

SUDHIR PATWARDHAN

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KAMU IYER D.M. UPASANI

ROBERT VERRIJT SARVESH NANDGIRIKAR

SONAM AMBE DR. MILIND PARADKAR

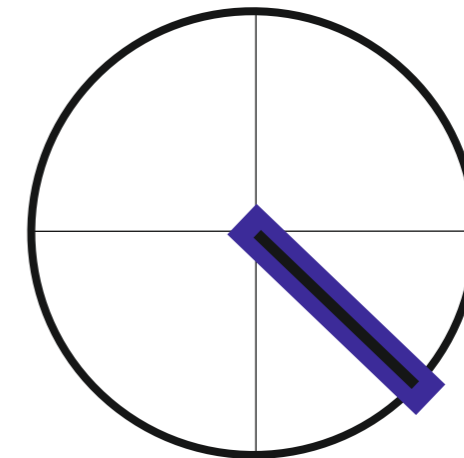


ANJUMAN-HSLAM'S
AKTC KALSEKAR TECHNICAL CAMPUS
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C O N F E R E N C E
A B S T R A C T S



uadrant
2015

QUADRANT 2015

From the desk of the Convener,

Quadrant in its inaugural year was a huge success. We had speakers from various streams of design who came, shared their ideas and experiences and deliberated on the discussion of design processes. The theme for the conference was design process across the Quadrant of theory, practice, technology looked through colored lenses of culture.

Design lies in the continuum between theory and practice. Theory is the philosophical seed for the inception of new ideas and practice is the execution of these ideas in built-form. Graphically, theory and practice generate a two dimensional quadrant within which the design is incubated and executed (Figure 1). However, theory and practice are always guided by advances in technology. The quadrant grows a third dimension of technology (Figure 2).

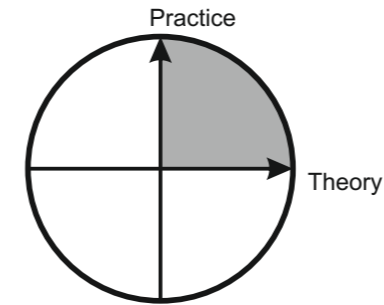


Figure1: Theory- Practice Quadrant

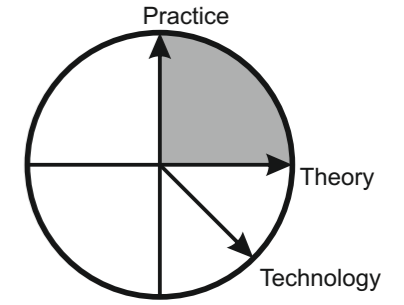


Figure 2: Theory-Practice-Technology Quadrant

Design is also equally rooted in Culture. Hence, the quadrant of theory- practice-technology is incomplete without culture. However, culture is not linear; it cannot be plotted on a graph to generate a simple model. Culture sprouts as opinions and viewpoints at different junctures in history. Culture is spatial and discreet, not linear and progressive. Architecture is designed to iconize culture, to demonstrate beliefs and appeal to aesthetics of the times. Thus, culture is like multiple lenses of colors, patterns and textures. Architecture is viewed through these colored glasses and experienced. It is within these QUADRANTS of theory-practice and technology that design is shaped through the lens of culture (Figure 3).

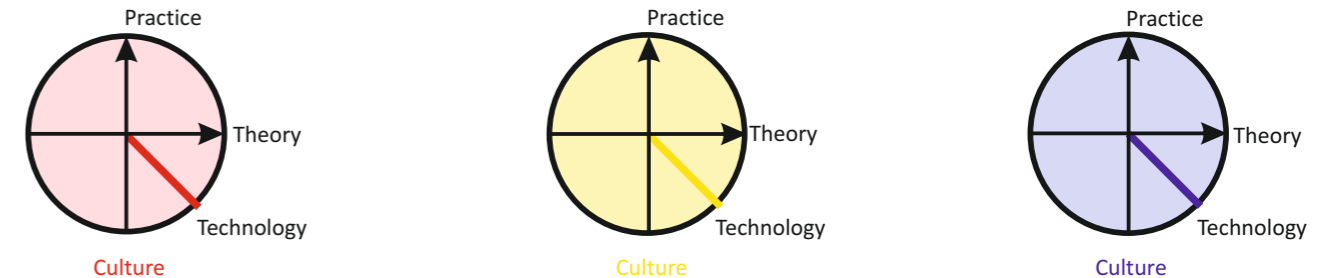


FIGURE 3: THEORY- PRACTICE- TECHNOLOGY QUADRANT WHEN LOOKED THROUGH THE COLORED GLASS OF CULTURE

¹ Vitruvius' Ten books on Architecture documented, generated and developed the Classical structures of Greeks and Romans. The Vitruvian theory was guided by three principles, utilitas (function), venustas (aesthetics) and firmitas (strength). Strength is achieved by technology; the knowledge of materials, their strengths and limitations, of sound propagation (in Greek amphitheatre), load transfer and many other forms of technology guides the design. Contemporary technology is used for both on and off-site requirements; wind and earthquake simulation is done in labs with the aid of parametrics, advance building construction and mechanics for tall structures, automation, energy saving and recycling and many other forms of active and passive technology assist in the process of design.

In its inaugural year, Quadrant focuses on the process of 'Architecting'. It looks at the varied moments in the journey of design. The journey begins with a belief system, an ideology for the intent of the intervention. The intent is the theoretical backing for the orientation of the project; it can be as deeply rooted as sustainability or as popular (in terms of its quantitative presence) as the architecture of the builders' lobby today. The intent of the project (theory) is supported by research, data collation, comparison and analysis to understand the scope and possibilities of the project. The project can have a tabula rasa opportunity (design) or could be an intervention in an existing context (redesign). The idea is practiced and executed and is ready to be used and experienced. The intent has been

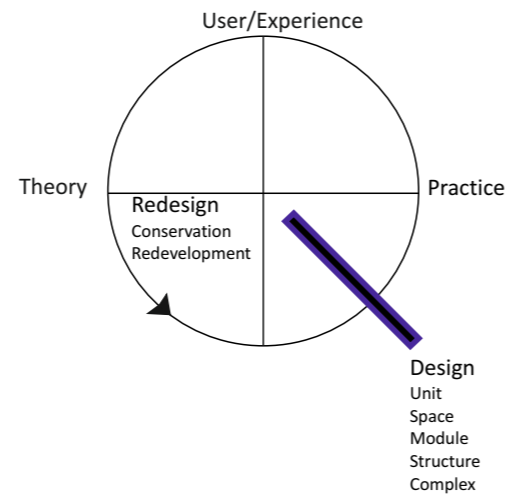


FIGURE 4: Process of designing

The intent has been judged by peers and the users. When the intent was appreciated then the theory was propagated, however, if it was criticized then the theory is refuted and a new theory took its place or an old one was revived. The cycle, thus, continues (Figure 4).

This conference was a beautiful amalgamation of studies which located themselves in the quadrant. Some lied on the axis of pure theory, pure practice, pure technology; some on planes of theory- practice, theory- technology, practice, technology and a few others floated in space. However, all the studies were brightly colored by ideals and behavior of the society (culture).

Themes for the conference:

In this conference we looked at the entire spectrum of possibilities in design. The conference brought together designers of visuals, product, space, module, structure, complex and technology. Discussion ranged from furniture and accessories, films and theories, posters and compositions, interior design experiments, innovation and technological advances in passive and active design, inclusive design, theories in design, affordable housing, ergonomics and behavioral sciences influencing sustainable practices, energy efficiency, building management systems, energy generation, water efficiency, rainwater harvesting, waste water management, waste segregation and management and recycling at the building level and many other things that fell into the scope of design. We have four main categories under which we will discuss the paper. The categories are based on scale and size (physical) of the project. Find appended below the list of categories and speakers alongside their specialization.

The interpretation of utilitas and venustas is dependent on the cultural beliefs. Notion of aesthetics has never been universal. For example, physical beauty has different interpretations in different cultures (tiny feet in Japan, long necks in Burma, light skin in India, etc).

KEY NOTE SPEAKERS	
CREATIVE PROCESSES	SUDHIR PATWARDHAN
ARCHITECTURE IN MUMBAI	KAMU IYER
SMALL SESSIONS	
COMPOSITION IN PHOTOGRAPHY	KEDAR BHAT
MINIMAL BOLLYWOOD POSTERS Min Max	AMOL PATIL
VIRTUAL PRODUCTS AND WEB INTERFACE	NEHA MODGIL
PRODUCT DESIGN	SIDDHESH KOLAMBEKAR
TOWARDS ARCHITECTURAL ORIGAMI- PATTERN AND FORM	SUSHMA JOGLEKAR
MEDIUM SESSION	
INCLUSION AS THE PROCESS OF DESIGN	PARUL KUMTHA
OPEN OFFICE DESIGN- HOW IT IMPACTS LEARNING IN ORGANISATIONS?	ANEETHA RAO KASUGANTI
INDIAN ANTHROPOMETRICS AND ERGONOMICS	SONAM AMBE
PRACTICING TEACHING ARCHITECTURE	MANISH MISHRA
...NOT JUST ARCHITECTURE	Y. D. PITKAR
LARGE SESSIONS	
HOTEL DESIGN	M. D. UPASANI
GLOBAL EXPERIENCE IN ARCHITECTURAL PRACTICE	ROBERT VERRIIT
CONSERVATION ARCHITECTURE	VIKAS DILAWARI
ARCHITECTURE OF FORTS OF MAHARASHTRA	MILIND PARADKAR
LANDSCAPE FOR HERITAGE MONUMENTS	SHANTANU SUBRAMANIUM
EXTRA LARGE SESSIONS	
CITY SPACES	SULAKSHANA MAHAJAN
RATIONALITY, SIMULTANEITY, MULTIPLICITY: COMPREHENDING AND THEORIZING STRUCTURES AND FLOW IN ASIA	D. PARTHASARATHY
CLUSTER-DEVELOPMENT -A RESIDENTIAL DEVELOPMENT APPROACH FOR METROPOLITAN CITY- MUMBAI	SARVESH NANDGIRIKAR
REAL ESTATE MANAGEMENT	RICHA RAUNIAR



SUDHIR PATWARDHAN

ART AND DESIGN

Sudhir Patwardhan is a contemporary painter and was a practicing radiologist until recently. Post 2005, he became a full-time artist. The city-scape features prominently in his canvases, and in them reflect the lives of the urban middle class and working class. Patwardhan's works are in the permanent collection of National Gallery of Modern Art, New Delhi and Mumbai; the Peabody Essex Museum, Salem, USA and other prominent private and public collections

This expression is the language of communication and as in all cases one may interpret the work or misinterpret it; however, both are right. The final element in the process of creativity is structure. Structure gives observation and expression a pictorial meaning. It focuses on the placement of the elements, the highlights, the sharp and blur variations. Elements of background vs foreground, colour palette, lights planes, shadow and shade, are the details of the medium of communication. In conclusion, Patwardhan noted that various artists compose their masterpieces using variations of the elements of observation, expression and structure. For example, Picasso's cubist paintings reduce observation to minimum and expression is scaled up to almost a breaking point and the structure is highlighted. Similarly, John Constable's 'Cornfield' is a literal enactment of an event through observation, expression and structure of multiple focal points on the plane of the canvas.

Design is not a jargon in the practice of contemporary art, however, its concept is pervasive in all creative elements' Sudhir Patwardhan well know for his contemporary paintings and especially for the Marxist incites in his works. Patwardhan talked over the creative process in his works and also referred to some of his contemporaries to identify the crucial nodes of 'designing' the art. However, he questioned the use of the word design in art practices. On the contrary, composition, structure, pattern, etc. are used more often in an artist's book. Design in architecture implies both form and function. In contemporary practices Patwardhan prefers 'structure' as it has a more hands-on sense of actively developing the painting. Structure is the preparatory sense of designing. Composition is organisation and placement of elements based on form, colour, texture, sequence, etc. within the area of the painting. Patwardhan looks at Composition as an arrangement of passive forces, however, structure indicates more dynamism. The balance of red and blue and their movement across the canvas is organised as structure of the painting. Designing is problem solving, it is application of research and creativity to a specially defined problem, to seek the most innovative way to resolve the issue. In art, the goal is distant... Sometimes unknown. Most artists would agree that good art is mere serendipity. One may have a reason of inspiration, passion, anger or sometimes simple intrigue, however, it lacks a defined goal. One is seeking the problem as much as one is seeking the solution. This is the most important difference between architecture and art. The one of application and purpose. However, one can not insist on the finality of this difference, as design may allow one the freedom to step over the brief go beyond to achieve something radical. Patwardhan noted three stages in the process of creativity, observation, expression and structure. One observes and depicts the world through art. Observation is noting everything that falls in one's cone of vision. Observations can be depicted realistically, graphically, minimalistically, etc. These depictions are highlights of the style of the artist. Observation includes elements like light, shadow, colour, shades, tints, expressions of people, their moods and activities and events which have occurred, or forms of objects like buildings, furniture, vegetation, etc. Observation is pictographic, it needs the personalisation of expression. Expression implies the externalisation of one's feelings and thoughts. The artist internalises the feelings one observes and expresses them through one's personal mode of presentation. Hence, expression has two senses; one of what the subject would feel internally and other the expression the artist would stylise or represent.

in conversation with SIRAJ MUKADAM

Q1. Tell us about your creative process. How do you set out to work on a painting? What kind of research and methods help you translate your thoughts?

For an artist, the idea is in his mind, vague, which has been troubling him, which he slowly tries to put a finger on, and grab. One starts by making sketches, this flows from your mind to the paper and at a certain point you suddenly realize that it is making sense. However sometimes it does not work and you have to let it go. But when it works out, you transfer the drawing through your modes of expression on the canvas. Along the way, while working, something happens, accidentally! As the image slowly starts taking shape, at one point something clicks and then it is a question of taking the idea to conclusion. During this finale sometimes you decide on excluding or including more elements that later come to mind.

Q2. Every artist seeks some meaning in their art and wants to convey something through their works. What do you seek in your paintings?

This is a difficult question, because it expects a pre-meditation of what you are seeking. When you ask him what he is looking for? He can only point to the work and say this is it. That is the case most of the times as our search is always ambiguous. The audience will never understand exactly what the artist means; they will understand what they are capable of understanding. Good art always allows for multiple possible interpretations. It lives longer because when people return to it, they see new meaning as their life changes.

Q3. While describing one of your paintings - 'Industrialscape', you had said that its structure is like an Indian miniature painting. What aspects and techniques of Indian miniature paintings inspire you?

One of the major aspects of miniatures is perspective. Indian miniature follows a bottom to top perspective, where what is closest is at the bottom. The scale does not reduce in the same proportion and the horizon goes to the top of the frame. Multiple objects within a scene are painted from different angles of perspective. A building can be painted from different points of perspectives to show ceilings, flooring and other elements in a single frame at the same time. I use these elements quite extensively in my work. They give the art multiple view points, so that the viewer can see many things at the same time.

Q4. You are not painting the sorrows of the working class but you are portraying their strength. How did you achieve this in your work?

Let us take an example. I may see the condition of someone with whom I empathize. The subject of my work, should also be the imagined audience of that work. It is not their poverty, weakness or run down condition that is paramount. I have always tried to portray how people are living a respectable life in these conditions. Portrayal in which, the person looking at the image, identifying it with his own class or himself, can derive some strength from. Art should be able to convey something positive, rather than portraying only the negative aspects of the condition.



KAMU IYER

A CITY GROWS

Kamu Iyer graduated in architecture from the Sir J. J. School of Art, Bombay, in 1957. As a practitioner since 1960 with Architects' Combine, a firm in which he is a partner, he has built extensively in Bombay and other parts of India. His practice covers a wide range of projects like low-income housing, educational and institutional buildings and campuses and research facilities.

He has taught at various schools of architecture and has been on jury panels at various school and public competitions all over India. Iyer has authored "Buildings That Shaped Bombay: Works of G B Mhatre" and co-authored "Four from the fifties - Emerging Modern Architecture in Bombay". His most recent publication is titled "BOOMBAY from Precincts to Sprawl".

KAMU IYER

The changed pedagogy has better equipped young architects today particularly with the use of computers as a tool. Besides students today develop better verbal skills because of jury evaluation and the necessity to make presentations all the time. A student at school and later in the outside world has to present his ideas to groups of people and that is an important difference.

To answer the question of the difference between students of my generation and the present one, I am upbeat about the young students of today. They are brighter, more exposed, are proficient in the use of technology to enhance their skills and access information. They live in a competitive world where success is all that matters. They are alive in a consumerist world.

Yet I am happy to know that many of the young still have ideals especially when it comes to social issues. They are aware that architecture exists in a context which includes environment, inequity in society and other serious issues. But the world they meet when they cease to be students is different and so competitive that ideals are left behind.

There is another fundamental difference. When architecture was seen as Art, serious students of architecture, like students in the Art school, treated every design assignment as an attempt to create a piece of art.

There was a path of design enquiry that they trod on and when they came out of school there was little disillusionment since there were many serious minded architects practicing then.

The present generation is being conditioned to think of architecture as a product that has to be packaged and marketed in a competitive market. It has, therefore, to be more attractive and interesting than others.

The difference reflects the change in society and culture.

Q.2. In recent times, the media has associated architecture with glitz and glamour. Huge global exhibitions are organised with star-architects, corporates, builders, etc. glorifying 'glossy', high rises. What is your take on this glamorisation of architecture? At the same time there is talk of sustainability. What are your views on both apparently opposite views?

The last few decades has seen the influx of many new building materials. There is a need for architects to evaluate the worth of a material before using it. Likewise, glossy images of architecture are created by the use of various media; images that people associate with development. For example, a glass tower is seen as a symbol of modernity and progress. In all of this, the manufacturers of the new materials are the ones who benefit. Today we live in a consumerist society with things being produced and consumed all the time. Attention spans are becoming shorter as also the shelf life of almost everything including buildings. There is need as never before to be aware of the changing socio-economic environment and rationally evaluate it. The form of globalisation being imposed all over the world is really one of a consumerist culture that is everywhere but does not belong anywhere. It is manifest in buildings that are not rooted in the soil on which they stand or the culture to which they belong. A society that is blindly adopting ideas from everywhere without remaining rooted can only become footloose. Of course, we have to be open to ideas lest we become stagnant but we need to be aware of the past especially the immediate past in order to understand change as a process of evolution.

Q1. You have been in architectural practice for almost six decades and have also been associated with teaching. You have also interacted with students and architects both in professional and academic work. What changes do you see in architectural education and how has it affected professional practice? Also what is the difference that you see between students of your generation and the present one?

Sixty years ago teaching was based on imparting drawing skills and graphic communication. Most students lacked verbal skills particularly those who did their basic education in vernacular medium schools. That is why Batley started the literary and debating society in the school so that students could develop debating skills. Studio sessions were supplemented with visits to buildings under construction to understand construction methods. The main emphasis was on learning design, which then meant the Art aspect of Architecture, history and construction. Design studios had desk critiques and only the senior years had an outside juror for a design critique once a year.

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There was great attention given to rendering of drawings. Examinations were conducted by the Higher Art Examination Board. The training, by and large, was suitable for a fresh graduate to be of assistance in an architect's office. Within a few years of work in an established architect's office he could get a licence to start a practice.

In the sixties architecture was deemed to be a part of technology studies and the school, which became independent of the Art School, was now controlled by the Directorate of Technical Education. Teaching methods changed to suit a curriculum that was more technology oriented. It was also more broad based than what prevailed in the fifties. For instance it included humanities, basic design courses in the initial years, services and structures. The major difference was that students entered architecture school after two years of college. The curriculum, therefore, anticipated the rapid changes that would take place in the architect's role and the services demanded of him.

In the midst of the plethora of sleek and glossy buildings that we see around us is a sudden concern with energy conservation, preserving the environment, ecology and sustainability. There are energy efficiency ratings done for buildings that are inherently energy consuming in their design. The materials then used to reduce energy consumption are energy intensive to produce and hence expensive. The cost is justified by claiming reduction in power consumption- an inefficient way to deal with a problem caused by an inappropriate design. Look instead at buildings built in the not so far past and we see buildings that were built with materials that did not consume much energy to produce or to live in. They were easy to maintain and could be altered and added to over time. Sustainability is a way of life. It extends to preventing or at least reducing damage to the environment, cautious use of natural resources - all of which have to be built into the design of a building. Sustainable design comes from reflecting on forms arising out of time honoured tradition in the choice and use of materials and innovating ideas for adaptive use for present needs. Anything other than this will be only superficial.

Q.3. Architects and critics have stressed on the ‘context’ of a building. The context has been an important topic of discussion and debate in architectural schools too. What is your understanding of context and what role does it play in architecture? Does context have anything to do with theory?

Context is not only that which surrounds a building. It includes all that comprise the urban system in which streets, houses, public transport and most of all people and culture are important components. In the countryside the elements in the context differ but are nonetheless as crucial. A building seen as a stand alone object is a limited view. It exists as a part of the fabric of a city. There are many others contributing to the environment in which a building stands. As I wrote earlier, an architect is like an actor who appears on stage in the last act of a play . Yet his performance makes all the difference to a play but for him to perform well he needs the support of many. A building, therefore, exists in a context but this does not mean that a building that is different from the others on a street is out of context. The issue of conforming or contextualising arises often when designing an insert in a heritage precinct. The usual and safe method is to conform to the existing both in form and detail. This in a way could be said to be contextual but doing so is missing the woods for the trees. If the main principles of the precinct like scale, proportions, fenestration sizes, salient lines, skylines and heights are understood and applied , chances are that a new insert may blend into the context though it might look different. So context is a rather wide canvas.

The relationship between context and theory is not dichotomous . Theory comes out of context and insights that one gains in his work. Theory, therefore, is not static. It is shaped all the time by experience that is reflected upon and discussed. Theory as ideation can become jargon because every project travels a journey that is unique to it and experience from doing it forms its own theory. Seeing precedences and reading about critiques on architects' work widens one's knowledge but this cannot be theorised and used in a creative act which is what designing is .



KEDAR BHATT

in conversation with DANISH BAIG

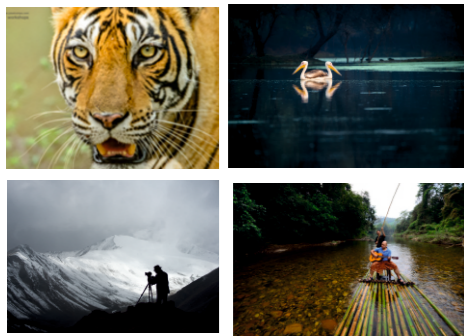
COMPOSITIONS IN PHOTOGRAPHY

Kedar Bhat is a Physics graduate and a freelance photographer with over 15 years of experience. He has worked with Outlook group of publications and also for dailies like The Times of India, The Indian Express and Hind stan Times. He conducts sessions on Photography in the field of nature-wildlife photography and interior and architectural photography

Composition is everywhere; in music, painting, photography and architecture. Kedar Bhat unveiled the science in the art of composition including elements of aesthetics, focus, zoom and details. Composition in Photography is not just about the technical aspects like lenses, the equipment, etc. He discussed some general concepts like, photos with high Contrast and elements of Focus. In some of his photos he showed Motion by using low shutter speed, thus focusing the attention to the contrast of blur and sharp objects. The focal elemental influences like guiding lines, curves, shapes, framing, geometric shapes, triangles, squares, circles, roads, pathways, river etc. also guide the direction of the final outcome. However, there are very specific rules of composition like rules of thirds, leading lines, patterns, frames, symmetry, full frame and negative spaces which should be followed to ensure a decent composition.

Q1. One always associates wild life photography with natural setting like forests and sanctuaries. But your most acclaimed capture – of ‘pollen grain dispersion’, speaks volume about natural phenomena that one would fail to imagine in an urban context. Tell us about the process right from what you imagined?

That particular click pollen grain disperses from a grass blade. So generally most new photographers and even experienced photographers say that they love natural light and they don’t use flash and somehow they stay away from flash photography. But if flash is used creatively and technically then it is an amazing tool.



That particular image “pollen grain dispersion”; that is not possible in natural light. You have to freeze the motion of falling pollen grains and that happens with use of flash in a millionth of a second exposure. What had happened is the particular image if you see, in jungle that plant is all around, and if you tap the grass, you can see powder like substance coming out of the seeds. I had visualized it, if I could freeze that motion and make a nice composition that would be an interesting image. So when I went to SGNP first day, I experimented with it with an off camera remote flash. So I realized that I got the pollen grains captured, but it was not a beautiful picture. It was technically correct, but not an aesthetically pleasing image. So next day, I again took some more images till I got nice composition and good image. The point is you need to take lot of effort for taking some outstanding images. That particular image got the “National wildlife federation award”. The reason it got the award is that visual itself is different. Ordinarily you see tiger, sunrise, sunset, images which are standard images. But when you are competing in an international competition, nobody is going to watch those sunrise, sunset and tiger images. Your image has to stand out and that is how I thought about the image. What happens in photography is that you have to have that frame ready in your mind and your equipment has to just translate it.

Q2. Something like wildlife photography, where the subject is not static like a building in architecture or interiors, what are the challenges you come across and how do you go about capturing what you imagined?

As far as wildlife is concerned as you said it’s not static and it’s not in your control. In different type of photography, architectural, tabletop etc. it is studio setup. Yes there is creativity in it, but it is in control, like you can change light, change locations, change compositions. But in wildlife, you have no choice. Whatever is happening you have to capture very fast. It has to be a lightning fast response.

If there is some amazing wild life activity happening then your reflexes have to be very strong. And you also need to have some anticipatory judgment. You have to anticipate actions- if something is happening and if you understand animal behavior, then you can anticipate what will happen next, and be ready for the next moment. For example, if you want to shoot a dragonfly, then it will always sit on one point, and it will fly off. Again it will come at the same point, so you can keep your tripod ready, focus it, and be ready to shoot that again. Bee-eaters also have the same habit, so they will go capture something, and come again at the same spot. So if you have to have a picture of their landing in flight, then you have to be ready, so you need to know this animal behavior. So that’s the challenge. So nothing is in your control- light is not in your control, animal behavior is not in your control, so whatever is in front of you, you need to be ready. Your reflexes need to be very fast, and you need to be ready with all your settings. Change your settings very quickly depending on light or depending on what actions you want like in wildlife. You might want to freeze all the motions like capturing bird in flight: the same picture can be shot at slow shutter speed- showing them in motion, getting it blurred deliberately. So it depends on what you want, but you have to be very fast. They are not going to wait for you, that is one big challenge in wildlife photography. And it’s of course not an air-conditioned environment. So you have to be ready for different kinds of weather and even your camera and equipment need to be ready for it.

Q3. How much of a big deal is technical sophistication in wild photography?

Though photography is art and if somebody likes my images, it’s not because of which camera brand or what kind of equipment I use. The art form is definitely important, but to translate it the way you imagine, technique is extremely important. There are two kinds of technique- one is the camera technique i.e. lenses, equipment and accessories and another is the software part i.e. proper scientific post processing. So you have to be technically sound and unless you do it, your images are not going to be good. Images look different on camera and different on screen, so software part is also equally important. I value technical part as much as the art, photography is half technique half art.

Q4. They say ‘image speaks a thousand words’, do you aim/ intend your photography to convey any message for a cause?

What happens is most of the newcomers in wildlife photography shoot birds. What I find is they are interested in shooting close ups of birds. A close up of bird is fine, you can see thousands such images. But if it is doing some activity, there is some story behind it, which you have to find it. Story telling aspect has to be there is what I personally feel. I don’t like flat images like passport images of animals. I mean there should be some activity some story, like if I am in a park and there is tiger on the road, there is no point in taking close-ups. I mean I will take it but for other purposes. But I will be interested in showing that animal in its habitat, like what kind of jungle that animal is in. If the same tiger is in the Sundarbans v/s a mangrove forest. So rather than taking a close-ups, I would prefer taking that tiger/animal in its habitat. If you don’t have the story telling aspect, the images look like passport like images of whatever subjects you have.



AMOL S. PATIL

Excerpts from Conversations

MINIMALISTIC BOLLYWOOD POSTERS: MIN.MAX

Amol Patil is an academician and practicing graphic designer. He brought minimalism to bollywood posters. He is presently teaching at Baliram Hiray College of Architecture, Mumbai. An artist at heart, he has a unique vision which allows him to explore the aesthetics of the most mundane objects.



Q1. What inspired you to create Minimalistic Bollywood posters?

In the second year my thesis work was getting extended beyond the original plan. This continued for some time, and so I was quite bored and felt like nothing is happening. So, this whole thing actually you started as a way to kill time. I was bored, frustrated, reading things on Facebook. There I encountered some posters that caught my eye. At this time my thesis was still stalled, so I was inclined towards this. I tried to decode the posters, I tried a few similar things by myself. It didn't quite work out immediately, but in a few iterations I had it- minimalistic Bollywood posters.

Q2. When you design such posters, how do you transform an experience from the movie into a poster. Like, what do you take from the movie?

I heavily depend on the viewers, who are actually viewing my posters. They should have already seen the movie. They would be looking for some clues and I need to think about how to give those clues to them. So, you need to be more thoroughly attentive throughout the film. As an artist when you see the movie, decide the points you want to pick, create graphical representation of these points and constructed the elements in a poster.

Q3. Do you find any scope in changing the typography of the posters, Bollywood posters? Like how they are right now and could you totally change it?

In today's world, we are very much surrounded by images. Images are everywhere, and sometimes it is boring to see these images all around you. To break away from that one can choose a different line, not putting many images, just to engage the viewer's mind. Leave it to the viewer to extract something from the posters, rather than directly throwing it at them through the typical over-the-top images.

A Toronto based artist named Ibraheem Youssef made some posters in 2009, based upon films of American director Quentin Tarantino. Doing away with all bombardment of images, keeping it to the point, while providing an aesthetic value; were the high points of the minimally designed posters. His new perspective of looking at film posters was covered by newspapers, e-papers and shared by bloggers, and netizens.

This trend surfaced in India approximately two years ago on social media. We cannot confirm who started making them first in India, but there are artists who got influenced by these posters made by Ibraheem Youssef started making them for Indian films. It was liked, shared, blogged and tweeted about by internet users. Amol Patil happened to be one of many who started following these artists on Facebook.

The process of making posters is interesting. These posters are made after the movie has been released. The challenge lies in trying to find the exact moment in the movie, which can trigger the mind of the viewer, and can later develop as a wholesome experience. Alertness is required to locate anything in the movie, which has structural importance. The process of making posters is the most enjoyable, when the particular moment is required to be transferred into graphics. Here design elements, their colour schemes, fonts used and the arrangement have to be appropriate, in order to provide the desired experience. While making posters it becomes necessary to understand, Where to stop and What is not too much. Some examples are demonstrated below.



NEHA MODGIL

INCREASING THE SALABILITY OF VIRTUAL PRODUCTS THROUGH USER EXPERIENCE DESIGN

Neha Modgil is a renowned name in the Usability & User Research domain in India. She is among the few woman entrepreneurs, who understood the upcoming demand of Usability in India and took her career towards User Centered Projects. Today her venture has become Techved Consulting India pvt. Ltd. and is considered as one of the exceptional Usability Service provider with end-to-end solutions to clients all over.



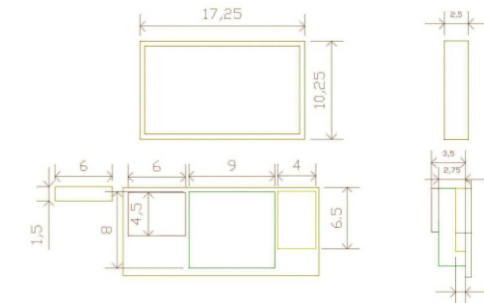
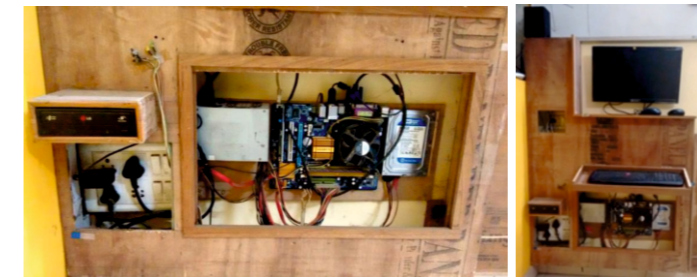
SIDDHESH KOLAMBEKAR

MINIMALISTIC PRODUCT DESIGN

Siddhesh Kolambekar is a practicing Architect and a passionate teacher. Siddhesh is currently working as an Asst. Professor at Anjuman-i-Islam's Kalsekar Technical Campus, School Of Architecture. Apart from Teaching he is also into practicing Architecture, through his firm-Studio Kolam mainly focusing on the Konkan belt. He is also the co-founder and Conceptualist at 'Beat Route - A Registered Social Art Organization' through which he teaches art to special children, children from municipality, rural schools and children in Observation Homes.

Good design needs to meet, not only the exact needs of the customers/business, but also has to offer great value. User experience constitutes all the interactions that people have with a product. The way it feels when they interact with it, how well they understand how it works, how they feel about it while they're using it, how well it serves their purposes, and how well it fits into the entire context in which they are using it. In today's digital age, when every experience is available on the web it is essential for designers to think out of the box and bring the best virtual products and web interfaces to users. This age calls for designs that interact well with users, understand them, fulfil their needs, make them stick to it and retain the customers.

User Research plays an important part in understanding the end user and his perceptions towards a web interface or a product. Collecting user feedback, understanding their behavior and expectations through research helps in building successful designs. With User Experience Design we can deliver products that are a delight to the users and that which increase business sales. The look and feel, user interaction and all the emotional elements that come with the design can help in establishing a Connect with the customer. The whole customer engagement on such virtual products can be achieved through great designs that are useful, simple, usable yet attractive. In this session, we look at the important things to keep in mind while designing for web, the processes and strategies to be followed for creating conversion oriented and user friendly designs



Product design is all about creating a product, which not only serves the purpose for what it is meant, but is also Minimalistic, Efficient, User friendly, Aesthetically Pleasing and Economical. The most acute problem in current scenario, is of the rising prices for the per square feet area of the houses, which makes you think on how to use the space most efficiently in furniture design. It is a disappointing fact that most of this area is utilized by an object, which at most times in the day, might not be in used.

As per the principle by Nicholas Burroughs, "Minimalism is not lack of something; it's simply the perfect amount of something", this paper discusses an experiment to accommodate the most needed product of the day, "THE COMPUTER". The product is a conclusion of a process of dis-mantling and re-assembling the parts of the computer, taking care of the properties and the function of these parts and eventually customizing the product as per one's needs and style. The freedom and pleasure to self-initiate the design is another asset of this product.

Its about dismantling the current computer processing unit and reorienting the elements in it as per the space and user convenience. This is possible because all the hardware parts come with wires or connectors to any desired length, making it easy to achieve the expected design.

The advantages of this system are, easy maintenance, easy cleaning, space saving, and customized design graphics. Its observed that when a hardware part fails in the system the whole of machine is disturbed as they are compacted in a small box. Also this compact design makes the cleaning even more difficult as a result spoiling those parts even more. Because these parts are placed at our convenience, it is just the part to be repaired which is catered to and the whole system remains undisturbed also resulting in easy cleanliness.

Even though the system is compact and user friendly its only disadvantage is that complete shifting of the module is not efficient. The design cannot be mass produced. The same module cannot be repeated as it becomes location and space specific.

Yet it becomes an asset because it cuts down most of the disadvantages of the CPU and makes it more simple, beautiful and efficient.



SUSHMA JOGLEKAR

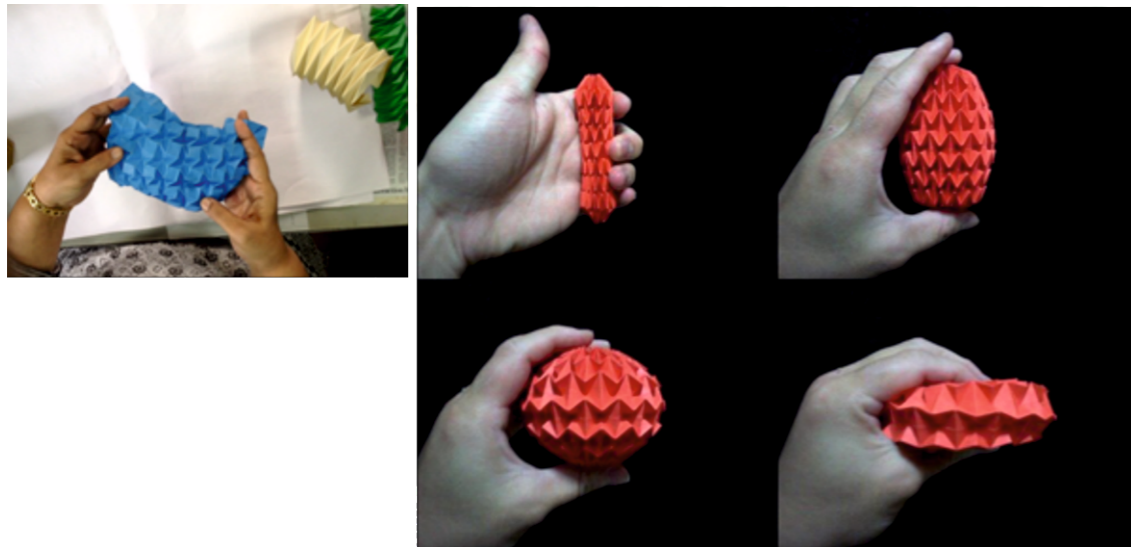
TOWARDS ARCHITECTURAL ORIGAMI : PATTERNS AND FORMS

Dr. Sushma Joglekar, presently teaches at Sir J J College of Architecture for both Graduates and Post graduates. Origami is her passion and she has found routes to connect her passion with her profession. Dr. Joglekar has organised many collaborations with the Japanese consulate along with Origami Mitra organisation. We have also displayed a few of Dr. Joglekars creations in our exhibition gallery at the entrance.

Origami and Architecture are creative fields with a base of Math and Science. Every line in Architectural drawing and every crease in origami diagram has some significance.

By using reference of edges and corners, paper can be folded forward or backwards to create mountains and valleys. These can create reference points of further folding. It is possible to understand properties of polygons through origami. Traditionally square paper is used for origami, but for creating shapes and patterns, A size papers, circles, triangles, hexagons, pentagons, and octagons are used. Without using any geometrical instruments, parallel lines and intersecting creases are formed. It is possible to trace patterns within this grid. The process of folding, techniques, and sequence will be discussed in this presentation through series of diagrams and crease patterns. This will include concepts of golden rectangle, star polygons, tessellations, traditional Rangoli patterns, and Islamic geometric patterns.

Origami can be also used to create various three dimensional architectural forms. The presentation will include sequence of crease patterns for roof forms; folded plates, and hyperbolic paraboloid forms.



in conversation with ZEESHAN SUHEL AZIZ

Q1. You are an architect and every architect associates herself with some or the other design ideologies; how did your early practice of origami influence your ideologies?

Origami is formed through sets of geometric patterns, it is not random sculpting. Architecture also has to have some regular patterns and even if we talk about digital architecture or buildings which are freeform in nature, they do have some defining points, some parameters, which is synonymous with origami. So this relationship between architecture and origami has influenced me in such way, that whenever I look at any building or plan or form, I feel it should have sense of geometry, some meaning to its appearance, it cannot be just an irregular or fancy form.

Q2. Origami is incredibly intricate and precise. Can you briefly describe your creative process for Islamic pattern in origami?

Since I was the student of conservation and heritage, I started looking at Islamic Jalis and Tiles and their patterns. On the other hand, I found origami is also has pattern, quilts and connectors. So I started drawing on the similarity between the two, and thought that it is possible to understand the shape development and Islamic pattern arrangement of shapes like pentagon, octagons, star polygons etc. through origami.

Q3. The circle, and its centre, are the points at which all Islamic patterns begin and is an apt symbol of religion that emphasizes one God, the most beautiful parent of all polygons. On the contrary origami is done with a sheet of paper, which is square or rectangle in shape, so how do you achieve the Islamic pattern from a rectangular sheet of paper?

It's a myth that origami is possible only through square paper. It is done with a square, because it is easily available and easily foldable form of paper. But as you go further in origami, like developing flowers with five petals, seven petals; it is mandatory to start with circular paper. When I started working with circle in order to achieve certain polygons, I needed to fold the paper in a number of equal folds, which are equidistant from the centre. Whereas in Islamic pattern designing, different kind of set squares were used in order to achieve these polygons.

Q4. Do you find any similarities with the recent origami tessellation and traditional Islamic pattern?

Tessellation in origami is overlapping of patterns. It is like starting with a larger paper, pulling the paper together to form layers, and arranging them in such a manner that layers get overlapped with each other. In Islamic pattern, tessellation is tiling and jali pattern, but there are no overlaps in it. But if we look at the geometry, it is same grid that will be used in both.

Q5. How can the transformable/ kinematic property of origami manifest into an architectural space?

For structures which are movable, transformable and light weight in nature, Origami could be used to devise crease pattern like helical cylinder, mishibura pattern in the structural frame work. Due to the properties of these patterns, the structure can completely collapse and expand again to the desired shape.



ANEETHA RAO KASUGANTI

OPEN OFFICE DESIGN: HOW IT IMPACTS LEARNING IN ORGANIZATIONS

RESEARCH SCHOLAR, DEPARTMENT OF HUMANITIES AND SOCIAL SCIENCES,
IIT BOMBAY

Studies on physical environments in organizations have sought to establish a relationship between aspects of the physical environment and behaviour. Proximity, density, layout and furniture arrangements are few of the features that have been found to impact spatial behaviour, impacting diverse outcomes such as creativity and innovation.

Based on this literature and insights drawn from an exploratory study conducted on open office workspaces in India, this presentation seeks to demonstrate, how built environment influences behaviour in offices with an open design. Physical environment in two of the organizations within this study, are examined as part of the learning context in the company, revealing the impact of the layout on proximity and visibility, and establishing the crucial affordances for behaviour provided by such a layout. Using data gathered from interviews and space syntax analysis of the physical layout of these two organizations, the presentation seeks to establish, that a supportive physical environment contributes to communication and interaction, facilitating knowledge sharing and learning in these organizations.

Q1. Since environmental psychology is not as evidently applied in the field of architecture, how important is it to understand the relationship between the users and the built environment?

You build for an end user as an architect, and the end user if it's an organization has its own necessities, its own reasons for wanting you to build, say an office space in a particular way. If you don't consider the type of behaviors that an organization wants in its office, and if you don't consider the types of offices or the type of environments that an individual wants, to be able to behave in a way that the office wants, it's not really going to serve the purpose. After a while, what is going to happen is that people are going to be uncomfortable in that space. Let me give you an example. Privet ego was a building complex built in Illinois in the U.S. It was the time when they decided to actually make changes, and they said we will build our first multi-storied building, where entire lives will be in one building. But what they did not realize was that one apartment could not see another. There was so much separation between people that you couldn't even see the other person. This led to lot of vandalism in the entire building. That is something they never foresaw. What they thought is, if you have a lot of people staying in the same building, then it is going to lead to a community living. But what they found was that didn't really happen, because you couldn't see one another. There were so many floors and because you were taking a lift, you didn't know who was staying on the floor below you. And because there was nobody keeping a watch, vandals started coming in, they started breaking up the houses, and thefts took place. After 15-20 years the entire complex had to be torn down. Therefore, if you don't really consider these possibilities, as to how this environment might impact people, then you are unlikely to find success in the function part of it. So therefore, I feel that the nexus between behavior and architecture is really important that needs to be considered.

in conversation with AMBARIN CHOUGALE

Q2. Since this field deals with interdisciplinary theories to analyze the relation between man and his physical settings, what becomes the basis for establishing a theoretical framework?

You're talking about workspace design and you're talking about psychology. So the important thing would be how people actually behave with respect to space. What are their generic behaviors? Individuals tend to protect their privacy, people require a certain amount of personal space and they tend to be territorial about their spaces. So these are basic tenets of human spatial behavior. So you need to consider these basic tenets and you also need to consider basic architectural tenets. Now just because I want people to collaborate, it cannot be that every building can be made in the way which is facilitates that. For any interdisciplinary theoretical framework, each discipline's basic tenets need to be respected. After this the relationship between the theories is to be determined and implemented. It has to be a collaborative endeavor, based on specific needs of each project. So you'd have a basic theory, but each project will begin to fine-tune that, depending upon the nature of the project. This is true of any interdisciplinary research we talk about.

Q3. What shall be your focus of discussion in the conference?

The focus of my discussion would be what an overview of environmental psychology, and its importance for architects. I will also speak about how architecture principles important for us as environmental psychologists, in particular what impacts a behavior from an architect's perspective. I will also be talking about some of my current work, which is a small snapshot into how I am looking at the nexus between behavior and architecture.



PARUL KUMTHA

” INCLUSION’ AS THE PROCESS OF DESIGN:
ACCESSIBILITY AND CONSERVATION OF BIODIVERSITY.”

Nature Nurture Architects and Planners are committed to designs that conserve natural heritage and allow barrier free access to all sections of society, this team of young and upcoming architects collaborate on many projects to achieve their goals. With the dictum ‘Change is Constant’, the team applies the experiences gained through run-of-the-mill professional practice to make a difference where it matters.

Inclusion of Accessible Design:

"A civilization is to be judged by its treatment of minorities", Mahatma Gandhi.

Everyone irrespective of physical, cultural and economic background is equally entitled to accessing all public spaces with dignity and without compromising on one’s self respect. Designers therefore play a crucial role in making this possible.

The real challenge lies in sensitizing designers and individuals towards an inclusive, barrier- free environment, which ultimately requires a collective will to translate into a reality. The emphasis, thus, should be on ‘Universal design’ as the process of designing itself, where the designer considers the needs of all users, especially senior citizens, children and persons with disabilities.

Inclusion of Conservation of Biodiversity:

As Urbanization gains momentum, nature and its resources are facing the constant peril of perishing. Construction and development using new technologies has almost always had to compromise on the ecology and biodiversity of the surroundings. If adequate precautions are not taken in time, the results could prove detrimental to ecology as a whole.

One of the most ideal methodologies to adopt would therefore be, to give back to Nature what we took away from her in the process of construction of built environment. If this sustainable approach were adopted by designers, the balance in nature would be restored again.

Aim: Our main aim would be to: - Sensitize through a presentation that mainly focuses on the two aspects of ‘Accessibility’ and ‘Conservation of Biodiversity’ as the process of design. - Discuss guidelines that are adopted to achieve optimum results in the areas of accessibility and conservation of biodiversity. - Explore adaptive design to suit local contexts. - Focus on the importance of retrofitting existing ‘non-inclusive’ designs to make them inclusive, by the way of detailed audits and sensitive solutions. - Provide references and examples through our projects in the areas of Educational, Commercial, Recreational, Transportation, Public utilities and Residential buildings.

Our main aim would be to: - Sensitize through a presentation that mainly focuses on the two aspects of ‘Accessibility’ and ‘Conservation of Biodiversity’ as the process of design. - Discuss guidelines that are adopted to achieve optimum results in the areas of accessibility and conservation of biodiversity. - Explore adaptive design to suit local contexts. - Focus on the importance of retrofitting existing ‘non-inclusive’ designs to make them inclusive, by the way of detailed audits and sensitive solutions. - Provide references and examples through our projects in the areas of Educational, Commercial, Recreational, Transportation, Public utilities and Residential buildings.

Conclusion: The presentation aims to plant a seed of thought in the minds of the students to help make them sensitive designers in the future.

in conversation with MUKHBIT BUBERE

Q1. Why Nature – nurture ?

We focus primarily on two things. The first part is accessibility and the second part is sustainability (environmental sustainability). One of these has to do with nature and the other has to do with nurture. We call it nature nurture, but actually the term is interchangeable. So we believe in nurturing of nature and the nature of nurturing both. So that is why we call it nature nurture, the short form of it becomes to Nn , which is infinity.

Q2. While designing what comes first? Nature? Or Nurture? Or Both?

Actually both. As designers we have become conditioned to thinking about both simultaneously. So at no point you would compromise on the sustainability of the design and at no point you would compromise on the universal design. Because right now it has become a matter of principle for us. You have certain set of principles that you would never like to compromise upon. Our experience has convinced us that you cannot compromise on either. So, even if the client is not concerned about one part of it, say nurture (accessibility), we would try to convince them that it is required.

Q3. You specialize in Universal design, so can you talk about the challenges you come across while designing?

Some of the challenges we face are charters for heritage protection and the mindset of the people. Once we had gone to a government office to make a presentation. An elected representative who was present, made a statement at the end of the presentation. "Frankly, why should we make it accessible? That will cater to only two percent of the population." Although we tried so hard to tell him, that it is not 2% of the population but everybody, he was not impressed.

There is another type of mindset that we encountered when doing an audit in Nasik. One of the thing that we saw in many of the public buildings was that if they had ramps, then they had barriers right at the top. Because otherwise two wheelers would also go up the ramp. In my son’s case, if he has to cross a road he faces a challenge. I can teach him to look at the green light and cross on the Zebra crossing, but on our streets he can never see the zebra crossing because of wear and tear.

It doesn’t take a lot of money to make a structure accessible. But because of the mindset that it should not exceed the budget, clients wouldn’t even consider looking at it. So to convince a client in itself is a big challenge. Similarly with green design, people think green design and accessible design means unnecessary increase in budget. Other problems, like somebody had once said to me that a ramp on the front facade looks so ugly. I responded that you have not designed it well, so it is looking ugly. If you are retrofitting it, then it may look ugly. Even then you can design it in such a way, that it does not look ugly. Do we say the staircase block looks ugly, so not provide the staircase block? You don’t say that, because it is a need. The same thing about toilet blocks. Do we not provide them because they look ugly? Then how can you say that about the ramp or the lift? Giving entry from some entrance at the back is not Universal Design. Just because you are on wheel chair, does not mean that you should come from an entrance from the kitchen block and then come to the main lobby.

Q4. Can you talk about the Post Occupancy Result of the structures Retrofitted and the structure Universally Designed?

Retrofitted structures are working well for example saint Xavier’s College is working well and the good thing is that they have a very thriving accessibility cell there. They have a person, very close friend of mine Dr. Sam Kalapurwala, who himself is visually impaired, who is pursuing this. This is done in step by step, so slowly over the years, they have put into place, what we had suggested in the design. Because of that, more types of disabled students can study at Xavier’s.



SONAM AMBE

COMPILATION OF DESIGNER'S DATA: FOR INDIAN ANTHROPOMETRICS

Sonam is designer at heart who loves to analyse and explore ideas. After her Bachelors in Architecture from Sir J.J. College of Architecture, she studied the social sciences and holds a silver medal in M.Phil (2013) from IIT Bombay. The Social Sciences have cumulated upon and moulded her approach towards user-sensitive holistic designs. Presently, Sonam teaches at Anjuman-I-Islams School of Architecture.

Anthropometrics is a very detailed study of human sizes and measurements which is used to ergonomically design built environments. Indian academicians and practitioners for a very long time refer to World standards like Ernst and Neuferts, Metric Handbook, Time savers, etc for ergonomics. The problem with world standards is that they are either based on American or European anthropometrics. The average height considered in Neuferts ranges between 1750-1950 where as common references will tell us that average Indian height ranges from 1500-1700mm.

The Indian Ergonomic Book published by NID is a compilation of data surveyed for various ergonomic positions, displayed alongside technical information. This detailed description with quantitative glossary makes it difficult for the lay-design fixated architect to read and interpret it. Hence we are in need of a local-easy to read standard of ergonomics.

Objective:

The objective of this research is to re-search, re-study, re-analyse Indian anthropometrics and generate a graphical easy to read ergonomic representation for built environment. One of the latent objectives of this study is also to bring to the forefront some not so popular positions of ergonomics; eg, squatting, cooking on floor instead of platform, dining on ground, temple queues and many more.

Outline:

Body height and Human factors are directly related to genetics; like in the Indian scenario, the Punjabis will be taller than the Assamese. The study assumes users of Urban India to be cosmopolitan. Hence an equal sampling of a few ethnic groups was done to represent the urban population. The ethnic groups studied are Bengali, Gujarathi, Maharashtrian, Keralite, Rajasthani, Punjabi, Bihari and Tamilians

Human Factors are also associated with gender and age. Hence all the ethnic groups will be measured genderwise (male and female) and age wise (0-3, 3-9, 9-15, 15-18, 18-55, 55 onwards). Thus we need to collect measurements according to an 8 x 2 x 6 matrix (ethnic grp X gender X age). Twenty five measurements per person will be collected.

COMPILATION OF DESIGNER'S DATA: FOR INDIAN ANTHROPOMETRICS

Conclusion

From the data one can clearly conclude that Indian anthropometrics are not represented by Neuferts or Metric Handbook and that a detailed ergonomic account of Indian Human factor is necessary. The data collected will be used to generate standards for urban cosmopolitan Indian. The ethnic segregation will help us perform specific city studies where population distribution of ethnic groups is available. Eg: Delhi has more Punjabis and Biharis, Chennai has more Tamilians, Mumbai has more Maharashtrian population, etc. This study can also be applied for a similar indianisation of UNIVERSAL design. However one really needs to debate the following dilemma, Considering that disabled take longer to learn and use a service, will we hamper their progress globally by providing India specific ergonomics? v/s do we force uncomfortable ergonomic standards on Indians just because they are 'global' norms? and is it not the same as providing for the 'normal'?



Above mentioned and many other areas of application are posed in front of the students. The research is conducted as an elective with the second year B.Arch students. The studio deliberates on design of various aspects of Indian built environment. The studios concluded in design of paper furniture for children.



YASHWANT D. PITKAR

NOT JUST ARCHITECTURE

Prof. YD Pitkar teaches at Sir J. J. College of Architecture and also practices at Upasani Design Cell. He was awarded the prestigious Government of India, Ministry of culture senior fellowship in the field of photography: 2000–2002 for 'Photo study – Analysis of Motifs and Patterns in Mughal Architecture'. He was also the chief Photographer for the Maharaja of Udaipur's book titled 'Jagmandir – city – within – a city'. The books under publication based in Pitkar's works include 'Romance in red stone' based on his fellowship work and 'Queen stepwell at Pathan' A book of 60 poems by architect Sudhir Dewan uses an equal number of expressive visuals from his vast collection of photographs

Q1. You are an architect, designer, teacher, photographer, author, fountain pen enthusiast... do you believe in the grand master approach or a specialist approach?

I believe that specialization leads to extinction. If you specialize in one thing, then you will do only one thing at a time. I feel that you can do a lot of things, which can be of some use or the other, at some point of time. So a generalist is the approach that I prefer.

p

Q2. Any art/architecture reflects/expresses the creative stand of the artist/designer. How do you go about capturing that expression in architectural photography?

When you look at a building from a photographer's point of view, what you are looking at is a sculpture in 3 dimensions. When you design a building, it has a lot of functions, it has a client, it has a contractor, it has budget, it has politics, and it has all kinds of things. When it comes to photographing a completed building, all of these things are hidden. At times you may not even know, what is inside the building, whether it has fulfilled the functions, whether it fulfilled the requirements of the client or not. What you see is a 3-dimensional expression of an artist or an architect. And that is what you like to capture in its 3 dimensions, with light & shadow and textures. That is what I like about architectural photography. Most of the times, you will find that when architects design a building, the idea of the form is obviously there. I would not say that whether to say form follows function or form follows profit or whatever. It is a building that is built, and that is seen by the public at large. And when you look at it from a photographer's point of view, it should impress the people who see it. That is what I try, and capture. Has that artist been able to communicate what the intention is? When you look at a PWD building, why do we say it a PWD building? Because they tend to look like one. But when you see work of grand masters, they look different, and that is what one tries to capture. A photographer can try and see what the architect was trying to say. At the same time, when I take photographs, I generally don't take photographs of the full building. I take a part of the building and therefore, at times it is more I look at the built form as graphic, than a complete building. You can look at the whole Taj Mahal, and I think every day about a lakh of photographs are taken of Taj Mahal, but you can still capture Taj Mahal in a different beauty. So I look at visual graphics of the built form that I see.

in conversation with AROH THOMBRE

Q3. You have an interesting hobby of collecting fountain pens. So you collect fountain pens for their historical, technical, functional and aesthetic value or you consider them as work of art?

I'll put it like this, when I was in school, like everybody back then, I used a fountain pen. I don't know what happens today, but I liked the way the fountain pen worked, the ink is wet, it spoils your hands and cloths, so it was interesting. As you grow older, most of the students get away from the fountain pen, because you have to fill it, you have to clean it, you have to avoid the nib from breaking and all. I continued using the pen. When I got my 1st job, the 1st thing I bought for myself was a better fountain pen. And this went on and on. And from 1 pen, to 10 pens, to 100 pens, to more than 500 pens. So it was basically the passion for the object called fountain pen. And in fact I have got a lecture called- "Instruments of writing, objects of desire". So I looked at it as an object, how it is designed, how beautiful it is, how it works. Through my hobby of collecting pens and the lectures that I give, I found that as a product by itself, it has to be praised differently. It was my passion using a pen, I still use a pen which is a broad nib pen, but I have a friend who uses extra fine nib pen. So I started observing how nibs change, how colours change. I may have over 40 colours of ink that I use. Because I went from 1 pen to 100 pens, I also started looking at- Who made the pen? Why they made the pen? How they made the pen? So interest becomes deeper. So then I got into the history of pens. Say today I have around a dozen books on fountain pen. It has developed as a hobby and became a passion to collect fountain pens and mechanical pencils of different brands. I also started collecting inks, inkpots, pen accessories, pen stands, blotters, which you don't see now.

Q4. What would be the focus of your talk in Quadrant conference, 2015?

Having been a teacher for last 26 years, I find that a teacher should be able to talk about all kinds of things. And you should be a generalist than a specialist. We do need specialist teachers, who can be experts in topics like services, engineering, may be history/humanities. As a design teacher, I think you are trying to grow the general interest of the student. In my talk in Quadrant, "Not just architecture", I would like to talk about the importance of being a generalist in all allied fields of art and architecture, i.e. sculpture, painting, calligraphy, writing, reading, film making, or street art, for that reason or public art. Because it is the knowledge of the teacher in variety of the fields, that can guide a student differently. I personally believe that 5 years course of architecture, should end up making a student more than a formal architect. He should be a generalist, after which he can take up any field. That means he can be anything. He can be a photographer, he can be a poet, writer or calligrapher or sculptor.



MANISH MISHRA

PRACTICING TEACHING IN ARCHITECTURE

Manish Mishra has been educated in MUmbai university under Architrcture and has a masters in Urban and regional Planning in BDD, Lucknow. He is the founding HOD of the PURVANCHAL INSTITUTE OF ARCHITECTURE & DESIGN.

PRACTICING TEACHING IN ARCHITECTURE

It requires a lot of bias to say something, which one momentarily feels is the correct and right thing to say, preach and teach. This is essential to become a teacher. Teaching is essentially communication of knowledge to others, from various mediums and timelines. We all get taught by various matters, objects, living and non-living. By being taught I mean we realize something new, or we get to know something we did not already know. So everything around us, in one way or other is a teacher. So how one does consciously decide to eternally, repeatedly communicate knowledge to the listeners or observers? How one does decide or become one who distributes knowledge as an act of living? Isn't knowledge an outdated or contextual word? So with time does the teacher become outdated to the observer or student?

Architecture is a field which is more like a professional politics than any other professional field. Unlike other fields, where we seek jobs to earn millions, in Architecture we as students always are taught to become better architects. We are never told about becoming multi-millionaires overnight like other fields, which offer jobs after graduation. Teachers always emphasize that we shall become good architects. We are taught to become good Architects, but we are never told, what will be best bet to succeed in the profession. Probably, because no one knows the trick, or there is no consensus on definition of success in the Architecture fraternity. There has been distinction in Architecture fraternity about Academic and Professional education and the question has lingered on and on for years.

What I have found so far that, being practicing Architects, we stop looking at details which involve, lingering, waiting, delaying or postponing decision for things to cook within over time. In professional practice we stop reading more and more, and if we read, we tend to gloss over the text, to generate our meanings of the text than what it actually means. We look for more consolidated means to communicate, like images or walk through, but we start escaping from basic text or communicating through them, because it apparently takes more involvement in all forms.

While in Academic practice, we start creating hills out of moles, we caress little things, which might seem insignificant, and create things which may or may not have any standing at all. Though our understanding of multiple angles of issues in terms of design and reality enhances significantly, but we tend to fail whenever we have to really deal with a detail politically in real-time. We become totally a different species, who actually see practicing professional architecture from the angle of story writing, or essay writing. Architecture is the only field, which remains aware of its oxymoron nature, and tends to flourish by nurturing this contradiction further, like conjoined twins, who tend to ignore each other's existence by looking in opposite direction. In this paper is to address this issue of "Practicing Teaching in Architecture" to produce professional who are ready for this contradictory world.

REVERIE...
what is said
if it doesn't change
everything a little
I a human
or an organism, making a shell
around me of myself
and then making it a world
permanent but brittle
it was not seen
and seen as me
it was me, think
but guess
it was just a property
it stored everything
and carried scars
and decorations inside
out
a temple and hell
a pond of guile
they built it, and me
ya, vice versa
but awfully pretty
nothing went out
nothing excluded
extremes existed together
with intermediate
as referee
an idea, it was
existed so naturally
that it never noticed
itself
and went on
but something I noticed
suited and balanced
ever changing
noticeable, thinkable
exploitative, deductive
conscious
and "I" called it ...Reality

Reality...
is me, ya it was me
slotting things
and making tenses...
till it squealed
unknown
tasteless
in unknown language
devoid of any property
like an intrusion
whistling air, from hole
or an insect in mud
restless, and it matched
some frequency
cracks appeared
and then more squealing
balance disappeared
and it evaporated
what was called
property or reality
and then appeared
a world
and naked me
vision expanded
so expanded
my fragility
but there were some things
which shouldn't be part of story
you said something
and without your realization
it destroyed, my abode
which I called reality
now I am forming new world
and documenting the past
but what I can't write about
will only be said
coming from you...

-Ar. Manish Mishra



PRAJAKTA WADWALKAR

ENERGY EFFICIENT BUILDING ENVELOP

ASSISTANT PROFESSOR AT ANJUMAN-I-ISLAM' S
KALSEKAR TECHNICAL CAMPUS,
SCHOOL OF ARCHITECTURE

ENERGY EFFICIENT BUILDING ENVELOP

Commercial buildings with glass envelopes require a higher energy to maintain a comfortable temperature. Studying, analyzing and managing the facade would help in reduction of the running cost and energy requirement to obtain optimal cooling inside the space. To achieve energy efficient commercial buildings, definite guidelines and codes need to be provided. This study would aim at increasing the energy efficiency of the building by studying and analyzing the basics to design the projections of shading devices, deriving depths of the envelope and the other minor details for appropriate building envelope considering Nasik that falls in composite climate.

This study is carried out by creating the basic model for commercial building in Nasik. The outcome of the study has lead to setting of policies.

A building envelope is the physical separators between the conditioned and unconditioned environment of a building including the resistance to air, water, heat, light, and noise transfer. It serves as the outer shell to protect the indoor environment as well as to facilitate its climate control.

Building Envelope components are the Key determinants for the heat gain and its main functions can be separated into three categories:

- Support (to resist and transfer mechanical loads)
- Control (the flow of matter and energy of all types)
- Finish (meeting human desires on the inside and outside)

At the most basic level, the primary function of the building enclosure is to separate the interior and exterior environments. In practice the building enclosure has to provide the "skin" to the building, i.e., not just separation but also the visible facade. Unlike the superstructure or the service systems of buildings, the enclosure is seen and is therefore of critical importance to owners, the architect and the public. The users or occupants are concerned with both sides of the building enclosure. The appearance and the operation of the enclosure have an influence on the interior environment and on factors such as productivity and satisfaction. While the building enclosure separates the interior and exterior environments, it really experiences several micro climates.

This interaction is usually dependent on the time of day, the day of the week, and the season. There is thus a cyclical aspect to the time-dependent response of the enclosure as it separates and, modifies the influence of both environments.

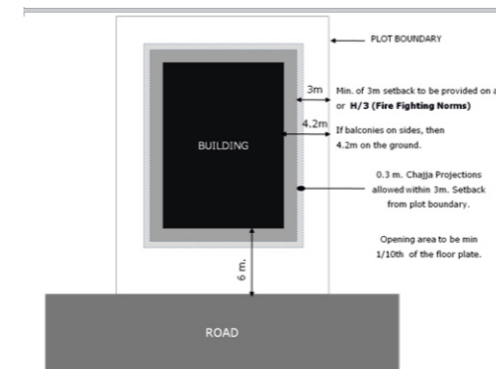
If we look at the transition of buildings from ages, for buildings in the beginning simple forms of construction being used for shelter from the wind, sun and rain. Gradually, as the desire for better shelter grew, suitable materials were identified and construction skills were developed. Vernacular architecture throughout the world is usually characterized by the judicious and advantageous use of readily available local materials and an experiential understanding of climate and site.

The Industrial Revolution dramatically changed the situation, leading to the rapid development of new materials, products and techniques.

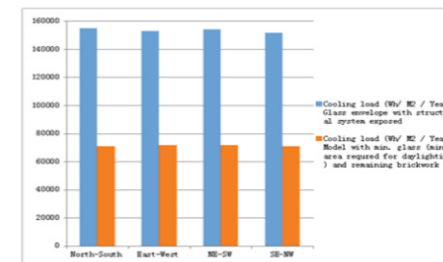
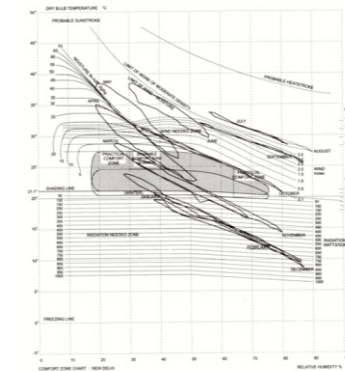
A recent "high-tech" building enclosure came up with poor thermal performance, little solar control, and many sealed joints, leading to serious energy liability and a step backward in indoor climate control.

These forms of building evolved over generations and, since the requirements were relatively simple and change was usually very slow, the design, the building materials and the construction techniques evolved at a pace dictated by matching need and available resources.

New forms of energy generation and equipment facilitated space conditioning and extended humankind's environment to include less hospitable climates. The building structure, its form, assembly techniques and materials underwent radical change in the relatively short period between the 19th century and the present time. Specialization and mass-production, the hallmarks of the Industrial Revolution, were slowly introduced into the building industry. The superstructure, and to a much lesser degree, the enclosure began to be considered separately as specialized components. Building envelope is acting as the face of what the culture inside the building is. Making it efficient will solve major problems related to energy consumption resulting into balanced economic growth. Thin Building envelopes either of glass or of alucobond is the trend for commercial sector. The energy consumption by such facades is tremendous as compared to other factors. Energy consumption due to different factors with respect to building envelope is given in the pie Chart below.

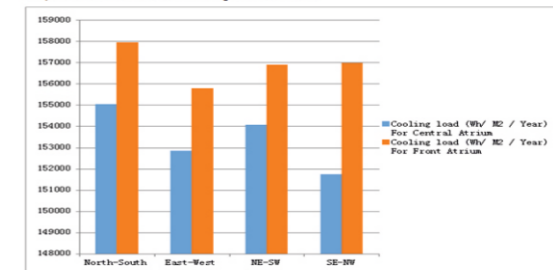


Detail climatic study of Nasik region was done and plotted on the bioclimatic chart.



From the above study, it is seen that if the building is designed keeping in tab of the u-value of the env certainly large amount of energy will be saved.

Comparison of both the cases for cooling load is as follows:





D.M. UPASANI

HOSPITALITY DESIGN

Architect D.M. Upasani is a graduate from University of Mumbai in 1969, and worked for a period of 14 years with some of the leading architectural firms. In 1983 he established his own architectural practice and since then he is the Principal Architect of Urban Design Centre. Over two decades, he has designed numerous residential, commercial and institutional, industrial, recreational and hospitality spaces. His expertise in hotel and resort is widely recognised. In the past 25 years he has worked on 200 built and unbuilt hotel and resort projects across India and abroad one of which is the Sahara Star Hotel near Mumbai Airport.

The field of architecture has numerous complex scales, one of which is hospitality design. Many factors which influence hotel design were discussed by Ar. Upasani. He mentioned parameters in hospitality design for success of a project. While designing public building it is very important to keep in mind that the public building functions with people with diversified cultures, diversified interests, diversified likes and dislikes. So one has to find a common denominator in arriving at the decision of design which will be appreciated by the people. Another aspect of designing hotels is that nowadays hotels have not just confined to exist as dharamshalas where people come and stay for one day where it acts as a shelter provision, rather it has went much beyond it. Nowadays, it has become a business place, a place where people come from different cities and interact with one another and thus it becomes a gateway to the city and architecture should reflect that.

A hotel is like a complex living organism which works round the clock, with its many systems and services. It is again very important to understand that for whom the building is going to function and the way it is going to function. It becomes difficult to design this complex structure if these parameters are not understood. There are certain points that one has to take care while designing a hotel. Firstly, it is built for hotelier and not for the investor. There is a difference between a hotelier and an investor. An investor is one who invests to build the hotel whereas the hotelier is one who operates the hotel in the best functional, comfortable and efficient way for the guests, and here it is the architect's job to understand the relationship between the movement of staff and the guests and also the movement of materials of the hotel. These circulation paths should not interrupt each other. Second important aspect is the type of guests coming in the hotel with varied expectations and with varied demands. It is not a personal space or office which needs to be designed rather it's a space where everything is repeatedly used. So, again it is the architect's job to design the spaces with keeping in mind the varied expectations and demands of the guest. And the hotelier has to keep all things in hygienic and clean conditions. At the same time the hotelier has to keep all the things refurbished, recycled and maintained in such a way that they are done in minimum costing and minimum operating cost to manage the operating cost in the given target of the investor.

Upasani feels unfortunate that in today's world branding has become more important thing. According to him it kills the essence of architecture. In today's trend, everything is specified right from colour, texture, layouts and there is no scope for architect to show his individuality. There are certain limitations on cost of energy and staffing which have to be managed by the hotelier and should not exceed the given margin. So, things like staffing, electrical equipments and all other services should function adequately and should be managed within the margin. And last but most important person is the architect.

in conversation with ZEESHAN SUHEL AZIZ

The architect is the one who creates the spaces as well an experience of the hotel for the guest keeping in mind that each hotel has to be different from one another. The architect also has to design a building that satisfies all kinds of guests, make work simpler for the staff and enable the hotelier to generate revenue and maximise profits and make due considerations of hundreds of factors that influence design including the context, market conditions, building regulations, structural, mep services, etc and architect also has to design a building that functions round the clock, round the years for many years, sustaining itself without getting affected by new developments that will happen in the future. Also, it should be remembered that the styles will keep changing, newer ideas will keep emerging, lifestyles will keep upgrading, technological innovations will keep happening. So, change is the only continuous constant and architecture should catch up with the trends.

Q1. After your graduation you joined Master and Associates, Pathare Architects and PG Pataki How did your early career influence you as a designer ?

After joining my office the very first thing which I learnt was “unlearning what I learnt”. Because in college you are very romantic in your thinking and it should be like that. But when you get to work it is quite different. Then over a period as I moved across various offices, the idea was to not get saturated in set way of thinking. I got my first exposure to work on hotel projects under P.G.Pataki and since we were working mainly in hotels, I developed affinity and expertise in hotel design. So I can say Pataki was my guru in many ways.

Q2. How do you go about process of designing a hotel?

Over the years experience I see the site and the design of hotel is ready. It just gets designed in five minutes time. And thereafter I detail it; here the exercise is to detail the basic concept. But basic concept comes to my mind immediately, may be due to the years of experience. It takes a lot of learning, many of the things happen in your mind subconsciously, it all comes together in your mind, and you are able visualize what should be done here. But after these five minutes, I start re-examining my design and later detail it out.

Q3. What are key contents an architect needs to consider while designing the hotel?

Hotel designing is a very complex architecture. Many aspects have to be taken into consideration. Hotel is a public building; one has to always remember that. It has to be designed for the visitors who visit it. It also has to be commercially viable for the investor and appeal to their sensitivities. Third aspect of hotel design is the people who work in that hotel. And then last aspect is the architect himself, how he looks at things. So you have take care of all these four aspect, while designing the hotel building.

Q4. You are an architect, a landscape designer and an urban planner. How do you switch scales? How different or similar are the processes involved in designing a structure, landscape and an urban environment?

At all scales, the basic aspects are sense of design, sense of logic and analytical mind. Scale is immaterial, say designing a toilet, or designing a house, or designing a housing scheme, or designing a township- the basic things don't change. So if your analytical mind is able to take care of basic things, and if your aesthetics sense is able to respond, then you are able to handle design at any scale. You still need extra knowledge in every practical aspect. Gone are the days when everything where done by architects. He must jack of all trades, but not necessarily master of everything. If I have a building project, I am able to design a structure, but I am not to analyze it, for that I require a structural engineer, MEP engineer. Similarly on town scale I need help from traffic analyst, from MEP. So there are many issues and social challenges. In all these you need expert advice but the basic concept you have to generate. Others can only provide help to you, they are not dictating you. No consultant should dictate you.



ARCHITECTURE BRIO

GLOBAL EXPERIENCE IN ARCHITECTURAL PRACTICE

Diverse backgrounds at architecture Brio, the speaker comes from a small village in the Netherlands, life is very organised, streets with bicycle paths and pedestrian paths parking on one side very calm and quiet. Partner from Mumbai. Our professional life came together while working in Sri Lanka in a studio founded by Geoffrey Bawa. One of the fundamentals that he practiced was that architecture was not so much about its image or what it wants to portray but how one perceives its surroundings to it?

Q1. Robert, you are from Netherlands and both you and Shefali have practiced in Sri Lanka earlier. How does your understanding of both Asian and European context help approach your projects?

Robert: I think one's background, the kind of experience one has, shape one's understanding of and interactions with the places that one comes across. I am from Netherlands, I worked there for a short while, then in Sri Lanka and then in India. I also traveled a lot – in Europe, Japan, and India etc. The images that you gather during your trips, the various places that you visit, they are your repertoire. When you need something you take it out from there and you use that for particular concept. Use the right kind of tool for the right kind of experience at the right place. That is how we work on our projects.

Q2. Since you both worked with Channa Daswatte, what design sensibilities do you carry forward from your experiences in Sri Lanka?

Robert: I worked in Sri Lanka for 3 years and Shefali for about 2 years. I actually started working with Channa Daswatte on an exhibition of Geoffrey Bawa's works for which we used to travel a lot and visit his projects. For couple of particular projects we made models and held exhibitions. By visiting those places and studying the work in depth, we could recreate the architecture in a smaller scale. There weren't any existing models of Geoffrey Bawa's works, so we had to study the projects, its meanings and how they relate to the context. In the end what we realized is that, besides the serenity and beauty of Geoffrey Bawa's works, it wasn't really about the architecture that was so inspiring but the experience of the place itself. Instead of standing outside and admiring the building from the outside one would actually be inside and admiring the surroundings from outside. What was interesting about his work is that, the architecture would never be in the way of what one would experience. It would frame certain elements or it would just not be there at all. That is the biggest asset that we learned from that experience.

in conversation with POOJA JOSHI

Q3. More and more Indian architects today are going abroad seeking practice and higher education. How should they go about incorporating and adapting their multi-cultural experience and knowledge while practicing?

Robert: I have a lot of employees, who go and study abroad. I always tell them not to go. If you really want to learn something, there are so many researches available on internet. You can go through all the books available and can go online, visit the architecture. You don't really need to go and study abroad. If you really want to have some experience outside the country, the best experience is traveling. Make sure of enough capacity to generate ideas then go and travel. Why sit in a college and sit inside a small room and be restricted to a particular place and study, when you can explore so much more while traveling. That's what I feel. This experience of travels and combination of study at home, knowledge of books, seeing people's works, creates a richer experience, and will probably be more useful for you. Coming back to India, the kind of teaching that you get abroad may not always be adaptable for what you are going to do here. E.g. suppose you research or study sustainability in UK. But the kind of sustainability, the methods that are applicable there are not the same, and you may be able to understand or get the understanding of the logic behind it, the principles behind it. Eventually the most important thing is learning how to know what is right within a given context.

Q4. In one of your interviews, you mentioned Mumbai as an ideal choice for setting up your practice to deal with global issues through strong conceptual approach. In this regards, what opportunities and challenges does this city offer/pose your practice?

Robert: What is interesting about Bombay is that it has many different layers, many different extremes, many different societal layers and the architecture that you see, the intervention that you do here, need to at a certain level respond to all the different layers and I see that very often missing in architecture in the city, and the interventions are most often very modern interventions. There is a particular user group for a particular layer of society as a target group. What I think architecture could potentially do, is to re-imagine possibilities. If you work with innovative concepts, surprising and exceptional ideas then you need not use those kinds of conventional boundaries clients would have. If you propose ideas to client which they are not familiar with, you can bypass a lot of conventions, which may otherwise come along the path of the design process.

Q5. Working in varied context, each of your projects might have had its own sets of challenges and problems. What factors define the guiding principles of your design process?

Robert: If you look at our works, most of it is in rural contexts outside the city, and some at a distance from the city. Also, when you compare these contexts, they vary in terms of topography, in terms of climate; in terms of terrain they are located in etc. One of our guiding principles that stems from our experience in Sri Lanka, is that our works tend to try and disappear in the context. We believe that architecture is experiential; it's something that you can body with when you walk through it. This experience directs and brings out certain aspects and characteristics of the site, while it does not try to impose strong statements on a particular location.

Q6. Any constant underlying principles common/parallel to any given project/site?

Robert: No, apart from that very few. So what I just mentioned, the overall strategy comes out in many different ways enables to generate very different kinds of architecture. So I think it is important that our approach shows that locations and contexts can create very different kinds of approaches. For example if you look at the House on a Stream project in Alibaug, the architecture comprises of quiet strong geometric sets of volumes but the way its cited in the landscape and the way its lifted off the ground it tends to feel very natural as an element. If you really look at the physicality of the project, it is very strong, minimal, concrete box like shape, rather animal like shape. And if you look at the Learning Pavilion at Karjat, it has a much lighter approach where the building comprises more sets of columns and beams and a very light transparent roof. So the architecture is very different but the principle is still the same of trying to create an experience which does not over power a particular location but does justice to the elements it already has.

Q7. How important is for architecture to be rooted to local/context, especially in the current trend of the global style that is generic and becoming more and more of a conventional choice?

Robert: Well I guess that is very important in the light of more connective roads, more influences from various parts of the world. If you want to look at architecture that is being developed in Chile for example, 10 years ago it was very difficult to get any information about it. But now, you can go online and there is so much of information about how architects have showcased their works. We can study how they fit into their context and that is something that influences our works too. We study a lot of architecture across different parts of the world. And by doing that it is not necessary to equalize architectural styles across the world. I think for us, the factor that we work in India, being a kind of practice which has a foreign and an Indian background already creates a different type of architectural language within this context. And it is not that the Dutch architecture is superimposed on the Indian context. That's not the case. It's something new that comes out of that.

Q8. Is your work purely governed by design or does it get informed by research and analytical data?

Robert: We don't have a very rigid and focused research approach in our studio wherein you start a project and before starting you study a particular case, or study a particular context or situation. But what happens is throughout the design process we discover new ways of dealing with a project, and for that we look at ways to support that approach. That support is actually then developed to a kind of research, where you look at case studies, technical solutions for certain problems, structural solutions etc. That research is based on practical approaches. So I would like to call our approach as may be more research to design. Something that is more design oriented so through design you develop many solutions.

Q9. One of the biggest challenges for architects is when client's requirements don't fit in with what the site would call for. How do you negotiate then?

Shefali: That has happened to us actually. So when we were doing the Butterfly Park in Sikkim, when we were approached to do it, I think the client had envisioned a very different kind of setup. They had thought of a large enclosure wherein the butterflies could be exhibited, where people could come in and it would all be like one large space. But when we went on site which was a forest, we discovered it was more of a landscape project. We thought that one large intervention there would make no sense.

Robert: We didn't want one large intervention to end up impacting or destroying the natural beauty of the space which was sloping terrain with lots of trees. Shefali: So we realized that smaller interventions, wherein if people could route through the forest and discover different aspects of butterflies but in more gradual manner would be more site appropriate. So we showed clients references like parks, not butterfly parks but nature parks and also speaking to other experts of the field, getting their inputs and communicating that to the client is when they finally agreed and liked the idea.

Q10. Give us insight on the design process behind one significant project that has come to become a reference point in your practice and helped you orienting to some ideologies?

Robert: I don't know if there's any particular design process that defines our work because most of our projects are private and very varied. So there are projects of very different nature like a house, an NGO, interior projects, residential, a training institute, a butterfly park etc. So they are all very different kinds of projects where they don't really serve as a reference point for our other projects. So every time it still happens that we are being approached for different types of projects that we haven't done before. So every time we look at our old projects, though they really refresh our mind, but we don't really fall back or rely on the projects we did in the past.

Q11. What influence and methodologies you draw from allied fields of design that translates or you consciously incorporate into your work?

Robert: I think most of our works tends to be inspired more by other architectures. As a design profession studying while studying those architectures we look at technologies and contextual approaches. But there are certain times, like in Butterfly Park where the program is also important that they become ingredients for your design and starts forming the way we approach projects.

Shefali: Yes. I think it's definitely more inspired by other architects works. It depends more again on projects, it's not like we have a set of architects that we study. So if we have a certain house for renovation, we like to refer some books on architects, see their processes and try and draw inspirations from them.

Q12. In a design fields, one has to be updated and constantly reinvent oneself to avoid creativity from locking up and have a predictive style. So what activities do you engage in for a constant boost of ideas and imagination?

For us the variation comes from our projects as we are doing varied works. It's not like we have a set of works. So I think that is it. Also it comes from different scales of projects. Like we worked for a small doll house and then a large residential building. So I think even doing different scales of projects keeps the interchange and the exchange of ideas going. So for us the variation is not so much like it comes from the overall scales of the project.



VIKAS DILAWARI

YESTERDAY'S ARCHITECTURE IS TODAY'S HERITAGE

Vikas Dilawari is a practicing conservation architect with more than two and half decades of experience exclusively in the conservation field, ranging from urban to architecture. He has done his double Masters in Conservation from School of Planning and Architecture (New Delhi) and from the University of York. He is a Trustee of Indian Heritage Cities Network (IHCN) and Co- Convener of INTACH Mumbai Chapter. His practice has successfully executed several conservation projects ranging from prime landmarks to unloved buildings of Mumbai. Several of his projects have received national recognition. A total of eleven of his projects have won UNESCO ASIA PACIFIC Awards for Cultural Preservation in SE Asia.

The presentation by Ar. Dilawari was from two vantages, one as a conservation architect and other as a concerned citizen of Mumbai. He questioned the appropriation of today's architecture as heritage for future. The boom of construction and the current style of architecture was discussed.

The main discussion revolved around binaries of Conservation and Development, and Heritage Management and City Planning to address the city's needs. He demonstrated his opinions through the example of the city of Paris; with the relation of its skyline, its fabric and its landmark. Here, the fabric is homogeneous whereas the landmark stands out. With this example, he questioned the methodology of development in Mumbai and not the need for development.

He also mentioned 'The Principle of Second Man.' As architects, we want to do something special and unique to create our own signature but as conservationists, we believe and follow 'The Principal of Second man.' and respect the work, art and designs of the previous generation of artists, to let go of ones ego to re(create) something which will preserve the heritage. But at the same time to be ready for complete change. He demonstrated this with the example of Flora Fountain that replaced the previous heritage of the church gate of the Fort walls. He thus placed his stand as a conservationist as sustainable; respectful of the past without compromising the need of the future..

Before discussing Mumbai he talked about Shanghai, the political aspiration of Mumbai. The biggest debate over development in Mumbai is related to FSI. 'FSI' is the authority's critical limit to put in place the required infrastructure before the actual development started in a particular precinct. FSI is medium of engaging the present needs with the existing ground reality. Shanghai has multiple high rises which we wish to imitate without the complete understanding of the context. In Shanghai, an entire precinct is left untouched and labelled as heritage.

The interaction between old and new is stopped and the nearby lands are developed with massive high rise structures. The FSI is easily manageable in Tabula Rasa of new shanghai, however, the play of heritage and development is isolated. He related this to the story of 'Bombay to Mumbai'. Today's development is rushed and densified, we see that tall rises are taking over and bungalows for a family are made into tall buildings housing fifty or more families. We are developing the city by wiping off its heritage. As a society we need to think if we are doing the right thing for conservation. We need to develop the city with new creative design in ways that will compliment the heritage and will be the heritage of tomorrow for all of us. The heritage buildings are time tested and have a timeless architecture quality unlike the ones which we are replacing it with. The replacement lacks the timeless architectural quality and they are not built as part of good urban design scheme either. In India, it is conservation vs development, whereas it should be 'conservation is a Sensitive development tool.

in conversation with HARSH SONI

Q1. How would you rate society's craze for redevelopment alongside conservation?

Every city should have a mix of everything, but excess of one thing becomes very bad. So if it's excess of only redevelopment that also becomes very bad. If it's an excess of only conservation, you just say that everything should be conserved, that also can be detrimental depending upon the case. So there should be a balance in everything. If you see a tree, when the leaves have lived their lives, they fall off and new leaves come in. Similarly, something which is not very significant and has lived its life should be allowed to go, and new architecture should come. But the important thing is that the new architecture should be worthy and possess enough merit to become tomorrow's heritage. So with this simple rule, you allow regeneration, i.e. redevelopment sensitive to urban design and the city style.

Q2. What are the different challenges faced during conservation?

The challenges are immense; everything is a challenge. First you should get clients who understand conservation, you should be very fortunate to get one. Once you get a sensitive client who has faith in you, then you have to choose and get the right craftsmen and contractors to execute. Unfortunately conservation is not an accepted discipline, as it has been in England for past 200 years. So we are training the contractors every time we do a conservation project. Contractors often think about their profits, and many times we have to sensitize them to understand the conservation need of the building. The idea is that conservation means minimum intervention, which is sometimes detrimental to the contractor, who wants maximum work to get maximum profit. So maneuvering through that is a difficult task. The second challenge is that the craftsmanship of the quality with which the building was constructed, is not easily available. So a lot of experimentation keeps happening. Sometimes we are successful in achieving that and sometimes we fail. But we learn from our mistakes and try to rectify.

Q3. How do local materials, craftsmen differ from place to place and how they have been tapped by conservation Architect for work?

That's an interesting question, when I did have a project in Goa, instead of purchasing lime from Rajasthan; we relied on local material. The idea is that conservation has to be sustainable, so it is always best to tap the local people. In this way it becomes economical and once you finish the project, they are also part of your next projects. Your start is a kind of resource for them. So whenever we try to do a project, we try to tap the local expertise wherever it is available, and if it is not available then the expertise from other areas are used.

Q4. Final question, what would be your topic of presentation in the Quadrant conference?

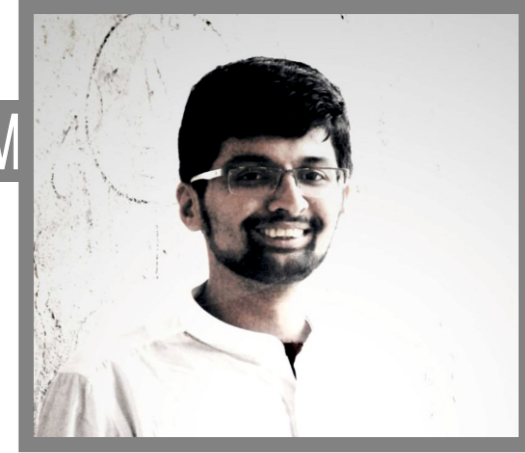
I am planning to cover couple of topics. Today's architecture, tomorrow's heritage, is one topic where I would talk about the continuity between architecture and heritage, rather than treating them as two separate subjects. The other topic would be an introduction to conservation architecture- what it means, its objectives, methods etc. I'll try to demonstrate through some examples of some of our projects.



DR. MILIND PARADKAR

PROPORTIONS OF THE FORT OF RAIGAD

Dr. Milind Paradkar did his Doctorate in Archaeology under Deccan University. Forts are his fascination and he also conducts public workshops under the banner of Discover Horizons and intends to educate the common masses towards the historical heritage of our country.



SHANTANU SUBRAMANIAM

ANCIENT CAVES IN URBAN LANDSCAPES: A CASE STUDY OF THE LANDSCAPING STRATEGIES IN AND AROUND THE ROCK CUT MONUMENTS OF BOMBAY

Shantanu Subramaniam, an architect from Pillais College and Archaeologist from Deccan University. Shantanu is fond of photography, loves taking long strolls through the city, visiting museums, theatre performances and the like. Passionate about global histories and cultures, Indian mythology, guiding folks through my city, a little sketching and photography.

Modern Interventions to sites of historical and archaeological importance have always raised questions on authenticity, response to the immediate context, materiality and reversibility amongst others. Ever changing design needs and regulations impose various guidelines on the design of interventions within and around monuments of historic importance. The design of the immediate landscape around a monument and within a site has been one of the most overlooked interventions into such spaces. The landscape undoubtedly plays a crucial role in how a certain monument or site is conceptualized and viewed by visitors, thereby giving it a stronger meaning, and also forms the immediate biological system around a site. Taking cue from this, this paper attempts to document the landscaping strategy employed around four rock cut monuments within the city of Mumbai, namely Mandapeshwar caves, Jogeshwari Caves, Mahakali caves and Elephanta.

With the exception of the Mahakali caves- a Buddhist site, which was probably excavated in the 2nd-1st Cent B.C.E., the other three sites flourished tentatively between the 6th and 8th Centuries C.E. and were dedicated to the Brahmanical sect. The paper reviews the landscaping strategies vis a vis the changing policy of the government authorities with respect to cultural heritage sites and precincts. Landscape here is deliberated as an encompassing design strategy involving site planning, hardscaping, vegetation and green areas, signage and other recent interventions around the monuments. The paper also attempts to understand the designed landscape in the context of the larger ecosystem of Bombay and its related consequences.

Q1. What inspired you to choose this field, as this field is very unique field? How did you develop interest in forts?

Interest in forts developed over time. I started trekking in 1972. At that time I had no specific agenda, but over a period of time I developed a liking for forts. I already had an interest in history. So I started studying about the forts that I was visiting. Over time I acquired sufficient knowledge, felt that I should share my knowledge with people. The concept of doing specialization in forts cropped in my mind this way.

Q2. According to you what enhances the beauty of the fort ?

If you visit any fort in the Sahyadri, or any fort for that matter, the topography and landscape of the surroundings is of prime importance. That is what makes a fort breathtakingly beautiful. Sahyadri has a height of about 2,500 m throughout the 600 km stretch from north to south. The kind of cliffs that you have in the Sahyadris, transportation is difficult even today. And more than 300 years ago, they have to build a fortified structure on top of that. Rajgad is one of the most beautiful examples of a manmade fort. They used the rock that is available on the top of the site itself. The unyielding terrain of Sahyadris which serves as a backdrop is the real beauty. It is the harshness of this terrain that acted as a kind of natural protection against more powerful aggressors.

Q3. Can you tell about the function and the structural stability of forts?

The function of the fort is to protect your life, your property and your state. Primarily, these are all defence functions. In the ranges of Sahyadri you will find a cluster of forts, where structural strength the primary concern. Capital forts were all built at a height, in fact at the highest level in the vicinity, because they wanted it to withstand any assault. The primary difference between forts and other architecture is that, with forts you build them to withstand attack. For other architecture, that is one of the functions, but in forts that is the primary function. If it is an outpost, where you don't have people residing, structural stability is not as important. However in terms of design, there was little difference between the outposts and the capital forts. The location of the fort is its primary protection.

Q4. What is the importance of restoration and conserving the forts?

Forts are an important part of our history. They are part of our culture, and these forts are witnesses to the historical events happened during that time. So archeologically, historically, architecturally they are important. Archeologically it's the development of the human technology that can be traced by studying forts. When you see the patterns used in a fort, you can deduce the kind of chisels they used to have. The architectural style would give you an idea about their cultures, their values. For example, the Hemadpanthi temples are a historical mile stone, they represent a level of technological sophistication and cultural values.



SULAKSHANA MAHAJAN

CITIES FOR PEOPLE

Sulakshana Mahajan is a researcher in Urban and Women's issues, with a particular focus on Mumbai. She works as a consultant with Mumbai Transformation Support Unit. She has published several books, papers, articles and newspaper columns in both English and Marathi, her most recent publication 'Concrete Chi Vanrai' is a socio-economic-political study of Mumbai's development. She has been a visiting lecturer at Sir J. J. School of Art and Architecture and Rachana Sansad's Academy of Architecture in Mumbai.

Q1. If you consider the phases of urbanization, from cities being ceremonial and administrative centers to industrialization and colonialism phase, what is the Indian scenario in the current globalization phase with our cities transforming with rapid phase of urbanization?

I think we are in period of confused urbanization, after a disruption because 150 years of colonial rule. Very few people know when British came; India was most urbanized country in the world. While in Europe hardly any cities had developed after the decline of Rome about 1000 years ago. In India it was a continuous process of urbanization- cities declined and new cities were formed. Urban planning and city development existed in India. Cities were not only ceremonial or only for the capital, there were cities for trading, cities for industries and cities for exchange, especially on western and eastern coast. Eastern coast actually had 15-16 cities, which had trading ports mostly for trading with the Arab world and Africa. During the Muslim period, there were beautiful cities erected. If you look at the cities like Hyderabad, Lucknow and Delhi. So as far as today is concerned, we don't know our own urban history, we are just beginning to explore. We have to change the mindset that people are going to be urbanized now, we are not a rural country, but have been an urbanized country most of the Buddhist period. We have to think of cities in our own terms, and we have to have our own creative processes, explore our urban history, our urban culture and most importantly rediscover our urban planning norms, which are completely lost. For modern urbanization we have to explore the past and have to look at the future. We have to look at what the city would offer its residents.

Q2. In one of your book 'concrete chi vanrai' you have discussed problems of urbanization like environment degradation, public transport and growing housing shortage. What alternative approach would lead to more sustainable and human development?

Basically sustainable development itself is an approach. We are blindly saying sustainable development, but we hardly understand what it is. Sustainable development does not focus on only one thing, like social benefits/economic benefits, but it looks at all the factors- economics, social issues, transportation, interpersonal relationships, physical and psychological well-being of various classes of inhabitants. 'Cities for people' will be main ideology for driving the main agenda of sustainable development. Each city will have different kinds of people, and different requirements. For example, some cities with even topography, in such cases you can't ask people to walk all the time. If it's a hill station, then you have to have sustainable transport, which is motorised public transport is based on clean energy. In case of Mumbai which has a rainfall only for 4 months, you need to decide how do you deal with the pedestrians, or in Pune relatively dry place where cycling was part of the culture. We have to restore those kinds of cultures in the city. The recent practice of last 50 years, that each architect wants to make a stand point, that this my building or mine is the tallest building or beautiful and then it becomes uniform, so that should be stopped. Cities should have collectively designed spaces public spaces. For people to mingle together and have cohesive society, public place are the most important.

in conversation with KSHITIJA MHATRE

Making cities equitable and inclusive for every one can be done only with public spaces, and good public transport. The third challenge is that we have to have equity restored, we currently have a huge differentiation, there are people staying in slums and there are people staying in marine drive apartment, where they pay only 200 rupees. This is because of laws that were created in the 1960's, this has to be changed.

Q3. Why is the real estate at the center of the trending redevelopment market, where FSI is the sole tool guiding development? How could it be more people oriented? Are there any other international cities that could serve as a role model for people centric development?

FSI is also a mess, because it is an artificially created concept that was created by 1960's. Earlier in whole of Mumbai was built on 2.4 FSI average on a plot level, there were reserved plots for open spaces. So the island city was beautiful, because of the reserved plots while the FSI was still high in areas like Ballard street. Capping it at 1 was a wrong policy, which needs to be corrected. Now we are saying that there should no FSI kind of provision, it should be formed as an approach to urban planning. So if we decide in this area all the buildings will be ground + 4 storied not more, the density could be higher, and can still accommodate all the people. Nariman point and Ballard Street have same FSI, but Ballard Street is only 4 storied and Nariman point is 10-20 storied and no parking. Basic issue with Ballard Street is parking, because it was constructed before automobile came into existence. So in such a place, we have to control parking, but FSI can be done away with. In Hyderabad they have abolished FSI, so why not Mumbai. That is what we are working for and trying to implement.

Q4. What would be focus of your talk for Quadrant?

I will speak on cities for people and what we mean in Indian context by this. I have translated the book from the global perspective. What should be the basis for cities for people? A common agenda is how do we tackle transport problems? Cities are for people- not for cars, not for builders. The public spaces will be accessible to everyone. House is a commodity for personal consumption. Public space should be equitable, well designed, accessible for everyone and that is I think is equity.



D. PARTHASARATHY

RELATIONALITY, SIMULTANEITY, MULTIPLICITY:
COMPREHENDING AND THEORIZING STRUCTURES AND FLOWS IN ASIA

Prof. D.Parthasarathy, professor of Sociology, is the Head of Department of Humanities and Social Sciences at IIT Bombay. Prof. Parthasarathy completed PhD in Sociology from the Hyderabad University. Prof. Parthasarathy has been actively working on various research based projects and has been prominently published in EPW and many other Academic Journals.

Social science research in Asia is broadly attempting to cope with discourses that are both derivative of and rooted in binaries of rural-urban, traditional-modern, and global-local. Building on field research in Mumbai, Singapore and Bangkok, this paper addresses issues of temporality, spatiality, and scale in exploring and interpreting the intersections of rural-urban and regional flows and mobilities, embedded within spatially demarcated but travelling structural contradictions in Asia.

Inspired by Doreen Massey's critique of multiplicity and power-geometry, and Indian social and anthropological critiques of village studies and urban studies, this study will deploy and interpret a selection of early modern and contemporary artistic creations from Asia and Europe to innovate our ways of comprehending relationality, connectedness, simultaneity, and multiplicity in empirical analysis and theorization of migration, mobility and flows. Temporal and spatial heterogeneity in Asia conceal simultaneous but linked histories of struggles against structural forms of domination, which may express in a politics of aspiration, even as various forms of relationality and flows sustain entrenched forms of dominance and control. The presentation will emphasize the significance of some methodological issues related to the study of urban public spaces, the study of flows and mobilities, and our ideas of the temporal, the spatial, and the scalar. Asian migration in particular, but all kinds of migration in general, ought to be framed by an awareness of and engagement with multiplicity as a dimension of space, of "the more-than-one", of "a plurality of positionalities". Flows of capital, ideas, policies, people, and technologies of production create, in the words of Amin Ash a new "politics of propinquities" that are as significant as the transformations engendered by such flows.

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in conversation with RIZWAN SHAIKH

Q. What would be the focus of your discussion in Quadrant conference 2015?

The focus of my discussion in Quadrant would be understanding and analysis of some of the methodologies that have been used to comprehend Urbanism. So I have been doing field work in Indian cities, as well as in South East Asia, particularly in Bangkok and Singapore. I have been writing and thinking about understanding Urbanism in a way that is different from how western scholars project it. And as part of that exercise, one of the things that I have been doing is collecting lot of art works (sculptures, paintings, installations and various kinds of media forms) and seeing what we can capture from these in terms of understanding Asian Urbanism. I am trying to argue that Asian Urbanism is somewhat different from what we understand in Western context. This background is an appropriate methodology for studying Asian Urbanism.

Q. Can you elaborate on "urban commons" and what aspects make it a potential tool to be tapped against the capitalist development?

For a long time, research on commons have been only focused on rural areas, water bodies, forests, grazing lands, pastures and those kinds of things. The emerging literature on urban commons only focus on the urban aspects like playgrounds or maidans, places where public events happen, streets, roads etc. So I am trying to argue that cities are much more than just these things. That there are also resource based communities in cities that depend on various types of commons. In Mumbai it could be the sea, it could be the various kinds of lakes. We also have mangroves, forest, etc. On these, people depend for their livelihoods. So if we look at environmental activists and other urban activists including the recent campaign to take streets back in Bandra, these are especially about addressing the needs of the middle class and the elite. So I am trying to argue capitalists commodify all kinds of resources, including land, and therefore in that process, all kinds of resources become privatized and therefore is not accessible to everybody.

The idea of urban common is to ensure that people have some kind of control over spatial resources in terms of how it can be used and what purpose it can be used beyond just for making profit or efficiency and so on. So one of the things I have been trying to say in my work is that apart from providing livelihood and recreation, the commons are also important from the perspective of disaster management. If we would have protected mangrove forest in Mumbai for example, they would have acted as flood barriers. The salt-pan lands, similarly. Therefore, the urban commons are important for us in many different ways. And of course, they perform this function acting as a barrier to greater taking over of public lands for private purposes. The more we are able to commonize spatial resources, the more people of the city are likely to benefit.

Q. Public spaces connect together overlapping economic, social and cultural interests in space with one another. More and more Indian public spaces are getting privatized and enclosed. What mechanism/tools can be used to defend our public spaces from privatization?

Here I should say that privatization can be of different forms. It can be for different groups and communities. Privatization is not only in the interest of capitalists. Privatization can also be in the interest of a particular group. For example, parts in the cities which are supposed to be common resources. They can be handed over to NGO's or local neighborhood associations for maintenance and they begin to charge for it. And then it becomes exclusive. Likewise in a park you develop it such that there are jogging grounds, various kinds of activities taking place for which you begin to charge. At that point of time it becomes much more exclusive.

Privatization can be for different groups and for corporate or firms. So we have to be very clear about what we mean by commons. Because are we talking about only a particular group having control over and accessing that space. Or is it about making it genuinely common in a way that everybody who has a stake in it is able to exercise control over i.e. to decide how to use it. So I would think that the strategies we need to take in commons have to go beyond this public policy measures.



RICHA RAUNIAR

NATIONAL HEAD, AGENCY LEASING BUSINESS, JONES LANG LASALLE

As a young architecture student, Richa quickly learnt that creative thinking and possibilities were simply a function of one's imagination. Starting her career as a practicing architect, she has worked across the design spectrum, right from designing luxury hotels to making plans for Korea's new capital city 'Songdo'. She has worked with several clients including DLF, Prestige, Lodha, Hines, Redfort Capital, IDFC Alternatives, DUET, Proprium, Tata Realty, Standard Chartered, RBS, Accenture, Walmart, Unitech, Max Hospital etc.

We tend to think of architecture simply as the design of a building or a project. Especially as young designers – we often get caught up in our little world of ideas where design stands head and shoulder above all other aspects that are required for the actual execution of the project. We design for the imaginary user who is walking through our drawings as it takes shape on the drawing board and it really doesn't matter what the actual business needs of the client are, be it a developer, investor or occupier – the outcome of our design process will nearly always be the same.

What we often do not focus on is the role architecture has to play in the life cycle of real estate and the ramifications of a good or bad design to the "value" of real estate. Value here - being the suitability of the design to the purpose or goal of its commissioner. This is what ultimately determines its commercial viability & returns in the real estate market.

This session aims to touch upon the Real Estate Life cycle, the stages that transform a plain piece of land to a highly valuable asset. Further by developing a macro understanding of the above in addition to the knowledge of buildings & design that we already have:

1. How we can make our design more relevant to the needs of the industry
2. What larger professional opportunities exist in this industry for architects in the various stages of the life cycle.

Architects need to think beyond design and look outside of site analysis and starts to think about the context in which a particular design is designing and understand the design overall context like Real Estate needs to understand the market to become a good architect.

Real Estate starts with a piece of land and what potential to do with the land. Lands are mostly the agricultural land so, it goes through different process like soil loosen to make it useable for the commercial or the residential purpose. Sometimes the developer himself is the landowner it used to happen in the past but now the case is different the landowner works with the developer and gets his profit.

After this the Architects are hired to put together the plan for the development process which is the planning and the development stage. Once plan is thorough it goes through different approval before construction, Approval theorems are multiples right from right from environment theorem to getting sanctioned drawings clear. Some approvals runs along with the construction of the building. Example: In lots of industries the private equity investors are investing are in the real estate typical private equity players employ people from finance.

Before investing in any project the graduate finance do the feasibility, they think about the return on investment including the cost of the project and when the project is going to complete and at what price they will sale their product. While finding out the feasibility time is a very important factor as time is equal to cost any development.

ARCHITECTS, ARCHITECTURE & REAL ESTATE

Investors invest the money without analysing about the topography of the land because of which when they invest x amount of money at the end of project it turns to 2x. It had been a different case if an architect would have been instead of a finance graduate.

Once the construction is done the building is put to use by the user which is followed by normal operation and maintenance. At the end the building either disposed or goes to redevelopment as it happen in many cases. People who play role in this constantly may be an Architect, Lawyer or a Banker.

Architect have the role to play at every stage so, it is necessary to understand who the client is here, the client is the person who commissioned to do the job. We as an architect need to understand the real motive of the project.

Design what we do has to be suited with the requirement so, we as an architect need to ask the developer what he is planning to do with the project. Design will be different if we don't ask the developer plan. If we don't understand the use atlast the project will fail, its not that the design is wrong or its not pretty. We need to design to the market dynamics and the value what the real estate demands.

The Investors in the real estate cycle is a essential person for whom only the profit matters. Developers on the other hand is like an industrialist, whose product is the building. He cares about the reputation, his actual requirement should be meant. Above all this is the Government who is a kind of over arms the real estate by their policies, Byelaws, interest that the RBI provide and the kind of taxes. We all are aware that the real estate is organised instead of it we need to understand what is Supply, Demand, Absorption, Efficiency, Vacancy, Carpet Area, Square Area. Most importantly what is Capital rate? Capital rate is the rate of return.

After the financial crisis in 2009 and 2010 most developers started investing in residential as compare to retail and commercial. They thought its safer as they sell the product they get their return on investment.

Today we have situation that many projects launches but very few projects which are completed right today. Despite of demand being weak today the capital value is going up as there are very few projects which are completed. For example in 2012 it takes 17months to sell a product today the same thing takes 30 to 35months as demand is not strong.

With respect to shopping mall the demands are weak, but with respect to office space the demand is peaking up. In India about 400millions sq.ft of Grade A total space is available out of which around 330millions sq.ft of area is absorbed and 70millions sq.ft of area is vacant.

Because of the financial crisis developers don't make commercial building and today when the demand is peaking up in certain micromarket, which results into very high rent.

Corporate real estate with respect to offices the buzz words are Cost optimization, Technology, Diversity, Flexibility, Sustainability, Productivity & Mobility this terms are taken even more relevance since 2009 & 2010 due to financial crisis happened.

Due to Globalisation it becomes difficult to differentiate as a client to safe their operational cost. If 100 is the total cost that they all corporate, 90 of that is the cost of human resource, 10 out of that is real estate cost and 1to2 is maintenance cost which is why sustainability is becoming important.

If as an Architect we put interior in our plan then the client will be more happier . Place, Technology and People matters to make real estate relevant and productivity is the one.

Why we Architects trained to be designer lots of opportunities in the real estate industries that an Architect should consider as an career or being a part of real estate company for a short term to understand it better that will make you better designer.

We need to understand real estate as it makes our design better and more suitable for the user, it makes our design relevant to the socio-economic environment and makes our design more financially rewarding to the developers. So, successful project makes successful Architect.



SARVESH NANDGIRIKAR

CLUSTER DEVELOPMENT

ASSISTANT PROFESSOR AT ANJUMAN-I-ISLAM' S
KALSEKAR TECHNICAL CAMPUS,
SCHOOL OF ARCHITECTURE

The concept of cluster development proposed by Porter (1990), is now the focus of all governments, developers, consultants as well as end users. Many countries have started implementation of this concept by carrying out studies and formulating policies based on the results thereof. Cluster development basically started with considering the economic development of business clusters. Many governments and industry organizations around the globe have turned to this concept, as a means to stimulate urban and regional economic growth. Following this trend, in India the cluster development program has started in commercial and industrial sectors for enhancing the productivity and competitiveness. These projects also serve towards capacity building of industries /enterprises and their collectives in the country. Clustering of units also enables various services providers, including banks and credit agencies, to provide their services more economically, thus reducing costs and improving the availability of services for these enterprises.

In recent years Government of Maharashtra has started preparing policies to introduce cluster development in residential sector considering Mumbai city.. This type of development will be a first attempt in the real estate sector of India. This will be a new innovation for redevelopment projects, which are changing the shape and skyline of the entire island city of Mumbai. Government of Maharashtra and Municipal Corporation of Greater Mumbai are modifying the development control regulations to introduce this scheme. The aim of study is to identify the extent of possibilities of this cluster development scheme in Island city of Mumbai, and to assess its future impact on the overall real estate scenario and the development of city. The study is carried out by analysing redevelopment projects typology, Building bye laws and role of governance in the development.

Architecture and planner from Pillai's college. Holds master in planning with specialization in housing with SPA Delhi. Worked in Architectural and planning firms for 3 years and from 2009 practising as an architect and planner under Planoscapes Architects and planners. He is also empanelled to MAHADA.