Winds of Change

-Architecture for Public Good

We all have the ability;
The difference is how we use it
-Stevie Wonder

Youth - the generation that constitutes the immediate tomorrow but unfortunately so often disregarded in its time. We are the inheritors of the present and more importantly, the makers of the future. But with passage of time, the boundaries between today and tomorrow blur, as the world advances briskly with technological leaps through discoveries and inventions. Yesterday's luxuries become today's necessities, and the future is now.

With the pace of advancement through human ingenuity, the past becomes history. What was once revered with manic fervor for humankind gets taken for granted today. Technological adeptness in manufacturing and construction ignore the original skills implemented on natural materials with manual creativity. The focus on glazed curtain walls takes the sheen out of graceful carvings and blurs the past to merely a '*have been'*.

The attitude of being in the here, as in now; to belong, not in the present but only a future, is a disturbing reality that has detrimental effects on the way one lives today. With the tremendous increase in consumption, one rampantly witnesses a materialistic lifestyle as a consequence of which, we suffer evils of pollution of air, water and land, depletion of resources and replacement of the natural with the man-made. The question then is, '*Will the next generation inherit these from us*? And worse, *'Will they ignore this present in the way that we write-off the past?*'

The answer, without a doubt is to '*change our way of life*'. If we, the youth of today and the Architects of the future, then take Architecture in perspective, we can make all the difference through thinking and designing for the good of mankind, a part of the larger nature of life.

To quote *Ayn Rand*, *'Throughout the centuries there were men who took first steps, down new roads, armed with nothing but their own vision'*, we recognize the worth of the past, one's role in the present and the width of possibilities for a future. This should ring in our hearts, and inspire and encourage us youth so much that we even begin to breathe towards Architecture making a difference for a better tomorrow.

Yet, in the attempt to innovate and improve at each stage, it is vital to maintain the link to one's roots and original identity. There is no *Second Life* in the

real world, which is globalizing and shrinking with time and space. As change is unavoidable, continuity is all the more necessary. While national identities are maintained, international visibility is coming within easy reach.

It is now an opportune moment to address our efforts in maintaining local identity and note any similarities effected by globalization. With this gathering of peers and contemporaries from the South Asian region, let us endeavor in the beginning of change in our small, yet powerful way by making a difference.

There's got to be more to life than this
There's got to be more to everything
I thought exists
We are, We are, the youth of the nation
-POD, Satellite, 2002

Ryan Sequeira
President
National Association of Students of Architecture (NASA)
India

Louis I. Kahn Trophy

"Understanding Historic Urban Settlements"

United Nations Educational, Scientific and Cultural Organization

NASA

UNESCO-NASA partnership for Documentation Trophy

1. Aim

The aim of the Trophy is to document an urban settlement, its context and constituent parts, as a basis to

- Understand its present form, character, qualities, capacities and vulnerabilities;
- Understand its evolution over time;
- Understand how, in the past, it coped with and reacted to change (and how the past mechanisms of coping with change may inform the future management of change);
- Find aspects of continuity and change in the settlements ability to cope with the physical challenges of our days;

Develop guidelines for the future transformation of historic settlements respecting their inherent qualities, capacities and vulnerabilities.

The Result of the Trophy should inform the debate on

- The influences over time that shaped the built environment;
- The qualities, capacities and vulnerabilities of historic settlements in India;
- The lessons to be drawn from historic urban settlements and their ability to cope with change for future planning, architecture, and the building process;
- How the cultural traditions in India can contribute to a balanced discussion on protection, conservation and new construction of the urban environment.

2. Choice of Site

You shall select **ONE SETTLEMENT IN AN URBAN SITUATION,** in a city or town.

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The Choice of the settlement shall be determined by the following aspects.

- The settlement shall form a coherent entity developed as one over a certain period of time;
- The settlement shall, for a longer period in history, have had a homogeneous social structure and/or economic life, and a physical unity, including in many cases a gate or entry, a cluster of private houses, sometimes one or several public buildings, religious structures, community services, and a fabric of squares, courtyards, public, semi public and private open spaces;
- The built form and spatial arrangement shall reflect the social interaction through architectural elements, thresholds, visual relations, enclosures, circulation patterns, access and limitations, etc. ;
- The settlement may be called a Mohalla, Pol, Katra, or other, depending on the culture of the place;
- The settlement may also have originated as a village that has grown into a city (urban village);
- The settlement may be planned or organically grown;
- You may choose a settlement representative of any period in history, if it allows you to study the aspects highlighted in this brief;
- The size of the selected settlement for documentation shall correspond to one unit of settlement defined by its community homogeneity and or its distinctive scale in the town or city which is defined by physical elements like entrance gate or public places;
- The settlement may or may not have undergone social, economic and physical transformations, which distinguishes the current situation, use patterns, etc. from the one it was conceived for. It may be equally interesting to look at a settlement, which has not undergone major change – which will help to better understand one specific system; or a settlement, which has undergone change through migration, change of economic factors, social transformation, globalization or other.

3. Key questions / task

In order to understand the settlement you shall develop documentation at four levels

3.1 Context

a) Document all aspects of the settlement's context
   - o Geographic context, landscape, nature, geology, climate, etc
   - o Social
   - o Physical
   - o Historic
   - o Cultural
   - o Economic
   - o Scientific & technological
   - o Religious context, believe systems, mysticism, etc.
   - o And other

Document the relationship between the settlement and the larger neighbourhood and the city as a whole;

b) Why was this settlement selected?

3.2 Settlement

a) Document settlement as it is today, its
    - Natural or physical limits of the settlement
    - Physical form, structure, patterns, …
    - Urban landscape, skyline
    - Spatial relations between buildings and public spaces, private courtyards, gardens, perspectives, views
    - Scales of the built and non built spaces and streets
    - Constituent elements and their interplay, buildings, infrastructure, open spaces, …
    - Social organization, nature and purpose of spaces/life style
    - Economic systems, relations, etc.
    - Stylistic, political, theoretic, … aspects
    - Nature of usage / purpose / cultural traits
    - Aspects of its making – materials / construction techniques / embellishments etc
    - Philosophies, arts, crafts and systems involved in the conception, development and construction of the site
    - What is the character of the settlement?

b) Document the history, its special periods, and the physical evolution of the settlement

c) Document pointers of the different periods in history (pointers are physical elements in the built fabric, which date from one specific period and thus help us to understand the layers of history in the present settlement, building and construction system)

On the basis of this documentation, analyse and explain

d) The historic transformation processes, agents and reasons for change

e) The way the settlement coped with these changes

f) How and why specific built elements remained unchanged through time, were removed, or altered. Consider style, construction, use, etc.

g) The settlements' ability (strength and vulnerability) to cope with the physical challenges of our days

h) The cultural relevance of the settlement

If relevant, show an idealized version of your settlement as it may have been at one particular moment in time, namely the time of first construction OR the time of its most impressive, most significant stage.

On the basis of the above analysis,

i) Assess the significance[1] of major elements of the settlement. Is it of significance with respect to its historic, artistic, associative, social, use, material, or other value? Describe and explain.

j) Create plans for different values (historic, artistic, urban, landscape, associative, social, use etc.) and texts that help the reader understand which elements of your settlement are of which value. These plans should indicate
   - high value
   - medium value
   - low value
   - no value

3.3 Building (as a selected constituent of the settlement)

a) Select one building, which is indicative of the nature of the settlement, and which will help to better understand the settlement as a whole. Explain your selection.

b) Measure and draw the building as precisely as possible
   - Plans of the different levels, roof plan
   - Drawing of all the different elevations of the building
   - Cross sections necessary for the understanding of the building
   - Details of significant ornamentation

c) Document the building as it is today
   - Physical form, structure, …
   - Constituent elements and their interplay
   - Social organization, nature and purpose of spaces/life style
   - Links with its environment
   - Stylistic, theoretic, … aspects
   - Nature of usage/ purpose/ cultural traits
   - Aspects of its making – materials / construction techniques / embellishments etc
   - Philosophies, arts, crafts and systems involved in the conception, development and construction of the site
   - What is the character of the settlement?

d) Document the history and the physical evolution of the building (including the evolution of use and spaces)

e) Document pointers of the different periods in history (pointers are physical elements in the built fabric, which date from one specific period and thus help us to understand the layers of history in the present settlement, building and construction system)

On the basis of the above documentation,

f) Explain historic transformation processes, agents and reasons for change

[1] For the definition of your value judgment, please refer to the UNESCO World Heritage Operational Guidelines, the Australia ICOMOS Burra Charter[1] or other relevant documents.

g) Explain the way the building coped with these changes

h) Explain how and why specific built elements remained unchanged through time, were removed, or altered. Consider style, construction, use, etc.

i) Explain the buildings' ability (strength and vulnerability) to cope with the challenges of our days

j) The cultural relevance of the building

k) Show an idealized version of your building as it may have been at one particular moment in time, namely the time of first construction OR the time of its most impressive, most significant stage.

On the basis of the above analysis,

l) Assess the significance[2] of major elements of the building. Is it of significance with respect to its historic, artistic, associative, social, use, material, or other value? Describe and explain.

m) Create plans and texts that help the reader understand which elements of your building are of which value. These plans should indicate
   - high value
   - medium value
   - low value
   - no value

3.4 Construction details; aspects of its making and design

a) Select one or several construction details from the above selected building / square, indicative of the nature, development, use, special ability, etc. of the building / square. Explain your selection.

b) Draw and analyze the construction detail
   - Presentation of the construction techniques and the materials uses
   - Structural logic of the building through 3d drawings
   - Details of structural assembly in 3d drawings
   - Drawing of special details
   - Material technology

c) Draw and analyse alterations and damages to the building
   - Based on direct observation of the structural damage and material decay
   - Present on the plans and elevations the different alterations (cracks, plaster alterations, stone alterations, roof leakage, carpentry disassembly, woodworm or dampness alterations, water seeping, drainage problems, out of plumb walls, uneven floors, trees growing in masonry or roofs....
   - Locate inappropriate restoration work, inadequate use of materials

[2] For the definition of your value judgment, please refer to the UNESCO World Heritage Operational Guidelines, the Australia ICOMOS Burra Charter[2] or other relevant documents.

4. Submission requirement

The submission shall comprise of a maximum of 50 A2 or 25 A1 drawing sheets and 6 A2 photographic panels.

4.1 Context

- Panel size: A2
- Panel quality: Opaque
- Number of panels: Appropriate to make the reader understand
- Style:
    - Free hand sketches and drawings (CAD /plots not allowed)
    - Black and white, hard and soft media allowed (i.e. pencil, graphite, pastels, charcoal etc.)
    - Geographic maps (hand or computer drawn)
    - No photocopies allowed
    - Photographs allowed (all photographs, watercolours and perspectives shall be in support of the document and not be stand alone)
    - 3D views and axonometric drawings also may be prepared
- Each A2 sheet shall bear the NASA logo within the width of the format not exceeding 5cm.
- Language: All titles, text and explanation must be in English. Other languages may be used for titles (exact translation of the English title) and summary texts (summarizing the English text) in addition to the English.

4.2 Settlement

- Panel size: A2
- Panel quality: Opaque
- Number of panels: Appropriate to make the reader understand
- Style:
    - Free hand sketches and drawings (Hand and/or computer drawings)
    - Black and white
    - No photocopies allowed
    - Use of satellite imagery allowed as a basis for analysis
    - Photographs allowed (all satellite imagery, photographs, sketches and perspectives shall be in support of the document and not be stand alone)

- Each A2 sheet shall bear the NASA logo within the width of the format not exceeding 5cm.
- Language: All titles, text and explanation must be in English. Other languages may be used for titles (exact translation of the English title) and summary texts (summarizing the English text) in addition to the English.

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4.3 Building

- Panel size: A2
- Panel quality: Opaque
- Number of panels: At least 4 A2 (or 2 A1) panels displaying the original hand drawn sketches from the measuring process and an appropriate number for the reader to understand for the rest.
- Style:
    - Measured drawings in the original drawn on site (by hand)
    - Free hand sketches and drawings (Computer aided drawing /plots not allowed)
    - Axonometric drawings (hand or computer drawn)
    - Black and white
    - No photocopies allowed
    - Use of satellite imagery allowed as a basis for analysis
    - Photographs allowed (All satellite imagery, photographs, sketches and perspectives shall be in support of the document and not be stand alone)

- Each A2 sheet shall bear the NASA logo within the width of the format not exceeding 5cm.
- Language: All titles, text and explanation must be in English. Other languages may be used for titles (exact translation of the English title) and summary texts (summarizing the English text) in addition to the English.

Nota bene: The panels should include several hand drawings made while taking the measurements to show the jury the way it was done (degree of accuracy of the measurements, triangulation methods used, out of plumb or uneven floors and walls measurements, etc.)

4.4 Construction

- Panel size: A2
- Panel quality: Opaque
- Number of panels: Appropriate to make the reader understand
- Style:
    - Free hand sketches and drawings for the measured drawing
    - Axonometric drawings may be computer aided
    - Black and white
    - No photocopies allowed
    - Use of satellite imagery allowed as a basis for analysis
    - Photographs allowed (All satellite imagery, photographs, sketches and perspectives shall be in support of the document and not be stand alone)

- Each A2 sheet shall bear the NASA logo within the width of the format not exceeding 5cm.
- Language: All titles, text and explanation must be in English. Other languages may be used for titles (exact translation of the English title) and summary texts (summarizing the English text) in addition to the English.

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4.5 Photographic panel

- A maximum of 6 A2 sized sheets to be used for mounting photographs.
- The number, size and colour of the photographs are at the discretion of the respective college.
- Actual photographs to be submitted; no photocopy shall be permitted.
- Each A2 sheet shall bear the NASA logo within the width of the format not exceeding 5cm. The format /sheet title should be only in English, no vernacular language to be used.

4.6 Report

Report structured along the panel structure, to give more background information about techniques used, evidence found, problems encountered, solutions offered. Not exceeding 20 pages.

4.7 CD

- Soft copy of the entire documents {hand drawn sheets to be scanned at 300 dpi}, all sheets, report and the photographic panel.

Note: The identity name of the participating college should not feature in any way on any of the documents / analysis sheets/ report/ CD. Two copies of the report shall be made on A4 size sheets with NASA logo on the cover page. Report must compulsorily be hard bound

ALL COLLEGES ARE REQUESTED TO ADHERE TO THE MENTIONED SPECFICATIONS, FAILING WHICH THE ENTRY SHALL BE DISQUALIFIED

Methodology & techniques used

For each level of study (1 – 4 as mentioned above), you will go through several stages of data collection, analysis, evaluation, and synthesis. These steps are described below.

4.8 Data Collection

The process of documentation may include the

a) Study of primary sources

- Material fabric (buildings, infrastructure, open space, archaeological evidence, landscape, etc.)
- Maps and plans
- Written documents
- Pictures, paintings, films and other visual documents
- Oral evidence
- Etc.

b) Study of secondary sources

- Maps and plans, written, pictorial, and other documents such as books, films, etc.

Each of these studies requires specific techniques. It is one requirement of this Trophy that such techniques shall be visibly displayed for the Jury to see that you have not only created a result, but that your process of study is thorough and adequate. This is particularly important for the 'measured drawings', which are at the basis of any analysis of the material fabric present.

The development of measured drawings shall therefore be described below. You may however also consult academic and technical publications to assure that your documentation in all its aspects listed above meets academic and professional standards.

Measured drawings are made by measuring each part of a building and conveying this information in graphic form. Analytical in nature, measured drawings are, in a sense, the reverse of an architect's working drawings. Measured drawings depict a building in its existing state and show not only its "as-built" condition (which often differs markedly from the architect's or builder's original drawings), but also the effects of age and various alterations over time. These drawings also measure and record the numerous quirks that all old buildings exhibit, such as uneven floors and out of plumb walls. Measured drawings have many advantages over photographs, which are superficial by nature. Views of a building that cannot be portrayed by photographs, such as floor plans or sections, or features that are normally hidden from view, such as construction details, can accurately documented in measured drawings. In addition, the dimensions of various building features can be determined from measured drawings, making the drawings an invaluable resource for conservation projects.

5. Background

5.1 Role of UNESCO

For the 2008 Louis Kahn Trophy, NASA has requested UNESCO to not only sponsor the Trophy, but to also select the topic, draft the programme and select the Jury.

We have accepted this challenge and are, for the first time, taking charge of all aspects of the Louis Kahn Trophy. We have selected the overall topic and a Jury, who has then helped us to shape the programme.

In order to share the results of the 2008/9 Louis Kahn Trophy with the towns and cities, in which the selected settlements are found, the best 50 entries will be displayed online through the webpage of the UNESCO-led 'Indian Heritage Cities Network[3].

[3] Only thumbnails will be displayed. The full documentation remains with the authors and may, on request, be shared with the city interested in the documentation. Copyright will be assured.
The webpage is currently under construction but will be ready until the end of the LKT 2008/9.

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5.2 Choice of Topic

We have selected this topic for several reasons

- **The uniqueness and the diversity** of the Indian cultural heritage can be seen reflected in the morphology; building typologies; integration of construction and crafts, structural elements and symbolic motifs; spaces; activity patterns; social structures and patterns of association; religious systems (mythological contents as expressed through adorations), and traditions of its settlements (i.e. additive nature of the constituent units). Indian culture flourishes through its urban settlements, continuously undergoing a process of change, interacting with new elements, assimilating new ideas, thoughts, aspirations and creativity of its people, constantly renewing itself but still maintaining the uniqueness and diversity of its cultural heritage.
- Accelerated **urbanization, migration and globalization** are all taking an ever stronger influence on the changes of urban India. The cities and towns which were previously exposed only to limited stimuli have been suddenly exposed to strong totally extraneous agents of change. These processes disturb the delicate balance of the physical, social, cultural as well as ecological environment, which is a cause for concern.
- While trying to **cope with this rapid change** and create sustainable tools for and approaches to development, the resource that is the urban heritage can play a major role. Understanding of historic assets and traditions, the character of the cities, towns and villages, buildings, spaces and traditions, identity and coherence are a sustainable basis for change.
- In order to profit from this resource of urban heritage, we must first of all **understand and identify what makes Indian cities, towns, settlements and places so valuable and unique,** and establish a basis through this for their own evolving sustainable development.

5.3 Purpose of documentation

Documentation is never done in isolation, it always serves a purpose. This purpose may;

(1) be historic, for instance in the purview of art history, architecture, social, or economic history, structural or engineering history. Here, documentation serves the research, knowledge and awareness and appreciation of bygone times, and the way people lived, worked, and created things in different periods of time. It serves the better understanding of Architecture, structural methods, building processes, crafts and stylistic idiom. Through the knowledge gained, documentation finally forwards the understanding of life, as it is today and helps to explain present phenomena.

(2) The purpose may also be in an active interaction/intervention with the built environment; in the management of change. This includes the preservation, conservation, and restoration, change of use, adaptive reuse, and in certain instances even reconstruction, additions & alterations. As mentioned in the 1993 ICOMOS Guidelines for Education and Training in the conservation of monuments, ensembles and sites “Conservation depends upon documentation adequate for understanding of monuments, ensembles or sites and their respective settings.”

A further purpose of documentation lies in that it serves as resource material for education and training of architects in enabling them to develop their skills and comprehension of the discipline of architecture.

UNESCO's interest and mandate lies not only in the research, knowledge and awareness of the past and in the preservation of its material witnesses. UNESCO is first and foremost committed to use the understanding of the past and the knowledge of the present (including the built and living heritage), for the development of a better and sustainable future for the people, peaceful cohabitation and improvement of livelihood.

5.4 History and International standards of documentation[4]

UNESCO and its advisory bodies ICOMOS have created a range of charters and recommendations relating to architectural, engineering, urban and landscape heritage. Some of these documents mention in an indirect or direct way the imperatives of documentation. The main charters with regard to documentation are the ICOMOS Venice Charter (1964) and the ICOMOS Charter on the Built Vernacular Heritage (1999). There are however many other relevant documents giving guidance in related issues. For the purpose of this Trophy we would like to refer to the UNESCO World Heritage Operational Guidelines and to the Australia ICOMOS Burra Charter.

Much more relevant work has been published on documentation, namely by institutions such as *ICCROM,* the *Getty Institute*, the *Smithsonian Institute*, and other academic institutions and individual researchers all over the world who have involved in such pursuits.

Documentation of buildings and archaeological sites goes back several centuries with intensification during the Renaissance period, where the interest for the antiquities spurred a detailed research into its remains. Over the centuries, many architects, archaeologists and historians have devoted their talents in recording great buildings by measuring and drawing to derive knowledge, appreciate and understand evolving nature of architecture in all cultures.

In the Indian context British architects and engineers have documented the cultural richness of India through their accounts, chronicles. Swinton Jacob's Jaipur Portfolio and Claude Batley's Portfolio are important examples out of many, besides scores of such records developed by eminent British surveyors and historians while travelling in India. Daniel Brother's paintings are also a rich record of the historic places and monuments and sites. The Archaeological Survey of India has a history of documentation of archaeological sites since its inception over 150 years ago. The American Institute of Indian Studies played an important role in supporting international scholars in their recordings of Indian art and architecture. The systematic documentation over years of Varanasi or the Hampi cultural landscape is just a few examples of a broad activity.

Many Universities and institutes in India and abroad continue today their most valuable work in documenting Indian cities, buildings, archaeological sites and landscapes.

[4] See Annex

ANNEX

International standards of documentation

ICOMOS Venice Charter (1964)

(…)

Article 16

In all works of preservation, restoration or excavation, there should always be precise documentation in the form of analytical and critical reports, illustrated with drawings and photographs. Every stage of the work of clearing, consolidation, rearrangement and integration, as well as technical and formal features identified during the course of the work, should be included. This record should be placed in the archives of a public institution and made available to research workers. It is recommended that the report should be published.

ICOMOS Charter on the Built Vernacular Heritage (1999)

(…)

Article 1 Research and documentation
Any physical work on a vernacular structure should be cautious and should be preceded by a full analysis of its form and structure. This document should be lodged in a publicly accessible archive.

ICOMOS Charter Principles for the analysis, conservation and structural restoration of architectural heritage (2003)

Article 2 Researches and diagnosis

2.1 Usually a multidisciplinary team, to be determined in relation to the type and the scale of the problem, should work together from the first steps of a study - as in the initial survey of the site and the preparation of the investigation programme.

2.2 Data and information should first be processed approximately, to establish a more comprehensive plan of activities in proportion to the real problems of the structures.

2.3 A full understanding of the structural and material characteristics is required in conservation practice. Information is essential on the structure in its original and earlier states, on the techniques that were used in the construction, on the alterations and their effects, on the phenomena that have occurred, and, finally, on its present state.

2.4 In archaeological sites specific problems may be posed because structures have to be stabilized during excavation when knowledge is not yet complete. The structural responses to a “rediscovered” building may be completely different from those to an “exposed” building. Urgent site-structural-solutions, required to stabilize the structure as it is being excavated, should not compromise the complete building’s concept form and use.

2.5 Diagnosis is based on historical, qualitative and quantitative approaches; the qualitative approach being mainly based on direct observation of the structural damage and material decay as well as historical and archaeological research, and the quantitative approach mainly on material and structural tests, monitoring and structural analysis.

2.6 Before making a decision on structural intervention it is indispensable to determine first the causes of damage and decay, and then to evaluate the safety level of the structure.

2.7 The safety evaluation, which is the last step in the diagnosis, where the need for treatment measures is determined, should reconcile qualitative with quantitative analysis: direct observation, historical research, and structural analysis and, if it is the case, experiments and tests.

2.8 Often the application of the same safety levels as in the design of new buildings requires excessive, if not impossible, measures. In these cases specific analyses and appropriate considerations may justify different approaches to safety.

2.9 All aspects related to the acquired information, the diagnosis including the safety evaluation, and the decision to intervene should be described in an “EXPLANATORY REPORT”.

Other documents of reference

UNESCO World Heritage Convention and Operational Guidelines (2008 version) Australia ICOMOS Burra Charter

G. Sen Trophy

"Designing for adaptive reuse after a comprehensive understanding of an existing building"

This year, the objectives of both the trophies of documentation, analysis and redesign have been combined to have a more integrated involvement in the design process. This brief tries to address crucial issues of our time – that of sustainability (through adaptive reuse) and identity in a globalizing, homogenizing world.

True sustainability can be brought about in the design of a building by limiting the embodied energy of the building to the minimum. One of the best ways of doing so would be to redesign, recycle and reuse an existing structure.

Thus, the choice should reflect an existing building of certain significance during its time but which is somewhat defunct today. Its moment in time could be a few centuries ago or as recent as the 20th century. This building would need to be a minimum of 800 sq. metres.

This building would have lost its importance because of:

- the irrelevance of the function for which it was made
- dilapidated state of the structure and finishes
- the changes in its immediate and regional context
- neglect and lack of will
- haphazard planning and execution

Choice of the existing building as described above is very important with regard to the competition. The second important choice would be the relevant, appropriate functions that are decided to be housed in this building. The function chosen could be residential, commercial, cultural, institutional, corporate, recreational or any other. It could also be that of a mixed use function. **Selection of both the structure and the function should be properly justified.**

The aim:

The aim of the documentation (which may ask for conjectural restoration) and analysis of this building is to enable you to understand and appreciate the existing built form of the building in -

- its regional and urban context
- its functional planning, spatial organization, scale etc.
- the technology adopted
- its architectural vocabulary and expression
- its relevance in its time as well as today

- the role played by it in the socio-cultural life of the community today
- its importance as an agent of social change
- its significance in increasing or decreasing the architectural awareness amongst people

Achievement of these objectives would form the basis for the designing proper.

The design process as well as the design should aim at -

- rejuvenating & revitalizing this building to bring it back to life
- establishing a continuity with its previous identity and its new one and making it today's contextual reality – retaining its identity or reinventing one in today's context
- understanding, enhancing, transforming its quality of spaces/scale
- maintaining a sustainable stand in its construction practices as well as in its running expenditure and consumption
- playing a suitable role as an agent of positive social change by
  - bringing man closer to nature
  - bringing man closer to man
- enhancing the quality of life of its various users
- creating an awareness in the society at large about architecture and importance of the quality of space
- using modern appropriate technology to achieve its design objectives

The submission should have tremendous clarity of expression which would enable the jury to understand and evaluate the documentation, analysis & design within a very short time.

Submission Requirements:

Documentation & Analysis:

The submission sequence to be more or less as below,

The context of the existing building - documentation & analysis of the building and its surrounds in a holistic manner that includes:

- its regional and urban design context
- its geographical, physical, historical, socio-cultural, economic, technological and other parameters
- its structural system and construction technologies
- its special detailing if any

All this would be presented with the help of all floor plans, sections, axonometric views, free hand sketches, geographical and settlement maps, satellite images, photographs, quotes, statistics, built up area etc.

All of the above would need to be in a monochromatic presentation.

Design:

This would be followed by the design submission comprised of -

- the conceptual thought behind the design along with some analysis, sketches, photographs of the design model or 3D views of the proposed design
- all the floor plans, sections, elevations expressing
    - the functional planning
    - the circulation patterns
    - the planning of services
    - the climatological factors
    - any other high value concern
- axonometric and 3D views or photographs of the design model
- construction technology sketches and notes
- the inclusion & explanation of the sustainability criteria

Colours to be used in this design part of the presentation.

Report:

Three identical copies, portrait A4 size, hard bound (compulsory) report with maximum 12 pages matter (excluding index, bibliography etc.) explaining any concept and the data used for analysis will also be submitted. Two copies with no mention of college identity and one copy clearly stating the college name on the cover page.

Second Screening Round:

Each presentation will be screened before architect jurors to shortlist a maximum of **20 presentations** for a second detailed review. These short listed colleges **(through 2 representatives)** can show additional work (other than models) to substantiate their design if they wish to. They would also be given a chance to speak, explain and answer queries raised by the jury. Each of these colleges will get **additional 10 minutes** to do so.

Submission Specification:

The entire body of work should be submitted on 3 numbers identical DVDs/3 numbers identical CDs in an audio visual non editable format – **two discs without any mention of the name of the college** and the third with the name of the college clearly mentioned in the beginning of the presentation.

It would be viewed by the jury on a screen of approximately **1.5 metres x 2.2 metres.** The presentation could be in **power point or flash macromedia or other presentation software** (to be requested / provided in advance) with written or voice over commentary.

Maximum **eight slides** would be permitted & projected. Presentation should be animated so that the total duration of screening will not be more than **eight minutes** with adequate time taken into account for viewing each slide.

The submission should be accompanied with 6 sets of 8 A3 size sheets with identical matter of the slides for the jurors to refer to. This should follow the same specifications as the presentation. Please ensure readable font sizes and clarity of pictures even when each slide or part of it is reduced to A3 size for printing and publishing. Editable soft copy of these A3 sheets should also form a part of the submission in the CD/DVD which should contain all the data of the presentation without animations.

Please also ensure hassle free screening of all your presentation discs before submitting them. **You will not be requested for an additional copy.**

Each slide/page shall bear the NASA logo in the lower right corner in 100% black colour on a light background.

Language: all titles, text and explanation must be in English. Other languages may be used only for titles (exact translation of the English title).

All entries in the form of 3 nos DVDs or CDs (containing the presentation and soft copy of the A3 sheets), 6 sets of 8 A3 sheets and both hard bound reports should be registered no later than **1600 hours on the first day of the convention**. Late entries will not be entertained.

The 'New World' Trophy

"One Architecture"

1. Introduction

The theme "One Architecture" is based on the understanding that relatively speaking, the World has shrunk today. This reduction is attributed to various reasons – population growth, communications, transport, capacities and economic interdependence. What was essentially considered local is undergoing an influence from the global. And in a sense, the global is making a universal presence for the planet.

There are two distinct views to this situation.

"In the old days, designers could assume spatial functions with ease because they were designing for their own culture and value system. But present day architects are international – such as a Filipino draftsmen working on a Saudi Arabian housing project in the German branch of an international firm. With such a reality, there are two indispensable subjects that must be cultivated in Malaysia. Architectural Theory and History and the Environment Behavioural Studies Graduates ought to be encouraged to understand the architectural principles of other countries and to appreciate the forces of their construction. Only when are armed with this knowledge can an adaptive approach be taken towards reconstructing these theories to fit intentions and contexts within Malaysia." Prof Dr Mohamad Tajuddin, Universiti Teknologi Malaysia in Architecture Inside Out.

"Some are busy in precise copying the end products of Post Modern architecture in the exteriors and interiors and feel as if they are pioneers of introducing some kind of new trends. Some are putting up buildings following the theory of de-constructivism in the effort to look different. Some in the name of international style are showering our cities with mediocre, style-less, face-less, identity-less buildings and feel themselves as corporate architects of Pakistan. Our innocent public with lack of exposure and awareness about the irrelevant styles and rejected architecture of the western world accept and appreciate them in the name of innovation or creativeness." Architect Hafeez Habibi in ARCHI TIMES Oct 2008.

In the former there is an acceptance to understand this as a factual reality and move accordingly. While in the latter statement there is an objection to accept the fact of being informed and designing accordingly. While these are not against each other directly, they are views nonetheless.

It is said the architecture is the printing press of its age and each has left such markers of its time. However, we are living in exponential times. Technological progress is happening at a pace indicating that technology is outpacing itself. There

is more information available today in a week of the newspaper than one would possible come across in the entire 17th century.

The implications of this age are serious. And the architecture of today is affected by this new world order. As distances for communication narrow, influences spread out and this is expressed in the architecture of the region. The question then is *"What region?"* Is it the world as one earth, one region and therefore, will it be 'One Architecture'?

2. Objective

The objective of this Trophy is manifold,
a. Addressing the increasing reality of local architecture in a rapidly globalizing world and **laying a suitable direction towards design in the context**
b. Skill using computer technology for communication
c. Organization & management within time (7.5 minutes fix) and space (20 slides fix)
d. Adeptness at contextual presentation and oratory skill

3. Competition Outline

Each participant Institute shall consider "local" within any cultural region around the location of the college only. This aspect of "local" has to be brought out with clarity and distinctness without impurity from "global" influence.

The Institute shall focus on "Architecture" as in the built environment and not any unrelated or indirect aspect of global concern if any.

The entry shall be delivered by a speaker (from the respective participant Institute) in the form of a PowerPoint presentation to a jury. There shall be no Q&A session and interaction and hence the PowerPoint has to be self-contained and explanatory.

Alternatively, the Presentation may be explained by means of a pre recorded voice-over with the same restrictions of time.

Each participating Institution shall be allowed ONE entry only.

The submitted entries shall be retained by the NASA Body and winning entries may later be circulated through CDs etc to all participant Institutes in non-editable format. They may also be featured on the Net Commons.

4. Assessment Criteria

Assessment shall be made on, but not be limited to the following criteria:
+ **Understanding of theme and addressing of issue**
+ **Expression of aspects related to chosen approach of subject**
+ Composition with content matter quality, legibility and clarity
+ Presentation skill with efficient use of software
+ Oratory – diction and adeptness with spoken English language
+ Adherence to timelines, submissions and screen space

5. Submission Details

a. The entry shall be presented in the form of a PowerPoint (on Windows system only) presentation format to a jury, and also submitted in .pdf as well as hard copy prints (in six sets of A4 size colour). There should be no background music of any sorts in the presentation other than the voice-over if present. Two identical copies of the gist of the spoken matter are to accompany the entry. This should be limited to maximum 1500 words on 2 A4 size sheets in Arial font, 10 point, single spacing with 1" margins.

b. The PowerPoint shall be presented by only ONE person from the participating Institute. Alternatively, the voice-over should be of only ONE person from the participating Institute.

c. The PowerPoint shall be made to suit MS Office version 2003 only.

d. A fixed number of 20 slides must be made to support the entry - no more, no less.

e. Every change or image / text content on a slide shall be counted as an additional slide.

f. Images and data should be identified and mentioned with due credit to source, author and copyright. (The participant Institute shall be responsible for such insertion and NASA, its organizers, invitees, jury and others shall not be liable for any violation or infringement on such aspects)

g. Each participant Institute shall be allowed to present for a maximum of 7.5 minutes ONLY. **The microphone shall be disconnected and presentation stopped at the end of this time limit.**

h. The participant Institute shall be responsible to submit copies that can be opened and read by any working PC systems with MS PowerPoint - 2003 version and NASA, its organizers, invitees, jury and others shall not be liable for its non-functioning at any time.

i. Each slide should contain the NASA logo in 100% black on a light background on the bottom right hand corner whose height equals 15% of the height of the slide.

j. The participant Institute has to submit the soft copies (Presentation and gist) of their entry in three copies of CD, two **without any mention of the identity of the college** and **one clearly stating it** on an additional covering slide. The third CD should contain all the matter of the presentation, but be limited to a **maximum file size of 25 MB**. These (along with the hard copy prints and the gist) shall be submitted to the Trophy Coordinator during the Trophy Registration on the first day at the Convention **no later than 1600 hours**. The name of the person identified to speak shall also be submitted in an envelope along with the CDs and other submissions.

Journalism Trophy

(Compulsory minimum one entry per unit)

"Transformation"

In the wake of the sudden change in world economic order, development projects have to undergo a forced transformation.

The aim of the First NASA Journalism Trophy Competition is to inculcate the intrinsic observation capabilities of students to be aware of the real World around them, and make propositions and express their thoughts in the form of written matter in line with the theme 'Architecture Making a Difference…Architecture for Public Good'.

The brief and modalities

Two modalities are proposed,

Published: Articles, write ups, essays, abstracts for thesis, dissertation, research documentation which have been published

Unpublished: Articles, write ups, essays, abstracts for thesis, dissertation, research documentation which have not been published

Submission Requirements

In case of published work,

01 The entry should be sent in unlocked MS Word 2003 processing format, along with original publication in which it appeared

02 The publication should have been after the author joined the qualifying course

03 The entry shall be limited to maximum two thousand, 2000, words in English as it appeared in the original publication

In case of unpublished work,

01 The written work shall be limited to maximum two thousand, 2000, words in English

02 The entry should be printed in black ink on white A4 sheets, 80gsm paper, along with the soft copy of the text sent by email to **nasa.ind@gmail.com** and **saarcnasa@rediffmail.com**

03 Six, 6, sets of copies will be required to be sent to

NASA Journalism Moderator
C/o Mahesh Bangad,
639, Ghorpade Peth,
Khadak Mal Ali,
Pune 411042
Maharashtra
India

Eligibility

The competition is open to all student members of NASA in undergraduate / post graduate / doctoral courses of any NASA recognised school, college or institution of Architecture, planning, urban design, landscape design, environmental design.

The participants may be individuals or a group of not more than three, 3, students.

The students shall fill in the registration form and post it along with supporting certificates from the head / director of the school / college / institution for each of the student participant.

Terms and Conditions

01 The entries will be sent and accepted in good faith, and NASA Council and NASA Journalism Trophy Moderator, are in no way responsible or liable to the contents of any work, which is entirely the authors'.
The author / s will give a written declaration (to accompany entry) absolving the NASA Council and NASA Journalism Trophy Moderator from any consequences arising out of these entries being published after the competition

02 The author / s will give a written declaration stating that the work is the original intellectual property of the respective author, and will be solely responsible and liable in case the work has violated any copyrighted material

03 The entries will adhere to the United Nations Declaration of Universal Human Rights, as set out in *http://www.un.org/Overview/rights.html*, and will only contain strictly non controversial subject matter, in particular, will not under any circumstances, contain any references, terms, statements, claims, allegations, accusation, misrepresentations, misinformation, disinformation, abuse, of any race, language, class, society, community, creed, etc.

Any such entry violating this provision will be disqualified forthwith, and will put at risk further participation in NASA activities of the entire student delegation from which the said violator is part of.

05 All decisions in this matter will be binding on all authors which would be at the final and sole discretion of the NASA Journalism Trophy Moderator

06 All entries will be the property of NASA Council, which will be free to utilise the same in any manner at any time, during or after the NASA Journalism Trophy competition period, and the original author will have no claim on the same after the entry is sent for the said competition

07 The NASA Journalism Trophy Moderator will endeavour to the best of his ability to give a free and fair competition

08 The NASA Journalism Trophy Competition is subject to Pune jurisdiction

The Trophy should be anonymous competition

01 The participants shall assume a seven digit numerical code, which shall be written in right hand bottom corner of the documents package

02 A **plain sealed envelope** (only the 7 digit code on it) containing the copy of the registration form shall be enclosed with the submission of the entry. This should be a letter from the HOD/Principal on the college letterhead with the name/s of the authors and the institution. The seven-digit code shall be written on top of the copy of the form as well as on the envelope

03 The documents shall be sent by post / courier.

The participants shall bear the expenses for its transshipment, including taxes if any

Submission guidelines

Proposals and essays will be judged for content, clarity, and specificity.

Content refers to the overall theme of the written work, clarity includes coherence, grammar, and spelling; and specificity is meant with respect to the competition questions and theme.

Be sure to check for grammar and spellings as well.

Frequently asked questions

Judging criteria

01. Does the written work address the question?

02. How creative, or creatively developed, is the written work?

03. Would the written work be clear to a broad audience?

04. How does the written work rank in terms of writing style?

05. How socially significant is the written work?

06. What is the potential for developing this written work into a strong essay?

Each Proposal will be given a score of 1 to 5, 5 being the highest

Final written matter due 1800 hours, IST, night of 2009 JAN 21

Dates and schedule

Entries accepted	1800 hours 2009 JAN 27
Judging	2009 JAN 28 to 2009 FEB 10
Winners announced	Valedictory Function FEB 2009

Reubens Trophy

(Compulsory minimum one entry per unit)

The aim of this competition is to display the **standard of teaching** and the **quality of student work** in every college. Along with the above criteria, it will also be judged on the **growth of the architectural student** in their journey of becoming an architect. More than for the competition, this trophy is to allow students to learn and share ideas on varied topics from diversified regions that the colleges come from.

All **5 years** of the college syllabus, encompassing **all subjects** and topics necessary for the wholesome growth of the student should be displayed in a **maximum of 150 sheets and 10 reports** of **minimum 25 different students**.

The division of matter displayed should approximately be in the following ratio:

Technical subjects (Building Construction and Materials, Working Drawing, Site Study Reports, Measure Drawings, Graphics, Estimation, Specification, Illumination, Acoustics, Climatology, Construction Management etc.) **25%**

Non Technical subjects (Design, Interior Design, Landscape Design, History, Thesis, Appropriate Technology, Green/Sustainable Architecture etc) **60%**

Allied subjects (Visual Art, Architectural Sketching and Rendering, Photography, Competition Entries etc) **15%**

All forms and formats of sheet presentation are permitted. **Models will not be allowed.**

Only academic work of the 2007-08 not put up in any National Convention before is allowed. All sheets and reports should bear the College stamp and HOD's signature on the back verifying the same.

The entire presentation should be compiled within **one 8' x 4' panel** for the sheets and **2 stools for reports**. The presentation can be in calendar or overlay format but should be easily viewable by the jurors failing which they shall not be viewed entirely. There should be **no 3D projections** from the surface of the panel **or spill outs** from the above specified size.

Colleges failing to adhere to the above mentioned specifications will be disqualified from the jury process.

The College is responsible for their panel after the trophy halls are open for public viewing and should have delegates present to explain and clarify work if necessary.

Guidelines

Reubens and at least one entry for the Journalism Trophy are compulsory for participation in the Convention.

Participation in at least two trophies from among HUDCO, LIK, G. Sen, and New World is required to be eligible for a citation in any trophy.

Participation in at least one trophy from among HUDCO, LIK, G. Sen, and New World is required to be eligible for a special mention in any trophy.

Registration for participation in any trophy should take place by January 26th, in communication to the Trophy Coordinator at **saarcnasa@rediffmail.com**. Units who do not register may not have necessary facilities required for them at the Trophy Halls.

Registration with all requirements for the G. Sen and New World trophies to be completed between 1400 hours and 1600 hours on the 1st day at the Convention.

Registration with all requirements for the HUDCO, LIK and Reubens trophies to be completed between 2100 hours and 2300 hours on the 1st day at the Convention.

Paneling for the HUDCO, LIK and Reubens trophies to be completed between 0000 hours to 0500 hours on the 2nd day at the Convention (1st day night)

Name of participant/college should not be disclosed in any manner in any Trophy work/Viva etc. Delegates should not be in college dress code or wearing delegate card during any viva/jury interaction.

NASA logo should appear on the bottom right hand corner of every sheet (height 5 cm) and bottom right hand corner of every slide (height 15% of slide). Logo should be in proper proportion in 100% black on a light background.

Non adherence to specifications and guidelines will subject the entry to disqualification and negative marking to the college at the discretion of the President, NASA, the Trophy Moderator and the Trophy Coordinator.

NASA