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 ADITYA
COLLEGE OF ARCHITECTURE

F.Y.I

FATHOM. YEARN. INNOVATE



GOD IS IN THE DETAILS

PREFACE

It gives the team immense pleasure to present to you the 4th edition of F.Y.I.: Fathom. Yearn. Innovate. This issue includes everything students indulged in over the past year.

Bringing this magazine to fruition was as much fun as it was difficult. But to see our hard work as a full blown magazine is the highest level of joy.

It started with the idea of GOD IS IN THE DETAILS. A simple and well known quote by Mies van der Rohe but it's what inspired the whole magazine. The idea that, from minimalist details to Baroque-esque features every little thing matters. From architecture to food engineering the attention to details in all jobs is what inspired this theme. There is so much thought behind the things we use and do every day but fail to bring our attention to it. This issue aims to bring to light things that are beautifully thought through and details that are omnipresent.

On behalf of the Editorial Committee of ACA, we would like to thank all those that made the production of this edition of the magazine possible: our supportive and diligent faculty, and all the students who contributed their time and efforts into making this project a success. We look forward to your suggestions and comments, and hope you enjoy this issue as much as we enjoyed composing it.



PRINCIPAL'S NOTE

“GOD IS IN THE DETAILS”

- LUDWIG MIES VAN DER ROHE

The great American Architect, Ludwig Mies van der Rohe was the first to coin “God is in the Details”. What he meant was that when attention is paid to the small things it can have the biggest rewards and that the details matter. When I think of addressing my students, and the readers of the fourth edition of the student magazine of Aditya College of architecture, FYI, this short yet significant quote holds enormous value as it addresses the primary basis of any design – the details! The greater in detail we design the less likely we are to falter, and more efficient and by extension beautiful will be the outcome.

This edition is the culmination of the student body, faculty and the alumni coming together and sharing their thoughts on the theme through various media to carry on the legacy of ACA’s student magazine. It would be impossible to call this anything less than a recurring success.

I am hoping that you find this edition a pleasant read, and for that I extend my congratulations and appreciate everyone who went beyond to do whatever was necessary to add to our young but thriving culture of literature and creativity.

by Ar. Sarita Deshpande
Principal, ACA



EDITOR'S NOTE

I am so glad you picked up a copy of our magazine. It is a beautiful feeling to know that someone is spending a little time of their lives to see this work that we put so much effort into creating. So a big THANK YOU dear reader. And all I can say is I hope it is worth your time and you learn something new from this magazine.

The aim I always had for this magazine was to explore the extent of design. The amount of thought humans put behind the smallest of things is such an intricate detail of being human. It was our aim to bring to light a few of these topics and make you wonder and question everything around you.

It's been an interesting journey creating this magazine and all I can hope for as editor is that you, dear reader, ENJOY your time reading or experiencing this piece of art.

by Aakanksha Jain
Editor-in-Chief

Where am I?

I walked around in the pristine streets of mine,
I saw buildings with radiance and elegant shine.

I lived in the ages where artists emerged,
to create masterpieces so unique their divinity never submerged.

I went to places where God wanted to be,
In those vibrant glazed windows, his stories I could see.

I would never forget that night where in my deep sleep,
a witch took away the world where I live and breathe,
I woke up in this world where everyplace is crowded,
the buildings which I loved the most with glass now is shrouded.

The streets which were lined with love and kind,
Now are lined with poles of grey as if they have died.

I look around for a place where to God I can pray,
and asked my self, "Will God here even stay?"

by Viveen Pereira
2nd Year B. Arch



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CITY AND STREETS

इन मासूम-सी सड़कों पर,
न जाने दिनभर, कितनी शरारत झलकती है,
हर दूसरे चेहरे पर जवां मुख्तलिफी पन्पती है।

अंजान है हम अभी कितनी ही कहानियों से,
एहसास के रूप में पलती कितनी ही रूहानियों से,
फिर भी क्यों ढूँढते है खुशी को, इन पत्थरों में,
झरोखों में, दिवारों में या ऊंची छतों में,
इन पत्थरोंकी सांसे भी आखिर,
इन्सान से ही तो चलती है,
इन मासूम-सी सड़कों पर,
न जाने दिनभर, कितनी शरारत झलकती है ॥

किसीने मकानों में दुनिया है बसाई,
किसीने यहाँ नई उम्मीद है पाई,
कही पर घरों की छते गिर पड़ी है,
कही दूर परदेस से कारागिर मंगाई,
उलझि सी इन बसतियों में आज भी
कितनी जिंदगिया निखरती है,
इन मासूम-सी सड़कों पर,
न जाने दिनभर, कितनी शरारत झलकती है ॥

हम वाकिब है शेहेर की हर एक लकब से,
अजनबी हाथों से बनी दीवारोंदरम से,
कुछ अपनी-सी लगती है ये बिखरी लकीरें
ख्वाइशों में लपिटी ये बागी दिवारे,
शेहेर की अदाओं में बसी ये, साजदारी-सी लगती है,
इन मासूम-सी सड़कों पर,
न जाने दिनभर, कितनी शरारत झलकती है ॥

by Ar. Shraddha Kelji
Assistant Proffesor, ACA

DECO

ENSEMBLES

In 2018, UNESCO inscribed the Victorian Gothic and Art Deco Ensembles of Mumbai as a World Heritage Site. It took 14 years from the presentation of the papers to securing the nomination and in all these 14 years the work revolved around working to keep the oval maidan available to the public, conserving the Victorian Gothic buildings, introducing public to the Art Deco,

It's all about their first love MUMBAI and now 14 years later the world has recognised these magnificent structures and saluted the remarkable efforts but for the victory to be complete it's important for the people of Mumbai to appreciate the legacy they have inherited. If you were to stand at the Eros in the 1900s all of it would be water, it is with the Churchgate Back Bay Reclamation that Art Deco arrived in Mumbai.

This came to Bombay in the 1930s when the first ship arrived at the port of Bombay. Art Deco gave an opportunity to the people to actually reside in Art. The sweep of the Art Deco buildings at Marine Drive became a symbol of India's modern age. These buildings offer depth in viewing because of the uniformity in their heights and symmetrical features.

In a prime area of South Mumbai, The 22 acres Oval Maidan is the central focus of the heritage site with the Victorian gothic to its east and the art deco to its west. We must appreciate that in the 1930s the architects built a harmonious quality of life where the interiors and exteriors were designed by the same architect.

These stunning interiors define the grandeur of the deco buildings and the breathtaking staircases, intricate dialling work, grills on the balconies, modest compound walls all come together subtly and quietly creating visual harmony so the next time you are in the Churchgate and Marine Drive area of the heritage precinct don't forget to look around and treasure hunt for the pothole elements, turret balconies, curvy linear forms, attractive typography and so much more.

by Gaurish Rane
1st Year B. Arch

MOROCCAN

ENCHANTRESS

When we think about Moroccan architecture, one word always comes to mind-'Zellige'. This handcrafted clay tile, once reserved for only royalty, is now an integral part in Moroccan history. Today they have become synonymous with Moroccan design and one can find them everywhere in the streets as back splashes, walls and flooring.

The process to make a single Zellige tile is a detailed and tedious one from start to finish. It all starts with the clay, which is made from a very particular type of rock found only in the city of Fez because it is more durable than the others found in Morocco and can withstand very high temperatures. The clay is then kneaded by hand, fermented for a day, Moulded into the proper shape, and then left to dry under the sun.

The next stage is crucial in ensuring that the clay remains in one shape. An artisan hits the clay to get it into a uniform size and shape. This also removes air bubbles which would cause the tile to break. It is then placed in a kiln to be fired over olive branches by a craftsman called charger who is a specialist in placing the tiles since childhood. The tiles are then glazed and fired a second time to make sure the colour does not fade away. This also gives Zellige tiles its most distinct feature as the heat is not distributed evenly throughout the kiln and thus each tile even though given the same glaze has a slightly different shade which adds to its beauty.

The tiles are then hand chiselled into the desired shapes by artisans. This requires total concentration and attention to detail to cut it as cleanly as possible otherwise it won't fit seamlessly into the design. As they are hand-chiselled they have a certain imperfection that sets Zellige from mass produced tiles that are identical to each other. Designs are made digitally and then put together by an artisan one piece at a time like a mosaic.

It's a very tedious job that requires experience and attention to detail so that it is identical to the design the client wants. Zellige tiles are a living art but a dying tradition as it is hard nowadays to find young people who have the patience to learn the art. Preserving works of art like Zellige is crucial as it gives us a peek into the rich and vibrant history of Morocco that dates back centuries.

by Gayitri Kundliya
1st Year B. Arch

NIGHTMARE AT HUDSON YARDS

When the German architect Mies Van der Rohe put forth the aphorism “God is in Detail” he probably did not foresee that this quip would become an immortal architectural mantra and would be interpreted in more ways than one. Mies was referring to the critical role of detailing in architectural design and laid emphasis on power and beauty of materials. His buildings provided evidence of his ideals of pure aesthetics through simply crafted parts.

Mies Van der Rohe and other Modernist dynamos banished the ornament and made the technical detail the only ornament that was needed to create an aesthetically beautiful building. The Modernists construed beauty as mechanical perfection.

So, what do we understand in detail and, are there more explanations than one? A simple definition of detail would be ‘A small part of a larger whole’. However, an interesting interpretation made by Marco Frascari in his essay, Tell-The-Tale Detail, is that detail cannot be etymologically deciphered in the language of architecture. He gives an example of a column which is a detail within a building but is a whole element by itself. He further classifies Details as ‘material joints’ as well as ‘connections.’ By connections he connotes elements that join, such as the porch to a main building.

Scale and Dimension are two attributes of Architecture that blur out the definition of detail according to Frascari which make the definition multi-fold. A detail can encompass joining of materials, elements, components and building parts in a functional and aesthetic whole. Careful detailing is of paramount consideration in avoiding building failure. It can make or break a building -functionally as well as aesthetically.

Successful detailing is also significant in what narrative the building outlines- they can express complex ideas and act as a communicator of meaning. Design details are hardly esoteric and register on the conscious as well as the subconscious mind of the viewer. Sensitive detailing can evoke a poetic and spiritual response. Hence, the fate of a building is decided by the experienter- whether he accepts it or denounces it. To what degree can Architectural detail fail in terms of user experience can be exemplified through the following example.

DEVIL IS IN THE DETAILS- ANALYSIS OF THE VESSEL, HUDSON YARDS, NYC

The Hudson Yards district evolved through 400 years of history and traces change of function from a military stronghold to a premium mixed-use neighbourhood housing with retail, cultural and commercial spaces. Anchoring the entire project, the Vessel, was conceptualised as a central feature of the public square in Hudson Yards by designer Thomas Heatherwick.

Inspired by the Indian step-wells, the Vessel is a 16-story honey-combed, circular structure with a diameter that extends out vertically. Inside of the Vessel is a labyrinth of interlacing flights with 2465 steps and 80 landings where people could walk up and down with an idea to allow for social interaction, activity and participation and provide views of Hudson River and the city of Manhattan. The concrete staircases were clad in bronzed steel that was specially imported from Venice, Italy. This was purportedly used to mirror people standing or walking and make it an interactive experience. The cost of the structure ran in millions.

As soon as it was unveiled, the design drew ire from public as well as design critics, earning it monikers such as ‘Waste paper basket’, ‘Giant Shawarma,’ ‘Bee hive’, ‘Ribcage’. A tweet pointing to the Vessel stated, ‘God’s detailing looks like a dying art’; The Guardian described it as a ‘25 billion horror on Hudson’.

According to Jacob Alspector, a faculty at Spitzer School of Architecture, NY, the Vessel was ‘like MC Escher nightmare’, making reference to the famous illusionistic staircase to nowhere. The public denounced the Vessel as an aesthetical eye sore and design critics proclaimed it as an architectural overdose.

At the opening event Heatherwick said, “We wanted to make something that everybody could use, touch, relate to”. However, as good as it sounded, the design was not inclusive. Movement and vigour required for going up and down the stairs required an ideal user with exceptional fitness and mobility. Also, initially elevators that were provided gave access to few levels, restricting users with special needs from experiencing full views till disability rights activists intervened. Nowhere at the landings where provisions were made for people to ‘rest and contemplate’. The handrails were disjoined for aesthetic purposes and were not convenient to some users. But what caused the ultimate failure of the structure in terms of usage were the number of tragedies that were associated with the Vessel.

The handrails which were only waist high because the architect and developers felt that a higher railing would hamper the full view, proved to be a safety hazard. The vessel became a hub for youth suicides. After the third death, security measures were taken and necessary signages were put up but the developers refused to raise the height of the barriers.

It took another death to finally close down this structure. The Vessel which opened to the public in March 2019 was indefinitely closed in July 2021.



c/o Ravan Ng (Wikimedia Commons)

by Ar. Tej Wagh
Associate Professor, ACA

SCULPTED CASCADE

History of the Flora Fountain is traced to the time when the old Mumbai Fort was demolished in 1860 as a part of the then Governor, Sir Bartle Frere's vision to expand Bombay beyond the Fort.

He had a successful career in India, rising to become Governor of Bombay (1862-1867). The Flora Fountain was initially named after him, but just before the fountain's inauguration in 1864, the name FLORA was bestowed on it. The fort had three gates, Bazaar Gate, Apollo Gate and Church Gate. The Flora Fountain is erected in the same place where the original Church Gate of the Bombay Fort once stood.

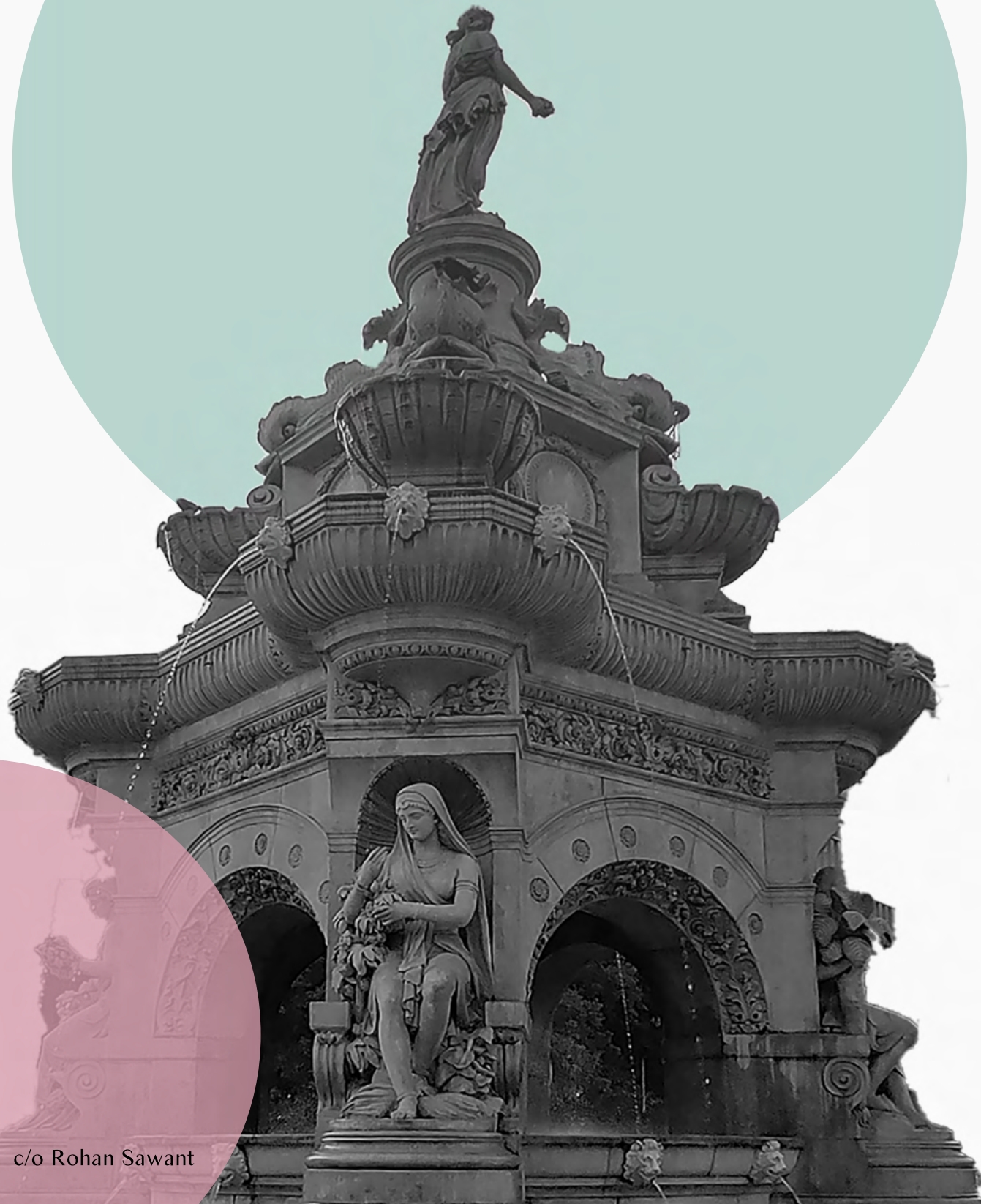
It was constructed by the Agri Horticultural Society of Western India at a cost of Rs. 47,000, out of a donation of Rs.20,000 by Cursetjee Fardoonjee Parekh.

The structure of the fountain was designed by Richard Norman Shaw and sculpted by James Forsyth. The fountain was originally intended to be built at the Victoria Gardens, now known as the Veermata Jijabai Udyan at Byculla but was eventually installed at the current location.

Influenced by the Neo-Classical and Gothic Revival Architectural styles, the Flora Fountain is sculpted from Portland Stone and is coated with white oil paint.

The 32' tall fountain is named after Flora, a Roman Goddess of fertility, flowers and spring. At Flora Fountain's feet, near the water basin, are four fishes and twenty lion heads placed all over. The base of the fountain has four sculptures representing India's cereals and plant food, also said to represent the four seasons.

by Gaurish Rane
1st Year B. Arch



c/o Rohan Sawant

FILMY COULISSE

The motion picture industry has been a leading source of entertainment for people for many years now. Movies, movie series, short films, advertisements, and so on are sources through which a story or any information is depicted. This is one of the most interactive forms of entertainment as it involves visual as well as audio connection. Every year, more than 1600 films are produced in India (Murali Krishnan, New Delhi, July 16, 2021), and over 1000 people are working on film.

The audience often doesn't realise the amount of work and effort it takes to create these movies. Right from selecting. Story to the premiere of the film, it's a long journey. Scenography is one such part of filmmaking, which is the creation of film scenery, also known as set design. It involves the design, construction, and dressing of the sets. Set is an artificially constructed scenery, which is used instead of travelling to the actual location, or even creating a space that doesn't exist in real life. They are used to save money, time, or to control the environment according to the use. Though the set is an artificial setup, the details are what make it look real in front of the camera.

Sets are either constructed in a studio or on open land. Depending on the use, set designing starts with conceptual drawings and research about a particular scene. To create a scene that already exists, one needs to know the culture, materials, and type of architecture, furniture of that particular place. Each and every detail of the place is taken into count. After hours of research, the conceptual drawings are prepared and taken for approval. The next step involves converting the conceptual drawings to working drawings that will be ready for execution. Execution of these temporary structures is done with the use of various materials like wooden ply, planks, cement sheets, various types of glass, fabric, and many more materials are used. Painters create metallic, stone, and other such textures on plywood to make it look real instead of buying the original materials. Carpenters, tailors, smiths, and painters play an important role in the creation of sets.

They work for more than 8 hours a day for months to create a set, which might just be used for 10-15 minutes in a movie. Sourcing of furniture, props, and lighting equipment plays a very important aspect of sets. Even though they are not in use, the props should look realistic in front of the camera. All props and furniture are placed in a way that it looks real in front of the camera. Even the slightest of inaccuracies can be seen as disastrous on camera.

The perfect set is one in which the viewer doesn't understand the difference if the scenery is real or made up. All of your efforts go mostly unnoticed by the viewers and no one really realises the amount of time spent creating movie sets. Art directors and set directors with the help of cinematographers and visual artists Spend hours creating a scene that may only be in the film for a few minutes. The tiniest of details is taken into consideration and created.

by Atharva Mahamunkar
5th Year B. Arch

KUTCHA GHAR

The traditional buildings are time tested, sustainable and sensitive to the climatic conditions and natural calamities, including earthquakes which the north-western region is prone to. Many theorists and distinguished architects like Hassan Fathy have promoted the basic concepts of traditional architecture to form contemporary design.

The materials used are locally available materials like Mud, Bamboo, cane leaves of late Bricks, stone etc. Bhungas are traditional houses unique to the Kutch region in Gujarat. The houses are circular walled with thatched roofs. Due to its validity against natural hazards as well as its pleasant aesthetics, this housing is also known as "Architecture without Architects."

A Typical Bhunga has a door and three or four small and low windows symmetrically arranged around the door. In front of the door and against the wall, lies a low platform, called pedlo, on which traditional furniture is placed.

Kutch Houses -The plinth and the foundation consist of consolidated earth with stone and bamboo posts, the walls consist of mud wall, split grass, earth, cane etc., and the roof is thatched, made of wheat or maize straws. Construction Techniques generally used are "COB". In these methods a large Lump is roughly moulded into the shape of a huge elongated egg. The usual size is anything between 12 to 18 inches. 30-40cm long and 6 inches in diameter. A row of these cobs of mud are laid nearly side by side preferably somewhat pressed together. Then another row of cobs is laid on top. When three or four courses have been laid, one above the other, the sides are smoothed over so that the holes and cracks disappear.

The architecture of the Kutch region relates to the socio-economic setup, the cultural identities and a good climatic acceptance. A good number of climate responsive design features are revealed during the study of the traditional architecture including temperature control, enhancing natural ventilation, protection from natural calamities such as flood, earthquake etc. Once the construction and design community of Kutch region are aware of the pros and cons of the traditional arrangements, the advanced construction techniques can be carefully clubbed alongside to nullify the problems and enhance the advantage, a modern yet sustainable architecture for the Kutch region can effectively be created.

by Vraj Kanakya
1st Year B. Arch

MEENAKARI

Travelled a long way from Persia ,
Fianally arriving in the Pink City
Finding a home in India,
Adding to our multitude of diversity.

Ornamenting our jewellery with brilliant colors,
Adorning the parts of being Feminine
Colors matching the vividness of flowers,
Creating a beautiful specimen.

Meena being the azure color of heaven,
A match of brilliance and excellence both
Being a popular choice without a question,
A mark upon the Indian art growth.

Tailored into our beauty notion ,
Since ages you have added to our beauty
Something for every occasion,
Such is your creativity of Meenakari.

by Aarya Naik
1st Year B. Voc

PUBLIC OPEN SPACE AND THE INDIAN CITY

THE CASE OF MUMBAI

The great American Architect, Ludwig Mies van der Rohe, once quipped “God is in the Details.” But did his quote hold true only for built form and interiors, or did it apply to the built environment? Does his quote find relevance even today? To produce answers to these questions, one must first understand what he meant. When attention is paid to the small things, they have the biggest rewards. The minute details matter. How does this apply to the environment? Let us take Mumbai as an example.

I first experienced an open space in India when I was two years old. I was running on the lawns around India Gate in New Delhi. The concept of public open spaces is as foreign as the concept of politics to little children. To little children and toddlers, a public open space signifies a vast open land—sometimes flat and sometimes not. As children grow up, they realise the importance of public open spaces. This was true for me as well.

My father had a transferable job, so after a short but significant stint in New Delhi, we moved to Mumbai. I remember going hunting for schools with my parents. I was in class 5 by then, and to me the concept of public open spaces was much clearer. I missed the open spaces that New Delhi offered, for to me Mumbai was nothing like it. It was a mere concrete jungle much later I would find this phrase rather ironic to use. After all Mumbai is one of the few cities that boasts of having a national park within its city limits.

My school in Delhi had acres and acres of open space; in contrast, the schools in Mumbai were mere brick buildings with a compound wall. To my 10-year-old mind, the concept of land values and premium real estate was foreign. I did not understand how people were okay with not having open spaces to play in. Wherever would they go for picnics on a warm winter afternoon, or to play cricket or football, if there were no parks? It was these minute details or the lack thereof that stuck out like a sore thumb for me! It almost convinced me I would never find a school like my old one.

Mumbai is one of India’s leading Megapolis’ and unlike its other counterparts in India; it enjoys a more liberal, accepting vibe. The one thing that Mumbai does not have is land; or to be more specific, inclusive public open spaces. With the ever-growing population of the city, available open spaces are shrinking, and whatever viable land is available, is being acquired by developers for development.

In architecture school, they taught us in theory that every city needs to have a certain percentage of land reserved as public open space. In a city like Mumbai, however, with its ever-increasing population, and its premium real estate values, to convert this theory into practice is easier said than done. Unlike in New Delhi, the restrictions, though in place, are not as stringent as Mumbai does not have to live up to an image of being the national capital. Thus, a lot of times, land that could be specifically earmarked as public open space on the various development plans may be used for a completely different purpose. While there are many open hints who may be responsible for this act of thieving—and there are several who manipulate the rules and regulations to better suit their own personal gains.



c/o Aakanksha Jain

Unlike New York or Los Angeles or New Delhi, with its dedicated open spaces, Mumbai is a completely different fish. As mentioned early on, land is at a premium—both in terms of value and availability. In such a scenario, one then must be creative with what one can thus consider as open space in Mumbai. For all its problems of land availability, the city has a decent coastline, with many beaches and sea-facing promenades, apart from the Sanjay Gandhi National Park (Borivali National Park). These along with the various parks that are scattered in and around both the planned and unplanned parts of Mumbai are what make up the Public Open Space we talk about.

Easily identifiable ones among them include the Gateway of India, Marine Drive, World, Byculla Zoo, Oval Maidan, Juhu Beach, Versova Beach, Aksa beach and the Aarey Milk Colony just to name a few. Some not so obvious ones include the Sewri Fort and mud flats (where people go to see flamingos when it's flamingo season), the open courtyards in malls (especially in places like Phoenix mills and Kamala mills compound, where erstwhile mills have been rehabbed as Malls and office/mixed-use complexes), and ad hoc spaces that get converted into public open space as the need arises (the latter of which of course isn't a permanent public open space).

So now we know that such open spaces exist, and most of these are quite popular with both the local citizens and tourists. Then arises the next and probably most important question of all—are these places ever truly actually open to the public? And if they are truly public open spaces, who is responsible to ensure that these spaces are properly maintained? Is it the local governing authority/municipality's responsibility? Or is it the various Citizens' forums of the various neighbourhoods? Is it a combination of both? Or is it nobody's responsibility?

Most of these places were in an extremely filthy condition (barring some key ones). It is only in the last decade or so that people have developed a sense of civic and community pride and have started clean-up operations and beautification of the Public Open Space in their neighbourhood.

Citizens groups and neighbourhood watch groups regularly conduct these operations and check the cleanliness of these spaces, such as with Juhu and Versova beaches, Carter Road promenade, and Bandra Bandstand. Festivals such as Bandra Fest, the Sassoon Dock Art Project, and Kala Ghoda Arts Festival along with the others also contribute to this need for maintaining these open spaces.

However, maintaining these places is not exactly cheap. While some neighbourhoods do it out of civic pride, it does not incline others to do so purely because of the costs involved. The city has a budget allocated for the same but it often falls short. Frequently some sites get priority over others owing to their prominent location, and others get neglected, only to be later taken over by a developer who then uses the same land parcel for his own benefit. In such a situation, the question thus arises whether it then makes sense to charge a small fee to people who wish to use the premises. This fee would subsidise some costs incurred. However, in doing so, the question would then thus arise whether the space thus be Public? And doing so would mean losing out on the inclusivity that a public open space offers—the non-discriminatory stance that it has. So, what then would solve this conundrum?

Does this mean the situation is bleak everywhere? This is not true, in different cities, based on the type of open spaces and people's needs, these spaces are far better or far worse, whatever the case may be. A change in people's thinking, seeing their surroundings and awareness including a need for inculcating civic pride, is what shall eventually form the perfect combination to help maintain the public open spaces. With an ever-expanding population, a multitude of religious festivals being celebrated, and now having faced the pandemic, we feel the need for such open spaces even more.

Yes, Mumbai is always going to have more people than it can handle, yes, space is a constant constraint, yes, the city is still upgrading with its various transportation and infrastructure projects, and yes, some people still dream of making Mumbai into another Shanghai or Dubai. But slowly this thought process is changing. Mumbai can never be another Shanghai or Dubai—Mumbai has its own independent identity, an identity that somewhere along the line was lost. An identity that spoke of inclusivity and perfectly planned and detailed spaces, where public open spaces were designed during the British Rule and became a part of India's freedom struggle. But times are changing, and so are the people, and that day shall not be far, where Mumbai's public open spaces shall be truly inclusive and truly public, at an international standard.

by Ar. Neha Tambe
Assistant Professor, ACA

c/o Shrirang Raut



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The quote 'God is in the details' by Ludwig Mies van de Rohe refers to something really intricate and intriguing. It states that God is in everything we see, touch, feel, taste, hear, basically the senses we experience. Things might seem very simple when we look at them first, but when we look deep into them we appreciate the tiniest detail.

The minutiae in the structure like the carvings or the surplus motifs and many such details add to the beauty of the building. Calmness and patience brings to notice these minute works to the subconscious mind because when we are calm we connect to God. In comparison to the details in the previous years and the conventional composition, the details we see in today's world require more attention as they are more of a contemporary context .

Each detail defines the space around it. Van de Rohe's structures himself emphasise on plain qualities, the construction techniques, the way he masterly includes details via the play of light and shadow in his design is quite engrossing.

by Kosha Jogi
2nd Year B. Arch



שפה ມາອອກກະ
 மொழி ଭାଷା
 тил Ngôn ngữ
 भाषा खэл ভাষা
 語言 ہبڑ ବିଦ୍ୟ
 भाषा तिल भाषा
 ಭವಷಯಸನು

NECTARED SYLLABLES

Languages have been evolving for thousands of years. From the first grunts and hand gestures used by our ancestors to communicate, to the vast array of languages spoken today, language has played a crucial role in the development and progress of human society. The evolution of languages has been a complex and dynamic process, shaped by various factors such as culture, geography, politics, technology, and migration. Ancient tongues evolved over time as people simplified them via evolution, making them easier to grasp.

As societies became more complex and interconnected, languages began to evolve and develop more complex grammatical structures and vocabularies. This was driven by the need for people to communicate more effectively with one another, especially in the context of trade, diplomacy, and warfare. As a result, languages began to develop specialised vocabularies to describe different aspects of society, such as law, religion, and science.

The spread of language was also driven by migration and conquest. As populations migrated and interacted with one another, languages mixed and blended, creating new hybrid forms of speech. This process of language mixing is known as linguistic convergence, and it has played a major role in the development of many modern languages. For example, English is a hybrid language that developed from a combination of Germanic, Romance, and Celtic languages, as a result of the Norman Conquest of England in the 11th century.

In the modern era, technology has had a major impact on the evolution of languages. The rise of mass media, such as television and the internet, has facilitated the spread of languages across borders, and has led to the development of new forms of language, such as texting and social media language. These new forms of language are often more informal and abbreviated, and they tend to be more focused on speed and efficiency than on precision or formality.

In conclusion, the evolution of languages has been a complex and dynamic process, shaped by various factors such as culture, geography, politics, technology, and migration. The evolution of language is an ongoing process, and it is likely that languages will continue to evolve and change in response to changing social, cultural, and technological trends. Understanding the evolution of language is an important part of understanding the history and development of human society, and it is an essential tool for communication and understanding across cultures and languages.

by Latika Poojari
3rd Year B. Arch

ORNAMENTED

CORSAGE

On account of all centuries, culture to culture the intricacy in details are considered to be rare, beautiful and ranged. It is plotted in a way to be passed on for generations. From keeping the ornamental piece labyrinthine and meticulous to maintain its simple elegance and uncomplicated nature, every art is respected in this realm.

With the course of time the methodology on working out these intrinsic works have been transposed from hand crafted entirety where wax was massively used to carve the minute detail as per the drawings and liquid metal being poured later and set heated with a result of perfect handcrafted jewellery making it premium to become industrialised and mass produced by machines reaching out to the population with its requirements. Appreciating efforts from all the artificial intelligence artwork but ratifying all the preplanned hand drawn designs for jewellery pieces with all the emotional value attached to it is worthy of being called a pioneer.

The world of ornamental details is undoubtedly diverse, influenced by region, religion, traditions, culture, occasion, aeon and so on. In between the Art Deco buildings in Colaba Causeway and Zaveri Bazaar of Mumbai, India; the jewellery market is colossal. Taking India as an example the details in Sonakari changes from state to state, broadly the northern part of India follows the Aryan style whereas the southern ensue the Dravidian style. This also further disengages with the perspective of occasion and purpose.

Wedding jewellery is more comprehensive and extortionate. It is a paradigm in South Asia and Indian sub-continent the Parure is a mass investment and is treasured for further inheritance. In eastern Asia the Hanfu textile of China is a traditional method of ornamenting the clothing with gold works and details. These textiles are used in the Chinese red wedding dresses with intricacy and fine labour work. The western hemisphere is more known for its diamond cut jewellery pieces. Minimalistic approach on the designs with studded gemstones making it manageable in today's fast life.

Arduous works are being reflected in the designs' whichever time zone it is. The ancient details are the antique pieces which will be praised perpetually.

The details and their hidden meanings are seen through the designer's ideology of making. In-depth sentimental attachment with jewellery owned makes it more wanted to be exquisite and finer.

by Aditya Kumar
2nd Year B. Arch

DETAILS, DETAILS EVERYWHERE

The art for detailing has a spiritual and perceptual experience that brings delight to our psychological mood. Many of the architectural buildings hold great place due to its architectural and associational value detailing. These associational values (communal practices, emotional attachments, etc.) are often linked to intangible people-practices that follow the function within form. The more detailed form stimulates functions/events that allows people to perform their activities/communal practices and over the time it creates a place of vibrancy and identity. Indian bazaars in the old core of our cities are classic examples; Johri bazar- Jaipur, Begum Bazar- Hyderabad, Chandni chowk- Delhi, etc. The architectural form with arcade style detailing accommodates vending activities that attract people and create place markers in the cities. such detailing in an urban setting makes our cities lively and vibrant.

Metaphorically, detailing to food plating and presentation adds value to the dining experience, and provides delight to visual taste as well as the palette. 'The Eye eats first' is a well-known saying and our first impression of a plate of food sets our expectations. While reviewing many recipes as a viewer that appears in contests, there are some wonderful recipes, great innovative ones but still fail to make it to the top because of wrong execution. Wrong choice of colours, textures and consistency so on.

Another inspiration that we all embrace in our everyday life is the art of fabric weaving and dying to the garments that we wear. The nature and properties of Fabric, colour and textures makes it perfect and best on varied materials such as cotton, khadi and silk as they are natural fibre fabrics. The garment's thread, colour and the level of detailing in it brings out our own personality of how we approach life and can have visual connection to our mood and psyche. Here are some images of fabric dying which has a rich historical background of painting our cultures on fabrics which also triggered a major trade exchange since Alexander the Great invaded India. He saw many painted and printed fabrics that made their way around trade routes as people traded these beautiful fabrics in exchange for other goods.

Rokko house by Tadao Ando - The buildings seem right at home with the surrounding nature. These staggered looking buildings look like they are mushrooming as the canopies of the trees. The details found on the exterior of the buildings made up of fenestrations, doors, and balconies together create a texture similar to those found on the tree canopies...

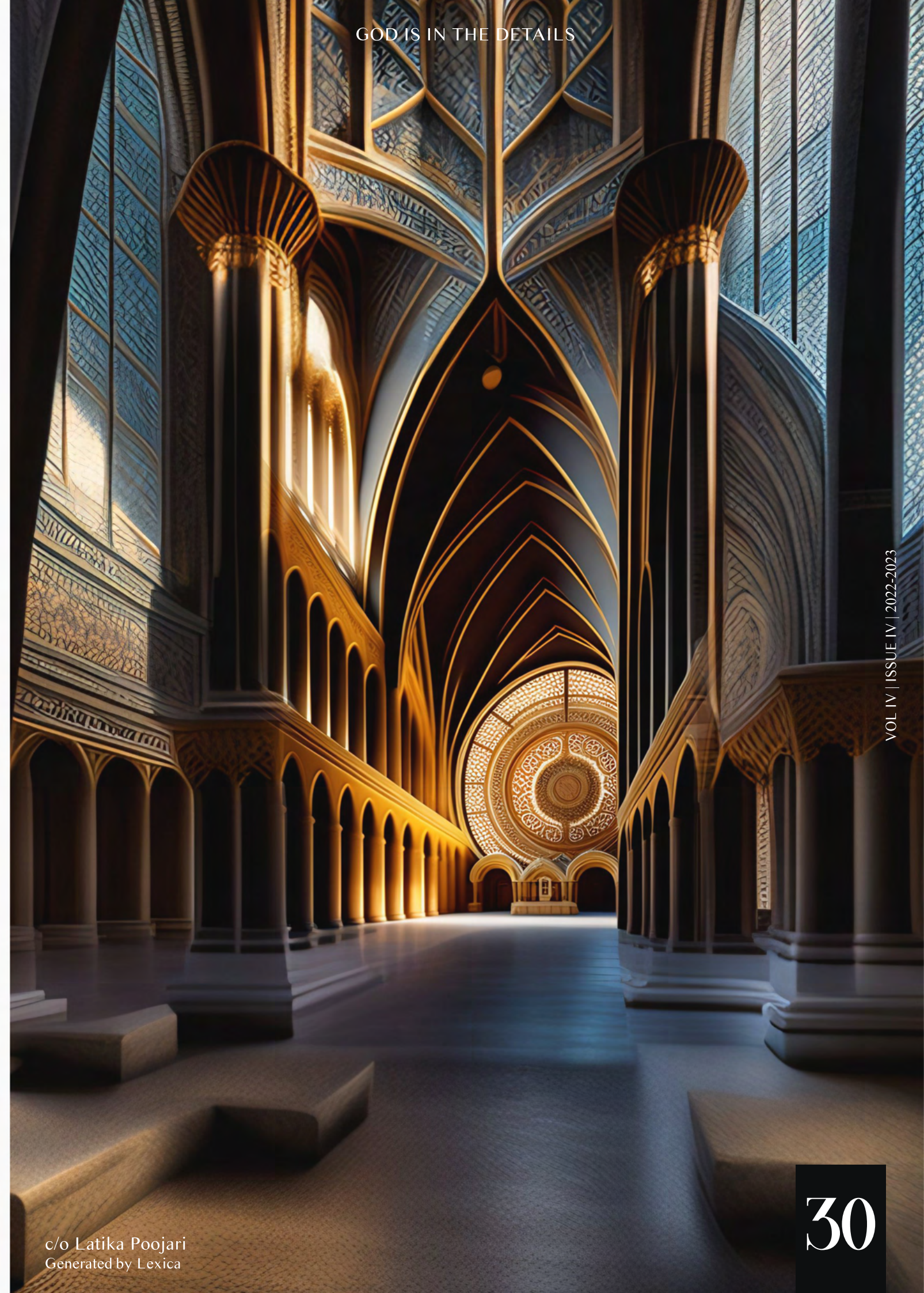
Registan Mosque, Samarkand, Uzbekistan - The Marble Courtyard at mosque is paved with blue and white tile inlays of marble. The tile uses geometric patterns that are reminiscent of the surrounding architecture and represent the limitless blue sky. The pattern is articulately designed by a chequered strip in-between two of the main columns on the left and right of the courtyard walls.

Pirouette House, Kerala - Shape and texture play with exposed brick is used throughout which plays with other parts of the interior. If observed closely at the central patterns one can see a concrete finish tied in with the natural exposed brick.

There is also a strong hint from the works we saw above that working out details requires great application, something akin to being religious or dedicated in attaining ultimate supremacy and hence the word "GOD". It is always worth remembering this saying "GOD is in details" has been greatly articulated, particularly with regards to detailing on buildings. We recognize the importance of good detailing when the concept stands or falls on the quality of its detailing.

Our architecture principles, which I see have broadly been shaped on the Miesian design tradition, to develop details and go through the process of designing back and forth successfully until we achieve a series of spaces, planar qualities, or climatic response and proportions at different scales. My admiration for Mies van der Rohe's work extends particularly to his profiles of details in the way that the volumes and the play of light-shade works to accentuate the qualities of the architecture. The art of detailing not just ties one to a spiritual experience but also makes one experience their own self which we have many times experienced while visiting these great forms of architecture.

by Ar. Suruchi Didolkar



THE AGYARI SCIENTIST

AN ENCOUNTER WITH MR. JAMSHED BHIWANDIWALA, THE MAN WHO HAS DEDICATED HIS LIFE TO THE FIRE TEMPLES OF INDIA



WHAT MADE YOU CHOOSE THIS FIELD OF HERITAGE CONSERVATION?

I am associated with a dwindling community and have done new projects such as One Fire temple in Vasai and one more fire temple in Vashi. I was fortunate as it is said that fire temples are built once in 100 years and in a span of 15 years, I did two that were new projects. Being a conservationist who works in old buildings and has developed a trademark for my work and having a clear intention to work towards restoring the old-world charm and is careful to take care when doing so. The last one I did in Vashi people were happy about the small fire temple as the word cute was used to describe it.

ABOUT FIRE TEMPLES, OBVIOUSLY THERE ARE A LOT OF DETAILS INVOLVED AND SINCE WE HAVE NEVER BEEN INSIDE COULD YOU PROBABLY ELABORATE?

So, people are not allowed inside because of a vow we have given when Parsi's came to India. When Parsi's came to India and landed in Sanja they gathered to be very sweet and convincing people but there was always a caution and some rules were made like you will not convert your religion and you will not entertain people at the place of your worship, so not entering the fire temple came about. Otherwise, all across the world fire temples are open for all. Now with regards to the temple it's actually a building for all kinds of rituals. There is a double dome system usually Mughals used it for making their structure magnanimous which usually didn't go with the interiors so they used to create another dome which matches with it, here in a fire temple double dome used for good ventilation, so the smoke passes through the first dome and gets collected between the space of the first and the second dome and then the second dome allows the wind to pass through it and the smoke gradually moves out without the wind affecting the fire which is below the first dome so if there is only one dome it would have affected the live fire and it would have pushed the

SINCE YOU HAVE BUILT NEWER TEMPLES IS THERE A DIFFERENT APPROACH FROM THE PAST WHICH YOU TRIED TO INCLUDE?

It is very important that people relate to the fire temple. I do not remember a particular building but there is a temple in Udvada which is one of the biggest fire temples and there is one small sect of fire temple in Pandola where the building is like big concrete flames which is very modernist. You can call it a neo expressionist structure because it is a fire temple. It looks from outside like a large shard of fire which is very academically done. When I saw it for the first time, I was really excited when someone is giving a modern expression to the fire temple but the people are not appreciative

The fire temple I do, I try to maintain a balance between modern as we are trained to design in a contemporary manner so modernism is built in us so we try to incorporate the traditional motifs in history which is known as postmodernism which took away the slice of cake from modernism by getting back to the roots or traditions that's what I do where my buildings are some sense are postmodern where the planning and the feature and largely the building looks contemporary with large facades and recessed windows and more like that but there are no two ways while incorporating the traditional motifs in order for the worshipper to relate to. Over the 100 years most of the fire temples have traditional Persian motifs which comes from the Academician time of Cyrus and Darius. There was a time where my community thought that I should actually go to Iran and see some of the fire temples and historical places. So, they sponsored me to go to Iran, a free trip just to visit the religious places and return, so they thought it would be helpful in making, if I do not incorporate the traditional in the modern it would be injustice to the trip I had.

HOW HAS THE TRIP TO IRAN ACTUALLY AFFECTED YOUR DESIGNING? HAVE YOU NOTICED ANY DIFFERENCE? HOW HAS IT INFLUENCED THE INDIAN CONTEXT WHERE THE ARCHITECTURE OF FIRE TEMPLES HAS CHANGED?

In Iran most of the religious buildings are mostly in the desert province, the existing fire temples are in the desert areas. Most of the fire temples are made in mud and a great use of mud technology with mud domes and wind towers and very modest buildings you would pass through the fire temples in desert and you wouldn't even notice it, they are very much camouflaged with the housing as they are trying to hide and practice without getting caught. So, the influences which we bring are not exactly from the fire temples of Persia but from the Persepolitan era which is as good as 1000 years back. Present fire temples are very modest and camouflaged and not easy to trace back.

WHAT IS THE APPROACH FOR THE FUTURE? DO YOU HAVE ANY UPCOMING PROJECTS WHICH YOU ARE LOOKING FORWARD TO?

I only look at the future as, over the last 20 years I have received a very good experience through work. Sadly, today's day and time people get carried away by how fashionable you portray yourself or how great contacts you have. Just because you can talk and get away, these people get more influential. All I look forward to is the experience. The message to all the upcoming architects is that the initial phases of practice are really difficult, don't give up, just stick by it takes time to believe people as there is a lot of investment done in you when you are doing big projects. At the end I just want to say that stick around for the haul.



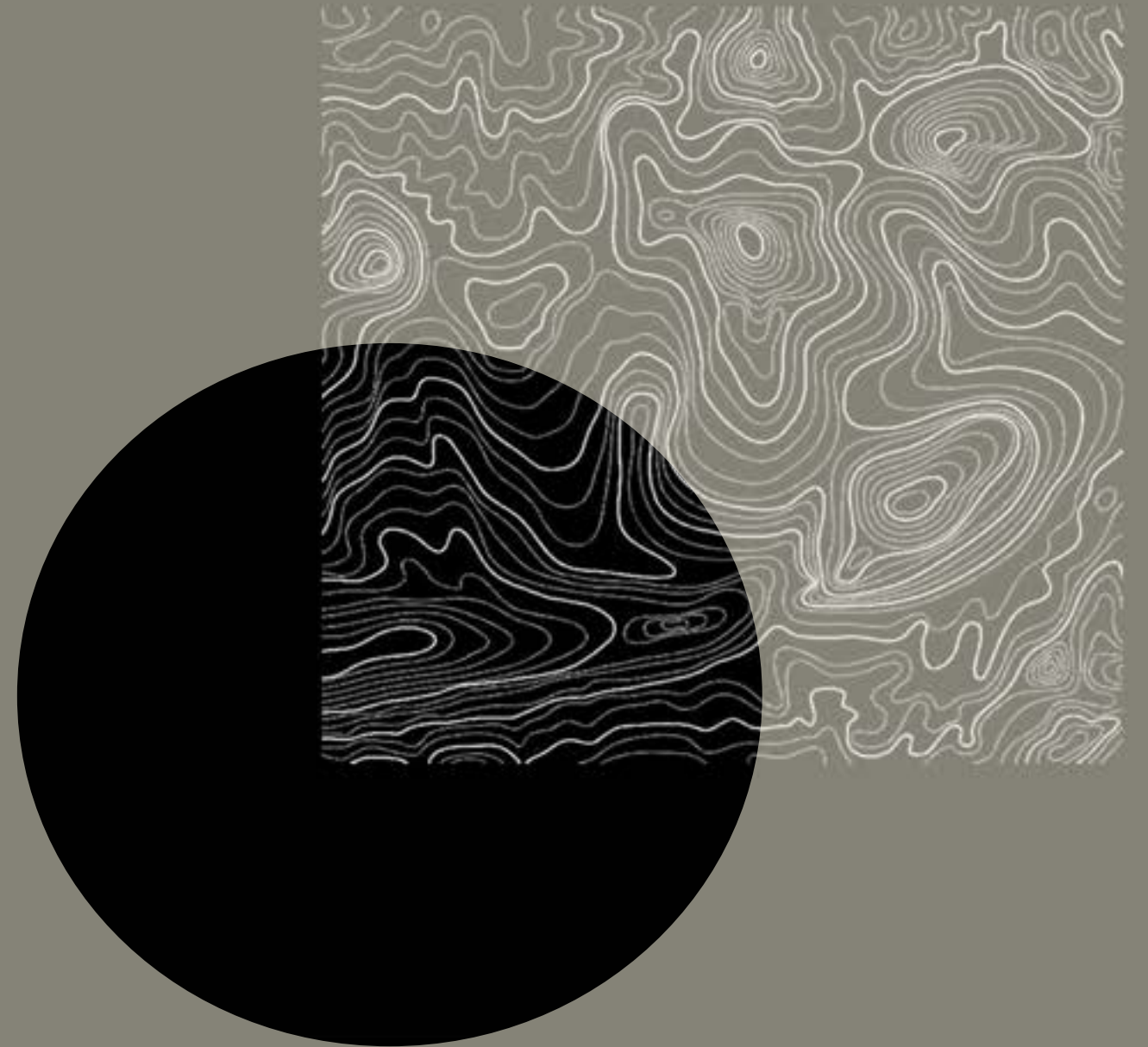
c/o Siddharth Chopra

An Agyari in Varodra

“I don’t want to be interesting, I want to be good.” was rightfully stated by the late German-American architect, Ludwig Mies van der Rohe. This extraordinary man also believed “God dwells in the details” which revealed the absolute nature of Mies’s architecture, which therefore displayed such clarity that our perception of his buildings is elevated to an almost spiritual experience.

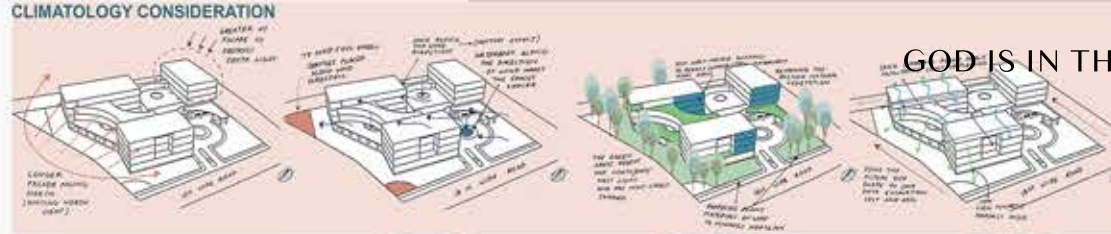
Every little ignorant detail is blinded by the complete masterpiece itself. When the attention is grabbed onto the small things, it can have the greatest rewards and those details seem to matter. The beauty in the attention to small things is appreciated with hope and dignity, enriching the entire amazing journey of the art.

by Aarya Gohel
1st Year B. Arch



ENTREPRENEUR'S RESEARCH & INCUBATION CENTRE (E.R.I.C)

BY KISHTI TANNA



GOD IS IN THE DETAILS



ENTRY INSTALLATION



PODIUM GARDEN : THIRD FLOOR



PODIUM GARDEN : FIRST FLOOR



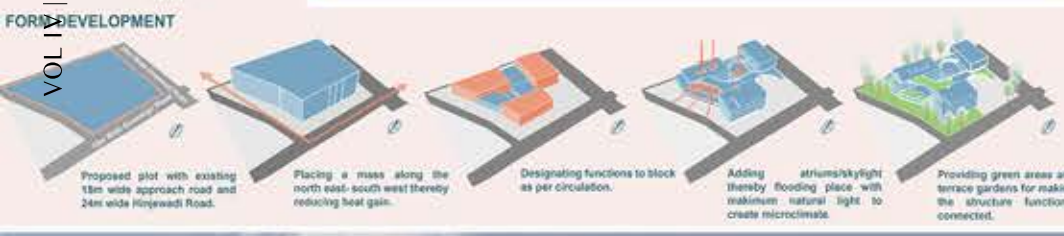
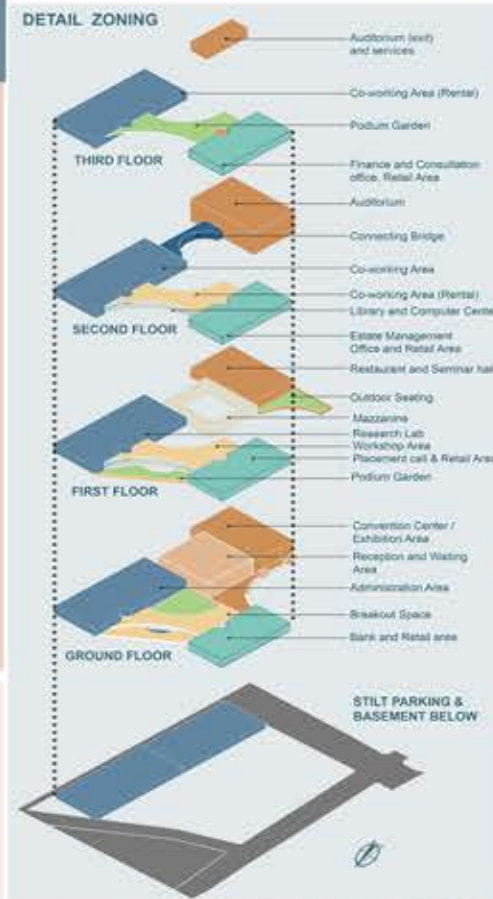
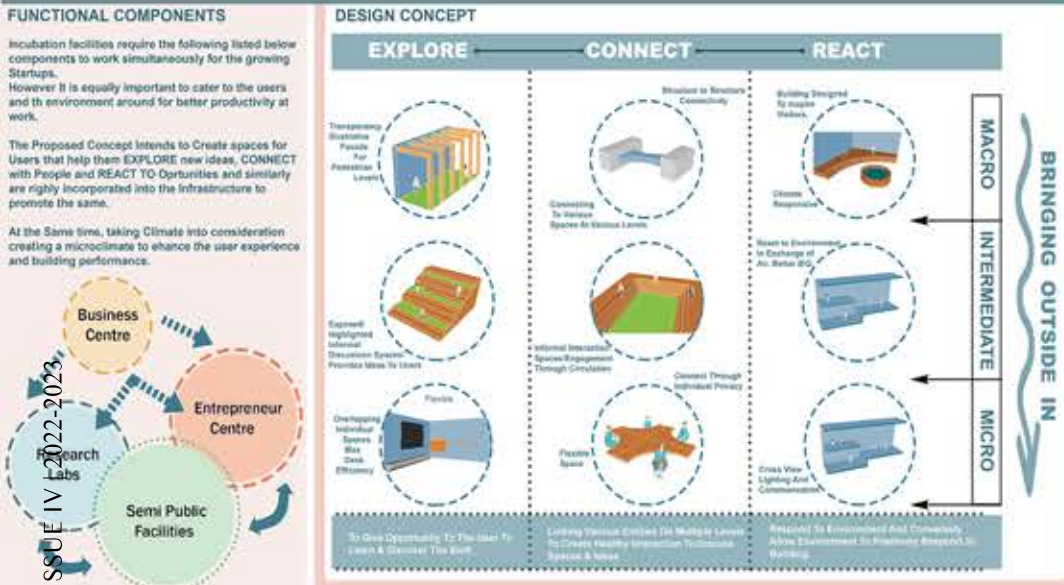
AMPHITHEATRE



ENTRANCE FOYER



Startups cannot operate in a vacuum, they need a supporting eco-system to nurture them. Developing Sustainable Collaborative platforms that match the needs of the conventional businesses and increase the likelihood of the establishment of new ventures for the citizens of the community and such that they act as a catalyst to the emerging start up ecosystem in India.



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INDUSTRIAL ARTIFACT – URBAN REVIATLISATION OF AN OIL REFINERY

BY JASH SHAH



EXISTING STRUCTURE
ADDING A CHIMNEY TO THE EXISTING OIL REFINERY TO SERVE AS A WATCH TOWER



MARKING THE ESSENTIALS
OPTIMISING MAXIMUM AREA ON SITE AS PER THE SETBACK AND RG REGULATIONS



MASSING OF THE STRUCTURE
CREATING CENTRAL LANDSCAPE AROUND THE CHIMNEY



BREAK OUT SPACES
BREAKING THE MASS THROUGH INTERNAL COURTYARDS

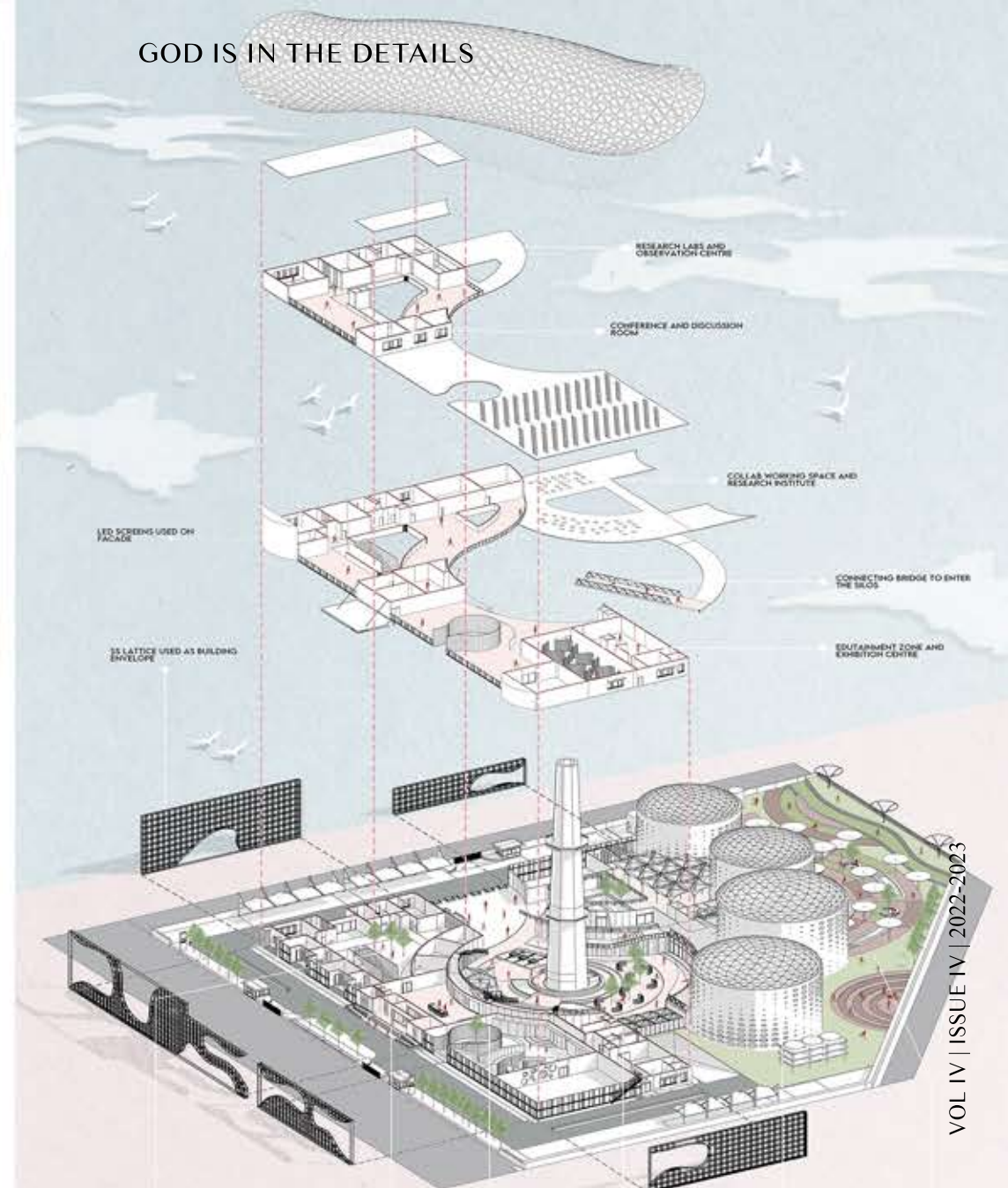


MERGING WITH THE EXISTING CIRCULAR FORM
AMALGAMATING STRUCTURES WITH EXISTING SILOS ON THE SITE



FINAL FORM
CONNECTING THROUGH SPACEFRAME ROOF AND FIRST FLOOR STRUCTURE

GOD IS IN THE DETAILS



ENTRY TO RESEARCH CENTRE AND SHOWS ALONG WITH CENTRAL COURTYARD AND PANTRY
ENTRY TO THE STRUCTURE WHICH LEADS TO RECEPTION AREA AND THEN TO TICKETING COUNTERS AND WAITING LOUNGE
FORMAL AND INFORMAL READING SPACES
OUTDOOR EXHIBITION CENTRE ALONG WITH THE AMPHITHEATRE AND ARTISTS' SEPARATED AND ENTRY TO THE CHIMNEY WATCH TOWER
OIL SILOS REPURPOSED INTO VARIOUS ACTIVITIES SUCH AS FOR WORKSHOPS, AD-VE EXPERIENCE AND OTHER ENTERTAINMENT
OUTDOOR SPECTRUM PLAZA WITH SITTING AND EVENT SPACES

EXPLODED VIEW OF THE DESIGN

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DESIGN SIGNIFICANCE
The features, material & proportions of the museum building have should be from those of an oil rig, which is one of the most relevant objects to oil and petroleum. Oil rigs have a particularly distinctive place because of their distinct character and recognisability. The feeling of identity, experience & memory in relation to a physical location is the reason behind the great industrial objective reuse initiative.

FORM EVOLUTION
Oil rigs are one of the most fascinating and different buildings in the oil and petroleum sector. Their distinctive appearance has made them one of the most iconic buildings in the oil sector. Thus, considering the forms and shapes of oil refineries so as to retain the essence intact.

GROUND LEVEL PLAN





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c/o KIRAN BINANI
5th Year B. Arch



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c/o AAKANKSHA JAIN
3rd Year B. Arch



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Planning on the paper,
from ink of the pen
To making small house or linking lions den
From sand & the bar
To the used coal tar
From the involved team
To Making every beam
From a simple wall
Constructing road or mall
From the roof top
To every single drop
The ram setu rock
Or Every single block
All have heard the tale
God is in detail

by Ghauree Rajmane
3rd Year B. Arch



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