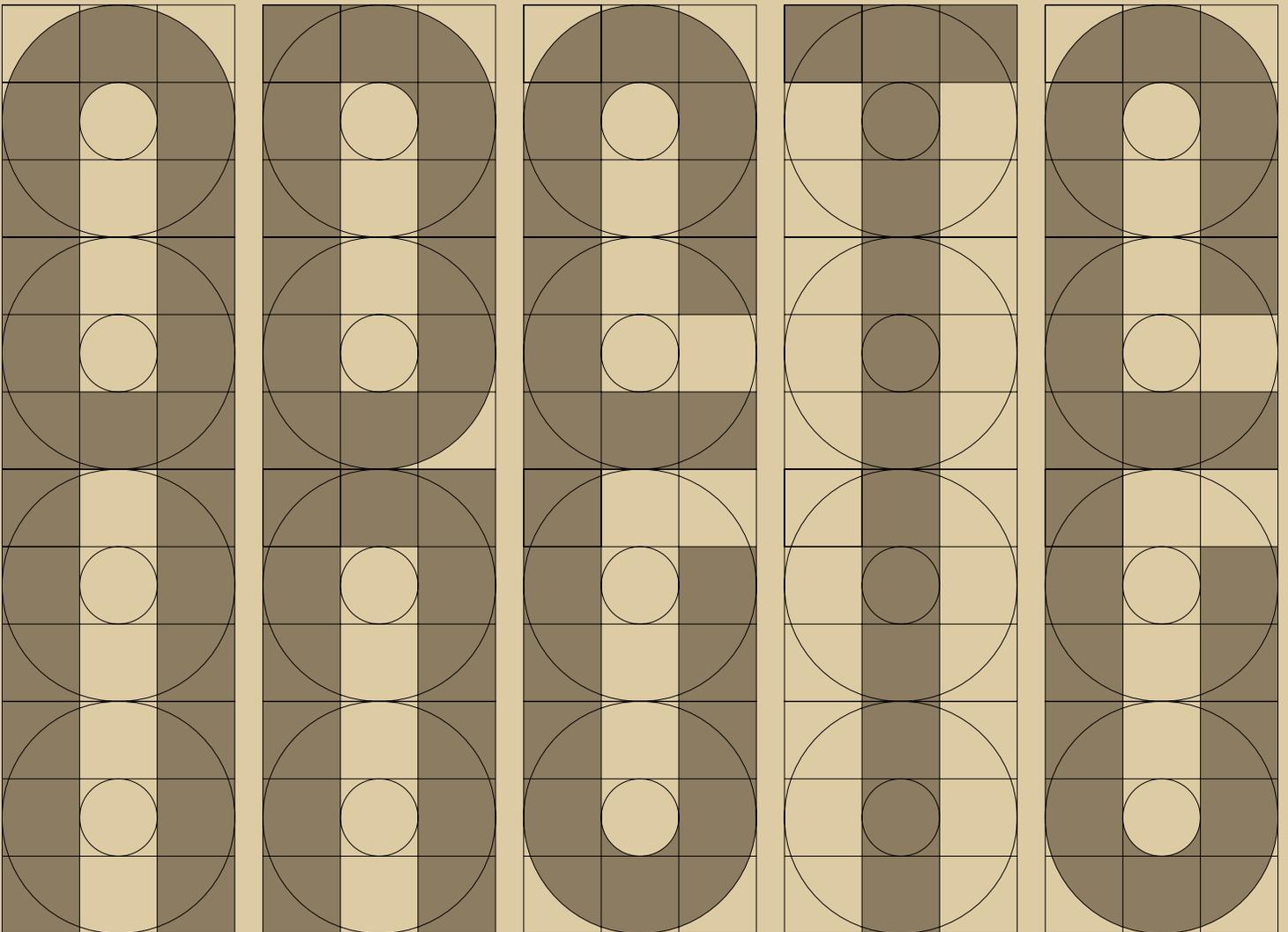


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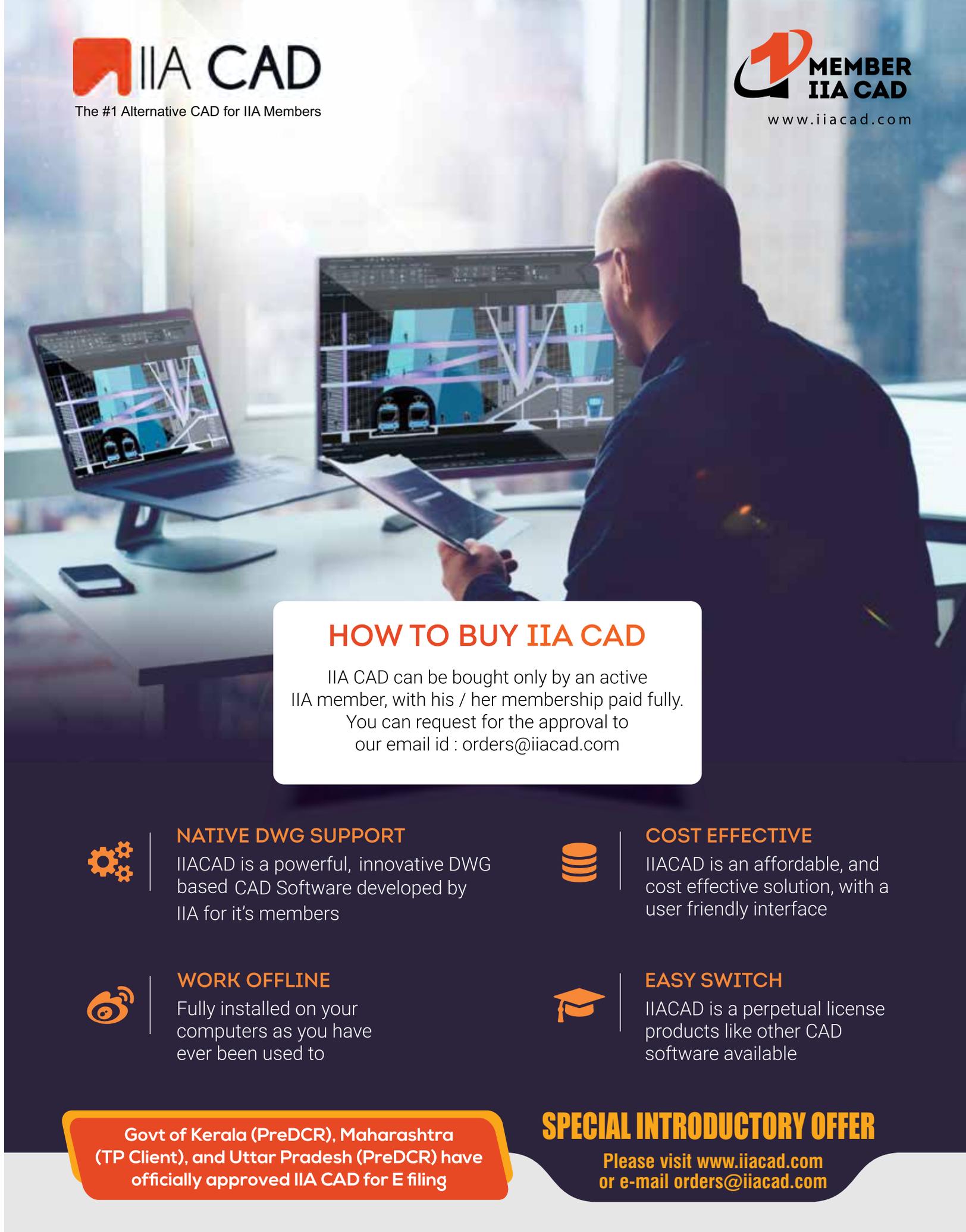


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JOURNAL OF THE INDIAN INSTITUTE
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The Indian Institute of Architects is bubbling with various activities, month after month.

The November issue is dedicated to cover the award-winning entries from Young Architects Design Awards, conducted during the YAF, Calicut. IIA has introduced the Design Awards exclusively for young architects along with the YAF, at Calicut. The response was very enthusiastic with quite a number of entries for the Awards. The YAF Calicut was a well-attended and excellently organised event.

We also carry a report on the Southern Region Conference (SRC), Bangalore in this issue, another very well-organised and -attended event of IIA.

Ar. Athulya Ann Aby is in Dialogue with Ar. Vishwas Kulkarni, senior architect from Pune. Ar. Peter Gast writes about the proposed demolition of the student hostel building of IIM,

Ahmedabad, designed by Ar. Louis Kahn. JIA expresses concern and anguish on this proposed demolition of one of the modern heritage buildings of the country. We appeal to the concerned authorities that this building can be protected and maintained by doing the required restoration and retrofitting.

We continue with our regular columns such as sketches, travelogue, book review, etc. We look forward to get more research papers from architects as well as students for publication. Please continue sending materials for the various columns for publication.

Keep reading the Journal and encourage us with your comments and suggestions.

Warm Regards
Ar. Lalichan Zacharias
Editor

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PRESIDENT'S MESSAGE

Dear Members,

Greetings!

In recent times there has been increased participation by our young members not only in the various National, Regional & Chapter programs but also taking keen interest to be part of the organizing teams and contributing their time qualitatively and energetically, giving them an opportunity to develop teamwork and leadership skills.

IIA over time has given an ideal platform for many to imbibe the ethos of the Institute to learn from its many programs and develop as leaders and professionals which one should never forget and keep contributing to the growth of the Institute.

It is only through the sustained services our members offer to their practice and academics that the social impact and awareness of the profession can keep expanding. There are no shortcuts. At times we come across some signing for works that they have not designed or have not completed their professional obligations. This should be avoided. We hope our members don't get into such situations.

The Southern Regional Conference hosted by the IIA Karnataka Chapter was well organised with a good format of regional and international speakers spread over 2 days in a tranquil setting at the palace grounds in Bengaluru. The participation of the members from the Karnataka Chapter, other chapters in the southern region, and other parts of the country were excellent.

The exhibition of materials by the sponsors, installations by students, display of architectural works and competitions amongst the chapters were all very interesting. The entire organising team, under the leadership of the chairman Ar. Mohan. B.R. and the various convenors did a splendid job in a well-coordinated conference with good content, hospitality, entertainment and logistics.

Four senior architects, Ar. Thomas, Ar. K. Jaisim, Ar. Kiran Shankar & Ar. Santhana Krishnan who have done a yeoman service to the architectural profession and education through their contribution in the development of Bengaluru were rightly honoured at the conference with lifetime achievement awards. The SRC Rolling Trophy was presented to IIA Kerala Chapter which will be hosting the next SRC.

We have signed an MOU with the Indian Plumbing Association which can pave the way for better interaction with the allied professionals.

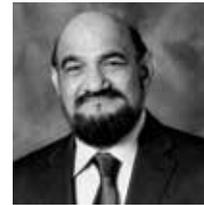
Let us look forward to the Eastern Regional Conference, the IIA NATCON 2022 and the IIA National Awards in the forthcoming months of Dec 2022 and Jan, Feb 2023

With best wishes,

Ar. C. R. Raju
President, IIA



Ar. C.R. Raju
President, IIA



Ar. Vilas Avachat
Vice-President, IIA



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COMMENTS

Many acknowledgements to the editor architect Lalichan Zacharias and his charged team for having steered the IIA journal with a well-structured and focused thrust, making it comparable, whether it be content or then visual aesthetic, to the best on the international platform. It has evolved a unique individual identity and vocabulary of its own, that evokes stimulated responses from the reader. And this is not my viewpoint only, but of many students and professionals that one has communicated with. To quote one student, "The IIA journal in the present phase of the country, is the only journal of architecture and design in the true sense, that provides genuine insights to the progression in this diverse profession - without the shimmer and gloss that has diluted the contents of a majority of Indian publications." I couldn't agree more...

- Architect/author Suneet Paul,
former editor-in-chief of Architecture+Design

A very beautiful JIIA October issue.

Enjoyable one & informative on sports architecture.
Congratulations.

Dr. Dakshayini Patil
Bengaluru

Dear Ar. Mukul,

We have gone through your article on "Annapurna" in JIIA's latest edition. It is very informative and impressive. Kindly accept our heartfelt congratulations. Keep it up.

With best wishes.

Kind regards,
Ar. Surinder Bahga,
Saakaar Foundation, Chandigarh.

We welcome your comments and suggestions.

Please write to us at jiiaeditorial@gmail.com

THEME

ARÊTE

Arete or 'virtue', was, for Aristotle, about the cultivation of human excellence. Excellence, however, is not myopically reduced to 'being the best', 'achieving fame or honour' or 'winning.' Instead, arete aims at cultivating skills, both kinaesthetic and moral, that lead to a good life. Such has been the driving force and broader picture behind the lead up to YAF 22 CROSSROADS. The event was the fruit borne from the efforts of the architects, students, partners and all those who backed up their word of doing this celebration with the justice it deserves.

To realise the full potential of Young Architects, to enhance knowledge, to network with the entire fraternity, to become sculptors of the new day and dawn, the message was loud, clear and consistent: *Architecture for Everyone* rang loud amidst the jury, the crowd and everyone present who witnessed it.

With 2500 delegates, over a 1000 guests and a swarm of 10000 people who attended the event, along with the exhilarating group of 350 volunteers who worked their way around, the event bustled with life. There were mentors from all around India and abroad. The 3-day festival saw a multitude of parallel events, each different than the other. From competition to awards and workshops to installations, from juries and rapid fires to the cultural beats and moves that kept the crowd alive, the encore remained the message of *Architecture for Everyone*.

The event paved way to a benchmark being set on how an Architecture festival or celebration could invoke the massive scale of networking opportunities, public participation, debates and discussions that took place. Whether on or off the limelight, the language was grounded and arms were open- to make this not just about architecture or for architects, but also for artists, law-makers, politicians and every other stake holder.

Months of hard work saw the venue taking shape amidst the green backdrop of the Sarovaram Bio Park in Calicut, a fragile land but with a loud voice with its existence in the city centre. The aura in the main stage was lit up even before the formal inaugural function, which culminated in the lighting of the lamp. The stage was then opened for the National Design Competition *Reweave Kozhikode: Reimagining the Contrust Precinct*. While the eminent jury members scrutinized the shortlisted candidates, a panel of law-makers and politicians talked about how it could be turned into a reality.

The legend, Ar. N.M. Salim was honoured on the dais for his immense contribution to the architecture of Kerala,

especially Calicut, for over 50 years in the industry. The highlighting events, the *Colloquium and More/Sec* followed the official commencement and a brief introduction of the event schedules. While *Colloquium* was a back-and-forth conversation between the moderator and esteemed panellists who have created their niches in the field of architecture, *More/Sec* provides an opportunity for the panellists to express their expertise on each topic visually, which echoed the theme for YAF 2022 Crossroads, *Architecture for Everyone*.

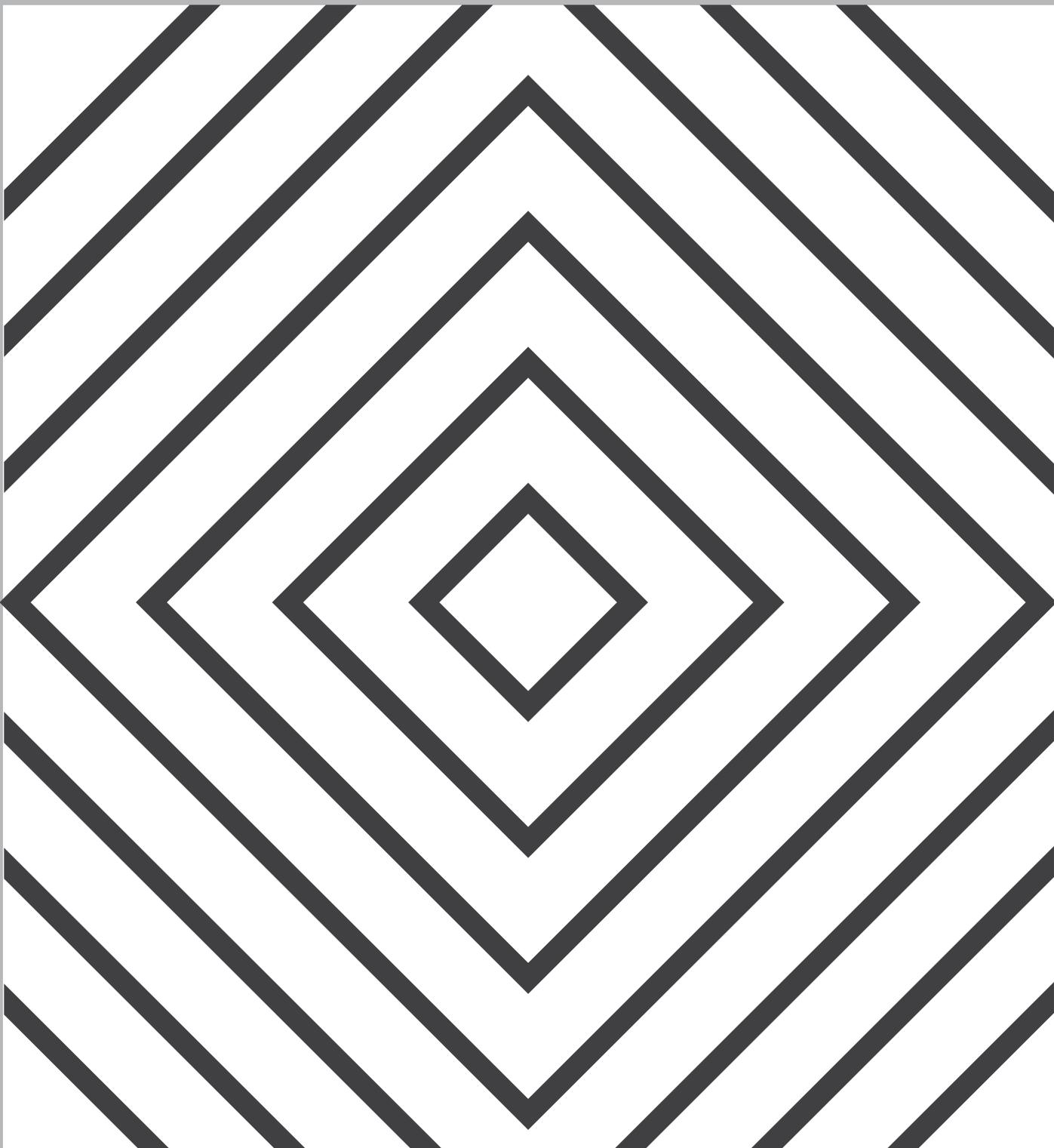
The YAF Awards, different in their approach this time around, to recognise young architects and not just the projects, was segregated into 8 categories. While *Chinta* was an all-out 48-hours design thinking workshop that envisioned the reshaping of a part of Calicut, Bhavana was a workshop aiming to inspire minds of school children. These turned out to be a learning experience for the mentors in return. *Nirmana* by Masons Ink studio, *Akara* by Er. Manjunath and Samsara by Akon Mitra on *Oritechture* were experiential and hands-on with materials, their properties and applications. *Lipi* gave a wonderful insight into architectural journalism and writing.

The *Forum* and *Rapid Fires* were very much crowd indulging back-and-forth conversations, exhilarating and engaging. *Crea* was a national installation competition which was curated and exhibited at the Urban Angadi, the flea market that saw massive crowds flocking to see the stalls and the wonderful cultural events that took place.

The 3-day festival was indeed a feast for the eyes, ears and brain. To mimic success would be in vain, but to find one's cue and proliferate in new ways would be truer. The way to excel is not just one. The idea is to grasp knowledge at every given opportunity. Another such opportunity for architects was another event that took centrestage in Bangalore, *Latitude*, the southern regional conference at Bangalore. Seven acclaimed architects from India and abroad addressed the regional diversity in architecture, design, culture and materiality across the globe and showcased its relevance to the regional architecture of India.



Ar. Brijesh Shajjal



RESEARCH

**APPLICATION OF VALUE ENGINEERING IN HEALTHCARE PROJECT:
AN OVERVIEW OF HEALTHCARE SERVICES**

Ar. Safer Ahmadisa

APPLICATION OF VALUE ENGINEERING IN HEALTHCARE PROJECT: AN OVERVIEW OF HEALTHCARE SERVICES

Ar. Safeer Ahmad

Research Scholar

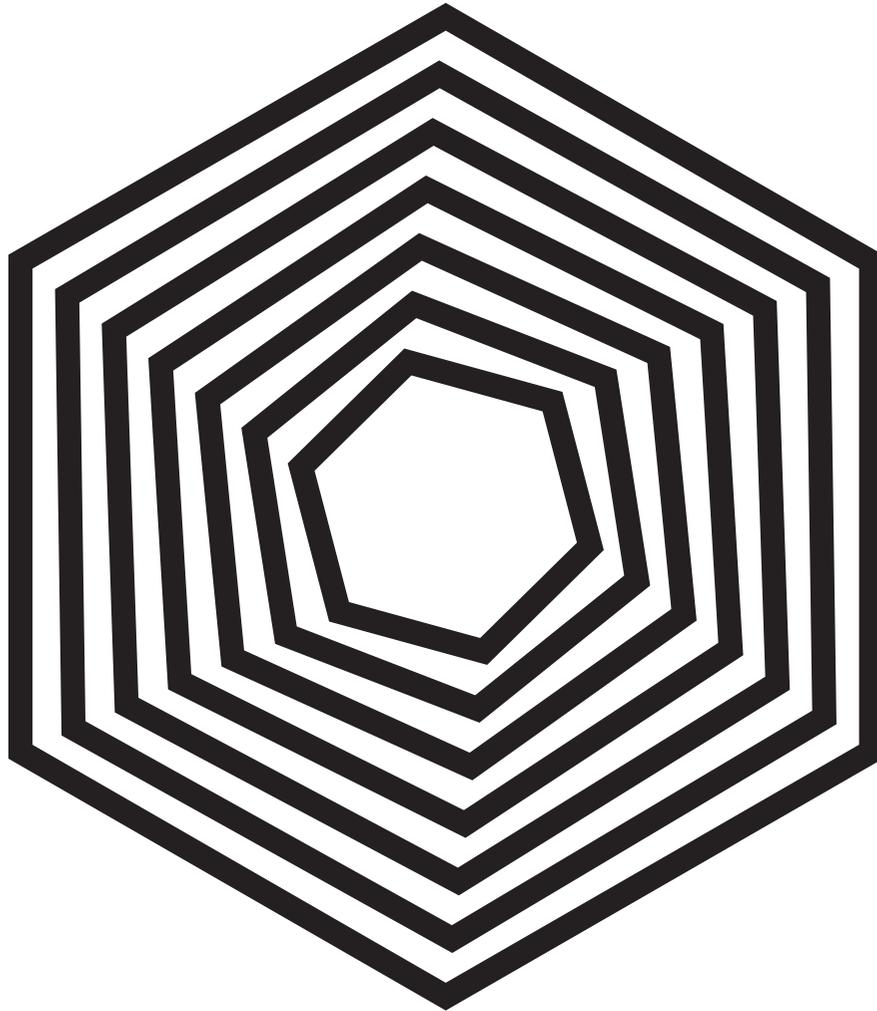
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ABSTRACT

In Healthcare facility design, Efficient Mechanical, Electrical / Low Current, Plumbing, and Clinical Engineering services are very crucial because the built environment not only affects patients and families but also Healthcare staff & their outcomes. This paper shall cover the basics of Value engineering and its different phases that can be implemented in the MEP Designing stage for Healthcare facility optimization, also VE can improve the product cost and the unnecessary costs associated with healthcare services.

This paper explores the MEP part of the facility services and their Value Engineering Job plan for the successful application of the VE technique by conducting Workshops with end users, the designing team and associate experts. The value engineering workshop that was conducted for the project study shall be carried out using certain concepts, tools, methods and mechanisms developed to achieve the purpose of selecting what is actually appropriate and ideal among many values engineering processes and tools that have long-proven their ability to enhance the value by following the concept of Total quality management while achieving the most efficient resources allocation to satisfy the key functions and requirements of the project without sacrificing the targeted level of service for all design metrics.

Detail review with analysis shall be carried out by this process to achieve a better outcome, Various tools shall be used for the Analysis of the product at different phases used, and at the end, the results obtained after the implementation of techniques will be discussed.

Keywords: Value Engineering, Healthcare Facility, Mechanical Electrical Plumbing Services, Quality, Function, Cost Efficiency.

1.1 INTRODUCTION

Value Engineering (VE) is considered a systematic approach directed at analyzing the function of systems, services, equipment, machines, and supplies for the purpose of achieving their essential functions at the lowest life-cycle cost consistent with required performance, reliability, quality, and Safety (41 U.S.C. 432 - Value engineering). The Society of Japanese Value Engineering defines VE as “A systematic approach to analyzing functional requirements of products or services for the purposes of achieving the essential functions at the lowest total cost” (Sanam Z & Abbas, 2017).

Lawrence Milles clarifies the function analysis under the title “All costs is for the function”. He verified that customer wants a function. The customer wants needs something to be done, transferred, maintained, cleaned, warmed, or cooled under certain conditions,

he expects a shape, colour, smell, sound, or material to achieve the desired utility. This is all that he wants, that is what matters to him and makes him satisfied.

The customer can expect one or two functions called “use function” and “aesthetic function”. The use functions are followed by an action expected by the customer, while aesthetic functions yield no action and just make the customer satisfied (Sharma & Belokar, 2012). Innovative and practical aspects of value engineering differentiate this method from traditional and conventional cost-cutting methods which generally follow past experiences, attitudes and habits that have repeatedly occurred with no sign of creativity.

Fields of VE projects in hospitals:

- Admission
- Registering Outpatients information
- Ambulatory operations
- Pre-surgical tests
- Patient information, insurance counselling, patient registration management
- Encoding the services
- Health information management (medical records)
- Revision of utilization
- Information technology
- Documentation of medical records
- Invoices/receivable accounts/management of request rejection (Hamid et al. 2019)

1.2: OBJECTIVES

This Value Engineering Study has been initiated by design Consultant, after a comprehensive overview of the project objectives and the design components, The VE team have identified the goals of the study that boost the total value of the project.

1. Identifying the essential functions that satisfy the project objectives and linking Resources (Programs) to real functions.
2. Developing the most efficient scope of work by applying objective scrutiny on the previously selected Programs using the functional analysis approach.
3. Boost the decision-making by applying expert judgment on the selected project facilities from the value engineering perspective.

1.3. LITERATURE REVIEW

Value engineering has been proven to be effective in health care. On the one hand, healthcare costs are increasingly growing, and on the other hand, the quality and effectiveness of healthcare services have become more and more important. Healthcare providers such as hospitals, pharmaceutical companies, and medical equipment manufacturers would benefit from value engineering. Value engineering could help service providers to present the highest quality while maintaining patient volumes and affording the costs of success assurance. The whole process to achieving its objectives through reducing costs, increasing the quality of services, and improving trust-based communication with the clients. Managers and staff can also benefit from the efforts to enhance efficiency and effectiveness and reduce costs, In 1987, an association called SVAH (Strategic Value Analysis in Healthcare) was established in Pennsylvania, with the aim of helping healthcare organizations to manage and control the supply/value chain costs and providing relevant strategies, tactics, tools, software, and advanced technology. According to SVAH reports, hospitals and healthcare centers could achieve nearly \$500 million in savings over the first 20 years using value-based solutions (Vohra et al. 1999).

The basic fundamental of Value Engineering and its different phases have also been used in 2011 (Sharma & Srivastava, 2011). They studied a bath fitting product in which the material of the product was changed according to the value engineering methodology. The material selection was done in such a way that the cost is reduced without affecting the value of the product and its design. To find the best possible alternative from the choices they incorporated a tool named Decision Matrix which gives the most relevant result and is even easy to use. Processes in healthcare organizations or systems are not only limited to the organization itself but also involve with wide variety and range of different groups and organizations (Vassilacopoulos & Paraskevopoulos, 1997). Changes in the processes to improve and reduce waste such as increasing the duration of processes in service sectors are also necessary. In a study conducted by SAVE on 26 value engineering programs, it was found that a dollar spent in value engineering saves about \$27 of the project costs. In other words, the ROI rate of 27:1 is common; however, the savings obtained in some sectors, especially the transportation sector, also reveal higher returns (Omprakash et al. 2018).

In the medical device and life science industry, companies are continually challenged due to cost planning for new and emerging markets, supply chain issues, competition, and variables in regional healthcare systems. In order to maintain market relevance, companies must adjust to these hurdles.

Additionally, it may be a method for functionally adapting products to different worldwide economies and competition. The intent of these studies is to produce conclusions that note areas of possible optimization and remove unnecessary expenditures

through alternate solutions. Using a systematic approach to perform cost reductions may not only yields improvement but provides decision-makers with rationalized trade-offs involved in achieving these efforts (Chhabra J.TripathiB. (2014). In addition to the monetary benefits, a VE workshop provides a valuable opportunity for key project participants to come together, and then step aside and view the project from a different perspective. The VE process, therefore, produces the following benefits: Allows an opportunity to explore all possible alternatives, Forces project participants to address “value” and “function”, Helps clarify project objectives, Identifies and prioritizes client’s value objectives, implements accepted proposals into the design, Provides feedback on results of the study (Cyient, 2014).

2.1 METHODOLOGY

The application of performance-based VE consists of the following steps:

1. Identify key project (scope and delivery) performance attributes and requirements for the project
2. Establish the hierarchy and impact of these attributes upon the project
3. Establish the baseline of the current project performance by evaluating and rating the effectiveness of the current design concepts
4. Identify the change in performance of alternative project concepts generated by the study
5. Measure the aggregate effect of alternative concepts relative to the baseline project’s performance as a measure of overall value improvement,

The primary goal of Value Engineering is to improve project value. A simple way to think of value in terms of an equation is as follows:

Value Engineering Methodology

Value = Performance / Cost

Following the VE Workshop, the Team Leader assembles all study documentation into the final report.

- Publish Results – Prepare a Final VE Workshop Report; distribute copy.
- Close Out VE Workshop - Provide final deliverables to the decision maker.

The VE Workshop is complete when the report is issued as a record of the VE Team’s analysis and development work, for the project development team’s implementation dispositions and for the recommendations

Pre Study: Prior Initiate Study

- Prepare Workshop Request
- Define workshop scope, objective and goals
- Define workshop timing

Organize Study

- Conduct Pre-Workshop meeting
- Select team members
- Prepare workshop Agenda
- Identify performance attributes (if applicable)

Prepare Data

- Collect and distribute data

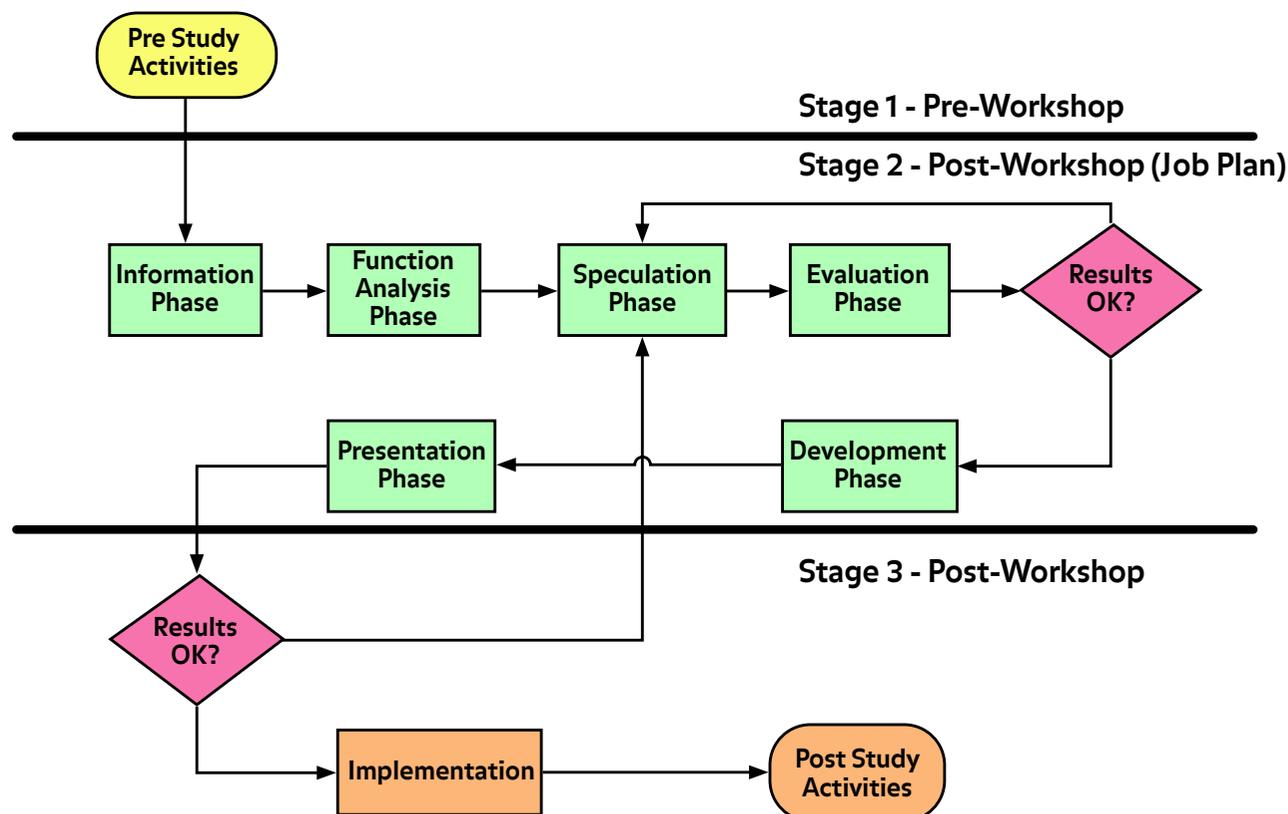


Figure 1: VE Job Plan phase
(Courtesy: Habib Medical Group Gharb Jeddah Project)

- Prepare cost models
- Prepare other VE modeling tools

VE WORKSHOP STAGE:

The six-phase typical Value Engineering Job Plan shall be employed in analyzing the project as per fig.1. This process is recommended by SAVE International and is composed of the following phases:

- *Information Gathering* - The objective of proposed phase was to obtain a thorough understanding of the project's design criteria and objectives by reviewing the project's documents and drawings, cost estimates, and schedules.
- *Function Analysis* - The purpose of this phase was to identify and define the primary and secondary functions of the project. A Functional Analysis System Technique (FAST) was used to quickly define the functions of the project.
- *Speculation/Creative* - During this phase, the team employed creative techniques such as Team brainstorming to develop a number of alternative concepts that satisfy the project's primary functions.
- *Evaluation* - The purpose of this phase was to evaluate the alternative concepts developed by the VE Team during the brainstorming sessions. The team used a number of tools to determine the qualitative and quantitative merits of each concept.
- *Development* - Those concepts that ranked highest in the evaluation were further developed into VE recommendations. Narratives, drawings, calculations, and cost estimates were prepared for each recommendation.
- *Presentation* - In this part, the VE team shall be presented their finding in the form of a written report. In addition, an oral presentation was made to the owner and the design team to discuss the VE recommendations.

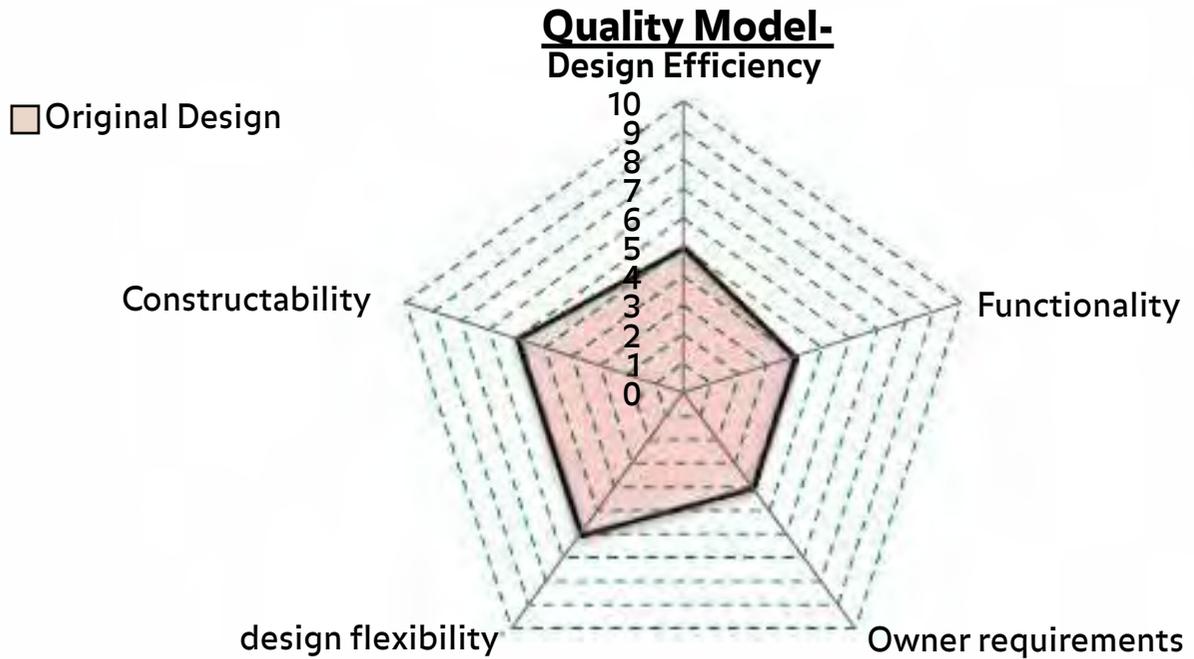


Figure 2: Quality Model VE
(Courtesy: Habib Medical Group Gharb Jeddah Project)

2.2 QUALITY MODEL:

The different parties involved in the value engineering study have cooperated in developing a quality model representing the major value components of the study subject as shown below in fig. 2.

This was done through a proactive discussion that took place during the pre-workshop meeting to identify and explore the main elements and value metrics that should be targeted towards achieving the expectations from the VE study and guide the team through the way of optimizing the value without any unnecessary increase or deleterious decrease. Usually, the Quality measurement criteria of the quality curve model include different factors such as User Comfort, Constructability, Energy Saving, Reliability, Flexibility, Maintainability, commitment to the lowest possible initial cost and life cycle costs, schedule and any other factors that may be of particular importance to the project under study.

The relative importance of all these elements was discussed and prioritized by the group prior to starting the brainstorming phase. This has been demonstrated through the diagrams of the quality model before and after the value engineering study as illustrated below. The results of the quality measurement efforts have helped the different value engineering teams to explore and highlight the main areas where significant opportunities exist for value improvements (JCI, 2014).

3. FUNCTIONAL ANALYSIS PHASE:

The Pareto analysis shall be a formal technique that will be useful where many possible ways of action are challenging for consideration. It is a simple way of looking at the causes of problems or the number

of resources because it helps organize thoughts and stimulate thinking on the allocated resources like time, cost, spaces etc. based on this principle.

4. CREATIVITY & IDEA GENERATION PHASE:

During this phase of the study, The VE team created and produced many ideas on how to perform the various functions and reduce unnecessary costs. It should be emphasized that the presentation of these ideas by the creative team was based on the available information provided at the time of the study, taking into account the main project requirements that act as an engine to guide value thinking toward achieving Value Engineering Study goals.

And how it could simply add value to the project performance or help to optimize the initial capital costs and running costs in order to reach a total value improvement of the project design and utilize the most efficient solutions. The team compared each of the ideas with the baseline concept to determine whether it would be better than, equal to, or worse than the original concept pertaining to the ideal subject. The team reached a consensus on the evaluation of each idea after the assessments were determined and as a result, the ideas were classified into the categories described above and helped to achieve the project goals and client objectives. They have been classified further into (a) Developed Ideas and (b) Design Considerations.

Clear definitions of each of the above categories are presented for the Idea Development Phase.

5. DISCUSSIONS:

Health care Service sectors such as hospitals are public agencies that have complicated business processes.

These organizations are involved in something such as decreasing cost time and improving the quality of services. Therefore, they need to utilize new management techniques to improve their processes. Value engineering technique which has a lot of applications in manufacturing organizations has been recently used by a number of institutions to help healthcare organizations on managing costs and provide suitable quality services to clients. This study presents a model using value engineering's process approach in public service to improve. Generally, the best implementation of the accepted proposals yields an initial cost saving from the total original cost of the design to execution and operation and maintenance.

6. CONCLUSIONS

Certainly, the application of Value Engineering leads to optimizing costs, it is not only helped to reduce unnecessary cost but enhance a method to maximize

the efficiency of the project. In Healthcare facility upfront investment and operating costs are generally high so the urgent need for high-performance of MEP design can reduce operation & maintenance costs over time.

Hence Value Engineering methodology is not only fruitful but equally important for the Healthcare project, as functionality is enhanced as well as producing incredible savings in both initial & final costs because reasonable alternatives are explored by the design expert team to ensure that the excellent worth will be achieved by the life as well as the function of the building respecting resources utilization.

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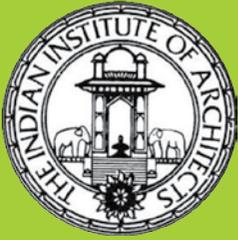
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Fellowship of architect golfers

ARCHITECTURE STUDENTS TAKE STUDIO WORK TO MAKE 'WORTHY WASTE'

Prof. Arti Daga

Teaching Assistants: Krisha Jain,
Akanksha Chhajed, Prerna Kejriwal,
5th Year, B. Arch.

Students: 2nd Year, B. Arch.

College: Balwant Sheth School of Architecture
SVKM's NMIMS University, Mumbai

Present Scenario and Program Curation

The Architecture, Engineering, Construction (AEC) industry impacts not only the stakeholders and occupants, but also the environment, economy, humanity, social aspects, cultural aspects, and others of the present and for years to come. The AEC industry partakers should be sensitive, sensible, and solicitous. In the words of Frank Lloyd Wright, "All fine architectural values are human values, else not valuable."

Construction and demolition waste contribute to close to 25% of the national waste stream and almost 75% of it goes to the landfills. Almost 30% of all building materials delivered to a typical construction site can end up as waste. Keeping these aspects and concerns in mind the Material workshop – Elective was curated for the 2nd year students of Balwant Sheth School of Architecture with an intent that the students explore, engage and experiment with construction

and demolition waste to design & develop sustainable, creative, enjoyable, educative, and innovative toys for a target audience. This course was curated to unleash creativity and material knowledge of the students, to inculcate and develop social responsibility amongst students, and become sensitive professionals. The target audience had to be underprivileged children. An in-depth understanding of the needs of the target audience (by way of interviews, interactions, and research) and knowledge of the materials and their properties (by way of class learnings, market study, site visits and research) were assembled, and explored to create a toy hamper for the selected target audience.

The Toy Hamper: Process and Creation

The program was introduced to the group of students. The students were divided in 3 groups, each group had 4/5 students.

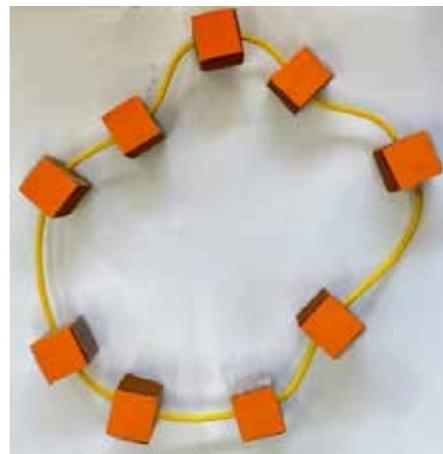
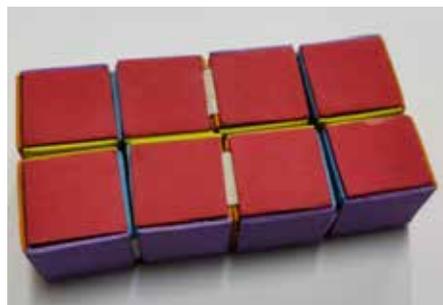
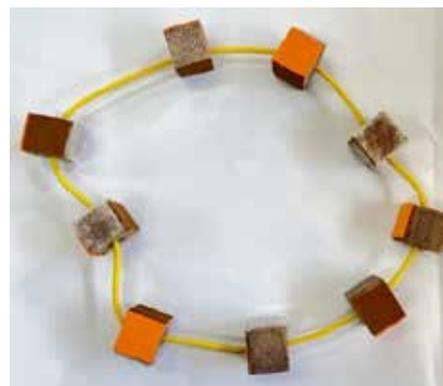
Group 1: Harsh S, Jesika S, Nikita P, Tanaya K, Vidushi A

The first group started with the idea of creating toys for disabled children. They started exploring what kind of disabilities affect children from an early age. They came across children with autism; a serious developmental disorder that impairs the ability to communicate, socialize and interact with others. They explored their behavioural patterns of the autistic children and how they react to different things. Autism, or Autism Spectrum Disorder (ASD), refers to a broad range of conditions characterized by challenges with social skills, repetitive behaviours, speech, and nonverbal communication. Signs of autism usually appear by age 2 or 3 years; research shows that early intervention leads to positive outcomes later in life for those with autism.

After that, the group contacted 5 Non-Government Organizations (NGO) which fit their criteria to collaborate on this project. After getting a positive response from Divyam Mind Guiding Academy, the group finalized to work with them. They made visits to the selected NGO to interact with the teachers, parents, and the organization to gain a little more insight into the challenges faced by children with autism and ways they could aid their growth and development. Based on their earlier research and interactions with the NGO, they finalized the skills that could be enhanced using the toys they could develop which included providing focus, helping to gain balance, increasing motor skills, focusing on cognitive development,

social interaction, managing anxiety, improving attention, help to deal with the surge of emotions and reduce other fidgeting habits.

The toys that they designed and developed worked around the idea of colours and texture to work with and enhance their motor and sensory skills. The first toy they designed, which they called as the 'Mystery Box' was based on the concept of the 'Tetris game', here they used damaged and discarded pieces of laminated wooden flooring from a space under renovation. The wood pieces were then carefully cleaned and cut into precise sizes for the toy. The square pieces were further cut into three different triangle pieces where the colours of the two triangles add up to form the third colour (Example: Red Triangle + Yellow Triangle = Orange Triangle). The second toy was the 'Infinity Cube' which had the shape of a cube, but this cube could be opened and put back together from different directions, thus creating a visual stimulus that works for reducing anxiety and pacifies fidgeting habits. The infinity cube was made using 9 wooden pieces, cut to cubes, sourced from an interior construction site which were then covered with colourful rubber foam. The third toy "Turn-o-Tex" had similar wooden blocks stringed in a rubber tube dressed with different textured waste materials like chicken mesh, sand paper, and foam sheet. Children would have to match the textures on all the cubes to have the same texture facing up. This matching and sorting activity will help in developing fine motor skills, concentration, and memory.



Mystery Box

Infinity Cube

Turn - o -Tex

Group 2: Aaron D, Anoushka F, Kanupriya S, Krishna S

The next group began with the idea of designing toys for underprivileged children. They started with identifying potential shelter homes, orphanages and schools that cater to their target audience. Eventually they narrowed to street children. Two organizations namely Salaam Baalak Trust; which caters to children of the age group 6 to 12 years and Ramakrishna Sarada Samiti; which is a day school for slum children between 3 to 6 years showed keen interest to work together. The reason for choosing children from Salaam Baalak Trust was that, they are a shelter home where the children stayed throughout as opposed to the day school where the children were there only for two hours, though catering to the chosen was more challenging, the students took it up. Further on, on discussions with the shelter home, they realized that these children are neglected by their parents and live away from them due to poverty, personal problems and some reasons not spoken off. The group then decided to focus on making toys which would strengthen the self-regulating emotions of the children, their ability to trust others and function in a group, increasing flexibility in responding to danger and on enhancing motor skills, concentration, and creativity.

The first toy they designed was the 'Bean Bag Toss'. The goal of the game is to score points by putting a small 'bag' through the hole on an inclined board. The board for this was made of a sheet of thick MDF from an interior site which was then cut to make holes in it. For the board to stay in an inclined position a stand was made using remaining pieces of PVC plumbing pipes which had elbow joints stuck

to them. The bean bags were made with pieces of Ganpati Pandal Cloth filled with white sand and gravel, further a jute rope was tied around this tightly, so it became sturdy and secure. Two colours of construction cloth were used for the outer covering so it would be easy to distinguish between the two teams whilst playing the game. This toy was created to increase the children's gross motor skills and their concentration. The second toy was the 'Life Size Board Game' in which the children would roll a dice and would jump on the nearest colour tile which would come on the dice. The distinct colours indicate various kinds of tasks which they would have to perform individually, in pairs or in groups. Used Blue tarpaulin was used to make tile sized pockets around 10 inches by 10 inches which was infilled with the used green safety net as padding. Cards of three distinct colours were made with different team building tasks. The dice was made of a spare cube of wood. This toy will aid their ability to work as an individual, identify dangers and face them and find the safest path through the game to win it and develop team skills. The third toy was the 'Spring Hoop Game' which aims at two sets of participants being in the hoop and collecting objects with one emotion printed on them. Used safety net was cleaned and braided to be used as the rope. For the objects, remaining PVC pipes and joineries found from the construction site were used. Discarded cardboard packaging was added to seal the ends and to prevent moisture from seeping in the cardboard it was covered with glue. This toy would increase their ability to trust each other and work as a team. It would also help them identify emotions and aid their emotional development.



Bean Bag Toss



Life size – Board Game



Elastic Hoop Game

Group 3: Kaif P, Sara P, Ayaan P, Ayushi M

The third group of 4 students chose to revolve their ideas for the studio along their interest in sound and music. They wanted to provide their target audience with toys that produce sound or what one may call “musical instruments”. The choice of target audience for this group was governed by their enthusiasm to make a particular kind of toy. Since they were working with musical instruments, ideas of sound therapy, using auditory input for brain development, amplifying hearing ability and improving non-visual communication led them to select blind children as their target audience. Having selected their target audience, they contacted and visited 6 organisations. Keeness exhibited by the organisation for collaboration and after interacting with the children of the blind school, the students picked ‘Happy Home and School for the blind’ to collaborate with. Based on their visit to the Blind school and interaction with the music teacher of the children, who requested for percussion instruments, the group decided to design a kit of 4 instruments - a drum set, a xylophone, rattles and a percussion triangle.

The harmonious sound of the Xylophone and the Metal Percussion Triangle adds contrast to the sound of the drums and rattles and provide variety in instruments and sound. Each of these 4 instruments provide an elevated sensory experience and help in cognitive growth. Choosing and testing the appropriate materials to produce the desired sound for each instrument was an integral and the most challenging part of the team’s journey. They visited multiple construction sites in Matunga, Bandra Kurla Complex, and others to collect waste construction materials. The Drum Kit is made out of an empty paint can that produces different sounds when hit at different parts of the tin with metal rods. For the Xylophone initially, tests were carried out with wood which failed to produce the desired sound so finally waste metal pipes of different sizes were used to produce a range of low and high pitches. Various experiments were carried for the Rattles, materials such as waste PVC pipes, small paint cans, metal pipes, and others for the body and small screws, nails, sand and gravel for the filler material. Finally, they used cut metal pipes with nails and gravel as the filler and sealed the ends with circular metal sheets. For another rattle, they used empty paint cans filled them with gravel and metal pieces, fitted a waste PVC pipe at the mouth of the



Music Toys - Drum Kit, Xylophone, Flute, Rattles, Percussion Triangle

can to block the open end and which would be used to hold and play the rattle when used. Lastly the Percussion Triangle was made out of an old metal strip that was welded into the desired shape to produce a soothing sound. Since the Drum is uncapped from the lower end, it serves a dual purpose of a basket that holds all the other instruments safely when not in use. Since Blind children have a heightened sense of touch, a play with textures and variety in materials is added as a design element to communicate with the children. A braille manual is also provided for instructions regarding each instrument. Majority part of the instruments has been designed using waste construction materials, only materials such as M-seal to seal materials and paints to add colour and prevent the materials from having a rusty look have been used.

The Joy and Satisfaction

The presentation of the toy hampers to the target audience was a very satisfying experience. The organizations were happy to receive and highly appreciated and acknowledged the efforts and work of the young students. The student groups also demonstrated the use of the toys to their chosen target audience. The organizations have communicated that their children are enjoying the toys and are very happy using them.

Thus, the entire work of 15 sessions was an experience and a learning in varied aspects of life for the students. They were able to integrate their knowledge of subjects taught to them to shape their ideas to real. The students not only learnt essential values of life but also got to understand and deliver to the need of a target audience, which is very essential for a good designer. Also, the art of communication, the importance of adding value to what would otherwise go as waste and further harm the environment, to work with available resources, to do honourable deeds and be sensitive professionals of the society and the built environment were few of their learnings. The initiative of creating 'Worthy Waste' aligns with the larger thinking of the school and we are constantly working on ideas alike and many more.



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THE ARCHITECT AND THE CITY: A SYMBIOTIC RELATIONSHIP

*Interview Explores the Urban Transformation of Pune through the eyes of
Ar. Vishwas Kulkarni*



Figure 1: Ar. Vishwas Kulkarni at his office, VK Group, in Pune
(Source: Vishwas Kulkarni Archive)

As an established architect practising in the city for half a century, Ar. Vishwas Kulkarni has witnessed Pune's transformation from a 'Pensioner's Paradise' to a bustling metropolis. Having started off as a junior architect with Charles Correa in 1972 after receiving his bachelor's degree from the JJ School of Architecture in Mumbai, he moved to the rapidly expanding town of Pune in 1973. The establishment of Vishwas Kulkarni Architects, now VK Group, and the integration of the growth of the city into the nation-building aspirations of the country at the time nurtured a symbiotic relationship.

When asked about his 50 years of practice, the creases of wisdom on Ar. Vishwas Kulkarni's face lift into a nostalgic smile as he reminisces his hand-drafting, sun-printing days. However, he continues to speak of the perks of digitisation and technological developments, reminding us that they were one of the first to adopt computers in the architectural design domain in Pune.

The City Shaping the Architect

Athulya Aby (AA): With over 1000 projects, the urban fabric of Pune has been interlaced with structures in every typology by the firm. How has the evolution in the needs of the city influenced the practice? Have the bye-laws and construction regulations been able to evolve accordingly?

Vishwas Kulkarni (VK): In the beginning, until 1995-96, most of the construction was of residential bungalows and apartments up to G+3 storeys. The designs were usually commissioned by shared owners of the land, coming together with a tight budget and specific requirements, giving rise to cooperative housing societies. With a stigma to consume

the maximum available FSI, only what was necessary was built. However, changing societal patterns and needs caused a change in the way of construction as well. Since 1998-99, with the implementation of Urban Land Ceiling Act (ULC) and the increase in FSI, buildings of 7 to 11 storeys height started to be built. Technical and material advancements have made this possible. Some of the first high-rises in Pune were also designed by us, like the 12-storey 'Success Towers' in Pashan and 'Parmar Trade Center' on Connaught Road.

AA) Do you follow a philosophy or some principles while designing? How has it changed over the years along with this transition from small-scale bungalows to multistorey apartments?

VK) For me, layout has been the most important part of designing. Our housing schemes stand out because of good planning – adequate natural lighting and ventilation, and well-thought-out circulation make them better habitable spaces. We have used the concept of modular planning units to generate various layouts according to function, thus giving rise to multiple forms. Many successful designs have been implemented this way: Vrindavan Housing in Kothrud, Vidyut Nagar in Koregaon Park, the Maharashtra Housing and Area Development Authority (MHADA) Housing Scheme in Pimpri Chinchwad etc.

The people who buy these may not be able to comprehend this immediately—they are usually influenced by the carpet area and amenities - but once they start living in that space, they understand the difference. I remember, once that the plan for one of my projects was printed on a hoarding advertisement, and that developer was able to fetch more value for it than others at that time in that area.



Figure 2: View of Parmar Trade Center
(Source: Vishwas Kulkarni Archive)



Figure 3: Ar. 3-D Rendering of Parmar Trade Center
(Source: Vishwas Kulkarni Archive)

The Architect Transforming the City

AA) Some of the largest projects you have worked on are government and public sector projects. How has this experience been? What is the biggest learning from these collaborations?

VK) Working with the government involves tendering, and with delays, it can often lead to a rise in the cost of construction. But they are the largest party to execute construction and it is prestigious to work with them as you contribute to the development of the country. While we worked with public sector projects such as State Bank, GIFT City in Ahmedabad, LIC Mumbai etc., we also tried to contribute to an even more important aspect—the formation of the guidelines and policies that guided these proposals. We are on the panel of the Pune Municipal Corporation (PMC), Pimpri-Chinchwad Municipal Corporation (PCMC) and the Planning and Development Authority for the Pune Metro Region (PMRDA) and advise them on better construction methods and design policies.

Over the years, the biggest lesson has been responding to the needs of the people. We have to keep ourselves updated about the software and technology, bye-laws and societal changes simultaneously, only then can we respond efficiently without hampering the quality.

AA) As I understand, you were one of the first architects to introduce double height terraces in the region, which is highly sought-after in apartments in the city now...

VK) [laughing] That was actually a happy coincidence. We introduced double height terraces as a design element in one

of our projects near Law College Road. Apartments till then tended to be enclosed spaces, with barely any access to the outdoors. These balconies gave the users an opportunity for open space within the confines of their apartment. After the authorities approved it, it was adopted by others due to the advantages it provided to the well-being of the users as well as a way to maximise the utilisation of FSI. Now this design element has been adopted by many projects across the state.

AA) That is an interesting insight indeed! Possibly due to your emphasis on layout and planning, many of your designs have achieved efficiency in space while constraining to a limited budget. Could you give an insight about how these challenges have shifted along with the city?

VK) When I started doing some projects in the second year of college, the cost of construction in Solapur was as low as Rs 20 per sq. ft.! When I started practising in the 1970s, it was around Rs 40–50 per sq. ft., and designing within that budget was a great challenge sometimes. As President of the Architects Engineers & Surveyors Association (AESA), Pune. I was often invited by The Confederation of Real Estate Developers' Associations of India (CREDAI) to give talks on how to evaluate designs, how to build better and to achieve cost efficiency in mass housing. As a part of the interaction committee formed by the corporation for guidelines and suggestions to be implemented, we have been able to influence the growth of Pune city for the better. But now, building within a budget is not the main constraint for most projects. Most people are willing to pay more for better materials or views or amenities.



Figure 4: View of Akshay Apartment, Law College Road, showing the introduction of double-height balconies, hand-drawn by Ar. Vishwas Kulkarni
(Source: Vishwas Kulkarni Archive)

Smart vs Sustainable: What is Development?

AA: The city of Pune has gone through many master plans and urban agglomerations of nearby towns. Under the Smart City Mission, various place-making schemes have been undertaken to create citizen participatory spaces. Have these been successfully implemented? Does more priority need to be given for urban open spaces in Pune?

VK: Under-maintained urban spaces often run parallel to the farcical claims of city development. Even when designed well, they are often under-utilized, because people do not have the time. There are some, but very few, who may go to Parvati Hills or ARAI Hills to jog in the morning and evening. Under the Smart City Mission, seating spaces have been made on the Jangali Maharaj Road and in Baner, but one wonders if they are safe enough to use. The river-front development has been announced, but the river itself is badly polluted. I have my doubts if it will cater to the public at large. Pensioners have the time, but will it be accessible to them?

AA: The riverfront is planned to be designed along the lines of the Sabarmati Riverfront Project in Ahmedabad, which was inspired by the Thames Riverfront Development in London. I remember from my stay in Ahmedabad, that the riverfront can be visited only during early mornings or at nights when the scorching sun has set, with barely any shade provided. A major part of it is not accessible to the elderly or differently-abled either. In Pune, environmentalists are raising concern about the change of riverbed too. At the same time, there are place-making interventions that provide a multi-functional seating and gathering area along with solar powered lighting and amenities to offer an active urban space. Such initiatives

remind us that proposals like Climate Action Plan and the Smart City Mission should go hand-in-hand.



Figure 5: Bird's-eye view rendering of Oval Nest, Warje, the first project in Maharashtra to get IGBC Green Homes Platinum Certification (Source: Vishwas Kulkarni Archive)



Figure 6: Renderings of Oval Nest, Wajre, the first project in Maharashtra to get IGBC Green Homes Platinum Certification (Source: Vishwas Kulkarni Archive)

VK: 'Smart' development should be sustainable as well. For example, Balbharati-Paud link road was proposed 35 years ago. It was objected to, by environmentalists and activists since it was a threat to the hills. So, all these vehicles end up going through the Law College Road, which remains congested all the time, mounting up to a wastage of crores of fuel money.

Development should definitely take place with minimal damage to the environment. VK Group also has an environmental consulting vertical to ensure this. In fact, we are the first in Maharashtra to get the IGBC Green Homes Platinum Certification for the project "Oval Nest", a residential building complex in Warje. The solution is not to do anything, but to do the minimum required efficiently. If we were staying in a jungle [like cavemen], it would have been acceptable, but we are not, so development is inevitable. I have seen this whole area [Senapati Bapat Road] as barren land, on the outskirts of the city then. Now I myself am sitting in an office where people consider as the main Pune city! What we [as architects, developers and policymakers] should learn is how to reduce the impact on the environment by taking the climate, context and materials into consideration.

The Future of Urbanism

AA: Major urban architectural projects are often met with the anxiety of 'identity'. Do you think there is a need to retain some sort of regional/ cultural/ national identity or some principles to be followed (as we are often taught in architectural schools)? If yes, how are some practical ways in which it can be done?

VK: What if the principles are changing? 50 years back, the population of the city was around 5 lakhs. We used to advocate the theory of free-flowing land. 18 persons per acre was the ideal density. Today the population is almost 50 lakhs on the same land. We are trying to accommodate around 800 persons per acre, so low density low rise is not the solution any more.

Saudi Arabia has recently unveiled its plans for an ambitious linear megacity called 'The Line', in the desert. It is expected to be 170 km long, 500 m tall and only 200 m wide. It is a difficult thought to digest! But it is promised to run on renewable energy and have ultra-efficient transportation systems, reducing the impact on the land by 95% for the same amount of population (9 million). It is a controversial project, but it is a thought that is worth appreciating. We couldn't have even imagined something like this when I started practising. The advancements in technology have made it a possibility and it should be channelled to make development more efficient. Densely populated, concentrated urbanism is the solution for the future.

Coming back to Indian cities, initially people used to buy cars as a passion, as a status symbol. Now it is a necessity. With densification, people are moving to public transport, and this change is happening rapidly. All these aspects create massive shifts in city development. The academia is many times unable to keep up with this change of pace and that's why the gap between architectural education and practice is increasing.

Paving The Way Forward

Just like Correa, Vishwas Kulkarni believes that cities aren't the problem, they are actually a solution. His systematic approach to the architectural projects in India and other countries exhibits his wide knowledge in working across the country over time. While he speaks of the complexities of architectural projects, collective aspirations and design principles, he reminds us the need to be flexible to accommodate change. He urges academia and practise to inform each other and work together towards building a smart, sustainable city.



Ar. Athulya Ann Aby is a post-graduate in Architectural History and Theory from CEPT, Ahmedabad. Her research interests lie in architectural historiography and education. As a passionate academician, she loves curating content, creating courses, and coordinating and facilitating workshops. She enjoys introducing students to the basics of research and guiding them through academic writing. She is also a co-founder of Prayogshala, a collaborative invested in rethinking and experimenting through practice, interdisciplinary research, pedagogy, inclusive dialogues and workshops. Through her writing about the built environment, she hopes to make users aware of its story and bridge the gap between them. She currently works as the Architectural Copywriter for VK Group, Pune. When she is not writing or teaching, she is travelling.
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CALICUT WEAVES A NEW PARADIGM AT CROSSROADS- YAF 2022

THE EVENT CREATES A NEW BENCHMARK WITH AN AMALGAMATION OF INTELLECTUAL COLLOQUIUMS, EXHIBITIONS, PUBLIC INTERACTION, CULTURAL ENTICEMENT AND MUCH MORE



YAF Hosted by
Kerala Chapter



YOUNG
ARCHITECTS
FESTIVAL
**CROSSROADS
2022**

The Crossroads edition of the Young Architects Festival was a refreshing experience for all young and experienced alike. It was probably the first time that in an architectural festival, the interactive sessions, though formatted for students and young architects, drew the interest and voluntary participation of many experienced architects in the profession as well. While the Colloquium addressed themes of much deeper exploration, the Forum talked of some very relevant contemporary topics and the Rapid Fire became a much sought and happening programme. The way the programme sought to bring starchitects on one dais addressing and discussing themes of relevance brought the idea of 'greater than self' very realistically on the ground, addressing matters of greater importance too. The precision-timed conduct of the programme yielded architects being prepared for their presentations and thus being able to address the themes of discussion comprehensively, giving the delegates much take away than expected.

Everything that hovered around the core programme of the event became programmes and events in their own way, by the richness in their content, meticulous organisation, and conduct. Cultural interludes, exhibitions, live presentations for the YAF awards, and award ceremonies, were all a perfect cocktail mix, lifting your spirits higher and higher in the perfect momentum. Literally, a 'festival', celebrating architecture, as it should be, "architecture for everyone", as the theme said; celebrating culture and

hospitality of the city with its art forms and mouth water savouries; celebrating people with Urban Angadi and its 40 entrepreneurs; and celebrating spaces with the wonderful venue design of Urban Angadi in the otherwise serene Sarovaram bio park. Being inspired by how the spaces can be used, the installations done by student architects for the national design competition- CREA, and those set up for the Urban Angadi venue, were asked by the District Corporation to retain for 20 additional days, in the bio park, so the city can experience the same for a prolonged period. The zero-waste approach to the conduct of the event and set up of the venue were very successful in its agenda. Local delicacies were served, filled bellies, and warmed hearts.

What was not to love about those 3 days in the Dream City of Calicut, in God's own country, Kerala. Setting new benchmarks and making it big and happening has not been the first time for this little but big centre of the IIA. Calicut centre initiated CROSSROADS as its pilot event back in 2013 with the theme 'Onto the Streets' by the team inspired by the then Chairperson, Ar.Vinod Cyriac. The theme aspired to bridge the gap between architects and the public, architectural practice and governance, and architecture and public spaces. This endeavour was rooted and nurtured by the teams that followed under the leadership of Ar.Brijesh Shajjal, Ar.Sandhya and now Ar.Vivek P. P. It was only strengthened further by the camaraderie of the entire fleet of member architects, young and experienced, equally, a culture imbibed by the mentorship of late Ar. Mohandas Kalapurayath, late Ar.Jose Philip, Ar.N.M.Salim and many more. Hosting the IIA Kerala State Awards in 2014, and the IIA National Awards in 2016, which also won them the Best Centre Award, now, with the Young Architects Festival in 2022, always dream BIG!

Description of the image: Those who made Crossroads - Young Architects Festival 2022 happen in a grand and successful way. The band of 350 volunteers, convenors, co-convenors, the centre office bearers and senior mentors.



The YAF Awards are instituted by the Indian Institute of Architects to encourage and honour the creative contribution of the younger IIA members and to promote creative thinking for a resilient future. The Calicut Centre of the IIA has revamped the YAF Awards this year to reflect the everchanging concerns of the younger practices. Since the awards are focussed on the younger architects (those under 40 years), we have categories which look beyond the conventional typologies, to encourage and appreciate works which may not fall under a typical classification. Also, this year, we are looking at identifying the Best Young Practice in each category instead of the best individual project. This, we feel, would be a better evaluation and appreciation of a sustained body of work by a practice.

The overwhelming response from the fraternity has been our strongest endorsement, with over 145 young practices from across the country submitting their entries. The first-tier jury was held on the 3rd of October. Following some intense

debates and discussions, 41 practices were shortlisted to present their work in front of the Grand Jury on the 28th of October in Calicut, during the YAF CROSSROADS 2022. This year, we had an eminent jury panel comprising of 9 jurors – Ar.Kamal Malik, Ar.Abin Chaudhuri, Ar.Tony Joseph, Ar.Aparna Narasimhan, Ar.Alan Abraham, Ar.Jayakrishnan K.B, Mr. Riyas Komu, Mr.Bharath Ramamrutham and Professor S.Balaram. A Closed Jury session was held on the 27th of October, where the jurors had detailed deliberations on each of the shortlisted practices. This was followed by the Live Jury presentation by the 41 shortlisted practices on the 28th, which was held in two venues parallelly. These presentations gave a more in-depth understanding of the projects, with the jurors interacting directly with the participants. After this exhaustive process, the jury panel determined the Winners for each category, along with some commendations. The Awards were given during the Award Ceremony held on the 29th evening.

CATEGORY	WINNER	FIRM'S NAME
Best Young Practice Sustainable Architecture	Ar. Avinash Ankalge	Avinash Ankalge
Best Young Practice Socially Responsible Architecture	Ar. Kalpit Ashar	MAD(E) IN MUMBAI
	Ar. Kishan Shah	Compartment S4
Best Young Practice Spaces For Living	Ar. Ajay Sonar	A for architecture
Best Young Practice Spaces For Working	Ar. Abhinav Chaudhary	Flying Seeds
Best Young Practice Spaces For Collectivity And Collaboration	Ar. Anoop K.	ART on Architecture
Best Young Practice Architectural Representation/ Visualisation	Ar. Madhushitha CA & Ar. Lijo John Mathew	Cochin Creative Collective
	Ar. Ujjayant Bhattacharyya	STHĀN:
Best Young Practice Architecture Detailing	Ar. Anand P & Ar. Sachin Raj	A LINE STUDIO
Best Young Practice Ideas For Future	Ar. Madhushitha CA & Ar. Lijo John Mathew	Cochin Creative Collective
	Ar. Ujjayant Bhattacharyya	STHĀN:

AVINASH ANKALGE BENGALURU



Ar. Avinash Ankalge



1 SUBTERRANEAN RUINS AT KAGGALIPURA

Kaggalipura is a small town situated 40km south of Bengaluru city. The site is situated among farmlands and is an orchard where trees such as mango, sapota, banana, coconut, butter fruit, and jackfruit are grown. The client's initial requirements of a farmhouse which would be used on occasion did not warrant a building of such a scale, so suggestions were made to amend the brief. Spaces are instead designed to be flexible, and host various functions such as a kindergarten for local school children, exhibition space for local artisans and craftspeople and other local events.

One of the primary design objectives was to retain the existing character of the site, and support the activities on it. The site offered several opportunities for design. A sloping landscape allowed a rainwater collection system to be created to sustain the existing farming practices. A steep four metre drop preceded by flat land allowed the building to be tucked into the landscape with minimal cutting.

The southern side is sunken along this drop, mitigating heat gain, while the northern side opens up to the landscape and takes advantage of the light. The rooftops are filled, lending a sense of continuity to the landscape, increase thermal mass and keep the spaces underneath cool, and offer opportunities for small-scale farming above.

The materials used are all locally sourced, with a minimal footprint. The larger boulders excavated from site were used for the retaining wall, while the smaller rocks and pebbles

were used as flooring material. The construction of the building employed local masons, craftspeople, and artisans.

2 TERRA-COMB AT JAYAPRAKASH NAGAR, BENGALURU

The 70 x 40 site is amidst dense urban fabric in the IT Hub of southern Bengaluru and faces the south. The crux of the project revolves around mutual shading and evaporative cooling which helps create a comfortable microclimate. The core principle of the built is that form follows climate. Reclaimed tiles which are locally sourced from the skin of the building, and along with layers of vegetation and irrigation methods, are able to block extremes of heat and light. In addition, the envelope can become the habitat of insects and birds making it biodiverse, hence becoming a model for buildings in the urban fabric. The building has multiple green courtyards at different levels which engage with the circulation and host multiple activities.

3 TERRA PAVILION, KRISHNAGIRI, TAMIL NADU.

The project locates itself at the border of two states. It is conceived to be as pavilion built with locally available materials. The indigenous method of construction of walls by ramming earth taken from site helps achieve cooler indoors. Boulders excavated at the site are used for masonry walls and foundations and outdoor flooring around the pavilion. The finishes include walls with various natural oxides and exposed concrete slabs, wood which was salvaged and reused from old house in proximity for doors and windows. The decision to keep the finishes in its natural state comes from the fact that the building will merge with the surrounding in the crudest form.

MAD(E) IN MUMBAI MUMBAI



THE URBAN LOO

Public Toilets in India have always been part of political propaganda since the country became independent. Despite all the claims, it is still a struggle to find a basic & clean Public Toilet when we step out of our comfortable homes. 'Swachha Bharat Mission' was a great initiative that targeted critical issues related to Public Toilets. But on ground the Architecture or Building Typology of Public Toilets was not addressed leading to cosmetic treatment of these important buildings.

Our Studio initiated a holistic research & travelling exhibition that proposed 10 typologies of Public Toilets for various Urban conditions of Indian Cities (i.e. Railway Stations, Bus Stops, Pavements, Highway, Informal Settlements, Parks/Playgrounds & Open Spaces etc.). The intent was to design sensitive & sustainable Public buildings integrated with the everyday lives of people. We travelled with this exhibition to various cities across the country & convinced politicians, municipal corporations & development Authorities to take up these as pilot projects. It was a difficult task as currently there are no Architects appointed for these projects & the Contractors who generally build toilets have very poor skillsets of Construction. Here we have presented 6 completed projects built in the cities of Hyderabad, Jaipur & Udaipur.

Typology - 01 | Outside Secunderabad Railway Station, Hyderabad

Program: Public Toilets

Built Up Area: 48 Sq.m.

Project Completion Date: Feb 2022

The Urban Loo located outside Secunderabad Railway Station caters to large volume of people exiting the Railway Station. The Site is surrounded by crowded Railway Station, numerous Bus Stations, Rickshaw stand & sprawling Market. Taking inspiration from old clock towers, the building is designed as Urban Landmark with a City Clock to build connection with people.

Typology - 02 | Rambaug Circle, Jaipur

Program: Bus Stop, Public Toilets, Baby Feeding Room, ATM, Drinking Water

Built Up Area: 420 Sq.m.

Project Completion Date: Oct 2020

The site is one of the busiest circle of Jaipur dotted by multiple Bus Stops. The brief of the project was to amalgamate these



Ar. Kalpit Ashar

Bus Stops into a large Bus Stop with Public Toilet facilities. The building is designed as a cross section where Bus Stop is housed on the upper side while lower side incorporates the Public Toilets.

Typology - 03 | Govardhan Sagar Lake, Udaipur

Program: Public Toilets, Cafe, Baby Feeding Room, ATM, Drinking Water

Built Up Area: 215 Sq.m.

Project Completion Date: Dec 2020

The Site was a triangular land located within the Smart City Park surrounding Govardhan Sagar Lake in Udaipur. The families of the neighbourhood actively use the park for Exercises, Picnic, Jogging & Children play area. The brief was to accommodate Public Toilets for the Park & a small canteen/café.

Typology - 04 | Police Commissionerate, Jaipur

Program: Public Toilets, Traffic Police Chowky, Tourist Info., Cell Baby Feeding Room, ATM

Built Up Area: 200 Sq.m.

Project Completion Date: July 2020

The site is located outside Police Commissionerate building of Jaipur. It is an island located along the intersection of 2 important Roads of the city i.e. Jaipur-Ajmer Road & Mirza Ismail Road. The project brief was to accommodate Public Toilets on lower level & Traffic Police Chowky with Tourist Information Cell on upper level. To enable 360-degree view for the traffic chowky, the building take form of a Circle.

Typology - 05 | Gulab Baug, Udaipur

Program: Public Toilets, Public Amphitheatre, Baby Feeding Room, Drinking Water

Built Up Area: 210 Sq.m.

Project Completion Date: July 2021

The site is located near the Entrance Gate of Gulab Baug, one of the historical gardens of Udaipur. The brief was to accommodate Public toilets for visitors & a seating space for audience when small scaled performances take place in the garden. The building is designed as a public Amphitheatre that accommodates Public Toilets beneath the steps.

Typology - 06 | Ramniwas Garden / Masala Chowk, Jaipur

Program: Public Toilets, Public Amphitheatre, Baby Feeding Room, Drinking Water

Built Up Area: 210 Sq.m.

Project Completion Date: Oct 2020

The site is located inside the prestigious Ramniwas Garden located near Albert Hall Museum of Jaipur. The site is adjacent to Masala Chowk, which is an open to sky Food plaza, where some of the oldest street food vendors from across Rajasthan serve their food. The brief was to accommodate Public toilets for the visitors & create seating in case of any events within the garden. The building is designed as a public Amphitheatre that accommodates Public Toilets beneath the steps.

COMPARTMENT S4 AHMEDABAD



Ar. Kishan Shah



About the Practice

We are a collective providing people-centric design solutions rooted in its immediate context. Their iterative design process seeks to achieve social, economic, and environmental sustainability. As a collaborative practice with shared expertise across the design and build spectrum, we are equipped to attend to the multiple facets of a project, irrespective of the scale and typology.

We stand for architectural processes that are democratic in nature and adopt a non-hierarchical approach to research and design. The practice is informed by research and driven by dialogue that perseveres to create resilient built environments.

Project 1 : BASA, An initiative towards community tourism (Community Empowerment)

Area : 95 Sqm

Location : Khirsu, Pauri, Uttarakhand

Client: Pauri Tourism Dept, Unnati SHG, People of Khirsu Village

Year : 2020

Our key community project was at Khirsu, Uttarakhand where we developed a holistic and conscious tourism model that generates direct benefits through its revenue for the local economy, and also preserves the local heritage, emphasizes the landscape and minimizes the migration of the village youth to the cities. Our on-ground research in the village was detailed documentation of the heritage and the villager's narratives. A group of 12 local women was formed who now run the initiative and were involved in the entire process of the project. The implementation was supported by government funds and with a participatory approach from the locals.

Project 2 : PINK TOILET (Health and Sanitation)

Area : 11 Sqm

Location : Falswadi, Uttarakhand

Client : SWAJAL (pauri), Falswadi Gram Panchayat

Year : 2019

The pink toilet project is an initiative by the Pauri district development authority under SWAJAL yojana. The aim was to design and execute a women friendly toilet which supports women needs like sanitary pads and a feeding room for the baby. Repetitions of the design were to be made across multiple villages in Uttarakhand. Hence the design needed to be cost effective and simple so as to be replicated by local masons.

Project 3 : LAKDI KI KATHI (Education)

Area : 35 Sqm Location : Ghuggu Kham, Uttarakhand

Client: Ghuggu-Sighdi Gram panchayat, Ghuggukham Prathmik Shala

Year : 2018

Lakdi ki kathi is an extension to an existing secondary school building in Ghuggukham village, Uttarakhand. The site is at the peak of a hill overlooking a lush green valley on which the village spreads itself. Local materials and techniques are used for construction, simultaneously involving villagers and school students in the process. Earthquake resilience, waterproofing and water harvesting are incorporated in the design of the building, informed from the problems faced by the village. Hence, the building system and techniques are designed as a prototype for the village to adopt from. A landscaped play area was developed for the children. Main materials used in the building are stone and wood and the roof has slate stone. Most of these materials were donated by various people in the village and some other private people.

BEST YOUNG PRACTICE SPACES FOR LIVING

A FOR ARCHITECTURE

NASHIK



Ar. Ajay Sonar



36

Project Name: House at a Node
Location: Umberkhed, Jalgaon, Maharashtra
Type: Residential
Area: 120 sq.m.
Project status: Built – (completed in 2019)

We were approached by a farming family of six to design their house in the village of Umberkhed in Maharashtra. One of the things that were evident is that the family had a very different set of everyday routines and practices of inhabiting the house. Secondly, the family also had a very limited budget for the construction of the house. Thirdly, the aspirations of the family were shaped by a certain idea of a 'pukka house' (which metaphorically and literally translates as a *concrete house*). Fourthly, when we visited the village, we observed that R.C.C houses had become the new norm in the village, transforming the experience of the village from something more porous and soft to something more rigid. In a way, these four coordinates pulled and pushed the design decisions for the house in different directions, often in a contradictory manner. The design exercise for this project was a way to playfully engage with these opposing constraints.

Project Name: Ramp house
Location: Nashik, Maharashtra
Type: Residential
Area: 350 sq.m
Project status: Built – (completed in 2019)

We were approached by a client to design a house in such a manner that one of his family members who is differently

abled should be able to enjoy the space and freely move around the house. Our response was to think of a house made of gentle ramps, which would ease the movement of the inhabitants across multiple floors.

By placing the ramp at the outermost periphery of the house we were able to achieve a gentle gradient and also a diagram for the spatial organization of the house. The gathering and socializing spaces are distributed at the mid landings of the ramp, thereby blurring the idea of distinct floors.

Project Name: Split house
Location: Nashik, Maharashtra
Type: Second home
Area: 370 Sq.m
Project status: Built (completed – 2021)

The split house is a part of a larger development of second homes and farm stays with distant views of mountains and dam backwaters. The terrain for this site in particular was such that it split the land in two parts forming a ridge at the center. The idea was to respect the site in this form and design the house at two levels with an axis created along the central ridge. This splitting of the house led to the formation of two unique landscape conditions.

The program was split amongst two levels such that the structure at the upper level looks towards the mountains and while that on the lower level views the dam backwaters. The main access to the house gives the experience of walking on a ridge which captures both these views on either sides.

BEST YOUNG PRACTICE SPACES FOR WORKING

FLYING SEEDS

NEW DELHI



Ar. Abhinav Chaudhary



1. RESPIRE

Project name: 'Respire' Office
Project Category: Space for Working
Project Location: New Delhi, INDIA
Completion: November 2021
Gross Built Area: 35000 sqft
Total Site Area: 10500 sqft

Project Description*

The Headquarter office of a medical-surgical industry Rises amidst the old, dilapidated industrial warehouses, small factory plants, and junkyards in the swarming Industrial Area of Delhi, India.

The Design evolves with the intent to stand calm and composed. The Building claims its entity in the entire vicinity, bringing a sense of pride and belongingness to its users. The Concrete building mass is steered and sliced by three vertical planes strategically to attain relief spaces at the front –double height RECEPTION, Ground floor and at the center –Courtyard, First floor, revealing the inner flesh of the building which breathes through articulated terracotta brick parametric screens.

2. TREEHOUSE OFFICE PROJECT

Project Category: Space for Working
Project name: TREEHOUSE OFFICE
Project Location: New Delhi, India
Completion Year: 2018
Gross Built Area: 15000 sqft
Total Site Area: 20000 sqft

Project Description*

Our traditional understanding of workspace and culture is being remodelled. The expectations, challenges, and lifecycles of our employees are changing rapidly; how do we empower our teams to pioneer into a better world and towards healthy productivity? Then, how are we nurtured within a comfortable work setting? Workspaces today need to transform and evolve its pattern and conducts regarding spacial and personal hierarchy, inducing flexibility in programs and systems. This is designed to help accentuate productivity and creativity in working environments. Further, evolving as a co-working space that instils impetus within the teams and heads respectively.

3. CHASHITSHU-SKYLARK HEADOFFICE

Project Category: Space for Working
Project Location: Panipat, Haryana IND
Status: Ongoing
Gross Built Area: 45000 sqft
Total Site Area: 30000 sqft

Emerging from the green agricultural fields of Haryana, this corporate building/oasis serves as a 30year old poultry industry giant! Understanding the clients' brief and the functional requirements we concluded towards enhancing the special characteristics through the intervention of Biophilic design aspects, keeping the palette absolutely muted and earthy. In order to respect the rural context and the users, while considering their international clientele, we decided to marry Indian rustic textures to Japanese special characteristics. Thus, incepted the 'Chashitsu'.

BEST YOUNG PRACTICE SPACES FOR COLLECTIVITY AND COLLABORATION

ART ON ARCHITECTURE

PALAKKAD



Ar. Anoop K.



1. UNITED CONVENTION CENTRE (EXECUTED PROJECT) CONTEXT

Site is located at Mangalam (Ottapalam, Kerala) on the Palakkad-Ponnani state Highway, at the base of a sparsely vegetated hill lock.

Concept

Form of United Convention Centre is simple and it follows function, but the dominating trussless arch roofs and earthiness of the entire structure resemble the profile and character of the backdrop.

The whole design is based on the principle that the structure should be an organic extension of its surroundings without compromising on either utility or commercial appeal.

A naturally contoured site, which is simply allowed to take form of an open-air theatre, becomes heart of the convention centre. Flexible, semi-open, multi-purpose halls connected by an open courtyard and verandahs overlook the centrally placed amphitheatre. These can be rented out separately or together to host gatherings of different scales.

2. KM CONVENTION CENTRE (EXECUTED PROJECT) CONTEXT

- Site located at Kongad (Palakkad, Kerala) on Kongad - Pathirippala road with entry from west.
- East, West, and North sides of the site flanked by urban developments
- Open, wet land at southern side with pleasing view towards 'Mucheeri Mala' (Mucheeri Hill Ranges)

Concept

- Split level planning making maximum use of available land area.
- Pre, post and function spaces facing southern side with limited openings at eye level to avoid harsh sun and rain, but to give an un-interrupted view towards hill ranges.
- Visual and physical connectivity between spaces.
- Terracotta jali for letting in south west monsoon winds, hot air escape and for cutting harsh southern sun and rain

3. NILAATHEERAM (UNBUILT - PLANNING STAGE COMPLETED) CONTEXT

- Site on the shores of river Nila, next to Mayannur bridge. Entry from Mayaannur - Ottapalam road on western side of plot.
- Breath taking views of river 'Nila' taking a 'U' turn on the northern side of the plot with Ottappalam town and 'Anangan Mala' hill ranges as the backdrop.

Concept

- As the name literally suggests, 'Nilaatheeram' (shore of river Nila) is nothing but the river experience. Amphitheatre, café and open air dining, balcony etc. overlook the river from entirely different angles and give unmatched, open vistas.
- Open air theatre placed strategically to make use of steep contours between mainland at road level and river front strip down below.
- Simple, yet dynamic aluminium louver façade covered with creepers to camouflage the built mass.

BEST YOUNG PRACTICE ARCHITECTURAL
REPRESENTATION/ VISUALISATION

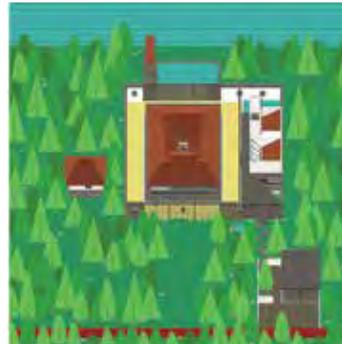
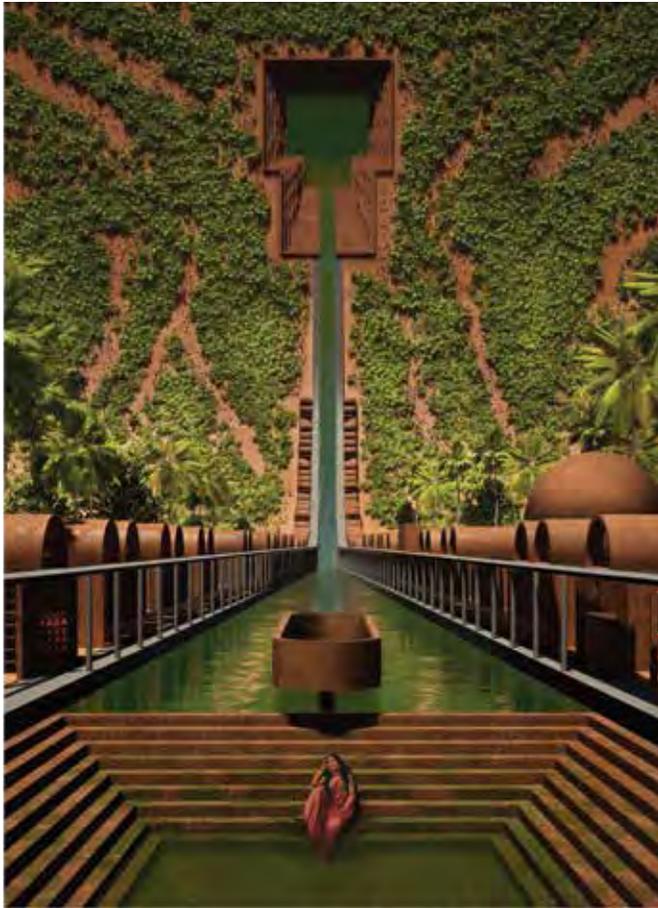
COCHIN CREATIVE COLLECTIVE ERNAKULAM



Ar. Madhushitha
CA



Ar. Lijo John
Mathew



Drawing with Uncertainty

“This is a search in the obscurity and darkness of uncertainty, in which a subjective certainty is gradually achieved through the laborious process of the search itself.”

The above-written excerpt is from Juhani Pallasmaa’s book, *The Thinking Hand: Existential and Embodied Wisdom in Architecture* where he beautifully articulates the value of hesitation and one’s acceptance of the unknown in a creative endeavour. Pallasmaa believes that a sincere architect rather than finding solutions must strive to accumulate uncertainties in order to continuously spark one’s curiosity and achieve more than anticipated from any design process. Such an exercise of evoking human, experiential and existential values, he claims, is an embodied and tactile journey. Our method of drawing often resides in this realm of not knowing, a utopian paradise where objects, spaces and places are irrevocably interchangeable. Projects are sometimes conceived in a surreal, collage atmosphere and at other times are imagined in newer, varied environments perpetually steered onto newer paths. Recurring elements and ideas emerge episodically and find new meanings. From the idea of a hearth to a viewing tower, from monolithic domes to seemingly infinite colonnades.

The constraints and limits posed by a grid landscape are tested and challenged, leading to interesting ways in which they are either defied or sustained. Spatial sequences unfold in sectional perspectives and axonometric projections, narrating an existential dramatisation of life in prototypical, modern, tropical abodes.

We found resonances of this ideology in Tatiana Bilbao’s philosophy of collaging, sharing and of the collective. She believes that collaging not only accepts mistakes, multiplicities and possibilities but also allows the mind to evolve through the process. She rejects the use of imperialistic images or photorealistic renders of projects and instead uses collages as a way to accumulate varying thoughts, ideas and contributions of all participants in the design process, including the clients. The collection of drawings we have presented here span projects, years and contexts but stay alive in our day-to-day rigour of thinking through drawing. We experiment with different media and printing techniques like blueprints, and acrylic on canvas where architectural forms sometimes get free of the burden of their contexts and present themselves as pure objects and instances of geometry. It reaffirms our core belief that nothing that once existed is ever lost because the past is partly experienced in the present.

STHĀN:
ASSAM

Ar. Ujjayant Bhattacharyya

**Concept Note of Representation/Visualization style & technique of projects:**

Every image drawn, rendered, or photographed, should tell us a story. A story of its time. A story also of its situation, its culture, and its spirit that involves a viewer in a captivating narrative with a purpose that may evoke emotions, memories, and experiences while remaining simple, aesthetic and easy to understand. The style adopted for the visualizations of the projects in context hence focuses on a technique that uses a hybrid system of simple humble drawing and collage as a means of conveyance. The simplicity of the technique focuses on *framing* the Architecture as a character in the middle of a conversation. The conversation being, its relationship with the context, time & users. We call it *Hybrid Diagramming Montage*. Hybrid, because of the negotiation that exists in the image, within the sacrosanct of manual drawing and innovative digital montage. Hybrid, also because it juxtaposes modern archviz trends with traditionalism as the technique is inspired by the minute details and characters of regional and vernacular representational art forms in India. It draws heavily in the form of style, palette, and aesthetics from the Mughal Miniature paintings and the Pichwai paintings of Maharashtra as it attempts to de-colonize and frame the time, space, and culture of the built and the unbuilt in *picturesque* imagery that aims to resolve the split between proponents of traditional forms of representations, architectural drawings, and immersive expressions. It attempts at becoming a negotiated image of the situation between line and color, between drawing and production, between manual and digital means of working in order to galvanise several methods and elements of architectural and artistic representation. Unlike hyper-realistic renderings, which focus on *replicating and amplifying* reality to the highest and sometimes an impossible degree of the overall, this hybrid technique however, serves as an antithesis to that, instead relying extensively on *picturesque imagery of a situation, expressed as a collage, focusing on detail.*

Hence, with the images in context, one can observe how the drawing combines elements and characters of what works best from the overlaps of intent, medium & methods. Through an exchange between these entities, emerges the process. This hybrid image is further digitally curated to capitalize on the qualities of multiple media.

The first image is of *Durgabari*, a Durga temple for communities in a village town of Assam. The representational elements of the visualization hence attempt to freeze that spirit of celebration, the context of sub-urbanity, and the culture of the way the Temple converses with its situation and vice-versa using the technique. The temple is visualised as the central spatial protagonist in the story of a carnival in the site. The second image, of *Ashramsthan*, a spiritual center, attempts to encapsulate the values of spiritual freedom and retreat. Situated in close vicinity to Durgabari, the image attempts to convey the purpose of the built and unbuilt and how actors in the precinct interact with its different elemental spaces. The characters in the imagery are a combination of hand drawn and digital representations of old paintings in India Its program & location in a serene context is magnified with the use of intricately detailed imagery of the contextual elements. Thirdly, for *Moortighor*, Urban Revival of the Kumartuli Idol Maker's Colony, using the same Hybrid Diagramming Montage, the image intends to reflect and translate the core intent of the design in one single frame: "To dignify the dwelling of the idol makers". Adopting a local stylistic approach inspired by character designs of the legendary Jamini Roy, the visualisation overlays these characters in an Architectural setting. The fourth image, imagines *Smaarak*, a multi-faith cemetery in Thane, located at the outskirts of the city on the banks of the Ulhas river. The imagery attempts to capture the project as a world of its own. It embodies the cemetery as a utopian vision, with its own language of form and aesthetic, that delivers a traditionally rooted futuristic speculation of death. Finally, *Tewahedo*, a chapel in the Forests of Northern Ethiopia, is represented in a way that it visually communicates the intricacies of its situation in a forest, with the use of flora, fauna and elements of African wilderness. The representation staying true to the intent of the design and the hybrid technique of visualisation, also allows the Chapel to become an element of wilderness itself. So much so, that it becomes indistinguishable from what could be natural or synthetic.

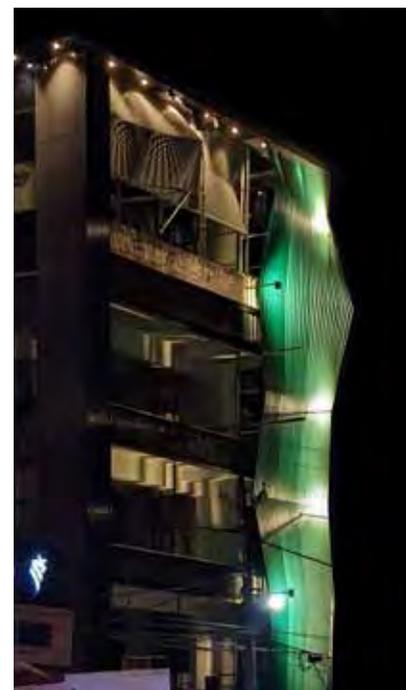
A LINE STUDIO KANHANGAD



Ar. Anand P



Ar. Sachin Raj



JOY HOUSE

Built: 2021

Joy house a single rectangle dwelling is designed with the idea of transformative space, where in a simple form embodies all basic aspects of a shelter. The extendable table is an intervention to maximize the usage of space plainly by retracting it above when not in use. This detail is built using the simple concept of the pulley and hand winch system, In its fully retracted state, the platform functions as a false ceiling with concealed lighting. Platform top with 20mm plywood with a circular cut out at the center for lighting. In its semi-extended state, the platform functions as a swing. The cable which is used for pulling the swing itself becomes the handle of the swing now formed. In its fully extended state, the platform functions as a table. The legs can be unfolded from the platform and used as a dining table. This makes the space all the more dynamic and apt to its overall design of transformative space.

THE ARTIST'S RESIDENCE

Built: 2021

A residence designed to cater to an artist and his family sits along the existing contour and creates its own mesmerizing ecosystem, where every element of architecture is detailed in a unique fashion to blend with the residence and its rich context of natural vegetation. The main door for the residence is one such example of the component of design which follows along the idea of sustainability of the house, the door is assembled with GI frames and sandwiched Bamboo cut sections between GI wire mesh, making it look captivating and brings a sense of curiosity for what holds inside. The foldable door with its simplistic look breaks the conventional idea of solid doors and visually narrates a play of light and shadow throughout the various times of day and in the evening only increases the ambiance to be more cozy and comforting.

BEST YOUNG PRACTICE IDEAS FOR FUTURE

COCHIN CREATIVE COLLECTIVE

ERNAKULAM



Ar. Madhushitha
CA



Ar. Lijo John
Mathew



Theyyam Heritage Conservation Centre

Idea and Theme behind the project

Theyyam is one of the most enigmatic and awe-inspiring rituals practiced largely in the Malabar region of Kerala. An article published by The Hindu (March 2, 2019), observed that with increasing threats to the environment by our contemporary way of life, Kerala's sacred groves (where this pantheistic art form originated) are disappearing, and with it, a vital link between Theyyam and nature. Thus, a call was made for the making of a built form to conserve the heritage and knowledge of Theyyam for the public as well as a research centre for scholars who wish to do serious research on the topic.

Site

The historical place of 'Kolathunadu' in Kannur, which is widely regarded as the birth place of Theyyam by scholars, is the chosen destination for the project. Kannur is also known for the abundance and use of the natural red sandstone called 'Laterite' for primal built forms such as temples, step wells, and traditional houses. What interests us about the material is that it comes from the landscape and therefore

merges with it over time, thus imparting a sense of mono-materiality like that seen in caves.

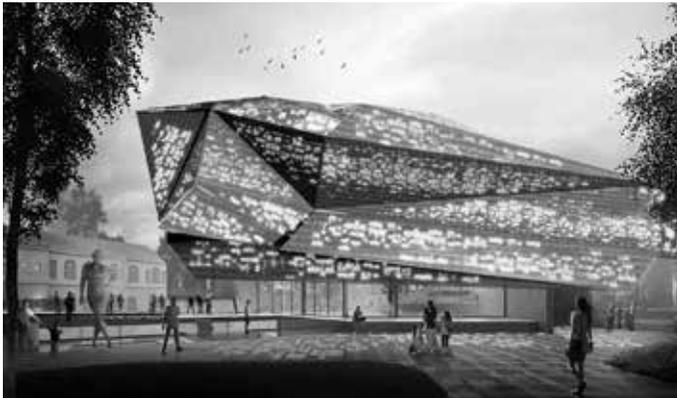
Idea

The built and unbuilt landscape of Kannur served as a source of inspiration for us to conceive the Theyyam Heritage Conservation Centre. Both spiritual and sensual perceptions of the act of Theyyam helped us seek out the essence of a space that helps create moments of epiphany; similar to the ones experienced by the participants in a Theyyam ritual. We agreed that a museum dedicated to such a ritual must not be confined within conventional white walls and instead absorb all the nuances the land has to offer. The site is a narrow strip of land with little vegetation and a gentle slope. The building is buried within the land to assimilate with the context. Primal building forms of laterite vaults and a dome emerge at regular intervals perpendicularly flanking either side of the connecting axis/corridor. The resulting structure is a series of solids and voids. At the front emerges the space for performance and public gathering and at the opposite end a 'cylindrical marker' which, along with the vaults and dome, completes a lexicon of architecture expressing its relationship to the site.

STHĀN: ASSAM



Ar. Ujjayant
Bhattacharyya



Project 1:

Name of the Project – Smaarak, Multi-faith Cemetery as a Memorial

Typology – Religious / Public

Location – Thane, Maharashtra [IN]

Primary User – Thane Municipal Corporation

Built up Area – 20,000 Sq.m

Site Area – 29 Acres

Status: Unbuilt / Academic Thesis

Softwares Used for Visualization – Mixed-Media / Adobe Photoshop, Manual Drawing, Google Sketchup, Autodesk AutoCAD

Project 2:

Name of the Project – Linguistic Labyrinth, Museum of Language

Typology – Public / Museum

Location – New Delhi [IN]

Client – Thane Municipal Corporation

Built up Area – 9400 sq.m

Site Area – 5 Acres

Status: Unbuilt / Academic Thesis

Softwares Used for Visualization – Mixed-Media / Adobe Photoshop, Manual Drawing, Google Sketchup, Autodesk AutoCAD

CREA

SCMS, KOCHI WINS

THE NATIONAL INSTALLATION COMPETITION FOR STUDENT ARCHITECTS



At its roots, architecture exists to create the physical environment in which people live, but architecture is more than just the built environment, it's also a part of our culture. It stands as a representation of how we see ourselves, as well as how we see the world. Good Architecture can encourage social merging, participation, safety, recreation, and a variety of other social values; it has a positive impact on user perception of the place. The buildings, the built environment, and the overall quality of our cities and environment can be improved by conscious efforts to design buildings in ways that are more in line with human senses and needs.

Indian public spaces have more dimensions rather than physical ones, such as emotional, cultural, and social value, and interactions with the public. The pragmatic impacts of good architecture need to be reflected in the life of civilians using the place; may that be in macro levels of town and city planning, in the medium scale of a public building and even for micro scales like a private residence or even in the design of furniture.

CREA, The National installation competition was an opportunity for Students of architecture from all over India to participate and be a part of the vibrant energy at YAF. The brief is directed to take into account the context to make an inspiring multisensory contribution while maximizing the possibility of public engagement and interaction and also responding to the culture and history of the place.

Amongst the multiple entries received there were 8 shortlists and out of that 7 teams had put forward their best efforts on the open ground of Sarovarom Biopark. The entire construction process of the installations was engaged throughout with the curiosity of the regular public, YAF delegates and guests. We had an intense online shortlisting process, a live jury and a decision-making process under the eminent panel of jurors Ar Rajashekhar menon [RGB Architects], Ar Maitri Kalapei Buch [Sfurna Designs], Ar Sarika Shetty [SJK Architects].



AAZHAM

The intent of this installation is to instil a reminder in the minds of its audience, that the very place at which they are standing- Kozhikode, is an epitome of the metamorphosis of an eventful cultural history contributed by both - its indigenous factors and various other foreign influences.

"AAZHAM" - Depth denotes our intense desire to discover Kozhikode's culture and traditions. To understand the people, their preferences, and what makes them who they are. The installation also conveys a sense of Kozhikode's past and how it changed to take on its current appearance.

The installation contains a path of emergence starting from a corner that showcases the journey via a multi-sensory experience. Material wise is shown by means of obstacles (hangings of ropes) that vary in density to portray the journey from struggle to freedom. The plethora of foreign influences brought by the thousands of sailors who arrived on Kozhikode's shore over the course of several centuries

is largely responsible for the city's rich legacy, hence these ropes are scented with various fragrances synonymous with these factors.

The installation is an embodiment of a melange of recycled and sustainable materials representing these cultural factors and finally opens up to what the beach totally stands for. This is realising the social responsibility of creating a reminder to let the gen-Z know of our heritage and its evolution, the installation is a stand-alone invitation to decipher and commemorate those as mentioned above.

GROUP MEMBERS

1. Ninvin Chackalackal
2. Richu Abraham Benjamin
3. Aravind Santhosh
4. Sidharth Reghunath
5. Mrudhula Mohandas
6. Geethanjali Prathap
7. Nasma Kamarudheen

REWEAVE KOZHIKODE REIMAGINING THE COMTRUST PRECINCT

APC ASSOCIATES, TRICHY WINS

THE NATIONAL ARCHITECTURAL DESIGN COMPETITION



Kapilan Chandranesan



Yamini Thaila Sridharan



Monisha Jeyakumar

Can we reweave the city into a factory building?
Can we reweave our lives today into the buildings of yesterday?
Can we reweave the life of a weaving factory?
Can we reweave the factory into the city?
Can we reweave Kozhikode?

Reweave Kozhikode was a national level architecture design competition, organised by IIA Calicut Centre as a part of YAF 2022 hosted by IIA Kerala Chapter, that aims to enable the stakeholders of Comtrust Weaving Factory to understand the possibilities of the dilapidating factory and its surrounding areas as a project of greater civic significance. The competition was looking for creative ideas on how to tap the potential of the site, enhance the connection of the factory site to its wider precinct and also with the people of Kozhikode. While the site previously housed the headquarters and factory of the Comtrust Weaving Factory, the buildings presently remain mostly unused. The factory complex and the surrounding context are of significant heritage value being situated adjacent to one of Kozhikode's busiest commercial streets, SM Street and the popular Mananchira Park situated at the heart of the city. In this first phase of the competition, we were seeking contextually sensitive yet visionary and promising proposals for the future of the Comtrust Weaving Factory site and its precinct. In subsequent stages of the competition, the shortlisted participants shall be expected to develop their proposals further upon incorporating inputs from workshop sessions with the stakeholders.

Historical and Urban Significance

a. Background

Situated on the Malabar Coast of northern Kerala, 'Kozhikode', also called Calicut, was a city envied by visitors and traders from both the East and the West. The royal family of Hindu Eradi Nair Zamorin ruled over the Malabar coast from 1300 AD till 1806 AD and had trade dealings with the Arabs, Chinese, Portuguese, Dutch, and English. The Zamorins were among the most cultured and accomplished rulers, and protected the commercial and religious interests of all merchants making Calicut a sought after centre for international trade. Calicut was a renowned cotton-weaving

centre known as the place of origin of calico textiles, which was named after Calicut. The city was also a thriving industrial centre for tile production, hosiery manufacturing, and timber saw-mills, while also being known for the export of commodities like pepper, ginger, and cocoa.

b. Site and context

The city was built to a concentric square plan following the principles of Vastu Sastra between the 13th and 14th CE. Overlaying the Vastu Mandala over the map revealed the locational importance of various establishments, for instance, the area that had the palace complex (presently does not exist) was at the Brahma sthana of the Vastu Mandala and the Tali Temple was at the Agni mandala. Located in the heart of present-day Calicut city's urban core is Mananchira Square, which is constituted of Mananchira (the tank), a maidan, Mananchira Park and Ansari Park.

Mananchira Square is surrounded by many important historical and cultural landmarks of Calicut city. The open maidan once acted as the courtyard for the palace complex with a pathway leading towards it. Mananchira or Mana Viraman Tank (Manan or Mana Vikraman being the Coronation name of the Zamorins) was said to be the drinking water source for the entire palace complex. The invasion of Hyder Ali of Mysore in 1766 marked the end of the 600 years of Zamorin rule. Calicut was later established as the administrative head of the Malabar districts which were under Madras Presidency (1792-1947). The East India Company had established their local headquarters, Hazur Kacheri near Mananchira Square, European residences around the maidan, and used the maidan as a parade ground. Other institutions like the BEM Girls' School, Town Hall, Crown Theatre, and Radha Theatre were also built during this period.

The Comtrust Weaving factory was established in 1844 by a German Protestant Christian Missionary society called the Basel Evangelical Missionary. The Missionary introduced modern looms, European frame loom, dyeing-based chemical processes, mechanised yarns, steam engines for spool winding and dyeing when weaving was only carried out by the Chaliyas community, who had migrated from Nagercoil and Tirunelveli. The looms manufactured all types



of clothes, including shirts, pants, dresses, pyjamas, cotton bed sheets, table cloths, Turkish towels, and some specialised types of cloth. In 1913, there were as many as 630 labourers in the Calicut Comtrust Weaving factory. Comtrust was the first factory in Malabar where people from different castes started working together. The factory spaces offered women a presence in public space and the opportunity to leave their mark. The factories by the Basel Evangelical Mission were highly decentralised and people enjoyed greater freedom and empowerment. After World War 1, the company was taken over by a British company named Commonwealth, based in London. In 1977, it was registered as an Indian company. Since then it has been a trust-owned factory until it was shut down on February 2, 2009, due to financial losses. For the purpose of this competition we shall be referring to the Comtrust Precinct as the area that includes Mananchira Square, the city block south-west of it which has the Comtrust Weaving Factory, Mananchira Road that lies between these two, and the four roads around these - Town Hall Road & Oyitty Road (West), Vaikom Mohammed Basheer Road & Mananchira Road (South), GH Road (East) and Kannur Road (North).

c. Present scenario

Mananchira Park and Maidan is fenced on all sides and is open to the public only from 2.30pm to 8.30pm everyday. Mananchira Square has entry points at 3 locations altogether for the general public. The Mananchira Tank/Pond is presently under-used with no special amenities or access to the water. The Maidan presently has a basketball court beside it along with the office of Kozhikode District Sports Council. The surrounding roads are congested with traffic. Pedestrianised SM Street and the rest of the block south of the square is a busy commercial area with lots of footfall. On the western side of the main factory building, there is a temple complex with its pond abutting the site boundary. The main access to the factory complex is from the northern side of the site. The plot of the Comtrust Factory is presently inaccessible to the general public. The Comtrust Weaving Factory buildings are left abandoned with only its front block put to minimal use by the Comtrust Trust to function as an office space. The building is left in a dilapidated condition with no up-keep

and maintenance. In recent years parts of the roof have caved in. As you enter the factory, the weaving looms can be seen left abandoned in those large halls with north windows, as if it were frozen in time. The technical documents in German and English referring to the intricate weaving patterns and methods in the library and office rooms still remain untouched after the factory shut down. The structure of the factory building comprises wooden roofing system with clay roofing tiles; flooring with terracotta clay tiles, and masonry made of burnt brick and lime plaster. The first floor which was mainly used as office spaces and packing godowns has a wooden flooring system. Due to the lack of strength of these wooden flooring systems, steel girders and additional metal supports were added

later. (More photos explaining the existing condition are available in the docket). The existing site, being part of a major commercial zone, has a very high land value. The adjacent properties have undergone sub-division due to sale and multi floor commercial structures have been constructed.

Scope of intervention

The focus of the competition is to identify what should become of the Comtrust Weaving Factory buildings and their existing site. The participants need to propose what the Comtrust Weaving Factory buildings and site could be used for, and how it could be adapted for the same, based on sound reasoning and analysis of the existing structures, their heritage value, the potential of the site, the context, and all other concerns relevant to the successful realisation of the project. Participants are also allowed and expected to look beyond the Comtrust Weaving Factory site and propose at a schematic level how the larger Comtrust Precinct can be reimagined into a visionary piece of public space that responds to the immediate context and positively impacts the city. The competition anticipates entries that have evolved from critical thinking and practical analysis of design interventions that could add a sensible layer on to the existing urban fabric maintaining the contextual values associated with it.



URBAN BRICOLAGE

APC ASSOCIATES - REWEAVE120

Like every tier II city, Kozhikode is in dire need of quality open spaces which is difficult to identify in fast-growing urban centres owing to land and economic pressures. Therefore, it becomes imperative to find creative use of the resources at hand. In this context, the Comtrust precinct and the area around the Mananchira present themselves as an opportunity to recycle them into quality public spaces. Located in the city's centre among other important public buildings, the Comtrust precinct attracts large movements of people. Through careful interventions, it could be developed into an active urban centre.

To make the precinct a coherent public space, the first step is to reimagine it as an urban block. This is done by reorganizing traffic along the periphery and by removing the fences that separate the different open spaces from each other.

A promenade on the west connects important government buildings and the pond. Designated vending zones, ample lighting, sufficient urban seating, traffic-calming measures, and safe crossings make the precinct a pedestrian-friendly urban block.

The Mananchira Square connects the playgrounds and the park along the pond and provides a grand setting for the Comtrust building. By selectively removing a few buildings from the Comtrust complex, the Square continues across the complex and connects with the precinct's western edge creating an easy pedestrian thoroughfare. Thus, the edges of the Mananchira pond are activated, and the precinct becomes a connected fabric. Additionally, the Comtrust complex is revitalised with activities to attract more people redefining the precinct as an active urban centre.

A programmatic Bricolage

The old factory is reimagined as a place for people from all walks of life by accommodating different programs such that it forms a 'Bricolage'. The complex is divided into zones, and programs are proposed depending on the edge conditions that they face. From converting the main building into an Industrial museum to including a Foodhall, Co-work spaces, Maker's ateliers, expo spaces etc. different kinds of programs are juxtaposed with each other.

Each of the different zones is meant to be developed as a separate project through different investors, designers, and clients. The complex could, therefore, feature multiple expressions true to an active city centre and attract multiple streams of capital for redevelopment. Furthermore, the different programs complement each other and generate a steady flow of finance through rent, events, and active footfall for the continual upkeep of the complex.

Situated interventions

To retain the original qualities of the factory buildings while making them compatible with modern needs, a toolkit of strategies is proposed. The strategies are broadly classified into light, reversible interventions that leave the original structures untouched. That way, the factory spaces could potentially be restored to their original state if needed. More permanent changes include creating a doorway or enlarging an opening, and selective replacement of materials for durability and sustainability. Each of these strategies in the toolkit can be expanded and detailed further on case-by-case bases for the individual buildings to create a situated set of interventions.

The Comtrust factory complex, thus, acts as a catalyst in the area's transformation and becomes embedded in the mnemonic character of the city.

MORE GLIMPSES FROM CROSSROADS- YAF 2022.



Ar.Yatin Pandya's book unveiled on Courtyard Houses of India by Ar.Dean D'Cruz.



The IIA Pavilion at the venue of YAF 2022 informing delegates of the advantages of being an IIA member, showcasing the IIA app and Southern Regional Conference registration.



Architecture of Peter Rich: Conversations with Africa, book by Ar.Peter Rich being unveiled by Ar.Vivek P. P. and presented to Ar.Pallinda Kannangara after the Colloquium: When East meets West at Sabha.



Honourable Public Works Department and Tourism Minister Shri.Mohammad Riyas unveiling the Manual of Architectural Practice, by the Council of Architecture, India.

THE WORKSHOP SERIES

ENGAGED ENTHUSIASTIC PARTICIPANTS

Bhavanā

'Bhavana'- A one-day design sensitisation workshop for school children from the age of 10- 13 was conducted as part of YAF - Crossroads 2022. For the workshop, 4 young architects from across Kerala Ar. Niranjan S. Warriar, Ar. Shyam Purvankara, Ar. Aromal R. and Ar. Vishnu K. developed very unique and personalised directions for approaching design under the leadership of Ar. Madhav Raman from Anagram, Delhi. Over the course of 2 months through continuous discussions, based on the oldest space dedicated to children in the city, certain participatory design methods for children were devised towards reimagining Lion's park at Calicut beach.

The workshop was conducted on 27th Oct 2022, from 8:30 am to 3:30 pm followed by a public presentation at Sarovaram bio park (Venue for Urban Angadi) by 5:30 pm. The workshop was introduced to students by Ar. Aromal R. I. in the form of an ice-breaking session, then students were divided into 4 groups and explored 4 directions towards

Design Thinking. Ar. Aromal R. I. explored design through the lens of cinema, Ar. Shyam Puravankara who is also a renowned bird watcher introduced the world of being starting from birds to insects through some fun exercises. Ar.Niranjan.C. Warriar explored the park through found objects and models. Finally Ar. Vishnu in coordination with Ar. Shebin looked into visualising alternative fictional worlds and potential games, and park ideas in it based on different zones in the park with the help of artificial intelligence. The results were astonishing and ideas and respite from students really opened whole new worlds for design thinking. All these works were showcased at the Urban Angadi venue for exhibition to the public.

The workshop concluded with the final statements from the mentors and coordinators. The ideas developed during the workshop and the methods derived will be used, will be further developed for the upcoming renovation of Lions park and we hope this workshop will put some light into both school academics and the design world of our context.



The entire team of participants along with the dear mentors and organising team.



Ice breaking session for the children with mentor, Ar.Aromal R. I.



Ar.Simi Sreedharan addressing the participants and their parents during the concluding session. On the left, YAF Co-convenor, Ar.Sham Salim.



Children writing on board their inquiries regarding the project.



Mentors Ar.Madhav Raman and Ar.Shyam Purvankara engaging with the children on their observational skills.

Chintā

The design thinking workshop Chintā held as part of the Young Architects Festival – Crossroads 2022 looked at the role of architects in offering creative, responsive, and participatory approaches to public infrastructures. Conducted over a period of 2 days a team of 24 young architects including students worked closely with 4 mentors

– Ar. Bijoy Ramachandran (Hundred Hands, Bangalore), Ar. Shimul Javeri Kadri (SJK Architects, Mumbai), Ar. Biju Kuriakose (Architecture RED, Chennai) and Ar. Palinda Kannangara (Pallinda Kannangara Architects, Sri Lanka) to develop a design approach towards reimagining the critical vernacular of Calicut City.

Through the workshop, the participants reinterpreted the future of the critical vernacular of Calicut through a proposed Centre for Curated Memories at the Old Corporation Office situated along the beach road. The rigorous two days of workshop offered young architects a new direction to engage with the site and expand on the critical discourse on the architecture of heritage cities. Each of the four ateliers developed design attitudes that are sensitive to the vibrant urban fabric. While one group attempted to transform the precinct into a future activity hub through a process of democratisation of public infrastructures, the other group worked on enriching sensory experiences at the building level. The third group attempted to establish

the once-severed connection between important trade infrastructures within the city, while the fourth attempted to offer plug-in elements from the precinct to be distributed across the precinct offering a string of memories of the place and the people.

The concluding session saw the participation of members of Kozhikode Corporation including the Honorable Mayor, people of Calicut and YAF delegates. The workshop concluded with the hope that the local body would take note of the ideas and directions pitched by the mentors and ateliers to set a new attitude and direction towards the critical vernacular of the city.



The Ateliers having engaged in their inquiry with the mentors.



The mentors sharing their wisdom.



The mentors being engrossed in an active design process with the Ateliers.



The Ateliers presenting their conclusions on the design problem they engaged with on the main stage: Sabha, at YAF.



Honourable Mayor of Kozhikode Corporation, where the design problem is located, witnessed the Atelier presentations and honoured the mentors with mementos.

Lipi

An architectural writing and journalism workshop was held on the 29th of October 2022 at CAC (Calicut Architects Collective, mentored by Ar. Tanya Khanna and Ar. Suneet Langar, architects and founders of Epistle- the first and largest communications consultancy for architects and designers in South Asia. A total of 15 participants attended the half-day workshop. The mentees were given an ice-breaking exercise to write instinctively and follow it, to relook at the writing from an editor's perspective, thereby inquiring into the purpose of the piece, the intended audience, and the idea to be conveyed. This helped bring direction to what the writing was meant for, and this helped many mentees to rekindle their connection with words, with clarity. Further, the power of writing in the context of design awareness amongst the public, branding outlooks for architects and architectural firms via websites and social media handles, simple Instagram posts and personal branding, and website critiques of major firms, amongst others, were ridden through to give a

wholistic experience to the mentees on various aspects where writing can influence, inform and revamp.





Nirmanā

A materials and techniques workshop mentored by Masons Ink Studio, Bangalore- a design and construction firm specializing in sustainability, heritage conservation and humanitarian architecture, was held on the 28th and 29th of October 2022 at the Calicut Trade Centre. A total of 30 participants took part in the 2-day workshop. The workshop urged young practising architects and students to explore and innovate with local materials. On the first day, the mentees were educated on the materials: mud and

lime plaster- its properties and mixing proportions. Wattle and daub technique was introduced, along with clay tile plastering. The participants got a hands-on experience, experimenting and learning about the materials in the interactive sessions with Ar.Rosie Paul and Ar.Sreedevi Changali, the mentor. Oxides were used to design the lime-plastered clay tiles on the second day, after which the tiles were polished. A finished wattle and daub structure and plastered clay tiles were final end products of the workshop.



Ar.Sridevi Changali engaged with the participants at the workshop *Nirmanā* on Day 01.



The participants along with their mentors, after the conclusion of the workshop.



The end products or take aways by the participants in the workshop.



Ar.Rosie Paul, assessing the participants works mid way in the workshop.

Akarā

A one-and-a-half-day 'form and structure' workshop mentored by Er B.L.Manjunath- founder of structural design firm 'Manjunath and Co' was held on the 28th and 29th of October 2022 at the Calicut Trade Centre. A total of 30 participants were first educated on the relationship between structure and gravity and its effects. The mentees were asked to design a sculpture using brick, wood and bamboo using the relation between gravity and density. The designs were discussed and debated, from which a fully solved sculpture was designed. The first day concluded with the erection of the skeletal structure of the sculpture. On the second day, the overhangs and outer elements were added, thus completing the required design.



The finished product and all participants of the workshop.



Commencing with the skeleton of the structure, envisioned for the workshop, on Day 01.



Er.Manjunath, engaging in the process of design with the participants.

Samsarā

A two-day hands-on Oritecture (Origami+Architecture) workshop was mentored by Ankon Mitra- an architect and internationally acclaimed artist. The workshop was held on the 27th and 28th of October at Calicut Trade Centre with the vision of introducing origami to the 30 participants as a cutting-edge tool to design and create solutions for the real world. On the first day, 'miuri' forms were created on paper by folding printed patterns. Screw pine mat units were cut and prepared for the main structure to be assembled on the second day. The mats were folded and massed to the required structure on the final day.



Ar.Akon Mitra briefing on the workshop to the participants



The finished product of the workshop achieved hands-on by the participants.



The participants engaged in the making of *Oritecture*- Origami + Architecture.

SUMMARY

The workshop series proved to be a much enlightening and experiential to all those who attended. It was a seamless series where in each workshop, both the participants and mentors were learning from each other. The material workshop was also a delight to watch for the delegates who visited. The biggest takeaway shall be the mentorship of course.

COLLOQUIUM MORE/ SEC

PROVOCATIVE TO THE GREY CELLS TO THINK, WITHOUT A MOMENT TO LOSE.

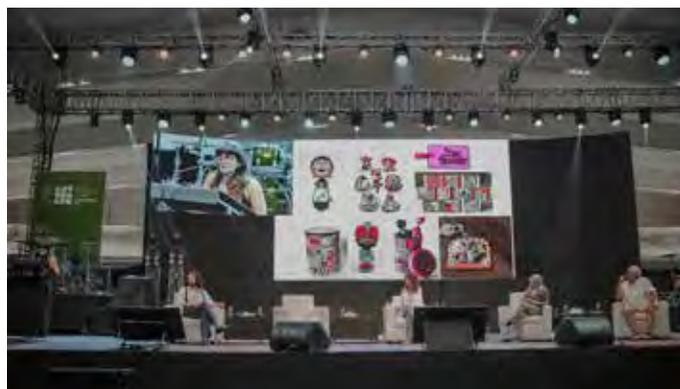
“Our responsibility towards the environment is aplenty, in light of climate change, environmental degradation, and the growth of artificial intelligence. We ought to blur the stigmatized boundaries and established hegemony through critical discourses on the nature of architecture, its future practice, and pedagogies. We ask the most pertinent question: What does architecture mean and to whom? Let Architecture transcend through deeper layers of our society than become mere objects to please the eye. Let Architecture safeguard the interest of anyone and everyone who inhabit this ‘pale blue dot’” -Ar. Vivek P. P., Chairperson, IIA Calicut Centre.

Towards this end, was a curated Colloquium, a back-and-forth conversation between the moderator and esteemed panellists who have created their niches in the field of architecture and More/Sec, which would provide an opportunity for the panellists to express their expertise on each topic visually, in an attempt, to cover ‘more’ over a fixed time of 7mts, and to echo the theme for YAF 2022 Crossroads, ARCHITECTURE FOR EVERYONE.

Lokasamgraha addressed the YAF theme and the discourse revolved around the idea of how to bring the architectural conversation to the common man, by bringing awareness to the common man vs architects stepping down to empathise with society and communicate in their language. Moderated by Ar. Raturaj Parikh, the panellists were Ar. Kushru Irani, Localground, Pune; Ar. Apurva Bose Dutta, architectural journalist; Ar. Quaid Doongerwala, DCOOP Architects, Mumbai; and Ar. Prem Chandravarker, CnT Architects, Bangalore.

Katha: “Art can speak, not just words”, deliberated expression through art as a medium has always been a way to indulge multiple users in a conversation, a dialogue that could inspire, yet change perceptions; engage and yet intrigue, and a language that could have various layers that traverse throughout the conversation. The panellists evaluated how art, design, and architecture create experiences and express emotions through their narratives. It was inquired, can such narratives be more expressive than words, and can art, design & architecture take transformative roles in our society. Moderated by Ronita Italia, Editor in Chief, Worldwide Media (Times of India Group), the panellists were photographer Shri. Bharath Ramamrutham; Ar. Arjun Rathi,

Arjun Rathi Design, Mumbai; artist and illustrator Ms Alicia Souza and artist and curator Shri. Bose Krishnamachari.



Vistara: “God is in the details, to enhance the experience is divine”, discussed that from ideation to execution, conceptualization to development and curation, the importance of thought given to the minutest detail could be the difference between good and great architecture. It was talked of how one conceives every aspect of each design element to innovate and elevate the quality of design, how the character of the small, define the language of the whole and that could it be through the value of thoughtful design added, to enhance the overall experience of design interaction. Moderated by Ms Kamna Malik, Design Curator and Content Strategist, the panellists were Ar. Ravindra Kumar Pragrup of Pragrup Architecture & Urbanism, Bangalore; Ar. Amrisha Arora, Studio Lotus, Delhi; Ar. Mahesh Radhakrishnan, MOAD, Chennai; and Ar. George Seemon, Stapati, Bangalore.



Shikshan, “Architecture, knowledge of form or a form of knowledge”. This addressed that the ever-changing architectural reality forces learning and relearning through time, inspiring us to create and dwell in the world of knowledge. Has architectural education been able to keep up with the pace of changes in the practice, built environments & climate challenges? It further inquired whether it is the system of education that shapes the future generation capable of accommodating teaching methodologies that change with time and does our education moulds a generation of sensible citizens who can uphold the idea of “architecture for everyone”. Moderated by Dr.Soumini Raja, Co-founder and Director of Research, Studio Commune and Head of Department, Avani Institute of Design, Kozhikode, the panellists were Ar. Habeeb Khan, President, COA, India; Ar.Rupali Gupte, BARD Studio, Mumbai; and Prof. NeelkanthChhaya, Ahmedabad.



Paristhiti: “The world is changing, are we?” addressed the most inevitable subject of, not contemplation anymore, but immediate action. It was much inspirational to see how our eminent speakers have been for years making much-needed efforts in this direction. Ar.Biley Menon, Idea Design, Kochi, with his large scaled green projects, PadmashriDr.G.Shanker, Habitat, Trivandrum, with him venturing into cost-effective, eco-sensitive, socially responsive practice and Ar.Mathan Ramaiah’s (FHDGroup, Hyderabad) phenomenal achievement in creating self-sustaining communities in terms of architecture, food production, clean energy, environmental awareness in the younger generation and much more. The session was moderated by Dr.Anilkumar P. P., Department of Architecture, National Institute of Technology, Calicut.



Disha: “There are 360 degrees, why think linear”, brought the audience to the revolutionary practice of contemporary architecture today, Ar. Vinu Daniel of Wallmakers, Kochi, showcasing his wonderful project Chuzhi which surpassed all discussion and deliberations regarding the approach to design. A holistic approach to exploring all 360 degrees. He shared the dias with Ar. Alok Shetty to whom his constant endeavours, through Bhumiputra, Bangalore, in working with the people’s representatives to do community engagement projects in the volume of thousands of square feet was truly commendable as to how a practice can tread all paths. Ar.AkshayHeranjal, Purple Ink Studio, Bangalore, believes he treads a middle path from the former two contemporaries. He finds the middle ground more interesting as to be able to explore all areas and not get filtered into one. Ar. Kanan Modi of Kanan Modi Associates, Hyderabad, also shared her deep passion for getting to do projects where the design authenticity is not lost and how she tries to be selective in working with people who believe in the positive change she can bring to the projects. This session was moderated by Ar. Rahul Gore, Opolis, Mumbai.



Sanskriti: “Art, history and heritage as tools for holistic development” discoursed that the idea of conservation and documentation of art, history, and heritage are often considered an elite requirement, a role only a few in our society can own up to and are there efforts to blend it with the holistic development and progress of society. It deliberated on whether there is an integration of such efforts into the daily life of the commons and could these efforts be an essential part of our development agenda rather than being a separate cause, functioning in tandem with architecture, life, and tourism. The conversation revolved around if there can be coexistence between art, history,



culture, heritage, and the future and the ecosystem and whether can tourism be a tool to reinvent such lost values. Moderated by Dr.Manoj Kumar Kini, College of Engineering, Trivandrum, the panellists were Ar.AbhaNarainLambha, AbhaNarainLambha Associates, Mumbai; Shri.P.B.Nooh, IAS, Director of Tourism, Government of Kerala; Ar.Shilpa Sharma, IES College of Architecture, Mumbai; and visual artist Shri.MuraliCheerooth.

Kala-Neeti: "Let the voices be heard, through the language of art and architecture" articulated around art and architecture as a language of expression which has a definitive voice for the voiceless, as a medium of dissent and concurrence in society. The conversation addressed inquiries such as an art shape a movement, a movement of change through architectural expression, can architecture impact society and break its social stigmas and whether art, architecture & design play a major role in upholding democratic values. Moderated by Ar.PremChandravarker, the panellists were Ar.Lalitha Tharani, Collaborative Architecture, Mumbai; Ar. Ganga Dileep C., Recycle bin, Trivandrum; Ar. Mujib Ahmed, Collaborative Architecture, Mumbai; and artist Shri.RiyasKomu.



Vikalp: "Cultural vanguard with an ecological conscience" encompassed that the idea to build sensibly and locally is a natural process for many in the creation of the built environment, carefully treading the sensitive ecosystem and preserving its balance. It inquired if the world has seen enough concrete and waste, but not enough innovation to increase the stronghold of sustainable, green, and ecologically sensitive designs and do vernacular methods and sustainable practices have an equal footing to compete with



the rest. Are we moving towards homogenization & losing our inherent knowledge? Moderated by Ar.SrideviChangali, Masons Ink Studio, Bangalore, the panellists were Ar. Kalapi Buch, Sfurna Designs, Bharuch; Ar.AnandSonecha, Sealb, Ahmedabad; Ar.Yatin Pandya, Footprints E.A.R.T.H., Ahmedabad; and Ar.DeanD'cruz, Mozaic, Goa.

Niyam: "Meaningful implications vs glimmering aesthetics; where do we strike a balance?" addressed the existence of architecture as a balancing act between attention to its layers, its multitude of implications that define design, and the art of crafting a space to create magnificent aesthetics. It inquired whether glamour in architecture alienates a section of people and modulates socio-cultural factors, can glimmering aesthetics coexist with the most sensitive needs of our society, whether is it just form vs function, or whether are there layers beyond. Moderated by Shri.MohitHajela, Group Head, Jaquar& Company Pvt. Ltd., the panellists were Ar.Sanjay Puri, Mumbai; Ar.Vivek Gupta, Arvind Vivek and Associates, New Delhi; Ar.Naresh Narasimhan, Venkataraman Associates, Bangalore; Shri.Yatin Patel, DSP Design Associates, Mumbai; and Ar.PavitraShriprakash, Shilpa Architects, Chennai.



THE FORUM

Contemporary and relevant inquiries were made here that related to the architectural practice of the millennials and younger generation.

The Future of Architectural Practice was deliberated on by the representatives of IIA as well as YArC. Moderated by Ar. Mohammed Afnan, Humming Tree, Calicut, we had as panellists, Ar. Leena Kumar, Joint Honourary Secretary, IIA, National; Ar. Tushar Sogani, Chairperson, IIA Rajasthan; Ar. Raveendra Jammanakatti, Coordinator, YArC; Ar. Santhosh Shanmugam, YArC Coordinator; Ar. Hamir Smart, Coordinator, YArC; Ar. Yogesh Singla, Vice Chairperson, YArC; Ar. Ranit Maiti, Coordinator, YArC; Ar. Anupam Deb, Coordinator, YArC; and Ar. Karan Nagpal, Member, YArC. What was planned as a 45min session prolonged to more than an hour, addressing questions as personal to one practice as “How easy is it for a young architect to maintain the triangle between the Client, contractor and architect for the execution of the project?” to broad-spectrum ones such as “How are IIA and YArC contributing to the welfare and

career development of a young architect? Is there a certain sense of security by joining IIA?”

A new perspective on Architectural Journalism brought the interaction between JIIA representative, Ar. Lalichan Zacharias and the panellists that consisted of Ar. C. R. Raju, President, IIA National; Ar. Mukul Goyal, MG Associates, New Delhi; Ms. Mrudul Pathak, Editor, Elle Décor India; and Ms. Vertica Dvivedi, Entrepreneur & Editor-in-Chief, Surfaces Reporter, New Delhi.

It was a great pleasure to hear Ar. Geeta Balakrishnan, Ethos, Kolkatta in conversation with Ar. Tarun Walecha, RLaPL, New Delhi on A Walk for Arcause.

Engendering Architecture saw Ar. Monolita Chatterjee, Design Combine, Kochi moderating the panellists Ar. Meeta Jain, Meeta Jain Architects, Bangalore; Ar. Rajesh Advani, Architecture Live!; Rwritee Mandal, Khoj Studios, Gurgaon; and Ms. Ishitha Shah, Bangalore. They addressed queries that were gender prioritised in the field of architecture.



Women powerhouses and Architecture Live! discuss engendering architecture.



JIIA and mainstream editors discoursed on architectural journalism.



IIA and YArC deliberate on the future of young architects.



Ar. Tarun Walecha converse with Ar. Gita Balakrishnan, Ethos, Kolkatta on her initiative a Walk for Arcause.

RAPID FIRE

This was a happening and fun format of interactive sessions with the speakers and the audience. The speakers sat at the dais comfortably on their couches or bean bag. Audiences could shoot any sort of questions at them and this turned out to be a great show, in league with the likes of the Tonight Show starring Jimmy Fallon. The venue was always a full house and packed with enthusiastic young architects storming in to get a close glimpse of their favourite starchitects.



Farah Agarwal, Chestnut Storeys, Chennai



Ar. Abha Narain Lambha, Abha Narain Lambha Associates, Mumbai



Ar. Sanjay Puri, Sanjay Puri Architects, Mumbai



Ar. Arjun Malik, Malik Architecture, Mumbai



Ar. Vinu Daniel, Wallmakers, Kochi



Ar. Alok Shetty, Bhoomiputra, Bangalore



Ar. George Seemon, Stapati, Bangalore



Ar. Shantanu Garg, Shantanu Garg Design, Jaipur



Ar. Abin Chaudhuri, Abin Design Studio, Kolkatta

PUBLIC REPRESENTATIVES HAND IN HAND WITH THE ARCHITECTURAL FRATERNITY

FIRST OF ITS KIND IN AN ARCHITECTURAL FESTIVAL



From left, Honourable Calicut District Collector Shri. Narasimhaguri T. L. Reddy; Dr.Muneer K., MLA; and Shri Pradeep Kumar A, Ex-MLA; along with moderator, Ar.Vinod Cyriac on the dais deliberating on the proposals rendered via the National Design Competition, Reweave Kozhikode: Reimagining the Comtrust Precinct.



Honourable Minister of Public Works Department and Tourism, Shri. Mohammed Riyas, sharing the forum with the architect fraternity. Seated beside is Ar.C.R.Raju, President, IIA, National.

Various public dignitaries were invited to different forums at the Young Architects Festival 2022 at Calicut.

The National Design Competition, Reweave Kozhikode: Reimagining the Comtrust precinct, being a project of utmost public relevance and located in the heart of the city, called for intervention by public figures in mainstream policy-making on the city itself. Honourable District Collector Shri. Narasimhaguri T. L. Reddy; Dr.M. K. Muneer, MLA; and Shri Pradeep Kumar A, Ex-MLA, were brought onto dais for a concluding session to discuss the project's future in the context of the competition. All guests witnessed the presentation made by the 9 finalists in the competition. Ar. Vinod Cyriac, who has been the powerhouse behind IIA Calicut Centre's decade-long endeavours in bringing design to the public front, as moderator of the session, manoeuvred the conversation into making them a promise, in principle, that the aggregate inputs of the design competition shall be considered and deliberated upon while making any sort of discussion or decision with regard to the urban scape in the subject.

The prime workshop in the series, CHINTA, had addressed yet another key premise in the city. The erstwhile Municipal Office building, a street stretch connecting it to the beach and an adjacent vacant land all amount to about 1.5 acres. Here again, possibilities that were churned out during the workshop were discussed with Ms Beena Philip, Honourable Mayor, Calicut Corporation, who shared with the group her ambitious vision for the city and thereby how the workshop's conclusion could be considered in her vision. She graced day 02 of the event and awarded the mentors of the workshop with mementoes.

The inauguration of the awards night at the event was done by the Honourable Minister of Public Works Department and Tourism, Government of Kerala, Shri. Mohammed Riyas. He graced the occasion, shared his understanding of the importance of design in policy making, gave his positive



Ar. Vinod Cyriac, in his usual fervour, moderating the session.



Dr. M.K.Muneer, MLA, responding with his perspective on the subject.

intent to bring the fraternity in close interaction with the Ministry, empathised with the fraternity's challenges in engaging in public projects with promises to address the same and shared his understanding to bring in a Design Policy for the future development of the State. He also unveiled the Manual of Architectural Practice by the Council Of Architects, India, carrying it with him as his personal copy to understand the relevance of the existence of the practice.

Engaging positively with the policymakers, the wheel turners and the change makers in the public realm shall only enable to bridge of the gap that exists now, in bringing public spaces, public infrastructure and public built properties to a high architectural standard, thereby to a high functional, aesthetic, and economic standard, indulging in the culture and ethos of the city it resides in. IIA Calicut Centre has shown at YAF 2022, that THIS is possible, inspiring the entire country!

CULTURALS



When Chai Met Toast basking in the afterglow before an eager audience.



Mamangam India at their ever graceful best. Cultural injunctions at the Awards night.



Informal cultural interludes amidst guest lounge areas.



Visually aesthetic display of Kalaripayattu on day 03.



Visually aesthetic display of Kalaripayattu on day 03.



Mamangam India at their ever graceful best. Cultural injunctions at the Awards night.



Delegates catching onto their favourite tunes with When Chai Met Toast on day 02.



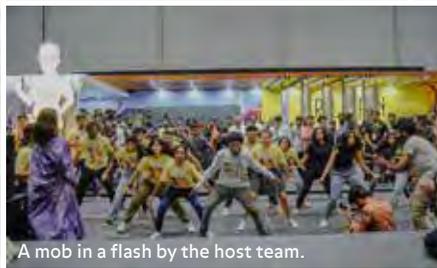
DJ Ribin Richard in his element



Shringarimelam, a version of the indigenous Kerala art form of distinct instruments and body movements.



Pancharimelam, a version of the indigenous Kerala temple art form with distinct instruments.



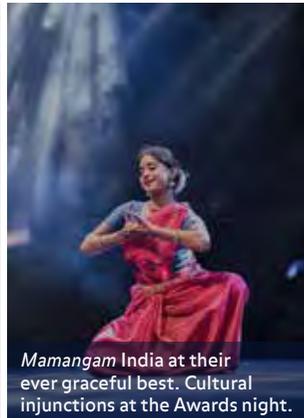
A mob in a flash by the host team.



BACKUP PLAN exhilarating the audience.



The ambient venue drowning in the mesmerising cultural performances every evening.



Mamangam India at their ever graceful best. Cultural injunctions at the Awards night.



The street exhibition of YAF Awards shortlisted entries, Re-weave Kozhikode shortlisted entries, public projects executed by IIA, Calicut Centre, etc.

URBAN ANGADI

WHEN REGISTERED DELEGATES AMOUNTED TO 2500+ HERE WERE ABOUT 10000+

It was humbling to see how Kozhikode city had embraced with both hands, the flea market and exhibition that YAF 2022 had put up for them. The city's green lung, the Sarovaram Biopark, which otherwise catered to only joggers and walkers in the morning hours, lovers, families and friends in the evening hours, for 3 days became a much-happening space with shopping, mouth-watering savouries, ambient strolling spaces and enthralling cultural performances. With décor that was sustainable and in context to the space that existed, a zero waste approach and much love from the local

business owners, Urban Angadi was a sought-after parallel event. The walkway to the Angadi from the main venue of YAF was adorned with a street exhibition of the YAF Awards shortlisted entries, the Reweave Kozhikode shortlisted entries and many public projects under the initiative of the IIA < Calicut Centre were displayed for public view. 5 or 50, the age did not matter. Everybody had something at the festive venue. Kozhikode is renowned for its warm hospitality. Urban Angadi celebrated that and much more!



Jellyfish-like suspended custom lights in the pathways to the Venue.



Stalls of small and medium businesses from the locals excited delegates from all over the country.



Host Centre's very own music band entertains the public.



Our signature branding made its presence at every nook and corner of the festival.



A local baker's stall serving distinct delicacies.



An artist's satchel wrapped in ethnic fabrics at another stall.



Artist Najeeb performing on the public stage at Urban Angadi



An engaged audience at the Cultural venue at Urban Angadi



Music lovers from IIA, Malappuram Centre, enthralling the crowd.



Guests at YAF engaging at the stalls in Urban Angadi. In the picture, Ar. Vivek Gupta makes a purchase from the brand: Manknasurath by Ms Kamaruban Nusarath.



Commencing work on a wall mural open to be performed by the public.



Signages followed originality and sustainability.

YATRA

EARLY MORNING INDULGENCES

Days 01, 02 and 03 had enticing activities beginning early in the morning at 0630hrs. The Heritage Walk took participants to some of the city's gems in terms of heritage value and urban significance. The walk was curated by Captain Ramesh Babu, who was an ex-maritime official who took particular interest in the city's heritage treasures and did regular walks in the city for enthusiasts. The Sketching Trail curated by Ar.Praveen Ram, Kozhikode and mentored by Ar.Jayakrishnan B., Trivandrum and Ar.Peter Rich, South Africa, were a blissful exercise for the registered group. The trail also took the group through some interesting streets of

Kozhikode like the Gujarathi street. The Public Projects tour was the most sought one and though planned for only 2 days had to be extended to all 3 days as more and more delegates were curious to see the Government projects executed beautifully by the architects of IIA, Calicut Centre. The journey together of the architect's fraternity and the Government bodies to envision and execute these projects in the public domain surprised the guests and were claimed to be an example for the whole country to follow!



Promotional cycle ride done through the city on day zero of the event.



Promotional cycle ride done through the city on day zero of the event.



The team at Government Higher Senior Secondary School, Karaparamba, designed by Design Ashram. Ar.Brijesh Shaijal sharing his experiences doing the project.



The team at Udayam- A home for transition for the destitute of the city, designed by Satkriya, Kozhikode.



The team stroll through Thapovanam, a park for children and the elderly, Kozhikode, designed by Two I architects, Kozhikode.



During the heritage walk when the team paused at the Thali temple near the Zamorin's palace area of Kozhikode city.



The team pose at Samudra, a community conventional hall for the fisher folk of the area, designed by Two I architects, Kozhikode.

ECORESORT- THE NATURE RETREAT AT KENDRAPARA

Ashutosh Jena & Dr. Bharati Mohapatra



ABSTRACT

The long coastline of Odisha approximately 500km supports rich biodiversity, scenic locations, and indigenous communities. This stretch has the potential for nature-based tourism along with the need for the conservation of biodiversity. The development of tourism in the unexplored coastal belt can promote the local economy and raise awareness about natural habitats. The thesis topic primarily focuses on the rural development and growth of tourism by proposing eco-sensitive developments along the sea coast of Kendrapara, Odisha, which is close to the Bhitarkanika mangrove national park. The design program is formulated to contextually complement the climate, culture, and coastal ecology. Eco-tourism principles are followed concerning the preservation of the coastal ecology, promoting livelihoods along with responsibly planned cyclone-resistant tourism facilities reflecting the vernacular style.

Keywords: Eco-Tourism, Vernacular Architecture, Coastal Area, Rural Community

1. INTRODUCTION

Nature-based form of tourism is gaining momentum with the development of transportation and communication providing better connectivity to natural areas. Further, growing urbanization and changing lifestyles have drawn people towards natural areas and sought solace in natural retreats. Ecotourism is this nature-based form of tourism that entails responsible travel to natural areas, conserving the natural environment, and sustaining the well-being of the local community. According to the United Nations, World Tourism Organisation (UNWTO) ecotourism refers to “All nature-based forms of tourism in which the main motivation of the tourists is the observation and appreciation of nature as well as the traditional cultures prevailing in natural areas while minimizing negative impacts upon the natural and socio-cultural environment”. Ecotourism also ensures the generation of economic benefits for host communities, organizations, and authorities managing natural areas for conservation purposes (Ahmad et al., 1989). Tourism in natural areas needs to be developed sensitively. Odisha is endowed with scenic natural reserves that have immense tourism potential. The present design for the development of an eco-resort in a coastal natural area of Odisha focuses on the principles laid down for ecotourism.

The eco-resort is proposed to be developed along the coast of the Bay of Bengal in the Kendrapara district of Odisha, close to the scenic Pentha Beach. The proposed eco-resort will lead to the enhancement of tourism facilities in the area and increase tourist footfall. The site is well connected by the state highway. A coastal highway is proposed to be connected from Gopalpur (Odisha) to Digha (West Bengal) along the coast of the Bay of Bengal. It will provide road connectivity to 178 villages in Odisha.

It is a 461 km project under the Bhratmala Pariyojana of the central government. It will cover 49 km under Kendrapara. Kendrapara district is a potential ecotourism destination with the Bhitarkanika National Park, the rich biodiverse reserve mangrove forest, and a long coastline. The project envisages developing this coastal belt and the regional natural reserve as an ecotourism destination.

2. AIM AND OBJECTIVE

The project aims at focusing on the significance of the seafront as a tourist place while sustaining the environment

and creating an avenue to promote the tradition, culture, and craft of Odisha, and generate livelihood options for the local community.

2.1 Objectives

- To design in coherence with the principles of ecotourism, for the interventions to minimize negative impacts upon the natural and socio-cultural environment.
- To create built forms that respond to the climate and culture of the place and complement the natural setting.
- To create facilities that motivate observation and appreciation of nature as well as the prevailing traditional cultures.
- To create facilities that would enable generating economic benefits for the local communities.
- Develop the region as a nature-based tourist sector.

3. METHODOLOGY

The proposal has been developed based on the outcome of studies conducted at four levels: Village study, site study, case studies, and literature review (Ahmad and Szokolay, 1994). Based on the conclusions derived from the said studies, relevant architectural design guidelines have evolved. Considering these inferences and guidelines, an attempt has been made to apply the same to the selected site and develop the proposal. Certain parameters have been chosen to analyze the site and a similar analysis has been carried out for the case studies at both, the site level and at the building level to understand the functional interrelationships and interactions with the site.

3.1 Case Study

The case studies carried out are at both, site and building levels as discussed earlier. The projects are selected on the basis of their tourist footfall, site areas, activities, spatial planning, and integration of the local community. The case studies selected are.

1. Dune Eco Resort, Pondicherry (Primary Case Study)
2. Govardhan Eco Village, Maharashtra (Secondary Case Study)
3. National Handicrafts and Handlooms Museum, Delhi (Secondary Case Study)

These three projects have been analyzed based on various functional, spatial, technical, and aesthetic parameters and conclusions have been derived thereafter. The following inferences are drawn from the above case studies.

1. Use of locally available materials and construction technology, and promotion of traditional craft, culture, and local food for sustainability and community development.
2. Involvement of artisans with tourists to promote the local craft and employment of local people in the construction and maintenance of the resort to generate livelihood.
3. Conservative management of the natural environment, rainwater harvesting, and groundwater recharging with creative nature-based landscaping.
4. Minimizing the non-renewable sources of energy consumption.
5. Use of materials (bamboo, coconut leaf, casuarina tree).
6. Landscaping with indigenous plantations and farming local fruits and vegetables.

3.2 Site Study

The site is located in the Action Area in Kendrapara, along the 8th major tourist spot of Kendrapara, Odisha. The area of the proposed site is 25 acres (101211.7 sqm.). The site is located along the Bay of Bengal with a natural freshwater body within it. The adjoining village is inhabited by the farmers and fisherman community. There is a proposal from the government of Odisha to develop tourism-based infrastructure in this area (Fig 1.)

The site has been studied based on the following parameters: (1) Location (2) Landform (3) Orientation and climate (4) Adjoining land use (5) Accessibility (6) Views and vistas (7) On-site and off-site factors (8) Tourism potential (9) Coastal zone vulnerability and regulations (10) Economical factor (11) Local building construction materials and techniques (12) Local Culture (13) Cyclone resilient construction.

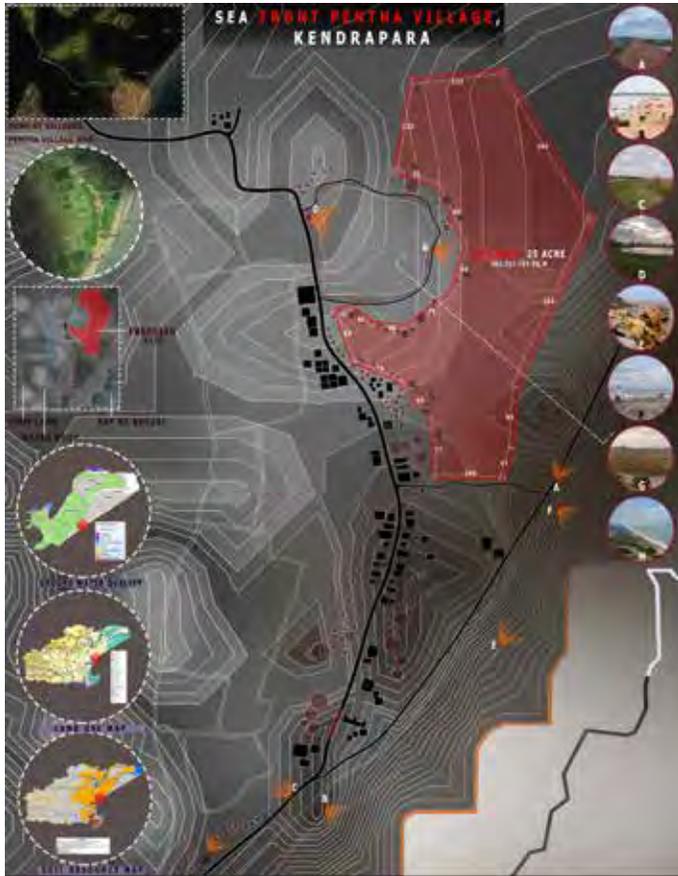


Figure 1: Site Study
(Source: Author)

3.3 Design strategies

Based on the case study and site study the following design strategies have been framed.

- Retaining the place identity
- Connecting with local living styles and culture
- Landscape elements and features to provide more meaning to the place.
- Preserve the natural setting and native vegetation
- Adopt local construction technique
- Cyclone-resistant structural forms.
- Retain the culture and heritage of the area.
- Promote local harvest and produce and generate income opportunities

- Provide a platform for the promotion of traditional arts and crafts.

4. CONCEPT DEVELOPMENT

“Nature is the key web that attracts the tourists”

Tourists are attracted to natural sites to seek restorative benefits, recreation, and adventure, and to gather know-how about natural habitats and indigenous communities. Tourists seek undeveloped land with minimal human imprints. Tourists are drawn to these areas because of their remoteness.

Therefore, any intervention in natural areas should complement the environment, to receive the maximum benefit the environment has to offer. The connection between nature and tourists around the globe forms a pattern of a web network like a spiderweb, where, the center/eye of the web network is the destination point, and the tourists around the globe act as the node points connecting to the center of the web. The natural destination is conceptualized as the common point of interest of people from different backgrounds. The site plan has evolved as a manifestation of this web concept as shown in Fig 2.

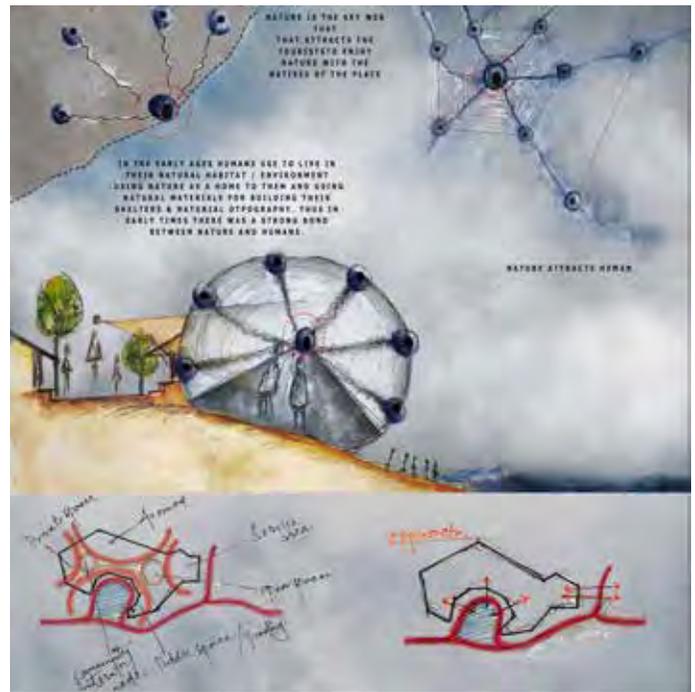


Figure 2: Concept Development
(Source: Author)

5. SITE PLANNING

The site planning is based on these aspects: (1) Spatial axis (2) Scenic visual experience (2) Transitional pause points (3) Restricted vehicular zone (5) Quiet private area (6) Recreational and Cultural area (7) Green buffers

There are three main entries to the site. one is for the local tourists and the inhabitants of the village, the second one is for the private resort area through the main parking and the third is a service entry for the employees. The onsite water body area and the Craft Bazar along it is developed as a public realm for the local tourists, and form the in-between zone between the private resort and the adjoining village. (Fig 3.)

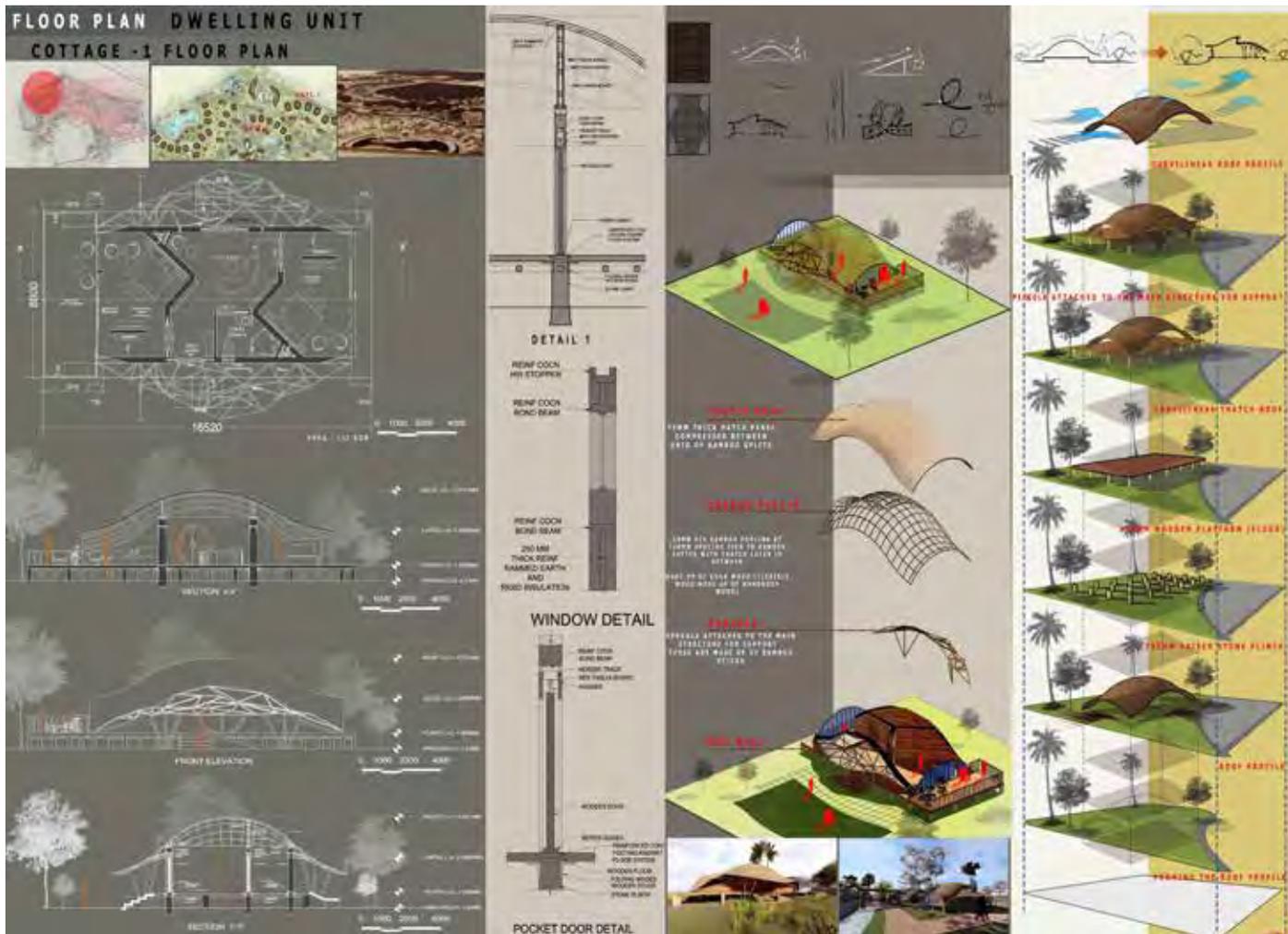


Figure 7: Floor Plan and Details of Cottage (Source: Author)



Figure 8: Reception and Front Office (Source: Author)



Figure 9: Restaurant Floor Plan and Details (Source: Author)

7. CONCLUSION

The development of this eco-sensitive region rich in natural habitat, envisaged in the form of establishing an Ecoresort will promote nature-based tourism, disseminate the regional art and culture and enhance the economy of the rural community. The environment-responsive contextual design concepts adopted will lead to the creation of nature-friendly aesthetically shaped spaces and a natural retreat for tourists and nature enthusiasts.

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HIGH ALERT: IIM AHMEDABAD INTENDED TO BE DEMOLISHED!

Dr. Klaus-Peter Gast, Architect



Court with library building in the back
(Source: Photo taken by the Author)

The world-famous Indian Institute of Management, Ahmedabad (IIMA), India's best business school, is intended to be partly demolished! This was recently announced by its director, Errol D'Souza.

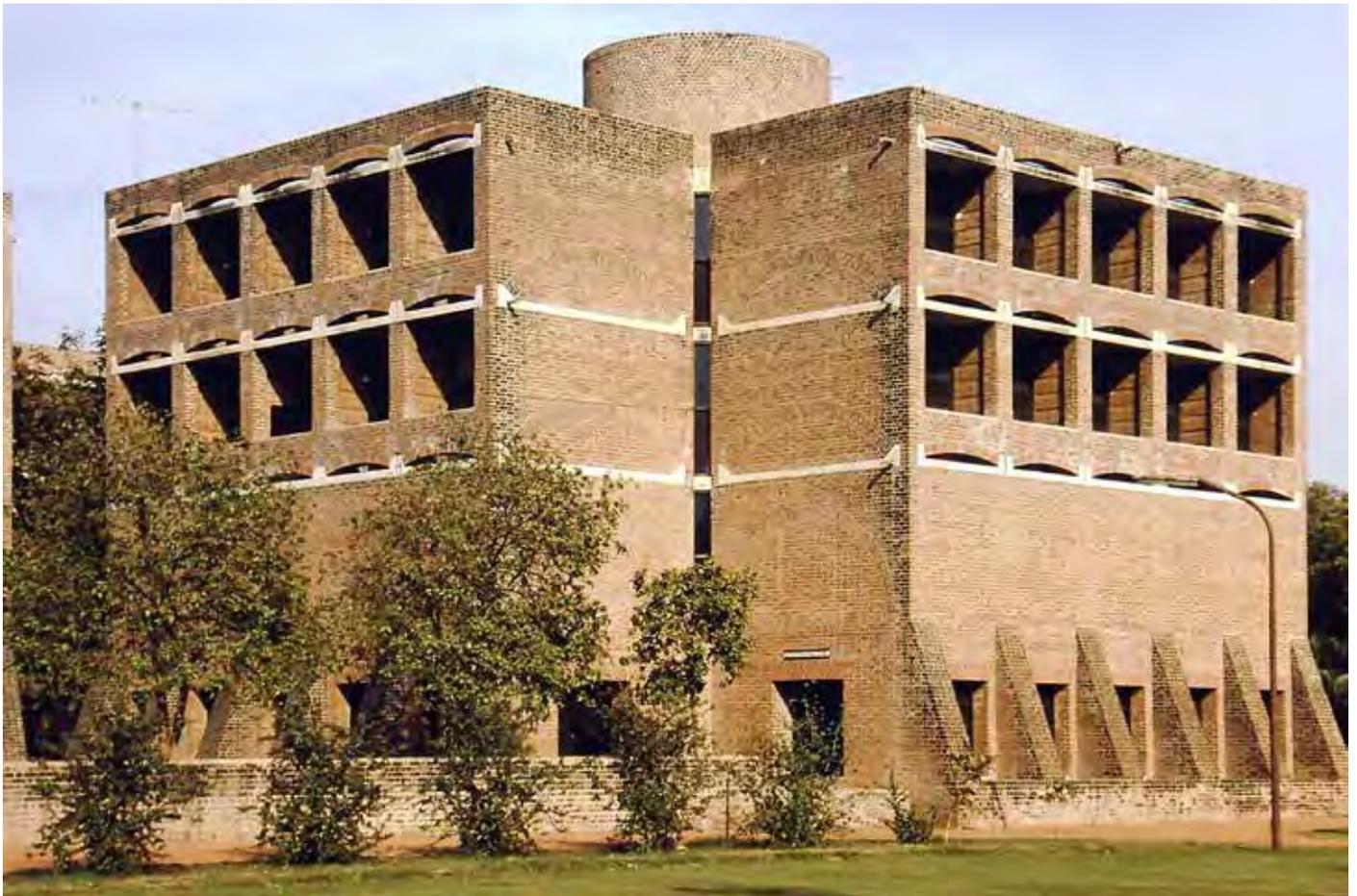
The building complex designed by the legendary American architect Louis Kahn is one of the finest examples of Late-Modern Architecture in India and in the whole of South Asia and is recognized as a masterpiece worldwide.

In 1956 the great visionary industrialist Vikram Sarabhai together with the Harvard Business School and state authorities started the grand idea of creating the best school for management in India. Finished in 1975, the building complex gained enormous attention and recognition in the architectural world but also by its teachers and students. Generations of students have left the campus for a successful

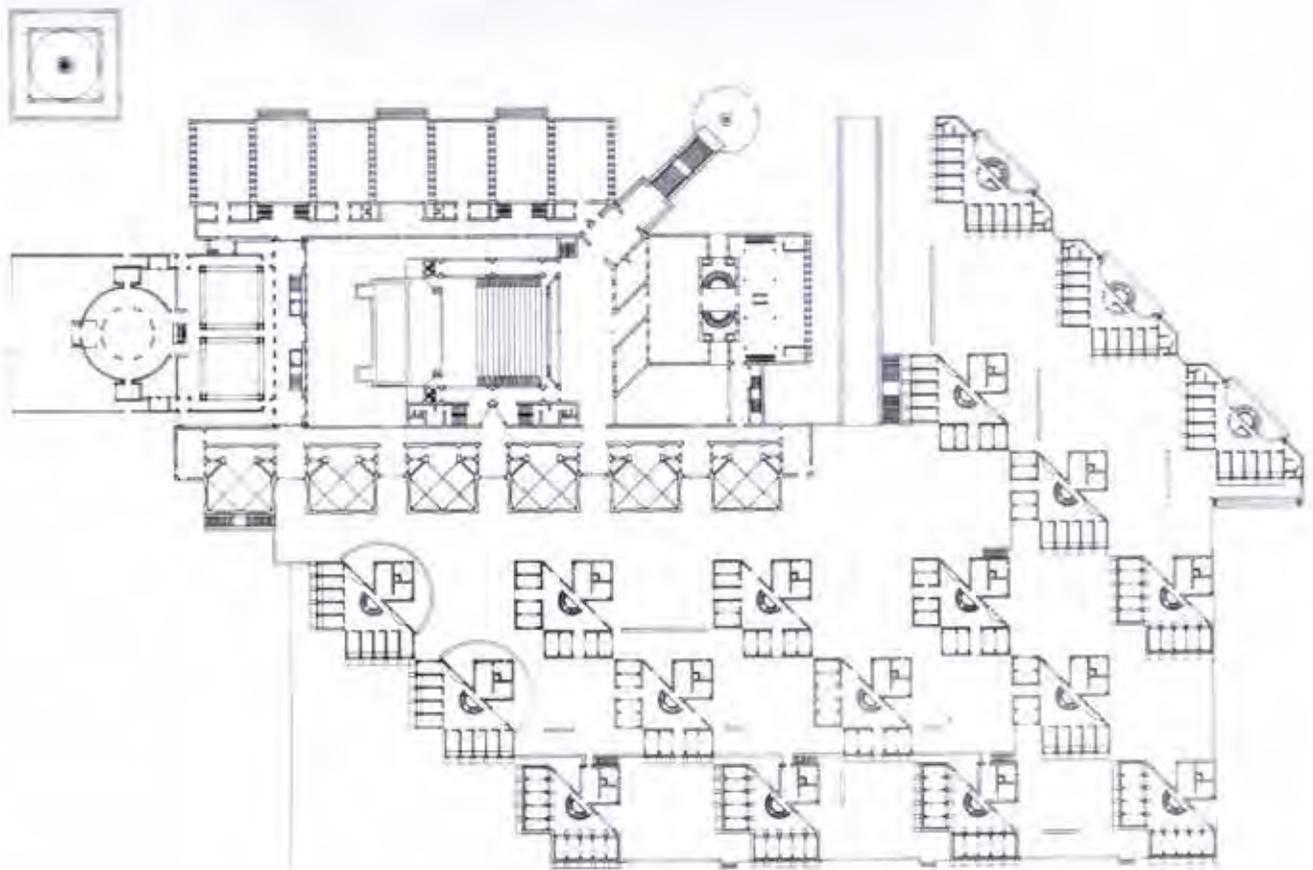
career and still share their wonderful memories in the media of having studied in this exceptional environment.

Kahn's unique layout of the buildings forms a complex spatial pattern of voids and masses on different levels in a distinct geometrical order never achieved otherwise. This outstanding composition needs to be restored and preserved in its original condition because it belongs to India's great cultural heritage!

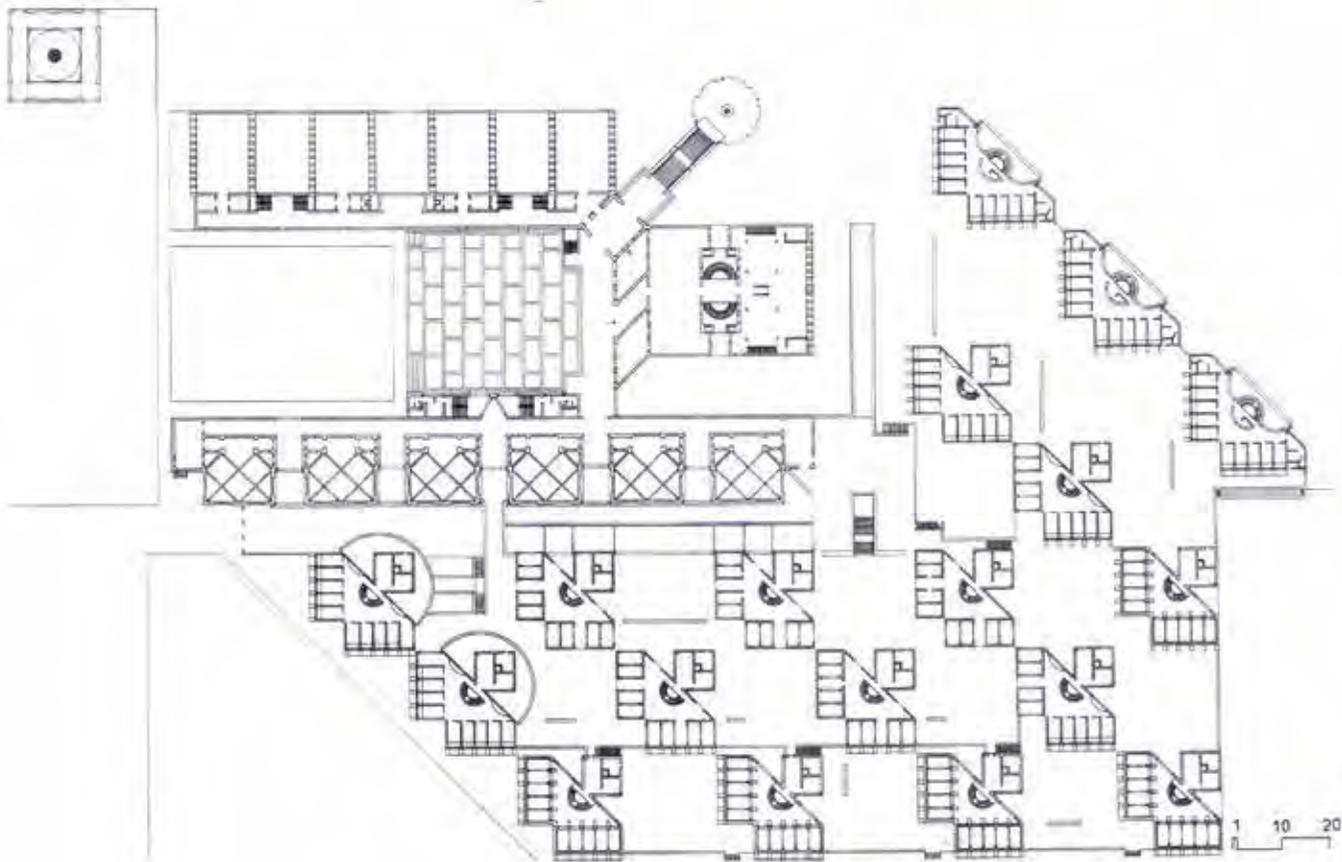
Its 18 dormitories for the students, carefully incorporated into the overall layout and an important part of the entity of the design, lack safety according to the Director. The earthquake of 2001 but mostly negligence and improper maintenance lead to deterioration. How can demolition be the only option? How can it be considered for a building complex of such outstanding quality and cultural value not



Dorm Geometry
(Source: Photo taken by the Author)



Plan of IIM - Intended Version
(Source: Drawn by the Author)



Plan of IIM - built project
(Source: Drawn by the Author)



Three special dormitories
(Source: Photo taken by the Author)



Main entrance anchored at existing mango tree
(Source: Photo taken by the Author)



Dormitories

(Source: Photo taken by the Author)



Ramp to the upper level

(Source: Photo taken by the Author)

only for India? How can a higher profitable square foot area of average new buildings destroy an architectural masterpiece?

The masterfully and carefully restored library of the complex evidently shows how we have to deal with such valuable buildings. Full restoration and highly attentive maintenance is required in future to preserve this building treasure for generations to come.

Ahmedabad is the only city in the world which inherits buildings by the two grand masters of architecture. Together with Le Corbusier's buildings in Ahmedabad and Chandigarh, Kahn's IIMA requires world heritage status.



Main entrance staircase into the school

(Source: Photo taken by the Author)

India and especially the city of Ahmedabad should be proud of having buildings by the two most important architects of the 20th century and should do everything to keep their legacy alive.



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EFFICIENT LANDSCAPE DESIGN PRACTICES FOR UNIVERSITIES

Dr. Aarti Grover, Ar. Ankur Jyoti Dutta, Ms. Poonam Saini

1. Introduction

The landscape character of any place is defined by the landscape elements creating a sense of place and belonging to the users. Some of the elements in campus landscape like a fountain, plaza, spill-over spaces within a distinctive building, or students interacting in a park-like setting evoke a sense of belonging among the students to consider the place as their home during their stay at the campus (Yahres & Knight, 1995). Landscapes within the campus not only have an impact on the daily lives of students but also on the faculty and staff living within the same surroundings. Campus landscapes often serve as a backdrop for students' learning experiences and are generally considered as the most profound defining aspects of an institution's identity (Campus Landscapes and the Student Experience, 2018).

2. Open Spaces in Campus

By and large, the human scale of open spaces within the campus premises plays a significant role in the development of landscape plans for university campuses. These intimate spaces bear special characteristics and should be designed based on various activities and interactions among campus users (Ghorbanzadeh, 2019). These spaces sometimes include areas or zones that are often used to differentiate between classes and meeting places during evenings or festivals. Ceka (2016) describes that a well-designed campus landscape can be an academic, social, spiritual and cultural

entity. Landscape within campus also helps students in concentrating on their studies with the natural surroundings and inviting visuals. Moreover, the higher the amount of green spaces within the campus, the greater are the chances of increase in the wellness factor among students. Very often, the students, faculties and staff spend time within these open spaces that provide a positive impact on the overall psychological and physiological demands throughout the day (Edmunds, 2020).

Open spaces many a time create an area for both planned and spontaneous activities in a setting. The landscape elements in these open spaces provide interaction among the users and they tend to encourage their engagement. The open spaces of a campus often play an important role in the physical development of the students. An open space located between the buildings at times works to blend the surrounding environment within the campus and also provides a sense of direction by integration and organisation of different elements within these spaces. They can also provide an aesthetic sense by creating visual surprises. Many creative and innovative ideas occur in outdoor environments, away from formal classes and discussions. The scenic beauty and a relaxing atmosphere in open spaces encourage impromptu meetings and discussions, and provide fresh air for an otherwise stressful academic environment (Yu Lau, Gou, & Liu, 2014).



Figure 1: Free flowing green courts in campus of Dartmouth College
(Source: https://commons.wikipedia.org/wiki/Campus_of_Dartmouth_College)

In green building assessment tools such as Leadership in Energy and Environmental Design (LEED), open spaces as the sphere for micro-ecology and sustainable environments are believed to lead a healthy community where plants, natural habitats, pavements, shades and lights jointly create an ecosystem and microclimate in addition to supplying comfort and sustenance for users (Yu Lau, Gou, & Liu, 2014).

Most often university campuses have been compared with a city on a small scale as it provides almost all of the needs for the university community. University campus design is considered as an interdisciplinary art between architecture, landscape architecture and urban design (Ghorbanzadeh, 2019). Landscape design for campus generally depends upon the setting or context which includes cities, suburbs, towns and rural areas. The settings play an important role as they govern how the landscape pattern will be (Vogt, 2021).

Typologies of University Campuses

The campus life of a student is predominantly defined by the type of campus. Based on their location and function, following are the typologies of campus:

- i) Urban Campus – They are usually located within the city's limits and are small or large, depending on the size. These types of campuses offer a variety of programs for education and also have ample options of spaces for recreation. Some urban campuses around the world are spread throughout the city while some are self-contained. They tend to attract culturally diverse students as they have a strong transportation network.
- ii) Suburban Campus – Suburban campuses are located in smaller cities, large towns or residential areas near cities. Suburban colleges often have connections to the towns where they are located. Public transportation may be available in addition to a college's transportation options.
- iii) Town College Campus – They are located in smaller towns near major cities.

- iv) Rural Campus – Rural campuses are located in the countryside, often near farms and wilderness areas and usually near a small town. Most rural campuses are self-contained, with a majority of the students within them. The landscape of rural campuses can vary widely from region to region (Campus Setting: Rural, Suburban, Urban, n.d.).

Sustainability in Campus Landscape Design

Sustainable campus landscapes incorporate the landscape resources through appropriate designs, landscape management, waste management, functions and activities of a university to reduce the negative impact on the environment (Mahayudin et al., 2015).

Holistic landscape design for universities on the whole deals with the idea of sustainable landscape processes while incorporating the concept of biodiversity within (An Holistic Approach to Landscape Management, n.d.). Campus landscape designs typically incorporate the idea of sustainability such as reducing the use of portable water, managing runoff and using it for maintaining the greens and using the natural setting as the learning laboratories for the students. Spaces and open areas are designed where the students and general public can sit together and exchange ideas.

Applications of sustainable landscape practices range from designs that encourage walking to methods that reduce water usage, and from planting shade trees to eliminating the use of harmful chemicals and fertilizers, and maintaining landscapes without machinery (Sustainable Campus Landscape Guide, n.d.). The ideas that are principally incorporated in university landscapes are:

- a) Multipurpose outdoor spaces
- b) Materials depending upon the footfall
- c) Rain water harvesting, rain gardens, swales, etc.
- d) Year round appeal and colour through plantation
- e) Landscape for learning (Delano, 2019)



Figure 2: Use of sculpture and art forms to create focal point in KUET campus landscape
(Source: https://commons.wikimedia.org/wiki/File:KUET_campus_landscape.jpg)

The benefit of sustainable landscapes within campuses is that they improve the air quality and water quality which results in the increase in climate benefits, economic, health and social benefits, conservation and habitat benefits (Sustainable Campus Landscape Guide, n.d.).

3. Analysis of the Master Plan and Landscape Master Plan – A case from University of Nebraska – Lincoln Campus

The Lincoln Campus of the University of Nebraska had extended its campus in June 2012 to grow and strengthen its place among the national peers in academics, athletics and research. The expansion framework consisted of three big ideas: ‘Big and Green’; ‘Big but Well Connected’ and ‘Thinking Big’. There are several components to the ‘Big and Green’ feature of the plan, including a new vision for Memorial Mall, a historic open lawn which occupies a symbolically important site adjacent to the football stadium (Havens, 2022). The idea of ‘Big and Green’ also included sustainable strategies for both the campuses with primary focus on the storm water management. The idea of ‘Big but Well Connected’ improved the mobility options such as biking, walking, transit and driving both to and within



Figure 3: Use of Natural setting UCT upper campus landscape view
(Source: https://commons.wikimedia.org/wiki/File:UCT_Upper_Campus_landscape_view.jpg)

each campus and also strengthening the connections with the adjacent downtown. Finally the idea of ‘Thinking Big’ improved the academic sites and entrepreneurial growth (Havens, 2022).

The open spaces are divided along the site according to their usage and functions. The primary land uses along the open space system include creation of open malls and better defining streets, paths and mobility systems. The ideas along the mall include converting the Memorial Mall east of Memorial Stadium into a green space; a redesign of the 14th Street Mall as a primary transportation corridor with dedicated space for pedestrians, bikes and a lane for shuttle buses; and the creation of an East Campus Common space linking the East Union, Dairy Store and C.Y. Thompson Library (Fedderson, 2013).

4. Study Area – Landscape Development of existing Assam Down Town University:

The selected study area for the research is Assam Down Town University at Panikaithi, a private university in Guwahati, having a strong ecological context. The campus currently is

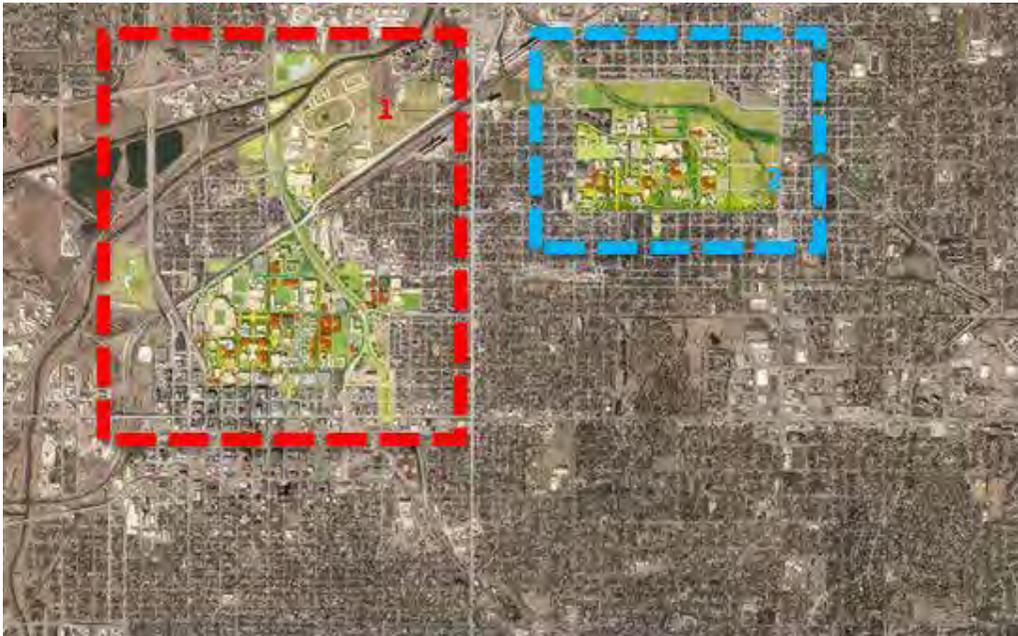


Figure 4: Location of the University of Nebraska, Lincoln Campus
(Source: <https://www.sasaki.com/projects/university-of-nebraska-lincoln-campus-master-plan-and-landscape-master-plan/>)

Legend:

1. Old Campus
2. New Campus



- Legend:
- 1. Proposed Open Spaces
 - 2. Proposed Green Corridor
 - 3. Playground

Figure 5: Master Plan of the Campus
 (Source: <https://www.sasaki.com/projects/university-of-nebraska-lincoln-campus-master-plan-and-landscape-master-plan/>)

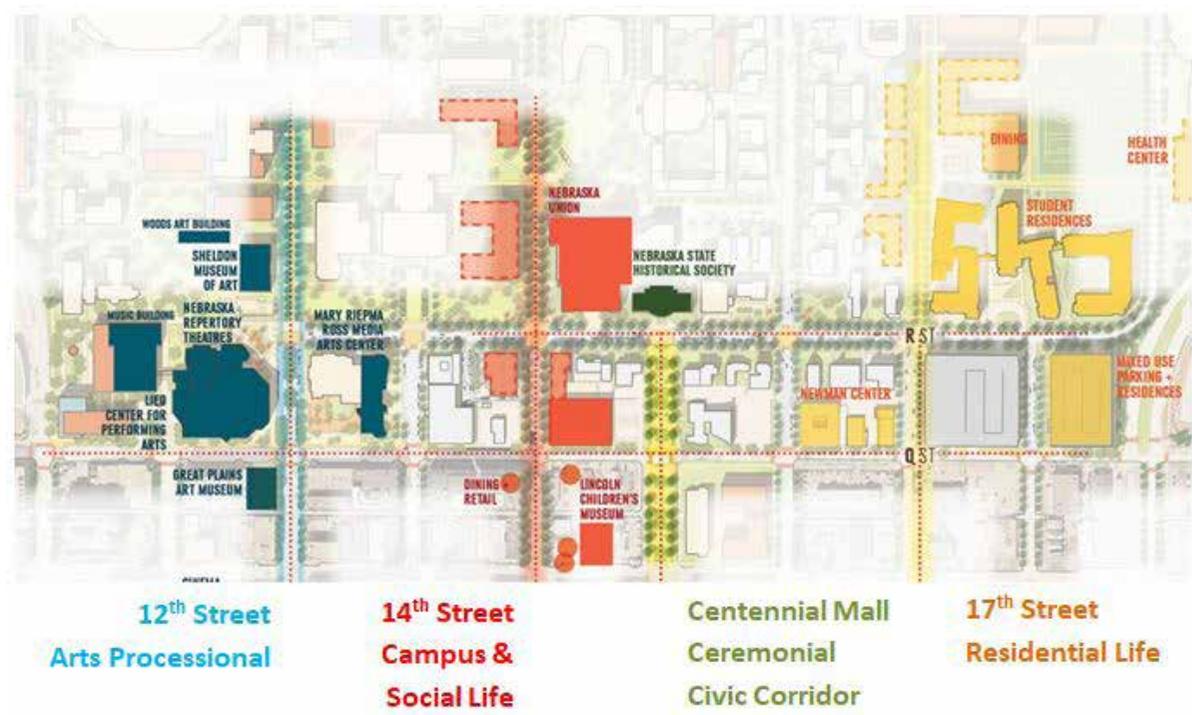


Figure 6: Division of spaces according to zones and usage in University of Nebraska, Lincoln Campus
 (Source: <https://www.sasaki.com/projects/university-of-nebraska-lincoln-campus-master-plan-and-landscape-master-plan/>)

based on 50 acres of agricultural land with further plans of extension of up to another 50 acres. It overlooks the River Brahmaputra and is surrounded by the Amchang Wildlife Sanctuary on the southern part which is only 12 km away from the Assam State Secretariat, Dispur; the capital complex of the state.

The site is surrounded by the National Public School, Maharishi Vidya Mandir Public School, Tamulbari Goan and Garobasti gaon in the northern part, Panikhaiti Hills in the eastern part, Amchang Wildlife Sanctuary in the southern part and Bonda Gaon in western part of the site.

The river Brahmaputra is about 12 km from the university area and provides a visual connection to the university campus. The site is primarily connected by Shankar Madhav Path from Panikaithi-Chandrapur Road (SH-3) which is a state highway connecting one end to Guwahati and other leading to Chandrapur. A broad gauge railway track runs parallel along the site in the northern corner that connects Guwahati railway station and Chandrapur railway station; and intersects the SH-3 parallel to the junction of Shankar Madhav Path. The existing site profile has only one entry from Shankar Madhav Path that serves as both main entry to the campus as well as the service entry.

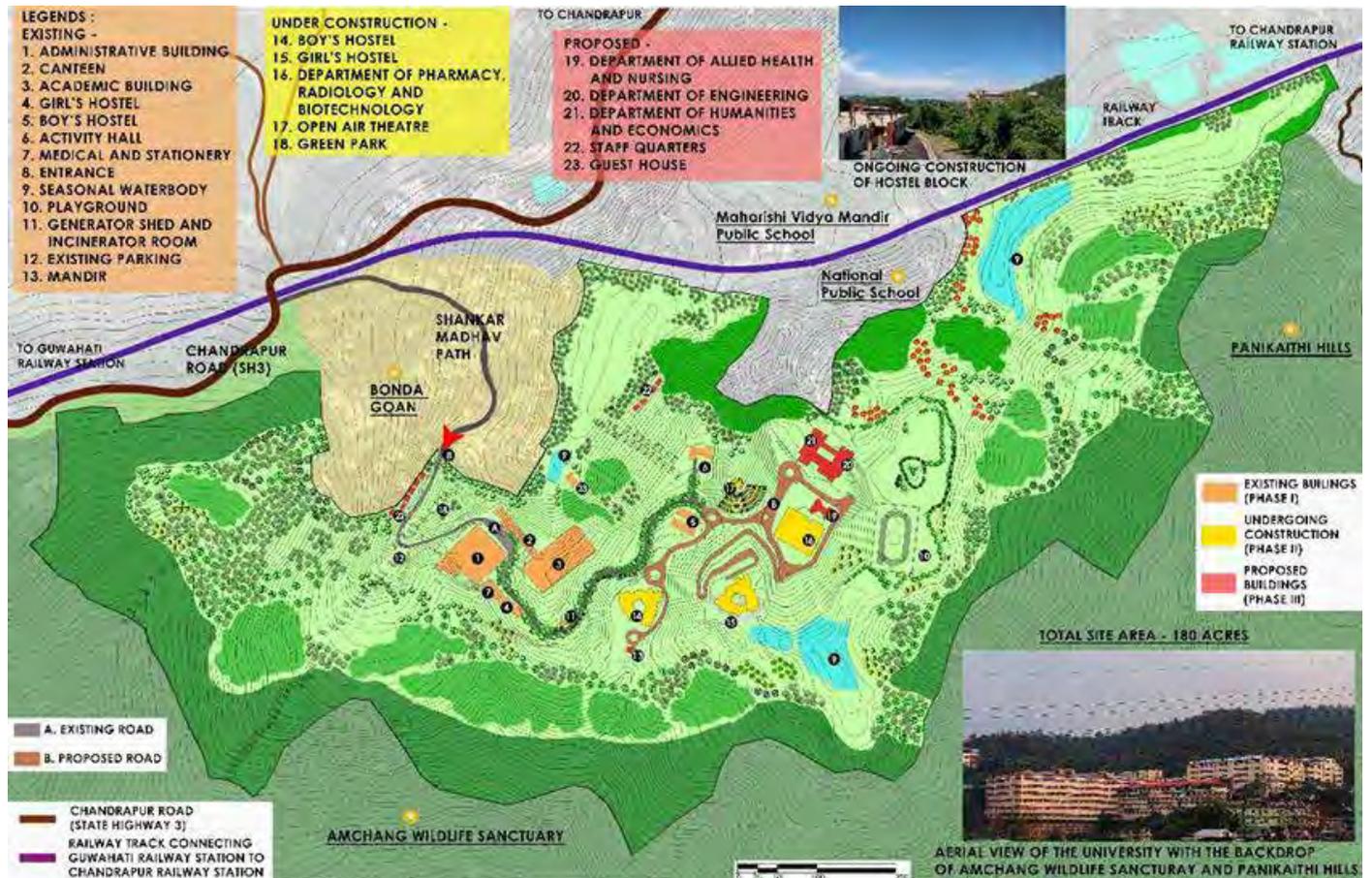


Figure 7: Existing master plan for the University (Source: Author)

Existing land use around the site is residential, agricultural and reserved forest zones. The proposed land use of the area according to 2025 is residential, educational and ecological. The agricultural areas towards the south are to be converted into an educational zone where different universities and schools are to be set up.

The elevation of the site varies from 90m (northern side) to 160m (southern side). Steeper slopes are present towards the south western part along the border of the Amchang Wildlife Sanctuary engulfing the Panikaithi Hills. The existing site has three major seasonal water bodies (one on the southern side near the ecological corridor, one towards the northwestern side along the boundary of Bonda Gaon and one towards the extreme north of the site which acts as retention pond within the area. Water from the surrounding Amchang Wildlife Sanctuary and from the Silsako Lake flows during the monsoon. The excess water collected is further drained to the River Brahmaputra through a series of drains and smaller riverlets.

The vegetation of the site and the surrounding area is predominantly semi-evergreen and moist deciduous. Since the site is located within the precinct of the Amchang Wildlife Sanctuary the vegetation species is similar to that found within the wildlife area. The sanctuary is a home to diverse fauna including 44 species of mammals and over 250 species of birds.

Landscape and Built Analysis of the Existing Site

Characteristics of the existing built environment in the site are shown in Table 1.

Characteristics of the existing open spaces and landscape elements in the site are shown in Table 2.

The main idea or intent is to connect the existing landscape of the campus with the surrounding natural landscape of the area. The topography of the site provides both constraints and opportunities for future growth of the site. This topography helps in creating different zones - ecological zones with dense plantations along the steep slopes, campus cores with open spaces like plazas and outdoor classrooms along the gentle slopes of the existing campus and activities areas like play courts and recreational areas along the plain slope.

Implementation Strategies:

- Preserving the natural vegetation around the nature preserve
- Outdoor recreational spaces
- Interaction of the surrounding nature preserve with the campus surroundings
- Creation of spaces that can be used year around
- Well-designed circulation pattern taking into consideration of the pedestrian and cycling paths around the campus
- Maintaining a compact set of buildings with relatively short walking distances.

The site was divided into five zones or areas according to the requirements – the ecological zone, the activity zone, open space areas, transitional spaces and service spaces. Since the site is located within the precinct of the sanctuary, a thick buffer of low height trees is being proposed in order

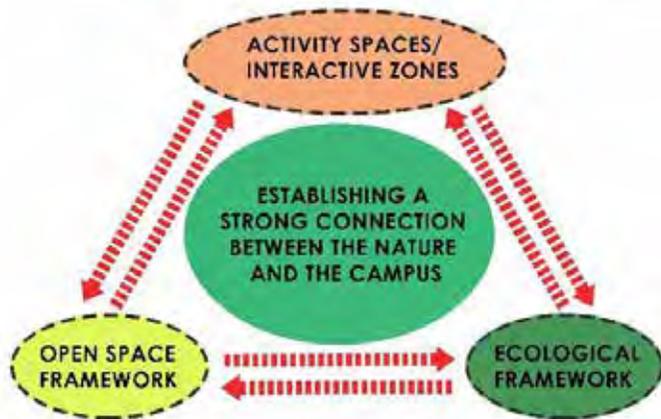


Figure 8: Design concept for the landscape plan (Source: Author)

to establish a visual link. Ecological zones such as nature trails, bamboo forest and water bodies are proposed in order to maintain the surrounding landscapes and also to incorporate the flora species in the campus that are present in the sanctuary.

The primary vehicular loop connects the major drop offs of the building while spill-over spaces are connected by the pedestrian loop. Buffer zones are created along the water bodies and trails and view decks are provided as an experience point. A central exhibition is created at the low point to have an experiential view of the surrounding.

5. Analysis

The proposed design aimed to create a bridge between the existing natural topography and the campus. The natural vegetation around the site which gets extended from the



Figure 9: Proposed Comprehensive Landscape Master Plan for the University

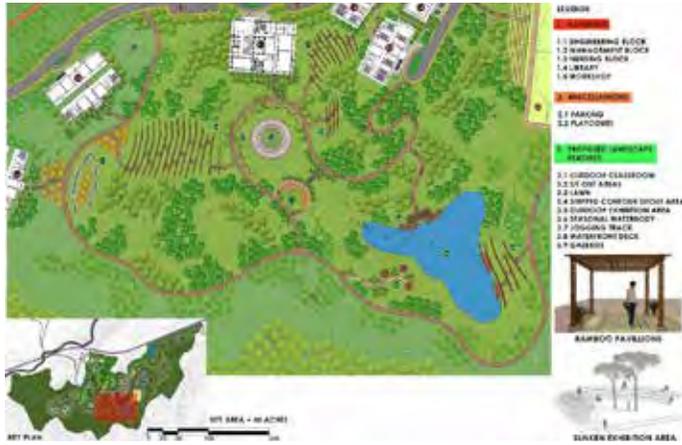


Figure 10: Landscape detail of the Academic Zone (Source: Author)

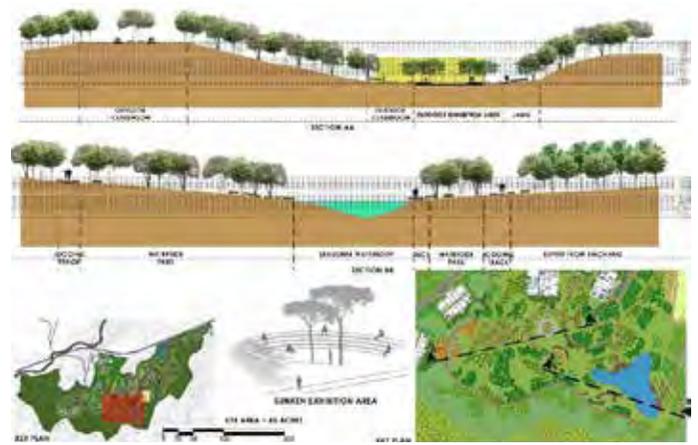


Figure 11: Proposed sections of the Academic Zone (Source: Author)

Amchang Wildlife Sanctuary is allowed to extend inside the campus surroundings so that the residents and students can get proper interaction with the natural surroundings. Viewing corridors were established around the site so that it forms a strong visual connection with the surroundings. Minimum cut and fill is done on the site to retain the topsoil and species that are available around the site are used for planting. Bamboos are used for shade giving purposes as they are locally available.

The overall design throughout tried to establish a connection between the natural surroundings and the landscapes within the campus and is responsive towards its surroundings. The inclusion of the natural forest within the campus will help the students and its residents to understand the different features of the forest and its value both in aesthetic and economic terms. The existing characteristics of the proposed open spaces and landscape elements are shown in Table 3.

6. Conclusion

Landscapes can be designed or built as purpose orientated spaces for social interaction and active learning within universities and not just as an element of scenery. The value of outdoor open spaces to the spaces within indoors can be established with the help of landscape strategies. The campus landscape just like its built environment can be seen as a physical embodiment within the university. These landscapes are generally considered as the vital part of campus life as they provide spaces for study, recreation, outdoor events, aesthetic appreciation and even production of food in the form of kitchen gardens, while also serving as a living lab for research on sustainable landscapes and delivering valuable ecosystem services. The open spaces hence can be an integral part of development of student's life and mental health within campuses and they can be achieved by efficient landscape planning.

Table 1: Existing characteristics of the built environment (Source: Author)

Building Typologies	Feature	Height of the Build Structure
Administrative Buildings	Located near the entrance and having views only from one side. The administrative offices are up till second story after which academic classes are located.	G+5
Academic Buildings	Located along with the administrative block having views from all around the site.	G+4, G+5 (Total 2 Blocks)
Canteen	Located along the academic unit. Having scenic views of the surrounding campus premises.	G
Residential Buildings (Hostel – Girls and Boys)	Located at the centre of the site, having views of the surrounding reserved forest	G+4

Table 2: Existing open spaces and landscape elements (Source: Author)

Open Space and Landscape Typologies	Feature	Location
Seasonal waterbody	Two water bodies are present at the site which act as water catchment area. No activity is currently planned along it	Back of the under construction hostel block and at the far end of the site.
Playground	Located with the backdrop of the reserved forest	Backside of the under construction hostel block
Plazas	Currently underused due to lack of design elements	In between buildings

Table 3: Existing characteristics of the proposed landscape typologies

(Source: Author)

Open Space and Landscape Typologies	Feature
Sunken Plaza	Located within the academic blocks and will act as an interactive area for the students and scholars
Gathering Areas	Along the spaces between the academic zones
Outdoor Classroom	Located along the sunken plaza
Open Exhibition Areas	In between the open spaces along the academic zones
Steeped Sit outs	Modified contours along the sunken plaza which will also act an informal performance area
Seasonal Waterbody	Converted into an recreational area
Experiential Zone	Along the buffer zones of the campus incorporating the flora of the surrounding reserved forest
Bamboo Forest	Within the bamboo forest where species of the reserved forest will be incorporated
Jogging Tracks	Along the residential units
Nature Trail	Along the edge of the experiential zone in order to understand the existing ecology of the areas by the students
Community Park	Catering to the needs of the surrounding locality during holidays and weekends

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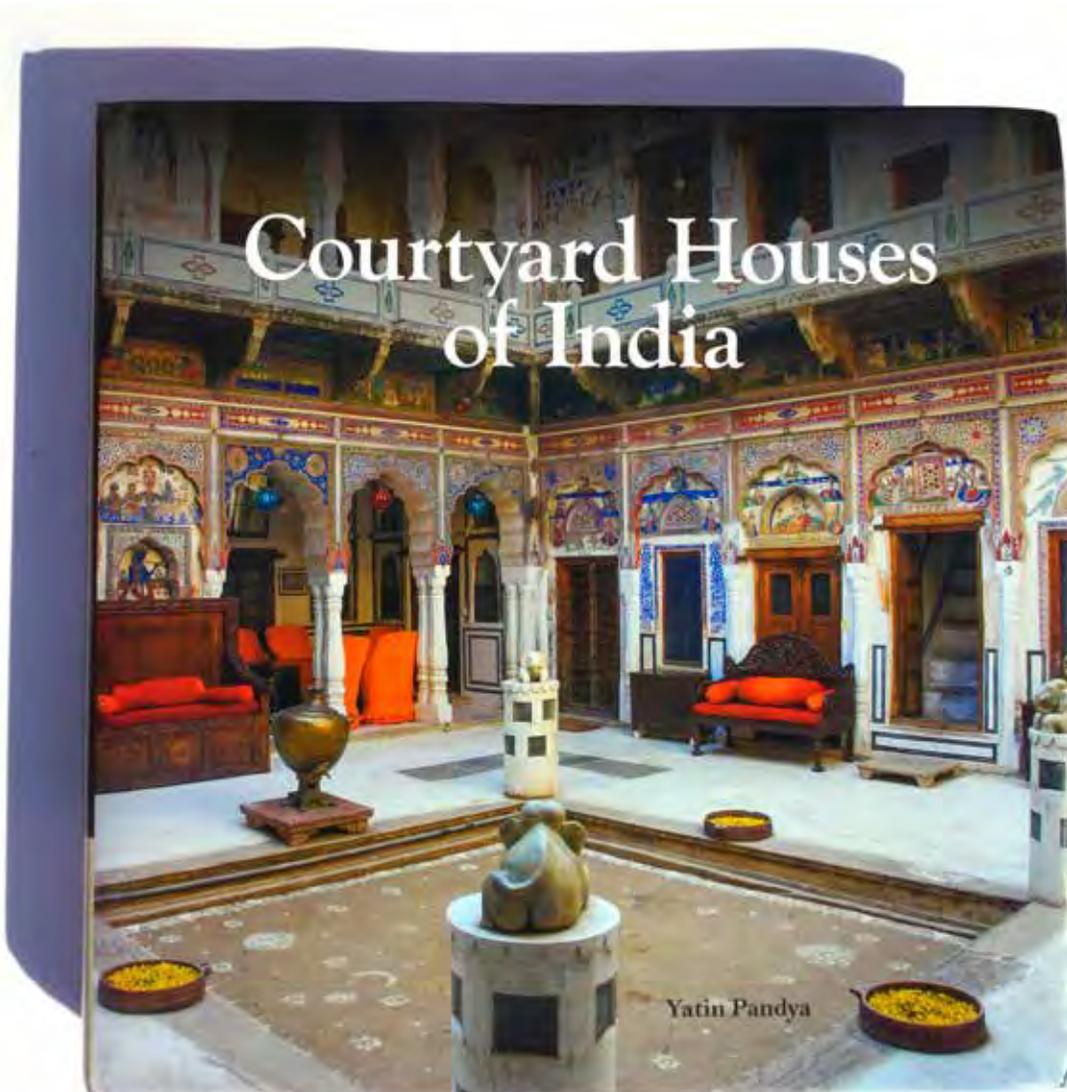


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COURTYARD HOUSES OF INDIA

Author: Ar. Yatin Pandya

Reviewed by: Ar. Mangesh R Prabhugaonker



The research contents in the book "COURTYARD HOUSES OF INDIA" reflects an exploration to unravel the mythical, socio-cultural, environmental, and spatial roles of courtyard in the domestic architecture of India . It traces the evolution of courtyard from early civilization to Vedic, Islamic and colonial periods to understand its presents and resolution, continued hues and adaption as well as the factors shaping the It then discerns the spatial elements constituting the court and the arts, the craft as well as the accessories integral to the court.

AR. YATIN PANDYA

The book by AR. Yatin Pandya addresses the significance of one of the oldest patterns of habitation- the courtyard house and its ways of clustering.

The references of various examples highlighting evolution of courtyards across the timeline in Indian history shows how the courtyard house brings together all the elemental functions of a dwelling- protection from climate and hostile environments, the connection of cultural traditions to patterns every day's life and creation of community.

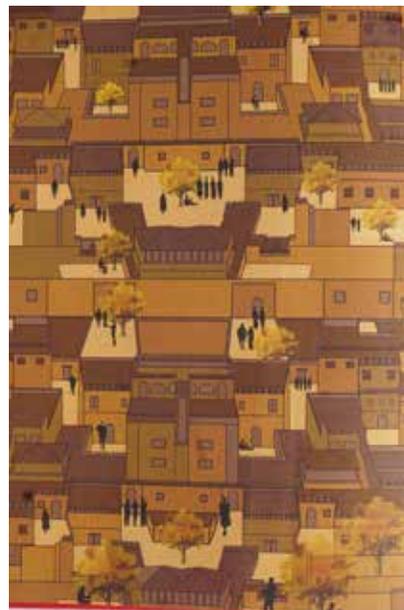
The concepts link to Indian courtyards with correlation between mythology and cosmic references, evolution of courtyards, environmental management through courtyards, sociocultural responses of courtyard, elements defining the court, manifestation of arts and crafts and many more have been very interestingly compiled in this book with examples in various geographically located zones of India.

The basic fundamentals of traditional houses of India with its represents the attribute of the courtyard as a system by itself and its subsystems, such as sociocultural and economical influences and activities, environmental management through its windows, doors and vegetation, manifestation and expression of arts and crafts.

With today's contemporary time of rapid urbanization with many challenges to people's livelihoods related to social ecology of urban communities.

The book gives us an opportunity to look at relevance of vernacular architecture in relation to emerging challenges to evolution of built forms in Indian architecture.

Yatin Pandya, with his writing demonstrates an incredible versatility and adaptability of courtyard house. The book demonstrates how the different climates, cultures and traditions of regions of India resulted in very distinctive and equally unique courtyard houses forms. The book reads as a survey of very scholarly expedition, carefully documenting the unearth treasures in series of drawings that together constitutes a piece of art by themselves. The drawings vary from diagrammatic interpretation to detailed documentation of exact physical present of case study. The book also discusses the responsiveness of the courtyard house which seems lost in today's urbanization. The traditional vernacular typologies across the various timelines under various rulers in India introduced multidimensional built forms and sociocultural typologies that were link to climate and pattern of life human centric strategies connecting all the residence across the communities is very well documented in all the refences addressing all the income groups along with most pressing social issues affecting the lives of people



in various initiative under new urban agendas are also very interestingly structured by the author who has discussed beyond the present modes of building cities and dwellings. The books surely open up eyes of architects fraternity with thought process towards creating a dignified human habitat in the courtyard house through architecture in India.

Ar. Yatin Pandya quotes in the book . Indian architecture is not an object in space, instant integrates the space within the objects where the built and unbuilt become counter points to vitalize each other. The alchemy of the two sustains the space and life within. The author has also documented and addressed concepts of Indian courtyard and how it has been used by national and international architects. In the post independent era the book is certainly a valuable contribution in understanding courtyard houses of India with diverse interpretations as manifested in the domestic architecture of contemporary times.

The book can be accessed on E: mapin@mapinpub.com and www.mapinpub.com



Author

Ar. YATIN PANDYA is an author, activist, academician, researcher as well as practicing architect. He is a graduate of CEPT UNIVERSITY Ahmedabad and holds a master of architecture degree from MC GILL UNIVERSITY, Montreal. Ar PANDYA has been involved in city planning, urban design, mass housing, architecture, interior design, product design as well as conservation projects. He is a visiting faculty at NATIONAL INSTITUTE OF DESIGN, CEPT UNIVERSITY and guest lecturer at various universities in India and abroad. footprintsearchoffice@gmail.com



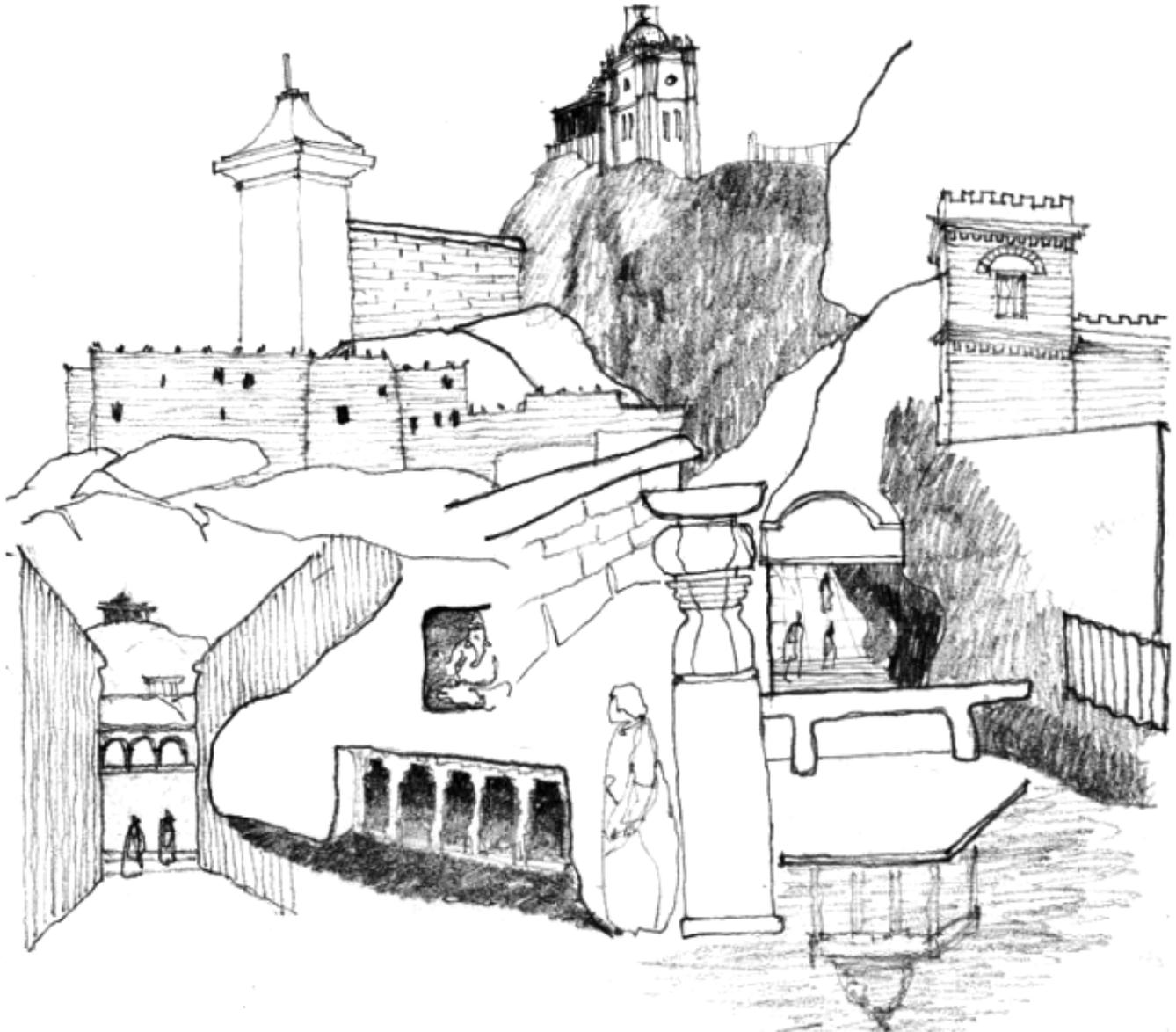
Reviewer

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

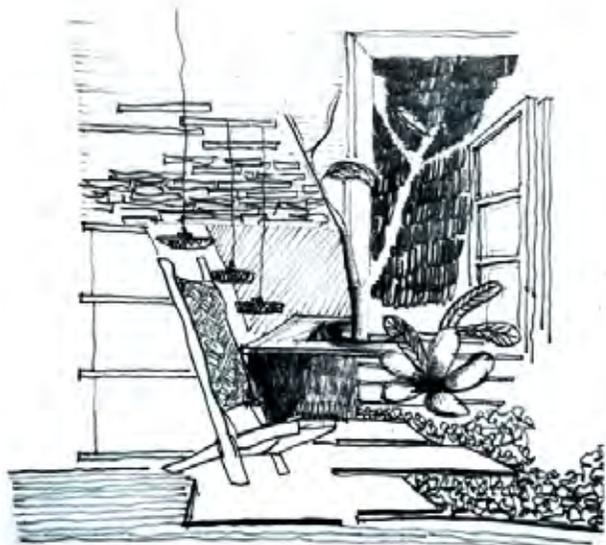
MULTIPLE FACETS OF SKETCHING

Ar. S. Bala Hari Krishnan

Being a strong and effective communication tool, sketching has never lost its value. During my first year of design thinking, I got struck with generating new ideas. It was my close friends who insisted that I should start sketching. From that day till now, sketching is helping me a lot in design thinking, quickly representing and in understanding anything to the core. It's not the output but the process that gives me joy and adds more value to my design thinking and practice. I started with Manual sketching and parallelly exploring digital mediums and now using both the combinations to make things better.



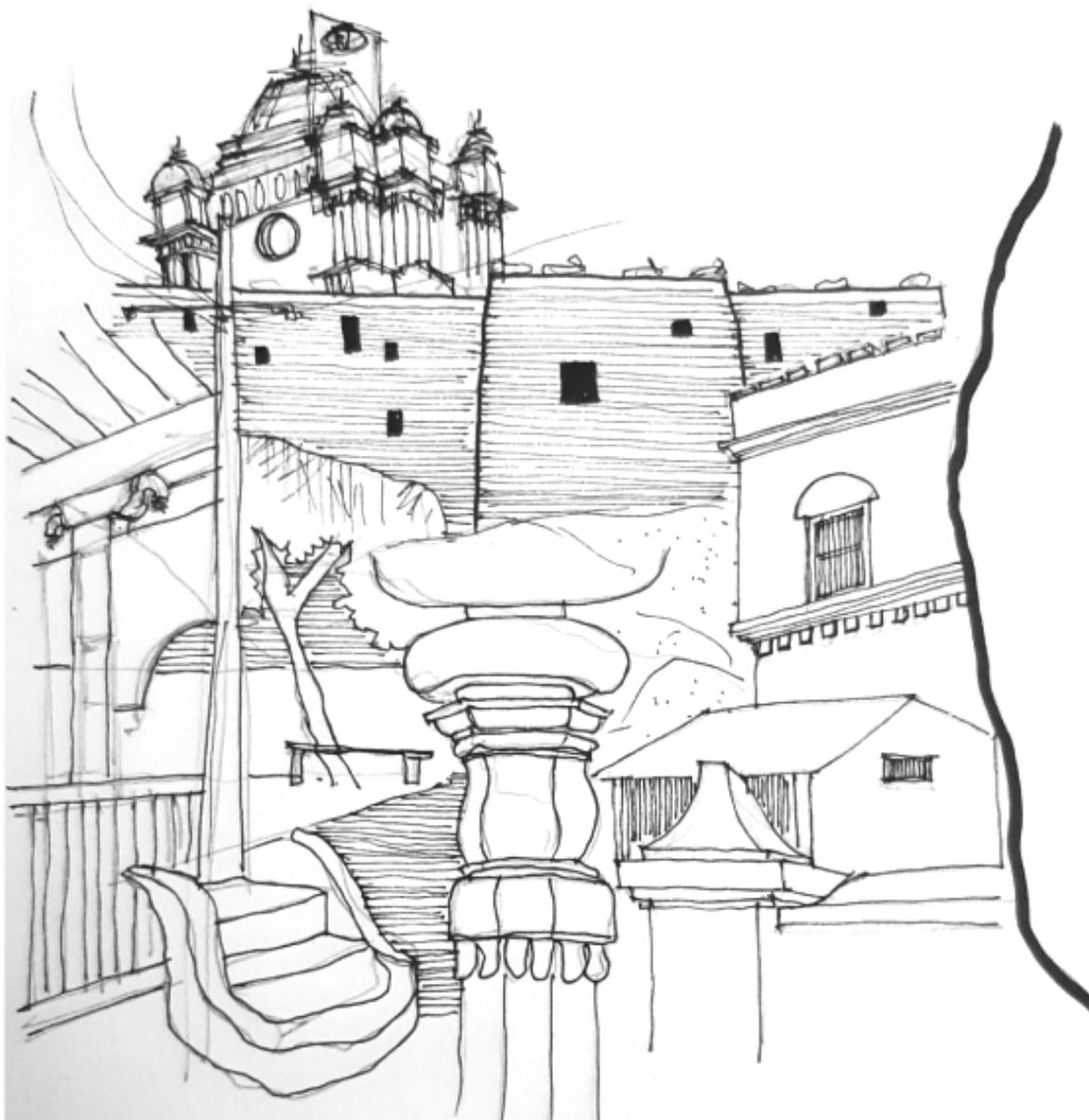
Composition sketches - Heritage - Rockfort precinct, Tiruchirappalli, Tamilnadu Sketching the memories after visiting the place



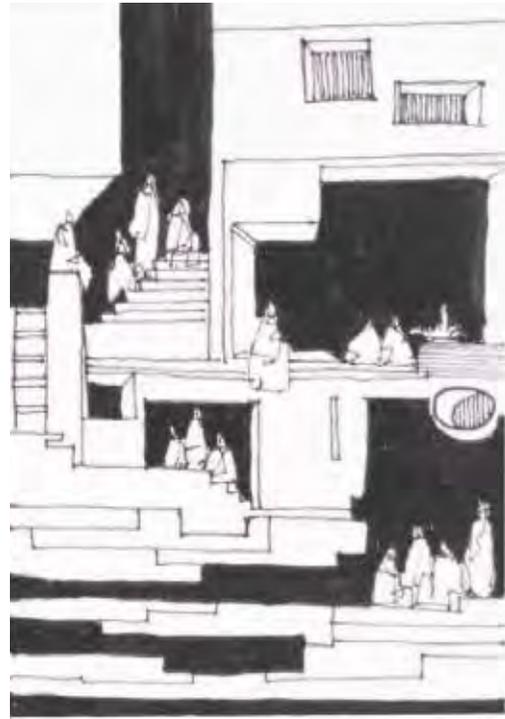
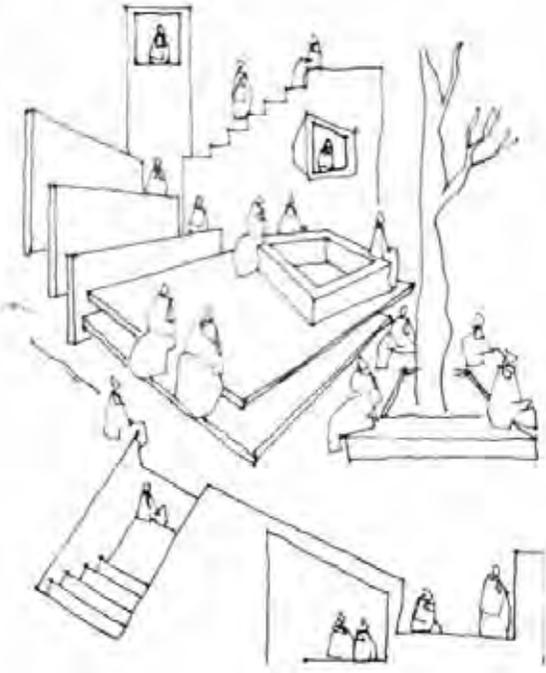
A random composition after going through a magazine fully and registering the images as a composed sketch.



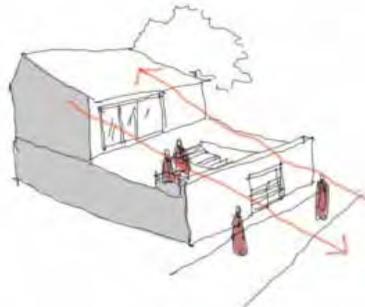
Sketching the memory of CARE school, Trichy after visiting the building



Composition sketches - Heritage - Rockfort precinct, Tiruchirappalli, Tamilnadu Sketching the memories after visiting the place

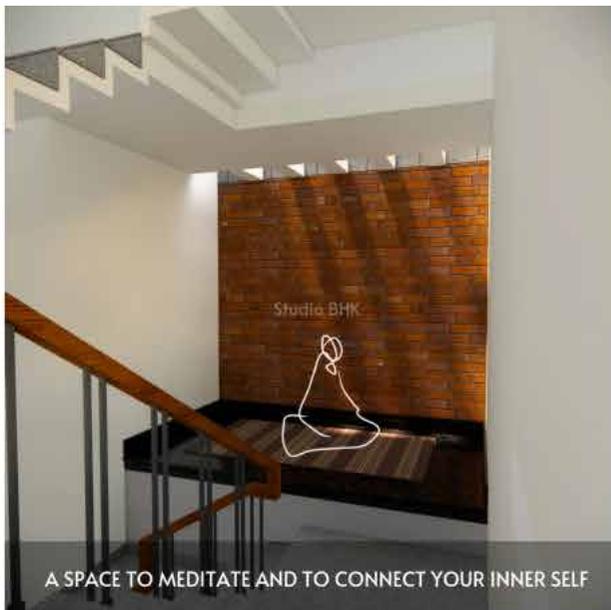


Random abstract composition sketches that are done for mobile back cover.

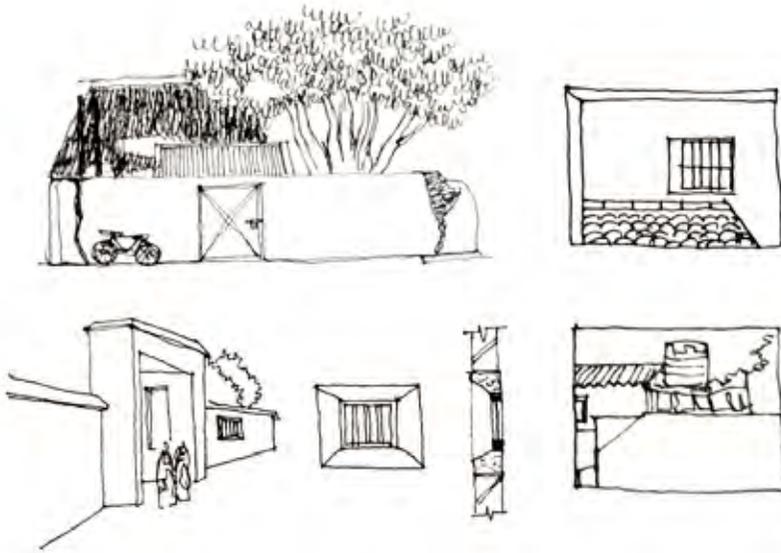


Sketches done for educating - A series of sketches for the chapters in the Pattern language book by Christopher Alexander





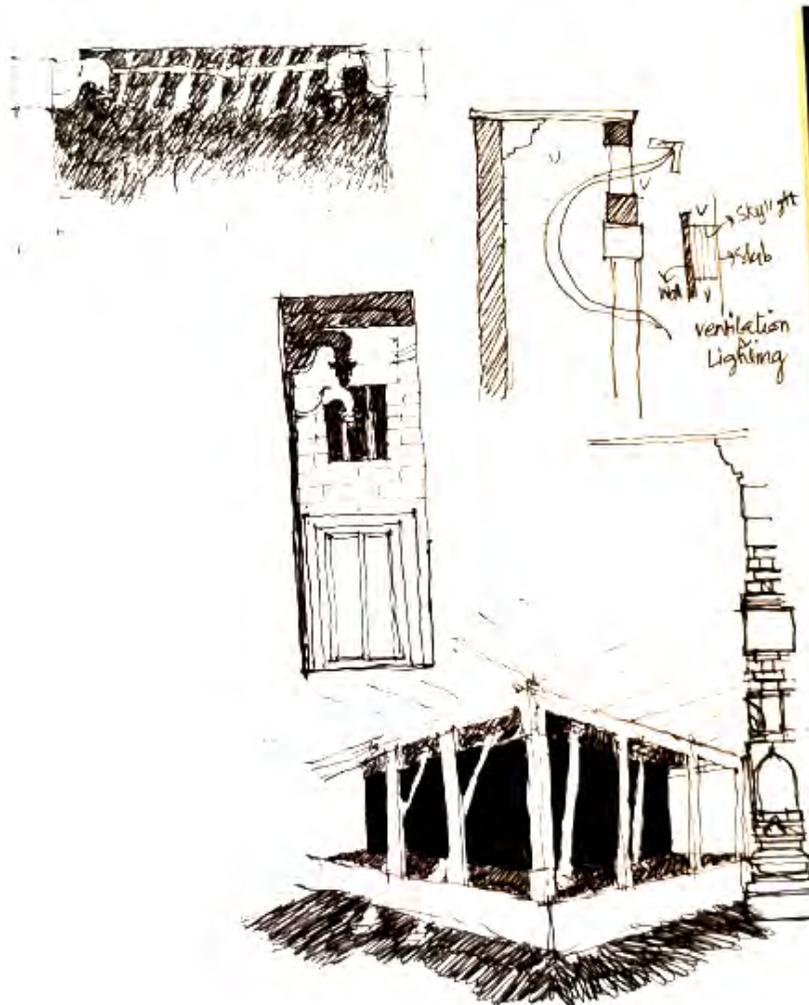
Sketches that are quickly done to envision the design at different stages. Sketches done for Architectural Projects



Street sketches of Konerirajapuram, Tamilnadu - Rural sketches



Quick sketch done at the middle of a train journey



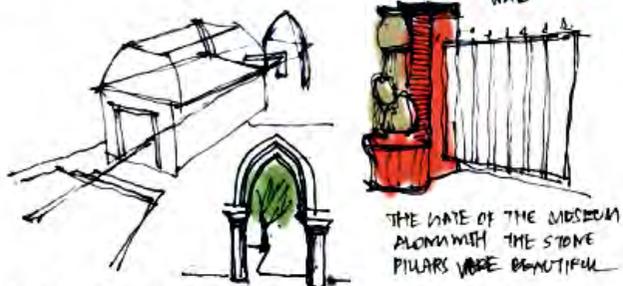
Thiruvanaikoil temple, Tiruchirappalli

MAIN GUARD GATE 19 03 2021



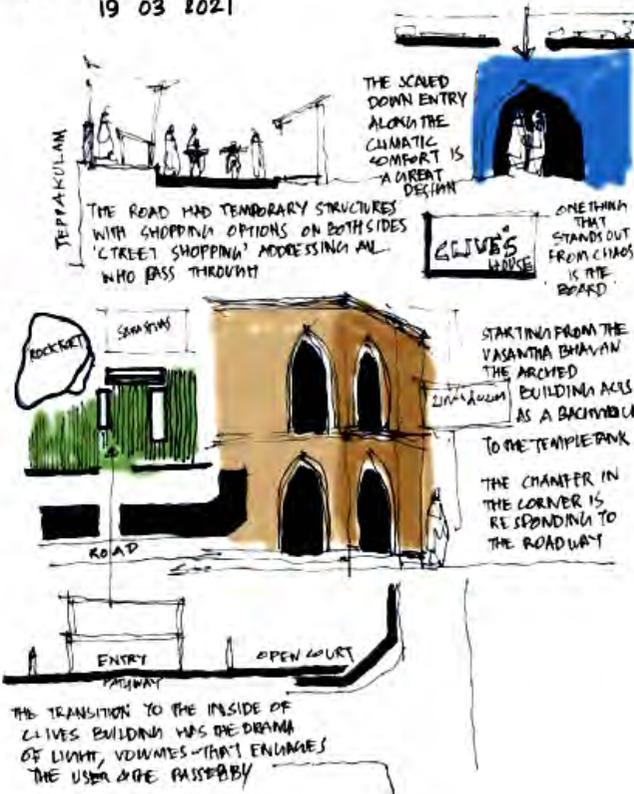
SECTION ALONG THE RANI MANIKAM TEMPLE COMPLEX

A UNIQUE NAME BOARD IN RED PAINTED WALL



THE GATE OF THE MUSEUM ALONG WITH THE STONE PILLARS WERE BEAUTIFUL

FLIGHT OF STEPS LEADING DOWN TO A PORCH/PORCH FROM THERE THROUGH A CORRIDOR -> ACCESS TO COURTYARD WHERE A REVELATION OF LIGHT/DARKNESS, OPEN AND CLOSED VOLUMES CAN BE FELT



THE SCALED DOWN ENTRY ALONG THE CLIMATIC COMFORT IS A GREAT DESIGN

THE ROAD HAD TEMPORARY STRUCTURES WITH SHOPPING OPTIONS ON BOTH SIDES 'C STREET SHOPPING' ADDRESSING ALL WHO PASS THROUGH

ONE THING THAT STANDS OUT FROM CHAOS IS THE ROAD

CLIVE'S HOUSE

STARTING FROM THE VASANTHA BHAVAN THE ARCHED BUILDING ACTS AS A BACHMEL TO THE TEMPLE PARK

THE CHAMBER IN THE CORNER IS RESPONDING TO THE ROADWAY

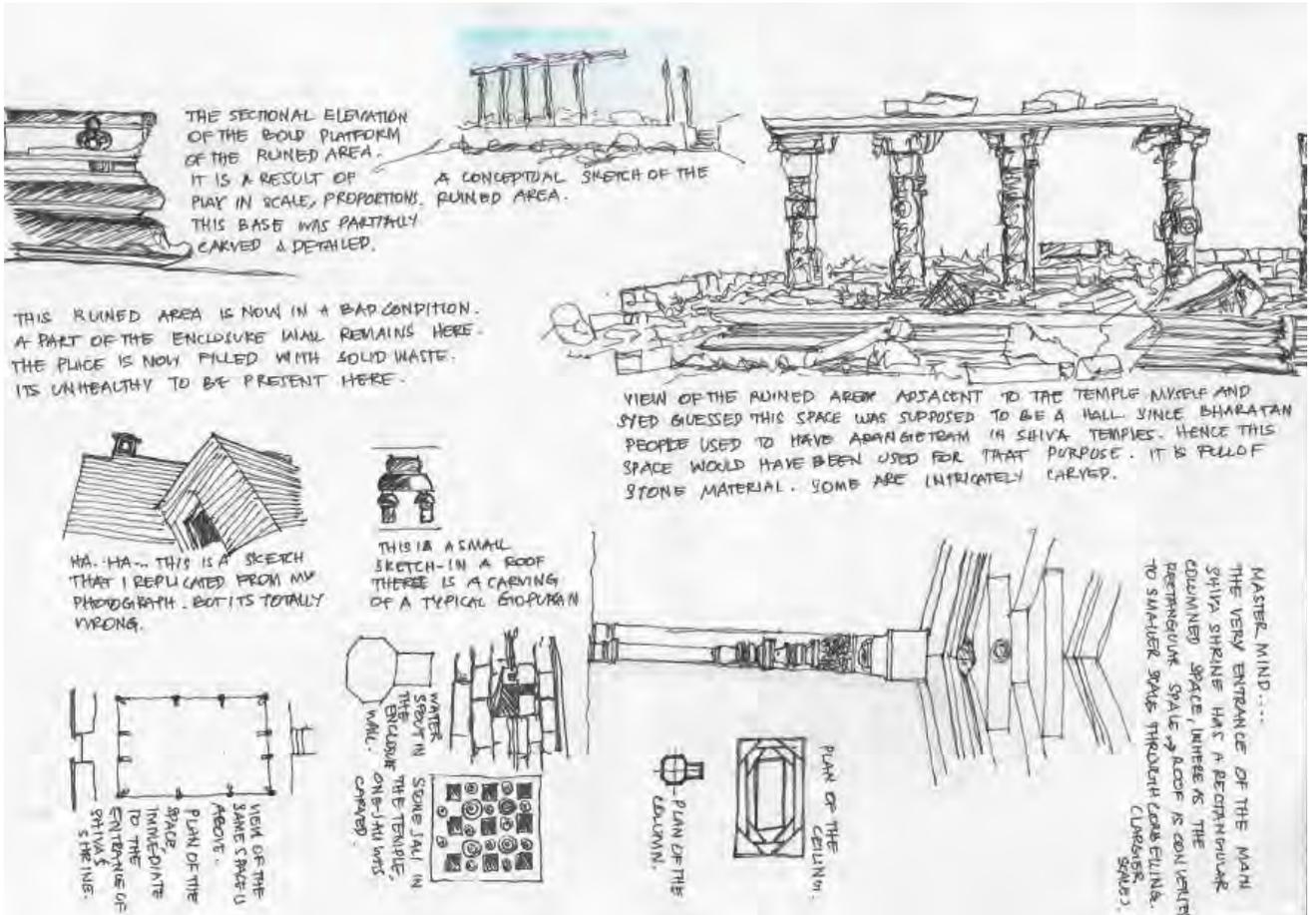
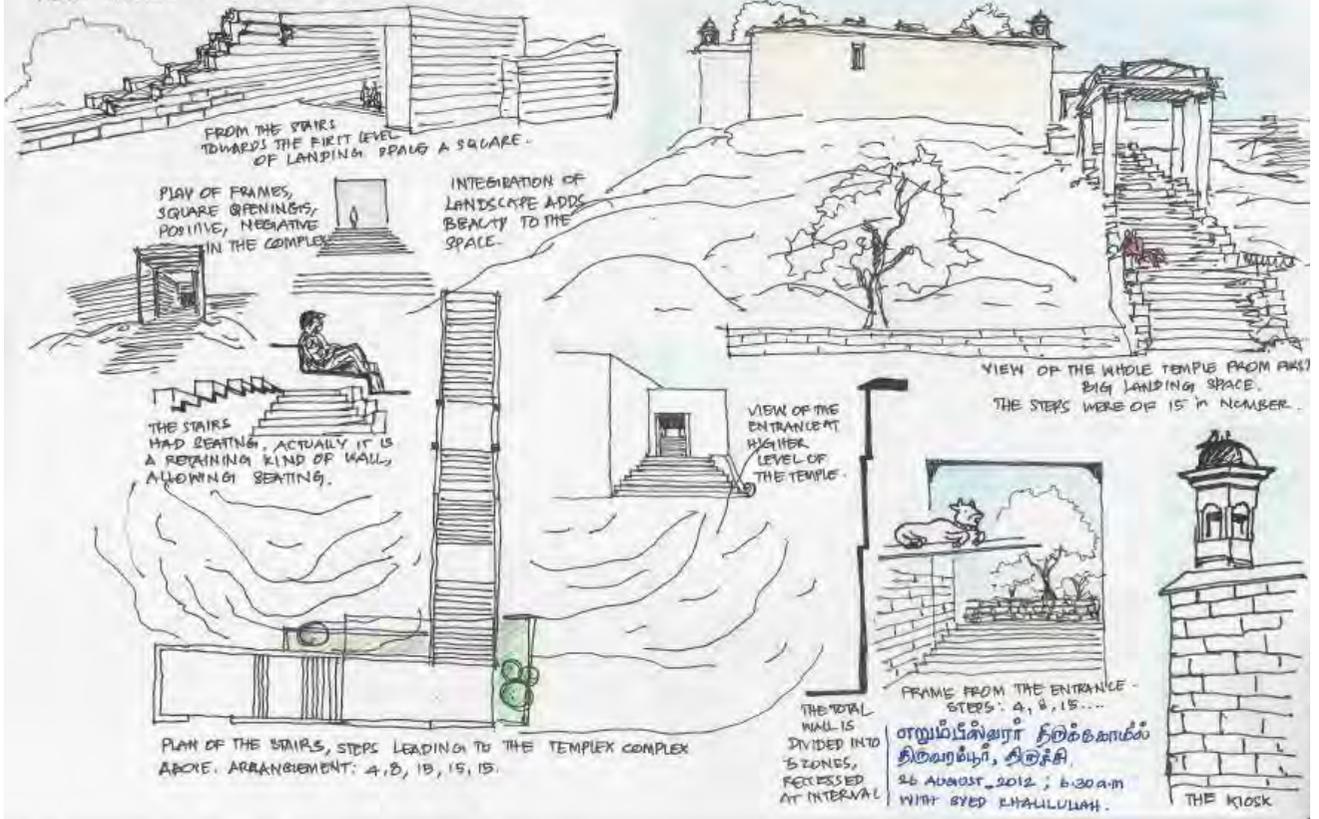
THE TRANSITION TO THE INSIDE OF CLIVE'S BUILDING WAS THE DRAMA OF LIGHT, VOLUMES - THAT ENGAGES THE USER AND THE PASSERBY

Heritage walk - Rockfort precinct, Tiruchirappalli



Street sketches, Thanjavur

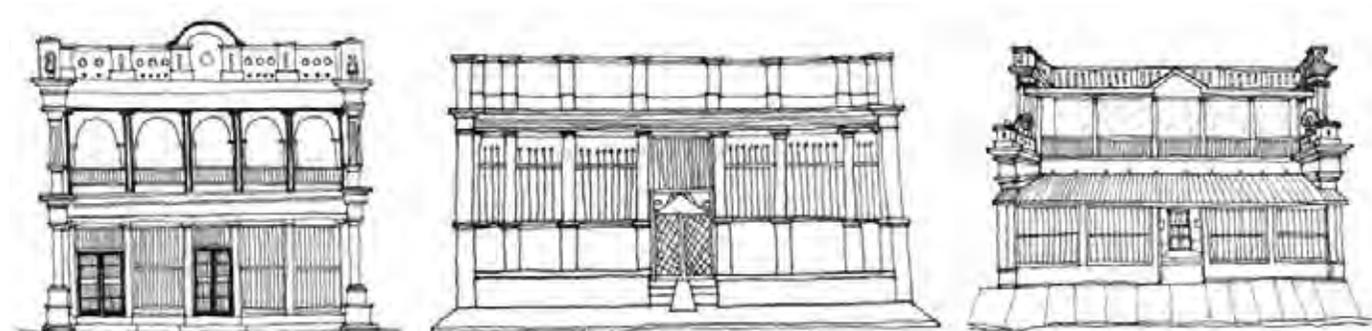
A CHANGE IN EXPERIENCE, A PLAY OF LIGHT & DARKNESS, WAS SEEN IN THIS FIRST LANDING. IT HAS A BREADTH TAKING VIEW. INDUCES RELAXATION AND A SHIFT IN AXIS.



Study and observation sketch - Erumbeeswarar temple, Trichy



Abstract sketches - using digital medium



Heritage building- Srirangam, Tiruchirappalli - facade sketches



Ar. S. Bala Hari Krishnan is an Architect from Trichy, Tamil Nadu. He was graduated in the year 2013 from Periyar Maniammai Institute of Science & Technology (PMIST), Thanjavur. After completing his Bachelor's in Architecture he worked under various architects and gained experience. In 2019, he established his own practice studio BHK in Trichy. He is also working as tenure faculty in PMIST for the past three years.
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CHANGING FACETS OF ARCHITECTURAL EDUCATION IN MODERN TIME

Dr. Rajeev Garg & Dr. Akhilesh Kumar

Preamble

Over the past decade, particularly post-COVID 19 pandemic, the architecture, engineering and construction (AEC) industrial practices have been evolving from traditional practices into more advanced, interdisciplinary and technology integrated solutions. Apart from the sustainability aspects, digital technologies and advanced computational methods such as simulation, computational design, virtual reality, augment reality and 3D printing have been explored more deeply for different purposes such as reducing cost and time, improving design and enhancing overall project efficiency and user experience. However, the application and usage of these technologies and devices in higher education teaching and learning environments are yet to be fully explored and still scarce. More importantly, there is still a significant gap in developing pedagogies and teaching methods that embrace the usage of such technologies in the architectural curriculum. In this article, an attempt has been made to present the basic knowledge of these emerging fields for the awareness purpose among all concerned.

To keep pace with the rapidly changing technological scenario, the entire curriculum and syllabus of undergraduate (UG) level architectural education in India needs restructuring and revision with reference to the contents to be taught and technical skills to be gained. In the past few years, student enrolment in UG-level architecture programmes in India has declined, whereas the demand projected, experiences an upward movement. Academicians aimed to restructure architectural education post-COVID 19 pandemic with reference to professional practice and market expectations (Garg et al., 2022). For that purpose, we needed to review various aspects of higher education, the current scenario, and graduate attributes and reformulate those in terms of architectural education. It has become imperative to strengthen architectural education, especially after the COVID-19 crisis. Prospective future professionals should be trained to meet the construction industry expectations while continuing their independent lifelong learning to ensure their global acceptability.

The architectural profession can be seen as a developing and multidisciplinary career. It is one of the major professions that affect the development of a country. Architectural education is somehow special and requires a holistic approach for comprehensive understanding of all allied aspects associated with it. Unlike other disciplines, architectural courses are usually hands-on in which students are confronted with projects and assignments, which simulate real projects. In addition, architecture is one of the most influential professions in our society as it involves all aspects that affect the way in which our built environment is designed, constructed, and used, thus affecting the user experience.

It has however often been assumed that the universities do not produce graduates with the appropriate employability skills. Architectural firms are dissatisfied with the quality of the graduates and still note that they have to re-train fresh graduates to make them fit for their jobs before starting their practice. In addition, employers usually seek other skills apart from the technical skills gained during undergraduate studies. Higher education needs to prepare engineers of the future with the skills and know-how, which they will need to manage rapid change, uncertainty, and complexity. The key here is the ability to tailor engineering solutions to the local social, economic, political, cultural, and environmental context and to understand the impact of local action on the wider world. Although there is a global dimension within all subject areas, engineering and technology have unique importance in addressing global challenges, delivering environmental sustainability, international poverty reduction, and economic growth. India also has the potential to be a global technology leader.

The Indian industry is competing globally in software and even in areas such as automobiles, chemicals, and engineering equipment. As a result, giving the knowledge to the student on time, referring the student to research and gaining the habit of doing research, providing integration between theoretical and practical courses, and using theoretical knowledge in the practical application of design

will promote a certain amount of creativity. The main benefit of elective courses in higher education is the flexibility achieved because these courses allow students to study subjects that satisfy their interests, abilities, and career determination. Elective courses help students develop their talent and nurture their individuality. Elective courses also help them choose among wider available options in view of their interests and aspirations. Besides, students can study at their own pace by using MOOC (Massive Open Online Courses) platforms. This model will save time and cost of education for institutions since the majority of courses offered by online platforms have a nominal examination and certification fee, which is much lower in comparison to the classroom teaching costs. Pursuing elective courses with the use of online MOOC platforms will also develop the habit of self-study and strengthen lifelong learning abilities. It is likely that more students will be moving toward competency-based learning, which has an emphasis on developing unique skills and abilities. Learning has to be based on strengths and passions and become personalized.

Based on the market survey and policy/guidelines provided by Indian statutory bodies, the following recommendations are made by the researchers (Garg et al., 2022):

- a) Recent graduates (B. Arch.) should get jobs on the basis of their skills in preparing error-free architectural drawings (2D and 3D), and this is the fundamental expectation for recent graduates.
- b) Developing competencies in preparing error-free architectural drawings (2D and 3D) is more important than developing proficiency in architectural design and concept development. However, both are major core courses in the curriculum.
- c) Students must achieve proficiency in visualization and 3D modelling using computer applications.
- d) Knowledge of local and national building bylaws (as per the National Building Code of India) is a must.
- e) Knowledge of building materials and construction techniques is necessary.
- f) Building structures (analysis and design) courses can be revised since, in the current curriculum, significant contact hours are assigned to these courses, but students' learning outcomes are not satisfactory. The content of the syllabus and pedagogy of these courses require transformation.
- g) History of architecture courses are worthwhile but not so significant in the curriculum. The content and pedagogy of these courses require revision.
- h) Understanding building services is more important than understanding building sciences.
- i) Courses in environmental studies, together with environmental impact assessment and planning, must be given due weightage in the curriculum.
- j) More flexibility should be given to students to choose elective courses in view of their interests and aspirations.
- k) Online learning must be encouraged. Elective courses must be pursued with the use of MOOC platforms in order to develop the habit of self-study and lifelong learning. Some theory-based courses may also be pursued using online resources.

Some of the emerging fields are being mentioned here, which require appropriate inclusion in the architectural education: (1) 3D Printing Technology (2) Augmented

Reality and Virtual Reality (3) Computational Design (4) Design Thinking (5) Innovation (6) Sustainability (7) User Experience

3D Printing Technology in Building Construction



Figure 1: India's first 3D-printed home, built by alumni of IIT-Madras. (Source: <https://housing.com/news/first-3d-printed-house-india/>)

The rising awareness and usage of Building Information Modelling (BIM), a methodology that allows for better information management and communication amongst the several stakeholders of a building project, opened the construction sector's door to digital fabrication tools that for years have been applied in many highly productive industries (see Fig. 1). 3D printing (3DP), unlike the conventional construction process that showed no signs of progress over the past decades, has already proven to be an interesting technology for the AEC industry, enabling important economic, environmental and constructability advantages, such as a reduction in building time and waste, mass customization and complex architectural shapes (Pessoa & Guimarães, 2020). Consequently, universities alongside companies worldwide are now developing and applying 3DP to building construction. However, with the growing adoption of new technologies in AEC, new challenges arise that must be overcome in order to guarantee the buildings' correct performance. Focus so far was to facilitate printability, structural soundness, safety and durability, which means that there are still key requirements to be met, including fire resistance and adequate hygrothermal and acoustic behaviour. With the advent of 3DP, conventional building materials may be put aside in museums, and the syllabus of Building Materials and Construction Technology course has to be updated accordingly.

Augmented Reality and Virtual Reality

Augmented reality and virtual reality (see fig. 2) are reality technologies that either enhance or replace a real-life environment with a simulated one.

i) Augmented reality (AR) augments your surroundings by adding digital elements to a live view, often by using the camera on a smartphone. In AR, a virtual environment is designed to coexist with the real environment, with the goal of being informative and providing additional data about the real world, which a user can access without having to do a 'search'. For example, industrial AR apps could offer instant troubleshooting information when a handset is aimed at a piece of failing equipment.

ii) Virtual reality (VR) is a completely immersive experience that replaces a real-life environment with a simulated one.



Figure 2: Augmented Reality (AR) and Virtual Reality (VR)
(Source: <https://www.studiobinder.com/blog/what-is-virtual-reality/>)

VR encompasses a complete environmental simulation that replaces the user's world with an entirely virtual world. Because these virtual environments are entirely fabricated, they are often designed to be larger than life. For example, VR could let a user box with a cartoon version of Mike Tyson in a virtual boxing ring.

While both AR and VR are designed to bring a simulated environment to the user, each concept is unique and involves different use cases. In addition to entertainment scenarios, augmented reality is also increasingly being used by businesses, because of its ability to generate informational overlays that add useful, real-world scenarios.

Computational Design



Figure 3: Computational Design in Architecture
(Source: <https://www.re-thinkingthefuture.com/technology-architecture/a2563-10-benefits-of-computational-design-in-architecture/>)

Computational design is a design method that uses a combination of algorithms and parameters to solve design problems with advanced computer processing. Every step of a designer's process is translated into coded computer language. The software program uses this information alongside project-specific parameters to create algorithms that generate design models or complete design analyses. Once the initial programming is completed, design becomes a dynamic and repeatable process (Matt, 2022). Computational design gives designers the power of programming without the need to learn code. That is because most computational design tools use visual programming as opposed to lines of text-based code. With visual programming, users connect outputs from one node to inputs of another, creating a program that travels from node to node by connectors. The end result is a graphic representation, or essentially a flowchart, of the design process.

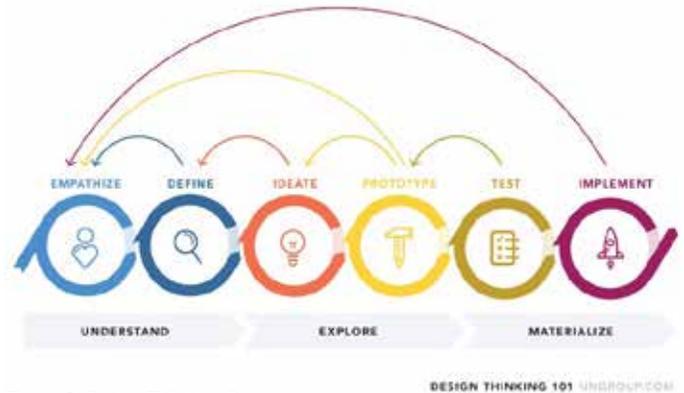


Figure 4: Design Thinking Process
(Source: <https://medium.com/@bhmill0712/what-is-design-thinking-and-what-are-the-5-stages-associated-with-it-d628152cf220>)

Design Thinking

Design Thinking is generally defined as an analytic and creative process that engages a person in opportunities to experiment, create and prototype models, gather feedback, and redesign. Several characteristics (e.g., visualization, creativity) that a good design thinker should possess have been identified from the literature (Razzouk & Shute, 2012). Design Thinking revolves around a deep interest in developing an understanding of the people for whom we're designing the products or services. It helps us observe and develop empathy with the target user. Design Thinking helps us in the process of questioning; the problem, assumptions, implications. Design Thinking is extremely useful in tackling problems that are ill-defined or unknown, by re-framing the problem in human centric ways, creating many ideas in brainstorming sessions, and adopting a hands-on approach in prototyping and testing. Design thinking also involves ongoing experimentation: sketching, prototyping, testing and trying out concepts and ideas.

Innovation



Figure 5: Innovation in Architecture
(Source: <https://avciarchitects.com/en/innovation-in-architecture/>)

We find that we are surrounded by innovation and these innovations inspire even more innovation by people who are in the midst of innovating (Tenmay, 2018). Innovation is required for an architect to shape their creativity and thoughts so that an architect can present his/ her ideas. Innovation also helps an architect design and draw easily to depict their ideas. Technology also helps architects in many ways. An architect can get lots of vital information. Technology also helps in designing and making plans of buildings and thus showing their creativity.

Innovation is being widely acknowledged as a source of knowledge useful for the competitiveness in the field of product design. The variety of products that flood the market every day is incontestable evidence. In the discipline of architecture and urbanism the situation is slightly different. It's not competitiveness that motivates innovation but other issues related to societal demands like cultural values, welfare, justice, security, sustainability, accessibility, etc. The question of innovation in architecture and urbanism deals with the survival of the society while for product design it deals with the survival of the company. The need for innovation in society seems to increase because of the fact that the information technologies, after the industrial revolution, has made the world smaller and accelerated time.

Sustainability



Figure 6: Sustainable Built Environment

(Source: <https://www.teslaoutsourcingservices.com/blog/development-of-sustainable-architecture/>)

In architecture, sustainability is denoted with terms such as 'green', 'ecological sensitivity', 'environmental protection', 'energy efficient' and 'user centric', since the discipline is a combination of artistic, ecological, social, political and ethical concerns. However, none of these conceptual terms essentially correspond to the multi-dimensional nature of sustainability. Architecture, considered as the art and technology forming the built environment, becomes the perfectly appropriate medium to propagate sustainability as a prefix to rationalize technological innovation, rather than incorporating its variety of discourses as design decisions. In addition, policy makers, aware of the opportunity to exploit the quantifiable aspects sustainability offers, invent a wide range of control mechanisms called the building rating systems, generally tailored to economic policies. Thus, rating systems solely offer checklists to evaluate buildings within an array, from sustainable to unsustainable. In today's competitive economic and political environment buildings are often regarded as commodities, and the function of building is perceived as a manifestation of political power and governing. Thus, approaches such as establishing control systems, providing energy ratings suddenly become essential to legitimize the adverse effects of the rapidly growing built environment (Gucyeter, 2016). Procedures that determine their sustainable and environmental characteristics promise Accredited buildings with an environmentally safer, sensitive, and less harmful operation.

User Experience

User Experience (UX) is a modern discipline that aims to study and enhance the interactions between a user and a product or service. With good integration of UX research

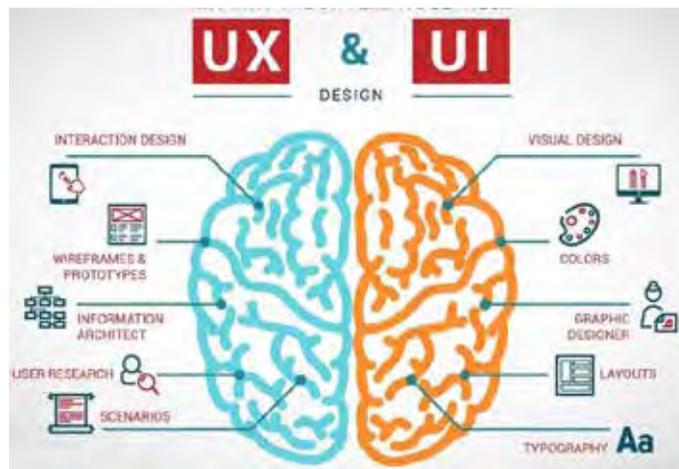


Figure 7: User Experience and User Interface

(Source: <https://uxdesign.cc/why-ux-and-ui-should-remain-separate-7d6e3adbd46f>)

and design, we can enhance how users experience built environments. Many architects have switched careers to UX design and found that they have a lot in common.

Architects and UX designers have very similar design processes. Both start with research and a good definition of the problem. Then, you proceed with an ideation or brainstorming phase to generate ideas for possible solutions and select the best ideas to build a prototype; in the case of architects the prototype might be a 3D render or a physical model, and for a UX designer it might a low- or high-fidelity prototype of a feature, app or website. Finally, both architects and UX designers test the prototypes, collect feedback and improve the design accordingly.

Although the specific deliverables within the design process may vary between architecture and UX design, the fundamental process and purpose behind each stage are comparable. Architectural design is basically user experience design on a physical and spatial level, where space is just another medium and buildings and structures are the interfaces and frameworks that users can interact with. A building then is a tangible version of a mobile app.

Concluding Remarks

Learning architecture and design needs to be enhanced by the thoughtful and complementary use of various new tools, strategies and learning delivery platforms. Only then can the learning process finally become highly attractive- even addictive- for new generations of learners. Every generation has to learn not only the lessons the previous generations had to learn but the volume of their learning is ever extending and ever more complex. Hand-in-hand with technological and social changes, educators are facing a number of challenges, all of which have one common denominator: increased accountability for results emanating from the outcomes of educational processes.

Changes are occurring in every aspect of learning delivery and in all types of learning models. This includes face-to-face learning, virtual learning environments (VLEs), distance learning and blended learning. The content and design of e-learning courses is changing. Many other shifts are currently being observed. For example, there is a

current trend towards student-centred learning. There are also changes taking place in the fields of informal learning, experiential learning and social learning.

This means that educators, along with the designers and developers of learning materials, must be constantly monitoring both the instruction and learning processes. They also have to translate these monitoring activities into smart, proactive and effective measures in terms of content design, collation and curation. In this case, digital curation is to be understood as maintaining, preserving and adding value to the learning content materials with the aim of avoiding their obsolescence.

The development of a student is like the growth of a plant. In this process, the curriculum and syllabus serve as the 'seed'. If the seed is defective, we cannot expect a healthy plant. It is imperative that curricula be formulated and refined from time to time. Besides, they shall be simple and easy to understand and implement. A well-designed curriculum facilitates faculty members to achieve educational goals without missing any content. Ambiguous curriculum and syllabus may lead to confusion among all process participants: students, faculty members, and examiners. Well-designed curriculum and syllabus are the key to maintaining similar information and understanding at all points. Though the curriculum is an ever-evolving entity, attempts should be made to keep it simple and updated in view of technological advancements for UG-level architectural education, which can be adopted by institutions in the current scenario with

further refinement in line with their vision and mission. The COVID 19 crisis has forced us to review our educational model, which has been necessary for a long time. Education will undoubtedly go through major changes in this decade as the combined result of multiple major forces, including COVID 19 and the technological advancements of online learning. These changes include curricular changes that determine what is imperative to be learned by students and what is minimum to be offered by institutions to meet educational goals.

We need to make sure that students have an educational experience that is relevant to the present time and globally accepted. With that in mind, we have proposed a model curriculum for the UG- level of architectural education in line with the expectations of the industry. The new or updated education model will indeed determine how and what the future generation of architecture students will be taught. In our efforts to bring about a change, let us try and fight for a new and better world.

Acknowledgements:

We would like to express gratitude to architectural professionals, faculty members, researchers, students and other people who spared their valuable time in contributing their opinions, research outcomes and images related to this topic. We have taken some of the images from internet resources to convey the theme or concept which is being discussed, and image resources are duly mentioned. The authors are grateful for these images, known and/ or unknown contributions with a disclaimer of any liability towards us, accept our humble thanks and acknowledgements.

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REPORT ON IIA'S SOUTHERN REGIONAL CONFERENCE (SRC) 2022



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'LATITUDE' - the IIA Southern Regional Conference (SRC) 2022, hosted by the IIA Karnataka Chapter was held on November 11 and 12, 2022 at Anantya, Palace Grounds, Bengaluru. Latitude as a theme was chosen to highlight the regional diversity in architecture, design, culture, and materiality across the globe, and showcase its relevance to the regional architecture in India.

The two-day premier event was curated as a confluence of architects and their expressions across latitudes. The SRC showcased 7 acclaimed international and 7 southern regional architects - Elizabeth Belpaire (Belgium), Farid Esmaeil (Dubai), Gouthama, Bengaluru, Henri Comrie (South Africa), Javier Munoz Menendez (Mexico), Krishna Varma (Kerala), Neelam Manjunath (Bengaluru), Pavithra Sriram (Chennai), Peter Rich (South Africa), Richard Witt (Toronto, Canada), Sandeep Mukherjee (Bengaluru), Dr. Srinivas Daketi (Vijayawada), Sudhir Reddy (Hyderabad) and Waro Kishi (Japan). These invited speakers were chosen from a wide range of latitudes across the globe and expounded their ideas about architecture and design based on their location, practice, and cultural heritage.

Inauguration Ceremony

The SRC 2022 started with an inauguration ceremony on 11th Nov 2022 through the high-energy vibrant rendition of the drum-based traditional folk dance of Karnataka - Dollu Kunitha, followed by a melodious invocation song by Ar. Vidushi Siri Katte and lighting of the lamp. The event was

inaugurated by the President of IIA, Ar. C.R. Raju along with the IIA Karnataka Chapter's Chairman, Ar. Mohan B.R., IIA Vice President Ar. Vilas Avachat and Junior Vice President Ar. Jithendra Mehta, Hon. Secretaries of IIA Ar. Satish Mane and Ar. Ashutosh Agarwal along with the Chairmen of the 4 Southern Chapters Ar. Uday Shankar Doni from Telangana, Ar. Loganathan from Tamil Nadu, Ar. Kranti Kumar from Andhra Pradesh and Ar. Gopa Kumar from Kerala Chapter, Ankit, MD of Saburi Plywoods, the title sponsor of the conference and Ar. Shyam Sunder, IIA-KC Events Committee head and SRC convenor were also part of the inauguration ceremony.



Inauguration of SRC 2022 with the lighting of the lamp



Vibrant rendition of the traditional folk dance of Karnataka - Dolu Kunitha as part of the SRC inauguration ceremony.



Audience at Latitude, South Regional Conference (SRC) 2022



Address by the IIA President Ar. C.R. Raju during the inauguration of 'Latitude' SRC 2022



Inaugural Address by the IIA Karnataka Chapter Chairman Ar. Mohan B.R as the host of the SRC

This was followed by a welcome address by the IIA-KC Head of Events & Convener of Latitude Ar. Shyam Sunder, an address speech by the Host Chapter Chairman Ar. Mohan B.R. and address by the President of IIA Ar. C.R. Raju along with the four Southern Chapter Chairman addresses. Ar. Rakesh Kodoth presented and introduced the theme of SRC "Latitude" to the gathering.

The IIA Southern Regional Conference 2022, brought together architects, academicians, and students from all over India to meet, deliberate, and learn from each other's best practices and collectively address these issues which are both global & regional. The SRC offered an opportunity for architects to Explore, Express, and Experience regionalism and celebrate regional diversity in today's globalized world. The event drew a total participation of 1071 delegates with 540 architect delegates from Karnataka, 38 from Telangana, 27 from Kerala, 18 from Tamil Nadu, 14 from Andhra Pradesh, and almost 70 from the rest of the country. 68 designers (non-architects) also took part in the conference. There were also 200 student delegates from various architecture colleges in Karnataka and the other four southern states.

Speaker Presentations

No region is complete without considering the global context and no regional identity is complete without understanding its global relevance and complexities. At Latitude, each of the eminent speakers represented a unique context in the southern region of India and around the world. Latitude as a theme was interpreted not just to denote the differentiation by location but it was also to represent the freedom of thought

and expression – a line that held the spirit of the conference together for two vivacious days. After their presentations, all speakers were honoured with the traditional Karnataka Peta (headgear) and Silk Shalya (Shawl) along with an Event Memento made of micro cement concrete and wood.

On the first day (11 Nov 2022), Ar. Peter Rich commenced the speaker presentations through the biographical presentation of his work followed by the deliberations of Ar. Sudhir Reddy on Materiality and Spatial Design. While Ar. Richard Witt shared ideas for fast paces growth in cities and timber construction technology in Canada, Ar. Krishnan Verma presented his works which were contemporary interventions in traditional building complexes, Ar. Farid Esmaeil showcased how context can be used as a form generator in Dubai followed by Ar. Srinivas Daketi's presentation on the occupation and built form of rural Andhra Pradesh.

On the second day (12 Nov 2022), Ar. Waro Kishi spoke about his works in Japan, Ar. Gouthama shared alternative building techniques and Ar. Henri Comrie presented his works that showcased Urban Design, Landscape, and Architecture in South Africa. Neelam Manjunath shared her expertise on Bamboo as a construction material while Ar. Elisabeth Belpaire explained planning and design for equity, resilience, and health of people and the planet. Ar. Pavithra Sriram presented on Tactical urbanism and designing for equity, designer Sandeep Mukherjee expanded on Contemporary Buildings in Timber in India and the outstanding finale was by Ar. Javier Muñoz who shared his Architectural works and circumstances in Yucatan, Mexico.



Honoring Ar. Peter Rich after his presentation at Latitude on 11 Nov 2022.



Ar. Richard Witt at Latitude on 11 Nov 2022.



Ar. Farid Esmail was honoured after his presentation at Latitude on 11 Nov 2022.



Ar. Henri Comrie at Latitude on 12 Nov 2022.



Ar. Srinivas Daketi's during his presentation at Latitude on 11 Nov 2022.



Designer Sandeep Mukherjee at Latitude on 12 Nov 2022.

Lifetime Achievement Awards

Four eminent architects were honoured at the SRC 2022 for their unparalleled work and contribution to the domain of Architecture in India. Distinguished architects Ar. Krishnarao Jaisim, Ar. Thomas, Ar. Kiran Shankar & Ar. Santana Krishnan were conferred the Life Time Achievement Award by Ar. C.R. Raju, IIA President & Ar. Mohan. B.R., IIA Karnataka Chapter Chairman. The Life Time Achievement award included a Silver Plaque and a Citation along with the traditional Karnataka Peta (headgear) and Silk Shalya (shawl).



Ar. Elisabeth Belpaire was honoured after her presentation at Latitude on 12 Nov 2022.

Workshops

While the South Regional Conference 2022 raised pertinent discussions, it was also a celebration of Architecture & Design. Latitude was curated as a holistic experience event with various facets to ensure a 360-degree experience for the Architecture and Design fraternity. In addition to these speaker presentations, the learnings during the conference were extended to the Cocoon – A Bamboo Installation workshop by Ar. Neelam Manjunath with 80 student volunteers from various Architecture schools and Origami in Architecture & Design, a workshop by Paper Engineer Sri. Arun Desai.



Ar. Neelam Manjunath at Latitude on 12 Nov 2022.



Ar. Javier Munoz during his presentation at Latitude on 12 Nov 2022.



Architects Thomas, Kiran Shankar, Krishnarao Jaisim and Santhana Krishnan were conferred with the Life Time Achievement Award. They are flanked by Ar. C.R. Raju, IIA President, and Ar. Mohan B.R., IIA-KC Chairman at Latitude - SRC 2022 on 11 Nov 2022.



The Cocoon – A Bamboo Installation workshop by Ar. Neelam Manjunath with 80 student volunteers



Origami in Architecture & Design workshop by Paper Engineer Sri. Arun Desai

Book Releases

Books with a wealth of knowledge and experience were launched at the SRC to facilitate knowledge dissemination to the gathered architecture fraternity. 'Conversations with Africa' by Ar. Peter Rich, 'Let's Build with Bamboo' by Ar. Neelam Manjunath, 'Making cities a great place to live' by Ar. Jit Kumar Gupta, 'Architecture Education in Totality for Human Development' by Ar. Appanna Deshpande and the 'SRC Compendium – Expressions' were released at the SRC.

IIA SRC Honors: B Arch Thesis 2021-22 and IIA SRC 'Best of Built works'

Two pre-event competitions IIA SRC Honors: 'B.Arch Thesis 2021-22' and IIA SRC 'Best of Built works' were floated and nominations were invited across 5 states of South India with overwhelming participation in both awards entries. An independent jury - Mohan Rao, Prashanth Pole, Rajini Itham, Swapnil Valvatkar, Sujit Nair was appointed to judge the entries and arrive at the Top 3 entries in both categories. The Winners were announced and facilitated in the valedictory ceremony of the event.

IIA SRC 'Best of Built works'

Category	Architect	Project Name	Firm Name	City
Winner	Koshy P Koshy	A Story of 14858 Tiles	KOSHISH	Ernakulam
Citation	P.N.Medappa	KIPCER Bangalore	Mindspace	Bengaluru
Citation	Girish Dariyav Karnawat	Moon House	GDK DESIGNS	Mangalore

IIA SRC Honors: B Arch Thesis 2021-22

Category	Name of Student	Topic	College Name	City
Winner	Prateek Vikal	Reinvigorating Himalayan Heritage	Acharya's NRV School of Architecture	Bengaluru
Citation	Agni N Shivakumar	Anireekshitha - Covid memorial	School of Architecture, Sidaganga Institute of Technology	Tumkur
Citation	Asha Sahaya Mary X	Development of Public Spaces - Mangalore	REVA University School of Architecture	Bengaluru



Book Release - 'Conversations with Africa' by Ar. Peter Rich



IIA SRC Honors: B Arch Thesis 2021-22



IIA SRC 'Best of Built works' – Winners and Shortlisted architects along with the Jury

On-Spot Competitions:

There were on-spot competitions held during the event for the participants of the 5 states and as a part of the SRC Rolling trophy award – Sketching and Architecture Quiz. The Sketching Competition judged by Ar. Khanderao was won by Ar. Nithin Bhargava from Karnataka followed by Ar. Suraj Mohan from Kerala and Ar. Priyanka Golasangimath from Karnataka. The quiz competition was won by the Kerala Chapter who also were the winners of the IIA SRC Golden Trophy.

Entertainment Galore

The SRC also had its own anthem set to tune as a rap by Gubbi in the five south Indian languages. It was time to wear the attitude and hum the anthem of Latitude and swoon. The Break Flash performances were rendered by the Rap team of Gubbi along with architecture students.

Evenings were welcoming after the knowledgeable sessions with scintillating live performances by Yogi's Angels and DJ Pooja Seth on day 1 and Ginny in the bottle Band and Yogi's Angels on day 2, followed by Fellowship and dinner each day.

Valedictory Ceremony

Latitude – the IIA South Regional Conference concluded its proceedings with a valedictory ceremony where the winners of IIA SRC Honors: 'B.Arch Thesis 2021-22' and IIA SRC 'Best

of Built works', sketching competition, quiz competition and winners of the IIA SRC Golden Trophy were announced and honoured. A brief report on the SRC was presented by the conference convenor Ar. Shyam Sunder on behalf of the host IIA Karnataka Chapter. All Council and IIA National Members were felicitated in this concluding ceremony.

Delegate Kit

The delegate kit was curated by the SRC Core Committee. For the first time ever in the history of IIA events, all delegates architect delegates were given a genuine leather bag sponsored by the event's Gold Sponsor Marvin Lifestyle along with an eco-friendly stainless steel water bottle and other accessories.

Sponsors

Product exhibitions and presentations extended the know-how of the industry offering more information and collaboration opportunities. The Exhibition zone of the event was curated at the entrance along with the food venue and featured innovative and new material stalls of 25 different brands which added value to the delegates by introducing new and innovative products. This kept the interests of the architects and students abuzz with lively conversations.

The SRC was supported widely by the industry with major support from the Title Sponsor Saburi Plywood, Gold Sponsor Marvin Lifestyle, and 9 Silver Sponsors Surfa Coats



Architecture Quiz Competition - Quiz Diz



Vignettes of the Sketching Competition



Latitude Anthem performed by Gubbi



Evening performance by Yogi's Angels



IIA President Ar. C. R Raju was felicitated at the valedictory ceremony of IIA-SRC 2022 by IIA-KC Chairman Ar. Mohan B.R.

Paints, Gardler Lighting, NCL Veka, Elevato Facades, Plus Lighting, Merino, Havells, Ultratech Cements & Schindler Lifts, along with Karnataka State Pollution Control Board as Associate Sponsor. This was in addition to the Stall Sponsors, Hospitality Sponsors, and Memento Sponsor.

The two days of the SRC offered a wide array of mouth-watering cuisines from the five states to all the delegates. Cuisines from each participating state were curated and presented by Kamat Palate Corner for the Lunch and Dinner sessions along with Coffee/tea sessions and snacks.

The Event Memento was curated using micro cement concrete and wood by Nuance Studio, Bengaluru. The entire event infrastructure and management was done by event partner Planotech Events, Bengaluru.

Press and Media Coverage

The SRC has been widely covered overall in 13 English, Kannada, Telugu, Tamil, Malayalam, and Urdu daily newspapers and in over 165 online websites.

Being widely appreciated and acknowledged by the members of IIA, conference delegates, speakers, sponsors, and the architecture fraternity at large, the SRC has set a new benchmark to reckon with.

In its overall essence, 'LATITUDE' - the IIA Southern Regional Conference (SRC) 2022 hosted by the IIA Karnataka Chapter, initiated and expanded opportunities for constructive conversations on key issues that the architectural community in India can collectively contribute towards while celebrating their regional diversity across the globe.



"Installing Lifelines for the Buildings of Tomorrow" is the purpose that has guided Viega in its endeavours since its inception in the year 1899. With a commitment to quality, innovation, and sustainability, Viega offers a wide range of products designed to meet the needs of any plumbing system.

With a full range of state-of-the-art connection technologies and a comprehensive suite of installation tools, Viega makes it easy to install water pipelines and drainage solutions. Leveraging all the latest technologies, Viega brings you an unprecedented level of performance in water safety and efficiency. Whether you are looking to upgrade an existing system or build a new one from scratch, Viega offers everything needed to create a safe and reliable plumbing system tailored to meet your needs.

Viega also offer a host of features and benefits that make them an ideal choice for architects, engineers, and homeowners alike. Viega's high-quality fittings and valves are designed to withstand the toughest installation conditions, while their ergonomic designs ensure easy access and installation. The company's commitment to quality and innovation extends to every aspect to serve its consumers the best. Viega has a dedicated team of experts ready to help every step of the way. From selecting the right products for any project to providing technical advice, Viega's experts are there to help every step of the way.

Why Viega?

Viega has been committed to maintaining potable water quality for more than 120 years. It ensures that the solutions touch each consumer's life in the best possible way. Viega's solutions not just protect but preserve water while retaining its quality, and they are proud to claim that they "Install Lifelines for the buildings of tomorrow". The brand statement "Connected in Quality" is at the heart of all the initiatives and product innovations.

Since 2005 Viega has been successfully present in the Indian market. After several years with independent Sales Representatives, in 2015, the legal entity Viega India Pvt. Ltd.

was founded in Ahmedabad, Gujarat, to foster the Indian local footprint. This includes investments in a production site in Sanand to serve local market needs better. Sales and service teams are present in all the major cities in India.

Water Quality Competence

Selecting suitable materials is always important; in the case of drinking water, it is absolutely essential. For this reason, Viega puts great emphasis on using materials that exclude any possibility of compromised drinking water quality. Viega has expertise in drinking water installation systems that meet the highest standards of reliability and compliance with regulations. With Viega, one can be sure that their plumbing systems will provide safe and sustainable water for many years to come.

The Viega Promise

Viega's commitment to innovation has seen the company develop cutting-edge solutions that make installing plumbing systems easier and faster than ever before. With products designed for durability, reliability, and efficiency, Viega is a trusted name in plumbing systems worldwide. Whether you are looking for press fittings, flexible piping systems, or innovative connection technologies, Viega offers quality solutions only.

Viega is paving the way for the future of construction, providing lifelines that meet today's demands and prepare our buildings for tomorrow. By creating innovative solutions to traditional problems, Viega is making it easier than ever before to create sustainable structures that are safe, comfortable, and energy efficient. With a wide range of products and an impressive track record of success in both residential and commercial settings, Viega has earned its place as an industry leader in providing the best products and solutions for the buildings of tomorrow.

The poster features a background with architectural sketches and a grid pattern. At the top left is the 'kshitij' logo with the tagline 'THE INDIAN ARCHITECTURAL JOURNAL'. In the center is the circular logo of 'THE INDIAN INSTITUTE OF ARCHITECTS'. To the right, 'ERC-2022' is written in large, stylized orange letters. Below the institute logo, it says 'ORGANISED BY THE INDIAN INSTITUTE OF ARCHITECTS ODISHA CHAPTER'. The 'MASTER SPEAKERS' section includes three circular portraits: Ar. Jose Luis Cortes (President of Union of International Architects), Ar. Raj Rewal (Raj Rewal Associates), and Ar. Javier Munoz (Munoz Arquitectos, Mexico). The 'KEYNOTE SPEAKERS' section features five circular portraits: Ar. Ashish Acharjee (Charles Correa Associates), Ar. Dulal Mukherjee (Dulal Mukherjee & Associates), Ar. Vishu Bhoosan (Zaha Hadid Architects), Ar. Sidhartha Talwar (Studio Lotus), and Ar. Abin Chaudhuri (Abin Design Studio). Large portraits of Ar. Charles Correa on the left and Ar. Zaha Hadid on the right frame the central content.

ERC-2022

ORGANISED BY
THE INDIAN INSTITUTE OF ARCHITECTS
ODISHA CHAPTER

MASTER SPEAKERS

AR. JOSE LUIS CORTES
(PRESIDENT OF UNION OF INTERNATIONAL ARCHITECTS)

AR. RAJ REWAL
(RAJ REWAL ASSOCIATES)

AR. JAVIER MUNOZ
(MUNOZ ARQUITECTOS, MEXICO)

KEYNOTE SPEAKERS

AR. ASHISH ACHARJEE - EX ASSOCIATE
(CHARLES CORREA ASSOCIATES)

AR. DULAL MUKHERJEE
(DULAL MUKHERJEE & ASSOCIATES)

AR. VISHU BHOOSAN - ASSOCIATE
(ZAHA HADID ARCHITECTS)

AR. SIDHARTHA TALWAR
(STUDIO LOTUS)

AR. ABIN CHAUDHURI
(ABIN DESIGN STUDIO)

AR. CHARLES CORREA

AR. ZAHA HADID

EASTERN REGIONAL CONFERENCE- 2022

Dear Friends

Greetings from the IIA Odisha Chapter!

We are glad to inform you that the Indian Institute of Architects has proposed to conduct the Eastern Regional Conference 2022, which will be a grand convention of Architects all over the globe for the first time in the Eastern Region of India.

It is our proud pleasure to further inform you that the IIA Odisha Chapter has been given the very first opportunity to host the

Eastern Regional Conference 2022 on the 17th & 18th of December 2022 !

The main objective of this conference is to have a huge congregation of the Architects pan India and abroad from the profession, academia and the industry along with our industry partners for some brain storming deliberations on the future prospects of the profession and the industry.

The theme for the Eastern Regional Conference (ERC) 2022 is -

" Kshitij - The Rising Architectural Horizon " which is indicative of the new paradigms in the architectural and the allied industrial sectors.

It has been witnessed since the historical times that architecture has been exclusively instrumental in the incredible transformation of the built environment in quantum as well as quality. The definition of Space, Time and Architecture has reached new heights while exploring the new dimensions on the technological, academic and the industrial fronts. It can be contemplated that the rising architectural horizons can venture into new avenues to phenomenally shape the spaces across the boundaries of time and transcend Architecture to the zenith in the coming future!

We invite you all to be a part of this grand event wherein National and International architects would be participating in large numbers to experience the spirit of Architecture.

The Eastern Regional Conference 2022 will be an excellent platform for the industry partners to partner with **the IIA Odisha Chapter** and showcase your unique and potential range of products to the elite audience.

Looking forward towards your active participation and partnership in the Eastern Regional Conference 2022 to make it a grand success !

Yours Sincerely

Team IIA Odisha Chapter !

37TH IIA NATIONAL CONVENTION

10
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National & International

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MUCH MORE...

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GENERAL NEWS

' Congratulations to the Newly Elected COA Representatives from the Heads of the Institution.'



Ar. Milind Kollegal
M.R.K.College Of Architecture
Veeravasarm, Andhra Pradesh



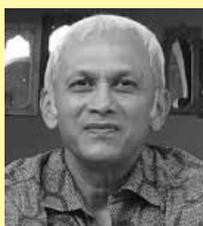
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Architecture Studies, Maharashtra



Ar. K. Senthil Kumar
School of Architecture, Bharath Institute of Higher Education &
Research, Tamil Nadu



Ar. Radhika Nagpal
Gateway College Of Architecture & Design, Haryana



Ar. Kiran S. Mahajani
Aayojan School Of Architecture, Rajasthan

OBITUARY



Ar. Hafeef P K
Principal Architect at Zero Studio
Editor of IIA Calicut Centre

Deeply saddened to inform you of the Untimely demise of our dearest Ar. Hafeef PK, Principal Architect at Zero Studio & The Editor of IIA Calicut Centre.

Please keep him and his family in your prayers.

FAKE DOCUMENTS FOR RERA REGISTRATION



Dombivli Police registered an FIR against 27 Builders, who allegedly, cheated the State and other agencies by obtaining MahaRera Certificates based on fake documents. The racket came to light after Ar Sandeep Patil cracked the MahaRera website and downloaded the documents attached by builders while registering their projects. The Indian Institute of Architects came out in Support of Ar Sandeep Patil in a press conference conducted at Mumbai. IIA has demanded that authorised signature of Architects Registered with COA and with a membership of IIA , shall be mandated, for the form 1 and form 4 for Rera Registration. Ar Vilas Avachat, Vice President IIA and Ar Rajeesh Thaisette, Council Member IIA, attended the press conference along with other IIA members.



The IIA Rourkela Sub Center was inaugurated by the Municipal ADM & Commissioner Vishal and the functionaries of the IIA Odisha Chapter Ar. Akshay Beuria National Council Member IIA , Ar. Rajkunwar Nayak Chairperson IIA Odisha Chapter and Ar. Swopna Mohanty and other members of the EC Committee. The sub center was

escalated to the IIA Rourkela Center at the Council meeting at Bangalore this month.

Ar. Rahul Sinha was elected as the Chairman of the IIA Rourkela Center.

The IIA Rourkela Center is the first Center of the IIA Odisha Chapter.

Latitude: A celebration of regional diversity through Architecture

‘LATITUDE’ - the IIA Southern Regional Conference (SRC) 2022 will be held on November 11 and 12, 2022 at Anantya, Palace Grounds, Bengaluru, India and will be hosted by the IIA Karnataka Chapter.

Bangalore, 11th November 2022: The Indian Institute of Architects (IIA) is the National body of Architects in the country. Established in 1917, the institute today has more than 25,000 members and plays a major role in promoting the profession of architecture by organizing and uniting the Architects of India to promote aesthetic, scientific, and practical efficiency of the profession both in Practice and in Education.

In light of the fact that the construction sector contributes 36% of carbon dioxide emissions, an optimistic outlook would be to build more judiciously and mindfully keeping the environment and nature at its core, thereby minimizing this damage.

A significant step towards this cause is the event – ‘Latitude’ – the IIA Southern Regional Conference 2022, which is bringing together architects, academicians, and students from all over India to meet, deliberate, and learn from each other’s best practices and collectively address these issues which are both global & regional.

The Southern Regional Conference (SRC) 2022 is a two-day premier event showcasing acclaimed international and national (southern regional) architects. The SRC is a curated confluence of architects and their expressions across latitudes. The IIA SRC 2022 offers an opportunity for architects to explore, express, and experience regionalism and cherish and celebrate regional diversity in a globalized world.

The key speakers for the event are :- (a) Elisabeth Belpaire, Belgium, (b) Farid Esmaeil, X Architects, Dubai, UAE, (c) Gouthama, Mud Hands, Bengaluru, India, (d) Henri Comrie, URBA, South Africa, (e) Javier Munoz Menendez, Munoz Arquitectos Asociados, Mexico, (f) Krishnan Varma, Meister Varma Architects, Kerala, India (g) Neelam Manjunath, Manasaram Architects, Bengaluru, India, (h) Pavithra Sriram, Design Co:Lab, Chennai, India, (i) Peter Rich, Peter Rich Architects, South Africa, (j) Richard Witt, BDP Quadrangle, Toronto, (k) Sandeep Mukherjee, Quercuspace, Bengaluru, India, (l) Dr. Srinivas Daketi, SPA, Vijayawada, India, (m) Sudhir Reddy, Kruthica, Hyderabad, India, (n) Waro Kishi, K. Associates, Tokyo, Japan.

While the South Regional Conference 2022 will raise pertinent discussions, it also is a celebration of architecture & design. Nearly a thousand practicing architects, academicians, and students from all over India are expected to participate in this two-day event. The SRC 2022 will feature seven highly acclaimed international architects and seven reputed Indian architects and designers. These invited speakers have been deliberately chosen from a wide range of latitudes across the globe and will expound their ideas about architecture and design based on their location and cultural heritage.

In addition to these speaker presentations and panel discussions, the learnings during the conference will be extended to the workshop on Bamboo Construction by Ar. Neelam Manjunath and workshop on paper engineering by Arun Desai. Books with a wealth of knowledge and experience will be launched to facilitate knowledge dissemination to the gathered Architecture fraternity. Four eminent architects – Peter Rich, Neelam Manjunath, JK Gupta, and Appanna Deshpande will launch their books during this conference.

Awards to the built works by architects and student thesis awards will also be conferred along with Lifetime Achievement Awards where the contributions to the architecture domain will be recognized and honored. Product exhibitions and presentations will extend the know-how of the industry offering more information and collaboration opportunities. An architecture quiz and sketching competition will keep the interests of the architects and students abuzz with lively conversations.

In its overall essence, ‘LATITUDE’ - the IIA Southern Regional Conference (SRC) 2022 hosted by the IIA Karnataka Chapter, will initiate and expand opportunities for constructive conversations on key issues that the architectural community in India can collectively contribute towards while celebrating their regional diversity across the globe.

For further information regarding ‘LATITUDE’ - the IIA Southern Regional Conference (SRC) 2022 contact:- <https://iikarnataka.com/>

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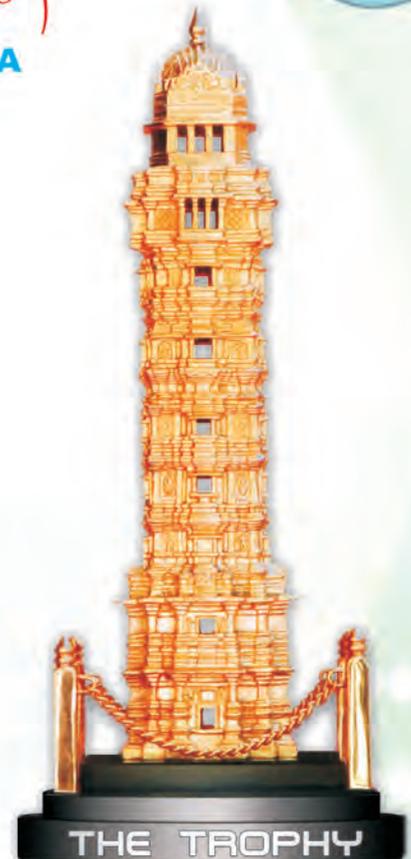
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