

एवमसि

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coverage credits -
Nishtha Banker

round the corner

-Aashna Agarwal

The Clay Club, owned and run by a group of School of architecture alumni, held their annual exhibition at ATMA on 14th, 15th, 16th of March. The exhibition displayed their work in various materials like ceramic, paper etc

Bid to restore lucknow university's architectural glory
After Archaeological survey of India, conservationists at the Indian national Trust for Arts and Cultural Heritage expressed willingness and keenness to conserve the university's north gate, popularly known as "Macchali Dwar".

Ahmedabad will be considered for nomination of UNESCO world heritage city after it submits dossier. In March 2011, Ahmedabad was one of the cities among 3 Indian cities to make it to UNESCO'S tentative list. It is locked in a close contest to Delhi and Mumbai for the world heritage tag.

Architects Skidmore, Owings and Merrill have just finished terminus 2, popularly known as T2, of Chatrapati Shivaji Rao Airport, Mumbai. It is one of the most talked about airport in the country right now.

Elections will be held in Gujarat on 29th and 30th April 2014. Chief minister Narendra Modi, also one of the most promising candidates for the seat of prime minister, shall stand from constituency at Varanasi. Actor cum Politician Paresh Rawal shall fight from Ahmedabad East.

Foldscope is an optical microscope that can be assembled from a sheet of paper. It is developed by a team led by Manu Prakash, an assistant professor of bioengineering at the Stanford School of Medicine. The Foldscope costs less than one US dollar to build, with costs varying from 50 cents to 97 cents being reported by the media. Twelve variants are available, each designed to aid the identification of a particular disease-causing organism. To enable several people to use them at the same time, each microscope has the capability to project images with a built-in projector.

The School of Architecture, Student body, proudly and successfully organized the Kurula Varkey Design Forum 2014 in February. The Event was attended by various students from Architecture colleges of South Asian Countries, and Architects like Charles Correa, Carin Smuts, Emre Arolat and William Curtis was also a panelist for the event.

Rahul Mehlotra gave an inspiring lecture on "Kinetic City" as part of FAAA Lecture series on 18 March at CEPT Auditorium.

CEPT University faced a moment of grief, on the sad demise of its Alumnus of Urban Design, Lopamundra Neog. A condolence meet for the same was held on 30th March 2014.

food for the season

-Swati

Curd

It is effective to keep you cool and removes the acidic effect in summers.

Mango

Unripe mangos or kacchi kairi is very effective as it protects us from heat strokes.

Watermelon

Fruits like Watermelon, litchis and muskmelons contain high levels of water.

Coconut Water

Coconut water is a drink with the same electrolyte concentration as in our blood and so it gets absorbed very fast.

Kokum

A glass of kokum juice a day prevents dehydration, loss of nutrients and improves appetite.

Drink plenty of water
Always go for a light diet.

beneath a name

-Guernica

As human beings, we live by experiencing, exploring and interacting with the world around us. Life is beyond plain survival, for the simple reason that the world outside is reflected in our mental world of memories, meaning, emotion, imagination and dreams. Life is about living in both these worlds at the same time. This world is born in our minds at the time of our birth and from then on, it undergoes a process of continuous growth. These two worlds nurture, modify and balance each other as they grow. We have always seen ourselves to be different from our environment.

Human Being vs Environment

Subject vs Object

Observer vs Observation

Mental World vs Physical world

In essence, both of these exist simultaneously and complement each other. We and our environment essentially constitute a single unit of life. We identify ourselves with it. We live within it, it lives within us. We cannot be separated from it.

This is what it is - Not this, not that; this too, that too. There are no isolations, no binaries.

This is who we are. Tat – twam – asi.

around town

Sufi Rang Fest

Andazz Party Plot - April 5th

Dayro

Narayani Heights - April 12th

Celebrating the world of Dance

Darpana Academy - April 1st to 6th

A journey to the Grey by Hemang Vyas

Darpana Academy - April 13th

Taap

Darpana Academy - April 18th

Two plays by Third Bell

Darpana Academy - April 25th

Fossil 2014

LD Engineering College - April 4th

60-day Artathon

Hyatt

City Diaries

-Pratyush Shankar

Illustration credits - Emaitee

These essays are part of the collection of writings on cities. More can be viewed in the blog by the author www.urbanjunctions.wordpress.com

The lady on the Bullet



Enfield Bullet motorcycle; an original British product has been in India since late 1950s. Traditionally, it has been a favorite of the Sarpanch (Village Head), Police Inspector and Jailers. Recently however the bullet is also preferred by the youth, long distance riders and the designer kind.

The thump of the Enfield Bullet sets lot of heart racing, they say. Well, not sure about hearts but the moment a bullet motorcycle elegantly passed by my auto rickshaw in a traffic where all the plastic bikes were monkeying around, the auto rickshaw driver made a very interesting observation. Looking at the grace and surety of the bullet I thought he might just praise the bike like all other Indian Male in the age group of 35-95 years. But rather than talks about the bike he was more interested in the lady pillion riding the bullet. Tall, well built, bright blue sari, embroidered blouse and well combed hair.

Sir did you notice how elegantly a lady sits in a bullet said the driver. "Legs on one side, gently holding her husband by the shoulder and even the sari is not crumpled! And just look at those girls sitting in other bikes; how cheap they look!" he carried on. "These other girls should learn from her. Anyways Sir, a bullet is really about grace and class; something which is all but lost in this city". The Enfield bullet is a reminder of a "golden" orderly time that people feel is "all but gone". The sure thump of the bullet, its slow and non-hurried presence coupled with the fact that it was beyond the reach of the ordinary gave it a touch royalty and reinforced the class identity and social arrangement. Bullet was the ultimate symbol of the paradigm where it was considered better to be governed and controlled by the "superior" power, be it the landlord, collector or police.

The auto drivers remarks about the lady on the bullet is perhaps a sense of loss of authority and control in cities coupled with nostalgia of the surety that was possible by being controlled by a superior power; a surety of a class relation and responsibilities which is fast getting modified to something else. The anxiety with the new bikes and their strange ways is perhaps indicating a lack of acceptance of a new order.

It is not so much about the women and her appearance but more about meanings that it conveys; about the predictability of being controlled and governed in the past which was more reassuring than the unsettling nature of being free today!

Cities social arrangements are perhaps right now more emergent and fluid than ever before. There are definitely new possibilities and opportunities that were not existing earlier, but "what is the city of tomorrow?" is still an open question! Like the new plastic bikes of various shapes and size, the new architecture of buildings, fly-overs and airports is still work in progress; showing glimpses of the future, giving a hint of liberation but not still confident or sure of the world that it will create.

Humalaaaa... Attack!



One of those typical days; hot summer evening, long traffic lines on the road crossing and annoyed drivers swearing at each other. Just another manic Monday!

As I sat alone in the comfort of my car cabin, air-conditioner running full blast, occupying a great share of the road, a fully loaded (with atleast seven passengers) auto rickshaw parks besides me. The passengers are packed like sardines, it is hot, traffic is bad and the red-light is going to be there for another 94 more seconds. A sudden tang of guilt ran through me as I wondered how the "other half lives". Before my class-guilt could drift me into some other thoughts, I noticed the faces of the auto driver and co-passengers. The driver was laughing and shouting at fellow auto rickshaws, cracking jokes with co-passengers and generally having a good time. The passengers in turn were almost in fits and the humour of the driver was helping ease the discomfort of the waiting on a red-light and that of the hot weather.

As all the vehicles waited like race horses to take off on the green signal, the auto rickshaw driver decided to have some fun. As soon as the signal turned green, he took out his fist from the auto pointed it up in the air like a commander of an army and shouted "hum-laaaaaa" (ataaaaaackkk!). Everyone one around the auto started smiling and its passenger nearly fell down laughing at this rather crazy theatrics by the driver

The small act of the driver is perhaps the only way out for people to survive in large cities in India; a bit of stories, heroics and tonnes of humour. By using the word like "attack" to denote an urban act of trying to be the first to get out of the traffic signal the driver is actually making a serious statement on the daily struggle of city dwellers that jostle to stay ahead of each other. A life where "anonymous strangers" become instant adversaries on the road and at times form temporary bonds with fellow passengers to overcome the urban grind

The city is like a space of a thousand battles being played out daily all over the place; every citizen a participant in this theatre. The ones that can stay cool, collective and have a smile in their face will perhaps survive the grind and the rest might just consume their own self

Kavka's puzzel

An eccentric billionaire places before you a vial of toxin that, if you drink it, will make you painfully ill for a day, but will not threaten your life or have any lasting effects. The billionaire will pay you one million dollars tomorrow morning if, at midnight tonight, you intend to drink the toxin tomorrow afternoon. He emphasizes that you need not drink the toxin to receive the money; in fact, the money will already be in your bank account hours before the time for drinking it arrives, if you succeed. All you have to do is... intend at midnight tonight to drink the stuff tomorrow afternoon. You are perfectly free to change your mind after receiving the money and not drink the toxin.

A possible interpretation: Can you intend to drink the toxin if you also intend to change your mind at a later time?

the wide-eyed girl



As I enter into the hustle bustle of the much crowded part of the city, the first thing I see is vendors shouting out their daily calls and customers haggling over their purchases, almost welcoming the arrival of the forthcoming festival. The streets brimming with color, already seem to be celebrating the very moment. And as I go down the street, and take the first turn, not knowing where these narrow alleys are leading me to. I am almost jostled by the heavy crowd dancing around to celebrate the day for a newly wedded couple, fresh from the heavy ceremonies. The crowd passes by and there I am left alone once again with houses on both sides staring down at me. But it was not a long way down when I see a huge crowd, everyone hovering over each other to see the performance at their disposal, there was an elaborate camera set up with the main two actors and their counterparts putting up the show, right at the doorstep of an old age home. The door being the thin defining line separating the heavy color and show with the silence inhabiting the inner space. Quietly slipping out within the small gaps, I followed the shrill bell ringing from a distance. On reaching, I realized it was the temple bell echoing down the pathway. There was a gathering for the daily prayer, everyone strictly sort in religious expression. Setting their pious foot forward in front of the 'divine'.

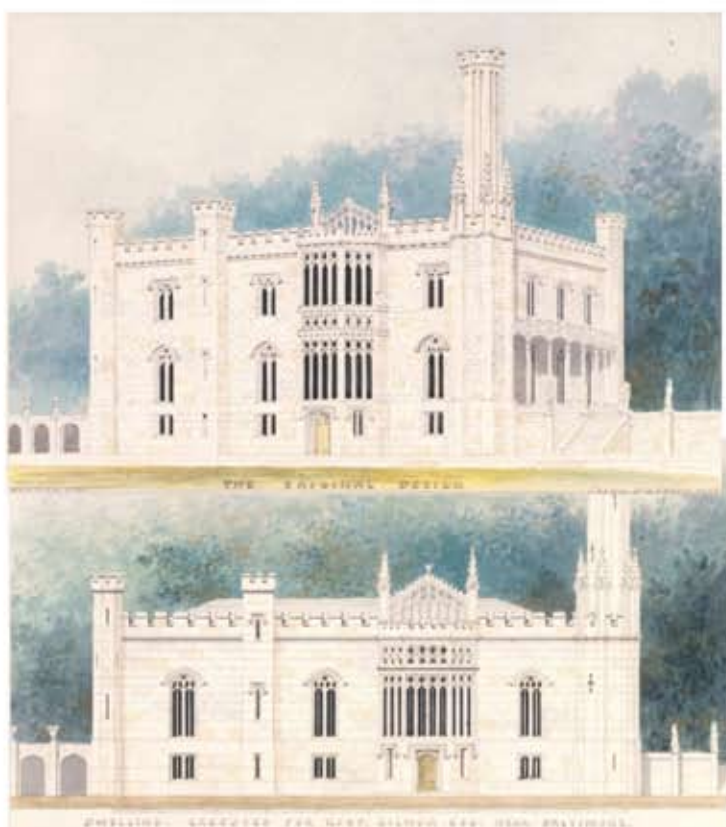
So here I stand in the heart of the city, which throbs to every beat of the day, portraying its contrasting self's out to its spectators. I see these processions, I see the celebrations, I see the faith and I feel like a part of it, flabbergasted by the polarities and divergence in one straight road. Much like the conversation I overheard between the two houses. One of them standing smartly in position like a rich member of the society. 'Welcoming', in its very literal sense and looking down onto every passerby. While on the other hand is the one right across the street, who goes on to take a very mundane and silent position in this society, resonating within its radii. Portraying the jarring realities hidden in the fabric of the city.

On the Origins of Architectural Photography

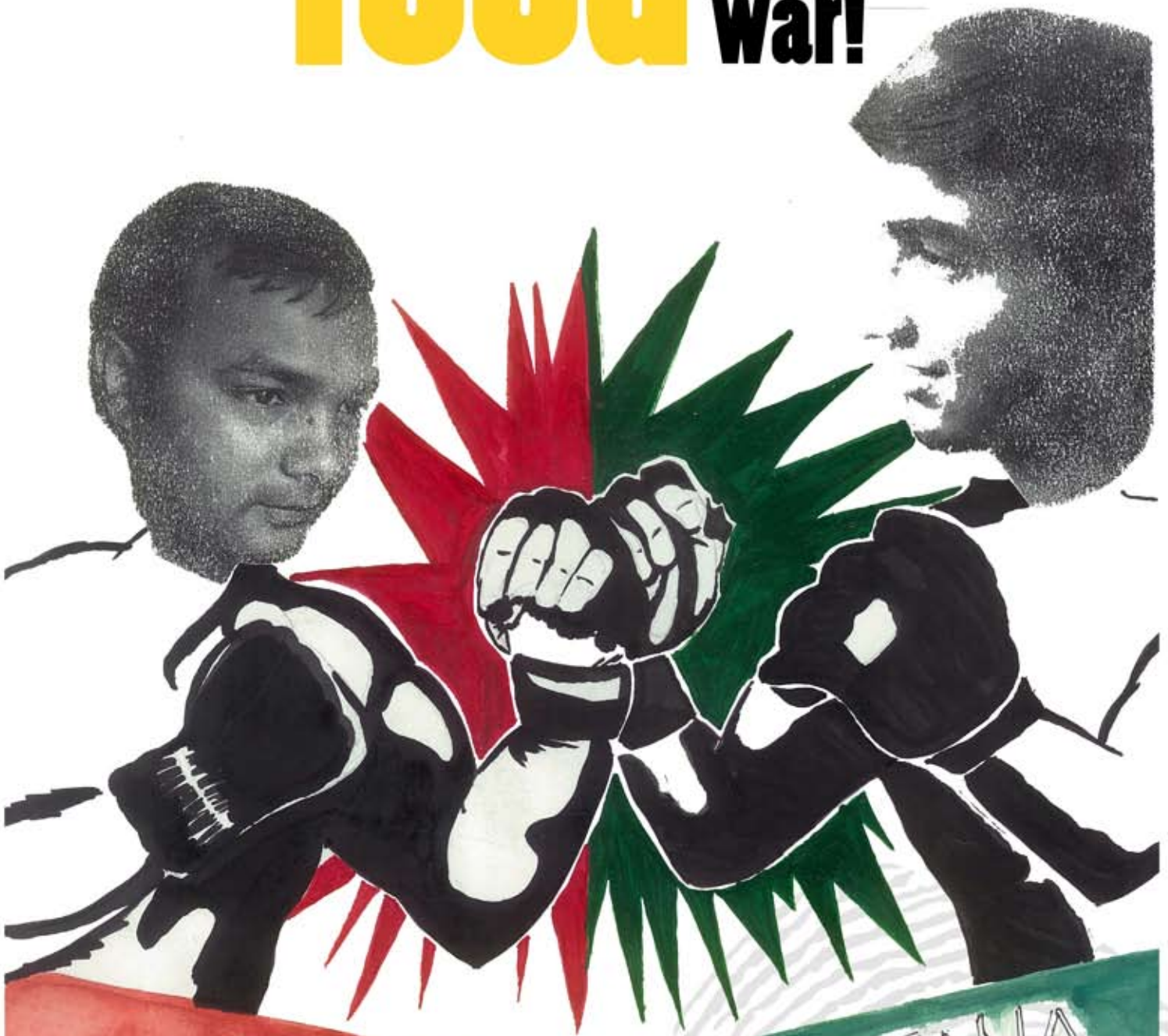
-Shruti Desai

The publication of Louis-Jacques-Mande Daguerre and William Henry Fox Talbot's photographic processes in 1839 reflected a drastic change in the discipline of architectural representation. During the early years of its invention, long exposures were required in order to capture photographic images, hence architecture and landscape were an ideal subject. Moreover, historical monuments dominated among the subjects for photography of architecture. However, architectural photography as a profession emerged in 1851 when the French Historical Monuments Commission sent five of their country's leading photographers on a Mission Heliographique to document historical monuments in France which were in danger. During this period, buildings or projects were represented through elevation or perspective drawings. The elevation was a two dimensional, strictly frontal drawing in which the context was not emphasized. The elevation of the building highlighted the individuality of the building and played an important role in representing accurate proportions of the building. While perspective drawing placed the building diagonally in space and created an experience of being in that space. Therefore, due to immediate shift from the medium of representation, i.e. drawing to photography, the early practice of architectural photography also followed the same language.

The photograph is a perfect example of the idea of reproducing the effect of drawing through photography.



the cept **food** war!



BON TEMPS
Cafeteria

VS.

CHAURANA

- Abhishek Durani, Sai Netra

f rancisco goya

- Netra Bafna

Approaching the horrors of corruption and injustice, not in the form of an empty gesture or a superficial political angle but as an intuitive artist, believing his image could bring about a new moral understanding. The first great painter of the nineteenth century, Francisco Goya, a Spaniard by origin, influenced countless artists in the revolutionary period. He considered Nature, Velazquez and Rembrandt as his three masters.

"Art is a lie that enables us to realize the truth" -Pablo Picasso, this inspired Francisco Goya.

A romantic painter, an illustrator, a sculptor and printmaker regarded both as the last of the Old Masters and the first of the moderns, dared to criticize the establishment. Goya could never be positioned into the European art traditions, his inventiveness and obsessions always set him apart. The darkness in his work was that of terrifying despair, sans any gleam of light that would appear as solace.

Francisco Goya, born to a guild in 1746, studied art under Lusan at the age of 14. He painted tapestry cartoons for royal factories and was later elected to academy of San Fernando. Four years later he became the court painter to Charles 4 of Spain. After that a severe illness left him permanently deaf and fearing insanity. The second phase of his life, was filled with dark and dramatic realm of fantasy, nightmarish paintings. The crucial Goya emerged through his own physical suffering. Without this ordeal, he may never have produced (amazing) work like 'The third of May'. Later in life, he retreated to a solitary house, where he filled the walls with his black paintings and an entire series of etching, too disturbing, to be published in his lifetime .His paintings brimmed with issues like atrocities, starvation, degradation and humiliation.

Saturn devouring his sons is one of the dark paintings he is known for. This painting portrays Greek god Saturn feasting upon one of his sons because he feared being overthrown by them. Various interpretations of the meaning of the picture have been offered: the conflict between youth and old age, time as the devourer of all things, the wrath of God and an allegory of the situation in Spain, where the fatherland consumed its own children in wars and revolution. Goya showed the reality in a very blunt and straightforward manner. He extensively used dark shades of brown and black to convey the negative and diabolical acts. Insanity and the hope to change his world through his paintings justify him painting these. Nonetheless they are masterpieces produced by him that make him a renowned artist.



Saturn

Darkness cannot be seen, cannot be felt,
Cannot be heard, cannot be smelt,
It lies behind stars and under hills,
And empty holes it fills,
It comes first and follows after,
Ends life, kills laughter."

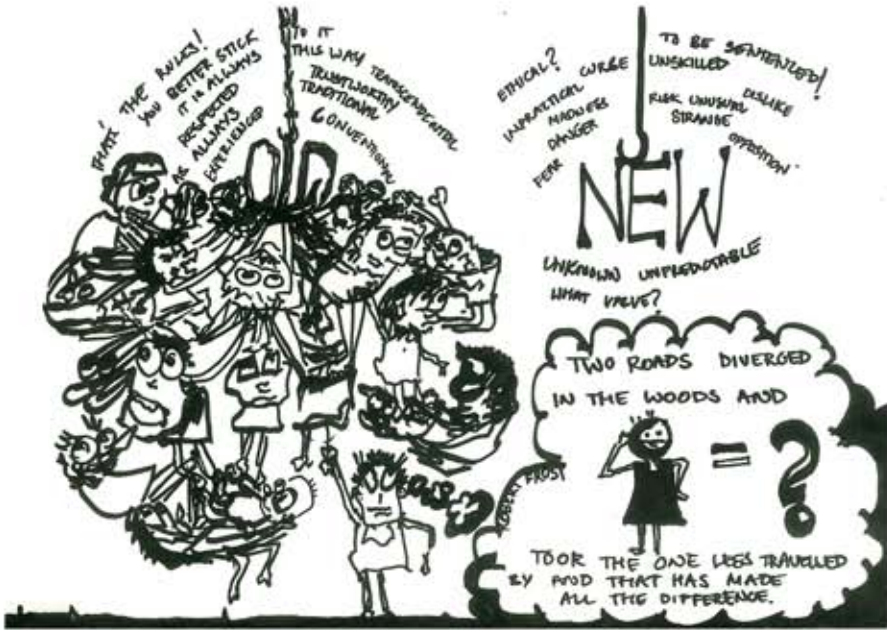
✉ J.R.R. Tolkien

the break-out

FRANK and LOU: it can't hurt you if you can't see it!!



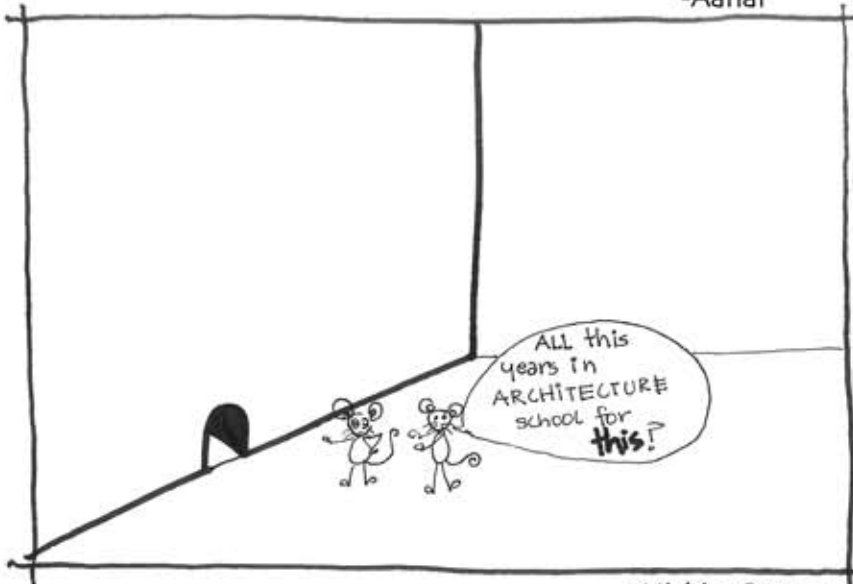
-Philly-



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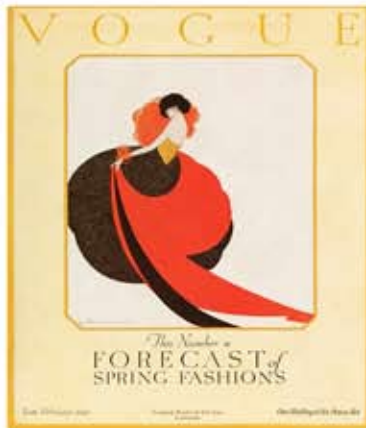


-WWW



-Nishita Parmar

Changing times...



What is the role of theory, criticism and dialogue in architecture?

-Niharika Sanyal

If architecture concerns itself with matter and earth and steel and rust and things, what use is it to speak of it? Why does our Final Year studio usually lay such emphasis on programmatic formulations and ideations while other schools are often more concerned with getting down to tectonics right from the start, through direct problem solving, so to say.

Theoreticians believe that *architecture is an idea that is embodied in a building*. It is not the building itself but the idea it carries, that is architecture. Would this be akin to saying that literature is the message embodied in a book? But literature is far more than that, and since we have been dwelling on the notions of *grammar and vocabulary* over the discussions at the Forum, I argue that literature concerns itself sometimes more with words and their skilful employment. And words have their own *rules of organisation which conjure up meanings as a result*. Just as the act of writing is often an intuitive process, so is the act of designing to the architect.

Many of us opted for architecture, not only to steer away from the conventional chase for engineering and medical courses, but also because one wished to hone an inner creativity (although one's educational background would have succeeded very well in subduing this to the point of annihilation). But once in the field, a fear of being creative grips us deeply because it strikes us that creative intelligence is radically different from the kind of intelligence that our schools encourage. Bound by rules and regulations, instinct was never allowed to rear its head, and intuition was largely dismissed as claptrap. Grappling to rebuild the very foundations on which our minds have been constructed to think over the past many years leads to a jarring realisation that one may just have to start from scratch – *to unlearn, and de-school oneself entirely*.

Having shuttled back and forth between sterile city environments for most part of one's life, this foray into architecture opens one's eyes to the greater meaning and role of spaces in creating environments for human growth and interaction. The enormity of this task seems, at first, unfathomable; and then, simply pretentious. The works of Hugo Kuekelhaus and Juhani Pallasmaa clarify these doubts by lucidly stating how architecture affects the lives of people. *Our senses allow us to connect with the inner world and, second to nature, it is architecture that takes on this role of supplying such sensory stimuli* – stimuli that confront and change, oppose and combine, creating polarities of experiences. Bodily interaction is hardly encouraged in staid city environments, where one is ensconced in one's own personal bubble, devouring knowledge from books under the assumption that it would prepare one to take on the world. But at what cost – numbed senses, a withering spirit, and a growing alienation from nature?



"We have for centuries sought to replace experience with knowledge. What a spare world we now live in!" (Hugo Kuekelhaus, 'In-human Architecture')

Man's conceptualising abilities are boundless, but his ability to feel and to acknowledge this very real and internal sensation within his being, has become dormant. For our educational systems have allocated far more importance to the cerebrum than to the senses. This has created a duality between the body and the soul, between consciousness and reality, rendering man incapable of placing himself in that 'unbroken sphere' of the world where all things share intangible relationships and continuity.

It seems that *architecture has become a medium to strive towards bridging these dualities by acknowledging the nature of their reciprocal relationships* and physically expressing a need to unite such differences as part and whole, individual and collective, inside and outside, as the 'Adwaita'. *The elements of architecture are the vocabulary employed to convey this idea.* Horizontal and vertical elements create thresholds that heighten the psychological transition between spaces, instead of solely conjecturing symbolic relationships, like much of today's architecture often does. The rhythmicity and proportion of elements arranged in space can create varied sensations of order.

Tatjana Schneider's lecture this January triggered dialogue on the role of the *individual versus the collective*. Many argue that architecture should be a collaborative process, one that no longer relies on the aura of the individual architect but instead acknowledges the responsibilities that come with entering socially embedded networks. Historically, the role of the architect has been to express the will of society – the zeitgeist. These were most present in the Utopic visions that stormed collective imagination post the Wars, such as those conveyed by Archigram. But here the architect was interpreting the collective desire using his own intuitive faculties. One cannot remove oneself from the experiences of the collective, but to what extent does one engage with the individuals within each collective, as an architect?

Theory serves as the bridge to restore certain qualities and to keep them alive. *Criticism is not always subjective, and value judgements are not the same as personal taste.* Any culture comes imbued with certain criteria for determining what is 'good or bad', declarations that critics are awfully fond of making. Is there room for grey area in criticism, that demands a more impersonal appraisal before making judgements? In order to make an informed judgement, one must train *one's eye, immerse oneself in historical knowledge and books, and understand one's own culture.* Then, one may benefit from entering into dialogical exchanges with one another.



Kurla Varkey Design Forum

2014

-Niharika Sanyal,
Vedanti Agarwal,
Naksha,
Nilosha Dave



With panellists, participants and design enthusiasts flying in from different corners of the world to the walled city, a momentum was seen getting built for days prior to the Forum. 56 entries were received from around South Asia, of which 20 Fifth Year student projects had been shortlisted for presentation on 22nd and 23rd February at CEPT University.

Spaces of Everyday Life

The student projects in this session covered a broad spectrum, among them: process city design, market redevelopment and the futuristic floating settlements. These projects mostly dealt with larger issues nestled within the urban fabric and the ensuing discussion revolved around the architectural resolution of problems and process.

William Curtis, true to his critical spirit, drew attention to the importance of *clarity in communication through representation schemes*. Critiquing the 'sacralization of context', he made a sharp observation against the elaborate justifications one often tends to use to support one's ideas. Backed up by irrelevant contextual data, these tend to override much of the architectural resolution itself. **As Francis Bacon put it, if you can paint it, then don't say it.**

The trappings of dealing with such large scale projects became evident in that one tends to forgo the imagination to create the inner spaces themselves. Is it because we are overpowered by the volley of facts that surface while dealing with such projects? Curtis emphasised on developing *architectural language*, which must emerge once facts, interests, obsessions and ideologies are surpassed. **"Context is not language," he said, "Why is there passivity about architecture?"** He emphasised the pertinence of employing architectural vocabulary and grammar in addressing the contextual problems.

In a subtle way, questioning the timidity in the students' investigations, he asked **"where do you stand as 24 year olds in the world of architecture?"**

Prof Ishiyama is noted for his repeated observations on the 'gaps' evident in the stark shifts from initial concept sketches to the final designs. Shirish Beri added, to the same effect, that **forms could be more expressive of the ideas from which they spring forth**. Carin Smuts' fervent advice to students to help in achieving this end was to exercise the usefulness of 1:20 scale detailed sections in resolving one's work.

Emre Arolat further added, "problematising the situation and put yourself in it" – *it's not about being affirmative about the system but questioning it*. At this juncture, the nature of discussion changed. Skeptical questions came forth: *Is architecture really helping in addressing these problems? Is the architect really in a position of control in the real world?*

William Curtis vehemently expressed that such skepticism is tantamount to evasiveness and that one must believe architecture has solutions. *Architecture is a catalyst influencing life processes*. One should first be equipped with the knowledge of architectural vocabulary and history in order to implement changes, because, as he put it, *"description precedes prescription"*. *One needs to read, refer and learn to project one's spatial concepts in a fitting manner*.

Spaces of Learning

The projects presented under this theme ranged from a National Institute of Design in Dhaka and an Experiential Learning Centre to a Pre-Release Centre for Women Prisoners in Sri Lanka. The open discussion spawned ideas about buildings acting as framing devices to the surroundings and the qualities that built environments may offer for a function like learning.

The panellists took noteworthy interest in the prison project, with Shirish Beri elaborating on the effects such architecture has on the human psyche – where the *journey of how the inmates enter the prison and reintegrate into the city life is expressed* – the plinth can be looked at more as a flexible entity which 'differentiates spaces' – while differences as part and whole, individual and collective, the roof remains fixed. Rafiq Azam elaborated on how one must personalize the story of a building with a need to celebrate everything. The audience also showed an invariable interest towards the Pre-Release Centre, and the presenter from Sri Lanka explained her personal connect with the project, which was 'close to her heart'.

Prof Ishiyama, with regard to the NID, was riveted by the idea of *using water bodies in public spaces*, and very lucidly exclaimed, 'I like this one!' Carin Smuts was particularly fascinated by the structural systems that 'held' the projects together. She emphasized on the significant need to *design down to every detail, as every aspect of the project should express similar levels of energy*.

Pratyush Shankar *questioned the known form of the institution in terms of its hierarchical nature. He essentially focused on 'binaries' between nature and the manmade*. There exists a container and a roof, and the making of the 'artefact' thus defines the very quality of space which can be achieved.

Taking this further, Curtis explained how *buildings need to celebrate nature, rather than being 'destroyers'*. He explained the idea of a *ground and a higher ground*, and of '*social imagination*', which can lead to articulation of architectural elements through pragmatic analysis, thus inducing changes in human behaviour. *'Buildings are framing devices to the surrounding, how is that quality addressed?'* He expressed surprise that the projects did not relate much to what was happening outside the site, attention being given only towards the buildings themselves.

Emre Arolat, also fascinated by the prison project, found the architectural language within the building expressive and again took the discussion to nature, more essentially water, and the relationships therein which can solve various problems. *Although urbanism as a strong context brings in constraints, 'creativity comes with constraints'*.

In Search of Anchors

The projects discussed under this theme took on challenges of connecting the past to present contexts and, in doing so, creating anchors that hold the human community together. Memorial to the Devastation of the Earth, Peace Centre, and Historical Awareness Centre were a few of the projects that picked up such concerns regarding *commemoration, revival and awareness*. It was a general

observation that *procession as a means of experiencing the qualities of such spaces* was crucial, and that *symbolism is not sufficient to communicate meanings through architecture*. Rather than extracting the essence of space, one is susceptible to resort to obscured abstraction of the same and simply ape forms. Skepticism regarding *whether one needs to build at all* to commemorate nature and past events, arose, and the architect's role in *essaying the unbuilt environment* was discussed.

Prof Chhaya emphasised the importance of *cultural exposure and social diversity in the education process* itself, which goes a long way in honing skills and attitudes. Carin Smuts, at this juncture, introduced the idea to students of *reusing buildings*. Although one's creative liberty does not then have free rein, such a task poses other kinds of challenges in decision making for an architect.

SUMMARY

Forum 2014 created a platform for sharing of ideas and thoughts from diverse corners of the world. One was witness to Professor Ishiyama's elaborations on the translation of Japanese philosophies in architecture; Shirish Beri's sensitive architectural responses to nature and humane values; Carin Smuts' thoughtful inputs on user empowerment through the act of building; Emre Arolat's modern outlooks; William Curtis' jovial presence and critical contribution in creating relevant discourses throughout the event; and the much awaited Kurula Varkey Memorial lecture by Charles Correa.

Looking back at the rigorous two days, a lot of discussions, exchanges of thoughts and ideas were possible owing to the well-structured forum. The event gave scope for exposure to various cultural backgrounds, in terms of interaction with students and panelists. It opened gates to looking at various styles of working and perceptions. Covering a wide range of topics, right from issues dealing with the city, to institutions and memorial spaces, the discussions related to larger contexts. Informal discussions ensued with the panelists, breaking free the knots of formal tension. The Online Forum acted as a support system for the entire event. To sum up, the forum in its entirety triggered dormant thought processes buried within our subconscious, harnessing the enthusiasm of students for future initiatives.

One got thinking about several issues, such as — *how does an architectural language evolve?* What does this epoch call for? In a time fraught with vicissitudes when 'survival of the fittest' is arguably a concern, does one sit back and engage in a pre-analysis mode of pushing the jamb to the tip of scrutiny, or does one get into an unremitting rhythm of production? How does one strike a balance between the two? Where is this leading us – to '*collectivism*' or '*individualism*'? How does one bring about a personal connect between user and building? How does architecture begin to celebrate the ideas that have been moulded into built space, in bids to solve larger issues in society, by engaging into the so called 'social imagination'?

One also questions one's role as an 'architect', as to what lies under the canopies of one's duties to cater to society, besides providing for one's clients. Does architecture only suffice the needs of a humankind going through population fission? Or does it go much beyond the mere needs of shelter? *How can problematising social issues as a context generate new vocabulary?* Building activities today often strengthen the '*nature versus built*' polarity. Can our designs incorporate solutions that become suggestive of blurring these extremes? The building should be looked at more like an unravelling of mysterious connections with nature.

Has the dominance of visual perception overridden the crucial experiential and sensory aspects of space making? So recapitulating the core, what are the means of evolving an architectural language? *Perhaps a unification of nature and manmade, design to the detail, and the ability to read, interpret and view history through various lenses*, may provide means of formulating grammar and vocabulary for the arrangement of built environments.



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