



GRASSROOTS

Infill Architecture

PREAMBLE

The theme for 64th NASA Louis I Kahn trophy may read like a mundane English word. INFILL ARCHITECTURE – it is more than a word and intends to make us think of the present and the future of architecture. When we work on a project in our studios and firms, do we think where are our designs rooted in? Is our architecture rooted in the local, regional, national or in the global? Look at Kahn's architecture - Space, light, forms, and materials could be universal, but where and how he locates them becomes the essence of his projects. So, when he says, '**Architecture is the reaching out to the truth**', could he be meaning the truth as the local context? Given this, can we say, appropriate architecture needs to be rooted in the local essence, in the Grassroots?

INFILL ARCHITECTURE

Every construct occupies a space and a place which was earlier vacant and unoccupied, as such every project is an act of filling in. Yet, we do not term all buildings as infill. When a project gets situated in a specific discernible context where how it fits becomes a matter of concern, we may look upon it as an infill. Architecture is always an intervention, be it in the context of pristine nature, historic style, functional district, aesthetic styles, social memory, or a community belief.

As such, how well does it compare or contrast with its immediate context does become one of the criteria to judge the building. The term infill architecture is either an integral part or an impact maker for heritage conservation, planning regulations, urban design, vernacular architecture, ecological design, city aesthetics, environmental sustainability and many such other discourses.

OVERVIEW OF THE THEME

Architecture of anywhere, anytime, and anyhow is proliferating around us, thanks to globalization and the age of internet. Urban pattern and cityscapes are being ignored to celebrate the creation by an individual architect. However, many senior and pioneering architects living among us feel that an anarchy is setting in architecture with most projects being oblivious to their immediate surroundings, leading to increasing heterogeneity. This trend will reflect in academics as well, where students tend to design anyway, they wish to design. Few students and architects may be attempting to follow the site context, but most people tend to seek a radical departure. Let's take a quick look at the historic precincts and streets, with similar looking buildings, if not totally same. Possibly, the visual richness and stunning street scape was made possible due to no external exposure, low technology, local materiality, default construction systems and collectively agreed design approaches. With all these principles now bygone, should we still follow those outdated approaches? What is wrong in seeking a departure in designing the new everywhere, with the new and unique?

Architects get lots of opportunities to designing new in a new site context, where they may express their designing skills, but why create a building that appears like a misfit on a location rich in nature, culture, history, style, tradition, or materiality? If all buildings in a street visually connect to each other, an attraction beyond that of a single building emerges. Cultural continuity has been a major force in the shaping of societies and architecture has always been among the forefronts to connect us to the past. Many authors like Christopher Day (Places of the Soul), Amos Rapoport (House, Form and Culture), Alain De Botton (Architecture of Happiness) and such others have elaborated on related matters.

Philosophically speaking, the middle path between the conforming and the contrasting could also be an ideal option. So, we merge the two where the designs would exhibit both - novelty and familiarity. **Design excellence may emerge when we realize that originality is going back to origins** as Antoni Gaudi said. Equally true can be the belief in designing for context as creativity. Designing within a rich context to fit into the site, is a greater challenge than designing for any general site.

INTENT

The general aim of the LIK 2021 - 2022 Trophy is to document sites, projects and designs which best represent the connection between the context and architecture. Let the documentation be as complete and authentic as possible. Please identify your own methods to thematically analyse the project, based on the specificity of the project. Both the broader and immediate contexts need to be understood in terms of historical elements, climatic impacts, past trends, functional connect, community traditions, existing architecture in the adjoining sites and such others.

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Issues of urban aesthetics like volumes, massing, scale, skyline, wall window ratios, materiality and many other such theories will enrich the analysis. You may also select criteria appropriate for critiquing the project like climate, creativity, craftsmanship, regionalism, design principles or architect's ideologies. Deeper thoughts into image and meaning of the building, novelty vs. familiarity, memories and experiences, user's aspiration vs architect's imagination and such ones would be of definite help.

JURY PROCESS

The jury would comprise of eminent thinking, teaching, and practising architects, as has been the case during the last years of LIK, which will decide how well the quality of documentation, theories of analysis, methods of critiquing and justification of infill architecture has been achieved by the submitted entry.

SUBMISSION REQUIREMENTS

The Submission shall comprise of a **MAXIMUM OF 30 A2 SHEETS/60 A3 SHEETS/ COMBINATION OF A2 AND A3 EQUIVALENT TO 30 A2 SHEETS IN LANDSCAPE FORMAT ONLY.**

- Panel quality: Opaque
- Ink: Only black, no dilution of ink allowed
- Computer Aided Drawings only, No hand drawn drawings
- Due to the pandemic the jury shall happen online. Participants must ensure legibility and readability is maintained by choosing the right drawing scales and text sizes.

Note: Participants can choose to submit all sheets in A2 sheets or all sheets in A3 or a combination of A2 and A3 - eg. A participant can submit a maximum of 15 A2 sheets and 30 A3 sheets (which is equivalent to 30 A2 sheets).

Architectural Documentation

- At least **3 A2 or 6 A3 or Combination of A2 and A3 equivalent to 3 A2** mandatory panels displaying the collected data.
- Free hand sketches / hand drawings (should be digitally composed in the sheet)
- Axonometric / Isometric drawings (computer aided drawings)
- Use of satellite imagery allowed as a basis for analysis
- Photographs allowed (All satellite imagery, photographs, sketches, and perspectives shall be in support of the document and not be stand alone and desirably in black and white)
- The drawings should be self-explanatory with **as little text as possible.**

Analysis

- At least **3 A2 or 6 A3 or Combination of A2 and A3 equivalent to 3 A2** mandatory panels
- Black and White

Report

Report shall highlight the subjective aspects of the documentation. It shall be exactly structured along the panel structure, to give more background information about the building, the special techniques used, evidence found, all illustrations, sketches, maps, drawings, details etc. drawings used in the panels to be clearly mentioned and referenced in the Report (e.g source of maps, plans, drawings, timelines, dates etc.) along with bibliography and acknowledgements page in the end.

Use **12-point Times New Roman font style** for the body text of the Report, which should not exceed **20 pages of A4 size**. No decorative titles allowed. A general structure for the same is given below.

- Brief description of location, the structure / building (s) / complex and its natural setting.
- Justification for choice.
- History and Evolution
- Physical Form
- Spatial Organization
- Nature of use and purpose
- Construction materials and techniques
- Technological / Scientific advancement
- Identification of significance and value assessment of the selected site
- Analysis of structure selected
- Conclusions

SITE SELECTION

- Look at historically, stylistically, or contextually rich situation and identify a new building that has been built there keeping the context as a criterion - designed to fully or partly blend and not to contradict totally. Look for designs that respect the context with both the local familiar and new innovative ideas blended together. Infill architecture normally refers to historic contexts, but some recent modern situations can also be considered.
- Any project built within the last 30 years with minimum built up area of 1000 sqm. could be looked at. That's the timeline since India accepted globalisation and architecture in India also started shifting its directions towards newer creativity and novelty. Most architects and projects were caught under the challenges of designing for the world view, not merely the local; technology enabled ignoring the climate; the new generation of Indian promoters and owners aspired to cast off the olden ways of designing. As such, by default, context was largely forgotten. However, few architects and projects took upon the challenges of fitting the building into the context, which become worthy of study under this theme.
- Please avoid projects rooted in religion and spirituality, for they by default could be a contextual fit. We need to look for projects which fit by conscious design.

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PRIZE MONEY

Prize money of Two lakh Rupees is allotted to the trophy and it will be divided according to the number of the Citations and Special Mentions.

IMPORTANT DATES

Release of Brief: *29th October 2021, Friday*

Registration Deadline: *29th December 2021, Wednesday, 1800 hrs IST*

Queries Deadline: *29th December 2021, Wednesday, 1800 hrs IST*

Submission Deadline: *19th January 2022, Wednesday, 1800 hrs IST*

GENERAL SUBMISSION GUIDELINES

Failing to comply with any of the guidelines may lead to disqualification at the discretion of the executive council.

- All text should be in English.
- The projects should use the decimal metric system and contain a metric graphic scale in order to enable publication in reduced formats.
- The format of the sheets should clearly mention the name of the trophy followed by the year i.e., "**Louis I Kahn Trophy 2021-22**"
- The format of the sheet should contain a square box of 25mm*25mm at the bottom right-hand corner, next to the NASA INDIA logo which should have the unique registration number allotted to the participants after registrations.
- 10MM White margin is to be left on all sides of A1 sheets.
- The scale is left to the discretion of the participant(s) to the condition that the scale should be in a metric system and all the drawings should be clear and legible.
- Manually rendered entry should be scanned at least in 300*300dpi (dots per Inch) resolution.
- The soft copy (non-editable format) of the sheets along with authentication letter, declaration letter and any other required documents prescribed in the submission requirements should be uploaded on the website by the submission deadline.
- The soft copy file of the sheets should not be corrupted or incomplete or in low resolution.
- It is mandatory to produce the original copy of the Authentication Letter for each entry (entry code should be mentioned if allotted) with the name of participant(s) and stating the unit will abide by whatever may be the final results and also agree that this entry is a property of both the institute and NASA India.
- The Authentication Letter should be signed by the Appointed Unit Secretary of the college for the year 2021-22 on behalf of the HOD/Principal/Director.
- It is mandatory for the colleges to produce the original copy of the Declaration Letter for each entry (entry code should be mentioned if allotted) signed by the participants stating the work submitted is genuine and they have endorsed copy- rights for the same and to adhere by all the rules and regulations, jury process and the results.

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- The Prize Money Authenticating Letter signed by the Director/ Principal / HOD in the college letterhead specifying the account details (Account Name, Account Number, Bank Name, IFSC Code) in which the money is to be credited for each entry (entry code should be mentioned if allotted) shall be collected at a later stage.
- The working files in editable formats of the Shortlisted Entries should be submitted to the Council, failing which, the submission requirements would be deemed incomplete leading to the prize money being withheld.
- Shortlisted Entries with manual hand-done sheets should submit high quality scans (min. 300*300 dpi) along with the content in a word document of the shortlisted entries should be submitted to the Council, failing which, the submission requirements would be deemed incomplete leading to the prize money being withheld.
- Any misconduct such as exposing identity through college name/ stamp participant(s) name or college code on the sheets, or the video will be disqualified.

SHEET & NASA INDIA LOGO GUIDELINES

Failing to comply with any of the guidelines may lead to disqualification at the discretion of the executive council.

- The sheet template to be followed is available at:
<https://drive.google.com/drive/folders/1CiimaatqNlJmKxKbwyUu8kMADp44Ne>
- NASA India Internal Logo shall always be placed on the right-hand bottom corner of the sheet.
- NASA India logo should not be merged, overlapped etc. with any sort of text, graphic, image, etc.
- NASA India logo should be in true black with a perfectly white background.

CHECKLIST FOR SUBMISSION

1. Online Submission
2. Original Copy of Authentication Letter
3. Original Copy of Declaration Letter
4. Editable Format of the Sheets (Applicable if shortlisted)

OTHER INFORMATION

- **Maximum One (01) Entry Will Be Accepted Per College For Louis I Kahn Trophy.**
- Queries to be put forward through the trophy page on the website (<http://www.nasaindia.co>)
- Registration should be done by the Unit secretary in NASA India website before the registration deadline.
- Registration of the trophies will be final and cannot be changed or withdrawn henceforth.
- Late Registration and submission will not be entertained and henceforth the defaulters shall be disqualified.

Moderator and Authors

Prof. Sathya Prakash Varanashi, academician and architect from Bangalore will coordinate the jury process. The jury would comprise of eminent thinking, teaching, and practising architects, as has been the case during the last many years of LIK, which will decide how well the theories of analysis, methods of critiquing and justification of vernacular - modern connections have been achieved by the submitted entry.

Annexure 1: References

- <https://www.youtube.com/watch?v=UUbF4cD8ugk> – Film on Varanashi House
- <https://www.youtube.com/watch?v=Wz9pM61Y0vw> - TEDx Talk: I am causing climate change
- <https://www.youtube.com/channel/UCJe4zSix8LWfQknwaL6fHYQ> - DESHA: talks on sustainability
- <https://sathyaconsultants.wordpress.com/about/> - 401 essays on eco-friendly architecture
- https://www.youtube.com/results?search_query=godrej+interio+walk+the+talk+sathya+prakash+varanashi – Godrej Galloper Talk, Google entries, videos, essays, webinars, Instagram and Facebook