opportunities in a desired way.

The educators should aim to use the approach experiential learning as learning by doing to enhance student's communication and collaborative skills. The educators must help the students to perform better and able to cope up with working in any interdisciplinary teams in their future professional practice.

Learning by doing is an example of using modes of learning that mirror professional environments, which also have been used by other practical disciplines such as music, nursing, teaching, medicine etc. This approach can provide quality student experience as well as develop many key high-level transferable graduate skills. Students learn how to learn, think critically and how to work autonomously either individually or as a team member, which are essential skills for life-long learning and employment.

This approach is very much appropriate and suitable for the students of Architecture who create spaces for living, working, playing, entertaining and socializing. Experiential learning on architectural journalism workshop held for three days at School of Planning and Architecture Vijayawada is an eye opener for the students. The students are engaged in interactive, practical and collaborative learning of aspects related to certain Architectural concepts, studies, projects and interviews. The ultimate experience of the workshop highlights the demand for inclusion of Architecture Journalism as a subject of concern and makes a way to expand the profession not essentially a "design for living" but also for "communication for living".

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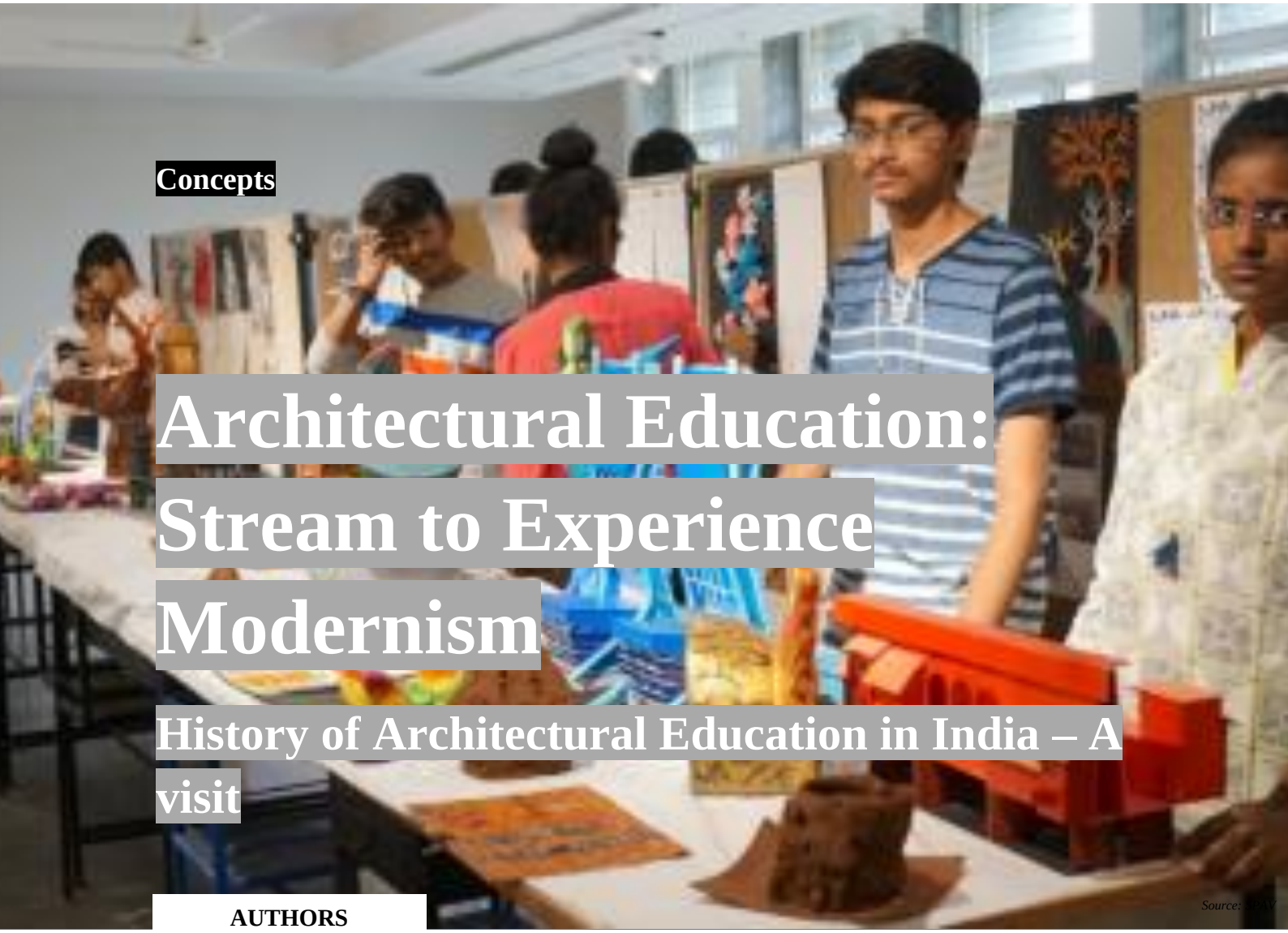

Concepts

Architectural Education: Stream to Experience Modernism

History of Architectural Education in India – A visit

AUTHORS

Susmita Paul

S Mohana Vamsi Sharan

"**The major significant and unique dimension of Architectural education is that it is potentially infinite in its scope and subject matter.**"

Education is the foundation of any domain, including Architecture, where it primarily combines intellectual cogency and practical skills. It is also the field; the students learn to think deeply about the interconnectedness of the culture, the built environment, technology and the world of ideas. The major significant and unique dimension of Architectural education is that it is potentially infinite in its scope and subject matter. The study of architecture is deeply embedded in the cultural world and the culture of an institute is closely connected to its teaching

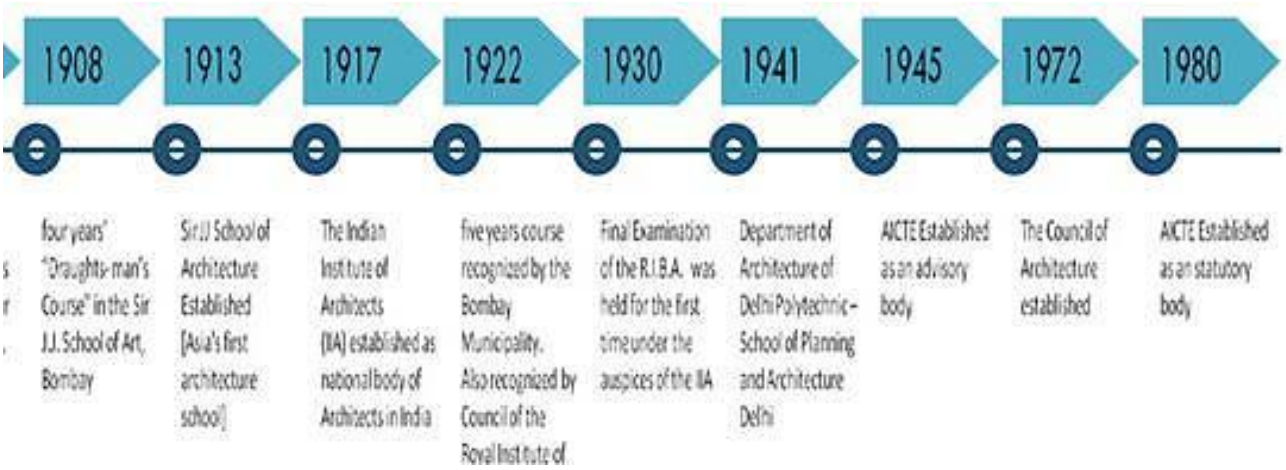

Figure 1: Development of Indian Architectural School

Ideology and pedagogy. Architecture, as a practice, is essentially multidisciplinary in nature and should be taught in likewise manner.

Education is the foundation of any domain, including Architecture, where it primarily combines intellectual cogency and practical skills. It is also the field; the students learn to think deeply about the interconnectedness of the culture, the built environment, technology and the world of ideas. The major significant and unique dimension of Architectural education is that it is potentially infinite in its scope and subject matter. The study of architecture is deeply embedded in the cultural world and the culture of an institute is closely connected to its teaching ideology and pedagogy. Architecture, as a practice, is essentially multidisciplinary in nature and should be taught in likewise manner.

A historiography of Indian architectural education system

The genesis of Indian Architectural Education may have started in 2600 BCE. The building of this civilization provided a canvas for nativity of profound knowledge, proliferated through oral traditions ultimately manifesting in the form of written scriptures called Vedas (1700 BCE). Formalization of education happened initially through Gurukul and later through the establishment of schools of art and architecture, which believed in teaching through practice and theoretical discourses.

Long occurrences of warfare and the colonization by British further degraded the education system. Initially neglecting to educate, the British later tailored the system to fulfil their demands of labour and vocational resource in colonies teaching drafting techniques and replicating building elements. Post-

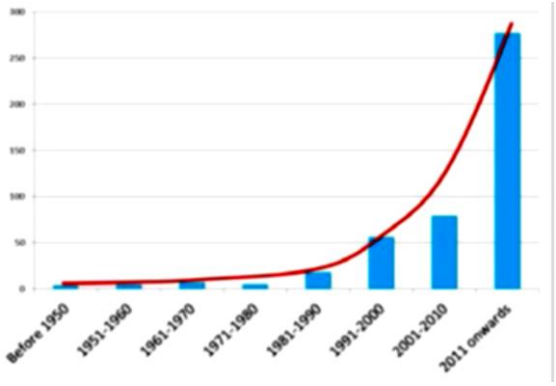

Figure 2: Growth of Architectural Schools; Post independence, Decade-wise.

independence, prominent school like CEPT and SPAs were established in a quest for an indigenous Indian education system, along with other colleges. (Ref. Figure 2) We can classify the Evolution of Architectural Profession & Education in India into four major eras. Those can be ancient architectural education, medieval architectural education, modern architectural education, postmodern architectural education. In the era of Modern architectural education, it can be observed Building design and construction activities in cities and towns were in European architectural style.

Pedagogy, certification and execution of architecture in India

Entrance Test: NATA is the common entrance test organized by Council of Architecture for the admission to the course in any college of India under CoA. About 477 institutes accredited by CoA the professional course as of December 2018. A handbook of professional documents published by the Council of Architecture in 2005 shows that about 117 institutes were accredited in India and there is a explosive growth of about 295% in 13 years. (Ref. Figure 2) Duration of the course is 5years and about approx. about 50 – 60 subjects are learnt by students including labs and studios.

Minimum requirement to be an Architect: B. Arch for 5 years under the Architects Act of 1972 set up the Council of Architecture with the internship duration of 16 weeks or 32 weeks (as per the colleges' regulations) under one COA registered architect.

Certification: After passing the B.Arch students can get registration from COA, without having experience.

Analysing the context in the present architectural education system

"Architectural practice tends to be largely an urban-based activity, and the rural areas have been managing to build without the services of professionally trained architects. So it is apparent that the full utilisation of the current stock of professionally trained architects is being absorbed within the urban areas alone. And if the urban areas are to grow as projected, then there is a large need for an additional number of architects in the country; and this is without even addressing the need (which must also be addressed) to bring professional building design inputs into the rural areas." - Ar. Prem Chandavarkar

Indian schools of architecture largely follow studio based education where the

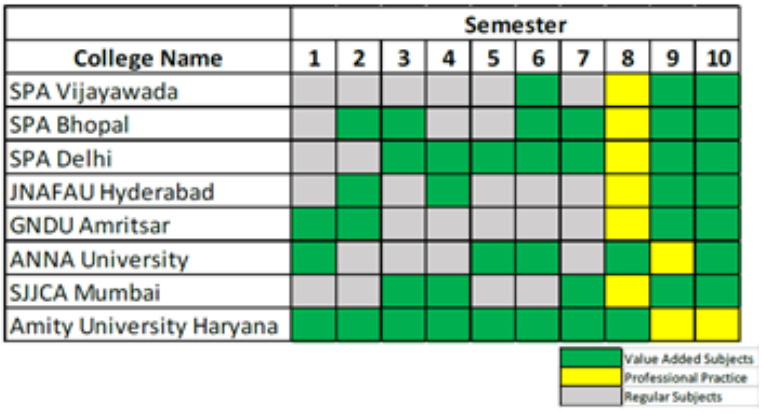

Figure 3: Semester Pattern of subjects

learning takes place through appreciation of student's natural talent, learning from senior's work, critiquing every design, following standards and internet. The learning also happens through 'case study' method where the students undertake projects of stalwarts in the field and apply that understanding in their personal works.

Factors lacking are personalized attention, opportunities for individual development and a scope for comprehensive practical experience. It is not to claim that no excellence to be found in Indian colleges of architecture but the system is judged by the over-all performance.

"Students often complain that the level of thinking and discussion within their college does not touch on the fundamental issues of architecture, and practitioners who sometimes step into colleges to lecture or to participate in design juries often echo this complaint." - Ar. Prem Chandavarkar

Suggestive reforms and speculative possibilities

"A good institute of architectural learning is like a field of fertile soil where the individual seeds of different potentials in the students get nourishment. A good teacher is like a good gardener and facilitator who see to it that all his seeds (students) get the right manure, sunlight and water. Each student has a unique seed/ potential like the different seeds in nature (mango, coconut, grass, lime, etc). Each student will grow differently having different fruits, leaves, forms, colours and tastes. In nature, each one is important. The teacher understands each student's potential and helps them grow healthily to their best level of maturity and fruition.

"The responses of a living teacher and facilitator are rooted in his real-life experiences, understandings and values. There will be no fixed, calibrated response to all students as with the internet. " - by Ar. Sirish Beri.

In order to enrich and improve the quality of the architectural education and practices in India Ar. Prem Chandavarkar has suggested, "Typically three qualifications are required: (a) a professional degree earned from an accredited institution, (b) a minimum duration of practical experience (typically three years); and (c) passing of a professional licensing examination that tests the professional in aspects of professional practice (such as conforming to building codes, and understanding of construction technique and professional ethics to ensure a basic threshold of understanding of important professional issues."

It is important to be proficient with computer and digital world in this profession. However our hands are the natural extensions of our thought processes. Every student should be capable to express their thoughts through sketching, doodling, manual designing and writing. As it is the most venerable way to connect ourselves with our mind. There is tendency of copy-paste design, idea or

drawing without understanding the concept and fundamentals of the problems and need for project. It dominates the ability of generation of new ideas and creativity of a student. It should be avoided by the students itself and they have to be honest to their work to make architectural excellence.

Conclusion

To change the errors in the education system and to fill the missing bricks of the architectural education and profession the COA rules should be more profound and detailed, Colleges should provide proper faculties and infrastructure. IIA should be more interactive to the students and colleges and moreover the teachers should take initiative to adopt the best colleges' teaching process across the country as they are doing a creditable work. It is a process which will take a min of 5years time period to establish the defined way to architectural education if we can start changing now.

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Concepts

The Changing Phases with the Changing Faces

From the Past, to the Present and into the Developing Future

Source: https://constructionreviewonline.com/2018/09/construction-industry-goes-robotic/

AUTHORS

Kolli Venkata Bharghavi

Sthiti Parida

"While thinking about developing for the future, how much into future should we look at?"

Architecture has gone through many changes from the past few decades. Due to the rapid urbanisation, economic changes and different other reasons that took place, starting from living in the caves to the present skyscrapers and from finding shelter on the trees to escaping to mars.

Technological contribution

Is technology really helping us to lay a bridge to the future or is it just getting in the way of preserving what we already have?

Technology in architecture comes in many forms. One such form is smart phone where, phones gets smarter and smarter. There are apps which help architects to sketch directly onto the screen and convert it into 3 dimensional models. Similarly, for the students, the invention of software like AutoCAD, SketchUp and Revit, helps in not only making the design process easier but also to be specific and exact about the structure. The 3d printing has a great influence has replaced the handmade models and helps in better detailing and imagining the structure. The example of sagrada Familia by the art nouvean architect Antoni Gaudi proves how 3d printing has helped in restoring the models from the fragments left behind by Gaudi after his death in 1926 even though all the models and plans are burnt by the fire in his workshop.

Previously, to understand a structure better and take a correct view of a structure it used to be a great difficulty but now innovations such as drones had come up and the photographs help in better understanding of the structure.

Robot's in Architecture

Regarding the promotion of architecture and educating people about the field of architecture, technological development has a very big hand in making this happen. In the age of visualization, digitalization and computerization, the relationship between the robots and architects seems to be growing. Recently there is a proposal of a museum in Seoul, Korea where the museum constructs itself. Every single detail is done by robots. It would not be surprising if this type of innovation comes to India in the next few years. Well, there is another side to this, even though technology has helped us to make our architecture better but still the ideas are from the human mind. Previously the usage of natural materials like stone and brick used to help in long life of buildings but now how many of these materials are really healthy?

Possible negative impacts of technology

In the past people had correctly understood nature's role in our lives and considered the panch-sutras like air, light, rain, heat and humidity. They brought nature into the building. The architecture then used to grow with time, but now in the fast-moving world fancy materials are replacing traditional ones resulting in unhealthy buildings.

A few architects in India like Ar. Raj Rewal did however realize this and continued to enhance traditional style of buildings while fulfilling the need of the urban world. After coming from the west instead of just promoting glass blindly, he realized the limitation of the materials that could be used in India considering its climatic conditions, thus went on to master the designing of courtyard buildings.

We as Indians are all about traditions and culture but how did we manage to leave behind the harmonious way of living with nature? Today the construction of many

buildings is a mere destruction of nature. The senseless use of materials leads in huge carbon footprint and drain out all the energy from the earth. We do need shelter from the outer world but that does not mean while doing the same we destroy what we have.

Importance of Experiencing Space

People will not realize this by merely reading books or seeing documentaries, they need to experience it. This is where the role of an architect comes into play, unless architects come up with a more strategic approach.

With the invention of software, students are getting deviated from designing to mere fidgeting in model making software. Students no longer use their designing, visualizing and thinking skills anymore rather, just experiment with software and come up with unusual forms with no functional aspect to it. The advancement of technology has thus, ended up giving us many buildings with pretty facades, with no user comfort.

Conclusion

Already the virtual world of Facebook, YouTube, online shopping has reduced human interactions, further with transport moving on to vertical lift vehicles, hyperloop will end to lesser movement around the cities. There would be a total depletion of private transport giving us more space on the roads to turn them into landscaped footpaths.

Ar.Satya Prakash Varanashi quoted, “while thinking about developing for the future, how much into future should we look at? Many of us stayed passed the midnight on December 31st, 1999 to dance and welcome the new millennium. Should we believe there will be humans to dance on December 31st 2999 and welcome next millennium? Should we design keeping them in mind?” Thinking along these lines if our ancestors had thought about us in the same way and designed, then we wouldn’t have had the great monuments we have today.

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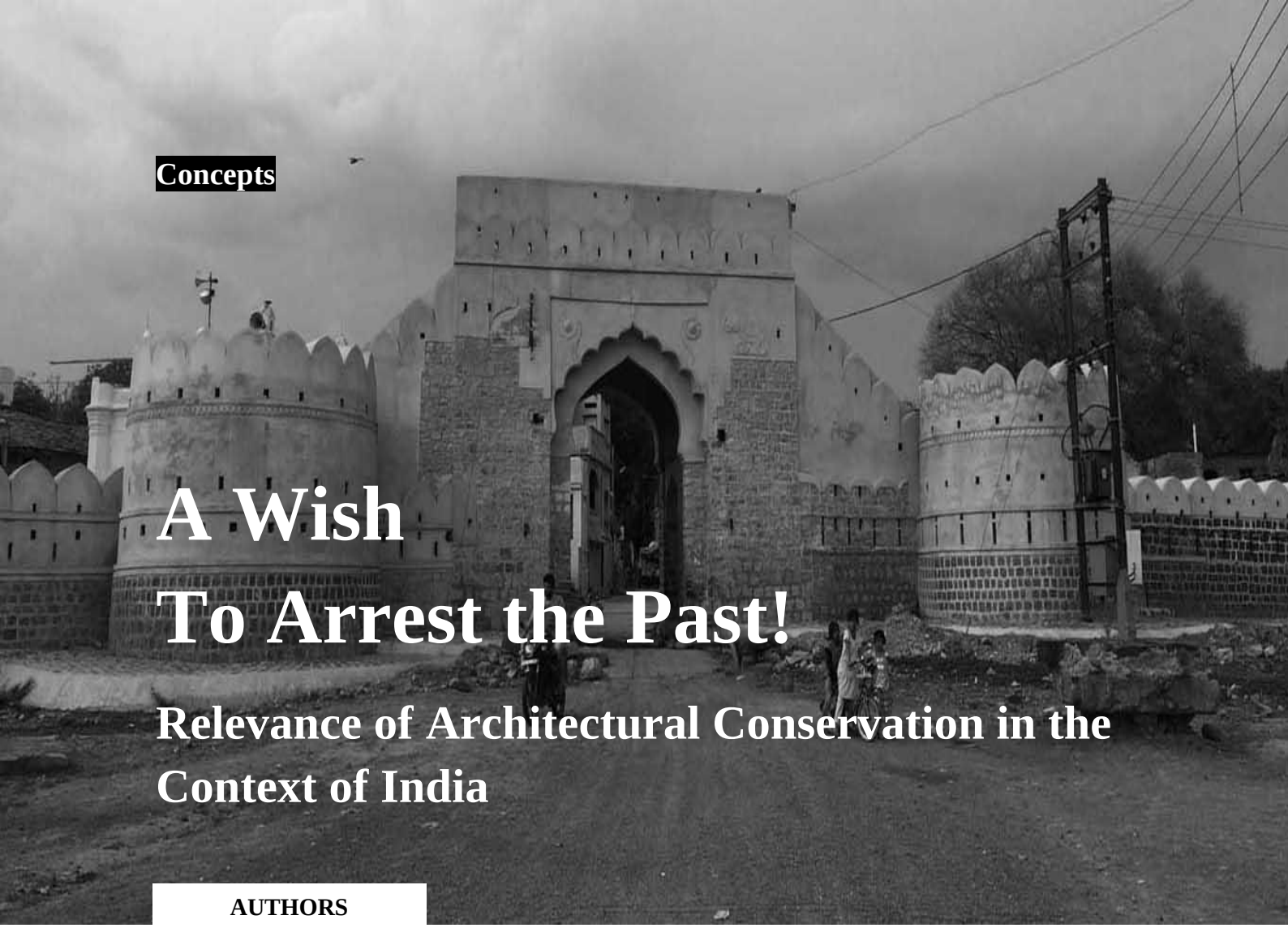

Concepts

A Wish To Arrest the Past!

Relevance of Architectural Conservation in the Context of India

AUTHORS

Ishita Bhasne

Meyyammai Ramanthan

"**Preserving and Progress should go hand in hand.**"

Conservational Architecture is a process of preserving, re-constructing and re-building to maintain the dignity of a built environment. Even though it has had a delayed start in the history of India, the concept has resurfaced among the latest trends in architecture.

The practice came into existence in 18th century lead by the British. The architecture of India stood out to them, since they had an affinity toward preservation of antiquities steered onto the path of conservation. It

made us perceive the importance of maintaining our heritage, but the objective was wealth.

'Why so late?'

For the longest time we believed that conservation fell under the subject of archaeology. The expertise of both architects and archaeologists are required, hence a need of collaborative effort. During the colonial time, preserving has been a low priority when the majority of the population was struggling for basic resources. This led to discontinuation of the conserving culture.

The emergence of Archaeological Survey of India (ASI) in 1904 facilitated the need of conservation guidelines. The ASI's works have been invaluable and created a ground for organisations like INTACH and DRONAH.

"The vast amount of information and documentation available with the ASI that relates to interesting aspects of our monuments should be made public through the popular media to instil a sense of pride of place in our people. It is the lack of the pride which has led to erosion of cultural values and cultural property leading to near anarchy. A more open attitude of comradeship needs to be evolved if a meaningful and effective movement with respect to heritage is to emerge." [1]

The initiative to get acquainted with conservational architecture should come from the students and professionals. Their enthusiasm will encourage organisations to participate in teaching and practice of preservation. The conservation society is dealt with dilemma of right to information which may lead to illegal trade of antiquities and vandalisation.

'Why the sudden limelight? '

Due to the immense exposure of information to the public through the internet, the hunger for knowing and learning from the past has casted into the light on the architectural legacy of India. We are reverting back to the old ways.

Conservation as a: Subject

Handful number of universities in India offer Heritage courses which include: Archaeology, Architectural Conservation, Conservation, Heritage, Heritage and Tourism Management, History of Arts, Manuscriptology and Museology.

Conservation as a subject has gained momentum over the past decade. Conservationists like Ar. Minakshi Jain, Ar. A.G. Krishna Menon and Ar. Aishwarya Tipnis have contributed to the field. They have also broken the stereotype of conservation of built spaces. They believe in recreating, modifying and enhancing not just the building but the surrounding landscape, context and the overall emotion. Restoration & adaptive reuse of Govindgarh Fort by Aiswarya Tipnis Architects can be considered an example.

"Adopting a heritage led design approach; the proposal has adopted an approach of

minimal intervention, retaining most of the historic fabric intact. The repurposing of the historic spaces is sensitive to its original use as well as its functioning in the 21st century as a luxury hotel." [2]

Conservation as a: Practice

INTACH has taken initiative with projects like Audrey house in Jharkhand, Maharaj Duleep Singh Memorial, Punjab and Raja Ka Mahal, Jaisalmer. They have also augmented towards art, craft and spreading awareness of our heritage.

India's one of the famous buildings Taj Mahal has been a part of the burning concern regarding the detoriation and conservation. Number of reports and surveys conclude that the monument is in jeopardy, with receding water level of the Yamuna River is putting the foundation at stake and pollutants from the cremation grounds and neighbouring factories leading to stained facade, tilting minarets as well as rusting of the iron lugs used in joining the stone slabs used in the Taj. Although the ASI has taken scientific measures towards treating the surface, it has a long way to go. The project has enticed political attention with quarrels between central and state authorities.

"Without waiting for any court directive or public pressure, investigations must be updated regularly, and the findings published. This is the way to enhance conservation." [3]

In his book Kevin Lynch reflects on what warrants conservation, debating the climatic experience over the tradition or culture reflected in the buildings, as well as argues about the significance of one over the other. He states, "Should things be saved because they were associated with important persons or events? Because they are unique or nearly so, or should we simply (as we most often do) let chance select for us and preserve for a second century that has happened to survive the first?" [4]

Conclusion

Since conservation has changed its character over the past few decades, from Taj Mahal being an exemplary example of Mughal architecture, now has been manifested as the symbol of love. This simple scenario makes us evaluate our reasons for preservation.

Now one may think conservation has the awareness it deserves, but it is up to us to conserve the intent behind conserving.

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Concepts

Salts in the Soup of Architecture

Relevance of Competition and Awards in Architectural Society

Source: Jean-Pierre Chupin (2015), Architecture Competitions and the Production of Culture, Quality and Knowledge, Pote.Arch.Pub.

AUTHORS

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"**Competitions and awards are a vehicle of creation – pushing forth upcoming designers and commencing a dialogue for a successful architectural narrative.**"

A 114m high, 45m diameter - red bricked - standing at a height of 180 m above the ground -Brunelleschi's dome back in the 15th century is, what everyone can agree with, an architectural marvel. What few know is that it was a product of a competition that Brunelleschi entered in 1418. So, evidently architectural competitions have been around since centuries, helping in flourishing this unique profession. Even the Bilbao museum and the

Architecture is a dynamic variant which has the possibility of changing the whole landscape of a country and at times even challenging its social norms. Competitions act as a catalyst for this profession. 114m high, 45m diameter - red bricked-standing at a height of 180 m above the ground - Brunelleschi's dome back in the 15th century is what everyone can agree with, an architectural marvel. A few know is that it was a product of a competition that Brunelleschi entered in 1418. So, evidently architecture competitions have been around since centuries, helping in flourishing this unique profession. Even the Bilbao museum and the Central Park in New York all were a product of competitions that chose to speak to the masses.

Competitions and awards in architecture have been part of our architectural society - set up, since a long time – they have become a vehicle of creation, not only pushing forth new upcoming designers but also commencing a dialogue for a successful architectural narrative.

At the professional level many a times the "real world" can be suffocating as there are client meetings, codes to abide by, budget constraints and deadlines. The freeness of a competition is welcomed with a breath of fresh air.

Many Architects regard competitions as a valuable opportunity for research, perhaps for the study of a new building typology, or for exploring the possibilities of new technical ideas and for gaining new experience.

At the student level, competitions pick up where our curriculum lacks. As a digression, it offers the young architecture students to expand horizons and be free to explore. Competitions can really hone lost skills and even give a sense of accomplishment upon completion. The point is that although competitions are demanding, and at times may seem unfair, they are regarded on staple in our profession which pushes the field forward. On the other hand, awards create a platform that is very important. Awards induce a healthy competitive and networking platform.

Katherine Mc Neil, director of architecture for humanity, London (on the Tamayo Excellence award – juror) said, '' It's very important to have discussion and debate in architecture. Awards can have an essence in place making through people's ideas and dialogue – particularly in countries which would enjoy a wider connectivity and exchange ''

Although, awards have always been a sign of encouragement – in this field, especially in India, they have gone down to have less to no credibility at all. From only reputed firms being a part of the events, and big names subsequently giving awards to only those who have been otherwise-internationally recognized therefore, most architectural awards garner least interest in the Industry.

Increase in fruit-less workload, adding to the stress, no compensation of efforts and even winning team designs not seeing the light of day – are a few reasons why Architectural competitions are losing credibility. E.g. Cardiff opera house by Zaha Hadid.

As per certain Architect's views, Indian competitions hardly follow any transparent rules, procedures and judgements. The end result just demotivates and disappoints the Architect. Blatant exploitation with plagiarising of ideas further disappoints.

This all just demeans the competitions and hence most architects choose to stay away.

Open competitions for students are like trying to make your tiny paper boat swim in the vast wide oceans. With over 1000 entries, even if the jury was to assess for 8 hours – how justified is it that each entry is looked at for a maximum of 30 seconds?

Hence, winning by fluke and repetitive winners have further become part of the norm. Even the briefs, that promises to offer creative release have increasingly become too 'utopian'– designs which don't push the student's architectural trajectory!

The only way to overcome these obstacles and to raise the level up with the rest of the world – is to adhere to certain guidelines while formulating competitions and awards-

1) The Council of Architecture Competition Guidelines provides a new up to date code that safeguards the interests of promoters and of architects, and brings the system into line with present-day conditions. This should be strictly followed.
2) UNESCO standard regulations for international competitions in architecture and town planning are made to safeguard participants against exploitation.
3) Finland follows three basic principles to organise transparent competitions –
    a) The jurors decide the procedure to be followed
    b) They invite all kinds of firms, small and big (irrespective) to take part in the competitions
    c) Their jury members are not only comprised of locals but also visiting professionals from other countries.
4) In Abu Dhabi, fair compensation is given to competitors and the submissions are done with transparency.

Hence, equity, transparency and careful preparation of procedure can together ensure a healthy happy environment for architecture competitions.

In contrast to the west, India is far behind on developing its human resource and utilizing it to the maximum. This is most evidently seen in architecture. In countries

like France and Finland, most buildings are constructed as a result of competitions – while in India, firms have lost enthusiasm to even participate.

In Europe, most firms get 90% of their commissions from winning in competitions – and here, firms end up losing the contract even after winning!

We need to overcome this and step back into the game.

The role of the architect, especially in societies in transition (like ours) is an essential one for refining the perceptions of its taste and its authentic cultural expression.

Therefore competitions and awards have always been like salt in the soup of architecture. The right amount at the right time does the trick!

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Concepts

Green
Not so Colourful?

A Brief Evaluation of Green Architecture Concept

Source: https://3c1703fe8d.site.internapcdn.net/newman/csz/news/800/2019/15-environmenta.jpg

AUTHORS

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Maathangi Venkataraman

"**Design forms an integral part of our daily lives, right from the height of the chair to core functioning of the society.**"

It's been rightly said by Eero Sarranin, "Design a thing by considering it in its next larger context- A chair in a room, a room in a house, a house in a community, a community in a city." Design forms an integral part of our daily lives, right from the height of the chair to core functioning of the society. Functionality of space has always been stressed upon by great architects, as an indispensable part of a design, with aesthetics following.

Design Perspective

Design starts with the requirements of the user; a designer predominantly works on the recognition of a 'problematic condition' and the 'decision to find a solution'. Explaining design in his book, 'Form Space and Order', Francis D.K. Ching says, "As an art, Architecture is more than satisfying the purely functional requirements of a building program. Fundamentally, the physical manifestation of architecture accommodates human activity, however the arrangement and ordering of form and spaces also determines how architecture might elicit responses and communicate meaning. So, while this study focuses on formal and special ideas, it is not intended to diminish the importance of social, political, economic or ecological aspects of architecture."

Form and Space

Form and space are prevented not as ends in themselves but as means to solve problem in response to conditions of function, purpose and context. Now, if we talk about form, it can be defined as the point of contact between mass and space. Architectural forms, texture, material, modulation of light and shade, and colour and area all combined to inject a quality or spirit that articulates space. Combining these elements is an arduous task. A good design balances out these elements efficaciously and the product seamlessly takes the user into delightful experience.

The relation between environment and buildings has often posed a number of questions about the relation of it within and in between the building and the technology involved.

Sustainable Architecture

Sustainable architecture is the architecture that seeks to manage the negative environmental impact of buildings by efficiency and moderation in the use of materials, energy and development space and ecosystem at large. Sustainable architecture uses a conscious approach to energy and ecological conservation in design of built environment.

It is very important to save the environment from negative effects caused by the technology in present day. In today's life, the major problem faced by the world is pollution and other environmental effects, some architects realized the construction technology and the materials used causes harmful chemicals that affects the environment and thus affects the resources of the same. To reduce this effect, architects came up with an idea of using the concept of sustainability in Architecture and thus called that as Sustainable Architecture.

Green Architecture

Green Architecture focuses on using the materials which reduces the footprints it leaves on the natural environmental and on the health of its inhabitants. Green home design includes building for energy efficiency including the use of renewable

energy sources such as wind, water or solar; creating a healthy indoor environment: implementing natural ventilation system and using construction materials that minimize the use of volatile organic compounds (VOCs) in the home.

The use of materials and resources that are sustainable, have low embodied energy and produce a minimal environmental impact are key elements in green construction. So the efficient use of water by appliances, faucets and shower heads the recycling of grey water and the reuse of rain water for landscaping and other non-potable purposes.

Green Arguments

Importance of sustainability lays in the future factors, which set a higher standard than those used to define green buildings.

The idea of sustainable and green architecture is appealing but it also has its drawbacks.

Anil Laul strongly argues that, "Green is not a fashion statement. It is merely the logical way to go, and common sense requires no approval from specialized agencies."

It is to be taken into consideration that the whole 'green building' concept has turned into a money making business. Overly priced technologies have diluted the true essence of green building. Countries that headquarters agencies that promote green architecture are themselves responsible for high emissions. And it also needs to be noted that one country can't be allowed to dictate green norms. Every country has its own battle, so do the methods.

On a larger note, the concepts and policies on green building should be led by Architects and Planners. But sadly it is been done by policy makers and lobbyists. At the end of the day, the effectiveness of whole 'Green Norms' is questionable.

Also, many architects have argued that a good design made keeping in mind the functionality and the environment around the site will naturally work towards the sustainable and green part. One wouldn't need to add 'new technologies' to make it more feasible.

Conclusion

Whether green architecture is diluting the essence of a good and functional design can't be proved. A design can't be good and functional, if it doesn't contribute towards sustainability and reduce the harm to the environment. At the same time the fact that the environment exploited in many ways remains a matter of concern.

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Concepts

Is it because: Indian Architects aren't Good Enough?

Significance of Indian Architects' Contributions to India

Source: https://archinect.imgix.net/uploads/km/kmodyio6u0w8fxvm.jpg?auto=compress%2Cformat&w=728

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"**We must keep ourselves reminded about the fact that the traditional architectural elements are being effectively used in the modernism approach, by Indian architects.**"

What is happening?

The supremacy in having foreign architects in any innovation in India with respect to modernism is debated on how effective it would be even in their absence. Considering the requirement for knowledge in certain areas for implementing them in a practical approach needs preliminary understanding. This ensures that having people who have been exposed or have worked on

similar projects already makes it even easier for trying more innovative approaches preceding the basics.

The debate of having foreign architects, town planers and firms designing for India has been evident ever since we have had some of our best capitals planned and famous buildings designed by them. Le Corbusier has been engaged in the planning of Chandigarh; German engineers set up then city of Rourkela and American architects Joseph Allen Stein and Benjamin Polk designed the steel town of Durgapur, when we envisioned giant steel plants; and German architect Otto Konigsberger who had been the chief architect and planner of Mysore in the colonial times, planned the city of Bhubaneshwar.

Impact of globalization

In the impact of globalization, there seems to be a requisite to note the immense changes that had been caused to our Indian economy. Considering the same, the foreign architects designing for India can be seen in positive light since globalization led to greater investment, revenue generation within the country and also acquainted us to the rapid advancements in technology at the global level. The integration of our infrastructural development with the countries overseas has brought forth deeper understanding of the strategical planning and development of various other countries. So, this must in fact be seen as an opportunity to be able to learn in collaboration with the foreign architects. Indian architects must be able to make a place for themselves rather than demanding for it.

What lead to its occurrence?

Indian history tried to embark its significance in many ways. The preliminary materialistic view could grasp the essence of the Indian cultures through the varied architectural styles that have been reasoned over the years. The availability of land with one-fourth of our current population had its own way of considering the vernacular methods to design unique spaces for dwelling.

After the bitter partition, to effectively create a national identity, the political pressure of reviving the sense of unified India was pinned on Art and Architecture. To preserve the Indian essence, Prime Minister Nehru had then specifically incorporated symbols from Ashokan times and Akbari rule which glorified the times of united India as these rulers had been preaching non-violence and were tolerant to all beliefs.

The Ashok Hotel and Vigyan Bhavan were first of independent India’s international conference buildings and were designed by Indian architects using elements of Indo-Islamic and the Buddhist architectural style respectively.

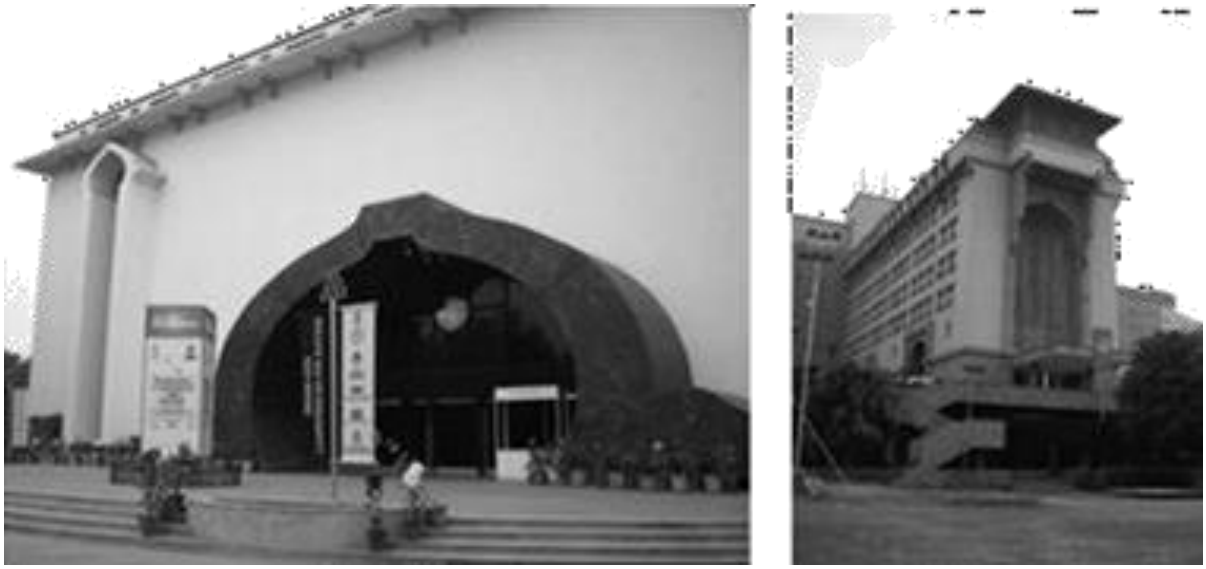

Figure 4: VigyanBhavan (Left); Figure 2: Ashok Hotel (Right)

The bent towards modernism in the current Indian architectural practice is rooted way back in our fragmented history of the era of Buddhism, Hinduism and Islam, which made it impossible to seek balance in a comprehensive approach to create new structures. In order to seek this balance and create a global stand for the nation in the world Nehruji invited foreign architects to design cities which led to the advent of modernism in Indian architecture and planning.

Is the present scenario convincing?

Now, the current increase in population demands to have a decent livelihood, secure jobs and at the same time wants to put efforts in making India a developed country and this has created an opportunity for considering the foreign architects to work on projects in India. They have successfully created a brand name for their skillset in designing cities and structures. For instance, Laurie Baker who was a pioneer British architect made India his home. His devotion towards architecture and the passion to serve people had led him to design low cost buildings. He educated himself with the traditional architectural practices in India and later had worked comprehensively to bring them into modern architecture.

There should be a reasonable consideration in aspects for selecting the foreign architects in Indian projects. The scale and the versatility of the skyscrapers require skillsets in structural engineering and wind engineering which is a domain of expertise among foreign architects. So, consulting them to create new skylines for our Indian cities can be accepted.

Conclusion

At the same time, we must keep ourselves reminded about the fact that the traditional architectural elements are being effectively used in the modernism approach, by Indian architects. For example, the renowned architectural firm, Studio Symbiosis used the traditional architectural techniques of

incorporating water bodies and courtyards, jalis as a solution to the high temperatures in the Indian subcontinent. Raj Rewal worked at Michel Ecochard's office in Paris before starting his practice in New Delhi in 1962 and then in 1986, he became the curator of the exhibition "Traditional Architecture in India" for Government of India organised festival of India in Paris. So, the Indian architects have also been making their place in the field, globally.

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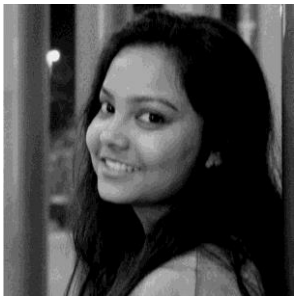
Concepts

The Best Architect Or The Best Female Architect?

An Outlook on the Importance of Women in Architecture

Source: https://www.architectmagazine.com/aia-architect/aiafeature/retaining-women-in-architecture-four-perspectives_o

AUTHORS



Shivani Verma

Blessy Amulya

"**She is clothed in strength and dignity, and she laughs without fear of the future.**"

William Golding (1911 – 1993), a British novelist, playwright and poet says "I think women are foolish to pretend that they are equal to men. They are far superior and always have been. Whatever you give a woman, she will make it greater. If you give her sperm, she will give you a baby. If you give her a house, she will give you a home. If you give her groceries, she will make you a meal. If you give her a smile, she will give you her heart. She multiplies and enlarges what is given to her."

We are still living in a society with religious taboos and many social practices which has put handcuffs to women, stopping them from their passion. Yet women have emerged as most sensitive and creative form in the society. Professor Dr. Ramesh Srikonda, Professor of School of Planning and Architecture, Vijayawada has wonderfully stated "Architecture is a science of art, which requires more patience, sensitivity and creativity. Patience and sensitivity are the best and common traits that we find in women. Creative women have a great potential to become The Best Architects, not the Best female Architects". Should there be a gender bias in recognition?

According to the statistics in a famous Journal "The role of women in the profession of architecture'' the women constitute 40% of the architectural graduate in the western world but not more than 12% of them practice architecture or are licensed architects. The gap between their presence in educational institution and actual profession is highly visible. Nearly half of the architecture students are women, but only few of them come for actual practice.

Hurdles faced by Women in Architecture Profession

In this male dominant society, the reasons that stand when we think of this drastic difference between the number of women graduates and practitioners include socio-cultural and religious restrictions on women, low and unequal pay when compared to men. Women do most of the household work which is left unpaid and unrecognised as always. Moreover, long working hours, stressful working and lack of flexibility are some of the reasons why women leave their career of architecture and opt for alternatives. We also find age discrimination, where younger women are strongly recommended for the jobs because of which old and elderly experienced practitioners are not employed. Marriage and kids are an influential binding reason. Some unavoidable natural factors like pregnancy lessen the number of working women in the field. The role of women in raising the kids is comparatively more than that of men. Therefore, they get trapped in the complexities of these works. Sexual violence was and is still a very critical issue that cuts across the lines of bias based on caste, class and religion for Indian Women.

"*Architecture is like writing. You have to edit it over and over so it looks effortless*" - Zaha Hadid

There is a need to change the mentality of the society that women are capable of doing any work on the field. Discrimination based on gender has to come to an end. Architects should be rewarded solely based on their talent and hard work but not for what they are- Male or Female Architect. We need to assist female in practising and aspiring female architects, planners and urban designers in overcoming their career barriers and

strength. Understanding the experiences of the women, balancing differences and equity and reform of Feminist education are some of the steps which is needed to encourage women architect to build their ladders of success without any social bias.

The Inspirations

Women are reaching Pinnacle of success, projects that others would inspire. Some women have risen themselves as odd in the field of architecture as extraordinary women. Architect Zaha Hadid (2004) and Kazuyo Sejima (2010) have won The Pritzker prize. Sheila Sri Prakash was the first women in India to have started her own architectural firm. Perin Jamsetjee Mistri is believed to be the first women to graduate in architecture in India. Brinda Somaya has been awarded with UNESCO prize for restoring St. Thomas Cathedral in Mumbai, India. Nalini Thakur, an Indian Architect, dedicated to working with the communities that create, maintain and live with the historic structures and landscapes. Sonali Rustogi, who has proved herself in designing a global workplace, Morphogenesis, Apollo Tyre corporate headquarters, inner and outer courtyards as well as the inner and outer Jali walls were remarkable works of Ar. Sonali. Other honourable architects like Rajini Kalappa, Eulie Chowdhury, Chitra Vishwanath, Revathi Kamath have set an inspiration for all the women architects to achieve the height of success in this field.

Many women have emerged as an inspiration to us irrespective of the problems they have faced, but sometimes a question arises why women practising architecture are awarded separately in events like WAGe. Is there any necessity in the field of architecture to be distinguished based on gender? In a discussion regarding architecture, Professor Dr. Abdul Razak Mohamed, professor from School of Planning and Architecture, Vijayawada says "Now a days, women are trying their best to follow their dream in order to achieve their goal with a strong desire, they have to be appreciated through such events or programmes. It is just like building a hope and confidence in women."

Conclusion

There are women who have excelled in their profession of architecture and also women who have left their practice behind for the religious taboos, legal and social restrictions on the other side. There have been many opinions but we feel that women are capable enough to be called as The Best Architect rather than The Best Female Architect. Women create the foundation of a society. It is the society which has to accept the women to be the practitioners along with the men equally, in order to create an innate and innovative sustainable future.

"*The male culture that dominates architecture will not change until 40-50 percent of practicing Architects are Women.*" - Ar. Eve Laron

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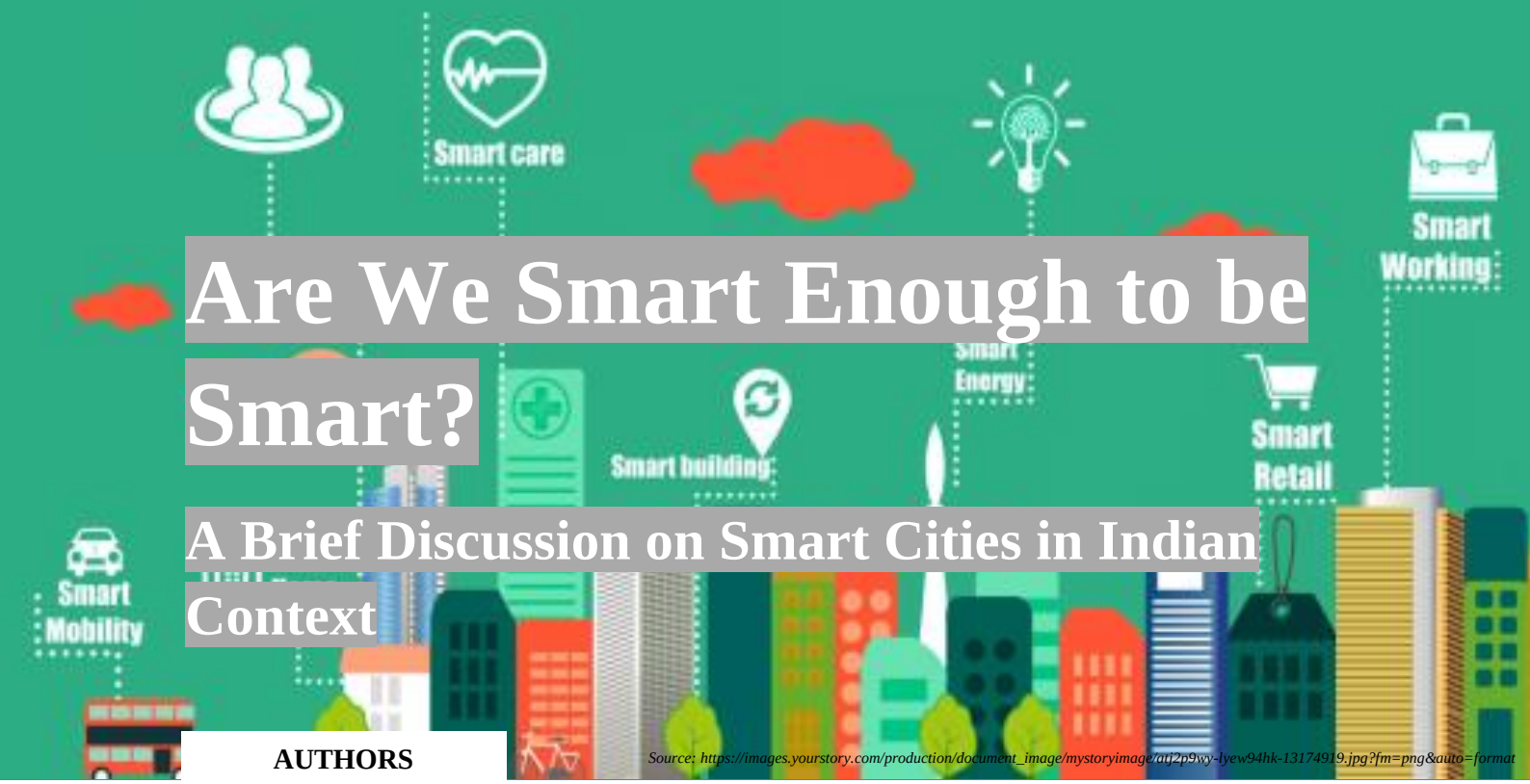

Are We Smart Enough to be Smart?

A Brief Discussion on Smart Cities in Indian Context

Source: https://images.yourstory.com/production/document_image/mystoryimage/atj2p9wy-lyew94hk-13174919.jpg?fm=png&auto=format

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"**...there is no one way of defining a smart city...' and that it '...means different things to different people.**"

How viable are the smart city concepts in the Indian scenario? Various architects take on the schemes, for the reason of lack of architects and planners in the government. A typical day of the millennial starts by waking up to a 'smart' alarm on our 'smart' phones, 'smart' coffee machines fulfil morning caffeine needs, travelling in 'smart' cars with 'smart' GPS, coming home to 'smart' lights that turn on automatically and we even unwind in-front of 'smart' TVs lounging on 'smart' chairs. Boy! We sure do live in the smart age.

The Concept

This advent of technological innovations has attached a notion that advancement is equal to being 'smart'. It has infiltrated into different avenues including city planning and development and has given rise to the concept of 'smart cities'-another borrow from the Western world.

Smart city is an urban development mission to integrate multiple Communication and Information technology, and Internet of things in a secure way to manage a city's assets. The assets include physical infrastructure like transport, drainage, housing, electricity, etc. and social infrastructure like schools, hospitals, colleges etc. The goal of building a smart city is to improve quality of life by using urban informatics and technology to improve the efficiency of services and meet people's needs. This is intended to allow for better monitoring of the city's functioning, evolution and inclusive development.

During the July 2014 budget speech, this objective morphed into building "satellite cities" and "modernising the existing mid-sized cities". The concept transitioned drastically from creating cities from scratch to improving small areas in existing cities. The idea is to look at compact areas, create a replicable model which will act like a lighthouse to other aspiring cities and set examples that can be replicated both within and outside the Smart City.

Indian Context

Here is where we must understand fully what the definition of the term smart is. Global definitions of smart city assume a high dependence on technology, IT and big data to solve urban problems efficiently. The relation to an Indian context in this regard might not fit into the picture conceived.

In a country like India, it is imperative to consider the vast cultural and economic diversity within a national and regional context. The Centre's introduction to the Smart Cities Mission (SCM) states that '...there is no one way of defining a smart city...' and that it '...means different things to different people.'

Considering the novel initiation, we need to take a closer look at the schemes in order to rightly justify these proposals. According to public policy think tank Observer Research Foundation (ORF), urbanization comes at a cost and an appraisal of some sectors at the city level highlight the magnitude of the crisis. Citing Greater Mumbai which has a population of over 18 million, ORF says there is a huge challenge to offer more humane living conditions to slum households which are growing in numbers and at present account for more than 40 percent of the total households.

Meanwhile, Delhi with a population of over 16 million has severe issues of traffic congestion, hazardous levels of vehicular emissions and other pollution.

This concept of the Indian smart city seems to create a very expensive and localised development, which focuses on core infrastructure with limited citizen engagement. The smart city budgets, which are sourced from public and private sources, range from under Rs 10 billion to over Rs 55 billion with a bulk of this funding funnelled into small portions. This process could exaggerate existing inequalities in cities because only selected portions of cities are improved with high financial investment that might prove difficult to replicate at a pan-city level in the future, or even in other cities outside the Mission.

Differences lying at local level

Policies are aimed at and implemented for the cream of the society, increasing the divide between the rural and the urban and more so between the urban poor and the rich which isn't feasible for the economy. The deep-rooted flaw lies in the idea of providing facilities that are not area/people-specific.

Quoting Prof.Dr. Abdul Razak Mohammed, Professor, Dept of Planning, School of Planning and Vijayawada,

"What do we do with smart mobility systems when a major section of the population does not have access to mobility in the first place? What is required I feel is a good public transport system. This indifference is intentionally or un-intentionally wedging an even wider gap between the urban rich and poor. "

Further in conversation with Prof.Razak, he treads on the concept of "E-readiness" before "e-governance" stressing on how a complete jump to high end infrastructure would not be readily acceptable by the people in governance or for the general public thereby giving a certain set-back to the original idea.

He attributes the inefficiency to pressing factors like the lack of qualified planners and architects in the policy making bodies, lack of awareness, unsatisfactory pay-scales and neglect of job responsibilities.

In an interview with Indian Architect and Builder, architect B V Doshi warns that the government's "smart cities," in their wild chase for efficiency, will destroy the rural informality and diversity that is the cornerstone of the country's society. Ahmadabad-based urban designer Rajeev Kathpalia agrees, saying "Our cities, to a large extent, are not the same as what is defined as the city in the West. Cattle are still bred in the city so what kind of place is that? Is that a city or is that rural or is that something in between?" He suggests that India needs to build smart cities which respond specifically to its culture and rural networks.

Is it really Smart?

With every dawn, we wake up to hundreds of developments around the world. Even if

we learn and adopt a few, are all these inventions really “Smart”? And do they apply equally to all individuals? Do they save us money or just consume more? Overall, smart cities are long term projects. Although it is too early to judge on their workability and success in the existing scenario, we can’t help but notice that our ‘smart cities’ are in-fact ‘half-baked smart’. Maybe it is time to consider, as rightly said by Prof.Razak, “Borrowing from the west, but evolved by us”.

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Study

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Study

A Hope Towards Better Sustainable Buildings

From the Past, to the Present and into the Developing Future?

AUTHORS

S Raghul

Shravya N

“While thinking about developing for the future, how much into future should we look at?”

When you visit any metropolitan city in India or across the world you often tend to see buildings made out of concrete, metal, plastic and glass. These building materials that we use are non-renewable resources and tend to have direct impact on the environment during their production. With climate change already showing its huge impact across the world, it is necessary to find alternative green solutions that are not only environment friendly but also buy us more time to adapt to the changing environment.

Environmental benefits of Bamboo

Bamboo has been known for its use as a building material across traditions. It is renewable, having tensile strength stronger than steel and harder than hardwood. It has enormous growing speed and can grow up to one meter per day while capturing huge amount of CO2 during its growth. There are about 1200 growing species of bamboo distributed across 14 million hectares of land in the tropical and subtropical regions of Asia, Africa and South America. It can be used as durable building material after 4 years of maturity, after which multiple harvests are possible. Bamboo plantation in a hectare land can capture up to 1000 tons of carbon dioxide and produce about 20 cubic meters of building material. With 350 million ha of degraded land across the world, the amount of Carbon dioxide captured is ten times the worldwide emissions produced whilst producing enough building material to construct 350 million bamboo social houses every year.

India being the second largest producer of Bamboo has an inherent tradition of using bamboo starting from cooking to construction. There are diverse bamboo species that grow across various regions in India.

Bamboo as a construction material

These bamboo species have different uses based on its properties. It is being used in construction of beams and columns along with local wood, these houses also use bamboo for flooring purpose. Bamboo contributes a lot to wall construction out of which, flattened, woven bamboo plastered with lime or mud called the Erka and bamboo used in wattle-daubs called the Assam system are well known in India. Bamboo is used in the skeletal structure of roofs, surfaced with terracotta tiles or

Figure 5:Riang Housing, Tripura, Source: Traditional Riang housing (www.Flickr.com

thatched leaves. This method of roofing is favourable for sloped roofs.

North Eastern States of India

North Eastern states being blessed with high availability of bamboo and less accessibility, still witness usage of bamboo as a primary source of building material specially in Riang, Mizo and Adi Gallong types of houses. The usage ranges from making walls from woven bamboo mats, floors made from flattened bamboo/bamboo splits to roofs made out of thatched bamboo leaves. Tribal areas of Bengal, Orissa and Bihar still have houses aged about 80 years made out of flattened bamboo mat walls that are still functional. In slabs made with Surki, bamboo was used as reinforcement in lime. Central India features houses with thick walls made of thick bamboo mat enclosed with plaster of mud. Bamboo is also being used as vertical support, with roof made of bamboo leaf trusses, rafters and purlins covered with cow dung and country tiles covering the roof. To facilitate ventilation and lighting, windows and ventilators were made of Bamboo cages as shown in Figure 1 depicting Riang Housing, Tripura.

Southern states of India

In southern parts of India bamboo was used in slant roofing and walls were constructed using the wattle daubs. The houseboats of Kerala which were initially merchant vessels, and which are now one of the major sources of tourist attraction in various parts of Kerala still use bamboo as one of the primary building materials. But there has been a dwindling effect in use of Bamboo across India for its disadvantages and various other reasons, one among them being awareness among builders and users.

Promotion of bamboo

Various individuals, NGOs, Institutions and Government organisations have started promoting the use of bamboo and its products for the sake of the environment and economy. Centre for Green Building Material and Technology, Bangalore is working towards promotion of environment friendly solutions for sustainable way of living.

Some of their projects that stand out are bamboo housing for the tsunami victims and The Charettee Project with Bamboo, mud and waste. The Charettee project helped in raising awareness at the community level on the importance of Bamboo. The guest house was built using prefab bamboo walls, bamboo columns, and recycled mud, bricks and steel bars from demolished buildings on the site.

The Indian Government is also bringing up missions and policies that promote the use of bamboo. Restructured National Bamboo Mission was approved by the Cabinet Committee on Economic Affairs in 2018 under the Ministry of Agriculture and Farmers Welfare under the umbrella of Krishonatti scheme. The Mission envisages promoting holistic growth of bamboo sector by adopting area-based, regionally differentiated strategy and to increase the area under bamboo cultivation and marketing. Under the Mission, steps have been taken to increase

Figure 6: Sharma Springs, IBUKU, Source: ArchDaily

the availability of quality planting material by supporting the setting up of new nurseries and strengthening of existing ones. The program also promotes establishment of MSME for processing and development of value chain. To address forward integration, the Mission is taking steps to strengthen marketing of bamboo products, especially those of handicraft items.

The finance budget of 2019 has allocated nearly 1000 crores which would operate centre to state for funding the above envisaged projects. Yet the mission fails to address Bamboo as a building material substitute. The existing engineered Bamboo is present yet not used at a domestic scale due to the costs incurred for acquiring them.

Conclusion

The mission could throw light upon cost effective means which could potentially solve the problems at grass root levels at an affordable price making Bamboo a truly efficient material for building construction suitable for all conditions. Government schemes such as Pradhan Mantri Awas Yojana and Rajiv Awas Yojana can also derive inspiration from organizations like Ibuku, a Bali based organization that promotes building green neighbourhoods using Bamboo as their primary building material. This could also be used to build a carbon positive economy enough to trade carbon credits at a Global market.

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Study

Environment by Design and Environment by Default:

A Study of Changing Behavioural Patterns as Response to Architecture

Source: SPAV

AUTHORS

Gaurav Das Swer

Bidya Mishra

"**The design of the new campus was meant to provoke thoughts, activities and lasting impressions.**"

The behaviour of people in built environment is greatly affected by the nature of the space they occupy. Studies on behavioural architecture indicate that various elements of the built environment such as scale, connectivity, visibility, enclosure, ventilation, openness, materials and interactive elements affect the behavioural pattern of different user groups in different manners. The use of these elements in a school of design could garner creative thinking, comfortable spaces to work individually or as groups and serve as an inspiration to the student.

The School of Planning and Architecture Vijayawada recently completed the construction of its campus. Until the mid-2018, the institute operated from a rented building in Nidamanuru, in the outskirts of the city. The academic block occupied the first two floors of a four storeyed building meant to serve as a hospital. The layout of the building consisted of a broad central corridor which connected smaller perpendicular corridors on either side. These large corridors on both floors served as the central spine witnessing the footfall of the entire institute.

The architect's vision

The design of the new campus of School of Planning and Architecture, according to the architecture firm Mobile Offices, was meant to provoke thoughts, activities and lasting impressions. The academic block- a large built mass punctuated with voids, is meant to project the image of the institute to the city. It is meant to look easily accessible, welcoming people into the building.

Small private pockets dot the academic as well as residential blocks, which were meant to be used by students as intimate spaces, where they could discuss about work and leisure in an informal and friendly atmosphere. The architects have left these spaces to be used as the students need, as flexible for work or extracurricular activities.

The wide staircases on the west of the building, are also meant to be used as viewing decks onto the play areas below. The architect designed the building keeping in mind the users' interactive behaviour throughout the campus.

Behavioural patterns of students

The provision of play areas and a field dotted with large trees is very conductive to the habit of waking up early to exercise and take a walk before breakfast. Previously, in the separate hostel blocks spread across the city, students did not have the provision of easily accessible open spaces for exercise and walking. The proximity of the current academic block has made students capable of exercising in the morning, spending more time in the mess and comfortably reaching classes by 9:30AM.

Once inside the classes though, students hardly leave the classrooms till lunch time. Within the classrooms, students find a slight disconnect with the environment of the room compared the previously smaller classrooms which were more intimate. Large studios feel too big for the number of users. Another factor which does not help the working environment of studios is the double height space which opens up the classrooms above the studios as well as the division of two sections of a classroom by a half-wall partition. Simultaneous lectures on both levels and either side of the studios result in noise intrusion for both classes.

The availability of open spaces around the campus has resulted in some students

spending their lunch hour eating or relaxing in these spaces. The students also have the option to rest in the hostels during lunch time. In the previous campus, the students were restricted within the building throughout the day due to which many students would rest in the classrooms. This also had resulted in a general feeling of lethargy in the working environment.

A major deterrent to working in the classrooms, however, is the lack of ventilation. Most studios have inaccessible clerestory ventilation provided in the double height areas, and few windows for the large rooms. Students much prefer the previous studios, with shaded openings across the length of one side of the room keeping the studios airy and fresh.

After class hours, many students opt to stay back in the studios to work. The location of the old campus forced most people to leave before dark due to the dependence on public transport due to which the building would become empty after class hours. In the previous campus though, there were many more spectators to after-class games as students had to wait for transport next to the ground.

The new campus with its residential facility allows students to use its pathways and interactive spaces in the evening. This has resulted in more students staying within the campus rather than going out to malls and restaurants after college hours. Open and interactive spaces are interlinked which leads to students often interacting and shifting from one space to another.

Major events are hosted in the amphitheatre of the academic block which is disconnected from the residential areas and classrooms which has led to lesser attendance at events. Previously, the central corridor connecting all classrooms would be used for all events which meant that all students leaving the classrooms would unavoidably see the event and hence there would be a greater chance of attendance.

Behavioural pattern of faculty members

"The adversity and lack of amenities in the old campus brought out the best unified efforts to overcome hurdles. Here, the magnificent architecture has brought in a sense of "post-achievement lethargy" and hence, each and every user seems to be laid-back and relaxed", said a faculty member. Although, the accounts start with nostalgia for the old campus, users do admit that their behaviour is becoming more formal and suited to the environment. The transparent glass cabins of the faculty members have brought in them a sense of alertness; a subconscious realization of the responsibility of projecting the ideal image to students, constantly. Although such visual connectivity has put their privacy on a backseat, it is being a major driving force for self-honing of social skills in both students and teachers' fraternities.

Behavioural patterns of administration staff

The placement of the administration department is similar in both the

campuses; secluded from other functional spaces. Unlike in the old campus where the major congregation space was a floor above the administration, the new campus's layout houses the congregation areas and performance spaces in visible range of the administration block, allowing the staff to witness and attend celebrations and hence become an active part of the college life.

The lack of a dining area in the office has been a blessing in disguise, according to the staff. People from various departments gather in the mess block for lunch and dine together, forging strong workplace relationships.

Behavioural patterns of Maintenance Staff

The SPAV campus at Nidamanuru was compact and restricted to two floors. The corridors, studios and common areas were just enough in terms of area. Hence, it was easier to clean and maintain.

The new campus is sprawling over a vast stretch which is a burden on the cleaning staff, who must maintain a far larger space in the same time frame. Vast cut-outs bring in equal amounts of dust and pollutants from the adjoining streets. While there is a clever use of low-maintenance surface materials done, the surface area overpowers their purpose.

The new campus, with its vibrant circulation areas and breakout spaces, has led to the staff to also use these spaces, becoming a platform to foster a relationship between various user groups, beyond the social hierarchy.

Conclusion

The new campus of SPA Vijayawada houses an array of flexible spaces, which cater to both formal and informal activities of a student's life. The openness of the areas has increased the quality and frequency of interactions within users. Social life has seen a positive impact, as the visibility of important public spaces. The variety of spaces closer to the hostels however, has resulted in the interactive spaces of the academic block being less used. The centralization of the faculty block to a single floor has led to increased accessibility to faculty for students.

It can be concluded that the new campus has led to an increase in interaction among all types of users, but the lack of personalization of spaces which was present in the old campus is yet to see students use the academic block to its full potential.

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Projects

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Mumbai Esplanade

A Dream of the City Which Never Sleeps – A Dream Waiting to be Executed

AUTHORS

Rajiv Menon K

Krishna Kumar Srivastava

"**The time has come for a bold and implementable proposal for the revitalization and upgrading of Mumbai's urban core.**"

Project Name: The Mumbai Esplanade

Project Location: Mumbai, India

Status: Under review

Architecture Firms: Somaya and Kalappa Consultants Pvt Ltd. (SNK); Apoatrophe Architecture &Urban Deeign Pvt. Ltd.

Principal Architects: BrindaSomaya, Shivjit Sidhu.

Figure 7: Conceptual Diagram of Mumbai Esplanade, Source: www.snkindia.com

The concept of urban complies with the dense built environment, higher density of human population and the infrastructure services. A city like Mumbai with a population of about 1.8 crores spread over an area of nearly 604 square kilometres is facing lot of challenge. The challenges involved in creating a functional urban environment pairing with the quality of living makes this project, Mumbai Esplanade unique in nature. The project of Mumbai esplanade by Ar. Brinda Somaya and Kalappa consultants can be said to be one of the greatest attempts to solve the core issues, dealt by the architects and planners through master planning, conservation and restoration. But the sad truth is it has not been executed after that.

The Architect's vision:

Ar. Brinda Somaya has a very close relation with city of Mumbai as she completed her bachelor's degree in Architecture from Mumbai University, which also reflects her love for the city. The project was proposed in 2011 for an area of 1.4 Sq. km approximately. Mumbai esplanade aimed to create a pedestrian friendly environment in the Fort precinct of Mumbai. Mixing of green and blues concept with the urban had been one of the key priorities in the concept of esplanade project. (Ref. Figure 1)

The project primarily connects Church Gate Station to the Chhatrapati Shivaji Terminus through major suburban rail terminals and Colaba, which estimates the commutation of around 7 million people to their respective working destinations. This tends to solve the major issues related to the conflict between pedestrian and vehicular movements. Even though the existing subterranean pedestrian connections are present, lent due to their inadequate maintenance, safety issues and

non-aged friendly design it has the least usage of the commuters.

The design of Mumbai Esplanade was proposed in such a way that it would change the perception of the core Fort area of Mumbai. Mumbai is a metropolis, crumbling beneath the load of the expectations of millions of its inhabitants. The physical character and spatial surroundings have been deteriorated over the years.

The railway network, which can also be said to be the lifeline of the city, is currently vulnerable by the encompassing areas that are severely overcrowded and hostile for commuters and pedestrians. Improvement to the transport system has been created at the cost of pedestrians, particularly the elderly and disabled.

Planning and Strategy:

The Architects opted for the strategy of designing the city for pedestrians to give a life to the present scenario. As a collaboration between citizens, civic groups and officials, the urban centre esplanade project won't solely connect a hundred twenty-five acres of existing parks, however, additionally add fifty-one acres of recent, open public spaces like gardens and water features. It also offers a safe passage to plazas, train stations and the central business districts. There will be new underground spaces created for civic amenities, cultural institutions and Parking, as well as walkaways to the Gateway of India and the tourist districts in Colaba. With a total connected landscape of 350 acres, there will be open public spaces in the city that will encompass the tourist, cultural and business sectors.

Coherence – People, movement and heritage:

Train stations are excellent points of confluence, where all strata of society converge and from where paths radiate, connecting communities and neighbourhoods. With this new project, citizens will be able to step out into open spaces, thoughtfully designed with pathways, gardens, water bodies, sports grounds, recreational areas, toilets (18 new facilities}, vendor zones and a bicycle track. Landscaping will be synchronized with the heritage structures of Mumbai's central business districts. Vehicular traffic, including public transport, will be directed to underpass through a series of urban plazas, hence eliminating the need for traffic lights at major crossings. This contributes to a smoother and faster traffic flow from marine drive to the fort area, and also to reduction in noise and exhaust pollution.

According to Ar. Brinda Somaya, who has been leading the successful restoration of various heritage structures and institutions in the city, "The time has come for a bold and implementable proposal for the revitalization and upgrading of Mumbai's urban core. The creation of open, publicly accessible space is one of the key elements in improving the overall quality of living in Mumbai. The Esplanade Plaza, once completed, will be a gateway for Mumbaikars commuting by train to South Mumbai and an integral link element for the area's historic architecture."

The Mumbai Esplanade is an amicable space for everyone who accesses the city centre; it will become a safe and convenient area tor locals and visitors alike. The people will benefit from the

creation of an open landscape in a city starved of open spaces, which wall encourages them to relax, interact and celebrate.

Hope for the future - awaiting establishment and development:

The fate isn't perpetually in our hands, regardless of however good your intentions or work is, it doesn't always accomplish. The Mumbai Esplanade that was speculated to be an amicable area for everybody who accesses town centre; it was versioned to supply secure and convenient surroundings for locals and commuters alike. The aim was to form endless, uninterrupted pedestrian domain stretching from Colaba to C.S.T. within the land starved metropolis so users could take out time from their hectic lives to relax, act and celebrate the designed surroundings.

The elaborated drawings, visualizations and presentations of the project were given to the stake holders. Maximum efforts were made to create the thought of the project among the folks. Even after obtaining positive reviews from the media and public alike it couldn't be accomplished. The project was stalled because the town administration couldn't be convinced, and necessary political will couldn't be generated. Many times, in our country the interest of the common man is kept at stake for political and monetary benefits. It is possible that the same has happened with Mumbai Esplanade project. It is the current need of the hour for not only the Architects and Planners to demand for public infrastructure but should also involve others for the cause. A breeze may not be able to shake the deep-rooted system a storm will surely do.

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Projects

Emerging Religious Secularism Through Architecture

Changing Faces of Religious Architecture in India

Source: SPAV

AUTHORS

Aakash P

Karthikeyan R

"**Irrespective of the religion, people should have preferably stayed in and around these places of worship or rather, places of Positivity.**"

In India we are caught up with monotonous structures that are omnipresent, emerges as a new era of architecture which not only are derived from the theology and community's collective ideology, congregational rectangles have long left us in a wreck-tangled, wrangled on this constant debate of angels wearing bangles, people of other religious angles and sects of the same religious spangle entering these temples.

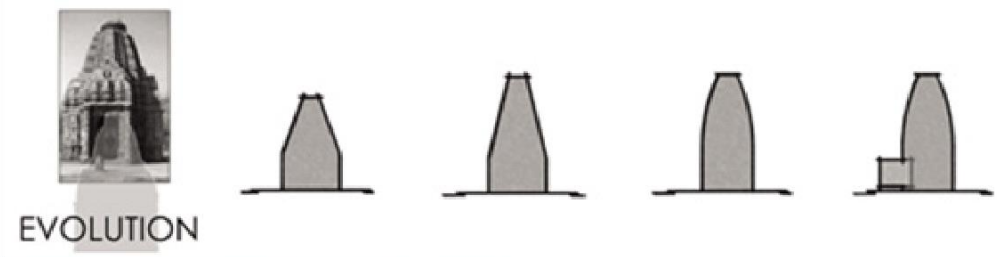


Figure 8: Temple in Stone and Light, Barmer, Rajasthan by Ar. AmrithaBallal

Progress of religious architecture in India

Traditionally, places of worship have been centres of positivity, of positive energy. Irrespective of the religion, people should have preferably stayed in and around these places of worship or rather, places of Positivity. Residences were built around these places of worship. This is so that the positive energy from the place of worship radiates all around it. Also, when people were in distress, they could just reach out, worship, get positive and look forward to wellbeing. This is not due to the "God"

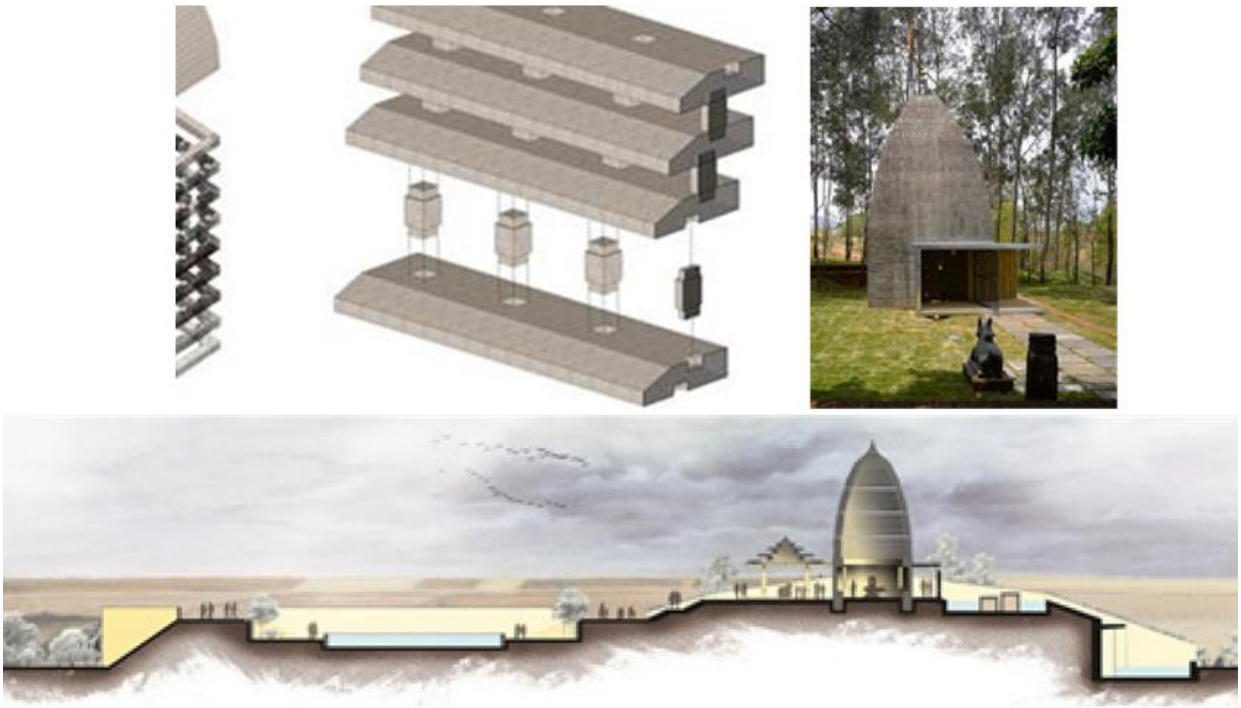


Figure 9: Shiv Temple in Wadeshwar, Maharashtra by Sameep Padora & Associates

that resides there but due to the worshippers' and priests' positive prayers over several years and decades. The cumulative power of human thoughts is just too powerful to be ignored. The Positivity of the place is also due to fact that the place is typically kept clean to maintain 'purity' and sanctity. Generally, natural elements are extensively used there, like water, milk, fruits, flowers, bunch of feathers, raw wood, etc.

Even today, if you observe Muslim settlements, they are typically around a mosque. This is the case even for places of work, education and even apartments and hospitals. We see many educational institutions and sometimes, traditional

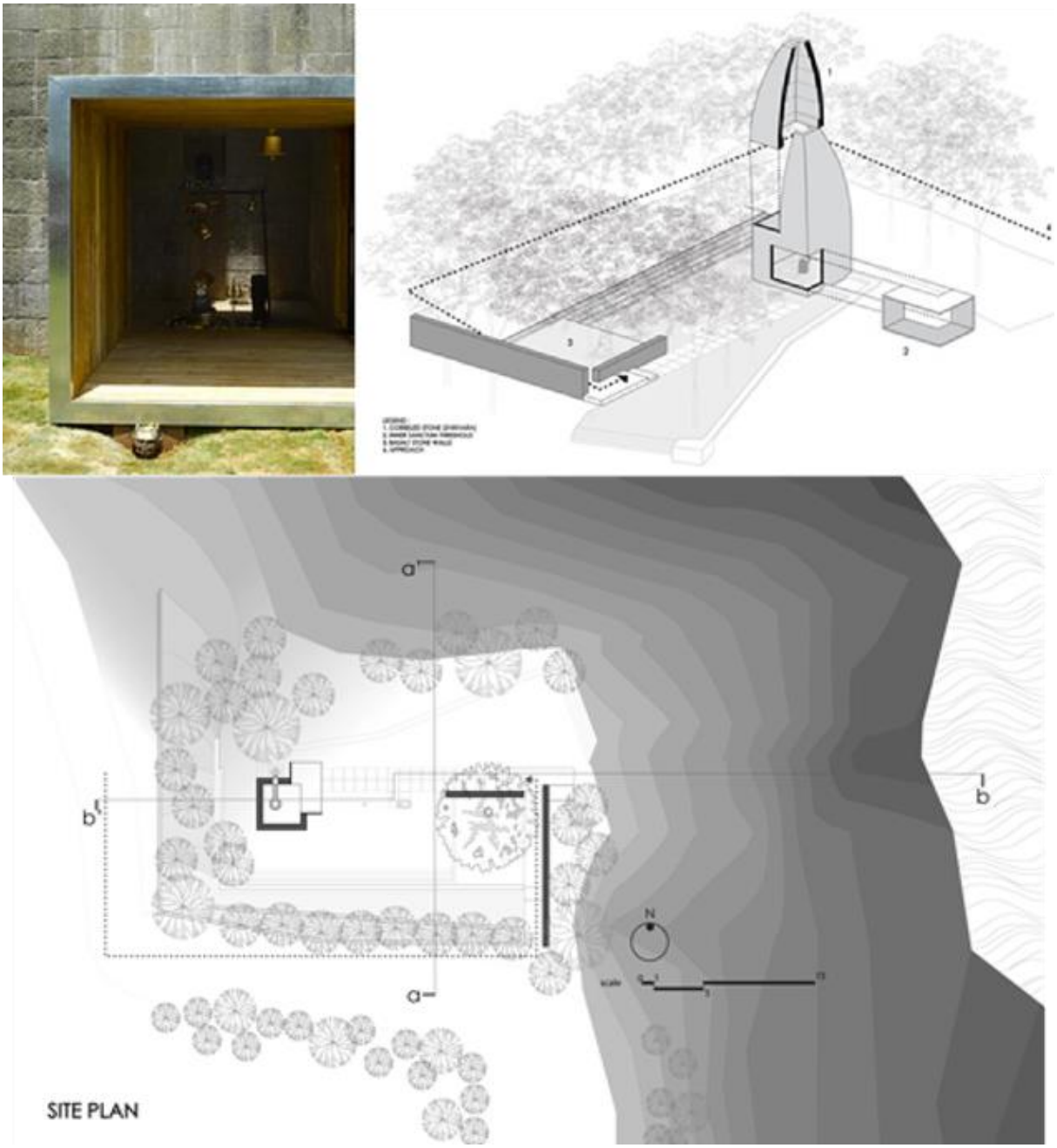


Figure 3: Shiv Temple in Wadeshwar, Maharashtra by Sameep Padora & Associates

Figure 4: Shiv Temple in Wadeshwar, Maharashtra by Sameep Padora & Associates

places of work house a place of worship within its premises. But, somehow, over time, this tradition has been lost among folks of some religions, in general. The very principle of how to create a positive place has been forgotten by process-centric, educated builders who are more concerned about business and sales rather than long term physical, mental, emotional, social and spiritual wellbeing of their consumers.

And also in a Men dominating society they have been dominant as recipients, interpreters and transmitters of divine messages, while women have largely remained passive receivers of teachings and ardent practitioners of religious rituals. Attitudes developed around patriarchal

interpretations of religious belief have defined and shaped the social and cultural contexts of Indian women resulting in their disempowerment and second-class status.

Religious architecture must grow from theology and building that continue to repeat the form and conventions of belief system now defunct or in question are nothing more than empty containers. Endless cycle of normality Good design goes further- it not only affirms but also challenges in a sense it can ask us to be clear about "belief by challenging the belief itself". Amritha Ballal as a women architect is taking a step forward in the religious architecture, by designing the temple of stone and light in Rajasthan in an area of 4360.0 sq.m.

At day, light filters into the sanctum of the temple. At night, light turns the temple inside-out, extending an invitation to those outside the temple.

The architecture of the temple combines the heavy materiality of the stone with the lightness of the form, where the solid looking stone exterior dissolves as the night dawns and transforms into a delicate lantern in the dunes. This gesture also subtly seeks to illuminate the need for inclusion in contemporary religious spaces, which still tend to be excluded based on age old biases of gender, class, caste or orientation.

The project involved simplifying a traditional temple design by removing the usual decoration but maintaining symbolic elements (Ref. Figure 1). A wood-clad frame wraps around one corner marking the entrance, while the interior is illuminated by a skylight. Built through 'Shramdaan' (self-build) by the villagers, this temple was constructed on a shoestring budget, using a local stone as a primary building block because of its availability from a quarry within 200 meters from the temple site.

The institute was programmed as a spiritual & skill development center for the native Dalit Baudh Ambedkar Buddhist community. The mandate of Jetavana is to provide a spiritual anchor for their practice of Buddhist thought through meditation and yoga while also imparting training and skill development for members of the community Figure 4:

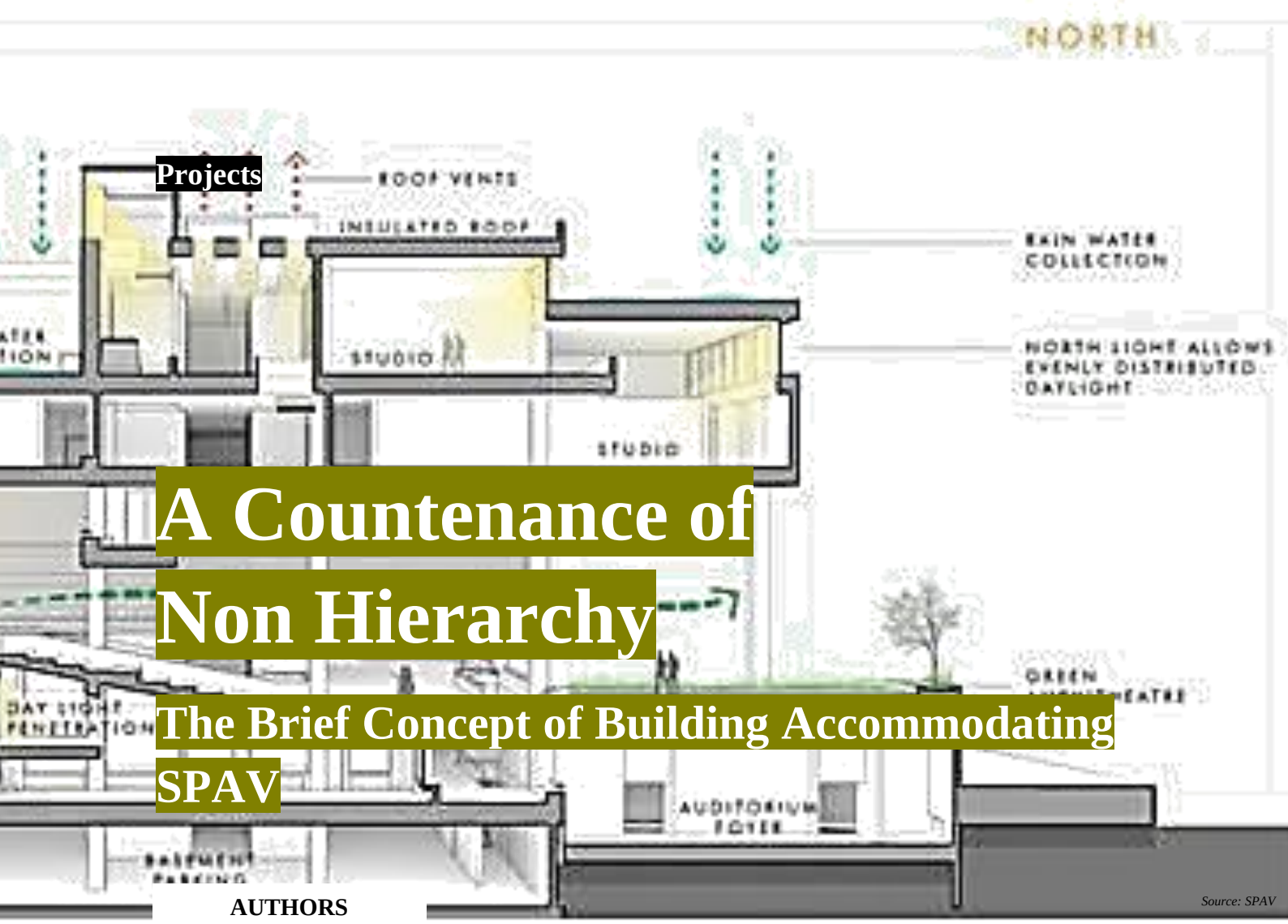
Further by inverting the roof profile with a centre valley in the middle and rising edges the interior spaces were visually connected with the foliage outside. The interior spaces hence are also a function of the outside setting, with a lightness that belies the heavy programs on site. The separation of the roof from the walls while providing much needed cross ventilation also scales the building towards the courtyard.

This Changes in current architectural trends have only occurred in terms of small scale projects and not in large scale projects because in India religious forms are built by a group of people, who belong

to a religious group, and convincing the concerned sect of people is a tedious job, for deviation from the traditional approach to construction of sacred spaces.

Conclusion

Challenging the very notion of what is sacred space and to do so in response to changing patterns of worship. This is done by creating nostalgia, Usage of new materials and new methods of construction that give life experimentation and flexibility to planning. The place of glass in new planning has increased the use of illumination and structural innovation. Modern use of concrete has given architecture new possibilities of worship environment. Technologies in many modules have been incorporated by architects in many ways that have enhanced the worship experience. In recent times there is change in people's mind-set. They need an interesting place of worship instead of boring monotonous structures. And there is a need for contemporary space in India that gives positivity irrespective of religion, gender and caste. For long, sacred places have divided people. Nowadays spaces of secular worship have emerged which promotes universal brotherhood and peace. These centres tend to awaken in the mind and body in the road to spirituality.



Source: SPAV

Projects

A Countenance of Non Hierarchy

The Brief Concept of Building Accommodating SPAV

AUTHORS

Vishnupriya R

Madhavan G.R

"**Passive energy systems are incorporated into the design via courtyards that funnel winds through the building and enable cross-ventilation, thus regulating the diurnal temperatures.**"

Designing an architectural institution is a point of interest for most architects as it not only provides the required spaces for learning, but also becomes an illustration of a functioning built environment in use, that sets an example for the students. The design of the architecture schools has the responsibility to imbibe the core values of the institute and the country. The design should incorporate the requirements of the users of diverse groups of people.

An institute that seems to take to this idea of creating a built environment that itself is a learning experience. The School of Planning and Architecture, Vijayawada (SPAV) established by MHRD in 2008 is a good example. One of the leading institutes in the country, SPAV new campus construction was completed in 2018. SPAV aims at imparting quality education in the fields of architecture and planning. It is constructed in an 8-acre site strategically placed in the heart of the city of Vijayawada. The campus comprises of the academic building, students hostel and guest housing. The Institute's design was a National open competition floated in 2010 in which the proposal by Ar. Shantanu Poredi and Ar. Manisha Agarwal of Mo-Of, Mumbai had received the first prize. In the design of the institute building of the campus, the architects have aimed at creating spaces for "non-hierarchical learning" so as to fulfil the institute's objective of being an educational hub.

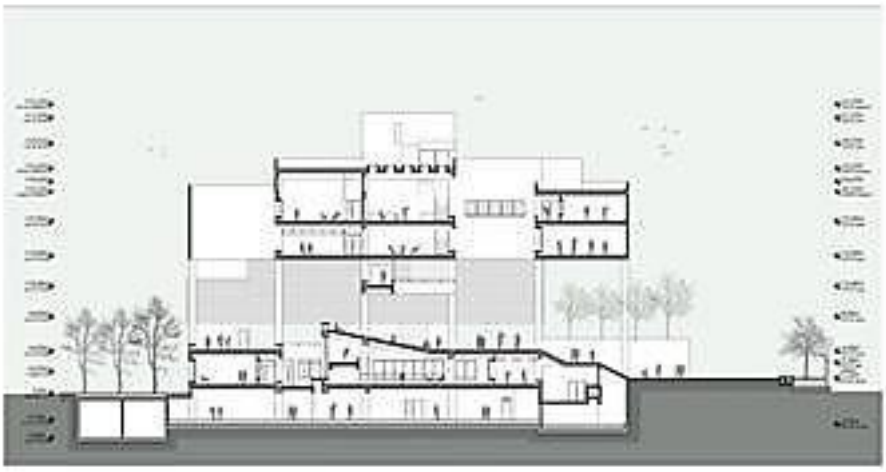


Figure 1: Section

Figure 2: Ground Floor Plan

Concepts and planning

The architects have used the austere ideas of Brutalist style as a form of expression to the extreme climate, but by customizing it to the requirements of an educational institution. Brutalism is both treasured and detested for its raw exposed style, that shows the building for what it truly is, but the designers seem to have tried to incorporate modernistic ideas to suit the functionality. The exterior view gives a sense of it being an iconic 'public scale

Figure 3 low height seating space looks into open corridor (Left), Figure 4: Ground Floor Plan (Right)

building', while the interiors were designed for human scale community interaction. The building has been divided into three parts namely the "parasol, concourse and platform". The parasol, which comprises of the classrooms and studios for students, acts as an umbrella providing shade to the whole building. (Ref. Figure 1) In a philosophical sense, the architects treated the architectural design and subjects give a canopy under which the rest of the educational institute

Figure : Sspaces and time of usage section

functions. In the concourse design, the

Figure 6 spaces defined by type of activity

architects have tried to execute the idea of non-hierarchical learning by creating various courtyards and interactive spaces for the 'community culture'. (Ref. Figure 2) Beneath these elements is the "platform" that acts as a solid base support for the above functions by providing function supporting spaces such as the library, labs, service units and exhibition halls.

The structure contains large punctures and voids which create a play of light and shadow and gives one a sense of awe while in these spaces. An architecture institute requires spaces that allow for community-level learning and interactions at small scale and large-scale level which seems to have been achieved in the concourse space. (Ref. Figure 3-4) These conceptual ideas by the architects that go hand in hand with the institute's educational ideologies when materialized in built form, should re-evaluate how the user has taken to the same. The community spaces spread

across the concourse level for various scales of interactions gives the users a variety of spaces to explore for various functions. (Ref. Figure 5) Certain spaces meant for group interactions may have been better used by the students if they had been designed for better views or placed in well-lit spaces. Even so, the varying scales of these interactive zones offer the users to connect to each space differently. (Ref. Figure 6)

The various levels incorporated in the building are fascinating as per its use dictated by the designers. But it seems to be offering less scope for flexibility of usages through time and functionality. The full potential of the building in all aspects may be achieved only when the building is utilized by the users as per the intended designed manner.

Sustainability and passive energy systems

The academic block has been designed to incorporate various passive strategies for providing thermal and visual comfort in the harsh climate of Vijayawada. To note the words of the architect, "Passive energy systems are incorporated into the design via courtyards that funnel winds through the building and enable cross-ventilation, thus regulating the diurnal temperatures. The volumetric parasol that provides thermal comfort below and measures to reduce active solar heat gain, such as utilizing north lights while blocking harsh solar radiation from the South." (Ref. Figure 7)

The availability of daylight into the classrooms save energy during the day but also poses a difficulty in using audio-visual tools for teaching. The building uses materials that are exposed in their raw form, with the fair-faced concrete, local tandur stone, Corten Steel and fly ash bricks attributing to a natural appeal in the building.

The building has incorporated the traditional elements such as the courtyard concepts which benefits in both creating

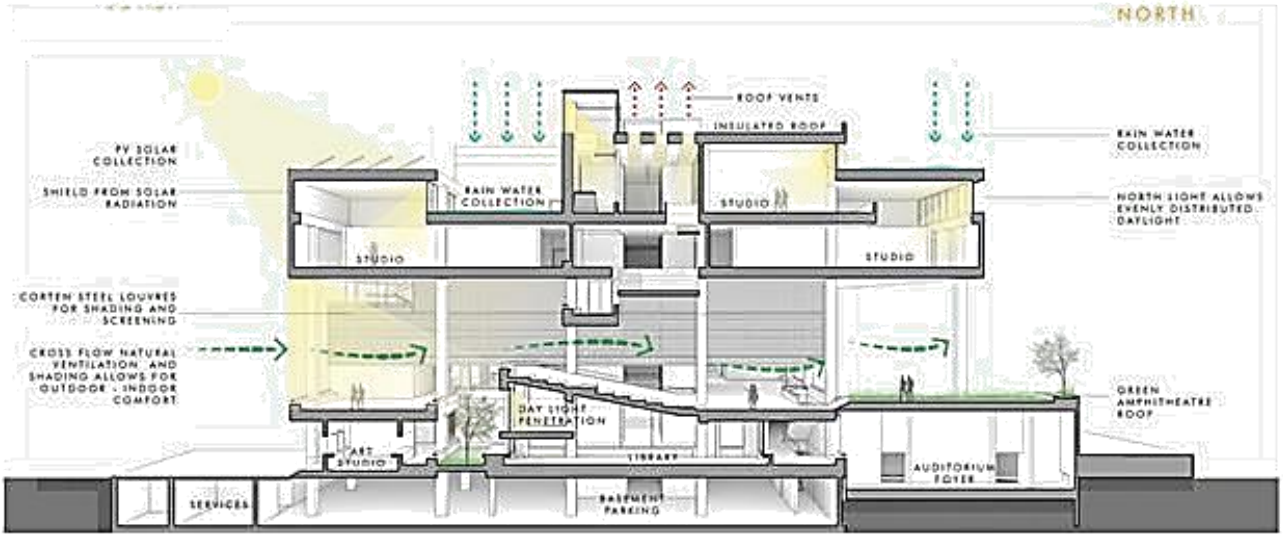


Figure 7: Passive strategies incorporated

interactive community learning as well as in the passive cooling strategies as per the climatic region. The brutalist style used in the design creates an iconic structure that has become a landmark of the city. While there has been criticism on the possible impact of brutalist architecture on user behaviour by creating depression or disengagement from spaces, it also offers an opportunity to showcase to the student how the raw uncovered building in its self can be a piece of marvel.

Conclusion

The project was awarded the 1st prize by the ‘Griha exemplary performance award, 2018’, under the category of ‘passive architecture design’. This is the evidence that this building has set example for others.

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Interview

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Interview

Revive the History

An Interview with Prof. Dr. Minakshi Jain

AUTHORS

Nimit Bhansali

Jay Agarwal

"**People had a hesitation that how a Female would will handle such a huge responsibility but, I had a strong belief that with responsibility, strength comes as a by-product.**"

PRof.Dr.Minakshi Jain, Director of School of Planning and Architecture Vijayawada is an highly inspiring personality for everyone. Her managing skills are paving ways for SPAV to grab higher heights as getting into NIRF raking and other ranking systems in the country. She can be notified as an icon for hard work. This interview will give light each one about her journey to achieve the best.

Prof. Dr. Minakshi Jain
Director
School of Planning and Architecture
Vijayawada

Nimit Bhansali (NB): At the time of your architecture education, when there were not enough institutes and awareness regarding architecture, what was that thing which fascinated you to take architecture?

Dr.Prof. Minakshi Jain (MJ): At that time situation was different, there was not much insight in class 12 regarding what to pursue that's why I thought of taking engineering as my career , but later one of my father's colleague suggested him to make me pursue Architecture Course. He conveyed this to me, I was anxious initially and then accepted it to opt for Architecture. After that I realised that this is the blend of both Technology and Arts. And now, I am grateful to all those who guided and inspired me towards this course.

Jay Agarwal (JA): What are the differences you found in the education system of Architecture fraternity in your time and our time?

MJ: If I am to talk about the differences, the major difference is the amount of information and exposure that we have now was not available at that time. There was no proper counselling, communication and enough content to read as you have now. You also have many career opportunities through architecture course such as urban design, conservation, landscape, interior design, urban and regional planning, transport planning, etc. Nevertheless, I feel we are lacking in terms of quality and quantity of Academicians. In most of the Institutes there is a scarcity of books prescribed in the Indian context and the lack of application of knowledge in the built environment. We need to take ahead and fill these gaps to make Architecture education smooth.

NB: who are the people who influenced you to become, what you are today?

MJ: My role model is my father; he is the one who always believed in me. I started my career as a Practising Architect. Further I joined NIT Hamirpur as Assistant Professor. Eventually I served at NIT as Dean P&D and Head of Department, and now as a Director. He always encouraged me to deliver the best in me and that's the reason I am here today which I had never imagined.

JA: Being at such a responsible post and an inspiration for a lot of women, what were the challenges you faced in your entire journey?

MJ: Remembering one of the quotes of Hilary Clinton, “To all the little girls who are watching, never doubt that you are valuable and powerful, deserving every chance and opportunity in the world to pursue and achieve your own dreams.” After I got the opportunity to become a Director, people had a hesitation that how a Female would will handle such a huge responsibility but, I had a strong belief that with responsibility, strength comes as a by-product.

NB: What are your views on the Indian and global architecture? What is that advice you want to give to all the young budding Architects?

MJ: When it comes to global architecture, the world is running towards concrete and glass jungles, you see all the corporate buildings, and you see all the apartment culture. India is also becoming a part of this race, but one thing always arises in my mind, that just to accommodate people and services, aren’t we destroying our cultural, traditional and historical values in delivering architecture, which infuses a sense of interaction amongst humans rather than a sense of loneliness and selfishness. Contemporary architecture is losing a sense of identification; every megacity’s skyline looks the same. My advice to young architects is to imbibe an indigenous sense of architecture and get it with contemporary.

JA: What is your opinion on the famous saying by Louis Sullivan, “Form follows function” or “function follows form”.

MJ: According to me, function is the primary reason for building spaces. Form just adds a sense of identity and visual aesthetics. I believe, “Form should always follow function”.

NB: Architecture is not just about building structures, it involves ideologies, philosophies, inspirations and emotional connect. According to you, who is the Architect, who plays the best by taking all these factors into consideration while designing?

MJ: there are many good Architects with different philosophies behind their works but, if I am to tell my favourite Architect, then it would be B.V. Doshi and SIR J.A.Stein. Because I believe the way they blended the principles of our culture, tradition and heritage in a meaningful contemporary style is amazing. The coherence of the built up with the open spaces is worth experiencing in their Architectural works. An inspiring quote by SIR J.A.STEIN, “Regional without modern is reactionary, and Modern without regional is insensitive and inappropriate.”

JA: Finally, if I ask you to define architecture in a phrase or one word, what would it be?

MJ: When I think about it, only a single phrase comes in my mind, “A tool for the empowerment of society”. Quote by SIR TADAO ANDO, “I believe that the way people live can be directed a little by architecture.”

Conclusion

The interview was inspiring. We all have a greater responsibility on our shoulders to make this world a better place; the strength to do is inherent in us as she says.

Interview

All about ‘SPA’ – Spectacular Poredi and Agarwal

An Interview with Ar. Shantanu Poredi and Ar. Manisha Agarwal

AUTHORS

B Sowmyashree

Shivani Singh

“**A lot of people have told us that our projects don’t look similar, but I think the sense of urbanism is something that is common in all our projects.**”

“What’s your favourite building you designed, sir?”

“Oh! I’ve never thought about it, but now you’re asking me this, I’d say School of Planning and Architecture, Vijayawada (SPAV), it’s fun, as you’re an architect designing an architecture school, how much more pertinent could it get? “

Interview with Ar. Shantanu Poredi

An Architect, Urbanist, Academician, Ar. Shantanu Poredi, the founding partner of Mobile Offices (MO-OF), is, to simply put it, a person extraordinaire, whose works have made a monumental shift in the designing of office environments, health care institutions and educational buildings. An alumnus of CEPT, Ahmedabad and Architectural Association, London, his rich alma mater laid the foundation on which Poredi and his partner Ar. Manisha Agarwal started their studio in Mumbai in 2001.

When asked about his ideology, he says his attitude depends upon the stimulus, as, the site, location, climate etc. And that is how he encourages people in the office to think about the design, keeping in mind all these factors. In the light of their recent win for the housing of SPA Vijayawada, whose contract he won through a competition, he reminisces that the firm's first ever project was also a competition for an educational institute's design. The firm strives to do at least one competition every year, if they can. He believes in learning from the different sensibilities of typologies, and the world in general.

"A lot of people have told us that our projects don't look similar, but I think the sense of urbanism is something that is common in all our projects." Despite having strong senses of urbanism, Ar. Poredi's designs are in such a way that it interacts with the environment and its people.

He is a strict follower of the rules, and swears by the code of architecture. When asked, he says that it helps him sleep better at night when he knows he is following the rules.

Ar.Poredi have done various projects till date, but SPA Vijayawada is the biggest and most industrious one yet. Their other notable projects include the M.G.A.H.V. campus in Wardha, Bombay International School, V.J..T.I. Housing, Shenzhen Bienalle and Kochi Muziris Bienalle among others.

Overall, he believes that no two projects are similar, and urbanism is the way to go, and this credence of his, is pretty evident in all his works till today.

"Housing is, hands down, my favourite space to design. Thousands of people are affected by it and I feel I'm really making an impact when I do such projects."

Interview with Ar. Manisha Agarwal

Manisha Agarwal is an Architect, Educationist and a passionate Urban designer, who also started her journey with CEPT Ahmedabad, and went ahead to do

her master's in Cornell University, New York. She too emphasizes the importance of competitions, as they open up labyrinths to design large projects. When she came back to India, after a brief stint abroad, she wanted to design spaces that are very useful in transforming the Indian society.

In terms of approach, she believes a hearty discussion with her group is what stimulates good ideas out of the people. She also mentions that different people have different opinions, and there is a world of the same between her and Ar. Shantanu. Ar. Agarwal places the idea of sustainability, efficiency and interaction between the people and the space in the foreground. When asked about how she approached all her previous projects in regard with education and housing, she says that it is paramount to understand the climate and the social background, age group and the kind of people who are going to experience the space. She quotes the example of Bombay International School and SPA Vijayawada, the need for a traditional student-teacher relationship in the former and a more free and independent space to enrich lateral thinking in the latter. Ar. Agarwal is a strong believer of making the most of experiential quality and thinks it is a fool-proof way to solve half the problems in the design.

They believe that the distribution of spaces or the circulation in a building impacts the psychology of the user, talking about the housing for which the firm was awarded first prize; the design was based on the ideology of giving freedom to the user so as to attain a comfortable and healthy environment. Another reason for designing the housing the way it is today is that thinking from the user's perspective, surveillance is a big issue, getting that kind of privacy without social control or without always being scrutinized was what they tried to achieve.

Both Ar. Poredi and Ar. Agarwal emphasize how important it is to make space easily accessible and welcoming to the public with their projects.

They have won numerous awards and mentions for their works in important conventions and for their competition work. The firm has been invited to different conventions and exhibitions all over the world and have presented in the same. They indulge in their love for pedagogy, and have been teaching at the Kamla Raheja Vidhyanidhi, Mumbai.

Conclusion

Both the architects are very different but also very similar in ways that bring out the best out of their firm. Despite having bagged numerous awards and accolades for their projects, they are very humble and approachable, which is very refreshing. They are indeed, very instrumental towards changing the face sustainable urbanism.

Way ahead

The creations of the participant, in true sense it is the vison of the Director SPAV, the interest and enthusiastic involvement of the participants, the educator and the coordinator of the ELAJ master course. The task being creating a platform for the Architecture student train towards Journalism – writing for the society. It is the students who are considered as mere “listen” and “note” followed in the conventional learning environment but it went a few more steps forward as “listen”, “learn”, “Understand” “discuss”, and “write” as real creations. It is a milestone achievement since it is an interactive learning where the learner’s presence, interest, motivation, and involvement with a positive and productive end as this publication.

The lesson learned from this experiential learning is that creation of an “Other” path or avenue for Architecture students towards develop skill and knowledge about writing with journalistic objective. It is important as the nation and world move faster towards using information and communication technology for living. Living harmony with nature and fellow human beings building liveable houses, streets, neighbourhoods and cities becomes a challenge for Architects and Planners.

An introduction of Architecture Journalism as a subject during the course of studies Architecture where in the students is not only able to design buildings, places and spaces but also communicator. The role of Architects as communicators to the public through print and other media is essential to create awareness, understanding and practice environment friendly living in our housing colonies in rural and urban areas. The rural and urban living is dynamic and dissemination of knowledge on the build environment, conservation and preservation of natural and cultural resources, creation and protection of natural environment around human living areas becomes prerequisite and concern of Architecture education. Experiential Learning is essential for Architects to study, work and share the knowledge with the society at large.

Testimonials

"*The experiential workshop by Ar.Apurva Bose Dutta was an interesting introduction to the world of architectural journalism. Though I had an inkling towards writing before, this experiential workshop provided insights on writing more relevant to our field of study. Ar.Apurva ran a very compelling session for all the three consecutive days making it interactive and engaging throughout, clarifying any sort of doubts with each progressing topic. Her presentation was straight, non-fussy and concise. We learnt about the various genres, styles of writing, structuringand understood a range of literacy skills. The exercise she gave was enjoyable, as it helped us experiment, learn and effectively apply the concepts discussed. On a personal note, the classroom discussions and critiques were very constructive and encouraging and major takeaway for me was learning to methodically write on architecture. I must say the experience has opened the possibility of considering journalism as a career option, even if not full time*."

Haritha Devi P, 1180700002, M.Arch, 1st year, 2nd Sem, SPAV

"*The architecture journalism workshop conducted by Ar. Apurva Bose Dutta was a great learning experience. There is an urgent need to propagate this sector in our profession and teach young minds just exactly how to go about it. This was successfully achieved in the workshop.*

Personally, I was unaware of the different genres that architectural writing entailed. Much to my happiness, this was addressed at the workshop along with how to formulate each different kind.

I have always been into writing, but after this workshop I can structure and channelize this in a more comprehensive way. Perhaps, architectural writing will go on to become a huge part of my journey further in this profession.

In all, it was a very interactive and well curated workshop especially for anyone looking to broaden their horizons in this field."

Shreya Aneja, 1160100642, B.Arch, 3rd Year, 6th Sem, SPAV

School of Planning and Architecture, Vijayawada (SPAV)

was established on July 7, 2008 by the Ministry of Human Resource Development (MHRD), Government of India, as an autonomous Institution. SPAV is a premier Centrally Funded Technical Institution (CFTI) directly under the MHRD, for excellence in the fields of Planning and Architecture. SPAV is one of the three SPAs in the country as an Institution of National Importance in the field of Architecture and Planning. SPAV even though a young Institute, has been steadily and successfully building its rightful image as a hub of the highest standards of Education and Research in Architecture and Planning across the nation and beyond. SPAV is envisioned to become the highest pedestals of Academic excellence in Architecture and Planning through innovation, creation, inclusion, acquisition and dissemination of knowledge using sustainable local and global practices.

The Centre for Industry - Institute Interaction (CIII)

The Centre for Industry - Institute Interaction (CIII) has been setup in School of Planning and Architecture, Vijayawada to establish link with the nationally and internationally reputed government, industrial, corporate establishments and professionals in the field of Architecture and Planning. The CIII will work towards strengthening the relationship between Industry - Institute to bring talented and young minds ready to work for the local and the global development. The centre has been committed for the development of faculty and students through creating a robust academic and industry research ecosystem through, (a) the improvement of academic and professional development, and (b) conducting collaborative research, training and consultancy program.

About Editors

Dr Abdul Razak Mohamed has been working as the Dean Faculty Welfare, Professor, Dept. of Planning since Jan. 2014, in the School of Planning and Architecture, Vijayawada, Andhra Pradesh, India. He worked as Prof. & Head, Dept. of Planning, School of Architecture and Planning, Anna University, Chennai. He also worked in SPA Delhi. In his credit Dr. Razak worked as Visiting Professor with (a) the Dept. of Urban and Regional Planning, University of Tours, France and (b) the Ecole Bleue International School of Design, Paris during 2013, (c) the dept. of geography and planning, University of Lille, France during 2019. He is also a recipient of international awards such as (a) AusAID Awards from Australia during 1997 to do Ph.D. at RMIT University, Melbourne, and (b) Swiss International Development Award from Switzerland during 2008 to study Executive Masters in e-Governance at Ecole Polytechnic, Lausanne, Switzerland.

He had published about 50 research articles in the national and international journals and about 15 international conference and 25 national conferences attended. About 110 invited lectures, 20 Ph.D. thesis Jury examiners, More than 120 master theses guided, Chapters wrote in about 10 books on Sociology, Town Planning, Environment Education, and e-Governance subjects. Also wrote about 5 resource books on Research Methodology, Urban Planning and Urban Sociology, Disability and City Planning. He organized around 10 international conferences and 25 national conferences on various issues. He is a member of AP, Tamil Nadu, Orrisa, Punjab, and State Public Service Commission and also as a member of UPSC Architecture and Town Planning expert. Delivered more than 20 lectures delivered at APHRDI Papatla. He is also a member the NAAC Assessor by the National Assessment and Accreditation Council Govt. of India.

Ar. Vijesh Kumar V has been working as Assistant Professor, Dept. of Architecture since 2018, in SPA Vijayawada. He finished his B.Arch. from NIT Trichy and M.Tech in Infrastructure Design & Management from IIT Kharagpur. He is very proficient in his studies as a rank holder in all the years of academic. His research interest includes Computational Architecture, Energy, Environment & Buildings and Ecological Infrastructure.