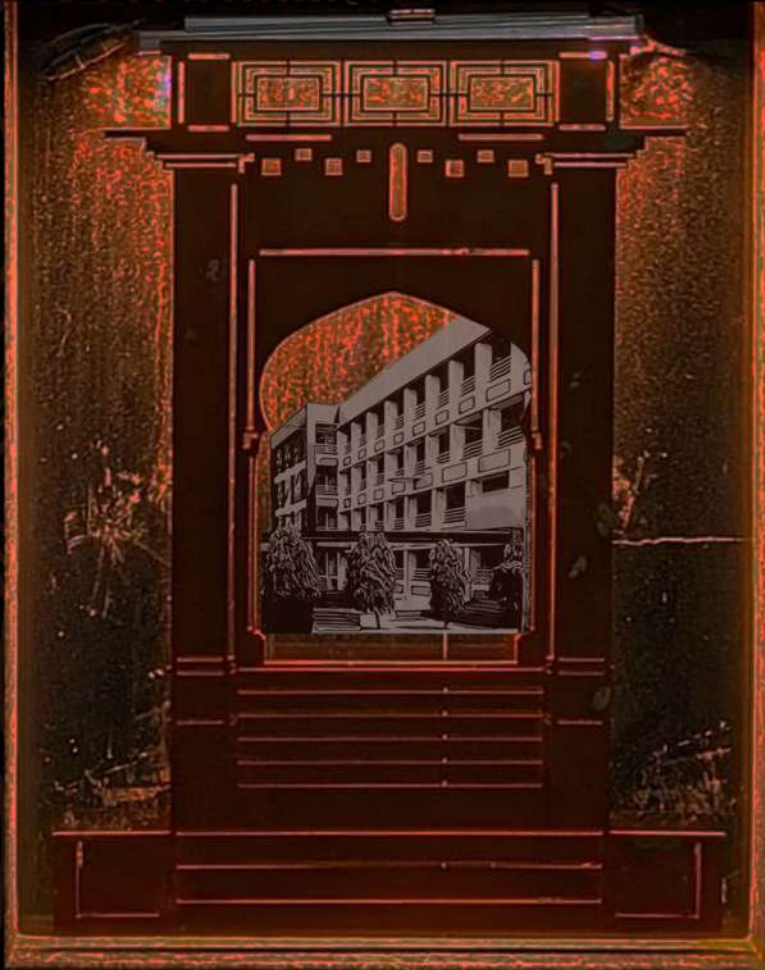


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**From the Office bearers**



**Alumni Association**  
Government College of Architecture | Lucknow

## From the desk of the Patron

**Dr. Vandana Sehgal**  
Principal and Dean  
Faculty of architecture and Planning, AKTU



**This institution IS...  
because YOU are...!**

Dear Esteemed GCA Alumni,

I am thrilled to extend a warm invitation to "**Dharohar 2023**". This event holds a special place in our hearts as we come together to celebrate the outstanding success of our graduates, the unbreakable fellowship bond among our alumni, the unwavering dedication of our esteemed faculty, and the exceptional facilities that contribute to the incredible learning environment, which has established GCA as one of the best institutions in our nation.

Our alumni's accomplishments are a testament to the quality education they received at GCA. They have consistently excelled in various fields, leaving an indelible mark on society. Equally impressive is the enduring fellowship among our alumni, a testament to the strong sense of community that GCA nurtures.

At the core of our success story is our distinguished faculty, whose dedication to nurturing young minds and imparting knowledge has been pivotal in our graduates' success. Their commitment to academic excellence and personal grooming is the cornerstone of our institution's reputation. In addition to our exceptional human capital, our college boasts state-of-the-art facilities, including well-equipped laboratories, extensive library, and a range of other amenities. GCA proudly offers an environment conducive to holistic development.

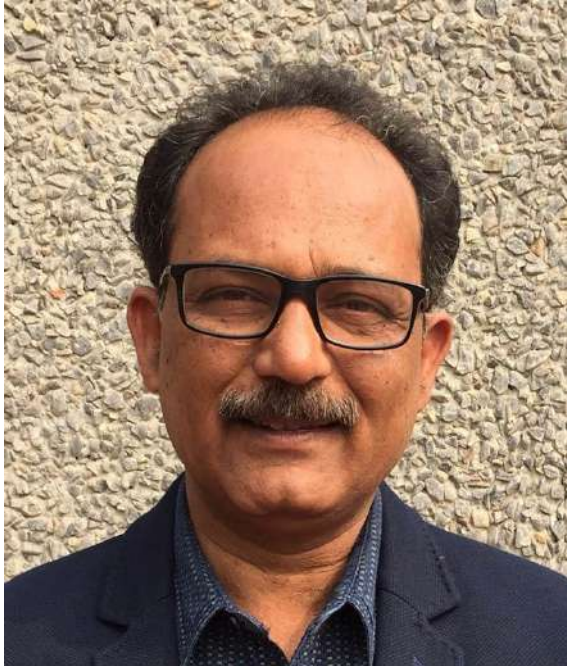
The faculty grows with the students and colleagues, who become part of this journey. Further, we take personal pride in your achievements and bask in this reflected glory. This institution IS... because YOU are...!!!

As we gather for the 7th General Body Meeting - "Dharohar 2023," let us cherish our alumni's achievements and our enduring fellowship. Your presence, ideas, and shared experiences will guide our efforts as we continue to celebrate our heritage and work together for a brighter future for our institution.

Warm regards,

## From the desk of the President

Ar. (Dr.) Atul Gupta  
President, GCA Alumni Association



### **Being a GCAite is a badge of honor we wear with pride.**

We have emerged as successful Architects and also the Architects of our own careers, thanks to the strong foundation laid at GCA. We have a long list of success stories.

As we move forward, let's continue to celebrate our shared past, renew our bonds, and work together to contribute to the future of GCA and the success of its current and future students. I look forward to your continued involvement and support in strengthening our alumni community.

Warm regards,

Dear Members of GCA Family,

As the President of the GCA Alumni Association, it is an immense honor for me to welcome you all to the 7th General Body Meeting of our esteemed association, aptly named "**Dharohar**." For us it signifies the collective heritage and the sense of identity that is deeply rooted in the customs, practices, and shared history of GCA.

We are more than just an alumni association; we are a vibrant community, united by the unforgettable memories and experiences we shared at GCA. Each one of us shares a unique bond, forged by the unforgettable memories and experiences we gathered during our time at GCA.

The very mention of GCA brings forth a flood of cherished memories - the Banda, the Sitting Steps, the iconic Shack that served as our real HUB, and perhaps even the daring adventures of mass bunking. The strong bond between the Seniors and Juniors was, is and will always be as strong. These memories are more than just stories; they are the threads that bind us together, reinforcing the strong fellowship that is the hallmark of our alumni association.

Our journey from being students at GCA to becoming accomplished professionals is a testament to the transformative power of education at GCA. The great teachers we had the privilege of learning from have played a pivotal role in shaping our careers. They not only imparted knowledge but also instilled in us the values that have guided our paths to success.

Being a GCAite is a badge of honor we wear with pride. We carry the legacy of our institution with honor, and our association is a testament to the enduring legacy of our beloved institution.

## From the desk of the General Secretary



**The GCA Alumni Association is committed to establishing a strong connect among the alumni and also with the college.**

Dear Fellow Alumnus,

The new executive Committee of The GCA Alumni Association took the charge in 2022. After successfully organizing the 6<sup>th</sup> GBM and Dharohar 2022 we are organizing the 7<sup>th</sup> GBM and Dharohar 2023 on November 18,2023. For GCAAA the last one year was extremely active, eventful and productive year. With a focus on broadening its reach, updating its alumni database, and establishing a strong connect between alumni and the college the GCAAA took a number of initiatives.

**Broadening the Reach** - The Association has established overseas groups, North India and Western India groups to infuse strong fellowship and reconnecting people from different parts of the world. This has helped to expand the Association's reach and connect with a wider range of alumni.

**Updating the Alumni Database** -The Association has tried its best to update its alumni database to ensure that it has accurate contact information for all members. This will help to improve communication and engagement with the alumni community.

**Establishing an Alumni Emergency Fund** -The Association is in the process of establishing an Alumni Emergency Fund to provide financial assistance to the families of alumni in distress. This fund will be a valuable resource for alumni who are facing difficult times. Registration under section 80G and 12 A for the purpose have been initiated.

**Organizing Alumni Connect Series Lectures** - The Association has organized a series of lectures in the Alumni Connect series. These lectures have covered a wide range of topics, from personal development to professional success. The lectures have been well-attended by the students and they have provided valuable insights and information to them.

**Promising Scholarships to Needy Students** -The Association has promised scholarships to two needy students. This is a commitment to supporting the next generation of GCA students and helping them to achieve their educational goals

The Association also awarded prizes to the winners of the photography competition organized by the college. This competition was a great way to showcase the talents of GCA students and to encourage them to be creative.

**Launch of the GCA Alumni Website** -The Association has launched the GCA Alumni website [www.gcaalumni.org](http://www.gcaalumni.org) . This website provides a central location for alumni to connect with each other and with the college. It also includes information about upcoming events, alumni news, and more.

There is so much more to be done and we don't aspire to be complacent. The GCA Alumni Association is committed to establishing a strong connect between the alumni and between the alumni and the college. The Association seeks the support of all alumni members in its continued efforts to build a strong and vibrant alumni community.

Ar. Avanesh Gangwar  
Treasurer, GCA Alumni Association



## From the desk of the Treasurer

**We aim to including diversifying revenue sources, enhancing fundraising efforts, and exploring innovative avenues for financial growth.**

I extend my gratitude to each and every one of you for your unwavering support. Thank you for your dedication and commitment to our shared goals. Should you have any suggestions or questions regarding our financial strategy, please feel free to reach out.

Warm regards,

Dear Seniors, Juniors and Friends,

On the onset I welcome you to the 7th GBM of GCAAA. I am delighted to share a snapshot of our recent financial performance and brief you about our strategies for fortifying the financial foundation of our esteemed Alumni Association.

Over the past year, our revenue streams have seen a positive growth. Membership dues, donations, and fundraising efforts have collectively increased. This upward trend demonstrates the unwavering support and dedication of our alumni community towards the Association's mission. An Audited Balance Sheet is attached as Annexure.

Through prudent financial stewardship, we have streamlined our expenses without compromising the quality of our programs and initiatives. This efficient resource allocation has allowed us to maximize the impact of every Rupee spent.

Looking ahead, our goal is to further bolster the Association's financial stability. We aim to including diversifying revenue sources, enhancing fundraising efforts, and exploring innovative avenues for financial growth.

We are in the process of taking several new initiatives, such as long term association with the sponsors, designed to augment our financial standing. These strategies will not only expand our revenue channels but also ensure a sustainable financial future for the Association.

We are committed to fostering transparency in our financial operations. To achieve this, we will continue providing regular updates on our financial performance, inviting input and feedback from all members. Your insights are invaluable as we collectively shape the future of our Association.

## From the desk of the Editor



Dear Fellow GCA family members,

It is with great pride and excitement that we present to you the latest edition of 'Dharohar', GCA Alumni Association Annual Souvenir. This cherished publication serves as a bridge between our past experiences and the vibrant present, celebrating the remarkable achievements of our alumni and providing a glimpse into the current activities of our esteemed institution.

Our alumni community continues to thrive, exemplifying the legacy of excellence our college has long been known for. From entrepreneurs to educators, our graduates have embarked on inspiring journeys that inspire both current students and fellow alumni alike. In these pages, you will find a wealth of stories that illustrate the wide-ranging impact our alumni are making around the world.

This souvenir also serves as a platform for our talented alumni writers. We are delighted to feature articles that showcase the depth of knowledge, passion, and experience that our alumni bring to the table. These thought-provoking pieces cover a broad spectrum of topics, from career insights and personal growth to social issues and most importantly their connection with their Alma mater.

In addition to our alumni-focused content, we also bring you a glimpse of the vibrant life on our campus today. The activities, events, and initiatives currently taking place at our beloved college highlight the evolving spirit of learning and growth that continues to flourish. It is heartening to see how our institution continues to nurture the leaders of tomorrow and foster a rich, intellectually stimulating environment.

As we celebrate the past and embrace the present, we also look forward to the future with optimism. Our alumni association remains committed to facilitating connections, providing resources, and supporting the development of our alumni and current students. We are constantly working towards offering a support network and a source of inspiration that enriches our personal and professional journeys.

We extend our heartfelt gratitude to all our contributors, writers, and the dedicated team that has worked tirelessly to bring this souvenir to life. We hope you find it both informative and enjoyable.

In closing, we invite you to stay connected with our alumni association and continue to share your accomplishments, experiences, and insights. Let us work together to ensure that our college's legacy of excellence continues to flourish.

Thank you for your ongoing support, and we look forward to celebrating our shared journey in the years to come.

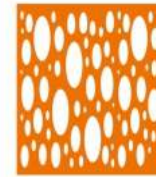
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## Awards to the Alumni



Alumni Association  
Government College of Architecture | Lucknow

## NATIONAL AWARD TO TEACHERS 2023

**Awardee: Dr Farheen Bano, Assistant Professor, Faculty of Architecture and Planning, Dr APJ Abdul Kalam Technical University, Lucknow**



The National Award for Teachers 2023 serves as a prestigious recognition in higher education. It marks the first time that educators in higher education institutions are being acknowledged, emphasizing the significance of their role in shaping the nation's education system. The awards are categorized across various fields, with 13 exceptional faculty members honored in Category-III. Stringent eligibility criteria, including a minimum of five years of teaching experience and an age limit of 55, were prerequisites for the awardees. Each recipient received a medal, certificate, citation, and a cash prize of Rs 50,000, highlighting their outstanding contributions to higher education.

Dr. Farheen Bano is an Assistant Professor at the Faculty of Architecture and Planning, Dr. APJ Abdul Kalam Technical University, Lucknow. She plays a pivotal role in molding the next generation of architects through her remarkable teaching abilities. Her dedication to education was recognized with the prestigious National Award for Teachers 2023, presented by the President of India and selected by the Ministry of Education, Government of India. Dr. Bano has also received the Best Teacher Award from AKTU Lucknow, underscoring her commitment to nurturing future professionals in the field.

Her contributions extend beyond teaching. Her research interests span a wide spectrum, including climate-responsive architecture, sustainable design, energy-efficient buildings, energy modeling and simulation, and building economics. Notably, her research findings have graced the pages of esteemed journals, solidifying her reputation as a distinguished researcher in her field. Moreover, as an accredited professional of the Indian Green Building Council, she actively champions environmentally conscious approaches to architecture.

Her involvement extends beyond academia into various administrative roles, such as serving as the Warden of the Girls Hostel, acting as the Course Coordinator for the M.Arch in Environmental Design, and handling responsibilities related to approvals from AICTE, COA, NAAC, and institutional ranking submissions, etc. Her multifaceted contributions to education, research, administration, and sustainable design played a pivotal role in helping her secure the National Award for Teachers 2023.



### Award Ceremony

The Award Ceremony took place on September 5th, 2023, at the prestigious Vigyan Bhawan venue. The awardees had a special meeting with the Honorable Prime Minister, which was a memorable highlight of the event on 4th September 2023. The celebration continued with a grand dinner hosted by the Minister of Education and Skill Development & Entrepreneurship at Hotel Ashok, fostering a sense of pride and camaraderie among the awardees. The event culminated with the Honorable President of India presenting the coveted awards, marking a momentous and deeply humbling experience that highlighted the crucial role of educators in shaping the nation's future.



A Note from the Awardee:

"I am deeply grateful to the Ministry of Education and AICTE for bestowing upon me this esteemed Award. I humbly dedicate this recognition to my beloved Mohammad Tahseen, whose unwavering support made this achievement possible, and to my mentors and teachers, Dr. Vandana Sehgal and Dr. Ritu Gulati, who have been a constant source of inspiration throughout my journey.

Thank you.  
With heartfelt appreciation,"

Dr Farheen Bano



## HUDCO National Award Winner for Best Practices 2022-23

**Project Name : Adaptive Reuse of Old Abandoned Heritage**

**Conservation Architect : Ar. Maulishree Mishra**

A 250-300 year old Ruin in Dehradun was Restored in the spirit of creating more hope for the numerous heritage structures of Dehradun and to present to the people the Art , Culture and Cuisine of the Himalayan Landscapes with support from the owners by Studio Mandala between 2019 & 2022.

The Journey from an abandoned ruin, flourishing with vegetation to a restored one, filled with art and grace entailed experiencing the past in present. Beginning with understanding the extent of deterioration, putting foundations beneath existing walls, procuring the traditional materials of Brick, Lime and Surkhi to experimentation and preparation of traditional recipes for various mortars. Each of the team members i.e the owners along with the architect and various craftsmen (masons, carpenters, electrician, plumbers and labourers) breathed life into this otherwise dying structure of the 18th-19th Cen. Every old brick, stone and wooden beam found in the structure was put to reuse to retain the essence of time it has witnessed.

**“As we face issue of Climate Change and depleting resources the moto of our practice is to bring back life to old abandoned or falling apart structures by leasing them a new life, in the most sustainable way. The Practice works towards saving resources which would otherwise be spent in demolition of old and rebuilding new as well protecting the identity and heritage of the city.” – Studio MANDALA**





Studio MANDALA is led by principal architect & Co-Founder Mauli shree Mishra (Batch 2007-12).

Dehradun based Studio MANDALA's entry titled 'Adaptive Reuse of Old Abandoned Heritage' while reviving traditional materials and practices of construction by capacity building (focusing on Conscious and Sustainable Approaches) found a space amongst the top seven winning entries from across the country in the Best Practice Category of the HUDCO awards, under the Theme 6 – URBAN DESIGN & REGIONAL PLANNING, INNER CITY REVITALIZATION & CONSERVATION.



Ar. Maulishree Mishra, receiving the award from Shri Manoj Joshi, IAS, Secretary, Ministry of Housing and Urban Affairs , Government of India.

## Works & Articles of the Alumni



Alumni Association  
Government College of Architecture | Lucknow



**Arcop Associates** in association with Aedas was awarded the redevelopment of Pragati Maidan project in October 2016 through a Open Architectural Competition. Arcop Brought on board as its sub consultants Meinhardt for Structure and MEP along with façade , Mr Kelvin for Acoustics, IT, Lighting and Stage Systems consultant, IRRIS as Security Consultants, Integral as Landscape Consultants, HPG as Facility Planners, Jaspal Singh as Cost Consultant besides many other sub consultants . The Project brief was simple in that It had to be an iconic landmark project which could match the aspirations of New India aspiring to be the global leader. The Redevelopment of Pragati Maidan as a modern world class Integrated Exhibition-cum-Convention Centre with large exhibition spaces and other associated facilities including parking of 4,800 Passenger Car Units (PCU) along with supporting infrastructure. The project was envisaged to be done in two Phases I & II.

## THE MAKING OF BHARAT MANDAPAM

**Architect Sanjay Singh, GCA 1986-91,  
Director, Arcop Associates Pvt Ltd**

The Design Team of Arcop wanted to create a landmark iconic building which was connected to its roots. To this objective the project was master planned along the historical axis formed by the Purana Quila road from the India Gate and the Bhagwan Das Road . The Axis culminated into a large public plaza adorned with landscape and musical fountain which formed the buffer space between the Exhibition Complex and the Convention Center. The Exhibition Center was served by a massive public canopy which provided shade and protection from Sun and Rain while connecting all exhibition halls together , and creating landscaped FnB spaces along with break out areas and amphitheater.







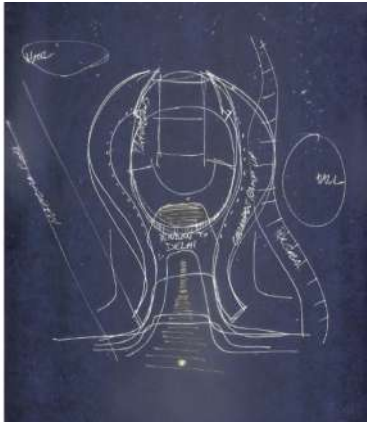
The project is designed to cover approx. 4.5 Million Sqft of built area consisting of Exhibition Complex covering approx. 1.5 Million Sqft, A convention Center of Approx 7,00,000 Sqft, Parking and services covering approx. 1.7 Million Sqft, Admin Building, and support facilities, etc. The Project has 3 Nos



*The Yamuna River as a metaphor*

Amphitheatres for cultural functions besides a 3000 Pax semi covered Amphitheater tucked under the convention center . The convention center boasts of a 7000 Pax single format facility which is divisible into multiple formats, 22 Meetings rooms of diff capacities ranging from 50 to 500 pax along with VVIP Meeting rooms, Bilateral Lounges, PM lounges , Dinings, Fnb Outlets, Training Rooms etc . The Convention center can seat approx. 13500 Pax in various formats and are all real time AV synced with facility to interpret in many different languages hile designing the convention center , we came across this unique image from Indian Mythology of Two fishes representing the Ganga and Yamuna drinking from the nectar in the middle. This image inspired us to discover the building form. The image below shows the first initial sketch of the convention with the central bldg. flanked by the two ramps inspired by the mythological fishes.

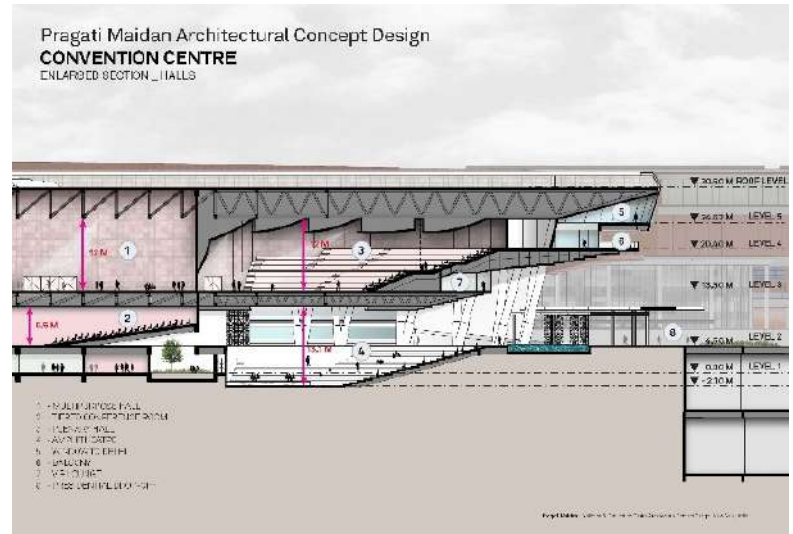
The Yamuna River  
METAPHOR, AUSPICIOUS SYMBOLS & FLUIDITY



The convention Center itself was lifted on a podium which created fluid free-flowing forms, inspired by the Yamuna which flows adjacent to the site. The podium accommodated the meeting rooms, business center, and FnB spaces. The Form was lifted up from the podium to create the Plenary hall at level 3 while the space so created under the plenary became the large semi covered amphitheater.

The Pre-function space of the Plenary hall at level 4 became the window to Delhi providing views of the India Gate, thereby respecting the heritage of Lutyens Delhi. The Fluid form of the Convention Center was inspired by the Yamuna nearby while the materiality in the Red Sand Stone-inspired Glass Fiber Reinforced Concrete Panels and White Sand Stone provided the visual continuity of Lutyens buildings.

The Project is designed to achieve Griha 4 for the Convention Center and we were very conscious of the fact that being a public building, it must incorporate elements of design with a strong focus on sustainability and Energy Efficiency. The Exhibition Halls are laid out such that the entire periphery is lined with the secondary or support spaces like bathrooms, Staircases, AHUs, Elec Rooms, etc which cocoon the exhibition halls inside thereby reducing the heat gain of the halls considerably and bringing down the installed Air Conditioning Capacity. The Landscape canopies incorporate a misting system to keep the dry months comfortable. The convention center, much like the Exhibition halls, permits the secondary spaces like lobbies etc make the periphery of the building thereby shielding the main spaces like the plenary halls, Audi, G20 halls etc from direct Sun gain and reducing the overall installed capacity of AC. Large Windows and glazings have been incorporated in the façade to allow well lit spaces.



One of the challenging aspect of the project, besides the form and materiality was to address the huge and varied footfall that the project would experience in its usage. The Footfall on one day of India International Trade fair 2016, was approx. 1,70,000 which is a huge number. And this was for the exhibition space which was proposed to be more than tripled. The huge challenge of handling this sea of people was made even more daunting by the fact that while the exhibition halls would bring in people from all walks of life , from small farmers during aahar to the upper middle class to the fashion fairs on one hand while on the other hand the convention center would bring in Heads of states from across the world to the G20 Summit being hosted by India for the first time in its history. To meet this challenge , we proposed an extensivetraffic improvement scheme with a City road tunnel running under the Pragati Maidan project and giving connection to the basement parking of the project so that the parking is well connected to the city network and easy to use. Two very large reception and ticketing security plazas in the basement were planned which would act as the drop-off and pick-up for the Exhibition and Convention halls above so that people could be dropped off and picked up in comfort. The receptions at the basement were large air-conditioned spaces with FNB, Access control, and ticketing functions so that all the checking and access-related functions could be completed by the time people came up to the Landscaped Public Plaza at the Ground. This too



BHARAT MANDAPAM  
Delhi, India

A Large public plaza made for a buffer space between the exhibition hall for the common man and the convention center where VIPs of the world would converge. The Convention Center was planned with at least 6 separate drop offs to ensure that the security and convenience of the global leaders is ensured while ensuring that the exhibition halls could function independently.

The Convention Center with its free flowing form and structurally challenging design , in its zeal to create large column free spaces is the jewel in the crown . The Large Cantilevered building form with the window to Delhi at the level 4 providing enchanting views of the India Gate and the Rashtrapati Bhawan is the highpoint of the project and has been inspired as a result of our intent to pay homage to the site location being adjacent to the Lutyens Delhi.

The project seeks to open new design avenues in its zeal to incorporate art in Architecture. Art finds its way into public buildings as an after thought and majorly comes in as paintings on the walls. We wanted to change that and weave Art into the fabric of the building itself. The Spaces were designed around Art as a central theme and therefore the lobby was designed around a glass courtyard which was created to hold Art within it as India Rising with a Global Map on the floor and doves flying out . The Prefunction spaces at Level 3 were designed with high ceilings and curved wall which provided the canvas for the Surya Shakti and Zero to ISRO. The G20 Prefunction Space created space for Madhubani Art fused with Agra and Moradabad handicraft of Stone Inlays and Brass works. The Pancha Mahabhatam inspired calligraphic installation was a subtle way to convey the constituents of life. . Various Furniture pieces had motifs inspired from Bidri Art from south, Kashmiri Motifs, Tanjore Art etc to give a unique touch to each space while ensuring that the rich heritage and culture of the country is captured in some way or the other in the building.

We believe that this project will create a paradigm shift in how Public projects are conceived and executed in this country with the many firsts of integrating public infrastructure into the project, integration of Art into Architecture and showcasing the result of a synergized team effort between Architects , Designers, engineers, clients and execution agencies



## AN `AFFORDABLE' APPROACH TO CONSTRUCTION



BY:

**AKSHAY BHATT**  
(Project Director at Isprava)  
GCA, 1998

### What is `Affordable'?

Nowadays, `Affordable' is the most sought and acceptable concept, term and practice in Reality Sector. But what exactly is `Affordable', is really unclear to many entities belonging to this sector. **People often associate `Affordable' with a low-cost construction**, but is it really the same?

`Affordable' is actually associated with a no. of parameters, such as:

- a. Something that **gives the best value for money**,
- b. Anything evolved from fulfillment of general minimum requirement
- c. That matches the expectations of demand most satisfactorily.

When it comes to the meaning of `**Affordable**' in **reality sector**, the term mostly revolves around `Affordable Pricing' in realty deals, which **fulfills the expectations or requirements of end user** in a particular segment (Low end/ Medium segment/ High end) **within expected price limit**.

These expectations/ requirements are nothing, but an outcome of cultural habits/ life style/social fabric (urban/ rural), which forms a trend in a society. The expectations vary from one location to another, and differ according to lifestyle as well. These local requirements are analyzed by developers, which form the basis of any design. The Architects understand these expectations and incorporate them in the development. **Beyond these specific requirements or Client brief, any value engineering done to project leads to `Affordable Approach' of project.**

Thus, an 'Affordable Solution' can be called a combination of 'Client Brief & Value Engineered or Cost-Effective Measures'. The process leading to Affordable Solution comprises a Design/ Execution team that follows the brief given by the 'Developer or Client' as priority., but always optimizes on other parameters, where 'Developer or End User' given brief is least affected. So on the one side, this 'Client Brief', being very subjective, evolves out from market understanding and perception of Individual Developer about end user requirement; while on the other side, in **order to achieve 'Affordability', other parameters or rest of the items qualify for 'High Efficiency' or 'Cost Effective Measures' for a designer or a contractor.**

**Mostly in Design & Build projects, these 'High Efficiency' or 'Cost Effective Measures' are considered during Design stage** before starting the construction. It helps make the Project 'Affordable' with necessary timely inputs, while a few are taken care of during Construction stage. This early stage of Design has the greatest potential and is the best stage to fully investigate, discuss with all possible implications and finalize the cost-effective measures/ optimization strategies. So a sufficient time limit to be given to Designer is generally advisable at this stage.

However, this 'Cost Effective' or 'Value Engineered' approach is detrimental to Designers/ Architects of the project. It binds them in limits of cost, which actually no Designer prefers, because the same leads to compromise in design, sometimes.

## 'FACTORS DRIVING AFFORDABILITY'

*Land Cost +  
Competitive Development  
Cost*

## 'WHAT IS AFFORDABLE?'

*Affordable ≠ Low Cost Construction*

*Affordable = Value for Money*

*Affordable approach = Client Brief +  
Value Engineering*

### Competitive market driving Affordability

'Affordability' is actually a dynamic term, changing its course with respect to time. Since overall market conditions affecting the 'Affordability' are dynamic, so is 'Affordability'. In Indian conditions, there are various **factors that affect 'Affordable Parameters'** on a regular basis, where **inflation and land cost are the most influential**. As the land cost is getting higher day by day, the challenges to keep the cost within the limits of people's idea of 'affordability' are getting difficult. It mounts pressure on Developers to review the strategy to control the rising prices, and match the projects with people's expectations and purchasing power. This pressure of making the property available to end buyers at 'Affordable' prices, give way to innovative thinking in design and development to keep the business going.

The most dynamic challenge as of now is to find how to **meet the `Affordable' expectations of market**, where purchasing power of people is not comparable to cumulative effect of increase in the land prices, inflation, global market conditions, etc. The pressure of increasing land cost and the limitations on final pricing of the property drive **competitive to highly competitive construction cost of the building**. It finally leads to thinking and adopting the optimized way of project development in real estate space.

### Value Engineering Process

As mentioned above the other parameters beyond client brief provide drivers for value engineering or affordability, but it is not that easy to achieve. **Value engineering process is not a one-day process, but is result-oriented and demands continuous thinking and re-thinking.**

Value engineering can evolve out of continuous critical review of conventional practices rather than accepting them as they are. This certainly requires a **mindset** based on better understanding of what actually is required and how to do it in cost effective, or sometimes, in an innovative manner. The value engineering may happen anywhere at any stage, by any stakeholder which can be a contractor, an engineer, an architect or others involved in the process, directly or indirectly.

This process involves a start driven by positive thinking and a hope of improvement, while exploring the possibility and questioning the existing practice/instructions/decisions/process flow currently followed in any of the discipline related to construction or design. Their subsequent review leads to analysis and re-evaluation of the problem, while breaking down the conventional approach and suggesting the suitable solution. Sometimes, the review is required **to make the process or the task efficient, or cost effective, without compromising on functionality and design intent.**

If the suggestive solution is good enough to implement, the same is called value engineered solution. The **combination of many such value engineered decisions or solutions lead to `Affordable Solutions' for the project.** The construction industry is growing and evolving continually through such sets of `Affordable Solutions' gained through experience gained from a no. of projects over a timeline.

In construction industry, these `Affordable Solutions' are not streamlined and are still dependent on individuals' knowledge and capacity. These scattered construction industry people are all contributing in their personal capacity, wherever possible. They contribute in some way or the other with their own understanding and perceptions of the users/ management based largely on industry benchmarks, past experiences, thumb rules or defined guidelines/ rules/ norms evolved by general practice. Whenever struck by an idea, the overall understanding of construction industry expert is employed to analyze the current practice. Following it, the experts can propose a **specific value engineered solution for any overprovision, inappropriate or undersize design or practice, which can result into `Appropriate' or `Just Sufficient' solution**, or simply an `Affordable Solution'.

It might be possible that these independently developed cost-effective measures may not bring a big change in cost per solution wise. However, small contributions of every such solution add up to bigger numbers of cost-efficient construction projects.

### Ways to achieve 'Affordability'

The first and the foremost requirement to achieve '**Affordability**' starts with evaluation of '**Efficiency**' of designed spaces. The analysis involves checking of all extra/ additional/ more space provision that are adding unnecessarily to cost (if there are no rare exceptions). Mostly, these cost contributors are found to be an outcome of poor planning. Thus, in any of the Design/ Space planning, there should always be a strong objective to generate a cost-efficient/budget-optimized plan.

### **Refinement of Design and Development process**

A typical design development process starts with actual/ exact needs assessment. The process also requires a defined frame of space program/ requirements ascertained after detailed analysis. The expected final outcome of such process is a highly efficient, lean and cost-effective design, mostly. Also, it involves paying attention to non-essential or least required processes present in any given framework. Once identified, these unnecessary processes are cut, or redefined, or converted to 100% utilitarian new processes/ program/ space provisions. These changes made in process framework can deliver an affordable design solution.

### **Efficient Approach**

The '**efficiency**' is a big term and it needs to be applied to all the processes applicable during the life cycle of the project.

Efficiency registers its presence in -

- *Effective Decision making in all the defined stages of Project development or*
- *In Master Plan and Building layout Design or*
- *In Schedule of Finishes, Structure, MEP, Project Management, Contracting/ Execution/ Construction strategies, Procurement strategies, Construction methodology including operational efficiency etc.,*

In order to achieve the overall efficiency, it is required to have an intelligent approach. The intelligent approach is nothing but adoption of 'lean' concept in process and design to work out solutions in a cost-optimized manner.

**Lean should be the focus of thinking** and a strategy for economized way of delivery. This is possible only when a **value-based system empowered by evidence and correct implementation of knowledge in delivery process** is developed. This system is designed to incorporate learning of role of various disciplines and their impact on the overall process. Also, in the process, remove the non-essential things, which may **help achieve user-centric delivery at affordable costs**.

As aforementioned, Affordable is not the low-cost delivery model only, but it is **the value engineered delivery model based on evidences**. In this model, the quality parameters are defined and maintained as per the priorities shared by developers. Affordable approach ensures that architects/developers avoid any type of over-designing and focus completely on given brief or **need based design**. For example, preferring only the much-needed area to be air-cooled over providing centralized air-conditioning in the whole space.

The other important consideration for Affordable approach is the **inclusion of flexible utility parameters in space design**. The more flexible and inter-convertible spaces are, the less the space required to fulfill your needs. This approach helps achieve efficient space planning and quoting better price to the buyers.



**Ar. (Dr) Harish Tripathi**  
**GCA 1993**



## WE ARCHITECTS – LET’S CHERISH OURSELVES

The architecture is one of the oldest professions on the earth. The architects have been the torch bearers of the society. They are supposed to be master of many streams from arts, sciences and various streams of humanities. In various eras the architects have been successful in depicting the richness and culture of the time through their creations in spite of regular fighting of countries, kings with each other for power or their ego. In all the times architects were the winner and they created the dream of people and civilizations. We must be proud of ourselves.

One side the architectural practice has been dependent on patronage of Governments, who have been biggest consumer of the services. Another patron have been Riches or people in general. Same trend has continued through ages. Proportion of both the components might change in different times. **However the creativity of architects always outperformed the dreams of their patrons.**

We have lot of documentation for last some centuries about architectural practice in the India. Many of Indian kings went for foreign architects. Many of them tried to include local arts, materials and elements in their architecture with their own sensibilities. However even now we as a country we have lot of fetish for west. Most of the architects at the time face this situation some or other time during their working. **This extra affection for west is part of the general phenomenon we have to ignore.**

Any profession is not bed of roses ,so is the Architecture .It has its own hardships of management, resources, finances, success & failure. In all these circumstances it is not easy to keep the softness and creativity alive. This is a major challenge in front of all of us. Nida Fazli said 'bachcho ke nanhe haatho ko chand sitare chhone do, char kitabe padhkar ye bhi ham jaise ban jayenge' .**To keep the creativity and the child alive in you is the biggest challenge.**

It is seen in the institutions that students are told that this is possible and this is not possible. This limits the creativity of would be architects. Actually one should understand that anything is possible in this world. **So let the creativity bloom and achieve greatest heights with no boundaries.**

It is seen that architects are generally very miser in appreciation of each other and each other's work. On the contrary, it is seen that people in many of other organizations appreciate each other even for smallest things. This habit keeps positivity in the environment. **Let us appreciate each other more .**

The architecture is one of the noblest professions since ages and it shall remain so. As long as people have dreams, this profession will cherish. Let us have patience. Let us not only eye for short term goals but long term goals . Let us do the hard work to achieve the height of our dreams. **Rome was not built in a day.**



# INCORPORATING NARRATIVE ELEMENTS IN ARCHITECTURAL DESIGN: A MULTIDIMENSIONAL APPROACH

**-Ar.Jitendra Mohan Arora**  
**GCA 1998**

Architectural design transcends mere functionality; it is an art that tells stories, evokes emotions, and creates meaningful experiences. One of the powerful ways architects achieve this is by integrating narrative elements into their designs.

Narrative elements are the tools that architects use to weave stories into their designs, creating meaningful experiences for users. These elements include:

- 1. Conceptual storytelling:** The underlying story that informs the design decisions, drawing inspiration from historical, cultural, or functional aspects of the site.
- 2. Spatial sequencing:** The thoughtfully designed arrangement of rooms, circulation paths, and views, creating a sense of progression and storytelling.
- 3. Symbolism and metaphor:** The incorporation of symbolic and metaphorical elements to convey deeper meanings and emotions.
- 4. Lighting and ambiance:** The strategic use of lighting techniques to set the mood and complement the narrative of the space.
- 5. Materiality and texture:** The choice of materials and textures that align with the narrative, evoking specific associations or references.

By incorporating these narrative elements into their designs, architects elevate their creations from functional buildings to captivating stories that engage users on both rational and emotional levels.

## Discussion

Let us explore how architects incorporate these five elements into their projects. To illustrate each point, we will draw examples from renowned architectural masterpieces around the world.

### 1. Conceptual Storytelling: Guiding the Design Process

This approach involves developing a narrative or story that serves as a guiding framework for the design process. Drawing inspiration from the site's history, cultural context, or the intended use of the space, architects create a conceptual narrative that influences decisions about form, materials, and spatial organization, resulting in spaces that evoke a sense of purpose and connection to their surroundings.

The Jewish Museum in Berlin, designed by Daniel Libeskind, exemplifies this approach. The museum's design is rooted in the idea of absence and loss, poignantly reflecting the history of Jewish life in Germany. The building's jagged form and intentional voids symbolize the profound disruption and disorientation experienced by the Jewish community throughout history [1]. The design narrative revolves around the theme of "Between the Lines," representing the intersection of two histories: one, a continuity of German history, and the other, the rupture caused by the Holocaust [2].

Correspondingly, the VitraHaus in Weil Am Rhein, Germany, designed by Herzog and de Meuron, serves as a captivating showroom for Vitra furniture. Drawing inspiration from the concept of a village, the building comprises stacked volumes that resemble houses, with each volume artfully showcasing a distinct collection of furniture [3].

These examples demonstrate how narrative can be used as a template for the design process, creating spaces that are anchored in history and meaning. By incorporating elements that reflect the intended use of the space, the cultural context, or the site's history, architects can create buildings that tell a story and provide a dynamic spatial experience.

**2. Spatial Sequencing: Unfolding Experiences** In architectural design, spaces are not merely isolated components; they are woven together in a sequence to create meaningful experiences for users. Architects achieve this through spatial sequencing, where spaces unfold like a narrative, guiding users through a series of experiences. Just as a film has a sequence of scenes, architects carefully arrange rooms, circulation paths, and views to orchestrate a cohesive and engaging journey.

This intentional arrangement allows visitors to interact with the built environment in a narrative-like manner, ensuring that each step reveals something new and captivating.

An exemplary instance is the Solomon R. Guggenheim Museum in New York City, designed by Frank Lloyd Wright. The museum's iconic spiral ramp allows visitors to experience the art in a continuous flow, akin to a compelling narrative unfolding before their eyes [4].

Similarly, the Sagrada Família in Barcelona, Spain, designed by Antoni Gaudí, offers visitors a profound spatial sequence. As visitors move through the cathedral's interior, they experience a progression from darker, more somber lower levels to brighter, more uplifting upper levels, symbolizing the journey from darkness to enlightenment [5]. These examples showcase how spatial sequencing enhances user experiences and creates narratives within architectural spaces.

### **3. Symbolism and Metaphor: Conveying Meaning**

Architecture has the unique ability to convey profound meanings and emotions through symbolism and metaphor. Architects thoughtfully incorporate symbolic elements and metaphors into their designs, offering users opportunities for interpretation and emotional resonance.

Whether inspired by cultural heritage, historical events, or abstract concepts, these symbolic and metaphorical elements add depth and significance to architectural spaces. The use of specific materials, colors, and architectural motifs can invoke powerful associations, fostering a deeper connection between the user and the designed environment.

The Sydney Opera House in Australia, designed by Jørn Utzon, is a prime example of symbolic architecture. The building's sail-like forms evoke the image of a ship, symbolizing the city's maritime heritage [6].

Similarly, the Louvre Pyramid in Paris, France, designed by I.M. Pei, serves as a metaphorical gateway to the museum's treasures, much like the ancient Egyptian pyramids housed the treasures of pharaohs [7].

These examples demonstrate how symbolism enriches architectural narratives, providing layers of meaning for users to discover, sometimes forging deeper connections with edifices and spaces.

### **4. Lighting and Ambiance: Setting the Mood**

Lighting plays a crucial role in architecture, as it not only illuminates spaces but also sets the mood and ambiance. Architects skillfully use lighting techniques to create specific atmospheres that complement the narrative of the space. Whether it's natural daylight streaming through strategically placed windows or carefully designed artificial lighting, architects consider how lighting can enhance the user's experience and emotions within the space. Lighting creates focal points, highlights architectural features, and adds a layer of drama and emotion, making the architectural narrative come alive. The Oculus at the World Trade Center Transportation Hub in New York City, designed by Santiago Calatrava, is a brilliant illustration of this. The building's interior is bathed in natural light that filters through its white, wing-like ribs, creating a serene and uplifting atmosphere for commuters and visitors alike [8].

Another example of lighting and ambiance in architecture is the Louvre Abu Dhabi, designed by Jean Nouvel. The building's dome-shaped roof is made up of eight layers of perforated stainless steel and aluminum, allowing sunlight to filter through and create a "rain of light" effect that illuminates the interior. The lighting design creates a sense of wonder and awe, complementing the museum's collection of art and artifacts from around the world [9].

These examples demonstrate how lighting and ambiance can enhance the user's experience and emotions within a space, making it more than just a functional building. Architects continue to explore innovative ways of using lighting to create immersive experiences, leaving a lasting impact on those who engage with it.

## 5. Materiality and Texture: Building with Emotion

The choice of materials and textures in architectural design goes beyond aesthetics; it is an opportunity to build with emotion. Architects select materials that align with the narrative of the project, evoking specific associations or references. From luxurious and opulent to raw and natural, the materiality of a space influences how users perceive and interact with their surroundings. Thoughtfully integrating materials and textures allows architects to create spaces that resonate with users on a sensory and emotional level, enriching the narrative of the design.

The Barcelona Pavilion in Spain, designed by Ludwig Mies van der Rohe, exemplifies the use of materiality in architecture. The building's luxurious materials, such as marble, travertine, and onyx, exude elegance and sophistication, reflecting the opulence of the 1929 International Exposition for which it was built [10].

Another example is the Fallingwater House in Pennsylvania, USA, designed by Frank Lloyd Wright. This masterpiece's use of natural materials like stone and wood creates a harmonious connection with the surrounding landscape, emphasizing the integration of the built environment with nature [11].

Among the more recent architectural marvels, the National Museum of Qatar, Doha, Qatar by Jean Nouvel, stands out. The building's façade is made up of 539 disks that resemble the desert rose, a crystal formation found in the region. The disks are made of glass fiber-reinforced concrete, creating a textured surface that reflects the changing light and colors of the desert [12].

Another compelling instance is the National Museum of African American History and Culture in Washington DC, designed by David Adjaye and Philip Freelon. This museum's narrative embodies the African American experience, and its exterior features a bronze-colored lattice that symbolizes the intricate ironwork crafted by enslaved African Americans in the American South [13]. These instances demonstrate how materiality and texture are integral components of architectural narratives, evoking emotions and enriching user experiences.

Architects are not just designers of spaces; they are storytellers who weave narratives into their creations. By incorporating narrative elements into their designs, architects elevate buildings to meaningful experiences, capturing users' imaginations and emotions.

These narrative elements breathe life into otherwise inanimate structures, endowing them with purpose and meaning. A museum may tell the story of a nation's history, with each exhibit revealing a different chapter of its cultural heritage. A place of worship may use design elements to reflect a spiritual journey, creating an environment that fosters introspection and serenity. A public space might celebrate diversity and community, encouraging social interaction and inclusivity through its design.

Through narrative elements, architecture takes on a soulful character, resonating with users on a personal and emotional level. It becomes a vessel through which individuals can explore, discover, and connect with the narratives woven into the very fabric of the built environment. Each building becomes an expression of identity, values, and aspirations, both for the designers and the people who inhabit or visit these spaces.

In essence, narrative elements are the key to unlocking the power of architecture as a medium for storytelling. They enable architects to go beyond the physical aspects of design and create experiences that leave lasting impressions on the human psyche. By seamlessly integrating narratives into their designs, architects empower users to immerse themselves in the stories, emotions, and meanings embedded in the spaces they occupy, making architecture an enriching and transformative force in the lives of those it touches.

The examples discussed above illustrate the multidimensional approach that architects adopt to bring narratives to life in their designs.

Through conceptual storytelling, spatial sequencing, symbolism and metaphor, lighting and ambiance, and materiality and texture, architects create environments that transcend functional spaces and become memorable journeys for those who inhabit them.

As architects continue to explore innovative ways to integrate narratives into their designs, the built environment becomes a canvas for immersive experiences, where stories unfold, emotions are evoked, and human connections are forged.

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## फलसफा ज़िन्दगी का...

**-AR. आशीष मोहन**

ज़िन्दगी का साथ निभाते हुए,  
जाने कहा से कहा निकल गए,  
शहर बदले आदतें बदली और अपने सफर पर निकल गए।  
नए चेहरों के साथ हम दर बदर भटकते रहे,  
जाने कितने साल, महीने और दिन तरीक़ में बदल गए।  
अपने ख्वाबों की ताबीर को बुलंदियों तक पहुँचाने में,  
जाने कितने ही बवंडरों से लड़े और सैलाब निगल गए।  
बहुत दूर थी अपनी मंज़िल, चलना भी जरूरी था,  
चलते चलते जाने कब सारे मंज़र बदल गए।  
अब देखता हूँ पलट कर तो दीखता अपना कोई नहीं,  
लगता है कारवां जैसे सब अपने गुज़र गए।  
बड़ी बेरंग अजनबी सी थी ज़िन्दगी मेरी, आइना भी हैरान था,  
चहरे पर झुर्रियां थी, और सफ़ेद बाल भी निकल गए।  
अपने अंजर पंजर ढीले थे, और कल पुर्जे सब निकल गए।  
हो चूका था एहसास हमें, की अपने अरमान निकल गए।  
फिर यादों की बारात से, दोस्तों ने पुकारा नाम मेरा,  
आवाज़ आयी धीरे से मोहन प्यारे..... हो कि निकल गए।  
टूटा पिंजरा यादों का, सारे पंछी उड़ कर निकल गए,  
जब आसमान मिला दोस्ती का, तो ज़िन्दगी के पर, जैसे फिरसे निकल गए।

## An ode to Gautam Tiwari Sir -Ar. Manju Pundir, GCA 1998

GT sir ko kaun bhoor sakta hai...  
Apne Gautam Tiwari Sir...

Unse first year mei hee  
mulakaat ho gayi thi,  
art, sketching, proportions, angles,  
sabse pehchaan ho gayi thi...  
HN, B, 2B, or not to Be,  
ye bhi hua ekdum clear,  
He instilled kafi respect,  
also a bit of fear.

He was one of the  
foundational teachers  
for us all...did you ask why?  
Ab ye bhi hum batayein?  
Arey kyonki sketching,  
especially live sketching skills  
architects bana ya bigaad sakti hain..  
Aur GT sir ne hum jaison ko  
polish karne ka jimma liya tha.  
Ye lekin tab nahi pata tha,  
ab realise hota hai.

GT Sir ke silver shiny blunt cut baal,  
naak pe shaan se thehra hua  
chashma,  
haath mei 2B ki pencil,  
aur white shirt...  
Jo bhi ho yaad rahegi ye image..  
Unse mili thi  
non-sketchers ko bhi courage.

Pehli class mei,  
sardi ki dhoop mei,  
bahar bitha diya tha.  
Zameen par,  
phoolon ki kyari ke paas.  
Old block ke steps sketch karne  
the,  
humara dhyaan thoda sketching pe  
aur thoda aas paas,  
yahan, wahan...  
par itni sharp nazar thi unki,  
ki door se pakad lete they,  
bolte the - kaam pe dhyaan do!

Class mei dheere se aake  
peeche khade ho jate the,  
observe karte the,  
Aur hum itna conscious, ki  
jo bhi thoda bahut  
seedha ban raha ho,  
wo bhi tedha ho jaata tha,  
fir unhe mauka milta tha,  
apni pencil chalane ka,  
WOW nikal jata tha  
unke strokes dekh ke...

Hansmukh the,  
Unke alag alag comments sun ke  
khoob hansi aati thi class mei,

Ek baar kisi ne jali detail ki,  
itni chhoti openings theen,  
GT bole, ki isme se toh  
cheenti bhi nahi nikal payegi,  
tapak ke apni Sonal boli  
ki Sir bhala aap kyon niklenge isme  
se,  
Wo muskuraye,  
hum bhi hanste rahe...

Bas yunhi yaad rakheinge unko.  
Wo jahan bhi hon,  
apni pencil ke  
beautiful strokes ki tarah  
balanced,  
aur artful hon,  
kisi art ki duniya mei leen hon,  
kuchh aur bhatke hue students ko  
artist banate hue,  
aur man hee man  
unki tedhi medhi lakeeron pe  
muskurate hue.

## **They say age is just a number but when we graduated...**

**-Ar. Jitendra Arora, GCA 1998**

--Apsara was just a pencil and  
--Kohinoor was merely graphite  
--AutCAD was only 13, and  
--gossip had Charas' might

--cartridge khatam ho gayi matlab jaan se gaye, aur  
--danga karte pakde gaye matlab baap ko bulwayein

Those were the days when...

--Bun makkhan was the food for soul, and  
--Mayfair mornings was the weekend goal

--Dating meant ganjing on rikshagaadis and  
--OYO had just launched a chain of jhaadis

When

--Draupadi held the strongest fortress and  
--Rakka was the coolest dude, no less

--Nehru still inspired fun and fear  
--and Das was practically and eternally dear

--Vanadana managed to heal a batch's trauma  
--hostel was incomplete without Neeraj, Mahesh or Mama

--when bachche-ji ki awaz se ho gaye the hum hakke bakke,  
aur  
--orthography ne uda diye the sabke chaukke chchakke

Time kuch aisa tha ki ..

--Kakkar ka good-effort bhi kar deta tha sharminida, aur  
--Sabahat ke lectures mein bhi Lucknawi tehzeeb was totally  
zinda

Fashion kuch aisa tha ki  
--bling meant jaggu ke light wale jooto ... aur  
--Kachuru, GT, Rautela ne padha diya tha notes ke  
balboote  
Sach mein yaar, woh din bhi kya din thay!

We indeed have come a long way  
But no regrets must I say

Wounds, heart-aches, worries, and woe  
It's time to let them ALL go

Let's slowly turn every page  
And see ourselves come of age

With gratitude let's remember  
The month of '93 September

When naive mavericks entered this very doorway  
And acquired every shade of wisdom--call it silver or gray

Lessons were not offered on a plate  
For a life that only began in '98

We became worldly wise if nothing else  
Baroque pearls emerged from dirty shells

Age is thus not a number  
It is the thunder that makes you realise  
We have lived 5 times the college years  
And still hold very close and dear  
All the time we spent here...

We certainly still hold very close and dear  
All the time we spent here.



# Dartey thaey first year mein jitna...

-Ar. Reenu Singh, GCA 1998

Dartey thaey first year mein jitna-  
Respect bhee hum kerte thaey utna. 🙏

Pehli daant khaayi thee Chacha ke office ke bahar -  
Sabki thee nazrein neechey humney nigaah milaana samjha tha  
behtar.

Manju ke saath dhoop sekte huey class ke baahar pakde gaye-  
Kakkar ki daant kha ke seedhe shack mein paaye gaye-  
Nahin gaye pochne ki Sir may I come in -  
Pata tha unki ek gaze hee kaafi hogi for us to walk in.

Year tha second, simple drawing detail humko samajh nahin aaya-  
Kakkar ne humein draw kar ke samjhaya-  
Per hum they ki aaye thaey apna dimag apne room pe chod-  
Kakkar kehte rahe ki ab batao ab aaya samajh bol beta bol-  
Humein yaad hai ki teen baar wo banate samjhaate rahey-  
Aur hum har baar apna sarr nahin nahin mein hilaate rahey.  
Shayad Jaan Gaye thaey ki aaj dimag iska hua hai fuse-  
Haule se bole chalo banao Karo practice aur peeya Karo almond ka  
doodh.

Phir aaya second year second sem ka time-  
Humko thee banani health club ki drawing-  
Khoob concept, plan, details banaaye-  
Phir leke kakkar ko dikhane Gaye-  
Dekh ke kakkar bole ye kya thesis type banaya hai-  
Ye sab toh theek hai par construction detail Kahan banaya hai.

Phir kabhi yaad aata hai fourth year ka wo time-  
Jab staff room mein mujhe aate dekh bagal wale ko phusphusaaye-  
Ki ye ladki shuru kerti hai kaam sabse pehle-  
Phir ruk jaati hai aur chalti hai dheere dheere-  
Humein laga ye nahin pata tha humko Aaj se pehley-  
Ki kakkar aise bhee bhaante hain students ko jo hon bhole bhaley.

Aaya thesis ka time. Sab ne pre-synopsis ki printed sheets ki submit-  
Hamari thee aadhey panney ki haath se likhi-

Sab ke saamne Chacha ne haath mein hilaate huey poocha-  
Bhai dekho ye bhee hai ek aadhe panney bhar jitta-  
Hai koi jo lega is student ko-  
Bina kisi hichak ke kakkar ne uthaya haath aur bole-  
Sir main leta hoon is ko-

Kisi ne to sunayi thee ye katha-  
Kaise kisi ko kahan khabar mili humein nahin pata.

Boys and girls rukiye abhi aur hai, suniye -

Shayad thesis ki first stage ke baad ki hai baat  
Ek senior ki marriage reception gaye thaey karne attend  
Dinner ke daruan, kuch plate mein bharte huey sar uthaya to saamne kakkar ko  
paaya  
Humare muh se nikla Good evening Sir, wo bole kaise ho sab theek  
Humney bola yes sir. Phir humney suna kakkar bole Jaipur ja raha hoon tumko  
kuch chahiye wahan se  
Hum man hee man sunn ho gaye  
Aur turant chacha Chaudhary ke dimag ko yaad kiya, aur muh mein khane ko  
chaba ke bole  
Sir wo jaleb chowk ke paas wali government building ki drawing chahiye  
Uff hamare dimaag ne bola humko  
Kakkar kya bole... kya smjha hoga unko  
Halka muskuraye aur hum bhee haule se muskuraye bass.  
Pairon ne saath diya aur turant khisak liye ki kahin ye zubaan kuch aur stupidity  
na kar baithe  
Ja ke pir door ek chair pe hum tassalli se ja baithe  
Batao tha koi professor itna kind and sweet  
Sabki apni kahaani hai par ye choti see baat thee hamare liye ek treat.

Sahi hai ye baat.....  
Darte thaey first year mein jitna-  
Respect bhee Aaj kerte hain utna. 🙏

# Some memories of the 5-year journey.....



## 1993 - 94

- Counselling at IET Lucknow
- Joining GCA & First Day at Campus
- Mismatched Dresses, Ribbons and Dupatta Exchanges
- First Ganjing Experience
- Cheekat Contest
- Full-Sleeve Shirts
- 90 Maama aur Muski Ponchhna
- Freshers' Party
- New Year Party

WHAT WE LEARNT IN DESIGN STUDIO  
Ist Semester - Prof. Nangia  
COMPOSITIONS, GATE DESIGN  
IInd Semester - Prof. Kacker  
RESIDENCE DESIGN

## 1994 - 95

- Buddha Park
- Fashion Show -Architectons
- TS Surveys
- Picnic in Kukrail
- Prof. Kacker se Mulaqat and Daant in Principal's Room
- Badminton Tournament
- Mandal Commission Dhama
- NASA Roorkee
- Trip to Mussorie
- Chicken-pox Semester
- Freshers' Party Dhama

WHAT WE LEARNT IN DESIGN STUDIO  
IInd Semester - Prof. Kacker  
PRIMARY SCHOOL  
IVth Semester - Prof. Kacker & Prof. Sabahat  
HEALTH CLUB

## 1995 - 96

- IET Fashion Show.
- Mural-making in New Block
- Badminton Tournament
- Treasure Hunt
- Wanderjhare
- Train Journey to Nagpur & NASA Nagpur
- Trip to Hyderabad & Golconda Fort
- Farewel Party to Senior Batch
- Dumb Charades in Shack
- Khajuraho Trip

WHAT WE LEARNT IN DESIGN STUDIO  
Vth Semester - Prof. Nangia  
SKATING RINK  
Vth Semester - Prof. Nangia & Prof. Das  
HOUSE ON A HILL

## 1996 - 97

- Trip to Delhi, Rashtrapati Bhawan
- Trip to Chandigarh & Capitol Complex
- Timber Trail Trip
- Pottary Workshop
- Christmas Decoration at Shack
- Thesis Topic Selections & Travels

WHAT WE LEARNT IN DESIGN STUDIO  
VIth Semester - Prof. Sehgal & Prof. Das  
TWIN HOUSE, QAISERBAGH MEASURED  
DRAWINGS AND URBAN INTERVENTION  
VIIIth Semester - Prof. Sehgal  
GROUP PROJECT  
SECRETARIAT

## 1997 - 98

- NASA Dehi
- Training
- Thesis Semester
- Grand Jury
- Farewell Party
- Leaving GCA

OUR THESIS SUPERVISORS  
Prof. J. Singh - Arti, Arvind, Devarshi, Preeti, Tushita  
Prof. K. K. Dixit - Amita, Navdeep, Ruchi, Vineet  
Prof. M. Nangia - Akshay, Sudheendra, Vishal  
Prof. Md. Sabahat - Abhijeet, Manju, Reiha, Sonal, Vikas  
Prof. N. Lal - Ashish M., Ashwini, Ramit  
Prof. R. Kacker - Deepika, Jitendra, Mohit, Reenu  
Prof. S. Das - Bharat, Geetika, Jitendra  
Prof. V. Sehgal - Anima, Ashish G., Jasveer, Manisha

Your Notes

# ARCHITECTURAL LEGACY UNVEILED-AN INSTITUTE

Ar. Babika Goel, GCA 1994



**GCA:** A Century of Architectural Legacy and Excellence.

**Lucknow:** A City of Unassuming Grandeur.

Together, they orchestrate a timeless symphony of culture, creativity, and architectural magnificence.

**Why?** For they forge a living legacy. A setting where young architects, inspired by the city's rich history and vibrant atmosphere, embark on a voyage of self-discovery and creative exploration that will last a lifetime.

**How?** GCA's magnetic pull is not only in its illustrious history but also in its vibrant present. The streets of Lucknow become an open-air museum of design and craftsmanship, and the city's splendid landmarks, from the Bara Imambara to the Chota Imambara, become living inspirations for the aspiring architects.

But once you cut through the noise, you're left with the raw beauty of –

**1. Genuine passion:** With a history dating back to 1911, GCA now known as Faculty of Architecture and Planning- FOAP-boasts a century-long legacy of architectural education, making it one of the oldest and most prestigious colleges in the country. The institute's rich heritage reflects its dedication to providing top-notch architectural training and producing talented professionals who shape the future of architecture.

**2. Comprehensive Curriculum:** FOAP offers a comprehensive 5-year Bachelor of Architecture degree course that blends theoretical knowledge with practical application. The curriculum is thoughtfully designed to empower students with cutting-edge skills and innovative thinking, preparing them to tackle real-world architectural challenges with confidence.

**3. Invaluable Contribution:** At FOAP, students have the privilege of learning from an experienced and diverse faculty comprising seasoned professionals and mentors. Their guidance and mentorship inspire students to push the boundaries of creativity, enabling them to explore their architectural prowess to the fullest.

**4. State-of-the-Art Facilities:** The college campus spans a serene 6-acre site, providing students with a conducive environment for learning and creativity. FOAP boasts modern studios, advanced software labs, and a well-stocked library that cater to the academic and research needs of students.

**5. City-Campus Blend:** Strategically located within walking distance from the city center of Hazratganj in Lucknow, FOAP offers a unique blend of academia and city life. Students can immerse themselves in architectural studies while enjoying the vibrant cultural scene and urban lifestyle.

**6. Affiliation with Prestigious University:** FOAP is affiliated with Dr. A.P.J. Abdul Kalam Technical University (AKTU), a reputed institution known for its commitment to academic excellence and technical education in the state. This affiliation further enhances FOAP's reputation and provides students with a vast network of resources and opportunities.

**7. Creative Energy and Inclusivity:** FOAP's campus is a hub of creative energy, where ideas flow freely, and innovation is celebrated. The college fosters an inclusive and supportive environment, encouraging constructive discussions and a diverse exchange of perspectives among students.

**8. And a Lasting Impression:** Over the years, FOAP has produced a plethora of talented architects who have left their indelible mark on the architectural landscape of the country. The success stories of FOAP alumni stand as a testament to the institute's commitment to nurturing excellence in the field.

# MASS TIMBER

## An Insight into Sustainable Option for Building Construction with Examples of Multi-Storey and Large format Public Buildings in WOOD.

Ar. Anurag Khandelwal- GCA 1995



The construction industry is increasingly embracing sustainable practices, and mass timber has emerged as a front runner in this movement. Mass timber, a versatile and environmentally friendly building material, has gained popularity for constructing multi-storey and large public buildings. In this article, we will explore ten key points highlighting the sustainability of mass timber in building construction and showcase examples of its application in such structures.

### RENEWABLE AND SUSTAINABLE:



Mass timber is primarily composed of wood, a renewable and sustainable resource. Responsible forestry practices ensure a continuous supply of wood, making mass timber a responsible choice for long-term construction.

### CARBON SEQUESTRATION:



One of the most significant advantages of mass timber is its ability to sequester carbon. The process of growing and harvesting wood captures and stores carbon dioxide, making mass timber a carbon-neutral or even carbon-negative building material.

### REDUCED ENERGY CONSUMPTION:



The production of mass timber requires less energy compared to traditional materials like concrete and steel. This translates to lower carbon emissions and a reduced environmental impact.

### FASTER CONSTRUCTION:



Mass timber components, such as cross-laminated timber (CLT) panels, can be prefabricated off-site and quickly assembled on-site. This results in shorter construction times, reduced energy consumption, and minimal disruption to the surrounding environment.



### EXCEPTIONAL STRENGTH:

Mass timber offers remarkable structural strength, making it a viable choice for multi-storey and large public buildings. It can support heavy loads and provides enhanced stability and durability.



### AESTHETIC VERSATILITY:

Mass timber structures have a natural and warm aesthetic that connects with the environment. This aesthetic versatility allows architects and designers to create visually appealing and sustainable buildings.



### ENHANCED THERMAL PERFORMANCE:

Mass timber boasts excellent thermal insulation properties, reducing energy consumption for heating and cooling. This lowers operational costs and decreases the overall carbon footprint during the building's life cycle.



### SEISMIC RESILIENCE:

Mass timber buildings have demonstrated remarkable seismic resilience. This makes them a suitable choice for large public buildings and areas prone to earthquakes, enhancing safety and sustainability.



### REDUCED WASTE:

Precision manufacturing of mass timber results in minimal on-site waste. The off-cuts and residues can often be recycled or repurposed, promoting sustainable construction practices.

## **Notable examples Projects in mass timber**

### **Brock commons- pre fab mass timber**

Brock Commons is comprised of 17 storey of five-ply cross laminated timber (CLT) floor panels and glue laminated columns, a concrete transfer slab at level two and a steel framed roof. The CLT panels are point supported on Glulam columns at a 2.85m X 4.0m grid. Beams were eliminated from the design by utilizing CLT's two-way spanning capabilities and two full-height concrete cores provide lateral stability.



### **Portland International Airport Redevelopment Project Sustainable and Cost-Effective Mass Timber Roof**

The Terminal Core of the Portland International Airport (PDX) is currently undergoing a \$2 billion redevelopment project to transform the facility, making it sustainable and resilient to natural disasters, like earthquakes. The centerpiece of this project is the terminal's new 400,000-square-foot mass timber roof, which is being manufactured by Timberlab, a full-service mass timber systems provider. To execute this project and avoid disruption to the surrounding communities, Timberlab built the new roof in a manufacturing facility and will assemble segments above the existing roof over the course of one year – aided by the technological innovations of Manufacton.



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TALK TITLE :

## DEFINING SUSTAINABILITY

FROM A PIONEER IN BRINGING WOODEN HOUSES INTO THE COUNTRY



WITH

### AR. ANURAG KHANDELWAL

Arch Anurag Khandelwal -An Alumni of GCA from 1995 batch and a Masters in Project Management from CEPT- To him being an Architect is not only Passion and Profession but a responsibility towards environment, well-being and mother earth.

A successful practicing architect since last two and half decades has delivered many projects all across the country retaining , endorsing and spreading the principles of sustainability and environment friendly and green buildings. He is working relentlessly to break the concrete mindset and be the change maker . He is the pioneer of wooden structures in country . This is further endorsed by around 200 wooden structures that are already standing across nationally and internationally in resort , outhouses , farms and residential across the country . He has been conferred as Green Architect by Confederation of Indian Industries . Dhool Dhooop Dhakka , an Amazon best selling book on Entrepreneurship has hailed his efforts . His persistence and entrepreneurship abilities has been featured as a case study by IIMA and featured by Harvard Business Review . The pursuit continues. He is propagating and taking this mission to many through his talks and webinars

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TALK TITLE :

## CONNECTING SPACES OR USERS?

PARADIGMS OF USER EXPERIENCE, DESIGN & RESEARCH



WITH

### AR. SAURABH SRIVASTAVA

Saurabh Srivastava is a seasoned User-Centered Innovation Manager, Design Strategist and Mixed Method Researcher. He presently works as Staff Researcher & Research Manager in Google, where he leads the Research team for Google Commerce. He earlier led the research teams for Google Pay and Google Station projects.

Over the length of his professional career, Saurabh has played a key role in over 15 user-centered innovation technologies, authored 40+ peer-reviewed research publications and holds 15+ filed/granted Patents. Saurabh's research work spans across three continents APAC (India, Japan, The Philippines, Thailand), Americas (United States, Mexico) and Africa (Nigeria, Kenya). Prior to joining Google, Saurabh worked in two famed technology corporations (IBM Research & Xerox Research) as Research Scientist. Saurabh graduated from Government College of Architecture, Lucknow and holds a postgraduate degree in Interaction Design from IDC, Indian Institute of Technology, Bombay.

He has been acknowledged as a "Leader of Tomorrow" by St. Gallen Symposium, Switzerland, serving as an advisor and mentor for the youth talent pool. Furthermore, he has also been named as "Innovators under 35" by Massachusetts Institute of Technology (MIT) Tech Review for the year 2015

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TALK TITLE :

## EMERGING SCOPE FOR ARCHITECTS IN NEW INDIA



WITH

### PROF. ANAND KHATRI

Prof. Khatri is a senior architect with 25 years of professional experience. A Professor at AITSAP and the founder director of Urban Village Charitable Trust (UVCT), a research repository working on urban villages and villages within the cultural geography of the Indian subcontinent, he is an alumnus of GCA Lucknow and did Architectural Conservation at SPA, Delhi.

He works towards researching the future of areas that are out of the spectrum of development. He has worked with MoPR on the GPSDP for village Kalonda in 2021. In the year 2005, he was a consultant with Punjab Heritage & Tourism Promotion Board on the identification signage for Freedom-trail and Religious circuit state-wide. With OECF Japan he worked on Conservation strategies for five Ghats in Vrindavan and Mathura in 1996. Participatory research under his guidance aided the development of the book "Rediscovering Delhi" in April 2021. He is a founder of Poiesis Society for Poetry and lectures actively on Poetry and Architecture.

Over the years, he managed to have a successfully driven diverse portfolios, multiple assignments at all levels of design product design, retail manuals, retail adaptations, interiors, landscape, and architecture for about 3 decades. Working with local, national, multi national clients, research organizations, self grown focused groups and literary organizations.

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**AR. AKSHAY BHATT**  
Project Director, Isaprava Vesta Pvt. Ltd.,  
Goa, India  
<https://www.linkedin.com/in/akshaybhatt/>



**AR. DEVARSHI CHAKRABARTI**  
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फिर कैसे कुछ अपनों के बैठने से ही  
फर्नीचर टूट कर बिखर जाते हैं।

क्यूं ठगे जाते हैं हमारे ग्राहक,  
जो सदियों से हर दुकान पर,  
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# Annexure



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**GCA ALUMNI ASSOCIATION  
FACULTY OF ARCHITECTURE ,GBTU TAGORE MARG  
LUCKNOW-226007  
BALANCE SHEET AS AT 31/03/2023**

Liabilities	Amount	Assets	Amount
<b>Corpus Fund</b>		<b>Fixed Assets</b>	
Membership Fees	14,19,360.00	Ro Plant	7,458.87
Addition during the year	<u>1,96,000.00</u>	Less: Depreciation	<u>1,118.83</u>
	16,15,360.00		6,340.04
<b>General Fund</b>			
Opening Balance	2,90,267.09	Computer and Pheripherals	27.29
Add :Excess of Income Over		Less: Depreciation	<u>10.92</u>
Expenditure	<u>2,54,999.44</u>		16.37
	5,45,266.54	Books	997.53
		Less: Depreciation	<u>399.01</u>
			598.52
<b>Current Liabilities</b>		<b>Current Assets</b>	
Audit Fees Payable	18,880.00	TDS AY 22-23	5,000.00
		TDS AY 23-24	26,400.00
		Cash-in-hand	4,53,371.00
		Bank Accounts	<u>16,87,780.61</u>
			21,72,551.61
<b>Total</b>	<b>21,79,506.54</b>	<b>Total</b>	<b>21,79,506.54</b>

FOR GCA ALUMNI ASSOCIATION

General Secretary

Treasurer

FOR RAJAN SHUKLA & CO.  
CHARTERED ACCOUNTANTS

RAJAN SHUKLA  
LUCKNOW  
PARTNER

(Membership No-415766)

Lucknow, 08th Sep 2023

**GCA ALUMNI ASSOCIATION  
FACULTY OF ARCHITECTURE ,GBTU TAGORE MARG  
LUCKNOW-226007**

**INCOME & EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31/03/2023**

EXPENDITURE	AMOUNT	INCOME	AMOUNT
To Catering Expenses	6,30,605.00	By Sponsorship Fees	19,20,002.00
To Expenses on Event	5,85,056.00		
To Bank Charges	601.80		
To Salary	1,49,840.00		
To Magazine Printing Charges	1,16,418.00		
To Professional Fees	10,000.00		
To Printing & Stationary	64,900.00		
To Designing Charges	87,173.00		
To Audit Fees	18,880.00		
To Depreciation	1,528.76		
To Excess of Income Over Expenditure	2,54,999.44		
	<b>16,65,002.56</b>		<b>19,20,002.00</b>

FOR GCA ALUMNI ASSOCIATION  
  
 General Secretary

  
 Treasurer

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