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SPORTS



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.....*Seeing beyond the glittering novelty of form, it is criticism's role to assess and promote the positive effects architecture can bring to society and the wilder world.*

MICHAEL SORKIN

The October issue of JIA is dedicated to SPORTS. Architecture for sports should not only look great and host important athletic events, but should be that which will attract, entertain and cater to the needs of tens of thousands of visitors. A modern and eye-catching exterior is required for modern sports facilities.

Sports architecture presents many unique challenges. These are larger than other buildings and are more complex. Sports complexes can attract huge crowds at the time of major athletic events or matches, which requires a lot of detailed planning around the structure that we design.

- Stadium Complex designed by Ar. Ram Kumar is covered as a design feature.
- Ar. Bijoy Ramachandran and Ar. Reghu Tenkayala are in Dialogue with Ar. Edgar Demello.
- We have the Pedagogue's Perspective from Ar. Raja Singh and Ar. Anil Dewan

We are carrying reports on the IIAPL Chennai and YAF Calicut in this issue.

We continue with our regular features and more.

Keep contributing to JIA

Happy Reading.

Warm Regards

Ar. Lalichan Zacharias
Editor

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PRESIDENT'S MESSAGE

Dear Members,

Greetings!

It is good to see that many young Architects taking an active part in the IIA events both in organizing and participating in them.

The IIA Sports and Cultural Committee has been doing a commendable job in organizing the IIAPLs continuously for more than a decade.

The IIAPL organized and hosted by IIA Tamil Nadu Chapter had an excellent participation from across the Country with 18 teams for Cricket & other events from 20 Chapters with 460 participants. The sportsmanship of the participants was so good in creating a friendly competition which was enjoyed by everyone. The credit for the successful organization and conduct of the event goes to the Convenor Ar. Yuvaraj, Ar. Maheswaran & Ar. Prasanna Pandian, Co-Convenors and the organizing team under the leadership of the Chapter Chairman Ar. Loganathan with immense support and guidance from Ar. Jitendra Mehta, Chairman, IIA Sports & Cultural Committee.

The IIA Young Architects Festival 22 organized by the Kerala Chapter and hosted by IIA Calicut Centre was a phenomenal success with the participation of 2500 delegates. It was truly a festival of Architecture with multiple programs at different locations within the Sarovaram Bio park, each one curated with Speaker presentations, Panel discussions, Workshops, Installations, Urban Angadi, Music Performances, Material Exhibition, Heritage walks, etc.

Ar. N. Salim was rightfully honored, at the Inaugural ceremony, for his contribution to the profession of Architecture and being an inspiration to the IIA Calicut Centre and its growth. The design competition "Reweave Kozhikode" for the Comtrust property in central Kozhikode drew very good entries and appreciated by the local authorities. The YAF Awards for Young Architects with a different format was well received by youngsters with a good number of entries. Both the above were evaluated by eminent Jury members who had a meticulous task in evaluating the live presentations culminating in the Award Ceremony which was a grand finale to the whole festival.

The Convenor Ar. Noufel, the IIA Calicut Centre Chairman Ar. Vivek, Ar. Brijesh Saijal, Chairman, IIA Young Architects Committee and the entire organizing team under the able guidance of Ar. L. Gopakumar, Chairman, IIA Kerala Chapter have done an exemplary YAF 22. The organization, logistics and hospitality have been handled with utmost care which is very much appreciated.

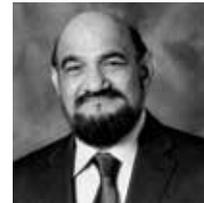
Such events have given an immense opportunity for the participation of youngsters and to unleash their potential. Looking forward to seeing you all at the SRC in Bengaluru, ERC in Bhubaneswar, IIA NATCON at Raipur.

With best wishes,

Ar. C. R. Raju
President, IIA



Ar. C.R. Raju
President, IIA



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Ar. Divya Kush,
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President

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COMMENTS

Dear Editor Ar. Lalichan ji,

Hearty Congratulations & Great Thanks for the Beautiful, Informative, Colourful Varied Subjects Covering Issues of IIA JOURNAL. We are immensely Thankful for the Wonderful Reading Journey.

Sachin Ghatage,
Kolhapur

Thanks for publishing my article in JIIA.

You and your team is doing a great service to the profession.

Let me know if I can do anything!
I will be too happy to contribute.

Warm regards
Ar. Akhtar Chauhan

Just received copy of Journal of IIA September 2022 issue.

Happy to note that it now a very good magazine in quality, content and spread of topics.

An important read for Architecture faculty, students and professionals.

Congratulations to the editorial board and advisors of publications of IIA

Chetan Vaidya
Former Director of SPA Delhi from Vadodara

We welcome your comments and suggestions.

Please write to us at jiiaeditorial@gmail.com

THEME

SPORTS
ARCHITECTURE

The documented history of sports dates back at least 3000 years. The creation of buildings specifically for sports activities has a long history dating back to Greek stadia. Athletics for the Greeks was like football or cricket for the modern world. The oldest known is the Stadium at Olympia in Greece, where the ancient Olympic Games were held from 776 BCE. Spectacle was an intrinsic part of the Roman world, and the sports and related typology of buildings continued through Roman times. The vast amphitheatres and circuses where gladiatorial combat and wild beast shows took place were essentially a Roman invention. There is evidence of sporting activities in the monuments of Egyptian, Chinese, Indian and other civilizations too.

During the nineteenth century, Britain was the cradle of a leisure revolution and a number of team sports became popular. These new sports like cricket football and tennis, cue sports, etc. spread across the colonies of the British Empire across the world and were quickly adopted and became popular.

Traditionally, public spaces have been used for informal sports events at the city level and smaller spaces have served communities as play-spaces for children and youth. In today's postmodern cities and globalized urban economy, public spaces are shrinking. The spaces to which common people had access to, have now become the close preserve of either the government, or private entities. This gives rise to the need for dedicated sports architecture in larger numbers and in greater variety to serve various types of sporting activities.

Sports architecture serves as both recreational and competitive and training space with four stakeholders – the sportsman, the spectator public, the support team of the sportsman and the facility maintenance team.

Good design of the sports facility is vital because it can influence how effectively a sport is performed. The design approach needs to focus on functionality, safety and aesthetics.

Sport and architecture are two elements of contemporary life that have a broad and profound impact on the world around us. The numerous sports facilities of various scales that have been built in the past three years, both during and post pandemic, are testament to this.

From the Skatepark for skateboarding at Fortaleza in Brazil to the humongous Quzhou Sports Park near Shanghai, the examples are varied and numerous.

Espace Mayenne Sports Hall (2022) by *HeraultArnod Architects* in France impresses with its sinuous unitary form and large landscaped surroundings. In contrast, the Athletes Village Plaza (2020) in Tokyo is a breathtaking temporary structure built of timber. The structure is designed with raw timber with meticulous attention to detail; and later dismantled for reuse and repurposed as 'legacy' building material.

The futuristic Quzhou Sports Park (2022) by *MAD Architects* near Shanghai in China is a technologically advanced mammoth facility with 30,000 seating capacity.

All this investment in sports architecture is a testament to the fact that sports facilities are an intrinsic part of modern life.



Dr. Rama R. Subrahmanian is Principal of the Dayananda Sagar College of Architecture, Bangalore. She has academic and professional experience of 37 years. She has conducted numerous workshops, organized many Continuing Education Programs and delivered lectures. Apart from being a doctoral guide and examiner, she is active in research projects for government agencies and is consultant to IPCs. She has been conferred the 'Best Teacher Award' by the Practicing Architects Association for her contribution to Architectural Education in 2009. principal.dsca@dayanandasagar.edu



RESEARCH

People's Perceptions of Window Views from Urban Residences
Piyush Dilipkumar Agrawal & Dr. Abhijit Natu

PEOPLE'S PERCEPTIONS OF WINDOW VIEWS FROM URBAN RESIDENCES CASE STUDY OF PUNE

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ABSTRACT

Windows provide an opportunity to connect with the external environment and to experience and enjoy nature. Hence, the evaluation of scenes that the residents prefer from their windows becomes important for the design of residences in the urban context. Literature has established that the view of nature has had a positive effect on the health and well-being of urban residents. This paper focuses on finding which window views are more preferred by people, whether natural or other than natural. The aim of the paper is to investigate people's preferences for window views with nature vis-a-vis those lacking nature. The objectives of the paper are: to study various window views from different urban residences, to analyze people's satisfaction associated with different views, and to identify which views add to more satisfaction to the people viz. natural or other than natural. The method used is, people's evaluation of window views from their house using a face-to-face interview technique. The random sampling consisted of 56 people living in urban residences in various parts of the city of Pune. The scope of the study is to reveal which surrounding views need to be explored while designing the urban residences which will help to design better spaces while planning. The window views having nature are preferred as compared to those lacking nature is the outcome of the study.

Key words: Satisfaction, Visual scenes, Nature, Preferences, Evaluation

INTRODUCTION

Windows bring natural light indoors and provide a link to outdoor aesthetic and natural elements. Ensuring visual access to the outside world is essential for human well-being. Scenes of nature have shown improvements in cognitive and executive attention (Tennessen, et al, 1995; Berman, et al, 2008), which can improve task focus and reduce the effects of unwanted distractions (Gamble, et al, 2014). Visual scenes that contain nature have been found to influence temporal perception, whereby exposure to natural elements creates the perception of peace and happiness in mind (Berry et al, 2015; Davydenko et al, 2017). Windows offer the opportunity to look outside the house and getting to see nature is a step towards achieving peace and happiness. From this perspective this research is an important investigation.

REVIEW OF LITERATURE

User satisfaction and addressing user needs is an important aspect of architectural design. The word 'house' gets a meaning beyond mere shelter. For all, the house is the centre of the world and the place of regulating disarrangements (MacAndrew, 1953. P.301). Satisfaction with one's residence is an individual and environmental notion.

Kaplan and Kaplan (1993) claim that looking at nature is relaxing and even has restorative potential. From ancient times, humans have had an innate tendency and inclination toward nature and feel tranquility and peace of mind while experiencing nature. According to Chiras (2013), the natural environment consists of all factors that biologically affect the organism. In order to give a comfortable feeling to the residents, there are biological elements that need to be considered in designing the residence. Another aspect widely discussed in the

literature is the positive distraction caused by nature (Shepley, 2006), whereby visual scenes and sounds of nature significantly reduce the experience of pain (Diette et al, 2003) and influence recovery time from stress (Ulrich, et al, 1999). Views from windows affect the behaviour of people in one way or another. Ko, et al (2020) showed that positive emotions were higher and negative emotions (e.g., sad, drowsy) were lower for the participants in a space with a window on close nature versus the window without nature.

The *Theory of Humanism* by Edward Wilson (1993) propounds 'biophilia' or the innate need to be connected with living things. However, we witness that upon the increasing enlargement of cities, human beings do not feel that they are in nature and their tendency and inclination toward nature remain unfulfilled.

The view from residences has a direct impact on the well-being and the quality of life of the residents and there is a need to secure the quality of viewing in housing complexes that are becoming denser and taller (Jeon S. M., 2021). A carefully oriented window view and home design enhance the physiological and psychological well-being of the residents.

In architecture, the facades with their openings are the element that enables constant interaction between the indoor and outdoor environment. Through the window, there is also constant interaction with the environment which is full of visual information about the weather. According to Kaplan (1993), a window also provides access to aesthetics and natural features. An important element that provides a quality view and user satisfaction is greenery. The view of green spaces from an urban residence improves the quality of living of residents.

Window views are one of the effective elements in the satisfaction of individuals with residences (Kahana, 2003). In this research, the effect of various variables on people has been sought, such as quality, smoothening, relaxation, reduced stress, community and connection. It is evaluated and statistically proven that people prefer natural views over artificial ones for better living. Natural elements in residential environments promote environmental pleasure. In recent years, many studies have been conducted on the effect of natural environments on human temper. Much evidence proves that looking at or being in green spaces and nature assists with relief from stress. In short, when an individual is affected by stress he prefers walking in a natural green environment compared to an artificial one to achieve tranquility and peace of mind. Contemporary urban environments are cluttered with buildings thereby reducing open spaces and opportunity to view nature. Sterile surroundings surely have had an effect on human health and well-being.

SIGNIFICANCE

Architecture will be meaningful if it meets the needs of the residents. Likewise, the design and natural environment of a residence will surely be meaningful if they can satisfy the residents. Visual access to the outside

world is essential for human well-being. Windows bring natural light indoors and provide a link to aesthetic and natural elements outdoors. Windows provide views of the artificial environment as well as nature or green space. This study is carried out to find which window views give more satisfaction to people and ultimately which window view is preferred in indoor environments, namely natural or other than natural.

RESEARCH QUESTIONS AND HYPOTHESIS

The research question for this study aims to find the window views most satisfying to residents in an urban area. The hypothesis of this research is that the window views having nature are more satisfying compared to those lacking nature.

LIMITATION OF THE STUDY

Windows are important elements of a building catering to various functions such as climatic control, indoor environmental quality regulation, compositional aspects of the building façade, allowing views outside, visual connection with the surroundings, etc. This paper limits itself only to the 'views seen from the window' as a function of windows in urban residences.

RESEARCH DESIGN

For the purpose of evaluation of views from windows by people in urban residences, this research adopts a deductive approach to test the hypothesis that the window views with dominance of nature or natural elements are preferred over those lacking nature or containing more of artificial elements. The unit of analysis for the study was 'window view'. The independent variable is 'content of the window view and its characteristics' and 'residents' perception and satisfaction with the view' being the dependent variable.

SAMPLING

For this purpose, residential developments from different parts of the Pune city were identified and the random sampling of 56 people living in urban residences was done. This ensured socio geographic diversity of the sample.

THE METHOD AND TOOL

The image of window views from the residences was captured and people were asked to rate and qualify the view with the help of a questionnaire. The qualification of views was done by using a face-to-face interview technique. The window views were analyzed and rated by people. The collected data is analyzed using SPSS software.

QUESTIONNAIRE

Multiple choice questions and rating questions have been asked for evaluating people's satisfaction from views of windows in residences. To test the hypothesis, 14 questions have been framed in the form of a questionnaire and data was collected using face-to-face interview technique. The data was cleaned and coded and entered in Statistical package for Social Scientists (SPSS). The results were analyzed using ANOVA (for comparing groups) and Correlation (for

association between variables.). The questions asked for an evaluation are shown in Table 1.

The research was carried out using a face-to-face interview schedule at the homes of respondents. Around 14 residential developments from various parts of Pune city have different housing typologies like a bungalow, apartments, etc. 56 respondents living in residences on various floors responded to the corresponding views. The questionnaire sought the perception of the respondents regarding the views they saw from the windows. First, they were asked to qualify the view, i.e., 'natural', 'artificial' and 'mixed'. Further, the perception of views regarding various aspects such as windows- need to keep closed, soothing view, relaxation, company, connection, community, and stress reduction- were asked to be rated on a 5-point Likert scale from 'strongly disagree' to 'strongly agree'.

DATA ANALYSIS

(1) Views rated by the respondents

The views from the windows of their own house to which the respondents responded were documented by the researchers. The categorization of the views by the respondents were as per Table 2, which shows one example of each type. It is found that the window views which had dominance of vegetation or tree canopies were categorized as 'natural', while those which had dominance of buildings or man-made elements like TV antennae, drainage pipes, etc. were categorized as 'artificial'.

(2) Comparing the views on quality

ANOVA was conducted to compare the quality and rating of views from the three groups, viz., natural, artificial and mixed. The test result indicates that at 0.00 significance level the rating on quality and other aspects of the three views differed significantly. Hence the test reveals that respondents prefer natural views more than artificial ones. The perception of respondents towards natural views is much better than that of artificial ones. (See Tables 3 and 4).

(3) Rating of views regarding various aspects

The perception of respondents of views from various windows regarding various aspects was asked to be rated on a 5-point Likert scale. The multivariate ANOVA was conducted to compare the perception of respondents from 3 groups on various aspects. The results were interpreted according to the mean values and significance level. (Refer Tables 5 & 6).

a) Windows need to be kept closed : From the mean values and ANOVA, it is clear that if the view is very natural people do not need to keep the windows closed. At the same time, if the view is artificial, people prefer to keep them closed frequently. The test was statistically significant with a significance level of 0.0.

b) Window view is soothing to the eye : ANOVA and mean values revealed with a significance level of 0.0 that if the view is perceived very natural and in most of the cases mixed type, people perceive it to be soothing to the eye, while if it is artificial it is not at all soothing.

c) *The view helps to relax* : With a 0.0 significance level, ANOVA supports the hypothesis that people feel relaxed if the window view provides a natural view with vegetation, trees, skies, flora, fauna, etc. Mixed views also provide, most of the time, a sort of relaxation whereas people living in residences having artificial views disagree with the feel of relaxation associated with the view.

d) *The view of people outside helps to keep company when alone* : The results of ANOVA with a significance level of 0.760 reveals that this aspect is not statistically significant. Hence, it is proved that there is no relation between the quality of view and company with outside people.

e) *The view provides a connection between the indoor and outdoor environment* : The test shows that the view of nature connects the indoor living environment with nature outside. With about the same mean values people think that mixed views also connect with the outdoor environment. But the artificially created world outside definitely lacks to provide the connection between the spaces to the respondents.

f) *The view of ground level spaces helps to get connected with the community* : By ANOVA, the significance level for this comparative rating comes to 0.349. The variables were not found to be significantly different from each other. So, it is proven from the test that irrespective of the view being very natural, mixed, or artificial, it does not affect the people to connect with the community. Even if the view of ground level spaces is of any kind, the perception of connection with the community does not change.

g) *The view could help to reduce stress* : Nature always has had a calming effect on the mind, as was revealed from the literature review. Nature reduces stress in our lives. The results from the interviews corroborate the theory that people strongly agree with very natural views that help them to reduce stress. People having window views with artificial outdoor views perceived that the view did not have any stress relieving effect. Most people also agree with the fact that mixed views from windows also reduce stress.

(4) Correlation between the aspects

A correlation test was conducted between the quality of view and seven aspects of the view. It was found that natural views were rated high on visual quality. Views with high visual quality (which means very natural) were soothing to the eye, do not lead to the closure of the window, helps to relax, reduce stress, and connects indoor and outdoor environments. But connection with community and company of people when alone were not correlating with the quality as it is independent of view. The correlation matrix (refer Table 7) indicated that quality of view significantly correlated with “soothing to eye”, “do not lead to window closure”, “helping to reduce stress”, “help to relax” and “connection with outdoor spaces”. There was no relationship found between quality of view and the connection with community through windows.

SUMMARY OF FINDINGS

The quantitative analysis has brought forth following significant findings :

- 1) The perception of a natural view was owing to the larger amount of vegetation content seen from a window and an artificial view was owing to the manmade elements.
- 2) The quality perception of view with window views ‘natural’, ‘mixed’ and ‘artificial’ differed significantly. Natural views had a high mean rating on the quality of view as compared to the mixed and artificial view. Artificial views ranked lowest on quality.
- 3) Various aspects of view such as ‘reducing stress’, ‘connection with nature’, etc. were perceived significantly differently by the respondents with natural, mixed and artificial views.
- 4) Window view type or quality did not matter when it came to function of a window for availing visual connection with community or keeping company.

In this study, we investigated people's preferences for views from windows in urban residences. Using face-to-face interview techniques and images to represent the window view, it was found that the quality of the view does matter. The findings from tests indicated that the windows are preferred by people having natural views rather than artificial ones. This finding also supports and proves our hypothesis that the window views having nature are preferred as compared to those lacking nature.

CONCLUSION

Urban densification follows the concept of compact cities, in which density is one of the most important issues but is an essential driver for our urban future. The research has found that an artificial environment due to urban densification leads to an impoverishment of window views. Human beings’ disconnection with nature has already negatively impacted mental and physical health. Extinction of the natural environment from urban developments is an issue to be looked into. Hence people need to preserve nature and the health of ecosystems to maintain and improve their emotional health and well-being.

The contribution of this study is that it has once again reiterated the effects of certain features in window views on observers’ preferences and satisfaction. The study of the perception of different views takes into account that design is not only a problem of architecture but also affects the physiology and psychology of people. It should also be emphasized that this issue needs to be considered from a multi-layered perspective, especially the perspective of urban scale and user experience.

The present research concluded that the view of nature from windows in urban residences is preferred by residents over the artificial. Richard Louv (2008) mentions that the increase in the prevalence of conditions such as obesity, attention disorders, and depression is partly due to a decrease in the degree the urban children are exposed to nature.

So, it is the need of the hour, as architects and urban designers, to take into account the issue of lack of natural view with the increasing densification of living environment in urban settlements. They need

to design urban residences which ultimately affect the life of people living there holistically, giving due consideration to the orientation of openings, sizes, overlooking of the spaces, outdoor environment

within the development, and incorporating nature from residences in the form of view for the betterment of people.

Table 1: Questions for evaluation

(Source: Authors)

1. How would you qualify the view?	2. How would you rate quality of view?	3. Which among the following is most liked aspect of this view?	4. Select according to your experience. (Strongly disagree, Disagree, Neutral, Agree, Strongly agree).	5. From how many years you have been living at this residence?	6. Age in years	7. Annual income of the family.
i) Very natural ii) Artificial iii) Mixed	i) Very good ii) Good iii) Average iv) Poor v) Very poor	i) Colour of the Sky ii) Sunrise/Sunset iii) Vegetation iv) Birds v) Landmark vi) Building vii) Trees viii) People of the street ix) Neighbours x) Water Body xi) Any other	i) Because of the views you need to keep windows closed. ii) The window view is very soothing to eye. iii) The view helps me to relax. iv) The view of people outside helps me keep company when alone. v) The view provides healthy connection between indoor and outdoor environment. vi) The view of ground level spaces helps me to get connected with community. vii) The view could help to reduce stress.	i) 0-5 ii) 5-10 iii) 10-15 iv) 15 and above	i) 15-20 ii) 21-35 iii) 36-55 iv) 56-65 v) 65+	i) Less than 3 lakhs ii) 3 lakhs - 8 lakhs iii) 8 lakhs and above

Table 2: Types of Window Views

(Source: Authors)

		
Image credit: Mr. Piyush Agrawal	Image credit: Mr. Piyush Agrawal	Image credit: Mr. Piyush Agrawal
a) Natural	b) Artificial	c) Mixed
N= 25 (44.64 %)	N = 12 (21.43 %)	N = 19 (33.93 %)

Table 3: Descriptives for ANOVA Comparing Ratings of Views

(Source: Authors)

	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minm.	Maxm.
					Lower Bound	Upper Bound		
Very natural	25	4.52	0.586	0.117	4.28	4.76	3	5
Artificial	12	2.67	0.778	0.225	2.17	3.16	2	4
Mixed	19	3.79	0.787	0.181	3.41	4.17	2	5
Total	56	3.88	0.992	0.133	3.61	4.14	2	5

Table 4: ANOVA comparing ratings of quality of views

(Source: Authors)

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	28.06	2	14.030	28.529	0.000
Within Groups	26.065	53	0.492		
Total	54.125	55			

Table 5: Descriptive ANOVA for various aspects of view (Part 1)

(Source: Authors)

		N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minm.	Maxm.
						Lower Bound	Upper Bound		
Windows need to be kept closed	Very natural	25	1.20	0.408	0.082	1.03	1.37	1	2
	Artificial	12	3.33	1.155	0.333	2.60	4.07	2	5
	Mixed	19	1.79	1.134	0.260	1.24	2.34	1	5
	Total	56	1.86	1.197	0.160	1.54	2.18	1	5
Window view is soothing to eye	Very natural	25	4.40	0.957	0.191	4.00	4.80	1	5
	Artificial	12	2.00	0.953	0.275	1.39	2.61	1	4
	Mixed	19	3.89	0.737	0.169	3.54	4.25	2	5
	Total	56	3.71	1.275	0.170	3.37	4.06	1	5
View helps me to relax	Very natural	25	4.36	1.036	0.207	3.93	4.79	1	5
	Artificial	12	1.83	1.030	0.297	1.18	2.49	1	4
	Mixed	19	3.68	1.204	0.276	3.10	4.26	1	5
	Total	56	3.59	1.449	0.194	3.20	3.98	1	5
View provides connection between indoor and outdoor environment	Very natural	25	4.20	1.080	0.216	3.75	4.65	1	5
	Artificial	12	2.58	0.996	0.288	1.95	3.22	1	4
	Mixed	19	3.95	0.970	0.223	3.48	4.42	1	5
	Total	56	3.77	1.191	0.159	3.45	4.09	1	5
View of G level spaces helps connected with community	Very natural	25	3.08	1.152	0.230	2.60	3.56	1	5
	Artificial	12	3.17	1.030	0.297	2.51	3.82	2	5
	Mixed	19	3.58	1.216	0.279	2.99	4.17	1	5
	Total	56	3.27	1.152	0.154	2.96	3.58	1	5
View could help to reduce stress	Very natural	25	4.32	0.988	0.198	3.91	4.73	1	5
	Artificial	12	2.00	1.044	0.302	1.34	2.66	1	4
	Mixed	19	3.95	1.129	0.259	3.40	4.49	1	5
	Total	56	3.70	1.374	0.184	3.33	4.06	1	5

Table 6: Descriptive ANOVA for various aspects of view (Part 2)

(Source: Authors)

		Sum of Squares	df	Mean Square	F	Significance	
Windows need to be kept closed	Between Groups	37.033	2	18.516	23.464	0	Significant
	Within Groups	41.825	53	0.789			
	Total	78.857	55				
Window view is soothing to eye	Between Groups	47.639	2	23.820	30.209	0	Significant
	Within Groups	41.789	53	0.788			
	Total	89.429	55				
View helps me to relax	Between Groups	52.022	2	26.011	21.699	0	Significant
	Within Groups	63.532	53	1.199			
	Total	115.554	55				
View of people outside keep company when alone	Between Groups	1.133	2	0.567	0.276	0.760	Found not significant
	Within Groups	108.706	53	2.051			
	Total	109.839	55				

		Sum of Squares	df	Mean Square	F	Significance	
View provides conection between indoor and outdoor environment	Between Groups	22.118	2	11.059	10.492	0	Significant
	Within Groups	55.864	53	1.054			
	Total	77.982	55				
View of G level spaces helps connected with community	Between Groups	2.844	2	1.422	1.074	.349	Found not significant
	Within Groups	70.138	53	1.323			
	Total	72.982	55				
View could help to reduce stress	Between Groups	45.452	2	22.726	20.629	.000	Significant
	Within Groups	58.387	53	1.102			
	Total	103.839	55				

Table 7: Correlation matrix of various aspects
(Source: Authors)

Spearman's rho		Quality of View	Windows need to be kept closed	Window view is soothing to eye	View helps me to relax	View of people outside keep company when alone	View provides conection between indoor and outdoor environment	View of G level spaces helps connected with community	View could help to reduce stress
Quality of View	Correlation Coefficient	1.000	-.665**	.696**	.630**	.099	.496**	.166	.657**
	Sig. (2-tailed)		.000	.000	.000	.467	.000	.223	.000
	N	56	56	56	56	56	56	56	56
Windows need to be kept closed	Correlation Coefficient	-.665**	1.000	-.641**	-.712**	-.134	-.539**	-.073	-.692**
	Sig. (2-tailed)	.000		.000	.000	.326	.000	.593	.000
	N	56	56	56	56	56	56	56	56
Window view is soothing to eye	Correlation Coefficient	.696**	-.641**	1.000	.783**	-.037	.529**	.142	.684**
	Sig. (2-tailed)	.000	.000		.000	.788	.000	.297	.000
	N	56	56	56	56	56	56	56	56
View helps me to relax	Correlation Coefficient	.630**	-.712**	.783**	1.000	.151	.559**	.139	.725**
	Sig. (2-tailed)	.000	.000	.000		.266	.000	.308	.000
	N	56	56	56	56	56	56	56	56
View of people outside keep company when alone	Correlation Coefficient	.099	-.134	-.037	.151	1.000	.266*	.448**	.097
	Sig. (2-tailed)	.467	.326	.788	.266		.048	.001	.478
	N	56	56	56	56	56	56	56	56
View provides conection between indoor and outdoor environment	Correlation Coefficient	.496**	-.539**	.529**	.559**	.266*	1.000	.222	.596**
	Sig. (2-tailed)	.000	.000	.000	.000	.048		.101	.000
	N	56	56	56	56	56	56	56	56
View of G level spaces helps connected with community	Correlation Coefficient	.166	-.073	.142	.139	.448**	.222	1.000	.286*
	Sig. (2-tailed)	.223	.593	.297	.308	.001	.101		.032
	N	56	56	56	56	56	56	56	56
View could help to reduce stress	Correlation Coefficient	.657**	-.692**	.684**	.725**	.097	.596**	.286*	1.000
	Sig. (2-tailed)	.000	.000	.000	.000	.478	.000	.032	
	N	56	56	56	56	56	56	56	56
Quality of View	Correlation Coefficient	1.000	-.665**	.696**	.630**	.099	.496**	.166	.657**
	Sig. (2-tailed)		.000	.000	.000	.467	.000	.223	.000
	N	56	56	56	56	56	56	56	56

** Correlation is significant at the 0.01 level (2-tailed).
* Correlation is significant at the 0.05 level (2-tailed).

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GENEROSITY OF SPIRIT: DIALOGUE WITH AR. EDGAR DEMELLO



Ar. Edgar Demello

Studied at the SPA in New Delhi and the TH in Delft, and thereafter worked with Prof Wilhelm Holzbauer and Prof Carl Auböck in Amsterdam and in Vienna. Returned to India after a stay of nearly seven years in Europe, after travelling extensively across the continent.

Has been in private practice for four decades. Taught at various architecture schools in the country, including most recently the RVCA - although presently on a sabbatical.

In 1985 founded, with six other architects, the group BASE. A critical platform that explored, amongst other things, the relationship between tradition and the modern through intensive travel, projects and workshops for students.

In the year 2000 opened the Architecture Gallery & Bookshop (tAG&B), a platform for inquiring into the transformative potential of other disciplines on the body of architectural thinking and practice. Seven years later it morphed into CoLab Art + Architecture, an online gallery. It brought out, every two years, a folio/poster provocatively addressing issues that affect architectural practice and academia.

Most recently has completed the Architecture Travelogues, a compilation of diverse forays into familiar as well as uncharted terrain, that is to be published this November. His earlier book, Five Architecture Fables, that is being re-formatted for children, awaits publication.

He lives and works in Bengaluru and Goa

*Ar. Bijoy Ramachandran (BR) and Raghu Tenkayala (RT) in conversation
between Ar. Edgar Demello (ED).*

Ar. Bijoy Ramachandran [BR]: Thanks, Edgar. Shall we start?

Ar. Edgar Demello [ED]: Yes, I'm ready. Come what may!

BR: Thanks Edgar, for sparing a Saturday morning for me in these rather distressing times. I thought we'd start our conversation with your background - your early days at the School of Planning and Architecture (SPA), or if you want to go further back, but to start with some foundational memories of when the lights were turned on in your head to understand what it was that you were doing or discover your calling, if you will.

ED: I came to Bangalore as a small schoolboy, having left Goa to come to boarding school here at St. Josephs. The two years that I was a day-scholar I walked to school from Walton Road (where we lived), passed Airlines Hotel and, you know what, every school day I passed your office, to and fro!

BR: (chuckles) I know Walton Road. Isn't that where Good Earth is?

ED: Yes exactly; we lived in a building diagonally opposite. Well, that was an eventful time of my life, but one event, outside of school activities, really stood out that made me drift into architecture. 'Drift' because I wasn't sure what I was getting into. I was in the ninth standard, and Walt Disney had brought a geodesic dome to Bangalore just next to Saint Mark's Cathedral. I don't know if you guys remember it - this large 18 m diameter concrete platform on which the geodesic dome had once sat. This dome was fitted with nine projectors projecting onto a concave white fabric surface within. It was standing room only, and the queues snaked all the way to where UB City is now - orderly queues, unlike today! I saw it three times and also went around the Dome after hours. It was something that seemed to have descended from outer space without any forewarning or fanfare. I had never seen anything like that before. It was called The Circarama.

I don't know whether it was those stirring moments for me - that amazing structure and especially what I experienced

within. What he showed - a plane landing at JFK Airport at night, the twinkling building lights of those sky-scrapers. Another, then Staten Island ferry coming into Manhattan and a third, a plane going over the Grand Canyon - and a fourth short film that lasted less than a half hour. But it was so powerful especially under that dome. I have a feeling, that was an epiphany for me. But I never really got into the engineering side of architecture which should have been, given my curiosity of how these things came together. But I guess I was one of those academe types.

I was talking about the Eames films yesterday in class at RVCA where I teach. They are amazing - you know that particular one in which someone is washing a school yard. The way the water starts to collect, flow, shift, move, with capillary action and find its outlet, all in four minutes. Am wondering if that was the fourth film.

BR: The geodesic platform is lost in memory, none of us remember it, probably because we were too young, but it seems to be from the same time when Eames films were being shown in a geodesic in Russia ... introducing American life and insights to them. Could these have been the same short films?

ED: I don't think these were Eames films but as I said, perhaps the fourth one was. The others were for popular consumption, but they were wonderful, really. And apparently, although I don't believe this, but Walt Disney himself was said to have been there, walking on Lavelle Road, trying to put unruly guys in the queue! I did see a couple of tall white guys but then again I was just over five feet tall then!

Raghu Tenkayala [RT]: We would like to believe that Walt Disney himself put you into that geodesic dome and that's how it all started!

ED: (laughs) That was how it perhaps started and then I went to Delhi. That was my first time I actually left Bangalore.

BR: But was that common? Did a lot of your classmates go outside Karnataka to study?

ED: Yes, in fact most of my classmates went to the IIT in Madras and then to America to study! It was the age of chemical engineering and I don't know how I finally told my father that look, I am no engineer, definitely not a chemical one, and I had heard a little bit about art and architecture - someone at school mentioned Chandigarh- so I said I wanted to be an architect and he was, from that moment, worried! But anyway I went and spent a very eventful time in Delhi. Learnt more from the city I'd like to say than perhaps from the school. And then an interlude of six months in the Middle East where my father was stationed for a couple of years and then I went to Holland - to Delft. At the time language was a big stumbling block and they didn't acknowledge the standards here, in those days; but I somehow worked to equalise that but not what I had set out to do. But I had the opportunity to meet all these guys - Aldo van Eyck, Hertzberger, Blom- it was a very heady time- just towards the end of CIAM. So that in short, was my passage to architecture.

BR: You are now teaching at RV and a lot of people have told me about your time in USD Mysore, a magical time because so many incredible practitioners and academics, people who have really taken to thinking and writing about architecture were your students from that time. I was wondering if there was such teacher you had at SPA or at Delft, someone who mentored you, inspired you, like you have for so many here? Someone who showed you what it is to be a teacher, to create an environment for learning.

ED: When I look back I see three people who inspired me. Two individuals and one a collective. The first- a teacher at Delft, another an architect I worked with in Vienna and when I returned, the group of architects, BASE. The first, Aldo van Eyck, was a brief encounter. He was a man of a very wide vision, right from an appreciation of African art and heritage to Scandinavian and Dutch design. He was extremely critical but in a very constructive way. The thing with him was that he understood that there was a teacher and a student and I think many people who teach today don't understand that. They forget that they were also once in a third or fourth semester. One thing I learnt from him was to give equal time to the brightest and the dullest. His Orphanage was perhaps the most beautiful building I had seen till then. So yes, that was the one person who had an impact on me and one other person I would like to mention was Prof. Carl Auböck with whom I worked for around three years in Vienna. His range of interests was phenomenal. Architect, industrial designer, teacher and larger than life human being. He was also known for providing work and refuge to those who fled the *iron curtain* of the time. So there were architects from perhaps twelve countries! An incredible exposure. I used to stumble into Auböck's workshop and see all those objects of desire being worked on there. Meaning, in metal, timber, marble, leather, etc.

And of course BASE, the coming together of that exciting group of architects in the 1980s. They did so much together: discover, rediscover, critique, exchange ideas, competitions, travel ... A few were part of larger practices, but most were

independent. Most, coincidentally, I had also recently returned from the west. But the teacher amongst them struck a chord with me. Maybe he taught you, Sharad Padalkar. His was a modest practice, if I may say so, he was a modest man. He had spent many years in Sweden and came back because of family reasons. But it was not the Sweden thing that made him who he was; it was his universality. He did, I would like to say, carry his culture within him- within, not on his sleeve. In retrospect a sort of Pico Iyer man. I get this line from Pico Iyer who in a TED talk has said "Home is what you carry within you.", because he's been a nomad all his life. For Sharad I'd substitute home for culture.

I remember once when we were doing that infamous IGNC competition, we went to a friend's farm, Tuffy's farm somewhere in Bannerghata forest. Things didn't work out. I made this stupid statement when his wife came out with their one year old son. I said, "Is it we who are disturbing he baby, keeping him awake, or is the baby disturbing us?!" So she threw us out saying "Just come back for breakfast tomorrow!"

We went to a granite quarry where somebody said (I think it was me), "Sharad, gaana ho jaye." It was a moonlit night and he got into song, a Maharashtrian folk song. He, who carried his culture within him, burst out into song!! One wouldn't have known Sharad to be that uninhibited, but there it was- it came out when it had to. The source for a lot of our work, the granite quarry was thankful! It was wonderful. And as a teacher, like van Eyck, he was able to infuse curiosity in the dullest. A most difficult task at most times. But we battle on!

BR: That's wonderful, Edgar. What I'm reading from your responses is that on the one hand some of the students probably have a sort of cultivated sense of the world, they are listening to music, following art, but as a teacher you're helping the others become aware of the world, of poetry, film or whatever else there is.

ED: Yes, absolutely.

BR: The second thing that is really important in what you said Edgar, is that as a teacher you're also trying to get the students to recognize who he or she is, to find one's own place, one's own culture and to give expression to that. That's a much harder thing to do as a teacher, I would imagine.

ED: Yes, it is much harder. It is because in our country we come from such diverse backgrounds and sometimes language is an impediment. I just encourage students to keep silent till they find the next word. I tell them that story about Louis Kahn. When I was working in Vienna my boss Wilhelm Holzbauer brought a cassette from which we spent 45 minutes listening to a wonderful talk by Kahn to students, and we realised when we heard it again and again that he had spoken for less than 20 minutes. The rest were pauses, silences! You fill in the gaps. I imagine students like being spoken to in the same breath as Kahn! And they relax, are less stressed. They find the next word. They find the thread.

BR: So after your travels, after SPA, Delft and van Eyck?

ED: Five years in Vienna ...

BR: And what kind of work were you doing at the office in Vienna?

ED: Actually I was involved in a very uninteresting project for some time, just a part of a beehive, this large housing project and that finished thankfully and then I did some product design. That was really nice. Professor Auböck's mother came from Bulgaria. They have fantastic marble there, so we were designing products for the home or office that were made out of Bulgarian marble. He had a workshop. As I said earlier, as he was also a product designer, and he used to make objects in his workshop. So we saw the finished product as we were drawing. There were three generations of architects there. I would think he was also an important mentor, as I was with him for three years. He was also a consultant to UNIDO and NID in Ahmedabad. Both he and van Eyck instilled in me the importance of universality- transcending culture. Easily said, difficult to achieve.

BR: And how old were you when you came back to Bangalore?

ED: I told myself that I would come back before I was thirty and I did.

BR: And did you come back and start up on your own right away or did you work somewhere in Bangalore before you started?

ED: I had met a friend in London. He was a genius, but crazy as well. We met in some Afghan guest house. He was an ex-IIT-ian, a brilliant man, a metallurgist but he had a weakness- 'bending the elbow'. He was into solar systems and I was making drawings to integrate solar systems in houses for all these big shots, like Devaraj Urs as well, - who reminded me so much of Vajpayee - his elegance and erudition - a statesman. I think that took about eight months and then I set up my own practice with job number one!

BR: When talking to Prem Chandavarkar a couple of days ago, I was trying to get a sense of what the city was like when you landed here, at the age of thirty. Who were the big players, the big patrons? Was there anything significant going on architecturally? Were there practices that were producing significant work in your opinion at that point and how did you position yourself in the city when you came in and started a practice? Were you thinking about with that kind of long-term perspective, that this was going to be something you were going to be doing for the rest of your life, or at least for a very long time to come?

ED: I'd come back after seven years in Europe and I said "Well I'm going home." So it meant that I was coming to Bangalore. As an architect, the first time I went to the Vidhan Soudha and that whole area- the wonderful building opposite it, the High Court, the Correa building which was in construction and the post office which was then a really old building (!), I almost fell to my knees looking at this pastiche. I can't remember having seen the Vidhan Soudha before and we had these discussions. I had not met the BASE group yet and the few architects that I knew Shivkumar, Venkatraman and others really felt that this was such a lost opportunity. Modernity came late to Bangalore. Ahmedabad had Corb and Kahn, then Chandigarh, Stein in Delhi and then later the

troops followed- Charles and Doshi, Rewal and Mahendra Raj. There was nothing in Bangalore. This new administrative precinct could have been something like Piazza Del Campo, or a smaller version of Tiananmen Square or for that matter even Sikri.

The size of that square between those two buildings on the east and west and between where the LIC is and the north western edge of Cubbon Park- it could have been a huge beautiful Ambedkar Square but well it didn't happen. The acquaintance of mine, who was the son of the architect of the Vidhana Soudha. I asked him what sort of stuff his father built (chuckles). He said "Edgar I know you've come back from Europe ... but do you know how much work the stone masons got on the project?" Now that was the early eighties. I wish I'd met him again but I did not. I'd have said, "You know the Doshi IIM? You know how much work the stone masons got?" Anyways.

I never got a chance to tell him that. But that's the mind-set you know and I can only imagine the liberation of this collective mind-set if something had come into being there, a sort of modernity of so many ages you know, in that place. All they needed to do- since they've cleverly taken the metro under- was take the cars and buses under too and there was hardscape and soft-scape, Cubbon Park, and above that would be for everybody you know, and I've talked hoarse about this in one of my calendars- there is a provocation for this public space. I wish I had stuck my neck out more to make a difference.

BR: Do you think that kind of political imagination or that political will has changed over time? That things have improved or that here is a new mood in Bangalore. I'm asking you - it's a provocation really.

ED: Academia in Bangalore has always been very progressive, obviously in the sciences. If you ask me, the first few buildings of value were built for academia: The Indian Institute of Science, the Raman Institute and then of course came the IIM. So they have been at the vanguard of this. These institutions continually had work for architects.

On the other hand, there have been very few *public* buildings to talk of. We can't call ourselves a poor country anymore- there are so many opportunities to put money in culture but it just doesn't happen. Except for a few exceptions: the Ranga Shankara, the Jagruthi, which are private initiatives. So I'm not really sure that this thing has changed very much. In fact, you have another type of client who suffers from megalomania, you know like all these people from the IT industry. Everybody wants to do something bigger, greater, larger with very little value attached to it. I don't know about the Wipro University that is under construction. Do younger architects go to it like we, at BASE, did to the IIM? Unlikely, I would think.

BR: I think it was you, you know years ago, who made this comparison between the Pompidou Centre and the Windsor Manor Hotel. Do you want to talk a little bit about that, about patronage, about imagination?

ED: This is again a mismatch in time. When you look at the Vidhan Soudha which was built in the fifties, the same time

as Chandigarh was. Look at the Pompidou Centre that was built in the late seventies, the same time Windsor Manor was planned, I think it was built a little later. Now you have two patrons- one was the President of France who was literate, with people like Malraux, the Minister of Culture. It's all a matter of leadership, like we are facing in our country today. This was a turning point in the architecture of Europe and it's turning again. In our city we need an avantgarde, not just another artistic avantgarde but a holistic avantgarde. A sustainable avantgarde! Sometimes I wish I had not shut tAG&B.

BR: Just reflecting Edgar on that amazing lecture you gave at the Assocham event- can you tell us where you think we are headed, for better or for worse and what course corrections we need to make or what are the things that we should be looking out for? You were recently on the jury for the India pavilion curated by Nisha Mathew Ghosh, at the London Biennale - what did you see, what are you hopeful about and what do you see as the big sources of concern with regards to private practice today, particularly in Bangalore?

ED: I think it has to do with two aspects, one is the client and the other is the architect and I think that they are still into this domain of big, large multinational, corporations. Architects have to look at ways in which they can make the big, broken into fragments to make it humane. I use the word 'humane'. A better word in German is *menschlich*. I don't think there were many such efforts. In fact, I found that in the practices of the 50-plus age group they really were very strongly dependent on a rather tired, spent vocabulary. It was sometimes deeply referencing tradition, but both dystopian tradition, completely distorted- especially the step-well. The step-well imagery was trashed, because people planted these things inside without a care about how people will occupy it. Climate was thrown out and even though it looked very pretty in pictures they were just not public enough- today it's about everything being public. Don't we all know that grand gesture at 375 Park Ave in NYC? Mies completely confronts tradition, makes that huge Plaza in front, for people. We need so much more, of course, since we are so many more people. The possibilities are staring right in our face. I saw a silver lining though- in younger practices. Younger practices were now going out away from urban areas and out into what I call the 'hinterland', small towns, semi-rural areas. The thing is that the younger practices are now understanding that look, time is not on our side, the planet is angry and therefore they are now working with craftsmen, with materials that these craftsmen have been honing for generations. I think this marriage of design and craft that you see is so strong. Not that this hasn't been done before. There are architects like Bijoy Jain doing it, but you see the difference is that he's been doing it for the elite, the privileged. But here people are going into small towns and villages and actually building public buildings - some of them large, some of them small, using local materials. Of course, bamboo was used everywhere, but also steel. And it was built with the very strong participation of the community. We saw, like that, toilets that were built in many parts where there was a sense of belonging, ownership of these people and you it read in all their faces - women sitting and smiling for photographs with the toilet in the background. Now, I think, this is what the curator of the biennale called 'Small Is Beautiful- A Billion Stories' in her sub-text for this biennale.

So, I think there is a very positive direction, where younger practices are going.

BR: Also Raturaj Parikh of Matter was saying that the way one produces architecture or practices architecture is changing. When I started my practice, we had these set models of how you produce architecture and set models of practice whereas the younger generation seems to be reinventing those engagements with society - what is it to be an architect and what does it mean to produce architecture - does it have to be a building? Can there be any other modes of engagement? Those definitions are becoming looser in terms of how you can be a productive professional in the city. It doesn't have to be buildings. We can do all kinds of things. The ground seems to be shifting beneath our feet.

ED: It also has something to do with patronage, especially this ephemeral sense of architecture. You build something like the Serpentine pavilions that's there for just six months and it creates a stir. It has produced a wonderful sort of collage of images and ideas and everybody, almost, is represented. We were trying to do this in the schools - let us make a project in one part of Cubbon Park towards Kasturba Road, between the Venkatappa Art Gallery and the museum. Just like the Disney geodesic, but maybe not a circular platform but a rectangular or square platform. You could add, you could subtract, but you had an outer boundary. Pavilions are so important. Some of the world famous pavilions have all been temporary. It was so good that some of them have been rebuilt - like the Aldo Van Eyck one, Mies van der Rohe's in Barcelona, Gerrit Rietveld's ... I think architecture should not just be something that requires deep foundations and made to last for a few generations, I think architecture should be also temporary, and it should address the people of its time. Even if it happens only every two years, there's so much of discussion about a particular pavilion. But even the schools didn't take that up, forget actually building it. You don't see change as fast as you should.

BR: I also wanted to talk to you about your various endeavours outside of the practice itself. Of course EDA, your office, has been an important practice in the city. So many of us have gone out on weekends to check out your projects built and under construction when we were younger. But apart from this really critical practice you've also been engaged throughout with tAG & B with the CoLab gallery, with your calendars and so on. What drives you to do these things? What is it that you're trying to achieve or is it just an interest in the subject? What is your motivation behind all of these actions and these activities?

ED: One of the reasons for tAG&B was, in a sense, the coming of age of BASE and of course the new millennium. From informal and feisty get-togethers at homes and offices to a more formal platform for discourse, exhibitions, slides and film viewings. The titles of the posters and calendars said it all. Interrogations, confrontation ... were what they were: provocative! *Imagining Metropolis and Architecture and Public Space* addressed the aberrations in our urban fabric. I often did it with Rajmohan Shetty and Subbu Palamadai the graphic designer and it was an incredible exchange. We fought so much, we almost chucked it. But like wounded

dogs we always came back because it was such fun. But some of those, and I don't like to blow my own trumpet, have become collectors' items. It's nice to see them framed in some offices of colleagues. tAG&B opened in April 2000 and all of BASE was there, including Mrs. Chandravarkar and Mr. Thacker. We were wondering who would cut the ribbon. I decided that Sagar and Jaspreet's son, who I think was two years old, cut the ribbon. With a lot of difficulty we got the scissors into his hand. A hand of the next generation!

BR: We asked friends about the things that were important about practice in Bangalore and the two things they said were that you could practice in any which way - that you were free to define that in the way that you imagined, and the second this was this idea of the generosity of spirit. That people like you and all of the BASE group, had time for us, for students or for random people who may crash your parties or come to these lectures or even to your offices. It was just like this call today - we're in the middle a really terrible time and yet you carved out some time for me. That's the big lesson of the city - that all of us practicing in the city must carry that forward - to share and open up to anybody who may be new in the city, trying to find their feet in the city.

ED: That's nice to know, indeed. Nikki, of course, went too early, but his place was the 'adda' and mine came second and then of course Dewars and later, *Take 5!* It was a wonderful circle or cycle of movement which at times included national

and international architects, engineers, artists, curators, writers ... showing and discussing their work. It was indeed a heady time.

BR: Well Edgar, that's all the questions I have. Thanks for sparing the time. Any parting words? Anything you would like to offer as advice? Anything about Bangalore that you want to say, people you want to mention?

ED: Bangalore has always been the leader in scientific research with some of the top institutions in the city. It now seems to be at the cusp of a larger revolution than the I-Tech and the Bio-Tech ones. There's a lot of talk, at these research centres, of AI and robotics mimicking human behaviour. In my opinion, this will lead to the idea of *slowness*, that we all cherish, but have been unable to practice. But working from home, zoom and google meets will also have a reverse effect. There will be a more mature understanding of how we use another dwindling resource- time. Hopefully it is really about hope - there will be more urban activism, more real-time urban evangelism. I guess that can only come about when there is an ownership of the city. Like '*I Amsterdam*' and '*I <) NY*'. We require a clarion call for bringing together all stakeholders for making our elected representatives accountable. It has been tried before by engaged, and enraged, citizens. The time has come to make it work. Pursuing the idea of a smart city with mindless citizens is a current conundrum. That must change. It will, if the city takes on a shape that makes it belong to everybody.



Ar. Bijoy Ramachandran founded Hundredhands in 2003 with his partner Sunitha Kondur, and currently serves as the Design Chair for the post-graduate program at BMS College of Architecture in Bengaluru. Ramachandran has a Master's degree in Architecture and Urbanism from the Massachusetts Institute of Technology and a Bachelor's degree from BMS College of Architecture; he has also attended the Glenn Murcutt masterclass in Sydney. In addition to practicing architecture, he has also produced two documentary films: one on the celebrated Indian architect Sri B.V. Doshi and also 'Architecture and the City: A Bangalore Perspective', on the topic of design practice in Bangalore. bijoy@hundredhands.com



Raghu Tenkayala is currently the COO of the Bangalore International Centre. He joined the organisation in early 2018 and oversaw the establishment of its new premises- a public platform for conversations, the arts and cultural exposure. He is also overseeing the building design and construction of the new Science Gallery museum building in Bengaluru. He has previously worked in the culture department of the Asia-Europe Foundation (ASEF), Singapore. He has authored and co-authored multiple reports on India's culture policy during his stint at the Centre for the Study of Culture and Society (CSCS). Before his full time transition into the arts and administration, he has worked at EkStep Foundation, an ed-tech platform trying to improve learning outcomes in low-income settings in India, as their law and policy associate. He has also managed a parliamentary campaign and been instrumental in running an alternative art space. His interests include arts & culture, architecture, design and ecology. raghu.t.me@gmail.com

COLLAGE DESIGN

Collage Design is one of the leading sports consultants in Asia. Team of specialists in Architecture, Engineering, Environmental design, Master planning and Landscape design, work closely with Sports Federations, Sports Departments, Stadium operator and Promoters to create venues that are unique solutions for each site and its set of circumstances.

PANORAMIC VIEW - INTERNATIONAL CRICKET STADIUM, DEHRADUN



Collage Design is one of the leading sports consultants in Asia. The team of specialists in architecture, engineering, environmental design, master planning and landscape design, work closely with Sports Federations, Sports Departments, Stadium operator and promoters to create venues that are unique solutions for each site and its set of circumstances. We understand sports projects require specific knowledge and experience different from typical commercial buildings and have a unique need to connect multiuser groups for a shared project vision. We have a first-hand understanding of requirement of stadiums, sports complex and high-performance sports infrastructure and the challenges faced in delivering such complex project types.

Collage Design has developed an extensive portfolio of projects focusing on the sectors of Sports. We have had the opportunity to work with some of the leading Sport's bodies like FIFA, FIH, Sports Authority of India, Indian Olympic Association, BCCI, Ministry of Sports and Youth Affairs to deliver successful projects over the past 15 years.

In this age of intense public scrutiny, challenging fiscal environment and social media driven visibility, the need for cities, states and governments to creating sporting infrastructure with long term vision, financial viability and lasting legacy has been the fundamental driver for establishing credibility. Working on major National and International projects and events, with services ranging

from feasibility studies, Transaction Advisory, Programming, Design and Engineering, we are ensuring that sports infrastructure help cities transform, regenerate communities, boost local economies and promote a healthy environment for its citizens.

To demonstrate the varied types of Sports Infrastructure, unique project types have been identified to illustrate the challenges and approach to design, engineering and planning for facilities.

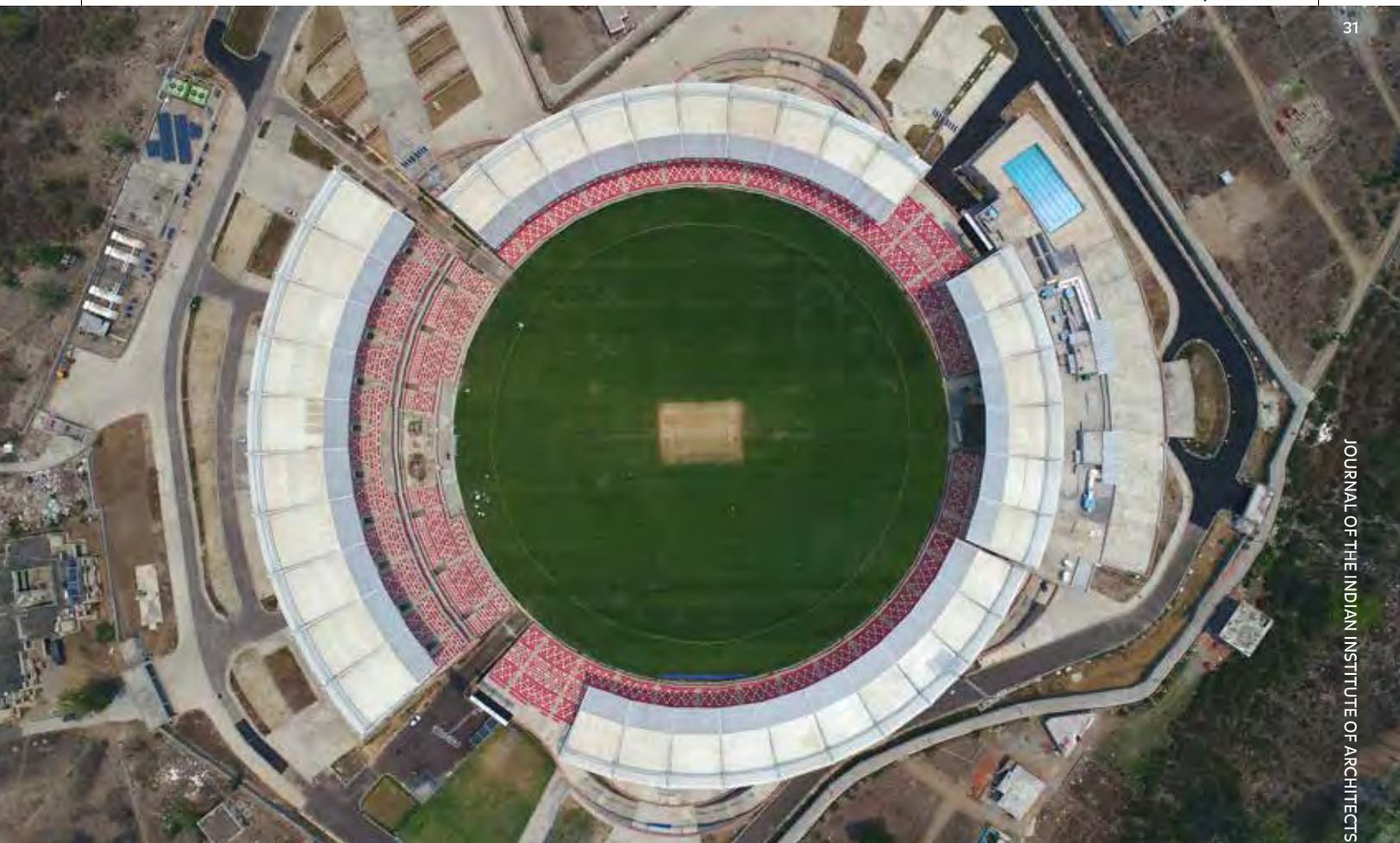
International Cricket Stadium, Dehradun

The International Cricket Stadium, Dehradun is India's first LEED Gold standard sporting arena, an ultra-modern facility designed to host all three formats of the international Cricket games.

Located in the capital of Uttarakhand, the stadium is set against the backdrop of rolling hills and rivers and blends with the picturesque landscape of the state. A world-class facility for 25000 spectators, the intimate seating bowl provides uninterrupted views of the cricket field.

The design of the stadium reflects local architectural influences, recalling a proud past while serving as a bridge to a modern era. The stadium creates a 21st-century fan experience and a premier entertainment experience for sports, concerts, and convention-goers in the Uttarakhand capital.

DRONE VIEW - INTERNATIONAL CRICKET STADIUM, DEHRADUN

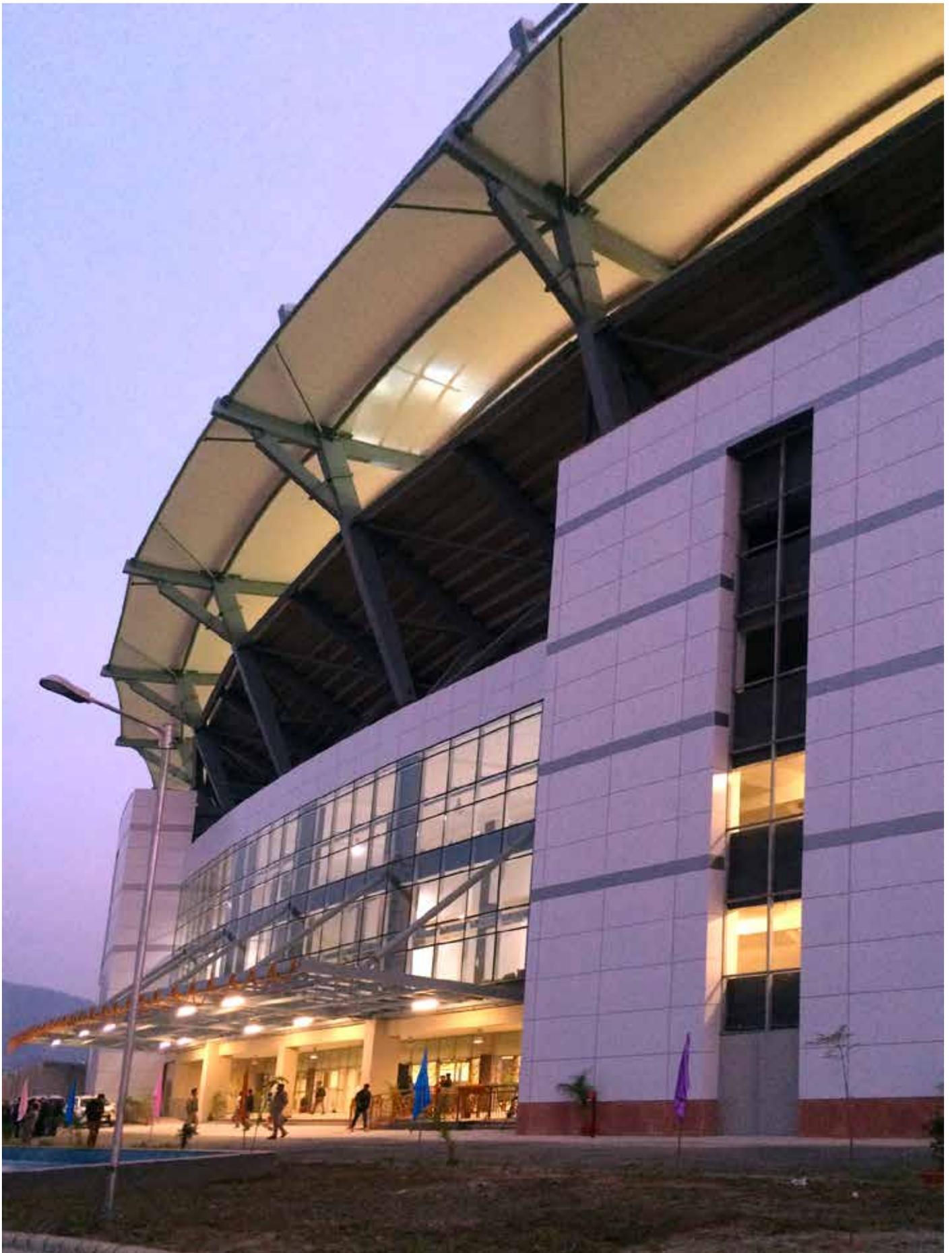




32 AERIAL VIEW - INTERNATIONAL CRICKET STADIUM, DEHRADUN



NORTH PAVILION - INTERNATIONAL CRICKET STADIUM, DEHRADUN



PLAYERS & MEDIA ENTRY - NORTH PAVILION

The facility has state-of-the-art amenities including restaurants, retail, banquet halls and conference rooms to provide the spectators with an interactive viewing experience of the game. The stadium is equipped for complete evacuation in less than 8 minutes as per international safety guidelines.

The stadium is a model of green, functional, cost-effective design. Designed to deliver the best match day atmospheres in the world, each seat has uninterrupted sightlines, and the spectators will be closer to the pitch than at any other cricket stadium in the world.

The North Pavilion has been planned with utmost care to ensure clear separation of the Players, Media and VIP on event days. The Players Entrance, close proximity to dedicated bus parking will securely lead them to the Competition Area at the Field level with locker rooms and lounges meeting ICC's requirements to host international matches. The press conference room, with seating for 100 media personnel's, with separation of the circulation, will be an intimate space for the interaction between the players and media.

The North Stand is planned for separation of the critical functions of the game including the commentary, technical team and operation teams from the distinguished guests and organizers. Uninterrupted views towards the field

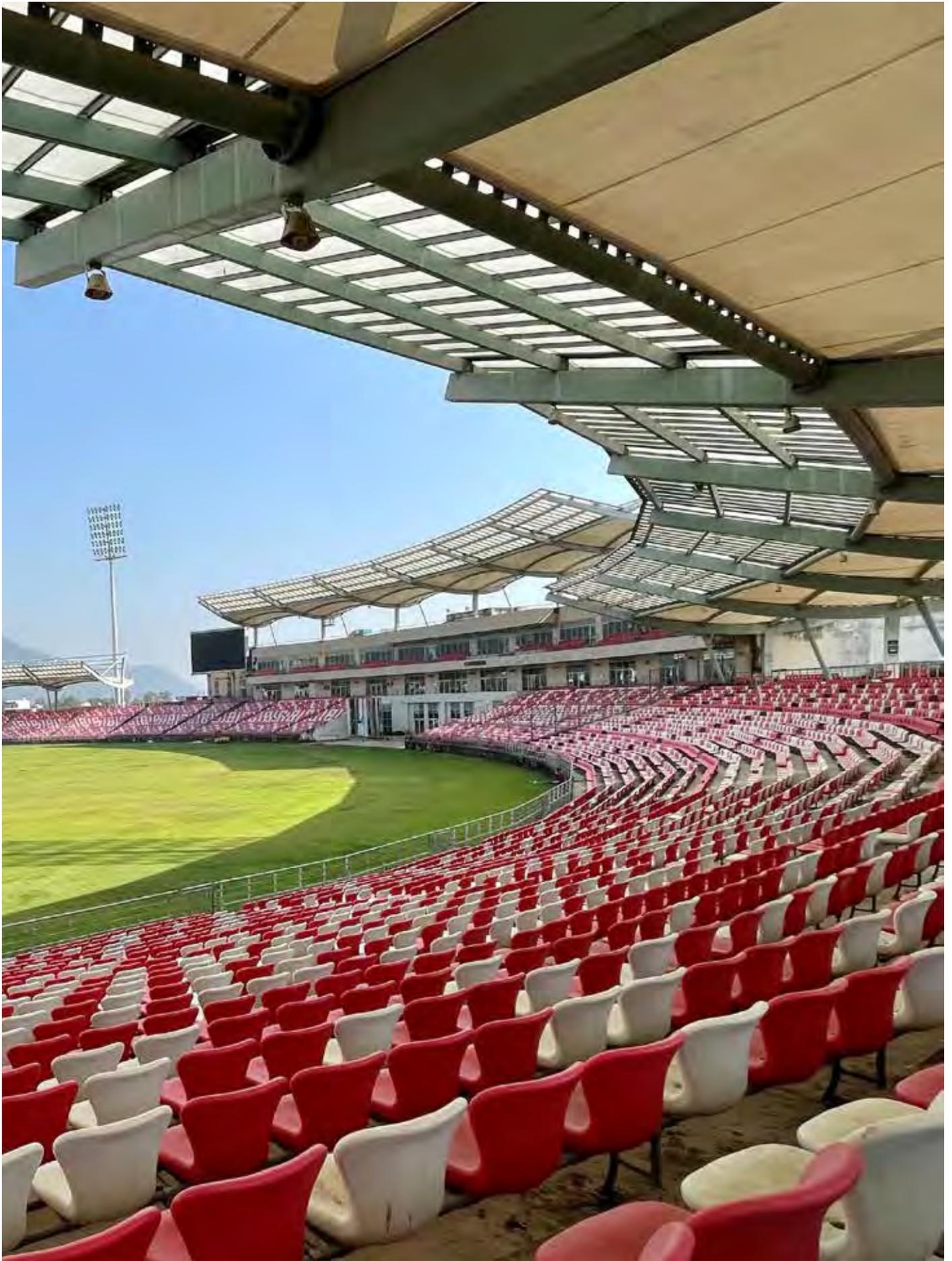
from the lounges, technical offices and corporate suites with seats inside and loge seating on tiers outside directly accessible from the individual suites. The media facilities are strategically located with dedicated entries, field access and working areas to provide them with the optimum working environment. Camera platforms, Production Control Rooms and Broadcast compounds integrated into the stadium and The South Pavilion houses the Club house complex with its allied facilities of guest rooms, restaurants, banquet halls, auditorium, bowling alley and indoor sports facility to make this the new destination in the city and region throughout the year.

The Spectator seating stands are planned to meet the highest standards of safe egress. Parametric design has resulted in a seating section profile with clear sightlines for every seat towards the boundary. The lower bowl is directly accessed at the top row from the external plazas and provides dedicated accessible seating as per harmonised guidelines. Public amenities including and concession stands are planned and distributed across the stadium with minimal travel distances from each seat.

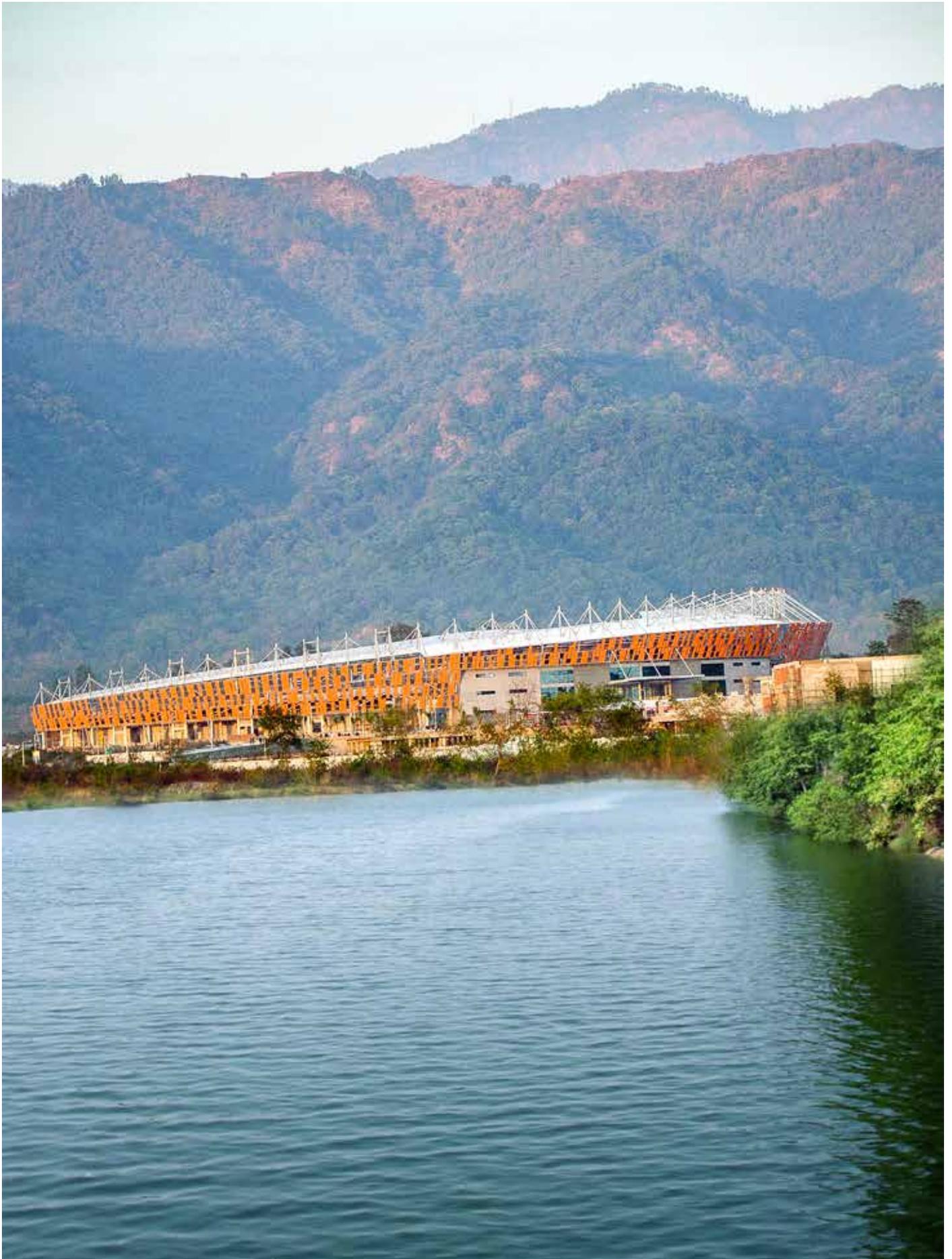
The stadium has been designed with the digital revolution in mind. The stadium will be future proofed with the necessary infrastructure and cabling so it could respond to ongoing future advances in technology.



BIM MODEL



WEST STAND



APPROACH VIEW ACROSS GOLA RIVER- INDIRA GANDHI INTERNATIONAL SPORTS COMPLEX, HALDWANI

Indira Gandhi International Sports Complex, Haldwani

Inspired by the rivers and the natural beauty of the region, the Masterplan has been developed to allow for the individual sporting venues to be aligned along the Gola Riverfront. The design of the 72 acre site includes: 10000 seat cricket stadium, 5000 seat Athletic and Football stadium, a 2500 seat indoor sports complex and swimming pool and 15 acres of plazas and public space.

The cricket stadium is oriented for the pavilion and the seating to face towards the picturesque mountains of Nainital and the city of Haldwani. The exterior of the outdoor stadiums has been articulated with a series of coloured fabric. Attached to the structural system for the roof, each panel floats along the whole perimeter of the stadium creating a unique sense of place to this venue.

The sensuous form of the indoor stadium encompasses two large indoor halls with seating facilities and compliant with the sports federation guidelines. The swimming pool is anchored to the building to bring efficiency to the locker rooms with shared lobbies and amenities.

Fully accessible, the stadium has dedicated seating for disabled spectators with unobstructed views to the Field of Play. The Site Plan is developed to host large National and International events. Outdoor training and recreational fields complete the program for a comprehensive training and match venue for the athletes in the region. The complex will activate Haldwani and create a 21st century fan experience and a premier entertainment experience for sports, concerts and convention-goers.



MASTER PLAN - INDIRA GANDHI INTERNATIONAL SPORTS COMPLEX, HALDWANI



AERIAL VIEW - INDIRA GANDHI INTERNATIONAL SPORTS COMPLEX, HALDWANI



PLAYERS & MEDIA ENTRY - NORTH PAVILION



PLAYERS & MEDIA ENTRY - NORTH PAVILION



AERIAL VIEW-CRICKET STADIUM-INDIRA GANDHI INTERNATIONAL SPORTS COMPLEX, HALDWANI



AERIAL VIEW-CRICKET STADIUM-INDIRA GANDHI INTERNATIONAL SPORTS COMPLEX, HALDWANI

36TH NATIONAL GAMES- GUJARAT 2022 VENUE OVERLAYS

36th National Games – Gujarat 2022

Gujarat was the host of the 36th edition of the National Games which was held from 29th September to 12th October 2022. An approximate number of 7,700 athletes participated in the Games from 36 teams, across 36 sports and 7 host cities.

After the Games were awarded to Gujarat, Collage Design was given the task of technical preparedness of the games in terms of Field of Play layouts as per international standards, venue overlays planning, maintaining all safety and security standards for successful hosting of the games as per competition management & Games Technical Conduct Committee (GTCC) requirements.

Working closely with the Sports Authority of Gujarat, Sports Authority of India, Indian Olympic Association and the individual Sports Federations, the team identified the most optimum venue for each sport and prepared a Detailed Overlay Mapping for all venues with operational flows and planning to incorporate the operational requirement for each sport.

The Government of Gujarat's spontaneous decision to host the Games in less than 100 days preparation time, utilisation of existing and upgraded infrastructure and successful conduct of the same will have a long-lasting positive impact on the state's sporting ethos and set examples for other

states. For the first time, the hosts of the Games have not created a single venue and executed the Games through upgradation of existing infrastructure, and this was achieved through complex and challenging process involving multiple stakeholders to conceptualize and develop the sports facilities. It has been an immensely fulfilling journey for the team to work the State Government to realize their vision of creating a world class facility that would serve as a benchmark for other states to invest and promote sports.

REFERENCES

Project Team - International Cricket Stadium, Dehradun

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Vipul Kotkar
Sanjay Yadav
Amit Mall
Prashant Negi
Sudhakar Singh
Sonu Sharma

WATERFRONT CLUBHOUSE

Abin Chaudhuri

Fact File

Location

▶ Adisaptagram,
West Bengal, India

Area

▶ 230 sqm

Status

▶ Inaugurated August 2019
Completed January 2020

Principal Designer

▶ Abin Chaudhuri

Design Team

▶ Sonia Guha

Site Co-ordination Team

▶ Debjit Samanta,
Debkishor Das

Structural Engineer

▶ Soma Kazi

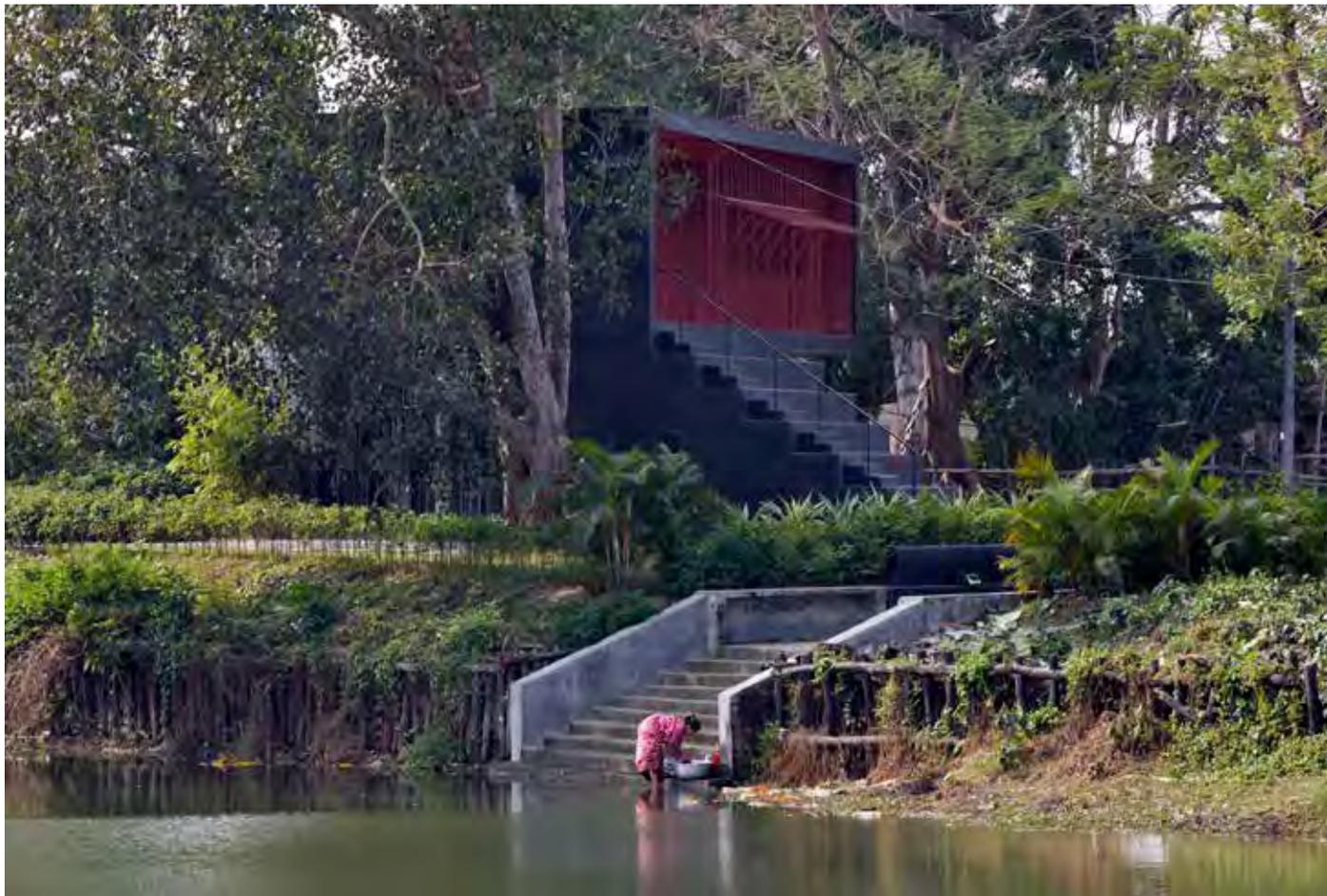


As a policy towards promotion of sports and extra-curricular activities, Bengal's state Government offered a sum of 2 lakh rupees to all state clubs and associations in early 2017. Football has always been an integral part of the cultural fabric of Bansberia. One of the local coaching clubs approached Abin Design Studio to build a clubhouse made especially to facilitate young passionate footballers in the area.

Excited to engage in a project for the people of the neighbourhood, ADS jumped in with both feet to develop

the Waterfront Arena. A working design and rationalised budget was arrived at after due consideration of constraints, manpower and resources with an outlook towards easy maintenance and upkeep in the future. A funding strategy was formulated to ignite interest amongst the local community and influential people in the area. The Studio requested their city based associates to contribute raw material creating a material pool that kick started the entire process. Collaborations with local builders and engineers further economised the venture.







Club Illustration



SITE PLAN

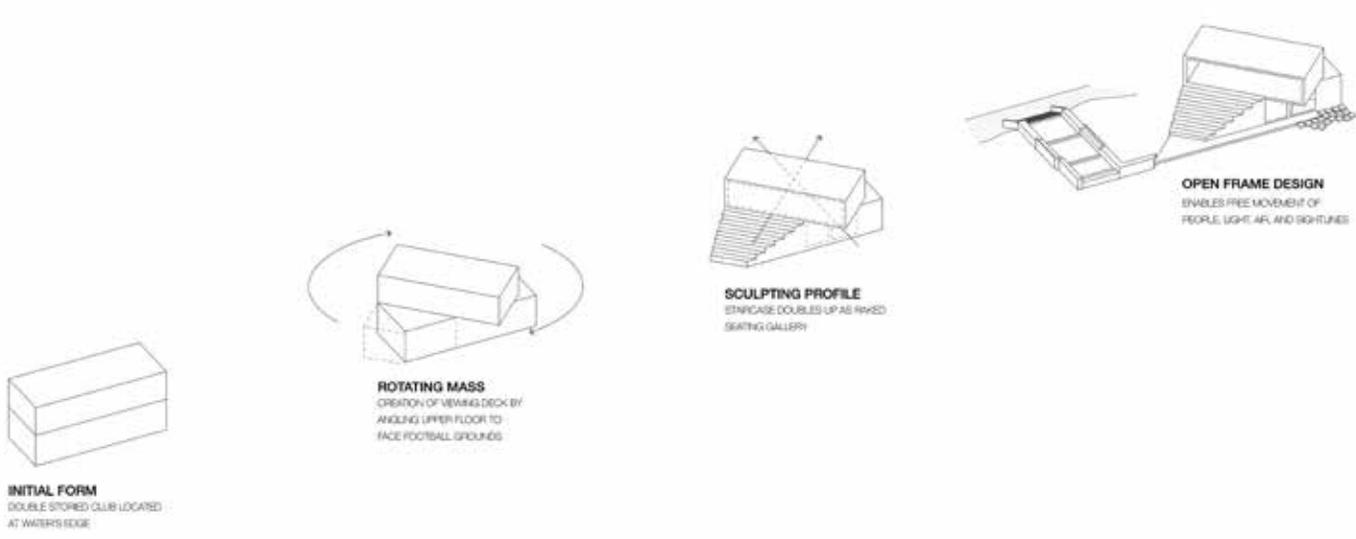
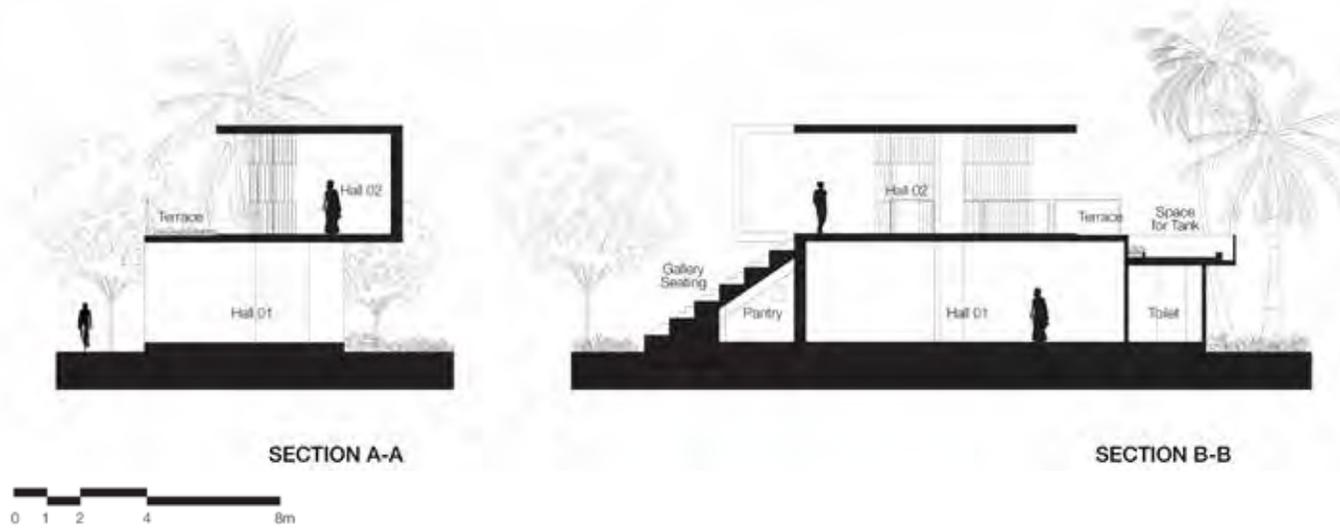
Set along the backdrop of an existing water body and overlooking a football field, the project is a community club that maximizes its unique physical context. The project treads lightly in response to its picturesque context where the narrow strip of land is reclaimed to create a responsible waterfront development. The ground floor houses a multipurpose gathering space that seamlessly connects with the outside. It has the toilet block with showering facility, separate for male and female users. On the upper floor is rotated to act as a viewing deck for matches. The staircase to the upper floor is modified to form a gallery seating and the space below used as Store and Pantry. The project is a search, from social existence to the dynamics of space and form, from the beauty of light and shadow to striking a harmony with nature.

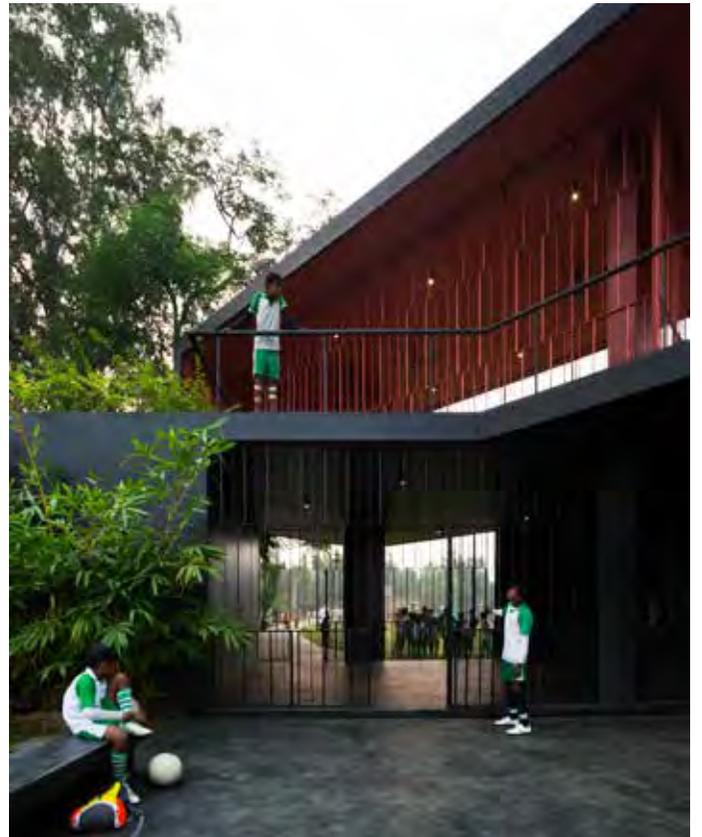
Located in the rural town of a developing nation, the community faces numerous challenges. There is lack of even basic infrastructure like sanitation, clean water supply, critical health care and regular power. In this context, the

aspirations and dreams of a community that improves the quality of one's life, is never on the development agenda.

The project aimed at a holistic sustainable development for the community. Minimizing the cost of construction became a critical issue. Built primarily with the contribution of the community members, responsible consumption and production was the key goal of the project. Construction materials were sourced locally while the engagement of local workmen promoted inclusive and Sustainable Economic growth of the community.

Members of the club had no access to clean water and Sanitation during the training session. One of the primary utilitarian aspects of the club building was to provide dignified solution to this. Drinking Water and showering facility was thus planned here. Separate provision made for girls hopes to encourage them to take up sporting activities as well.













The building has been so oriented so as to welcome the morning Sun and provide shade from the afternoon glare along the waterfront plaza. When members come to train, accompanying guardians can enjoy the space without hampering the activities inside. Designed with a monolithic form and minimalistic facade expression the intent was to blend without conflict to its physical context dominated by the green and blue. Semi-open spaces mitigate the differences between interior and exterior, enabling an unhindered flow of people, light and air.

This is essentially a "by the people, for the people, of the people" project. The club members will remain responsible for the maintenance and up-keep of the building and its surroundings. Hence low maintenance material and finishes have been used. Form Finish Concrete and Pigmented Neat Cement Concrete Flooring reduce not only the construction costs but reduce related maintenance requirements as well. Plantation scheme of adjacent areas are devised of local, hardy and low maintenance species.

The resulting club house structure is now a symbol of culture and community recreation where children and adults alike come together to celebrate, collaborate and hone their athletic skills. It is a space that goes beyond its utilitarian identity to integrate all into an emerging public

place. A philanthropic initiative by Abin Design Studio with support from benevolent community members, this project is a manifestation of the hope for a better future of a rural community in a developing nation. Assessment of this project goes beyond numbers and facts into challenges it faces and how it addresses the contextual needs.



Abin Chaudhuri is the founder and principal of Abin Design Studio, based in Kolkata. Upon graduating from Jadavpur University, he worked with a few architects as well as dabbled in marketing and graphics. Eventually, though, it was his love for design that led him to study industrial design at the prestigious Domus Academy in Milan. Chaudhuri returned to Kolkata and founded his namesake practice—Abin Design Studio—in 2005, and soon after, in 2006, he bagged his first project: the International Management Institute (IMI), Kolkata. Chaudhuri believes that 'making is believing', and that the process—right from the concept to its realisation and performance is important. Chaudhuri also works on Bandhan Bank's headquarters in Kolkata, the Kolkata Partition Museum, and a few villas in Bansberia. Additionally, his studio is also designing the interiors for a number of corporate offices. For him, his practise gives him unadulterated joy—"the joy of creating newer things, being unafraid of unfamiliar explorations, and strengthening of faith in the ability that design changes lives".
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ROLE OF WOMEN ARCHITECTS IN MODERN INDIA

Dr. G. Yogapriya, Ar. Aysha Banu B., Ar. Tamil Ezhil G

Louise Bethune, considered a pioneer of women architects, established her own firm in Buffalo, New York, in 1881 and competed with industry titans such as H.H. Richardson and Louis Sullivan. By the early 1900s, architecture firms began to hire women and place them in positions such as drawings, blueprints, and model design. In the United States, the proportion of Licensed Women in Architecture is 17 percent in the year 2020. Since the beginning of time, the percentile has not been on this path. It took years, if not millennia, to get there. Only four women have won the Pritzker Prize, the most prestigious award in architecture, till date. Denise Scott Brown's rejection of Pritzker, in her follow-up essay "A place for women", she brings out the complexities and contradictions that's been associated with the 'feministic awareness' among the women professionals. According to Scott Brown's "Sexism and the Star System in Architecture", the inequality in the profession is felt strongly due to the deep-rooted patriarchal society that's been prevailing around the world.

Women architects still don't want to be called that, and they are still not treated fairly. Sexist attitudes exacerbate the undervaluing of women in the industry. Many people lack the rights, respect, and justice they deserve due to lack of education. Women still confront challenges on construction sites, even in well-developed cities. Academics estimate that 50% of architecture students are female. Then the number of regular practitioners diminishes. Historically, architecture has played a lower role in women's career objectives. Women must do more than males to be seen and shine. For decades, maternity leave, housework, child and elder care have shaped a woman's job path. Because women have progressed from student to certified architect, they may all contribute to the profession and community. The commercial and

public sectors are to provide opportunities for women to succeed in business.

1. Women in Indian Context

Perin Jamsetjee Mistri, India's first female architect, graduated in 1936. St. Stephen's Church is her work. After completing her architecture degree and participating in the Indian freedom war, Pravina Mehta returned to Bombay and worked with Charles Correa as an urban planner for Navi Mumbai's slums. While the number of women graduating from architectural schools has increased, the number of architects employed has decreased. According to the 2013 Council of Architecture poll, 40% of female, just 22% are self-employed. A 2017 poll found that 59.02% of women architects work in the commercial sector, 1.44 % in government, and 0.23% education.

The aforementioned data, along with other frequent surveys, demonstrate several non-merit-based variables that work against parity. Some of these factors are access to dominating socio-economic patronage; money; alternative income sources; social networks; and the advantage of family relationships that are often common in the workplace. Table 1 below contains a list of a few notable female architects in Indian context. Only few architects are mentioned. But the list is not confined to only this.

As previously stated, every industry faces some hurdles that are similar to those encountered by other industries; yet, the world is accessible to everyone. The most remarkable aspect is that women must make substantially greater sacrifices than men in order to attain success, and they do it with remarkable success. Women who want to pursue their ambitions in any sector can find encouragement in the information provided in the below table.

Table 1: **Contribution of notable female architects in Modern India**

(Source: Compiled by Authors)

Women Architect	Architectural Contribution
 <p data-bbox="196 401 386 430">Ar. Brinda Somaya</p>	<p data-bbox="477 277 1484 354">Somaya incorporates social and environmental consciousness into her designs. 200 projects have been performed over the last 40 years. In 2014, the Indian Institute of Architects awarded her the Baburao Mhatre Gold Medal for Lifetime Achievement</p>
 <p data-bbox="196 636 386 665">Ar. Anupama Kundoo</p>	<p data-bbox="477 499 1484 596">Handmade materials constructed by local craftsmen are used in her houses, which she prefers over mass-produced production methods. Her architecture is based on traditional craftsmanship and construction methods. The Jencks Foundation and the Royal Institute of British Architects jointly gave her the RIBA Charles Jencks Award in 2021.</p>
 <p data-bbox="196 870 386 899">Ar. Chitra Viswanath</p>	<p data-bbox="477 741 1484 818">She is currently the Managing Director and Principal Architect of BIOME Environment Solution. Her approach to developing architectural ideas has placed an active and passive emphasis on indigenous natural resources.</p>
 <p data-bbox="196 1104 386 1133">Ar. Sujatha Shankar</p>	<p data-bbox="477 967 1484 1044">Architectural portfolio spans industrial, commercial, healthcare, corporate, residential, and restoration, and she has over 25 years of expertise. M K Switches presented with the Indian Institute of Interior Designers award for Excellence in Commercial Interiors.</p>
 <p data-bbox="196 1338 386 1367">Ar. Kalpana K.</p>	<p data-bbox="477 1174 1484 1272">An architect who was passionate in reinterpreting traditional values and the spirit of construction in modern architecture. She and German architect Frank Schiffer co-authored the book 'Madras – The Architectural Heritage,' which aims to bring the living heritage of the still-in-use structures to the forefront.</p>
 <p data-bbox="196 1572 386 1601">Ar. Shiela Sri Prakash</p>	<p data-bbox="477 1408 1484 1485">Over 1200 architectural projects have been developed and finished by her, many of which are noted for their utilisation of local arts, culture, and heritage as inspiration for their designs. She is well-known for her Reciprocity in Design architectural theories.</p>
 <p data-bbox="196 1806 386 1835">Ar. Sonali Bhagwati</p>	<p data-bbox="477 1614 1484 1711">Architect & Interiors India magazine named her one of the Top 100 Contemporary Indian Architects. She has been involved in the reorganisation of Delhi's building bye-laws on behalf of DUAC. She is a part of the SUO MOTU city initiatives that DUAC has taken on. She was a member of the Delhi Conservation Society and led heritage walks in the Kashmere Gate neighbourhood</p>
 <p data-bbox="196 2040 386 2069">Ar. Aishwarya Tipnis</p>	<p data-bbox="477 1827 1484 1924">She focuses on the preservation of India's neglected monuments and significant buildings. Tipnis was a member of the UNESCO Expert Team that developed the Darjeeling Himalayan Railway Comprehensive Conservation Plan, which is a UNESCO World Heritage Site. In 2016, the European Union designated her as a Global Cultural Leader.</p>

2. Leadership in our professional institute.

A study was conducted on one of the recognized voluntary organizations of architects, the Indian Institute of Architects, to better understand the representation of women in the professional domain. For the years 2019 and 2021, the list of office bearers, chairpersons, board and committee members, chapter heads, heads of centres and sub-centers were compared.

Women make up 23 of the 137 positions on the 20 boards and committees. Nine committees have no female members, whereas three committees have female chairpersons. In 2019, there were nine women members, excluding the six women who make up the women architects committee. In 2021, the organization had 17 female members who had established themselves as leaders. In the same year, there are nine committees with no female members, and three committees with female chairpersons. In 2019, there are 13 committees that do not have any female members, and no committee has a female head. This data demonstrates a significant increase in the number of women candidates assuming leadership roles in the organization when compared to the 2019 numbers."

3. Methodology

A survey is being undertaken with questions pertaining to 'Women in Architecture' that includes questions about choosing architecture as a profession, working conditions on-site and in the office, and maintaining a work-life balance. Yes, no, and maybe are the situations under which the options are presented. A total of 100 respondents took part in the poll, and their consent was obtained before the

survey could be completed. The majority of respondents 81.1 % are female, with the remainder responding in the form of 17.8% male and the rest not wishing to be identified. The poll is opened to anyone between the ages of 20 and 45, including professional architects, academicians, researchers, undergraduate and graduate students.

3.1. Architecture as a profession for women

More than half of those polled, said architecture is a good option for a long-term profession, and an overwhelming majority 90 % said they would suggest it to women. According to more than half of the people surveyed, it is stated that the profession is not dominated by men; 75% said it is not based on looks. 40% of respondents specified that women are paid on par with men, while 45 % stated that they are not. Women architects' work is valued by 63% of those polled, and 77% say they've been given the chance to work under a principal architect. They need to be compensated more because the male-dominated profession paradigm is still prevalent in this industry as it is in many others. That area needs its improvisation to avoid gender pay gap (see Fig. 1).

3.2. Recognition of works contributed by women architects

To better understand why women chose academics as a professional path, 3.73% of respondents said they wanted to strike a balance between family and career, 16% said they didn't want to take any risks, and 12% said their families didn't support them. This illustrates that women who want to pursue entrepreneurship must find ways to strike a better work-life balance. (see Fig. 2).

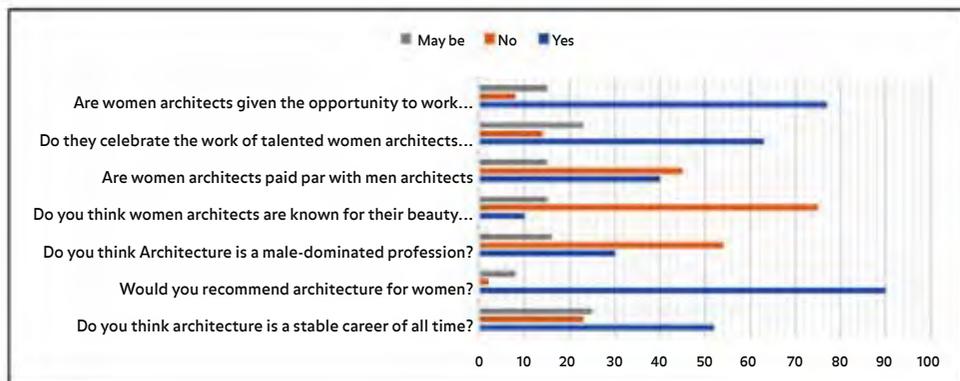


Fig .1. Summary of Responses from the questionnaire survey (Source: Authors)

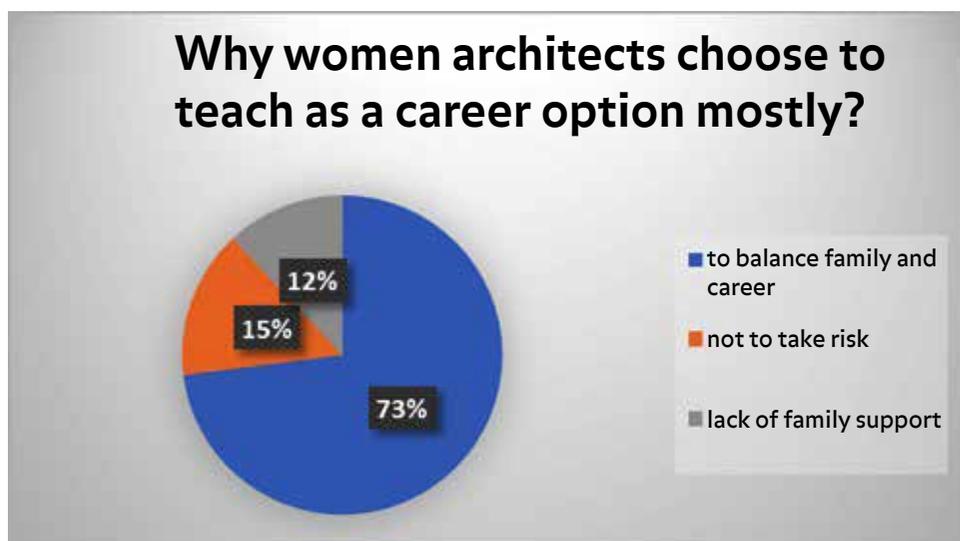


Fig .2. Responses on the choice of teaching as career option (Source: Authors)

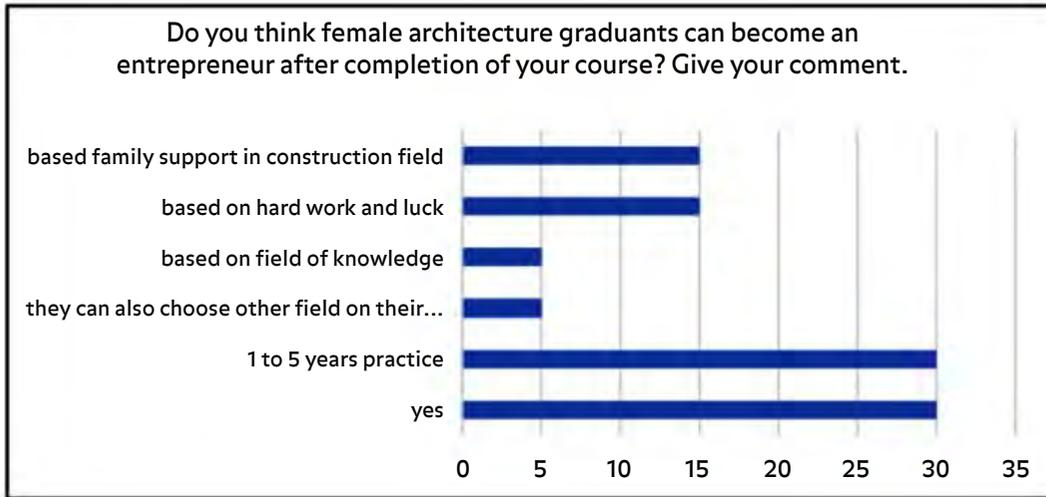


Fig .3. Responses on choice of being an entrepreneur after graduation (Source: Authors)

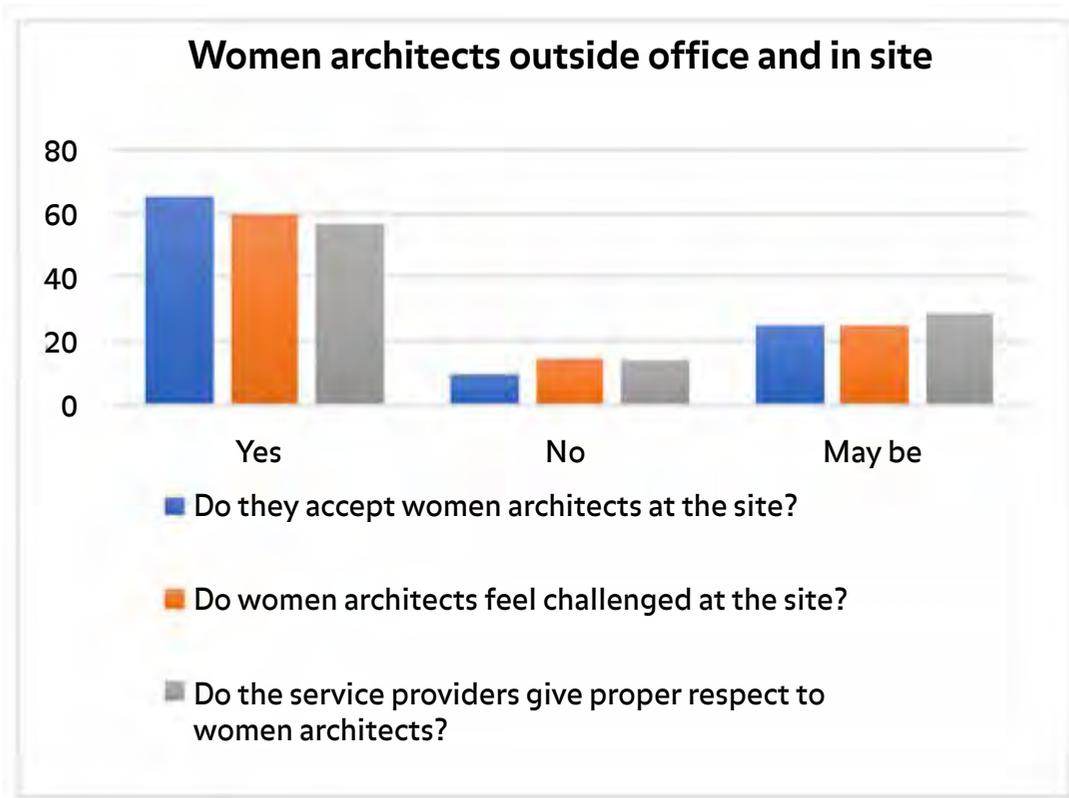


Fig .4. Responses on status of female architects outside office environment (Source: Authors)

3.3. Nature of Work environment for women architects

When a poll asks whether female architecture graduates can start their own business after graduation, the respondents have given their thoughts (see Fig. 3). People responded with a variety of ideas, such as starting a career with 1 to 5 years of experience (30%), others said they should follow their passions, such as art (5%); depends on hard work and luck (15%); 5 percent said it depends on their area of expertise; and finally, 15% said that is based on family support in construction field.

3.4. Professional Experience

A majority of respondents 55% stated that women architects are accepted on the job site, while 60% stated that they feel challenged, and 57% stated that service providers treat women with respect (see Fig. 4) and few of them has given their personal experience as below

“There is a challenge with authority in site. To be balanced, architects must resist being pushed. Whilst preparedness, expertise and enthusiasm might disprove the notion that women are weak in the field.

Female architect, 23.

“So far, no, women are given same weight in the field as males. Women are appreciated for their skills and knowledge of what we do to the fullest”.

Female architect, 28.

“Acquire understanding of materials and execution technique with patience and boldness”.

Female architect, 40.

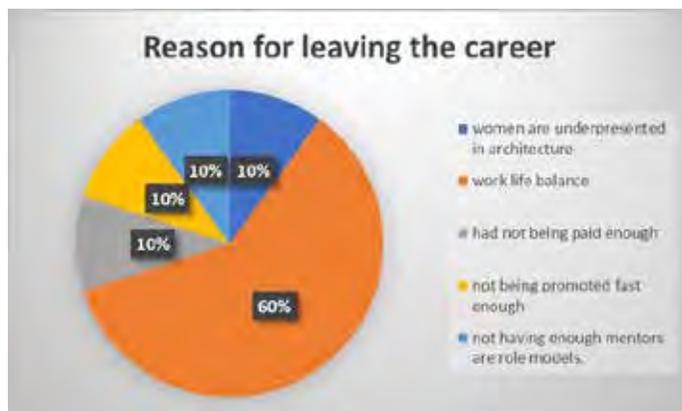


Fig. 5. Responses on reason for leaving the career
(Source: Authors)

"Women or men, site safety is vital. But I wouldn't say it was tough for me as a woman; I recall reaching the second roof using ladders while the staircase was being reinforced. That makes me very curious about every stage of the process as an architect."

Female architect, 48.

It's clear from these quotes above that woman are capable of more than just conforming to gender norms. Experts in their field, they are well-liked.

Figure 5 gives the percentage of Work-life balance is a problem for many women in architecture, as they aren't paid fairly, don't advance quickly through the ranks, or lack access to mentors.

3.5. Suggestions by female entrepreneurs

"Architecture is a more affluent career, where you may establish your own practise even after a break."

Female architect, 42.

"Believe in yourself and your abilities. Also, be self-assured. As we can see, creativity is the mother of architecture, and all women have it in their blood. In this sector, especially, women shine brighter than males."

Male architect, 30.

"Continue to improve and develop your abilities. Knowledge is a powerful tool. Then respect will come naturally. Find out what's new and what's new... Take a chance and go for it. Set a goal for yourself and strive to achieve it."

Female architect, 39.

4. Conclusion

Due to social, cultural standards, educational and professional arrangements, and personal experiences, many female architects around the world are obliged to leave the profession after graduation. In the last few decades, women's roles outside the home have radically transformed. As previously stated, the world is a welcoming place for all. Additional concerns include addressing the gender pay disparity, workplace harassment, need to be avoided. Most impressive is that women have to give up more than men to achieve success. But the things are changing, there is an improvement and the women issues are addressed. Women architects are helping the next generation, sowing the seed for a new professional path.

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ENTERPRISE AT CHINCHMAL: HANDS ON ECO-TOURISM

Ar. Shruti Barve, Ar. Richa Raut, Dr. Pallavi Latkar

ABSTRACT

Matheran hill station is the only pedestrian hill station in Asia. It is also within an eco sensitive zone as declared by the government in 2003. Due to increasing tourism, the environmental quality of the zone is under stress. Adding to this is a sense of resentment amongst the local village population towards the declaration of the Eco Sensitive Zone Act (ESZ Act, MOEF 2005). The appointment of a High Level Monitoring Committee (HLMC) has also generated a sense of anxiety. The aim of this article is to understand this gap between communication of scientific knowledge and lack of participatory approach towards environment and tourism in this region, as well as to find means to convert esoteric knowledge to an applicable skill in order to achieve effective conservation. The methodology used involves community engagement with multidisciplinary resource persons on site and hands-on workshops, held at Chinchmal, a village in the eco sensitive zone of Matheran. These workshops were funded by the Dept. of Science and Technology, Govt. of India.

In the first phase of the workshop, a bigger audience of villagers was captured through drawing competitions at schools, street plays and a women's haldi kumkum programme. Also students from urban areas visited Chinchmal where they partnered with youth volunteers from the village.

In the second phase, 15 selected participants from Chinchmal were trained in basic hospitality, sanitation and in knowing the strengths and potential of their environment and culture and working towards an eco-tourism model.

The article concludes with takeaways in terms of knowledge-creation significant for the development of ecotourism in Chinchmal, prepared

by participants from Chinchmal, and which resulted in an eco-lodge at Chinchmal.

1. INTRODUCTION

Matheran plateau and its surrounding area has been declared as an eco-sensitive zone by the Government of India in 2003. This place has a unique natural setting in terms of its geology, hydrology, flora, fauna and also has significant heritage. Matheran is an established tourist destination for the local population of approximately 5000 and a floating population of more than 10000 per day. However, it is not an established perception that Matheran is an eco-tourism destination, and not any commercial recreational tourist destination, owing to its eco-sensitive zone status.

The proposed study and following workshop aimed to inculcate an eco-friendly outlook in the local youth. It also intends capacity building at a local level amongst the youth to become forerunners in eco enterprise related to the tourism industry, through the following objectives

- Dissemination of the technical scientific knowhow of this place communicated to the youth in a more simplistic manner is the objective of the training.
- Informed outlook towards eco-tourism
- Capacity building through eco sensitive activities related to tourism
- Awareness in local youth regarding the natural potential of the site of Matheran for this change in the outlook of the tourism industry in Matheran, which must start from within Matheran and its local youth

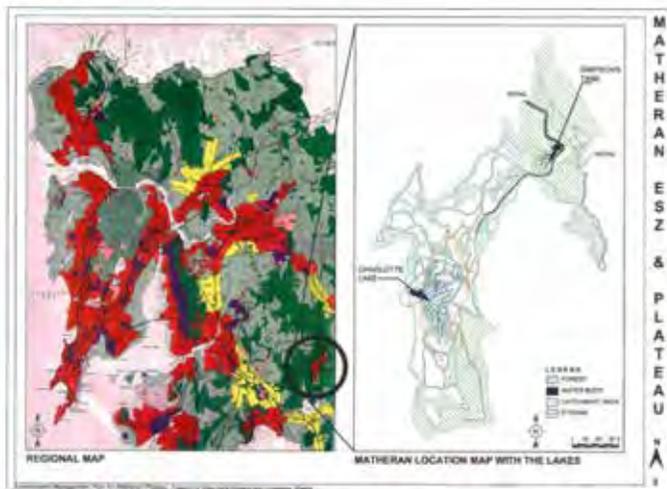


Figure 1: Regional Map of Matheran (ESZ)
(Source: Grassroots Research Consultancy)

1.1 Eco Sensitive Zone of Matheran

Matheran is a hill station situated in the Mumbai Metropolitan region of Maharashtra and is located about 64 km from Mumbai city, at an altitude of about 700m above sea level. It is the only hill station in Asia where vehicles are not allowed. The Matheran plateau and its surrounding region, has been declared as an eco-sensitive zone (ESZ) in 2003 by the Government of India under the Environment (Protection) Act, 1986. The Notification imposes restrictions on industries, operations, processes and other developmental activities in the region which have detrimental effects on the environment.

1.2 Target Population for the workshop

The *Eco-Next Workshop* was a national workshop held on the topic of *The Eco-sensitive Zone of Matheran*, in two parts: the first part dealt with a three-days orientation workshop where the first day involved the larger community (schools and villages), followed by the next two days interacting with the selected youth and participants for the workshop. Training targeted at undergraduate and graduate students from the eco-sensitive zone of Matheran, local youth working with the tourism industry. The outreach to a larger population from the region was through events like street plays, drawing competitions in the local school and cultural events like the women's *haldi kumkum*. The interaction between nearly 200 participants generated further contact with the local youth. 15 participants from the age group of 18-35 years were further selected for the training workshop.

The second part was an advanced workshop which focused on training the youth of these villages to become entrepreneurs and capitalize on the environment they lived in through eco-tourism.

1.3 Workshop 1: Orientation Workshop

The orientation workshop helped us to identify and know the youth and participants of the villages which was imperative to plan the advanced workshop. Their strengths and weaknesses were identified, which helped us curate the lectures and training sessions. Various interactive activities were added in the advanced workshop which engaged the participants.



Figure 2: Rangmach performing a play on ecotourism for school children in Chinchmal (Photo Courtesy : Ar. Richa Raut)



Figure 3: Haldikunku celebrated with the women of Chinchmal (Photo Courtesy : Ar. Richa Raut)

The two-days intensive workshop consisted of lectures from experts of various departments like planning, ecology, hydrology, architecture, site mapping with consultations, interactive sessions and presentations. Each lecture of the workshop was followed by debates and discussions. The main intent was to communicate the importance of eco-tourism and environment conservation of eco-sensitive regions around Matheran.

A selected group of participants and students of architecture were asked to have a 'paavyaat', that is to walk within a specific region of the village (pada) with a view of developing a creative and informative itinerary for the region. Due to this collaborative approach, the students were able to make the participants aware of requirements of eco-tourism as they themselves were ecologically sensitive and inquisitive students of urban regions. The participants got a chance to connect to the students in a very innovative way.

Through performances and celebrations we were able to connect with the locals and engage in a discussion about the ecological settings they reside in and the opportunities which can be generated by tapping it.

1.4 Workshop 2: Advanced Workshop

The advanced workshop comprised guest lectures from the expertise of varied specific fields, a visit to Mumbai to engage and learn from renowned institutes, namely the Garware Institute of Career Education and Development, Mumbai and Patkar-Varde College, Goregaon, Mumbai; to conduct a walk around the village, interact with the Nagar Parishad in Matheran and to carry out a small project.

An introduction to the biodiversity of the Matheran eco-sensitive zone was made with the help of images and maps as communication tools. Along with specific lectures from experts on reptiles and butterflies often found in the Matheran ESZ, helped identify them and understand the immediate measures to be taken if bitten by any of them.

Nature trails and identification of species was conducted to understand the flora of the village and how the information could be collected and documented by making herbariums. An interactive game called *Web of Life* was introduced where the participants formed a circle with a chosen character and talked about how they are dependent on them or the advantages of it, and simultaneously creating a web. This interactive game made the participants realize that each living thing, no matter large or small, had a role in this ecosystem, and if one performs its duty well, the web will



Figure 4: Introduction to the rich ecology of Matheran using maps
(Photo Courtesy : Ar. Richa Raut)



Figure 5: Nature trail to understand the species around Chinchmal
(Photo Courtesy : Ar. Richa Raut)

always be intact, if not it becomes loose and eventually fails. Further a self-sustaining example on usage of Solar cooker and experiencing beautiful stars and constellations using a telescope kept the participants engaged in the workshop.

Communication skills, tourism management and capacity building was introduced to the participants by the Garware Institute, Mumbai. Various studios for presentations and lectures exposed the participants to various aspects. Hotel management and basic hands-on training was provided by the Patkar-Varde College, Goregaon. The institutional collaborations gave the participants unique experience and learnings.

Local building materials and eco-friendly construction of small pieces of furniture in houses of remote padas to social marketing and skill development was taught through presentations and discussions.

Another exercise for the participants was working in groups to incorporate all the learnings and exposure to develop a two-day itinerary for eco-tourism. Four groups were formed on the basis of their *padas*. Each participant enthusiastically presented their work with a sense of confidence and courage to carry out the project in practice.

This advanced workshop was designed to introduce various aspects which went towards making a youth entrepreneur. Each session was detailed and experts were called on board to deliver information. Various methodologies were introduced to keep the participants active and convey the learnings.

1.5 Workshop 3: Way Forward

'Way Forward' was the concluding event to discuss the projects and research conducted by the young researchers with eminent experts and guests of honour. They were also felicitated for their work and guided to take their research forward. Figures 5 and 6 show the illustrations from an exercise by the second year students from Academy of Architecture, which depict the perception of urban users and possibilities of ecotourism development in this region.

2. CONCLUSION

There is marked gap between perception of the local population towards environmental restrictions Matheran is subjected to by HLMC, and HLMC's outlook towards conservation issues in Matheran. Such location-specific actionable initiatives can help bridge the gap and bring force to conservation initiatives at Matheran. The inception of the workshop had been with the objective of creating youth entrepreneurs envisioning the concept of eco-tourism in their region. The three-part workshop helped in building their personalities and imbibing confidence to present themselves in front of an audience. The values of team work, exchange of knowledge and learning about eco-tourism was developed through various interactive sessions and talks from the experts. It was an interesting and on-going journey to observe each local participant develop their capacities and envisioning the topic of eco-tourism through various lenses.

Tangible outcomes of the workshops are the following research projects conducted by the fellowship participants:



Figure 6: पायवाडा (meaning 'unpaved trail' in Marathi)
(Source: Illustration by Utkarsha Mali and Tanvi Pimple, from an exercise by Second Year students, Academy of Architecture, Mumbai)



Figure 7: पायवाडा (meaning 'unpaved trail' in Marathi)
(Source: Illustration by Shruti Yelane, Satya Sharma, and Aakanksha Nikale from an exercise by Second Year students, Academy of Architecture, Mumbai)

i) Baban Babu

लोकसंख्याशास्त्री, संस्कृतीक व स्थानकांची माहिती (*Study of demographic, cultural and environmental aspects*)

The report was a brief documentation of the demography and tourist activities in the Chinchmal and Matheran region by conducting several surveys and interviews. The research also focused on understanding the use of information provided on environmental and tourist spaces, which can help the locals to manifest the tourism projects in Chinchmal.

ii) Darshana Zhore

वैविध्यपूर्ण वनस्पती व जीव जीवनाची माहिती (*Information of diversified plant species and wild life*)

The project aimed in observing, listing and documenting bio-diverse plant species and wild life found in Matheran region. The report was handwritten in Marathi and supported by photos and also creating a herbarium as a part of the research.

iii) Mangala Phasale

सामाजिक व पारंपरिक संस्कृतीची माहिती (*Documenting social and traditional heritage of Chinchmal*)

The report documented various festivals, traditional rituals and devotional songs sung by the locals of different communities in Chinchmal Region. This information was collected from the older generation and women of this region. Oral history, interesting stories and experiences are written in the report.

iv) Ganesh Gore

पर्यावरण पर्यटनाचा संपूर्ण प्रकल्प व आराखडा (*A sample itinerary for eco-tourism*)

The report listed the background information of Chinchmal and its surrounding context, its tourist attractions and interactive activities. This information is translated in generating a two-day tourism itinerary.

The relationship between the participants and the Grassroots Foundation Team goes beyond the boundaries of education and continues to explore and celebrate their success and achievements.

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Acknowledgements:

We would like to thank *Grassroots Foundation and Raichel Joseph Foundation* for the organization and the National Council for Science and Technology Communication, Department of Science and Technology, New Delhi for their support.



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SLUM PARLIAMENT: A CONVERGENCE MODEL FOR HOLISTIC REDEVELOPMENT OF URBAN INFORMAL SETTLEMENTS

Ar. Ganga Dileep C, Ar. Meenakshi Meera & Malini Sasidharan



Slum Rehabilitation or redevelopment is one of the heavily researched topics globally. Government bodies, stakeholders, civil society organizations, research organizations, urban planners, and designers have been working for ages to derive an efficient model. This world has witnessed numerous models emerging, some succeeded and some failed. Amongst them, the participatory model has been the most discussed approach. Participatory approach in social housing and slum rehabilitation is common, but the question is to what extent this model is receptive to people's voices, needs, opinions, and suggestions.

Often the participatory model becomes jargon thrown at the communities by decision makers. If not framed efficiently this model ends up as just a ritual rather than benefiting the communities. The theory of participation often creates euphemisms and are celebrated but in reality, it becomes empty. Thus, even with this typology in place, it is often difficult to derive an efficient approach. 'A ladder of citizen participation' by Sherry R. Arnstein describes how there are different rungs to the ladder of citizen participation ranging from non-participation, degrees of tokenism, to degrees of citizen power. Where exactly does one place the needle on this ladder of participation in different stages and processes of community redevelopment, to find the right equation to derive a humanitarian model?

The best processes of community participation ensure that everyone involved has a stake in the outcome and that therefore they have some measure of control over it. The best processes ensure that all concerned will share the responsibilities, profits,

and risks of what they will decide to do. Their partnership is by necessity rather than luxury. The worst processes are tokenism (Hamdi, 1 9 9 5) . Community participation in this already existing top down system of service delivery is often a fallacy. Information, rights and services never reach the bottom of the strata, which is the marginalized section of the society. While working in the slums of Chennai, it was realized that there is an enormous gap between power holding government institutions, social institutions and the urban poor communities. It is with this thought, the idea of slum parliament was conceived, which facilitates privileged access to the underprivileged communities through a convergence model and thereby making the community members the decision-makers. Slum Parliament, which is at the core of the Lifeline Project, is a body formed by the people of slum for people in slum through facilitation from the unified platform of all involved institutions.

Lifeline Project, a holistic slum redevelopment project deconstructs the widespread notion of slums as an issue of habitat. In the race to find solutions to lessen the gap between housing demand and housing supply, livelihood and liveability are often forgotten. Focusing on the holistic development and empowerment of urban poor communities, the project bridges the gap between government bodies, citizens and civil society organizations by setting up frameworks through a convergence model. The project not only facilitates the development of the urban poor but also inspires the marginalized population devoid of any hope in the governance system of the city, to aspire, dream and work towards a better future and thereby take



Kutty project Cultural fest



Football coaching

charge of the development of their community both socially and spatially. Pumping Station Slum in Chintadripet, Slums in Lock Nagar, N.N Nagar, Goyyathop e, and Cox colony are the pilot slums for this project in Chennai.

Slum parliament is established in the slums, which comprises a council, an executive committee, and a working committee. Council consists of concerned stakeholders from the state government to local government, civic groups working for the up liftment and development of these communities locally or internationally, and also elected heads from the executive and working committee. The executive committee has elected representatives of all genders from slums, and anyone above the age of eighteen. The Working committee consists of elected heads for each vertical and assistants for the

same. Both the executive and the working committee have representation in the main council. The parliament meets every month at the slum to discuss the issues faced by the community with the representatives of respective government authorities, take instant actions to solve them and review the progress of work from previous meetings. For Instance, the issues related to street lights, drainages, and water hand pumps raised in the meeting were solved within a week. Therefore, the slum parliament becomes a platform for instant service to the urban poor, at their doorstep. It is held responsible for all the decisions taken leading to the development of the community under the lifeline project.

Through community engagement, field-based research, and documentation, ten verticals that address all aspects of slums were formed for the project, which function through slum parliament. The verticals are as follows:

SHE Project (*Magalir Thittam*) *channelsizing power of women into resources:* Anything spatial or social serves best when it is inclusive to all. For any community to be holistically developed, the empowerment of women is very crucial. The objective here is to keep women at the center of all projects and programs by empowering them economically and socially.

Kutty Project (*Siruvar Thittam*), *exploring the possibility of learning spaces for kids:* Kids and youth contribute to unattended resources that are significant and pivotal for community development, where they are given a platform to learn and gain knowledge and new skills.

Skill Bank (*Thiran Seyalagam*) *a platform with tools for refinement of skills and possibilities of jobs:* Daily wage workers and laborers of private sector industries come from urban informal settlements, who face adverse uncertainty and undulance in their livelihood. The vertical offers a platform where Public and private sectors can come together through government institutions to build a strong network for laborers in the community for better livelihood opportunities.



Film screening

Health Capital (*Arogya Mooladhanam*) working towards holistic well-being: While improving the lives of the urban poor through all of the above objectives, it is very much important to focus on the public health of the communities. The vertical focuses on improving the health and wellness of the community by providing medical services, access to healthcare, and awareness about the significance of physical and mental health.

Zero Waste (*Kuppai Muthal Puthayal Varai*) converting waste into resource and livelihood: The objective of this vertical is to turn waste into a resource to make a cultural change by setting up a framework and space for it. The framework is expandable and replicable for the city.

Project toilet (*Kakkoos Kalacharam*) improving toilet literacy, condition of sanitation and hygiene: Water and sanitation, two essential necessities like shelter, is one of the most crucial indicators for public health. Through this vertical, water availability, efficient water management, proper safe and hygienic sanitation facilities are insured to the community.

Project Habitat (*En Idam Namathu Vazhvidam*), improving built spaces and physical infrastructure: Shelter is one of the basic necessities for humans. The quality of housing has a direct impact on both physical and mental humans dwelling in it. Converting dwelling units to home, to improve the quality of life of people inhabiting the space is the key objective of this vertical.

Eco Bank (*Kakkoos Kalacharam*) connecting environmental conservation and biodiversity with livelihood: No development will be complete without successful setting up and maintenance of infrastructure that maintains a wholesome connection with environmental conservation, biodiversity and livelihood, with a strong foundation. This vertical propagates and encourages environmental conservation and preservation through livelihood generation.

Rights Literacy (*Urimai Vizhipunarvu*) converting knowledge of rights into powerful tools for development: As citizens of a democratic nation, it is important to be aware and observant of the basic rights, different schemes, and programs for citizens by central and state governments. This vertical brings awareness of the rights, different government schemes, and programs that communities can avail which will help in the upliftment of the communities.



Slum Parliament meeting

Project Art for All (*Naalamidam*) using art as a medium of change: Art is for all. It can influence and have an impact on both who spectate any artwork and create art. Art can also be a medium for communication, to nurture and provoke thoughts, and a positive nudge for the beginning of new ways and thoughts. The vertical introduces inclusive art to the community for recreational purposes, to invoke participation, collective thinking, and transformation of the communities.

The social framework that enables the convergence model in the Lifeline Project is Slum Parliament, where the communities in slums, government departments and other stakeholders maintain an active communication channel. There is representation from fifteen government departments in this convergence model who are responsible for all the decisions taken towards the steps of holistic slum redevelopment. Over the past ten months, interventions done by slum parliament have been substantial. Issues regarding community toilets were addressed and out of three toilet blocks, one block has been renovated and the other two are under progress.

Damaged community hand pumps and electric post lights were replaced with functioning ones. Under the SHE project, Documents collection and process for the formation of five women Self Help Groups (SHGs) under the National Urban Livelihoods Mission (NULM) were done through Slum Parliament. Working committee and executive committee members are engaged on a daily basis in

the coordination of classes for children organized under Kutty Project, organizing health camps under health capital, gathering and informing people about activities under all verticals and so on. Other activities facilitated by slum parliament leadership includes kalai thiruvizha (Cultural fest), waste management awareness campaign, awareness on menstrual hygiene, household survey, movie screening, free football and cricket coaching for the kids.

Slum parliament guarantees adequate community participation by constantly motivating the community. This model renders the voice of the urban poor and integrates their local knowledge of the settlement, their insights, and inputs; and understands the nuances of their daily life. The community is involved throughout the processes of development from ideation, framework formation,



Slum Parliament meeting

iterations, activity planning, and implementation of the verticals. Hence, they become the stewards of their own development. The convergence model will be adopted and implemented in the rest of the slums of Chennai through policy making. The project framework, individual verticals, and processes could be adopted by other Indian cities for the holistic development of urban informal settlements

The Lifeline Project for the development of urban informal settlements in the city of Chennai, designed, strategized, and run by the Cheer-Recycle Bin team since May 2021. Cheer is a registered society working towards securing human rights for different sections of the society through target-specific projects and it is also dedicated to raising awareness on social issues through various campaigns. Studio Recycle bin is a multidisciplinary architectural and urban design firm with a focus on social and community interventions.

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GOLF COURSE

Ar. Anupam Mittal

Golf Course



For most golfers, amateurs or professionals, when it is the matter of golf, they just need a lush green Golf Course, a snack stall and a beer bar because for them golf comes first and nothing else really matters but when an architect becomes a golfer, he or she may have a wider perspective with a much larger picture of a Golf Course. An architect like me may like to add a club with bar, restaurants, card room, Billiards room, squash court, Table Tennis room, swimming pool, Gymnasium, library and few golf villas so that I am able to play as much as possible when families of the golf group are having to grievance as their hobbies are well taken care.

Since this article is focused on a Golf Course, I will like to keep it straight with a design aspects of a Golf Course which may be helpful for any architect to take up a Golf Course as a project and I am sure that the same architect will fall in love with the game to be called a golfer first. Before taking up this article let me share my experiences as a golfer at various Golf Courses across the globe. Starting from neighbourhood Golf Course at Fort Williams, Scotland where there was no

club or a defied boundaries and the course was maintained by the community itself to the Royal Melbourne Golf Club at Black Rock, Victoria, Australia which has ranked in the top five Golf Courses in the world with the history of 131 years. To name few where I will love to play again and again are Lidder Vally Golf Course, Pahalgam and Royal Springs, Srinagar, both in Kashmir, Boulder Hills Golf and Country Club, Hyderabad, Aamby Valley Golf Club, Lonavala, Maharashtra, Classic Golf and Country Club, Manesar, Haryana, Eagleton The Golf Resort, Bangaluru, Santiburi Samui Country Club, Koh Samui, Alpine Golf Sports Club, Bangkok, Sian Country Club, Pattaya and Saujana Golf and Country Club, Shah Alam, Malaysia other than my two regular Golf Courses Qutab Golf Course, New Delhi and Lucknow Golf club, Lucknow, my home club.

To know the golf as a sport, it's technicalities and the course, we need to know about the terminologies and the language of Golf Course which may be understood otherwise if one does not know the real meaning.



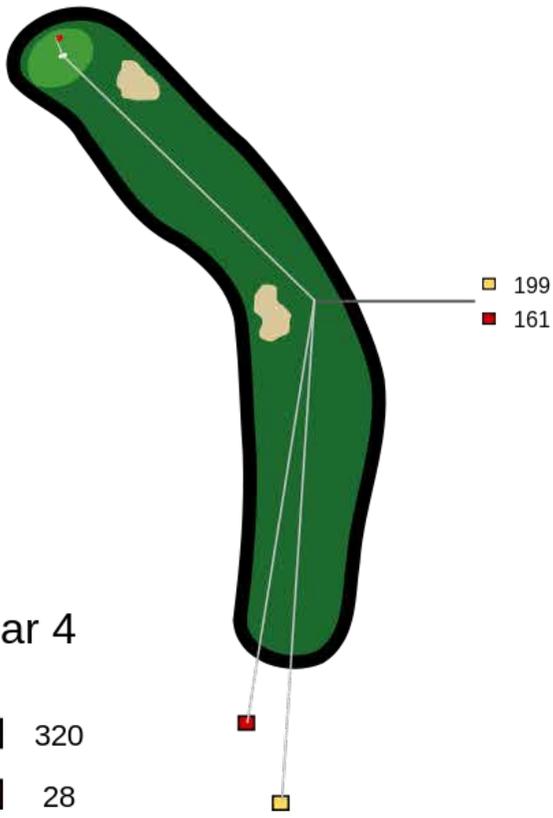
Ar. Anupam Mittal on the Golf Course



Ar. Anupam Mittal passing the ball in the hole.

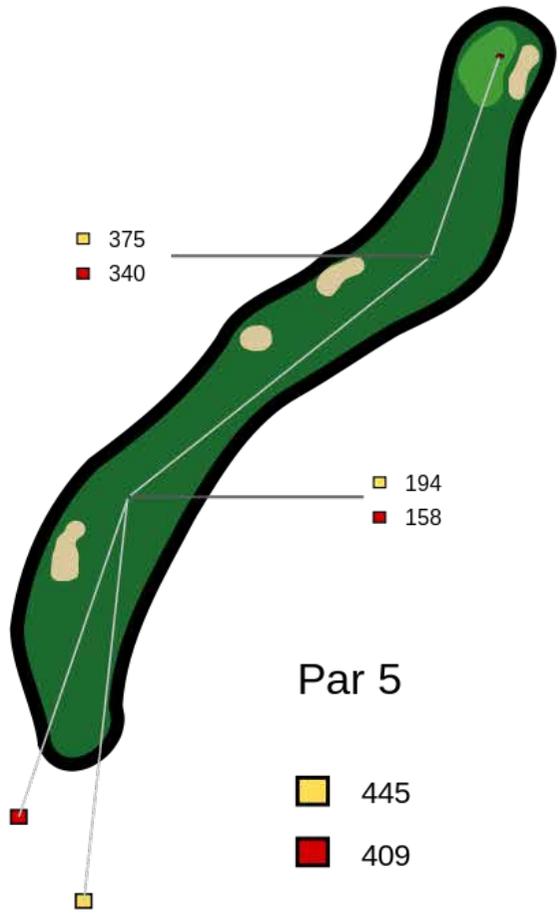
Par 4

- 320
- 28

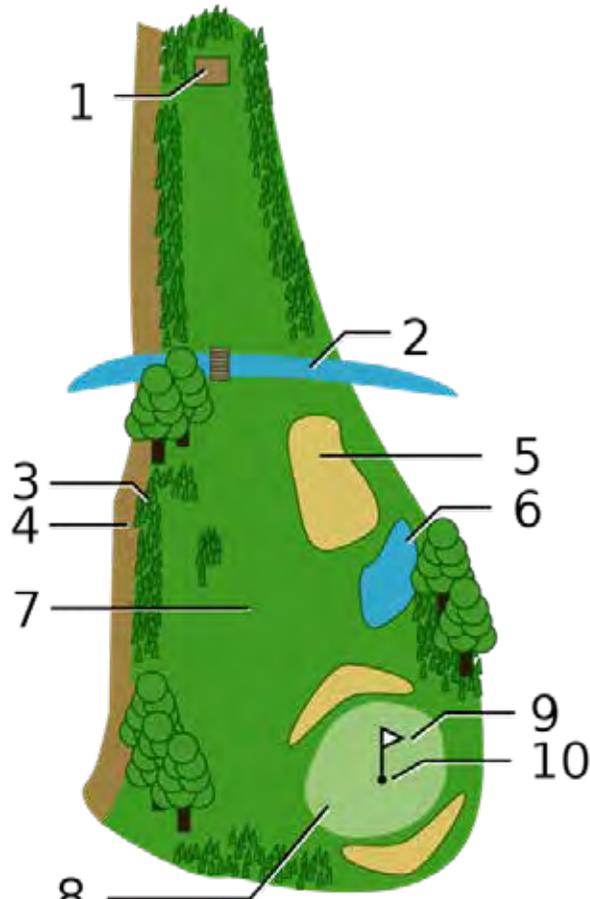


Par 5

- 445
- 409



Golf Course Plot



Golf Course sections



Driving range



LLOYD Intenational Leg
Thailand 2017



Ar. Anupam Mittal at Arcasia Sports Fiesta

Teeing area

The first section of every hole consists of the teeing ground, or tee-box. There is typically more than one available box where a player places his ball, each one a different distance from the hole with differing difficulty. The teeing ground is generally as level as feasible, with closely mown grass very similar to that of a putting green, and most are slightly raised from the surrounding fairway.

Each tee box has two markers showing the bounds of the legal tee area. Course to course the number of Tee varies from ladies to professionals. The teeing area spans the distance between the markers and extends two-club lengths behind the markers.

Fairway and rough

The area between the tee box and the putting green where the grass is cut even and short is called the fairway. The area between the fairway and the out-of-bounds markers, and between a mowed apron surrounding the green and out of bounds, is the rough; the grass there is cut higher and is often of a coarser strain than on the fairways, making roughs disadvantageous areas from which to hit. Dogleg hole, hole with water bodies and woods will be the regular terms used for the kind of railways and rough for holes in a Golf Course.

Greens

The *green*, the decider of a game between competitors is an area of very closely trimmed grass on relatively even, smooth ground surrounding the hole, allowing players to

make precision strokes on it. The shape and topology of the green can vary almost without limit, but for practical purposes the green is usually flatter than other areas of the course, though gentle slopes and undulations can add extra challenge to players who must account for these variations in their putting line

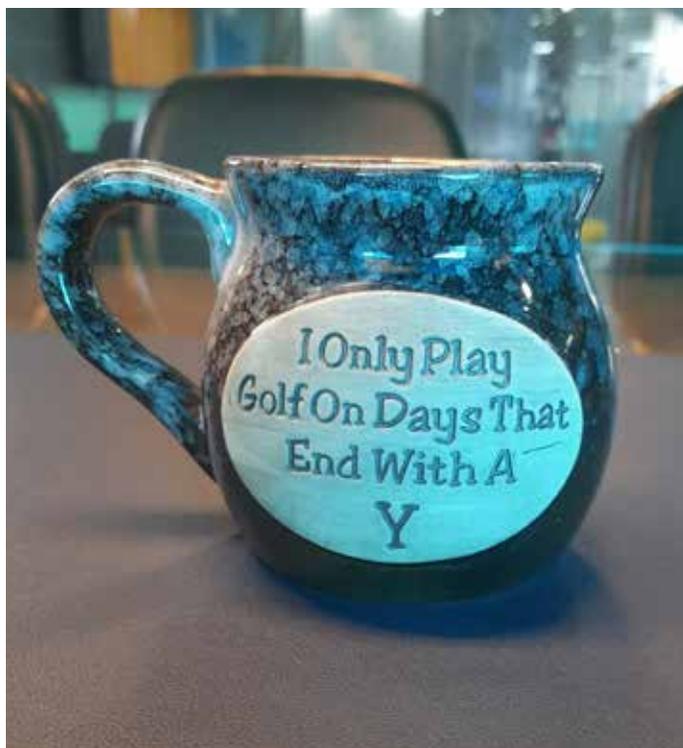
The green is typically surrounded by slightly higher grass, cut at a height between that of the green and fairway, and then by the fairway and/or rough. This longer grass surrounding the green is known as the *fringe* and is designed to slow and stop balls rolling along the green from an approach shot or errant putt, preventing them from exiting the green. The speed of greens varies in courses and changes as per weather conditions throughout the year

Hazard

Holes often include hazards, which are special areas that have additional rules for play, and are generally of two types, one is water hazards, such as ponds, lakes, and rivers, while other one is bunkers, or sand traps

Driving Range

Driving Range are usually the practice greens, bunkers, and driving areas. Markers showing distances are usually included on a practice range for the golfer's information. Driving ranges are also commonly found as separate facilities, unattached to a Golf Course, where players may simply hit balls into the range for practice or enjoyment. The best of the arriving range are having training facilities for beginners and learners



Golf oath



LLOYD Business Pro AM of Champion 2018

The typical distances for the various holes from standard tees are Par 3 — Under 260 yards (240 m), Par 4 — 240-490 yards (220-450 m), Par 5 — 450-710 yards (410-650 m), Par 6 — 670 yards (610 m) or longer for men and Par 3 — Under 220 yards (200 m), Par 4 — 200-420 yards (180-380 m), Par 5 — 370-600 yards (340-550 m), Par 6 — 570 yards (520 m) or longer for women. All the Golf Courses are having few typical features like Teeing area, Penalty area, Rough, Out of bounds, Fairway bunker, Penalty area, Fairway, Putting green, Flagstick and Hole.

The layout of a course follows certain traditional principles such as the number of holes (nine and 18 being most common), their par values and the number of holes of each par value per course.

It is also preferable to make a good arrangement of greens kept close to the tee box of the next playable hole, to minimize travel distance while playing a round and to vary the mix of shorter and longer holes. While designing a Golf Club, a designer may get a compact square playground, rectangular playground or a linear shape of land. A good practice will keep the course compact where the hole and the next tee are nearer and the first land of a "front 9" (holes 1-9) and a "back 9" (holes 10-18) start and finish near to the club house so that the Golfers may take a break or keep an option of playing either of the 9 or 18 holes. Few Golf Courses are developed in phases and layout keep changing due to the additional land parcels, but a good designer will ensure the continuity of game without unnecessary travel between holes.

A successful design is as visually pleasing as it is playable. With golf being a form of outdoor recreation, the strong designer should be an expert of natural landscaping who understands the aesthetic cohesion of vegetation, water bodies, paths, grasses, stonework, and woodwork, among other elements. Most Golf Courses have only par-3, —4, and —5 holes, although some courses include par-6 holes. The usual terms for playing the holes are used as Birdi when the player finishes the holes in one stroke par, Eagle-when the hole is finished in 2 line stroke of the par, Albatross- when it is finished in 3 stroke lines than the par other than the Bogey, double Bogey and so on are called when the player finishes the hole taking extra stroke against the par. The par, which is marked at 3, 4 and 5 is the term when the player finishes the hole with the same numbers as marked for the hole such as 3 stroke, 4 stroke and 5 stroke respectively

Par is primarily determined by the playing length of each hole from the teeing ground to the putting green. Holes are generally assigned par values between three and five, which includes a regulation number of strokes to reach the green based on the average distance a proficient golfer hits the ball, and two putts.

On occasion, factors other than distance are taken into account when setting the par for a hole; these include altitude, terrain and obstacles that result in a hole playing longer or shorter than its measured distance, e.g. route is significantly uphill or downhill, or requiring play of a stroke to finish short of a body of water before hitting over it.

An *executive course* or *short course* is a course with a total par significantly less than that of a typical 18-hole course

- A "9-hole course", typically the type referred to as an "Executive Course", has only 9 holes instead of 18, but with the otherwise normal mix of par-3, par-4 and par-5 holes (typically producing a par score of between 34 and 36), and the course can be played through once for a short game, or twice for a full round.
- A "par-3" course has either 9 or 18 holes, and the distance of each hole is a par 3 rating (typically 240 yards or less from the "men's" tee), with no par-4 or par-5 holes mandating shots through the green (though, occasionally, a "par-3" course may feature a par-4 or even a par-5 hole). As a result, the total par for 18 holes of a par-3 course would be 54 instead of a typical 68-72. Some par-3 courses still require the use of a wood on some tee shots, and thus a "complete" set of clubs is used
- Common standardized type of par-3 course is the "Pitch and Putt" course, where each of the 9 or 18 holes has a distance from tee to cup of less than 100 yards, with an overall 18-hole course distance no more than 1,200 yards (so each hole averages 67 yards). This allows the course to be played without a full set of clubs; typically only wedges are needed, possibly a 9-iron for the longest holes, along with a putter, to play the course



Ar. Anupam Mittal, a born sports person was a regular footballer in his early age and later an active Golfer. He has been playing golfs from more than 15 years and being an Architect, he has worked on several sports projects & has a good sense and idea about the actual requirement of a Golf Course being an active Golf Player wherein he has represented several tournaments India & abroad & has won several trophies and awards. He has represented Arcasia Sports Fiesta 20 at Colombo, Srilanka
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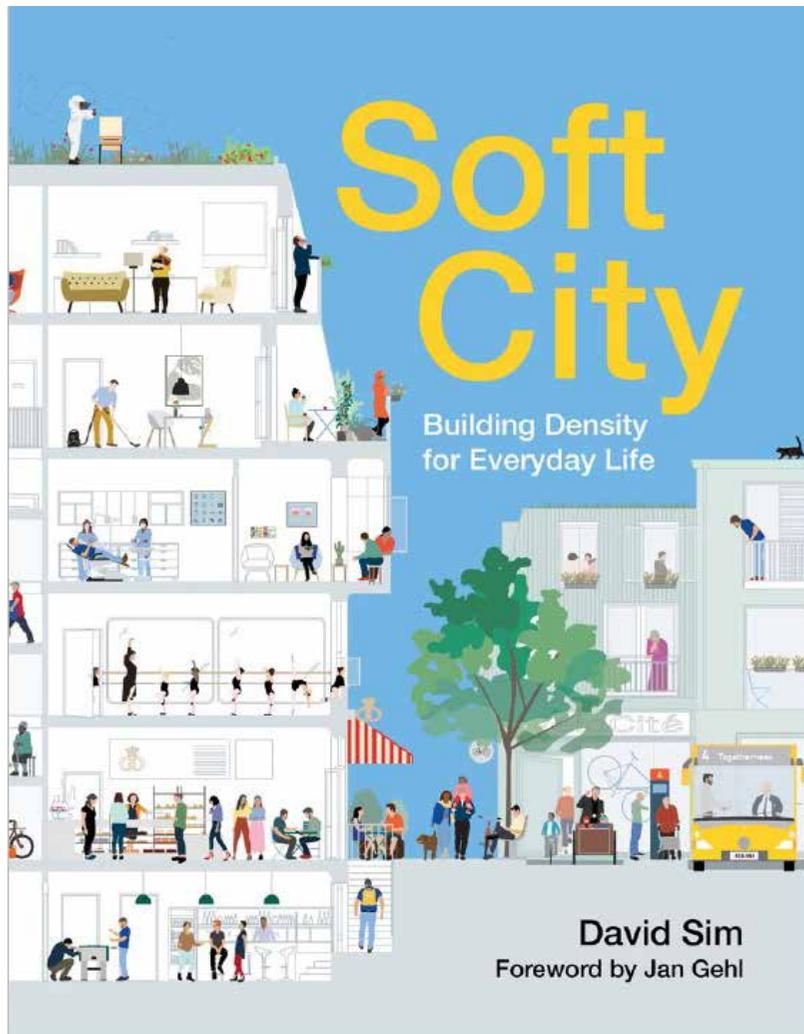


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INSIDE COVER Front & Back Together	14,00,000	24,00,000	42,00,000
FULL PAGE	7,00,000	12,00,000	18,00,000

SOFT CITY

Building Density for Everyday Life

Author: David Sim
Reviewed by: Kamini Singh



Year of Publication ▶ 2019
 Forward by ▶ Jan Gehl
 Publisher ▶ Island Press, Washington
 Number of Pages ▶ 422

Keywords: Climate change, communal space, community, Copenhagen, courtyard, cycling, enclosure, Dense-Low, density, human scale, hygge, mobility, nature, neighbours, spatial diversity, transit, walkability

Soft is something to do with consideration

Soft is something to do with invitation

Soft is something to do with ecology

And much more!!!

David Sim's *Soft city* is a reader's delight, full of high quality, interactive, illustrations and photographs of case examples. It qualifies as a coffee table book and a sound technical writing for professionals from the field of architecture, transport studies, urban design, planning, environmental psychology, marketing etc. Every Chapter offers a new principle explained intricately with examples from across the globe. The book aligns with the principles of new urbanism and continues the theories of William H Whyte's *Social Life of Small Urban Spaces* (1980), Jan Gehl's *Life between the Buildings* (1971), and *Cities for people* (2010). It explores the small-scale urban spaces and urban forms right outside the private domain and strategies that emphasis on the softness of the place.

The book finds greater relevance amidst the pandemic when the physical isolation has caused mental stress among many living in urban areas by advocating high density and diversity of user, spatial use, built form, movement routes and transport modes. The three aspects associated with small-scale urban spaces – 1. Visual connect, 2. Physical connect and 3. Social Connect have been explored. The Idea of mixed use is advocated in utmost detail with vertical, horizontal, and transverse mixing at much smaller scale of building blocks, ground floor level, streets, and inner courtyards. The value of smaller block with higher densities have been emphasised at several places due to the greater footprint at ground level and a possibility of direct link between private and public realm. Quoting from the book – 'The fact that the space is protected physically and visually means it lends itself to useful activities either as an extension of life inside the building or as an additional, complimentary space where other activities can happen.'

By combining the oxymoron of 'soft' and the 'city' the intent of the book is clearly oriented towards people centric cities. The key ideas that have been explored in chapters with examples from around the world - 1. The social life: of urban neighbourhoods, 2. The building blocks: Living

locally in urbanizing world advocating higher densities and low rise-built form, 3. The time of your life: that is how this approach saves travel time and provide opportunity to do much more. 4. Getting About and Getting on: talks about how congestion and segregation are related because the physical spread that comes with segregation requires more space, and this creates more traffic. 5. Layering Life: takes inspiration from natural forest and their diversity versus urban plantation and connects it to how rich and diverse the mixed-use built environments are as compared to planned and segregated urban blocks. 6. Living with the weather in a time of climate change: deals with human thermal comfort in outdoor and indoor spaces. The role of outdoor shading, building openings, entrance threshold, greening and waterbodies to create your own weather by orienting and organizing urban blocks with respect to the sun and wind patterns. 7. Soft is Hard to break: infer that the soft city is also a safe city due to its inclusive nature. 8. Nine Criteria: Summarises the findings by listing design criteria of a Soft City and how to achieve them.

The book appeals to a range of readers who intend to understand the cities and people better under the light of soft and humane cities.



Author

David Sim is an Architect – Urbanist and a creative problem solver who explores the potential of people and their places. He was a Partner and Creative Director at Jan Gehl Architects where he worked for more than 15 years. With the intricated eye for Urban design he believes in merging practice with design research. He spent seven years at Lund University reforming Architectural education towards a more holistic approach.
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Reviewer

Kamini Singh is an Architect-Urban Designer, working on a transverse range of projects from Interior to Urban Design with an experience of over 11 years. As an educator she has taught at reputed architectural institutions. She was also associated with institutional research projects. She is pursuing her PhD from Department of Urban Design SPA, Delhi. Her research areas include Thermal Comfort in Public Spaces, Placemaking and Urban Design of virtual experience.
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THE OCCASIONAL ARCHITECT

Shruti Ramachandran



Most people know me as an actor.

Why? Because today I mostly refer to myself as an actor. And like most actors, I have social media pages featuring predominantly movie posters and promotions and very many posed photos - things that make one seem like a legitimate actor.

What people don't know is that most of this was an accident.

At the age of 12, ever since I was witness to our house taking shape, the many conversations and animated discussions my parents had with our architect, Mr. Jacob George: I knew I wanted to be in the design space.

I was fascinated by a particular sofa-cum-bed and a centre table that could be dismantled designed by our architect, how they could completely transform our living room. That is the kind of power I wanted. That's when the seed to become a designer was planted. I pursued this ambition of mine and spent five years at the University School of Design, Mysore, getting my degree. The next two years were spent at Hemal Surti's architectural firm in Mumbai, working on a series of apartments, showrooms, holiday homes and more.

I started to feel a little stuck in Mumbai and wanted to understand architecture more, so I moved back home to Kochi to work on applications to colleges for a Master's degree.

The applications took time, and while I was waiting for the colleges to respond, I decided to brush up on my Bharatnatyam skills. One evening, while I was at the Punarjani dance school, Mr. Ranjith, one of Malayalam cinema's most reputed filmmakers, was visiting. Ms Narayani, my teacher, happened to be a close family friend of his. He saw me practicing, and offhand asked if I'd like to act in his next film. I immediately agreed out of pure ignorance. Not knowing what a cinema set would be like and not preparing even slightly for the role, I ended up on the sets of 'Njan', starring Dulquer Salman. I was shocked. I had no idea that so many people worked on bringing a movie to life. I was comfortable on construction sites, but the lights, the camera and the complicated dialogue (it was a period film) intimidated me. I finished my scenes and fled, vowing never to venture onto a set again.

When I was accepted into IAAC Barcelona, I was overjoyed. I thought I was ready for anything.

As it turns out, I most certainly was not.

College in India did not prepare me for the insane rigour of a Master's programme. The language, the teaching style and the software everyone used was unlike anything I knew. I was always an above-average student, but the first few months in Barcelona were a profoundly humbling experience. Quitting, unfortunately, was not an option. Student loans had been taken. Leases had been signed. So I did the only thing I knew - I worked.

In retrospect, I wish I'd spent more time exploring the city and doing more fun stuff. But I suppose the hard work paid off - my team's final project was awarded top honours.

I returned triumphant, with a lovely degree in Self Sufficient Buildings and lots of big dreams of starting my own practice. That was 2015 - the year everything changed for me. My wedding was scheduled for November 2016, and I was set to move in with my husband in Mumbai immediately afterwards. While wedding preparations were on, I was lucky to spend a year teaching design at the ASADI school of Architecture in Kochi. And then one day, a gentleman approached me at the gym and asked if I'd be interested in acting in a film. My first instinct was to refuse - but after meeting the director and listening to the narration, I thought it might be fun.

The gentleman who approached me at the gym was Jayasurya, a multiple national award-winning actor, but more importantly, a brilliant colleague. On the sets of the film Pretham (Ghost) directed by Ranjith Shankar was where I realised that acting was something I loved doing.

I was torn. On the one hand, I had just finished my Masters and I had plans to start working in Mumbai. On the other hand, I'd been handed an opportunity that many would kill for. How could I let go of so many years of painstaking education and work experience to chase something with absolutely no guarantee or roadmap to success?

My fiancé, Francis had a suggestion - he'd quit his job in Mumbai and move to Kochi for a year. In any case, he'd been thinking of taking a sabbatical to write a book. A year in placid Kochi would be perfect. My parents were only too happy to have me in the same city, even if it meant that I wouldn't be doing the thing I'd trained for all those years. If they were ever disappointed with my choices, they never let on - till date, they remain my biggest cheerleaders along with my sister Kavya.

And so I began working in films. Over the next few years I worked on feature films in Malayalam and Telugu and even a Tamil web series. In 2020, Mr. Ranjith Shankar asked me to dub for an actor in one of his films, and despite not having any experience to speak of in dubbing, I went ahead and gave it a shot. Six months later, I received a call - I'd won the Kerala State Award for dubbing. I had no idea that I'd even been nominated. And recently for the character in Madhuram I was delighted to receive a special Jury award from the Kerala Film Critics Association. Happy, because Chitra will rank as one of my most special roles.

In 2020, during the lockdowns, my husband had the opportunity to write a short film for an anthology on Amazon Prime. We were stuck in the house together with nowhere to go, so he asked me to help. The film we wrote together ended up in the anthology, and led to more writing projects together.

Every day is different, every set is different and every project a new challenge. Perhaps in that, it's not so different from architecture after all. Maybe one day architecture will come calling again. I can't tell - my life hasn't exactly been predictable. So I suppose I'll keep doing what I do and let a higher power decide.

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THROUGH THE NACRE WINDOWS OF GOA, ONE SKETCH AT A TIME.

Darpana Athale

Darpana Athale describes and documents the architecture of Goa, through her sketches.

"Goa" - the word and name conjures up many images in different minds, all real as per what is experienced. Very often, it is synonymous with beaches and a chilled-out vacation mode. It is also known to be a religious place, as it is the pilgrimage centre for the Gaud Saraswat Brahmin community. People visiting during festivals have seen the colourful and vibrant side of Goa, further accentuated by the multi-coloured houses.

I was travelling to Goa regularly since 2012, till I actually moved there in 2017. Ever since I made this beautiful state my home, I have discovered so many layers to Goa. And when urban sketching, there is such a keen sense of awareness of everything around, that the true nature of this wonderful land just explodes at times.

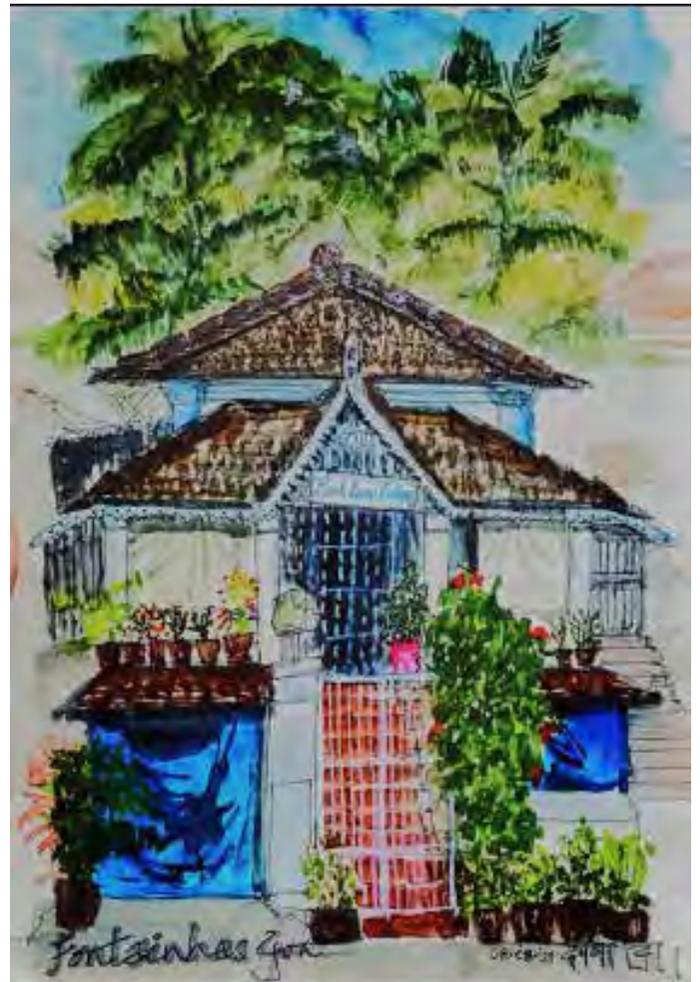
Urban Sketching is an amazing way to experience our surroundings. The sketches document the space in that time or moment....and also our memories of the place. These sketches, expressed in different mediums, are also how we share part of who we are, with the world.

Goa has beautiful landscapes, amalgamation of different cultures, variety of food -every corner has something to offer... if we are open to looking, and not just seeing.

As an architect, I love the old houses here - a mix of different architectural styles, Indian craftsmanship and interesting details. And what urban sketching helps me do is to observe and absorb all these closely.

Traditional old Goan houses are styled as per the religion as well as status of the person/people residing in them. Most Hindu houses are inward-looking and will have a large courtyard within, known as the raajaangan; whereas the Christian ones (many of which were built during the Portuguese rule) usually have the *balcão*, a grand formal entrance porch with seating, and interaction with the outside world. Also as one moves from North Goa to the South, the houses are larger, more stately and palatial.

A walk down the heritage precincts of São Tomé and Fontainhas in Panaji or even Campal, and one can see colourful houses built during the 1800 and 1900s, as well as a fabulous fusion of styles, giving each building a unique identity. From Baroque and Roman classical to Gothic, Neo-Gothic and Art Deco, interwoven with local religious styles, materials, craftsmanship and ingenuity of that era, these houses are worth a study by themselves. It's a great marker also for understanding the visual aesthetics, sensibilities and artistic knowledge of the society of that time, as most houses here were built by the homeowners themselves. Many of whom had travelled and brought back with them the experience and taste for something different.



Fontainhas



Sunapanta



Old house in Campal sketch in small sketchbook



Sunapanta now an art gallery



१५०५
०३
१२
१७

Old house in Fontainhas



Panjiini, Gon.

Some forgotten things - a place,
a scooter, a house...

१५०५
१४.०१.१८

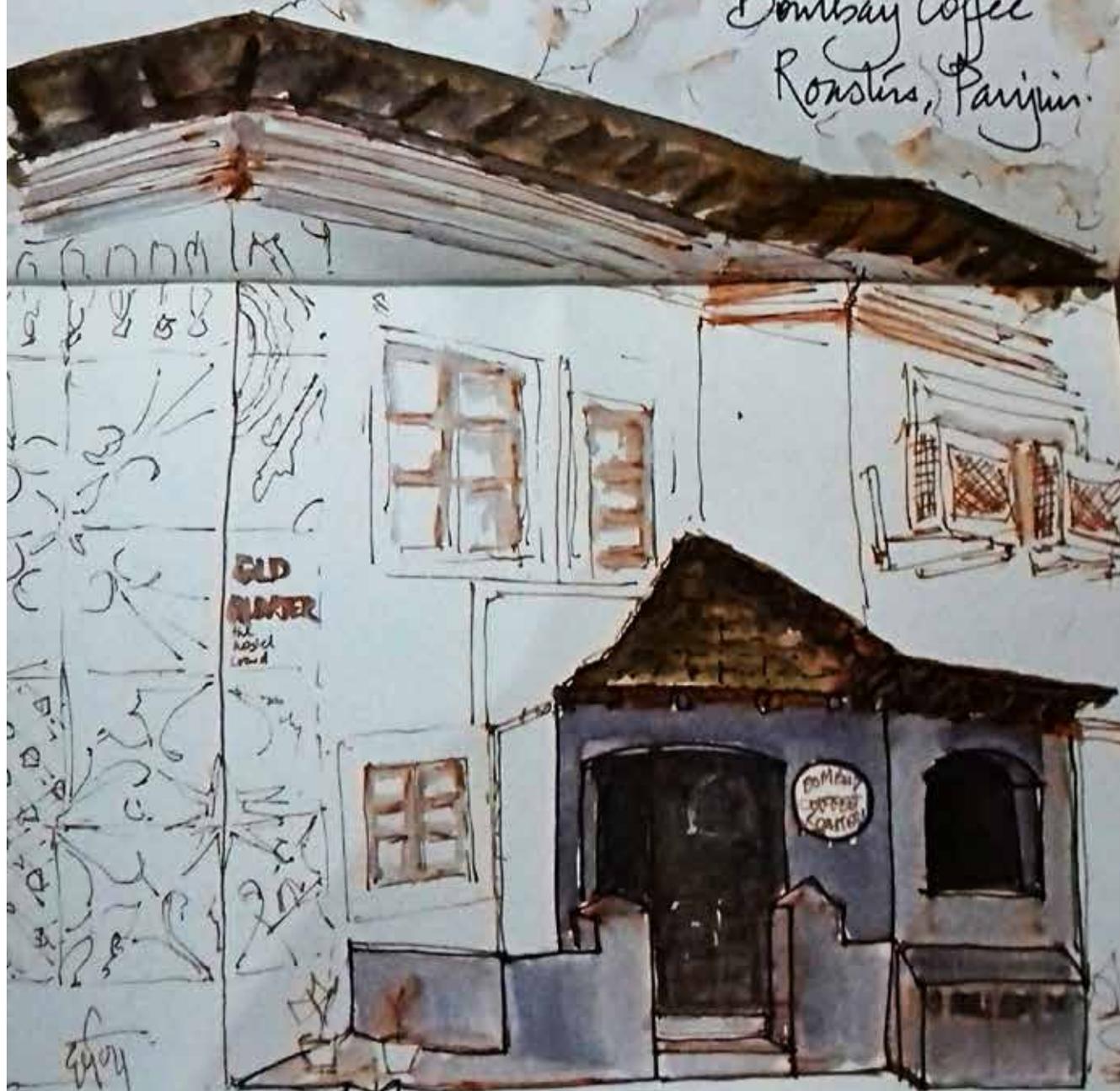
Old house in Sao Tome

CPOA
02.03.19.

A place to meet,
work, chat...

make new friends.

Urban Sketchers Group
sketch meet initiated
just that at the
Bombay Coffee
Roasters, Parisian.



OLD
NUMBER
the
hostel
now

Bombay
Coffee
Roasters

Old house now a hostel

Bylanes of Malā, fontainhas. Goa



Bylanes of Mala Fontainhas



Old house in Campal



Old house in Fontainhas details of shell window and tiled name plate



Bylanes of Mala Fontainhas



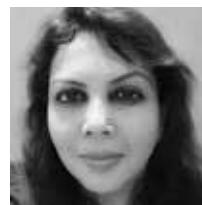
Old house in Sao Tome

Beautiful stucco work, wooden or cast-iron balcony windows and balustrades, nacre (mother of pearl) shell windows, friezes, mouldings and murals, pitched or gable roofs with Mangalore tiles, columns and decorative capitals, pediments, cornices, colourful azulejo tiles, china mosaic or red oxide flooring, wall decals and patterns, coloured glass are some of the notable features of an old Goan house.

There are other unique characteristics seen like the peacock or the rooster as finials, on top of the roof. Some roofs even have soldiers, a cross or lions. These are interesting details, showing different symbolism - the lions, associated with the early ruling Kadamba Dynasty depict courage and strength, are also placed on gateposts; whereas the rooster, being the national bird of Portugal, is seen as a symbol of allegiance with the Portuguese.

Colours play an important role here, to distinguish each house from the other. Moreover, during the Portuguese rule, all residential buildings had to be painted in a solid colour, as white was used for the churches and chapels only. Most of these colours came from local materials and dyes like indigo, terracotta etc.

Goan Houses are unique as they are an amalgamation of styles, features and colours, not seen anywhere else in the world. What I have showcased is but a tiny part of a larger architecture style, which can only be termed as 'Goan'.



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ANNAPURNA BASE CAMP

Ar. Mukul Goyal

Place	▶ Annapurna Base Camp
Mode	▶ Trek through the Himalayas
Stay	▶ Tea Houses along the way
Distance covered	▶ roughly 103 kms on foot
Max Ht achieved	▶ 13,500 feet
Daily walking	▶ 7-8 hours
Daily altitude covered	▶ 1000-2000 feet

Annapurna South
and Hemchulli Peaks



There are moments when you want to challenge your mental and physical constitution, and what better way than to head for the mountains? I have been going on my annual treks to the Himachal and Garhwal regions, but these were the lower Himalayas, although we have attained heights up to 17,000 feet. But we were never close to the great peaks, which seemed elusive as the terrain got treacherous as you approached them.

So, when I heard of the ABC trek—the Annapurna Base Camp trek—in Nepal, I went for it. To put things in perspective, the Annapurna Conservation Area is the second most visited area in the Himalayan region of Nepal after the Everest area.

In fact, Peak Annapurna 1 (8091 m) was the first 8000er ever climbed by a French team led by Maurice Herzog in 1950.

So I flew from Kathmandu to the lake city of Pokhara and drove to the roadhead at Nayapul (1050 m) with my team, formed by the agency Adventure Sindbad, where our trek into the Annapurna Sanctuary begins. Remember that acclimatisation for two days is a must in Kathmandu or Pokhara, as the environment is very different from where we come from. Also, a month of training in walking, yoga, and climbing stairs is part of the preliminary regime to ensure flexibility in your body.



Another Selfie time at the waterfalls which sprung up every 200 mts



Artistic Rock Formations marking the starting of village area

Day 01 : Plan Fly to Pokhara (830m). Drive to Nayapul 1050m). Trek to Ulleri (1960m)

We got stuck for 4 hours at the Kathmandu airport as it started raining heavily all over, and that was not a good sign. Because it meant that we would not be able to complete the trek from the Nayapul area to Ulleri. So once we reached Pokhara in the afternoon, we decided to drive up to the last roadhead, which was Tikhedhongga (1200 m). We reached the tea house by evening and managed to scout around the numerous waterfalls in the area.

The beauty of this trek is that it is lined with teahouses or guesthouses that offer warm beds, hot showers, drinking water, and the warm food of trekkers' dreams. These quaint humble sloping roof structures are made of wood and concrete and offer great protection from the cold weather. In our case, it was rainy weather. We were dreading this as we would be walking for the next few days in rain gear with leeches biting us all over.



Checking how the Porters carry these 30kg bundles

Day 02 : Trek from Tikhedhongga (1200 m) to Ghorepani (2810m)

Now with the loss of one day's trek, we had to cover the three-hour trek today and also do the day's trek, which meant a total of eight hours of walking. It was an uphill challenge, literally. So after having our eggs and Gurung bread, we broke onto the trail, which was mostly comprised of slate and granite rock steps that became slippery with the rain drizzling on us. Till Ulleri (our yesterday destination), another small village filled with guest houses, it was almost a vertical climb until it eased out a bit. The clouds ensured that we were not beaten down by the heat of the sun, but the thick jungles had us watching out for leeches. Imagine them dropping from trees and biting on the neck. It was tedious just pushing them off our shoes as they tried to crawl onto the skin.

With a quick lunch break at Nangethanti, the standard meal was Daal Bhat, which was delicious as it was prepared mainly



Climbing up the steep Rocky paths with breaks in between

in a homely manner. We had an altitude of nearly 1400 m to cover and a distance of 12 km that was mostly uphill, so we set out quickly before it grew dark. In the forest, we could not see anything, but as we reached Ghorepani, a huge village on the cliff, we got to see the huge mountains, and this was the first time I was overwhelmed by the sheer scale of these giants in front of me. The tea house was fantastic, and we had warm water and a warm heater in the restaurant where we were able to dry our clothes.

In the mountains, the sun is down by 6 pm and we were already tired after 10 hours of walking, so we slept by 9 pm after a quick, warm Italian dinner in the restaurant of the Tea House.

Day 03 : Morning Poonhill(3210m). Trek to Tadapani(2700m)

Today we were to get up at 4 am to reach the top of Poonhill by sunrise, but the rain played havoc and the clouds were incessant. So we cancelled the Poonhill plan and started our trek to Tadapani, but we went via the 'Gurung Hill', which was also at 3100 m and gave us a panoramic view of the lower Himalayas. Further the numerous steps continued, and it was a roller coaster walk through the thick Rhododendron forests. The stone steps continued to be a regular feature, with some broken stones to cut across. It was amazing to see wooden cottages dotting the various locations on the hills because of the difficulty of transporting materials in this terrain.

Today we would cover 11 km, which led us through numerous waterfalls. At one point, the whole trail was washed away by a landslide, onto which we had to climb vertically to catch the upper part of the trail again. The only irritation was the damp weather, but as we crossed Deurali, the beautiful landscape made the pain worth it. We stopped at Banthanti for Dal Bhat lunch, and immediately after that, we were able to spot the magnificent Annapurna South looming out of the

clouds like a rock in the sky. It really excited us as we rushed to our destination of the day, Tadapani, by 5 pm. The evening routine was the same, having a hot shower, connecting with the internet, sharing notes of the day, and having a warm dinner before retiring to bed.

Day 04: Trek to Chomrong(2200m)

Getting up was never a problem, as the air was crisp and the sun ensured the weather was warm enough, hovering around 15-18 degrees. The difference today is that we got to see both Annapurna South and Hemchuli peaks, which was breathtaking. Today we had to cover 9 km through 6 hours of walking, especially a downhill trek to the stream below followed by a steep uphill climb with shaky legs. The trek to Chomrong was delightful, as we walked through several teahouses and enjoyed the scenery in front of us. But the icing on the cake was when we stood on the terrace of our tea house at 4 pm in the evening and saw the next leg of our trek.



Crossed several such Typical Cable Bridges in the lower regions



Delightful passages through the neat and Beautiful Villages



Drinking Water Spouts of Natural Streams

Chomrrong was a cliff, and in front of us was a huge valley separating us from the wall of mountains into which we had to venture the next day. Suddenly, a huge curtain of clouds emerged and shut down the entire view, and everything went white. The rains had stopped, and we were hoping for some dry days. Tomorrow we would enter the reserved forest area and the narrow gorge that was leading right up to the base of the peaks. Each day was becoming more exciting.

Day 05: Trek to Dovan(2505m)

Today we had to first climb down into the valley to reach the stream below, cross a cable bridge, and climb up again to enter the forest and turn into the deep gorge that cut off the sun. The trail was steep, and we saw the Rocky Mountains hanging over us mysteriously. This was like another planet, and we silently crossed Sinuha Village towards our destination. Lunch was always a big relief as it allowed us to rest our weary legs.

Eventually, we reached Dovan by evening and were intrigued by the stories of bears attacking the tea house and raiding the gardens during the Covid period. In the 1970s, women were not allowed beyond this point, as it was said that gods resided in the upper reaches. Till date, animals are not slaughtered in this area as it might upset the gods. We slept soundly, although we could now feel the pressure of the altitude and the weather.

Day 06: Trek to MBC(3700m)

For orientation's sake, I would like to point out that Annapurna peak is surrounded by three major peaks namely Annapurna South, Hemchulli and Macha Puchi Peak (Fish Tail Peak) in a circle. So the trail first leads up to the MachePucharreBase Camp and then further up to the Annapurna Base Camp which

is the centre of the small circle. Today we would be marching up to the MBC. The towering peak of Mache Pucharre was a treat in the morning as it peeped over the shoulder of the surrounding mountains of the gorge.

Till now, we thought the trek was tough, but this trail made us believe that it was impossible to go up. It was sheer mental strength that was put to the test through the excessively steep climb of 1200 metres and 13 kilometres and crossing impossible-looking streams that, in one go, could snatch us and take us along with them downhill. Lunch at Deurali was a relief, and we got to stretch our cold and wet legs. We left when the drizzle slowed down, but the rain gods were not kind, and it poured heavily soon after, forcing us to take shelter under large rocks and trees. The pathways converted into ferocious streams, and we were moving against the flow. Now we could feel the thrill of real adventure as we were against nature, andwe were adamant.

Our wet jackets and heavy backpacks pulled us back, but it was clearly a mind-over-body trek, so we continued relentlessly through zero visibility as clouds engulfed us. It was as if we were crossing the gates of heaven, with white clouds and small black rocks helping us trace our way through. Soon the rains stopped, but the white, misty clouds hovered all around us, keeping the visibility low. We could just about make out the huge illusion of the tea house in front of us and, like soldiers from a battle, rushed towards it for safety.

A warm cup of lemon honey tea helped us regain the strength to step out into the darkness and marvel at the beautiful sight that was in front of us. We had reached the valley, and on one side we saw the glowing peak of Mache Pucharre and on the other side, we saw the glowing peak



Finally Reached Annapurna Base Camp with the 8000 mtr high peak behind us

of Annapurna South.....just an eyeful away !! It just took minutes for our fatigue to melt away, and we were able to take pictures even in the dark. That evening was quiet as no one had the energy to talk. We knew the next day was tougher as we would climb up to our final destination of ABC but also come down and go back to Deban totalling almost 9 hrs of walking.

Day 07: Trek to ABC(4130m) and descend to Bamboo(2190m)

Starting at 4 am the morning had us in our warm mountain gear. The route was dark, so we wore our headlamps to light the way and walked close to each other as the trail was narrow. The night sky was filled with stars, and the snowy peaks glowed like candles all around us. The excitement was evident with loud heartbeats in the chest. We climbed slowly in single file along the valley, which seemed to go endlessly higher.

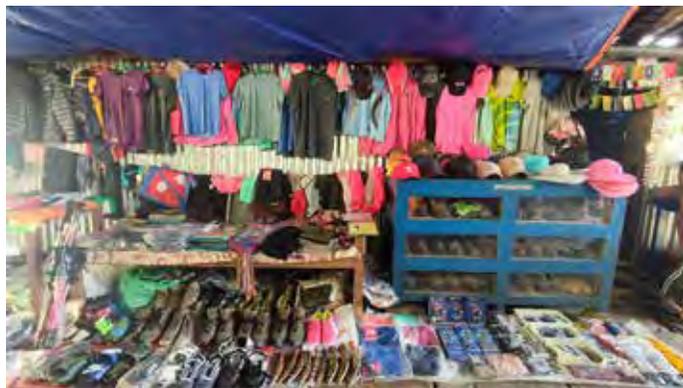
And the sun came out and lit up the peaks with a golden glow. This was magic, which made us rush further until the base camp was in sight. The golden glow continued to spread over the snow walls of the mountain face, where we got to finally see the huge Annapurna 1 peak in all its glory. The sun was not out for long, and within an hour, the clouds would take over this whole valley. We let out a sharp cry of victory as we climbed over the last bit of hill which was left between us and the peak.

So now we started taking selfies and pictures, and we forgot that we were hungry and tired after two hours of climbing in the dark. The whole valley was a treat for us, and we could see the trails leading up to the peaks. The Base Camp was huge, with permanent structures made of wood, stone masonry, and steel. In fact, on our way back down, we crossed a man who was carrying two pieces of plywood on his back..... and we thought we were tired!!

Climbing down was equally tough, as the complete weight of the body was on the knees, and the legs would buckle once in a while. There was a sense of sadness as we descended the cloud-laden path into the gorge and forest to reach our guesthouse in Dovan. We were too tired to trek to Bamboo village therefore decided to do that extra the next day.

Day 08: Trek to Jhinu Danda(1760m)

With a sense of remorse and achievement, we trekked downward out of the gorge, turning back up to the ridge of Chomrong and then down again to the village of JhinuDanda, which took a total of 6 hours. This village is known for its hot springs, but I was too tired to go any further down to them. The tea house was beautiful, and at this altitude, it was covered with flowers and vines.



Top-Bottom:
 ▶ Mini Decathlon enroute for those who lost stuff on the way
 ▶ Sumptuous Breakfast every morning was the highpoint of the trek

Left Side Image: Found many such Tiny shops enroute



The immensely rainy Weather sobers down at 10k Feet



92

The sunbathed deck of one of the Tea Houses



The treacherous yet beautiful Forest Route



Well appointed Signages along the way

Day 9 : Trek to Siwai roadhead(1400m). Local Jeep to Nayapul. Taxi to Pokhara

This quiet little trek to the roadhead had one highlight, and that was the amazingly long cable bridge, which was 330 feet long and loomed across a huge gorge with a river flowing far below. It took some marvels of engineering to get it in place. Our off-roading adventure that followed is a tale for another day, so we thereafter rested in Pokhara and Kathmandu before saying bye to each other.

As I end this travelogue, I would like to say that we all like to touch our limits in whatever we do. This trek was a test of my limits, and I can say that I managed to do well. So next year I will be going to Mount Everest Base Camp. Till then.....



Ar. Mukul Goyal is from the 1994 batch of GCA Lucknow. He has been trekking for the past 40 years and is an alumnus of the Nehru Institute of Mountaineering, Uttarkashi. With his offices in Jaipur and Gurgaon, he has a penchant for landscape architecture and has been working on resorts in the hills. He is the Chairman of the ACPPT Committee of Arcasia and the Vice Chairman of the IIA Rajasthan Chapter. goyalmukul10@gmail.com

His trekking partners:

1. Kabeer Lal – A prominent Photographer and Film Maker
2. Soniya Baweja – An Interior Designer
3. Deepi Singh – A Soft Furnishing Consultant
4. Neha Goel – An Interior Designer
5. Vishwas Raj – Our Trip Operator (Sindbad Adventures)

All Photographs Courtesy: **Kabeer Lal and Vishwas Raj**

TEACHING INFECTION CONTROL TO STUDENTS OF ARCHITECTURE: DEFINING A NEEDED PEDAGOGY AND TECHNIQUE

Ar. Raja Singh & Dr. Anil Dewan

ABSTRACT

The world has been reeling under the COVID-19 pandemic. This also led to infection control which was a matter restricted to healthcare facilities to every building which had any form of stranger-interaction or public gathering. Architecture students need to be taught basic infection control in their formative years. The aim of this study is to define the pedagogy for teaching Infection Control to undergraduate students in architecture. An elective was proposed in the Department of Architecture at the School of Planning and Architecture, New Delhi, for a semester from August to December 2020. Fourteen students in the fourth and fifth Years of the Bachelor of Architecture course were offered this elective. This paper discusses nine innovative exercises the tutor conducted during the elective course. These include theory-oriented and design-based practices that ground infection control methods in the students. At the end of the programme, the tutor provided the students with a feedback survey based on five points Likert Scale. The feedback was evaluated using basic arithmetic, to understand the efficacy of the course. A total of eleven students were taught. Seven of these responded that the elective content was unique and was not already taught in other subjects of the Bachelor of Architecture curriculum. Six students reported a negative when questioned regarding the awareness of infection control in the built environment. The students provided positive feedback to the survey and responded positively to the suggestion of including this elective in the standard curriculum for architecture students.

Keywords: Infection Control, Architectural Education, Pedagogy, Post Pandemic Buildings, Design

INTRODUCTION

Electives are a great way to test new pedagogical techniques and subject matters. On successful runs, these can either become compulsory courses or remain electives and be taught along with other options that can be exercised by the students based on their interests and design orientations. The COVID 19 pandemic has made architects and designers rethink the process of space defining. The built environment plays an active role in the prevention of transmission of diseases. This newfound information, though still under development, has to be quickly disseminated to

architecture students to quench their curiosity and fulfil the apparent need that the pandemic has brought up. The process of integrating this elective into the curriculum is a lengthy one, and ideas need to be tested beforehand. Alternatively, making it part of the design problem is another approach, but that may deprive the students of the theoretical backing that only a stand-alone elective can bridge. Though theoretical, this elective programme has a significant component that necessitates the design process implementation. In architectural programme, theory and design must be given equal footing as a good theory can lead to a successful design.

THE ELECTIVE DETAILS

The elective was conducted for students in the Fourth and Fifth Years of the five-year Bachelor of Architecture programme. The students opt to undertake a joint elective conducted by teachers who specialize in a particular area of study. The students are given the choice of many elective courses to choose from. The elective proposals are submitted by the teachers to a coordinator who screens them, and is then shared with students, who choose according to their preferences. This elective lasts one semester, usually 16 weeks, and has a weekly class of two hours. The teacher has the freedom to evaluate the students based on either class assignments, a final term paper, or an exam. This particular elective was conducted between August and December 2020, and the evaluation mode was based only on class assignments. The low feasibility of having a final exam resulted in only online class assignments.

METHODOLOGY

Fourteen students voluntarily opted for this elective titled 'Infection Control in the 'Built Environment.' About nine exercises, along with weekly presentations by the teacher were conducted. These created a robust theoretical footing regarding the built environment. The unique part of the elective was an innovative set of exercises discussed as the course progressed. The exercises taught in the course are shown in Tables 1 to 4.



Figure 1: Intervention made as an overlay to the plan of an education institute. (Source Credit: Milind Karsoliya, SPA Delhi)

In order to evaluate the effectiveness of the pedagogy the elective offered, a set of feedback questions were framed and made available to the 14 students as a Google form, which was both optional and anonymous. It consisted of six questions (as shown in Table 4), answerable within a range of answers on a five points Likert Scale.

RESULTS

Out of the 11 of the 14 students who gave feedback, four strongly felt that this elective should be made compulsory for the students of architecture, and six felt the same somewhat strongly. The remaining one stated a maybe. Seven of them thought the elective content was unique and not already taught in other subjects of the curriculum. 10 students responded very strongly that new information was provided on disease prevention in the built environment. Seven strongly felt, and four somewhat strongly felt that the content delivered was easy to understand and grasp. When asked about the general awareness among architects and students on infection control in the built environment, 6 felt that it was somewhat not. 7 and 4 reported respectively that they would somewhat strongly and very strongly use the principles learned in the elective in their real-life or academic projects. The students were asked to share their qualitative experience of the elective. Some general comments of the students were as follows:

'To be honest, I haven't really considered healthy environments through architecture, and this course triggered and initiated my approach to this area.'

'Very comprehensive and wholesome elective.'

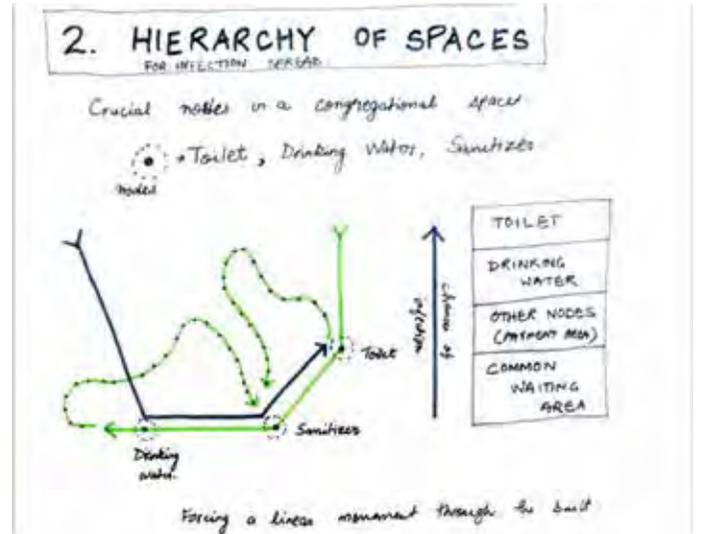


Figure 2: The Submission of the Hand Drawn Interventions by students. (Source Credit: Aditya Agarwal, SPA Delhi)

'I know whatever I have learned here will help me in my future career.'
'Definitely, the Wells Riley equation which assisted in quantifying the risk factor regarding various diseases.'

'And for this elective, it is one of the subjects I enjoyed most in my five years.'

'I feel that retaining information was not hampered here because of online teaching, unlike other subjects. That area was handled very well.'

DISCUSSION

It is very encouraging to see positive responses from the students who took the elective. The responses were unbiased as we saw reactions that were also critical of the process. One student suggested that a project on a research topic at the end of the term would have been better than a sum of individual assignments. This elective was possible as the School of Planning and Architecture promotes the culture of allowing new and innovative ideas. Later, the school conducted seminars on a related topic and received a good response. In general, ventilation, for example, as an infection control measure, is taken less seriously, and the pandemic has brought forth its importance. Other steps leading to social distancing can now be integrated into the design practice and, eventually, the curriculum.

CONCLUSION

The elective on *Infection Control in the Built Environment* as a unique and innovative idea was a successful attempt to bring forth the new requirement into the design of dealing with the pandemic, viz. the ventilation and space planning. The students provided a positive response to the elective where the majority admitted the lack of general awareness of infection controls. This study highlights the necessity of introducing infection control to students of architecture in the curriculum. This can be taken forward by other schools of design in India and elsewhere as a requirement for the students of architecture and allied building disciplines.

The subject requires an interdisciplinary approach and the integration of infection control principles needs wider dissemination, with student training being the best opportunity to do so.

Table 1: List of exercises from one to five with relevance and methodology conducted by the tutor in the elective from August 2020 to December 2020.

(Source: Authors)

Exercise	Rationale and Methodology
1. Talking to grandparents about their experience of diseases and epidemics during their youth	Infection spread is due to community habits, and how it spreads and how it is tackled leaves behind imprints in the minds of people. What is happening today with the pandemic has been a repetition of history, as there was an influenza outbreak a hundred years ago. There were also regional epidemics that occurred in other places. People have experiences to share, which forms the basis for the future. The exercise mainly focused on developing the base of the course on past pandemics or epidemics faced by their elders and understanding the experiences of their close ones.
2. Categorizing diseases according to the transmission type	Students were asked to categorize a list of diseases according to their mode of transmission. Knowing the mode of transmission is crucial as it can help us provide architectural design and engineering interventions in the built spaces. However, direct interventions can be made in the airborne, vector-borne, and fomite spread of diseases. The interventions for blood-borne, food-borne, water-borne and others may require other medical and allied interventions. This was done to revise the elementary knowledge about spread of disease for students. It assisted in forming the basis of the target diseases and highlighted interventions required to be studied.
3. Airborne spread of disease: Studying infection risk using the Wells-Riley Equation	<p>From the qualitative overview and analysis of the airborne spread of diseases, this exercise enabled the quantification of the probability of infection. This became the thumb rule equivalent, empirical-based approach, which would help the students make back-of-the-envelope calculations, a sort of a ready reckoner in the design of ventilation strategies and systems.</p> <p>Methodology: The students were given various types of congregational spaces to be studied. They were introduced to the Wells-Riley equation. From a design problem familiar to the students, they were asked to find the area of the space under the study. They were asked to do multiple iterations with changed heights of the spaces, which would affect the overall volume of the spaces. Heights and areas are decisions that architects make in the course of design iterations. They were asked to calculate the air changes per hour in the iterated spaces, which eventually affected the 'Q' value, which defines the room ventilation rate. They were also asked to do iterations if the assumed infected person in the spaces was wearing a mask. This would reduce the quanta value as masks are a source of control of disease spread.</p> <p>Observations: The students worked in various areas like gymnasiums, banquet halls, cafeterias, airplane compartments, restaurants, auditoriums, libraries, lifts and other spaces having some increased interactions or gatherings. There was a substantial reduction in the probability of infection spread risk when students either increased the height of the space, increased the room ventilation rate, decreased the time spent in the room, or stimulated mask-wearing by the occupants. This exercise grounded the students on infection risks through its hands-on approach.</p>
4. Reading and analyzing the research paper on the spread of disease in a university dormitory.	<p>A paper on the spread of the common cold in the student dormitory was shared with the students. This study was mainly chosen because students would relate better to the situation in student dormitories and hostels which they occupy. It was expected that this would serve as a direct analogy and help the students relate to the study's occupants. This paper (Reference 5) was from research at Tianjin University. The study bore results like sensitizing students towards infection spread due to the lack of appropriate ventilation and defined the reasons signifying its importance to designers. It should be noted that these students in a professional programme have limited exposure to reading and writing research literature. The exercise helped them take steps in carrying out research and acclimatize themselves with research paper writing and structuring. This will create a scientific temper while appraising them with the paper's topic.</p> <p>Methodology: The research paper was provided to students for reading and analyzing. The students summarised the paper and presented short points discussed in class. It must be pointed out that for the same paper, with limited conclusions, there were diverse interpretations that the students came forward with. All the findings were correct, but most were obvious. Some, however, opened the discussion for further research possibilities in this area.</p>
5. Design Exercise-1: 10 interventions in congregational spaces.	<p>The students were asked to identify possible design interventions that could be included in a typical design. The students were asked to draw intended interventions as sketches. It must be noted that students were not asked to make full-fledged drawings as they had to be compensated for other subjects that had an extra load of work in the same semester. This was one of the first formational exercises for this course.</p> <p>Methodology: Students submitted 10 sketched interventions that can be provided in typical buildings of public use. The student discussed these interventions based on their merits and demerits in front of the class, as shown in figure 1.</p>

Table 2: Exercise number six with relevance and methodology conducted by the tutor in the elective from August 2020 to December 2020.

(Source: Authors)

Exercise	Rationale and Methodology
6. Design Exercise-2: Interventions in Educational Facilities. Retrofitting in a post covid scenario with spatial planning and adding disinfection facilities.	<p>Students are very well-acclimatized to the environment of educational institutes. The students can suggest retrofitting arrangements that can be made in such buildings. This method focused on the hands-on approach where the integration of the learnings from the elective were utilized in the design studio. The students were provided with a typical site plan showing the ground floor of an educational building. They were also asked to read the recent standard operating procedures released by the State Government, Central Government, and health and disaster management organizations.</p> <p>Methodology: All the students proceeded to mark interventions on the same plan. This consisted mainly of all the measures required to retrofit the space for compliance with social distancing, circulation for reduced interaction of people, and the placement of sanitizers and hand wash basins. These measures were the first steps that can be taken to make an existing building work in the pandemic scenario to reduce the occurrence of infection transmission among the inhabitants. One of the interventions by the student is shown in figure 2.</p>

Table 3: List of exercises from seven to nine with relevance and methodology conducted by the tutor in the elective from August 2020 to December 2020.

(Source: Authors)

Exercise	Rationale and Methodology
7. Reinterpreting a webinar on Post-Covid planning of healthcare facilities.	At the beginning of the course, the teacher conducted an international webinar with experts who spoke about infection-spread research, including medical doctors, fluid dynamic engineers, space planners and other experts. This exposed the students to a compulsory session of experts talking about the post-pandemic design of spaces, especially healthcare facilities, which are the most prone to spread of disease. Methodology: Students were made delegates to attend the online international webinar and asked to submit insights from the webinar as an assignment..
8. Categorization of bio-safety with examples of bio-safety (BS) labs.	The students must be taught the specialized infection-controlled spaces beside the interventions required in everyday buildings. This is already classified in terms of bio-safety levels. The students would learn about high biosafety standards in the built environment, like in BS3 and BS4 labs, which signifies Biosafety Level 3 and Biosafety Level 4, respectively. Methodology: Students were asked to compare the differences between the three Biosafety levels 2, 3, and 4. They were tasked to make a comparative chart of all the architectural and engineering service requirements for the three kinds of labs.
9. Study of current innovation in architectural space and design and allied products	Methodology: Students were asked to look into social media, image repositories, internet searches and other sources of catchy information that have shown some innovative methods in the built environment and allied areas where some intervention for infection reduction has been done. Students were asked to compulsorily upload ten innovations in the form of one slide per innovation in a presentation. They were asked to share the presentations on their common class stream on Google Classroom. This enabled everyone to get their eyes on innovations, and a large repository was created and discussed in class.

Table 4: List of questions asked in the feedback survey created in Google Forms

(Source: Authors)

No.	Questions asked in the feedback form
1	Do you think an elective like this should be compulsory for architecture students?
2	Is the content of the elective unique, or is it already taught in other subjects?
3	Was there any new information provided on disease prevention in the built environment?
4	Was the content of the elective delivered in an easy-to-understand/grasp method?
5	Do you think there is a general awareness among architects/students on infection control in the built environment?
6	How likely will you use the principles learned in the elective in your real-life projects/academic projects?

Acknowledgements:

Special thanks to all the students who chose the elective and contributed to learning. Thanks to the Department of Architecture, School of Planning and Architecture, New Delhi, for providing an opportunity to host this elective.

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IIAPL- XI SUMMARY

Name of the Event	: The Indian Institute of Architects Premier League - (IIAPL XI)
Date of the Event	: Sep 29th , Sep 30th , Oct 1st & Oct 2nd – 2022
Host	: IIA Chennai Chapter
Location of the Event	: Chennai, Tamilnadu
Number of Persons Attended	: 350
Number of Teams Participated	: 19
Most Valuable Player of the Series	: Ar. Shwetketu Bhave (Team-Madhya Pradesh)
Type of Sports	: Cricket, Badminton, Table Tennis & Chess
Sponsors of the Event	: Gold Sponsor – Guntupalli Marbles Silver Sponsor – Oppien Interiors Bronze Sponsor - Blue Breeze HVAC Engineering Service



The Indian Institute of Architects Premier League - (IIAPL) is a sports league which was started as friendly matches in 2010-11. As it has had a wonderful past of National and International Cricket seasons, IIAPL entered into the Eleventh Edition of this Mega Sports Event. IIAPL is successfully bringing together the Members of the Fraternity, where they can meet, build friendships and share their experiences and ideas among each other and copeth.

The IIA TAMILNADU CHAPTER took the privilege in hosting the "IIAPL Season 11" an extravaganza of Domestic Cricket (exclusively for men) & Badminton, Table Tennis & Chess (for Men & Women) from Sep 29th to Oct 2nd -2022 at Chennai.

The IIAPL season 11 was a great event with lots of memorable moments. The credits goes to the IIA Sports and Cultural Committee, The Chairman Ar. Jitendra Mehta and The efforts of IIA Tamil Nadu Chapter and all the Organizers of the Event who helped in making IIAPL 11 a great Success. On Sept 29th Thursday (Day-1), The Inauguration Ceremony was held at Leelavathi Resorts and Lawns, Chennai, The IIAPL 11 – Inauguration was Presided by Ar. C.R. Raju - President, IIA. The Chief Guest for the Inauguration Ceremony Ar.

Varun Chakravarthy -Indian Cricket Player declared the open of IIAPL-11. There were 19 Teams which participated in IIAPL-XI, (i) Team IIA (Captain- Ar. Ambarish Srivastava), (ii) Bihari Bullets From Bihar (Captain- Ar. Abhishek Sharma), (iii) Telangana Titans from Telangana (Captain- Ar. Gatti Sandeep Naidu), (iv) Tamilnadu Thunders from Tamilnadu (Captain – Ar. Immanuel), (v) Kalinga Warriors from Orissa (Captain- Ar. Rohit Sharma), (vi) Shaan-E-Awadh from Uttar Pradesh (Captain- Ar. Shubehndra), (vii) Jhar Tribes from Jharkhand (Captain- Ar. Harsh), (viii) Kerala Tuskers from Kerala (Captain- Ar. Jose Mathew), (ix) Gujarat Garuda from Gujarat (Captain- Ar. Caleb Ferro), (x) MP Tigers from Madhya Pradesh (Captain- Ar. Pushkar Rishbud), (xi) Rajasthan Royal Riders from Rajasthan (Captain- Ar. Ayush Bhardwaj), (xii) Sher-E-Punjab from Punjab (Captain- Ar. Niranjan Janagal), (xiii) Tamil Empire from Tamilnadu (Captain- Ar. Mayanz Mahesh), (xiv) Karnataka Kings from Karnataka (Captain- Ar. Adarsh), (xv) Hengdang Heroes from Assam (Captain- Ar. Pritam Nath), (xvi) Haryana Hummers from Haryana (Captain- Ar. Gaurav Thukral), (xvii) Maharashtra Red (Captain- Ar. Sanjay Pathe) and (xviii) Maharashtra Blue (Captain- Ar. Masood Mizra) from Maharashtra and (xix) Chhattisgarh Bulls from Chhattisgarh (Captain- Ar. Avinash).







The 18 Cricket Teams were divided into 4 pools and matches with respect to each pool were held in 4 different grounds. The organizers uploaded all the cricket match scores in cricheroes app, this was indeed an effective one and everyone checked the scores and the status of what was happening in other grounds through the app. The Badminton, Table Tennis and chess matches held at the respective venues at the properly scheduled timings.

In the Final Cricket Match Maharashtra Legions beat Rajasthan Royal Riders and became the winners of the IIAPL season 11.

A big thanks to the Sponsors, Organizers, and the Host and all the Participants of IIAPL-11 for making this Event a Wonderful and Memorable one. Awaiting for the IIAPL Season 12 with the same Spirit. Jai Hind



CALICUT PUSHING BOUNDARIES AND RISING TO BE A DESIGN METROPOLIS

2500 DELEGATES, 200 GUESTS, 10000 FOOTFALL, 350 VOLUNTEERS AT THE COUNTRY'S BIGGEST ARCHITECTURAL FESTIVAL



Formal inauguration with invited executives of the Indian Institute of Architects. From left, Ar.Noufal C. Hashim, Convenor, Crossroads- YAF 2022; Ar.Lalichan Zacharias, Past Chairperson, IIA, Kerala Chapter; Ar.Muhammed Afnan, Joint Secretary, IIA, Calicut centre and Country Representative, ARCASIA Committee of Young Architects; Ar.Sathish Mane, Joint Honorary Secretary, IIA National; Ar.Jabeen Zacharias, past Chairperson, IIA Kerala Chapter; Ar.Leena Kumar, Joint Honorary Secretary, IIA National; Ar.Vilas Avachat, Vice President, IIA National; Ar.Vivek P. P., Chairperson, IIA Calicut Centre; Ar.C.R.Raju, President, IIA National; Ar. Divyakush, Immediate Past President, IIA, National; Ar.L. Gopakumar, Chairperson, IIA Kerala Chapter; Ar. Brijesh Shaijal, National Convenor, YAF 2022 and Chair person, Young Architects Committee.

Serene Sarovaram biopark and Calicut Trade Centre lit up the Canoly Canal stretch in mesmerising grandeur. Three days of intellectual satiation. Three days of precision programmed events curated to provoke your grey cells to think, think and think. Three days of cultural extravaganza. Three days of sumptuous local delicacies. Three days of yatra, viewing responses to architects- governance- public engagement, heritage marvels and sketching bliss. Three days of fun, frolic, and local shopping. Three days of the warmest hospitality. What more can a festival be. The CROSSROADS- Young Architects Festival, 2022 hosted by the Indian Institute of Architects, Calicut Centre under the aegis of IIA, Kerala Chapter, was all this and much more!

FORMAL INAUGURATION OF CROSSROADS- YOUNG ARCHITECTS FESTIVAL 2022

The event was formally inaugurated on the dias by lighting the lamp of enlightenment by distinguished personalities who came together on behalf of the fraternity. The following dignitaries were invited on dias for the ceremony. The respected chief guest was Ar. C. R. Raju, President, IIA, National Ar. Vilas Avachat, Vice President, IIA, National Ar. Leena Kumar, Joint Honourary Secretary, IIA, National Ar. Sathish Mane, Joint Honourary Secretary, IIA, National Ar. Divya Kush, Immediate Past President, IIA, National Ar. Brijesh Shaijal, National Convenor, YAF 2022 and Chair person, Young Architects Committee.

Ar. L.Gopakumar, Chairperson, IIA, Kerala Chapter
Ar. Lalichan Zacharias, Past Chairperson, IIA, Kerala Chapter
Ar. Jabeen Zacharias, Past Chairperson, IIA, Kerala Chapter
Ar. Vivek P. P., Chairperson, IIA, Calicut Centre
Ar. Noufal C. Hashim, Convenor- YAF 2022
Ar. Muhammed Afnan, Joint Secretary, IIA, Calicut centre and Country Representative, ARCASIA Committee of Young Architects



Jury for the National Design Competition: Reweave Kozhikode- Reimagining Comtrust and precincts, visiting the site and the dilapidated buildings. From left, Ar. Soumitro Ghosh, Ar. Peter Rich, Prof. K. T. Ravindran, Ar. Prasoon, Co-convenor, Competitions, Crossroads- YAF 2022, Ar. Afifa Nuzhat, Co-convenor, Competitions.



A full house main venue, Sabha, during the Colloquium sessions.

NATIONAL DESIGN COMPETITION

RE-WEAVE KOZHIKODE: REIMAGINING THE COMTRUST PRECINCT

The national design competition culminated today with amazing presentations by the nine finalists showcasing sensitive, responsive, comprehensive, all-encompassing design interventions which shall help re-weave a lost treasure back with its city and its people, without losing its identity and inherent character in what it was yesterday, what it is today and what it shall be tomorrow. The presentations threw light onto the different approaches that exist to carefully restore and revive a heritage structure in the city centre, not just making it a showcased artifact that exist among us from the past, but one that has a soul of its own, has wisdom and lineage of a heritage past and renders character and life to the present city as well.

The National design competition aspired to bring the best of young minds to tackle a design solution for the gem of a precinct in the most beautiful Kozhikode city, in God's own country, Kerala.

Can we re-weave together a factory building and a city?
Can we re-weave our lives TODAY and buildings of YESTERDAY? Can we re-weave the life of a weaving factory?

“While the Comtrust factory and the buildings are extremely significant historically, the context is even more relevant as it is right in the heart of Calicut. With the popular S. M. Street to the south- east, the Mananchira to the north- west, prominent historical buildings all around the park including the town hall, BEM school, public library, Crown theatre- the former site of the British administrative office,



Reweave Kozhikode finalists presentation being remarked upon by public dignitaries. Also promising to have inclusive discussions on the same. From left is seated honourable District Collector, Shri. Narasimhaguri T. L. Reddy, Dr.M. K. Muneer, MLA and Shri. Pradeep Kumar A., Ex-MLA, along with moderator Ar. Vinod Cyriac, Senior Mentor, Crossroads- YAF 2022.



Ar. N. M. Salim being honoured with the Ponnada, by Ar. C. R. Raju, President, IIA National, in context to celebrating his 50 glorious years of architectural practice.



The Colloquium 02: Shikshan. On the dias from left, moderator, Ar.Soumini Raja; Ar.Neelkanth Chaaya; Ar.Rupali Gupte; Ar.Habeeb Khan, President, Council of Architecture; and finally Ar.Shruthie Shah.



A full house Sabha witnessing Ar. Pallinda Kannangara's presentation of his works, during session, "When East meets West", a discourse between Ar. Peter Rich and Ar. Pallinda Kannangara.



A full house venue Bodhi, with the YAF Awards 2022 presentations by shortlisted participants.



Cultural interludes during the event. This is Kolkali, a native art form of Malabar area in Kerala.



YATRA. Heritage walk to Thali temple early in the morning. The public projects tours and the sketching trail also occurred during same time everyday.

and the model school. Re-weave Kozhikode is a national design competition, that aims to enable the stake holders of Comtrust weaving factory, to understand the possibilities of the dilapidated factories and its surrounding areas as a project with greater civic significance. Reweave Kozhikode is an attempt to ensure that our collective heritage, our

past, our identity is given its due, and the opportunities that the site behold do not go wasted. Our industrial heritage is as valuable as our cultural heritage." Narrated Ar.Aabid Raheem, Principal Architect, ar.de and Convenor, Competitions, YAF 2022, in his brief of the curation of the competition and its relevance.

The eminent jury comprised of prominent personalities as Ar.Peter Rich, Prof.K. T. Ravindran and Ar.Soumitro Gosh. The jury contemplated the competition process and the project, its potential and their different perspectives on the ideal approach for the design. In the discussion with the jury, Ar.Peter Rich, principal architect, Peter Rich Architects, South Africa, commented “The level of commitment of the entries, to how holistically looking at what was a complex problem, they didn’t just treat it as heritage, they dealt with it more holistically in a bigger context, so that it becomes something that is more enabling and gives pleasure of use.” “The challenge is the idea of history and how does one negotiate between invoking of an earlier history and still become part of a new narrative where it opens itself up” Ar. Soumitro Ghosh, principal architect, Mathew and Ghosh Architects explained. Prof. K. T. Ravindran, Urban practitioner and academician, gave his thoughts on what he was looking for in the entries. The architecture as a found object, the urban connect, and how an icon of the industrial heritage of Kerala, have been recognised and the large number of historical artefacts that shall be archived. He agreed “Many of the entries had met these parameters.” Jury discussion was moderated by Ar. Aabid Raheem.

Distinguished guests from governance and people representatives witnessed these presentations and they discoursed on how this project can fruitfully be brought to reality. Honourable District Collector, Shri.Narasimhaguri T. L. Reddy, Dr.M. K. Muneer, MLA and Shri.Pradeep Kumar A., Ex-MLA, discussed that a PPP approach would be ideal for this project bringing equal stake for public as well as private parties such that the project has a sustainable way forward. This session was moderated by Ar.Vinod Cyriac, Principal Architect, Space ART, senior mentor, Crossroads-YAF 2022, who was the torch bearer in IIA, Calicut’s endeavours to bridging the gap between architecture and the people, an arduous venture that began a decade ago.

A photo exhibition was curated with the Comtrust building photographs taken by architect photographer Syam Sreesylam, at the Kerala Lalithakala Academy which lasted a whole week before the event, where entry to public was also open, so that the people of Calicut have a context of what the project is. This exhibition continued at the venue during the event.

The winners of this competition are as follows:
Commendation for 1 Lakh: **Studio 4_B16 x mofussillab, Karnataka**; Runner up for 3 Lakhs: **Urban Precinct, Karnataka**; Winner for 5 Lakhs: **APC Associates, Trichy, Tamil Nadu**

HONOURING AR.N.M.SALIM

50 years of architectural practice is not a meagre achievement. It is one that required a great deal of endurance, grit and commitment, passion, drive, and that youthfulness to be kept alive while the wisdom that comes with the numbers giving one more insight into the nuances of the journey. Ar. N.M.Salim was he who made being an ‘architect’ familiar with the people of Calicut. We as a fraternity look up to his success as an inspirational one, where he grew roots in stone, where the profession was unheard of, he excelled and triumphed with grace. A man who worked hard and created his own success story, as Ar.Babu Cherian, principal architect, BCA and senior mentor, Crossroads- YAF 2022, introduced him

to be. He was wished all joy and love by his dear ones in the fraternity today. His family with his two sons, Aadil and Aadeeb also accompanied him on stage when Ar.C.R.Raju wrapped him in the *ponnada*, and presented him with a memento while a short video was played giving a glimpse of his glorious 50 years of practice.

INDIAN INSTITUTE OF ARCHITECTS EVENTS

The event hosted multiple official programmes of the Indian Institute of Architects, including the official commencement of the event. Ar.L.Gopakumar, Chairperson, IIA, Kerala Chapter, gave the welcome address. Ar. C. R. Raju, President, IIA, National, gave the Presidential address. The IIA Young Architect Awards were distributed. This was given by choosing a young architect from each Chapter of the IIA, and recognise them for their overall contributions to the fraternity. The IIA mobile application was unveiled and introduced. Ar. Noufal C. Hashim, principal architect, two i architects and Convenor, Crossroads- YAF 2022, briefed the delegates on the proceedings of the event.

COLLOQUIUM AND MORE/ SEC

The two programme packed days always began by serene morning ragas live by talented artists. This opened SABHA (main stage) for several thought provoking, mind boggling, inspiring, intense sessions one after the other. In the opening address, IIA, Calicut centre Chairperson and principal architect, De Earth, Ar. Vivek P. P. says “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’.

The theme will be resonated through two kinds of formats in the main stage, the Sabha.

While Colloquium becomes 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, 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 architectural conversation to the common man, by bringing awareness to the common man vs architects step down to empathise with society and communicate in their language. While sessions like *Katha*: “Art can speak, not just words”, and *Vistara*: “God is in the details, to enhance the experience is divine”, addressed the nuances of the design process and its impact on the user or inhabitant of the space; sessions like *Shikshan*: “Architecture, knowledge of form or a form of knowledge”, and *Paristhiti*: “The world is changing, are we?” addressed wide spectrum inquiries into architectural education and environmental



A session in the Forum: Architectural Journalism. On the dias from left; moderator Ar. Lalichan Zacharias; Ms.Mrudul Pathak; Ms.Vertica Divedi; Ar.Mukul Goyal and Ar.C.R.Raju, President, IIA, National



Culmination of the workshop- BHAVANA, with mentors from left, Ar.Vishnu, Ar.Madhav Raman, Ar.Shyam Purvankara, Ar.Niranjan S. Warriar, Ar.Aromal, and the participating children.

responsiveness. *Disha*: “There are 360 degrees, why think linear”, displayed spectacles such as those of Wallmakers, Bhoomiputra, Pink studio and Kanan Modi Associates; and *Sanskriti*: “Art, history and heritage as tools for holistic development” conversed about challenges of integrating the same with mainstream architectural or urban development. *Kala-Neeti*, *Vikalp* and *Niyam* discoursed the much ambitious levels architectural practice in India aspire to achieve. Having Ar.Peter Rich and Ar. Pallinda Kannangara on stage together expecting to have a discourse on “When east meets west”, unexpectedly, in a pleasant way, turned out to be either of them marvelling at each other’s works and professional journeys. Ar. Pallinda unveiled the book: *The Architecture of Peter Rich, Conversations with Africa*.

THE REVAMPED YAF AWARDS 2022

The Young Architects Festival Awards 2022 was distinguishably reformatted this time to recognise young practices and not just projects. The format required the firms to submit multiple projects in diverse 8 categories. “A whopping 100 entries showcasing around 450 projects were received to be deliberated, discussed, evaluated, and shortlisted to 40 entries” says Ar. Sujith G. S., Convenor, YAF Awards. Each category had eminent jury panels and they all had intensive dialogs to be able to wane down the entries but to winners and several commendations were inevitable. The jury were really impressed with the way the young minds in the fraternity were addressing core issues, being empathetic, contextual, responsive, and responsible and several of them pursuing sustainability to the extent of zero footprint. As jury panellist, Ar. Bharat Ramamrutham mentioned, “the future of Indian architecture is indeed in safe hands”.

Following are the award winners:

Category: Best Young Practice: SPACE FOR LIVING

Winner: A for Architecture

Commendations: 3dor concepts, A line studio, Avinash Ankalge, Cochin creative collective

Category: Best Young Practice: SOCIALLY RESPONSIBLE ARCHITECTURE

Winners: Compartment S4, Mad(e) in Mumbai

Commendation: Myspace architects

Category: Best Young Practice: SUSTAINABLE ARCHITECTURE

Winner: Avinash Ankalge

Commendations: Mitti, Bhoomija creations

Category: Best Young Practice: SPACES FOR COLLECTIVITY AND COLLABORATION

Winner: Art on architecture

Category: Best Young Practice: ARCHITECTURAL DETAILING

Winner: A line studio

Category: Best young Practice: IDEAS FOR FUTURE

Winners: Sthaan, Cochin creative collective

Category: Best Young Practice: ARCHITECTURAL REPRESENTATION/ VISUALISATION

Winners: Sthaan, Cochin creative collective

Category: Best Young Practice: SPACES FOR WORKING

Winner: Flying seeds

Commendations: Shreyas Patil architects, Workshop Inc.



Honourable Mayor of Kozhikode Corporation, Dr. Beena Phillip, expressing her eagerness to work close with architects in achieving her vision for the city.



Amidst a high energy performance by The Backup Plan at main venue on Day 01.



YAF Awards being distributed on stage.



Team YATRA after the promotional cycle ride through the city early morning of day zero.



The honourable minister for Public Works Department and Tourism, Kerala, Shri.Mohammed Riyas, launches the Manual of architectural practice for the Council of Architecture.



The mentors of the workshop CHINTA, Ar.Biju Kuriakose, Ar.Pallinda Kannangara and Ar.Shimul Zaveri Kadri, listening to the young minds narrate their design stories.



Students installation, as part of CREA, the National design competition for installations for students, getting the last touches. It was set in the public venue of Urban Angadi.



The winner of the National Design Competition being bestowed the certificate and memento, in the presence of the Jury members and distinguished guests.



An interactive cultural night at Urban Angadi



Workshop NIRMANA in progress by Ar. Rosie Paul of Masons Ink studio, Bangalore.

THE WORKSHOPS SERIES

This series proved a delight to the participants. They transpired to be very inspiring, educational, and insightful. Each of them was curated with much thought by the array of distinguished mentors. *CHINTA* was all a 48-hour hard work for one of the city's strategic locations including the erstwhile Municipal Office building, the street connecting it to the beach, new corporation office premise and a vacant land in between, all on 1.5 acres of land extent.

“Calicut has since time immemorial offered a place for people from afar to settle down, conduct trade and express their ethnic culture through art, cuisine, architecture, and literature. It is truly a palimpsest directed by maritime trade, colonial politics and living communal heritage; often drawing and redrawing its invisible boundaries of new and old! Such a context that is perpetually renewed and ageing simultaneously, it offers room for timeless architecture to survive, while others to be replaced and rewritten through a linear progression in time. Thus, we argue that everything is historical, and context is nothing but fluid.

How do we interpret 'historical' in architecture? Is it simply an artifact of 'a' past or a being in the present? What can the future offer to such architectural artifacts of 'a' past? What is Calicut's critical vernacular?” narrated Ar.Simi Sreedharan, Principal Architect, Commonground and Convenor, Workshops, YAF 2022, in her brief.

In the exploratory workshop, the mentors, Ar. Shimul Zaveri Kadri, Ar. Bijoy Ramachandran, Ar. Biju Kuriakose and Ar. Pallinda Kannangara had an enthralling two days with the young minds who were much positively receptive and inquisitive of the mentoring they had and were elated at the opportunity. *BHAVANA* and the school children turned out to be a learning experience for the mentors in return. This workshop yet again addressed the design possibility of another public space in the

city: the Lion's Club children's park. Working with the primary stakeholders and engaging with their untapped sources of creativity, proved to be an exercise where the child became the father of man, responded the workshop mentors, Ar. Madhav Raman, Ar. Niranjan S. Warriar, Ar. Vishnu and Ar. Aromal. Unbelievable responses creating AI games, place making, bird watching, storytelling and much more were the results of this engagement. *NIRMANA* by Masons Ink studio, *AKARA* by Er. Manjunath and *SAMSARA* by Akon Mitra on “oritechture” were experiential in being hands-on with materials, its many properties and applications. *LIPi* gave a wonderful insight into Architectural journalism and writing, while the mentors Tanya Khanna and Suneet Langar from Epistle Communications, also looked into branding and its cues.

THE FORUM AND RAPID FIRE

The Forum addressed current challenges in the industry that heeded an eager audience. “A new perspective to architectural journalism”, “Walk for Arcause”- in conversation with Ar.Geetha Balakrishnan and “En-gendering architecture” we discoursed before a much enthusiastic gathering. The rapid fires with starchitects were a fun and engaging session with direct access from audience to the guest architect on the hotseat.

YATRA

The festival did get sunny too. This was a curated series of outdoor activities early in the morning. The public project tour gave glimpses into the results of IIA, Calicut centre's decade long effort in trying to connect architecture to the streets, in making a difference on ground zero. The Freedom Square- a public stage and sculpture narrating history, *Samudra*- a convention space for the fisherman community, Government Higher Secondary School at Karaparamba and Udayam- a home for transition for the destitute of the city, all proved how the fraternity can work hand in hand with the governance, people's representatives, and people themselves, to create their



Urban Angadi visitors gather at the Open Air Theatre at Sarovaram Biopark, for the routine cultural night events.

own public spaces and eventually the city as well. An inspiration for the entire nation to uphold and work towards bettering our own built environment. The Heritage walk curated by Captain (Retd) Ramesh Babu and Sketching trail with Ar.Peter Rich and Ar.Jayakrishnan were also a positive way to start the day.

CREA: THE NATIONAL STUDENTS INSTALLATION COMPETITION

“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. 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.

Indian public spaces have more dimensions rather than physical ones, such as emotional, cultural, social value, and interactions with the public. While designing public spaces to cherish and celebrate life, this ethos should be nurtured” briefed Ar.Rohit Palakkal, principal architect, Nestcraft architecture, Convenor, Installations, Crossroads- YAF 2022.

The installation was curated to consider the context to make an inspiring multisensory contribution, while maximizing the possibility of public engagement and interaction. It should also respond to the culture and history of the place. Students groups displayed much innovation and originality in the installations they put up. The setting was the premise of Urban Angadi, the flea market which was open to public as well. The interactive nature of some of those installations were a moment of marvel for the public, specially children.

URBAN ANGADI, THE BACKUP PLAN, WCMT, AVIAL, DJ RICHARD AND MORE

What is a festival without a cultural extravaganza. The event curated several, small stage, big stage, cultural snippets that

were of local flavour. The *Pancharimelam*, *Thayambakam*, *Kolkali* and the flash mob by gen-Z were indulging experiences. The on-stage performances by Mamangam India were mesmerising interludes to the grand finale of the event, the awards night. Urban Angadi, the flea market showcasing 40 small and medium businesses from the locals, 9 live bands and engaging performances along with cultural savouries for the watering mouths were the sweet cherry on the top.

CLOSURE

In his welcome address to the valedictory function, National Convenor, YAF 2022 and principal architect, DAC Global, quoted a great author, Vaikom Muhammed Basheer as saying, “Onnum onnum immini balya onnu- which translates to saying one plus one is a big one. I would like to emphasise on this, that this is through the union of all of us present here, that this event has been made successful.” The constant support of the leadership from IIA, National body and IIA, Kerala Chapter was a strong backing to IIA, Calicut centre to get this event to this magnitude. Ar.Sham Salim, Co-convenor, YAF 2022, joint honorary secretary, IIA, Calicut Centre and principal architect, Aslamsham architects, remembered that “We wanted to make it a festival in its full essence, which had something for everyone! Be it architecture, art, culture, cuisine, or just the relations you build.” A splendour of a festival for three days in the land renowned for its hospitality. Its beaches, its hillocks, its markets, its streets, its culture and food, its people, they recharged, rejuvenated, inspired, revived, motivated, uplifted, cheered, made happy its delegates and guests from all over the country. A new benchmark to the conduct of events in the nation. A new paradigm to the curation of the celebration of architecture, art, culture, food, music and much more. Calicut, rising to be a Design Metropolis and paving the path for an architectural renaissance in “God’s own country” - the State of Kerala, has done it all!



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YAF 2022 Held at Calicut Hosted by Kerala Chapter and Curated by IIA Calicut Centre , held at Calicut on 26 th 27 th and 29 th October .

COURT VERDICT

Bombay HC Stays Work on the 2.5 Acre Sports Complex Plot

The Bombay High Court on October 10, 2022, stayed the ongoing work at a 2.5-acre plot, part of the CIDCO land, reserved for a proposed government sports complex by the Navi Mumbai Municipal Corporation (NMMC), in its draft development plan.

The court was hearing a PIL filed by the Indian Institute of Architects (IIA), Navi Mumbai, regarding whether the reserved land could be surrendered for other purposes. The IIA has alleged that CIDCO had auctioned off a portion of

the plot to another builder for a residential project, a claim CIDCO has, however, denied.

The PIL was heard by Chief Justice Dipankar Datta and Justice Madhav Jamadar. The two-page order says "no further development... without obtaining leave of the court."

The reserved land is in Ghansoli, spread over 78 acres, of which CIDCO owns 42 acres in sectors 12 & 12A and NMMC has 36 acres in sector 13. The sports complex decision was reversed through a government resolution on 26th March 2021, without taking cabinet approval, a step allegedly done to serve the builders' interests.

24TH FOUNDATION DAY CELEBRATED AT FARIDABAD

The Indian Institute of Architects, Haryana Chapter organised a day long program to celebrate their 24th Foundation Day, on 27th August 2022 at Hotel Royal Imperio, Faridabad. The program was held in association with Council of Architecture and ASSOCHAM GEM Green Building Council. Attended by over 200 delegates from Haryana and Delhi NCR, the program started with an Executive Committee Meeting of IIA Haryana Chapter in which Office Bearers and Executive Committee Members of Centres and Sub-Centres of IIA Haryana Chapter were also present. The joint meeting proved quite useful in terms of exchange of ideas among members from across the Chapter. The Executive Committee inaugurated an exhibition put up by the sponsors.

The Foundation Day event commenced with *Ganesh Vandana*, performed by Ar. Shilpa Kumar, Chairperson Hisar Sub-Centre. In his welcome address Ar. Punit Sethi, Chairman Haryana Chapter, described the journey of Haryana Chapter since its formation on 29th August 1999. He appreciated the efforts of members in membership growth of the Chapter and formation of various Centres and Sub-Centres. He attributed the successful journey of the Chapter to the efforts made by Executive Committees to reach out and connect with as many architects as possible in the state, the focus on addressing issues that architects, especially the young architects, face in the state, and the initiatives taken to maintain a constant dialogue with Municipal Authorities in resolving issues of practicing architects. He reminded the members about the challenges that our profession is facing due to rise in non-architectural persons and enterprises entering our domain and the need for collective efforts that the profession needs for strengthening it in practice and education.

The ASSOCHAM GEM Green Building Council launched their newly constituted Haryana Chapter at the event. Mr. Pankaj Dharkar, National Chairman, ASSOCHAM GEM Green Building Certification Program, through his thematic address, explained the role of ASSOCHAM GEM Green Building Council in promoting green buildings in the country. He installed the new committee of the Chapter headed by Ar. Punit Sethi as Chairman and other members of the team. The gathering was addressed by senior professionals including Mr. Sanjay Varshney, Ar. Charanjit Shah, Ar. Vijay Garg, Ar. Anupam Mittal, Mr. Sandeep Narang, among others.



Installation of GEM Council's Haryana Chapter.

The Council of Architecture presented to the gathering the Manual of Architectural Practice. Ar. Habeeb Khan, President Council of Architecture, made an elaborate presentation on the concept, structure and highlights of the five volume document. He stressed upon the need for re-structuring the way we practice architecture in the wake of changing scenario at the national and global levels. Ar. Vivek Gupta, who was one of the reviewers of the Manual while it was being prepared, explained the importance of the document, how it evolved and its suitability for the current professional environment. Ar. Habeeb Khan presented a copy of the Manual to five senior members present at the function. Ar. Vijay Garg and Ar. Amit Garg, Members CoA and Registrar and Administrative officer of CoA were present at the occasion.



Ar. Habeeb Khan presents a copy of MAP to Ar. Satish Singla, while Ar. Vijay Garg looks on.

Ar. Balbir Verma, Past President IIA, through his Special Address - *The Way Forward*, enlightened the audience about the road map for the future, specially for the young architects. He advised that architects must always ask questions and voice their opinion. Senior architects Ar. Satish Singla and Ar. Jai Pandey also shared their experiences and views. To celebrate the occasion, IIA Haryana Chapter acknowledged the contribution of its members in the activities of the Chapter by way presentation of Certificate of Merit and Certificate of Appreciation.



Felicitation of Members for their contribution to the activities of the Chapter.

The Foundation Day program also saw folk dance performances by members from Hisar and students from Sonapat. A live performance by band of students of Sushant School of Art and Architecture enthralled the audience. The highlight of the evening was a concert by Harjinder Mani. The evening ended with fellowship dinner.



Ar Nand Lal Chandel Chairman IIA HP Chapter Greeting Chief Guest Prof. Hiralal Murlidhar Suryawanshi, Director, NIT Hamirpur on the occasion of World Architecture Day 2022

World Architecture Day 2022 Celebrated at National Institute of Technology, Hamirpur (HP) in collaboration with IIA, HP Chapter

World Architecture Day is being celebrated since 2005 all over the globe, an initiative by Union of International Architects. Architecture is a designed environment where people celebrate their humanity in harmony with culture and nature. World architecture day offers us an opportunity to exhibit our gratitude to all the architects of the world for being so creative in their endeavours.

To highlight the importance of the Architecture Profession on this day i.e On Monday, 3rd Oct 2022, a platform was set for “Architecture for Well-Being” at National Institute of Technology, Hamirpur (HP) in collaboration with IIA, HP Chapter.

The event was organised with a vision to encourage developed as well as developing professionals to get together to work for an important cause of understanding the Changing Image of Himachal Pradesh. Over 40 architecture students from School of Architecture at Rajiv Gandhi Govt Engineering College and 80 Architects from all over the state participated in the event. The event was hosted under guidance of Event Coordinator Dr. Sandeep Sharma, Assistant Professor, Department of Architecture, NIT Hamirpur.

The changes effecting the landscape of Himachal Pradesh are very major concern for the architects practicing in this region. Factors like business, untouched, infrastructure, infiltrating economy, lockdown, lack of opportunities, social, tourism, illiteracy, frustration, social pressure etc. have been quite an effective reason for people to shift from their natural way of life style influenced by neighbouring areas. Two expert lectures on these prevalent issue were organised for all gathered showcasing the changing trends in Himachal Pradesh with collective efforts of Students.



Dignitaries on dais during World Architecture Day 22at NIT Hamirpur

The Guest Speakers of the event were: Ar Jit Kumar Gupta, Former Chairman IGBC and Ar Sangeet Sharma a leading architect of Chandigarh city. Both have a deep understanding of the vernacular architecture of Himachal Pradesh. Ar. Jit Kumar Gupta, has an experience of over 50 years in Urban Planning and Architectural Education, he has in the past also served as the Advisor, Town Planning of Punjab Urban Planning and Development Authority and National Vice-President of Indian Institute of Architects. Ar. Sangeet Sharma is a highly published, celebrated, awarded, known and much sought after architect. He is based out of Chandigarh. He is a TEDx speaker, writer, author - with 5 books to flaunt, poet, motivational speaker and a musician.

Among various other dignitaries, Prof. Hiralal Murlidhar Suryawanshi, Director, *NIT Hamirpur* as Chief Guest, Ar. NL Chandel, Chairman IIA, Prof. Minakshi Jain, Dean NIT Hamirpur, Prof. Bhanu Marwaha HOD Deptt of Architecture, NIT Hamirpur, Ar Rajiv Sharma Chief Architect HPPWD Shimla HP Chapter, Dr. Satish Kumar Katwal, Principal Govt. Polytechnic for Women Reahn and Head School of Architecture Nagrota Bagwan Kangra, , Ar. Manuj Shardia, Vice-chairman IIA HP Chapter, other members of IIA, HP Chapter along with various Practicing and Teaching Architects marked their presence on this occasion.

Prof. Bhanu Marwaha HOD Deptt of Architecture extended warm welcome to the Chief Guest and Dignitaries.



Ar Nand Lal Chandel Chairman giving a cash of Rs 11000/- to Dr Satish Kumar Katwal Head SOA in presence of Dr Bhanu Marwaha HOD Architecture NIT & Students SOA



Dr. Satish Kumar Katwal Head, SOA receiving token of Recognition from Ar Nand Lal Chandel Chairman IIA HP Chapter and Dr Bhanu Marwaha HoD Deptt of Architecture NIT Hamirpur

Ar. Nand Lal Chandel, Architect in Chief HPPWD Mandi and Chairman IIA HP Chapter shared his ideas and experience on the role of Architects in this sensitive ecosystem of Himachal Pradesh. Ar. Nand Lal Chandel, Architect in Chief HPPWD Mandi and Chairman IIA HP Chapter also told that Department of Architecture shall have another student chapter of Indian Institute of Architects at NIT Hamirpur.

Ar. Nand Lal Chandel, Chairman IIA HP Chapter spoke the occasion. Ar Chandel congratulated all the architects of the state and requested them to contribute in a way to make their role visible in the development of State. Ar. Chandel also extended his sincere thanks to Dr. Satish Kumar Katwal, Head School of Architecture for sponsoring the students and faculty for World Architecture Day. Prof. Hiralal Murlidhar Suryawanshi, Director, *NIT Hamirpur* as Chief Guest expressed that opening up of IIA Student Chapter at NIT Hamirpur shall be a set towards strengthening the architecture Profession. Ar. N.L Chandel also contributed a sum of Rs. 11,000 for each team of students from School of Architecture and NIT Hamirpur for their exemplary efforts and cultural performances on the World Architecture Day.

Ar. Ajay Sharma, Ar. Vijay Thakur Ar Abhinav Kaundal all Executive Members of IIA co-ordinated the entire function flawlessly. At last Dr Sandeep Sharma extended the vote of Thanks to all dignitaries and participants.



Dr Satish Kumar Katwal Head SoA Kangra receiving Honour and Respect from Dr. Venu Shree AP Architecture, NIT Hamirpur on World Architecture Day 2022 at NIT Hamirpur



Dignitaries witnessing the World Architecture Day 2022 at NIT Hamirpur

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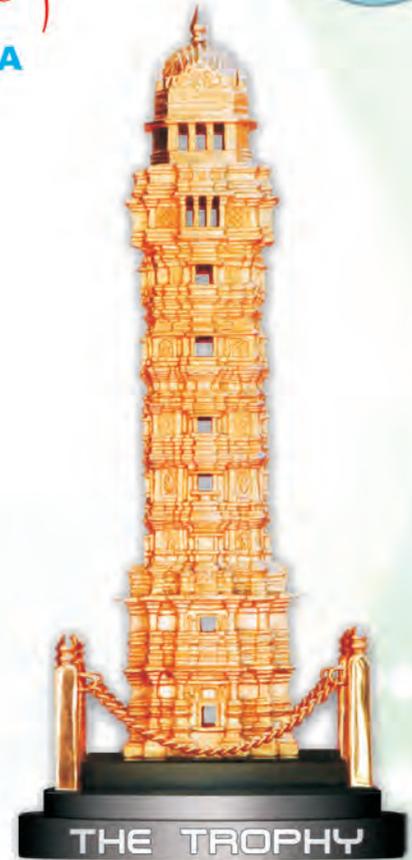
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