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ARCHVISION

E - NEWSLETTER
AMITY SCHOOL OF ARCHITECTURE AND PLANNING
(AUMP, GWALIOR)

Table of Contents

1.	Message from the desk of Chief Editors	
	• Prof. Y.P. Singh	1
1.	Scholarly articles	
	• Maharaj Bada (Ar. Siddharth Mishra)	2
	• Heritage Tourism (Ar. Aditi Gaur)	3
	• Use of Container Architecture (Ar. Manish Kumar Chitranshi)	4
	• Osho Teerth Garden, Pune (Nala convert into City Green Lung) (Ar. Kinzalk Singh Chauhan)	5
	• Cultural Expressions of Modern Architecture (Ar. Rajeev Parashar)	6
	• Mathematics of the Partheneon (Ar. Nupoor Agarwal)	7
	• Tellurian Tales: from Soil To Soul (Amulya Agarwal, Toshavi Newaskar)	8
2.	Sequential Coverage of Departmental Events	
	• Heritage Walk and Sketching Workshop	9
	• Guest lecture on Painting	10
	• Guest lecture on Tools and Strategies for Climatic Responsive Design	12

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FROM THE DESK OF EDITOR IN CHIEF

Dear Reader,

It is indeed a pleasure to publish the 3rd Issue of the ASAP E-Newsletter in the new online format, which we hope you will enjoy. This edition includes highlights, reports and articles together with news of events organized at the institute from July to September 2018.

Architecture is the designing and construction of buildings. Every era that human civilization has gone through Being art and science, architecture inhabits a unique space among the modern knowledge systems. In the 21 century and beyond architecture is all to satisfy both aesthetics sensibilities, functional, economic and social requirements of human race. This news letter and the activities conducted in ASAP will be a contribution to the academic discourse in architecture. The issue will prove to be very interesting and informative to the readers.

Prof. Y.P. SINGH
(Director, ASAP)



Maharaj madhav rao scindia- 1 initiated the Gwalior development plans. These included forming of a center of administration and, commerce the hub of the city, the gorkhi bada. A network of street side markets opening into a central chowk. The Jayaji Chowk characterizes the gorkhi bada, built mainly in 19th century.

The most important part of the Gwalior city i.e. maharaja bada is a highly active zone of the city since last hundred years. This zone caters all kinds of commercial, social and political activities.

Growth pattern of the city reveals that Gwalior is a tri nodal city. During early 19th century, when foremost developed node "Hazira" was become congested and un habitable for royals due to unplanned development, late Maharaja Jiwaji rao scindia decided to establish his palace and other important administrative buildings to new location. Maharaj Bada was designed by British architect in "roman fora" style. This forum has centrally located manicure garden with elegantly carved chhatri housing statue of late Maharala jiwaji rao scindia. This square is called as Jayaji Chowk, regarded as the main hub of city surrounded by a public garden filled with flowers and trees. The wide road running around this garden is lined with fine buildings of architectural elegance and best example for fusion of "Indo-sarcentic" architecture. The famous buildings of this square includes Town Hall "the theatre", State bank buildings, general post office, Government press building, the Victoria memorial palace, offices of the municipality, the Gorkhi complex "the old scindia palace complex" and the imperial bank building.

During empirical times, this hub was attained status of major city core with administrative, finance and socio-economic activities. Major streets radiating from this central point were planned for housing and commercial activities. After independence, a gradual concentric growth took place and this core was spread towards all directions i.e. Kampoo, Jiwaji ganj, Laxmi ganj and Daulat Ganj area.



Map of Bada Square



A wide road running around the central garden, lined with fine buildings of architectural elegance makes Maharaj Bada an attractive example for fusion of "Indo-sarcentic" architecture. It has become iconic of Gwalior, and gives the city an identity that people can relate with.

"Life is a way of travel, not a destination."

Traveling to experience cultural environments, including landscapes, the visual and performing arts, and special (local) lifestyles, values, traditions, events as well as other ways of creative and inter-cultural exchange processes is what we need today. We should travel not just to explore the places, but also the cultures and activities that authentically represent the stories and people of the past. Heritage tourism not only creates awareness, it creates jobs, new business opportunities, and also boosts economy by contributing to the strengthening of the links between culture and development, through tourism. It protects natural and cultural resources, which improve the quality of life for residents and travelers who participate in the services and attractions. Heritage tourism also promotes community pride by allowing people to work together to enhance economic and cultural development through distinct community opportunities.



Travelling shall not be just about exploring places and nature, but we should also experience and indulge in the cultures and activities that authentically represent the place for a wholesome travel experience. This not just enhances the travelers experience, but also caters to the city's economy and maintenance.

The hundreds of thousands of shipping containers that come in to the India each year are often not returned to their place of origin due to the shipping of empty ISO containers being uneconomical and the fact that the India imports more goods than it does exports. India has an excess of containers each year with the increase in economy. Therefore the reuse of containers is of importance since the embodied energy of each container, if just left to rot, is a high energy waste, but likewise the recycling of the steel may prove uneconomical within the India, considering the transport of the container to a recycling plant and the energy required to recycle the steel. Due to the ever-increasing numbers of containers and the rising value of steel, recycling may become a viable option over the next few upcoming years.

Across the world, shipping containers are been seen as a basic military accommodation unit. The military use shipping containers due to their availability, low cost, standardized size, durability and ease of transport, this provides them with an ideal modular construction unit. These benefits can translate to the civilian construction industry, all that is required is some design foresight to take the ISO shipping container from just being a steel box to being a useable and aesthetically pleasing structure. There are several companies selling or leasing modified containers for civilian temporary or emergency accommodation. Such structures do not have to meet India's Building Regulations and as such are a simple low investment high return product, requiring little or no design input. Also in the UK, there has been a sell and lease containers and modified containers mainly as site offices, canteens and washrooms.

Worldwide, ELA Container in Germany rent distinctive yellow container accommodation, stacking up to 3 storeys high for industrial applications Container in Austria lease and sell blue containers for office and sanitary facilities, having over 50 depots across Europe and Asia. Mobile Mini Inc. in the US lease containers modified to provide office space, though their range is not comprehensive. Therefore, it can be seen the concept of ISO shipping containers as accommodation units is not new, however it appears that this is restricted to the military/ industrial/ commercial sectors as a temporary solution to their needs rather than a permanent solution. The leap from temporary to fixed structures creates additional technical hurdles that must be complied with.

There are copious benefits to the so-called shipping container architecture model. A few of these advantages include: strength, durability, availability, and cost. Reusing containers seems to be a low energy alternative, however, few people factor for energy required to make the box habitable.

Shipping containers have globalized the production of just about everything except housing, because houses are bigger than boxes. But now presently even that has been done as Architect Patrick Partouche has designed Maison Container Lille, a 2100 square foot house built entirely from eight shipping containers. Habitanor project which involves a conceptual workspace developed from a single container with sides that expand outwards effectively tripling the internal space, the concept has been designed as a work space, but has a multitude of potential uses.



The use of shipping containers is desirable due to their availability, low cost, standardized size, durability and ease of transport, this provides them with an ideal modular construction unit that can be put to use for the creation of masterpieces. This creates opportunity for the designers to create various designs into the same space.

OSHO TEERTH GARDEN, PUNE (NALA CONVERT INTO CITY GREEN LUNG)

Ar. Kinzalk Singh Chauhan

Osho Teerth is a beautiful 12-acre park that has been created out of a publicly-owned former wasteland. It is not only a beautiful park but also a reflection of the simple ecological understanding that arises in meditation: leave the world a better place than you found it.

The garden was once a piece of barren land with a black-sludge-carrying nala running through it. A lot of used oil was also being dumped into it by the nearby railway yard.



The human waste from a nearby slum. The Ashram management took over the place in 1989 and invited Shunyo Foundation, a Japanese environmental firm, to revitalize the area. Shunyo brought in Nihar, a Japanese horticulturist and artist, to create a park out of the wasteland.

The nala flowed from north to south, discharging 500 gallons of water a minute at a particular point. Nihar first raised a barricade to keep off the cattle.

Filtration of Nala

Natural root zone filtration system, which activates by means of plants such as water hyacinths, bulrushes and alocasias. The nala first guided through the steel gate at south end of the park and the gate is provided with mesh to separate floating garbage.

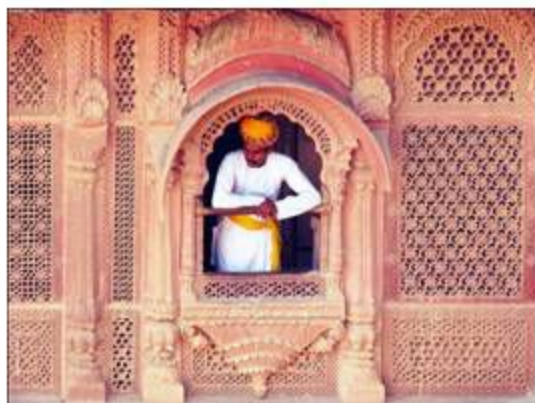
- It is then guided through the series of 4 ponds, created on natural bedrock which serves as settling tanks. The two upstream ponds cascade into each other by maintaining level difference of 300mm for oxidation.
- The stream was then made to course like a serpent over the land to allow maximum oxygenation of water there are almost 13 check dam but only 3 are in working position.
- It was planted with water hyacinth and stocked with fish such as gambusia and silver carp which eat pollutants and mosquito larvae. It was then passed through a sand filter. The oxygenation and filtering made the water almost 90 per cent pure, perfectly okay for irrigation and fish culture.
- Nearly 50,000 truckloads of soil was brought and dumped over the area. Local contractors were invited to dump their debris to create hills and dales. Several huge rocks were moved to the area and were chiseled into fine shapes.

Design concept

"The sound of music", a silent yet melodious place. The environment that lifted the spirit into calmness. The idea behind the park was not to have a dull symmetrical garden but to have surprises. The park is divided into two sections connected by the bridge. On entering the garden the sense of quiet only with the gentle sound of stream keeps you company, gravel paved garden pathways will lead through thick canopy of trees to the green vista.

A monumental example of rejuvenation in nature with the motto that suggests "leave the world a better place than you found it". Such projects are the need of the hour as we need green breathing spaces in the concrete jungles that have been created.

Perhaps the most well known line from Adolf Loos's famous essay "Ornament and Crime" is the claim that, "As ornament is no longer organically related to our culture, it is also no longer the expression of our culture". This move, which separates ornamentation and culture, links Modernist architecture to the culture of modernity. Reading this now two things emerge.



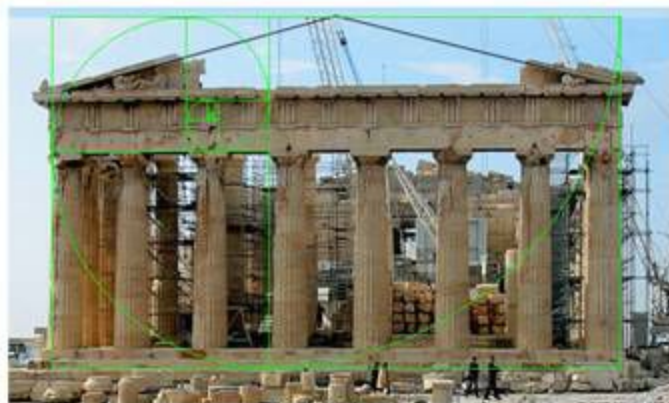
The first is a statement of intent – Modernist architecture clearly defines itself in relation to culture. The second is a question – how today can the relation between architecture and culture to be understood? Despite the clarity of the Loos's definition, this contemporary question has a persistent quality that is usually noticed in its occlusion. In other words, the extent to which the link is denied – and architecture is seen as no more than building and thus thought in terms of a differentiation of the economic from the cultural – suggests that the possibility of architecture's relation to culture is a question whose acuity cannot be readily escaped. What then is architecture's relation to culture?

In purely strategic terms, the question is relevant, since policy – usually in terms of government policy and even architectural criticism – often uses straightforwardly economic criteria to make decisions or draw conclusions. Approaching architecture as an industry, while apposite in certain instances, fails to allow for the role of the architecture in forming part of a nation's, or a community's culture. Yet, it is clear that the presence of architecture in the daily lives of citizens underscores its in-eliminable cultural presence.



Architecture shall not be considered an industry, as it has a vital role in forming a community's culture, so much so that it becomes an in-eliminable part of the place and society, as both influence and shape each other.

The ancient Greeks assigned various attributes to the Platonic solids and to certain geometrically-derived ratios, investing them with "meaning." For example, the cube symbolized kingship and earthly foundations, while the Golden Section was seen as a dynamic principle embodying philosophy and wisdom. Thus a building dedicated to a god-king might bear traces of cubic geometry, while one dedicated to a heavenly god might have been constructed using Golden Section proportions.



The Golden Ratio found in Parthenon geometry

The Parthenon is a temple on the Athenian Acropolis, Greece, dedicated to the goddess Athena, whom the people of Athens considered their patron. Its construction began in 447 BC when the Athenian Empire was at the height of its power.

It was completed in 438 BC, although decoration of the building continued until 432 BC. It is the most important surviving building of Classical Greece, generally considered the culmination of the development of the Doric order. Its decorative sculptures are considered some of the high points of Greek art.

The Parthenon was built to extremely precise dimensions according to the mathematical ratios of sacred geometry.

The rectangular building (measured at the top step of its base to be 101.34 feet wide by 228.14 feet long) was constructed of brilliant white marble, surrounded by 46 great columns, roofed with tiles, and housed a nearly 40 foot tall statue of the goddess Athena. The statue, known as Athena Promachos, Athena the Champion, was made of wood, gold and ivory and could be seen from a distance of many miles.

The structural beam on top of the columns is in a golden ratio proportion to the height of the columns. Note that each of the grid lines is a golden ratio proportion of the one below it, so the third golden ratio grid line from the bottom to the top at the base of the support beam represents a length that is phi cubed, 0.236, from the top of the beam to the base of the column.

The golden ratio proportions that appear in the height of the roof support beam and in the decorative rectangular sections that run horizontally across it. The gold colored grids below are golden rectangles, with a width to height ratio of exactly 1.618 to 1.

References:

Liliana Usvat "Mathematics Magazine"

Gary Meisner The Parthenon and Φ , The golden ratio

Golden Section was seen as a dynamic principle embodying philosophy and wisdom. The Greeks identified the potential in this and created masterpieces that symbolize power and strength of the empire. We should utilize this concept in our modern buildings to make them more appealing.

TELLURIAN TALES: FROM SOIL TO SOUL

Amulya Agarwal, Toshavi Newaskar

Tellurian tales of fingers curving their way into clay and spinning the soil into life is what the laymen call pottery. Modeling clay and giving it a new life and existence with trembling hands which somehow seem to lack the form, is how ironically the procedure for pottery starts. Mixing clay and other ceramic materials gives mortality to the otherwise unhygienic looking soil, which once heated up into an earthen creation, stands amongst the oldest inventions of humans.

Clay creations are the product of tenacity and steadfastness shown on the part of those rural beings who eam their livelihood by shaping the soil they have emerged from.



Pottery in urban lifestyle is just a visitor and restricted to festivities and ornamentation. On the other side of the coin, rurality subsists on encompassing earthenware in their daily utilization.

But, pottery is so much more than just betwixt rural and urban regime, it is transcendently beyond all boundaries of material conspiracies.

Pottery is an allegory of culture and withering rituals that once stood strong.

It is art, the divine manifestation of godly strokes all combined into one single piece of what once was merely part of the land, soil.

It's a proven fact that the soil-fabricated pottery utensils are far superior to the utensils the urbanized world wants to use. The photographer Amulya finds it exceptional, the way the pottery artists dissolve into the work at hand and turn the lifeless clay into a way of existence. Every single pottery product has its own tale to enchant people by all that's needed are eyes that could penetrate the beauty that lies in the soil that's become hard with sparkling time spent in the heat. From soil to something that has a soul of its own, pottery and the hands that honor its creation are sacred and deserve the well-lit justice the photographs connote.



Every single pottery product has its own tale to enchant people. All that's needed are eyes that could penetrate the beauty that lies in the soil that's become hard with sparkling time spent in the heat. Such traditional practices are fast diminishing and we should try to safeguard these traditions for our future generations.

DEPARTMENTAL EVENTS

HERITAGE WALK AND SKETCHING WORKSHOP

Keeping in view the value of Indian Heritage and the impact of ancient architectural design in modern architecture. Amity School of Architecture and Planning (ASAP) Gwalior, organized an informative heritage walk cum sketching workshop at Bateswar, Garhi Padavali and Mitawali historical temple complexes, Morena.

The day long trip was attended by 24 students of B.Arch. and B.I.D 1st year along with 2nd Year, under the guidance of Ar. Monika Gupta and Ar. Ashish Sharma , faculties of ASAP (Gwalior).

Aim to visit such an ancient and cultural site is to gather the knowledge about the impact of prevailing culture of pratihara's (8th to 10th century). Their design philosophies, construction techniques and the utilization of locally available materials and resources in their architectural style.

It was a fruitful and knowledge gaining session for all the students. A huge information about the 8th century temples and the value of Indian heritage and temple architecture, the ancient sustainable practices and best utilization of local condition and available resources in the key lesson for long day trip. The students were highly motivated and desperate for such kind of knowledge gaining sessions in their upcoming curriculum.



Students of ASAP at Bateswar complex

GUEST LECTURE ON PAINTING



Mr. Manish chanderia

Amity school of architecture and Planning is organizing guest lecture on acrylic color painting on 04th and 07th of September 2018 at C-Block Amity university Madhya Pradesh, Gwalior, where the 1st, 2nd and 3rd year batches of B. Architecture and 1st, 2nd and 3rd year batches of B. Interior Design had actively attended and contributed to this guest lecture to bring out the best potentiality.

It was held on 04th and 07th of September 2018, Tuesday and Friday from 02:15 pm to 5:10 pm at C-Block Amity University Madhya Pradesh.

From Amity School of Architecture and Planning, 51 students participated all together and performed with flying colors.

The event was commenced under the guidance of Prof. Y. P. Singh and by the organizing team headed by Ar. Sudheer singh sikarwar and Ar. Rajeev Parashar with expert guest Mr. Manish Chanderia (Lecturer, Government Raja Man Singh Art College, Gwalior).

Guest lecture on painting have covered the Acrylic painting type with practice on canvas board of size 24"X30". Acrylic paints are ideal for art movements and trends that emphasize high brilliance and the application of various textural effects, as well as the rapid completion of a full-bodied paint.

- The use of many different techniques and styles in painting. Composition of color. A mixture of different techniques.
- Choice of a canvas surface and finish for painting.

Guest lecture was incorporated principles of painting with color theory with Making and responding to artworks, drawing on the world as a source of ideas. (Engaging with the knowledge of visual arts, develop skills, techniques), understanding of detail and History (understanding of culture and tradition).

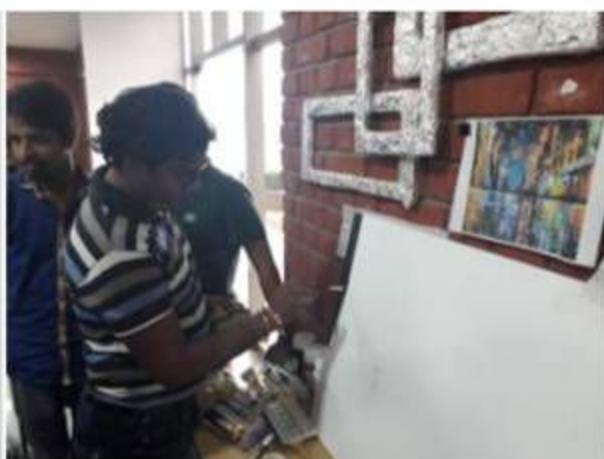
Painting: Introduction, History, Importance

Document: Cultural aspects, historical background, abstract and imagination based on conceptual sketches.

Issues and Analysis: Through sketch or photo document.

Inferences: Through Sketches based on concept.

PAINTING PRACICAL SESSION ON CANVAS



PHOTOGRAPHS OF FINAL PAINTINGS PREPARED BY STUDENTS



GUEST LECTURE ON TOOLS AND STRATEGIES FOR CLIMATIC RESPONSIVE DESIGN



Ar. Sandeep Arora

Amity Institute of Architecture and Planning (ASAP) organized Guest lectures on "TOOLS AND STRATEGIES FOR CLIMATIC RESPONSIVE DESIGN" on 17 Sept'18 - 18 Sept'18 at C block Seminar hall.

This two-day workshop began with the Ar. Sandeep Arora introducing the subject to the students. He began his lecture by sharing his personal experiences as an architecture student learning sustainability. He stressed the importance of the topic and made us understand how nature, human and animal species had been following Sustainable practices. The lecture then proceeded to analyze biomimicry and sustainable architecture at various levels and gradually dived to the depths of Solar Geometry, Psychometrics, Solar Charts, Wind Wheel and how these features can be incorporated in their interior and architectural design projects. Then the lecture focused on various tools for Analyzing Climate Data. A demonstration was given using Climate Consultant and Energy Plus Weather Data which continued on the second day too. The students learnt about prioritization of Design Strategies. This session ended with an exercise including what was learnt in two days and interaction with students. It was followed by a design problem where students worked in groups applying their knowledge in the design process.

Ar. Sandeep Arora introduced students to the basic factor of climate, season, heat loss, heat gain and also explains what is meant by comfort. He introduced first about the climate after he explains how to collect the data and how it should be read and implement in the strategy making. He linked the climatic responsive design with the biomimicry and later he explains about humidity, environment, solar chart, psychometric chart. Day two: He floats a design problem based on Gwalior and referring the ISHRAE climatic data and with the help of software climate consultant he explains how to work on it and design. During this students referred secondary source of data and also asks question among themselves and the guest speaker.

The students designed the façade in response to the Gwalior's climate and designed the shading device with the help of climate consultant and ISHRAE epw data. The two days workshop was fruitful to the students. Students completed a design problem with sustainable outlook. They improved their design skills. Students improved their concepts and rationale. This workshop also provided a platform for the students to learn crucial skills to enable them to design for sustainability. Students learnt concepts, websites and software that they can use forever. They were inculcated with the various fundamental concept of sustainability. Many students could enhance their design skills including zoning and concept generation. The websites and software used that could help them in generating a much more professional outcome. The students are more aware of climatic responsive design.

LECTURE GIVEN BY THE GUEST



AR. SANDEEP ARORA RESOLVING STUDENT QUIRES

